

Would-be candidate attacks election procedures and rules

Confusion, ambiguity cited as reasons for ineligibility

By Wendy Thermos

A candidate declared ineligible for the A.S. special election held yesterday and today has made a series of allegations concerning the conduct of the election process.

Walt Wilson, a contender for Administrative Vice President until disqualified a week ago by the A.S. eligibility committee, has detailed to the Nexus what he believes to be inadequacies in the A.S. election code.

Wilson says his eligibility was determined by unconstitutional means, and his subsequent appeal was to a board which met in an unconstitutional manner. He went on to point out that he was, therefore, not allowed to submit a candidate's platform to be published in the Nexus or allowed to express his views at Monday night's candidates forum.

VIOLATIONS CHARGED

One example Wilson gave concerned the A.S. eligibility committee which met last Thursday to hear his appeal. Dean Barbara Deutsch had ruled him ineligible the previous day, on the grounds that he had not been a UCSB student carrying 12 units the previous quarter (as required by the A.S. constitution).

A.S. by-laws state that the eligibility committee is to be comprised of five persons, including a chairperson. The section dealing specifically with eligibility committee procedures states that eligibility material "shall be released and discussed only in a closed session of the eligibility committee and the advisors."

Wilson's assertion that the hearing was not held in a closed session was not disputed by committee members.

According to Wilson, there was no advisor or chairperson present,

and only three members showed up. "One member admitted she had no background of the functions or procedures of the eligibility committee," he remarked. "They were all very poorly informed as to the constitution and the by-laws." He further alleged that there was no leadership or organization.

NO KNOWLEDGE

Two of the committee members, when contacted, admitted that their knowledge of the by-laws and constitution are minimal. Further inquiry revealed that a chairman has not been named. One member, Larry Kopeikin, said he did not feel that members need be particularly well-informed on the by-laws. "I'd expect the chairperson to be the knowledgeable person on the committee," he contended.

Another member, Jody

Graham, pointed out that the committee went into executive session to reach a verdict.

Several more of Wilson's grievances are based on inadequacies or ambiguities in official A.S. rules. For example, a newly-enacted by-law states that eligibility is to be determined by computer. In response to Wilson's observation that this was not done, A.S. Executive Vice President and elections co-chairman Tony Zimmer commented that he and Deutsch had conferred with a representative of the Computer Center. At that time, they were told that it would take a considerably long time before a

(Cont. on p. 16, col. 4)



Disqualified Vice Presidential candidate Walt Wilson has leveled charges against the elections and eligibility committees.

DAILY NEXUS

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Eminent psychologist

Bettelheim says new economic factors cause personal 'anxiety'

By Carol Mock

Only a few generations ago it was "impossible to experience the kind of personal freedom we now enjoy, but such freedom easily turns into anxiety," claimed world renowned psychologist Bruno Bettelheim Monday night.

Speaking to a capacity crowd at Campbell Hall and later at Santa Rosa Dorm, Bettelheim sought to explain "why things have become so difficult for parents and children alike."

Short, accented and white-haired, Bettelheim came to the United States from Austria in



Bruno Bettelheim

1939 and has taught at the University of Chicago since then.

Changing social and economic circumstances, he says, are causes for the difficulties modern American families face. Where the state and church used to provide for an individual's spiritual needs but not for physical and material welfare, "now we see a total reverse."

In the past "nobody was expected to provide (spiritual) guidance for himself," explained Bettelheim.

In addition we are now faced with "the strange situation" in which children mature physically "so much sooner but are kept dependent so much longer." Historically children began fending for themselves at ages 13 or 14 and became self-reliant by 16.

LIFE SPAN

When the average life span was only 30 years, said Bettelheim, "it was impossible to spend 22 years in education because then you would have only five or six years left to live."

He advocates two or three year employment for high school graduates before they begin higher education.

"During this time each person would learn a craft which would permit him to earn a good living. Those wanting to go to school would be giving up something," he said, instead of continuing to study for lack of anything better to do or out of economic insecurity.

Shorter life spans and early dependence resulted in a system of parent-child reciprocity, which gave each family member a sense of place and security.

"A parent was convinced that for all his expenditure his children would take care of him

and he died soon enough that he didn't come to the test," explained Bettelheim. Children could accept dependence without guilt because they thought they would return the favor.

"This is what I mean by reciprocity," said the psychologist. "This reciprocity has totally disappeared."

Bettelheim also criticized the modern notion that "children shouldn't be burdened with the feelings of parents" and its reverse that "children shouldn't have serious difficulties."

"To have a strong personality requires that one has undergone successfully a serious crisis. Parents want children to develop it without having a serious crisis."

"If you expect your child to justify yourself then you can't support him," holds Bettelheim.

Bettelheim is the author of several books, including most recently "Children of the Dream" about kibbutz education in Israel. He is a founding member of the American Academy of Education and Professor Emeritus of Education, Psychology and Psychiatry at the University of Chicago.

Voter turnout low for A.S. election

Apathy appears to be prevailing in the special A.S. election, which enters its final day today. As of 5 p.m. yesterday, 1250 undergraduate students had registered to vote at the eight polling places.

On the ballot is the recall of A.S. Executive Vice President Tony Zimmer and the election of an Administrative Vice President. For the recall to be valid, 2,800 students must vote with 1,860 supporting the recall. The election for Administrative Vice President is effective regardless of turnout and a simple majority is needed to win.

There is a 30 per cent possibility of rain today which could hamper voter turnout.

'Family living' studies

Controversial high school class subject of school board parley

By Ken Matsuura

The fate of the controversial "family living" classes in Santa Barbara high schools will be discussed tonight during a public school board meeting, at 7 p.m. in the Santa Barbara Junior High School Auditorium.

The controversy began after an article appeared in The King's Page, the San Marcos High School student newspaper. It described a forum discussion between faculty and staff members and students of Dan Rodriguez' family living class.

The discussion encompassed various aspects of sex education including masturbation, premarital sex, homosexuality and abortion. The article was printed in the Santa Barbara News Press on Oct. 27.

Following this, a meeting with Superintendent Lowell Jackson was called Nov. 1 by a group calling itself Concerned Parents. A subsequent meeting of the same group Nov. 7 requested the cancellation of the classes.

Bob Handy, president of Concerned Parents, thinks the emphasis of the course is wrong, that too much is devoted to human sexuality and not enough

to other aspects of family living. He also said the Constitution forbids religious instruction in schools but similarly "a teacher doesn't have the right to teach children anti-religious beliefs."

Dr. Aubrey Andelin, another member, claimed some of the subject matter was "unwholesome and perverted", particularly in regards to the homosexual presentation. He recommends elimination of the class.

One item Handy raised regarded the parent consent slips necessary to enroll in the course. Until about two years ago, positive consent was required by the parents to enroll their children in the course.

However, a parent must now indicate he does not want his child to attend to prevent his child from becoming automatically enrolled in the course. The course is an elective. Groups in opposition to the Concerned Parents group include the ACLU, Planned Parenthood, and the Gay People's Union.

Brad Currey, co-president of ACLU, sees the current attacks on the family living programs and the school district's outside speaker policy as

(Cont. on p. 16, col. 1)

25 openings

Job training programs offer area employment

By Scott Larson

Twenty-five new jobs will become available for Isla Vista residents within the next several days under a federal job training program called the Comprehensive Employment and Training Act (CETA) of 1973 (Title II).

The employer for most of the CETA positions will be Santa Barbara County and most deal with work in Isla Vista. The University will also offer some jobs on campus.

The Economic Development Committee (EDC) of the Isla Vista Community Council (IVCC) has been working with the County Manpower Council to create the positions under the CETA program which is geared to high unemployment census tracts.

EDC member Carmen Lodise, who is also chairperson of IVCC, told Council Monday night that I.V. has an 11.5 percent

unemployment rate. This figure does not include students who are not considered part of the work force.

The positions that will be available have not been finalized yet, but they are expected to include two animal control officers, two or three eligibility workers for the welfare department, four to six park maintenance workers, two positions at the County Housing Authority, three positions through the Isla Vista Human Relations Center, ten clerk-typists and administrative positions on campus, two bus drivers and an assistant to the Isla Vista Planning director.

IVCC went on record several weeks ago as favoring that two of the positions go to the County Sheriff's Office to be used in Isla Vista. This action was prompted by a desire to have a true Foot Patrol reinstated in I.V. in place

of the Sheriff's sub-station and patrol car that are used now.

Sheriff John Carpenter has said that a Foot Patrol is not feasible at this time because he does not have enough manpower in I.V. for it to work.

At Monday's IVCC meeting it was indicated that the CETA positions would probably not go to the Sheriff because of the time it would take to train them, but that the positions may be used for Campus Security Officers which could begin work almost immediately.

Campus Security Officers have been working in Isla Vista along with Sheriff's deputies.

To qualify for the positions, one must be a resident of I.V. and either be currently unemployed or employed for less than 40 hours per week or receiving cash welfare payments. Veterans will be given first priority.

"The rationale for this federal subsidy is to train people in a work environment, and thereby give people marketable skills," notes IVCC. "The positions will last a minimum of six months, at which time, approximately half will be hired permanently by the County or placed in non-government work."

CAP chairman

Former academic chief reviews faculty personnel

By Skip Rimer

He sat in the middle of the Faculty Club plucking away at his fruit salad, too busy talking about the professors that surrounded him to finish his lunch.

John Meyers, Professor of Chemical Engineering, is in a position to know about the faculty. He recently completed a one-year term as chairman of the prestigious and powerful Committee on Academic Personnel (CAP), whose job it is to examine all merit increase and promotion cases involving faculty.

Having spent hundreds of hours in the last year along with the other six CAP members examining the files and reviewing the cases of some 400 faculty members, Meyers has gained a unique view of what professors are doing in the way of teaching, researching, and writing on this campus.

An amiable and articulate man, Meyers says his work on CAP

taught him a few things about the faculty here. "They are a lot better than I anticipated," he said, sitting at a table in the middle of the Club's dining room. "It was quite surprising and gratifying to find so many distinguished people here."

After mentioning numerous names, Meyers stressed that the faculty here play a significant role in the university.

"They have some power in the decision-making process," he said, looking through his thick wire-rimmed glasses. "It's structurally set up this way, and I think it's set up very well."

"A lot of faculty members spend a good deal of time on what you would call extra-curricular activities, such as serving as deans and chairmen of departments. And the rewards for doing such certainly aren't financial," he added.

TAKING ADVANTAGE

Meyers, who has studied and taught at universities in four different countries, was asked about students' relationships with faculty members. "I think that the faculty have a lot more to offer than the students are willing to take advantage of," he replied.

(Cont. on p. 3, col. 2)

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- Press Council meetings are held every Thursday at 7 p.m. in the Storke Publications Library. Meetings are open to the public.
- The I.V. Recreation and Park District meets at 7:30 p.m. tonight at the I.V. Planning Office. Agenda to include discussion of bond measure recount and whether to place the measure on the upcoming March 4 Goleta Valley Annexation ballot.
- The Film Studies Program is sponsoring the film "Blue Angel" at 7:30 p.m. in Ellison 1920. Admission is \$1 or presentation of Film Society Card.
- UCSB Mountaineering meeting, followed by a talk given by Chuck Pullen on mountaineering first aid & rescue techniques. 7 p.m. in Psych 1824.
- Scuba Club meeting and lecture on "Where to dive in SB", complete with slides. \$3 dues can be paid at the meeting. 5 p.m. in UCen 2272.
- National Tai Chi Chuan Association, in conjunction with the Tai Chi Chuan Academy of Isla Vista, presents an introductory lecture/demonstration on Tai Chi Chuan; a balanced form of meditative exercise and self defense dating back to 13th century China. 8 p.m. in Santa Cruz Formal Lounge.
- Discussion on the philosophy of Martin Buber with Rabbi Don Singer. 7:30 p.m. in the URC Lounge.
- Israeli-International folk dance class. 7:30 p.m. in UCen Program Lounge.
- The Christian Science Organization welcomes all to its weekly testimony meetings. 7 p.m. in the URC, all quarter.
- Living Hebrew class, audio-visual and conversation. Sponsored by Kibbutz Experiment. 7:30 p.m. in UCen 2292.
- Campus Crusade for Christ presents "The Return", a 30-minute film by Hal Lindsey based on his book "The Late Great Planet Earth."

Showings in UCen 1128-B, every hour from 9:15 thru 3:15.

TOMORROW

• Come to Waldo's on the Mall tomorrow night and listen to the tunes of Marc Lancet, Central Connection, and Guthrie Thomas. It's a free, student-run coffee house. 8-11 p.m. in the UCen Program Lounge.

UNA meeting

The Native American Students Association will hold a meeting on Thursday, November 21 at Trailer No. 303 D. All Native American Students are invited to attend this meeting which will begin at 6 p.m.

Meyers...

(Cont. from p. 2)

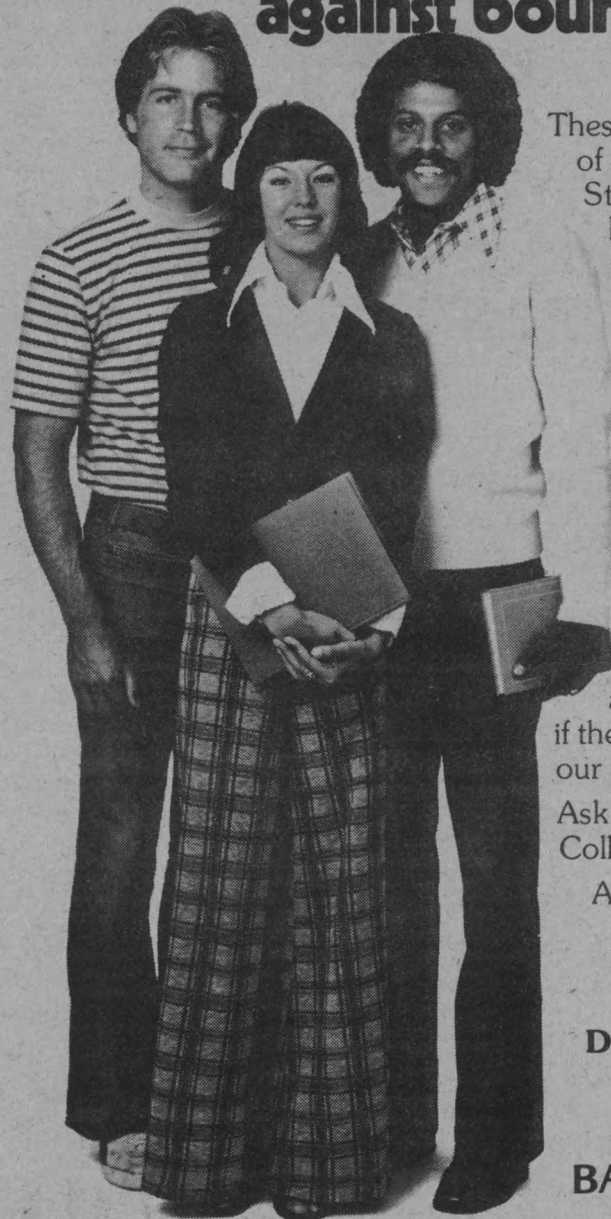
"Of course, there will never be a complete meeting of the minds," Meyers said, "but there are faculty members here with international reputations, and very often students are looking for something less than that."

Pointing to the fact that there is a low faculty turnover rate at UCSB, Meyers then talked about the atmosphere within the faculty.

"The low turnover rate is probably an indicator that most faculty members feel that they're better off here than at any other institution," he said. "They're generally satisfied with the atmosphere at the University of California."

"They're certainly informed as to what a university should be," Meyers added. "They're concerned with teaching, but also with their research and profession. I think that they are pretty well-rounded."

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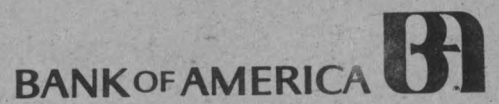
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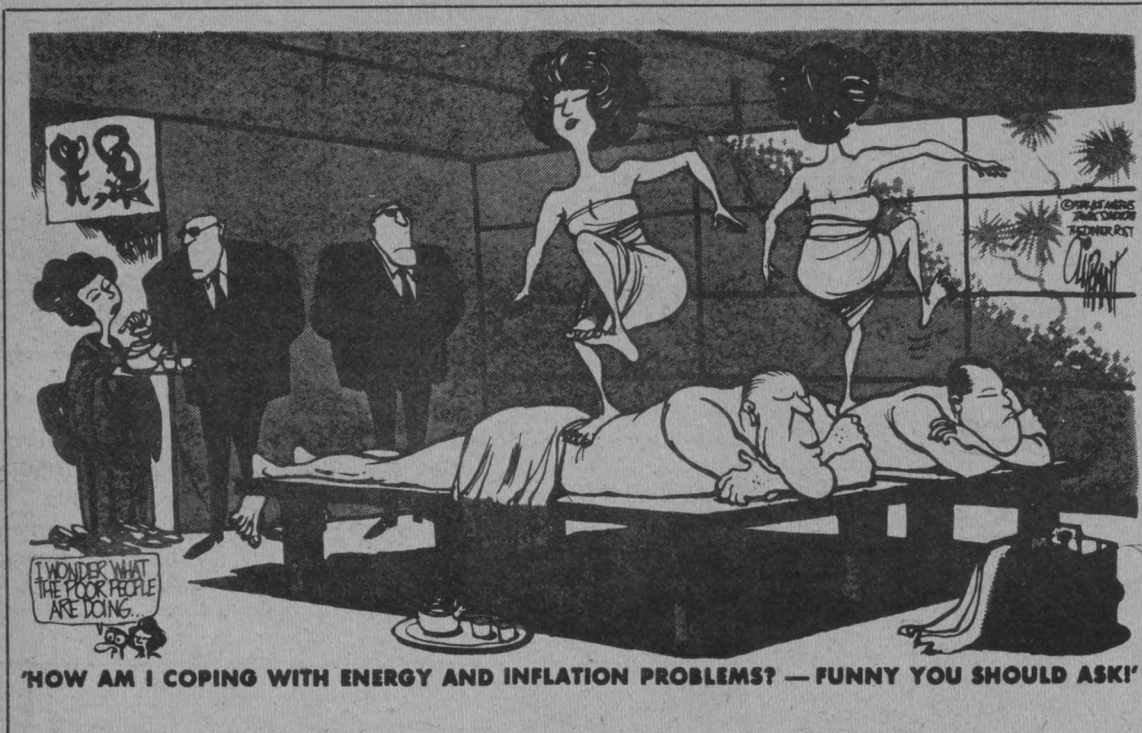
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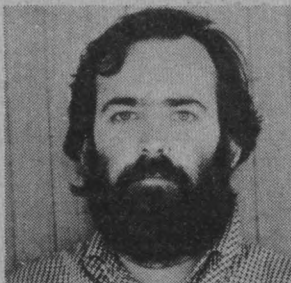


Commentary

Tejeda allegations blatantly false smears

By Tony Zimmer,
A.S. Exec. Vice President

Yesterday, A.S. Rep-at-Large, Lynda Tejeda had printed in the Daily Nexus, a commentary asserting that, "As a member of Leg Council I can with all honesty report to you that Tony Zimmer has not been present at a majority of council meetings when votes were taken."



This is an outrageous falsehood, printed on the morning of an election when an attempt to recall me from office is at issue. Official A.S. records exist and are public documents which anyone interested may check to determine the validity of her assertions.

She did not inform me of her intention to issue

Ricardo Garcia

A choice of roast beef or Chicano jam

Just last week the Chicano student organization, El Congreso, had the exclusive pleasure of being host to UCSB Affirmative Action Officer, Ray Huerta. In the tradition of a classic "Friars Roast," Huerta was the honored guest of close to 75 irate students. For those of you out there in campusland who are unfamiliar with the Chicano version of a Friars Roast, let me describe it to you all.

First of all the guest is blindfolded, stripped to the waist and placed in a room full of "savagely pissed off students." At this point the "guest" is whipped with questions and accusations attacking his integrity, professionalism and accomplishments. In some special cases the guest is allowed to have a priest or reverend present to speak in his behalf.

Nevertheless, after hours of sweat, blood, tears and Lord knows what else, the Tribunal adjourns to what could be called an executive session. This is where it is determined whether the guest has passed his R.A.Z.A. examination. Meanwhile, as the decision is being rendered, the guest is hung upside down and taunted by the clan. The rationale behind this part of the roast is that if the guest is found to pass his test of truth, the clan at least has some opportunity to vent their biologically aggressive tendencies. It's sort of a reward gratification for those that bother to attend the festivities.

Anyway, if the guest, which in this case is Huerta, satisfies the Tribunal, he is declared pure. At this point the Mariachi band, which is on call, strikes up and plays "Oh Say Can You See," while the guest is uncontrollably carried on the shoulders of one hundred Aztec Princesses.

But, if he is declared impure, he is immediately taken off to the nearest mountaintop. There he is forced to eat 100 Spanish dinners from Taco Bell, while having to write, "I am a Vendido" a thousand times. Thereupon he is again taken away and never heard of again . . . except in legend of course.

such a statement, nor did she offer to let me respond in a companion commentary, similar to the opposing statements of Steve Smith and Juan Perez which appeared in the Nexus on the previous day. I do not take exception with her right to support the attempt to recall me, however, I strongly object to unfair treatment and outright lies.

My opponents have abandoned statements of fact and have instead relied on falsehoods, misrepresentations, and unsubstantiated assertions to support their position. The entire campaign to recall me has been characterized by malicious smear tactics, lies, half-truths and misconstructions. Not a single charge brought against me warrants removal from office: the charges are false.

If you wish to cast an informed vote, please read, with a critical eye, the statements of my opponents. I am convinced that university students can easily see through such thinly disguised, and obviously false, vague and purposely misleading charges.

This then is what poor ole Huerta may have to go through if the Tribunal declares him impure. But if he is proven to be pure, he will have the support of the clan — not to mention the hundred Aztec Princesses. At this point in time, though, Huerta's position has not been declared by the Tribunal. Perhaps the "Cookie Monster" understands the whole thing better than any of us. You wanna know what he says? He says, "If you get to it, and you can't do it . . . well there you jolly well are!"

STICKY FINGERS

On a more serious tone, I want to bring out a complaint that shouldn't have gotten to the point that it has. The Chicano Library, known as Coleccion Tloque Nahuaque, has been experiencing a rash of sticky finger rip-offs. A significant number of books and a number of xeroxed copies, newspaper clippings and periodicals are missing. In dollars and cents this is hard to compute because a lot of the materials are priceless and can't be replaced. The time and energies that Carlos, Raquel and Becky have devoted are also priceless. It was really saddening to hear Becky say "We spend a lot of our time trying to get this library together and when we turn our backs somebody rips us off."

No one knows for sure who's doing all the rip-offs but if you get caught doing this immoral thing your "cola" is grass and the Congreso is the lawnmower. You will be taken to the same mountaintop and put through the same tortures that "impures" go through. Only thing is that you won't get a chance for confession and you know what that means, don't you? That means you'll go to Hell! So if any of you have any materials that belong to the Coleccion please return them. It goes without saying that this special collections library is an important part of our history as well as our future.

Letters

A.S. Concerts policy unfair

Editor, Daily Nexus:

While waiting to be herded into the Chick Corea concert in Campbell Hall, we came to the conclusion that concert procedures at this university could use some improvement.

Reserved seating tickets could be sold as all seats are numbered in the hall. This would abolish the need for standing in line and being crushed by anxious concert-goers as they clamor for the best seats in the house. The first few days of ticket sales should be restricted to UCSB students to allow us the best choice of seats since we are the sponsors of the concerts. After this time, the general public and remaining students will be permitted to purchase tickets on a first-come, first-served basis.

We also feel that the practice of printing up a specified number of student and general admission tickets is unfair to UCSB students; students purchasing tickets close to concert time have been forced to pay general admission prices even though a portion of their fees has already gone towards the production of the concert. So the tickets should not be designated as student or general admission — production of a reg card would entitle the buyer to the student body price.

We hope somebody from A.S. Concerts will consider these suggestions for improvement of Campbell Hall concerts.

Linda Armogida
Toby Fishbein
Dietrich Boost
Barbara Spielman
Tim Stancliffs

Asian EOP

Editor, Daily Nexus:

Commitments were made to establish an Asian American EOP component on this campus for Fall '74. The UCSB administration has apparently demonstrated its incompetence in fulfilling its commitments to Asian American students as exemplified by:

- 1) providing no office space for the AA EOP component
- 2) providing no budget for this component
- 3) providing no staff for this component
- 4) classifying the coordinator at a level lower than the other component heads
- 5) expecting the coordinator to carry out the functions of the Asian American EOP component despite these deficiencies.

On October 31st, two letters signed by many Asian American students were sent to Vice-Chancellor George Smith expressing concern over this situation. On Nov. 6th, Dr. Smith sent a memo to the Asian American Alliance offering to meet with three to five students to discuss the matter. In that memo he stated that "a number of the concerns you have expressed have already been eliminated. For example, Mr. Nishi has been classified as a Blank Assistant III, effective Nov. 1, 1974." That was the only concern which was said to have been eliminated.

On November 18th, Mr. Nishi checked on his status and found that he was still classified as Blank Asst., II. His new papers had not even been typed. He then walked his hurriedly typed reclassification papers over to Personnel to be processed. Mr. Nishi has not been reclassified.

In other words, none of the deficiencies listed have been eliminated. All that the Administration has done is to change its assurances from verbal to written ones. Meanwhile, current and potential Asian American EOP students are suffering the consequences of the Administration's failure to fulfill its commitments to them.

Due to the nature of the history of this Administration's handling of minority student affairs, a question in the minds of minority students on this campus is: "Is this actually incompetence or is it an indication of some covert planning?" Perhaps the meeting next week with Dr. Smith will provide some insights into the situation. We certainly hope so.

Calvin Tanaka

Winning ways

Editor, Daily Nexus:

Being a fun loving, athletic, healthy male student at UCSB, I naturally decided that intramural sports would be a fun way to spend my leisure time. Little was I to know the pitiful future of my athletic endeavors. In 2-man basketball, my partner and I made it to the play-offs by playing a total of 4 scheduled matches. In coed tennis, again we made it to the play-offs by playing only one out of five scheduled matches. The worst part of it all was that the people scheduled to play us didn't even have the decency to call us and tell us of their forfeiture. To those I am directing this letter at (AND YOU KNOW WHO YOU ARE); hang down your head in shame.

Mark Meadows

Daily Nexus Opinion

James Minow

Editor-in-Chief

Mark Forster Abby Haight Mike Scanlon
News Editor Managing Editor Editorials Editor

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Mail campaign

Star Trek fans attempt revival of space show

By Roger Keeling

In 1969 the television series Star Trek — a science fiction show literally idolized by a hard-core group of sci-fi fans, and greatly admired by a somewhat broader audience — ceased production after a three-year run studded with historic landmarks. The show was finally killed by a falling viewership (although fans point out that this decline followed the substitution of television writers for the original staff of accredited sci-fi writers). Whatever the cause of Star Trek's demise, "Trekkies," as Star Trek fans like to call themselves, were enraged when the show disappeared. They had saved it from destruction once before (at the end of its second season, when there were marches on NBC); with confirmation of cancellation after the third season, many made a vow to fight for Star Trek's eventual revival. Since then, Star Trek followers have not given up. Trekkies periodically hold Star Trek conventions, and generally mass at other sci-fi conventions (both types have been held in Santa Barbara at the Francisco Torres). Moreover, the cast and crew from Star Trek — from producers to stage hands — still occasionally get together for staff parties. And every so often they get together

to revive the show.

Such is what's underway now. According to George Costenbader, editor of the student paper at American River College, the hope is that a massive letter writing campaign this month will convince Paramount Pictures to go ahead with a Star Trek movie-for-television.

Says Costenbader, "Star Trek is owned by three individuals, Gene Roddenberry, NBC and Paramount Pictures. At this moment the only element holding up a Star Trek movie is Paramount. They are not sure the cost justifies the means."

Costenbader continues in saying that Frank Yablans of Paramount has already been shaken by the amount of mail he's received on this issue. A massive number of letters this month could be sufficient to get the show into existence.

Such letters should be sent to Frank Yablans, Paramount Pictures, 5451 Marathon St., L.A., Calif., 90038, Costenbader reports. No mention of Star Trek should be made on the envelope or it will be treated as fan mail.

Whether or not this effort, or any other, can succeed is a matter heavily questioned. It's been five years since the show was cancelled, and many of the

DOONESBURY

by Garry Trudeau



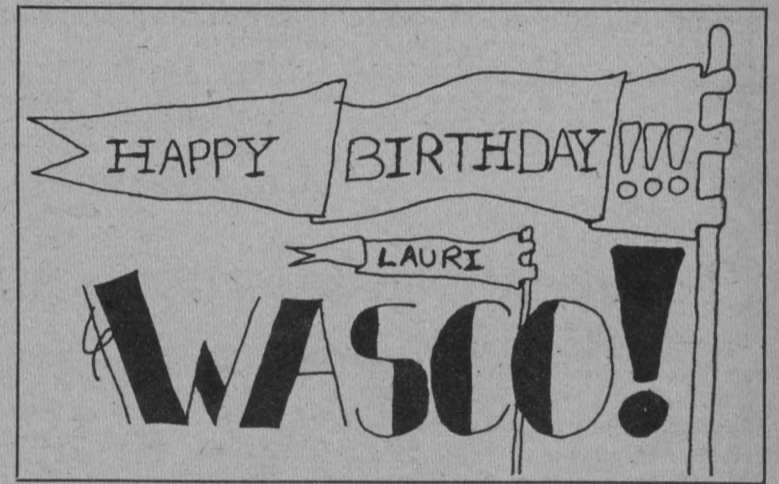
Legal counseling offered students

Free legal counseling will again be offered to undergraduate students on campus. A.S. Leg Council has allocated \$1,500 to retain William Griffin Hayes, a Santa Barbara attorney, for the remainder of the academic year. Hayes is tentatively scheduled to be available to consult students on their rights and liabilities on Tuesdays between 6-9 p.m. Appointments for the

20 minute sessions may be made by calling the A.S. Office at 961-2566. There is a \$1 fee, refundable upon showing up for the appointment which one has made.

In emergencies, Hayes will also

be available at his home to render advice. That number is 967-5038. Hayes is also available for in-court appearances by calling his office at 963-7741. Regular attorney fees will apply for court representation.



actors, although still in love with the series, have moved on to other things and insist they will not return. Inflation, too, has taken its toll by forcing up the costs of the already expensive elaborate sets for Star Trek.

But, perhaps for a show that has a history of staving off the "inevitable," including rejection of its first pilot episode and cancellation after its second year, revival will become reality.

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 ANN M. THURBER, ASSISTANT DEAN OF ADMISSIONS, will be visiting the UCSB campus Friday Nov. 22 from 9:00 to 4:00. Interested students may sign up for appointments in the Placement Center.

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Vice Chancellor Alexander reports:

Law School is high priority

Dr. Alec P. Alexander, vice chancellor for academic affairs, predicted today that establishment of a law school at UCSB would be given the highest priority in the campus' proposed new academic plan which is now being formulated.

In a briefing on the status of the proposed plan to the UC Board of Regents meeting here last week Dr. Alexander said he expected other priorities to include adding to the depth and quality of existing curricular offerings, mainly through appointment of distinguished faculty to fill predicted additional academic positions, concentrating on further strengthening of selected areas such as marine sciences, and promotion of research and the improvement of teaching methods.

The UCSB Vice Chancellor also said certain research themes which probably will be developed further include marine and coastal zone studies, health, energy and societal research in such areas as urban problems, public policy issues, education and so forth.

Area of instructional development which focus on the individualization of student learning is the primary rationale for reforms in academic procedures and programs at UCSB and elsewhere, the Vice Chancellor said.

In laying the groundwork for his observations about UCSB's developing academic plan, Dr.

Zoologist to give seminar Friday

Tomorrow at 12 noon, Dr. Milton Hildebrand, Professor of Zoology at UC Davis, will give a seminar on his current research concerning "some bone-muscle mechanisms in the feet of rodents". The talk, sponsored by the Biological Sciences Department, will be presented in Room 1640, Physics Building, and is open to the public.

Dr. Hildebrand is an authority on vertebrate locomotion. By means of slow motion photography he analyses gaits of running animals such as the horse and the cheetah. He is the author of numerous research papers and semi-popular articles on this subject. His book, "Analysis of Vertebrate Structure", was published this year.

Hildebrand is also interested in the description and measurement of effective university teaching. Following a three-year study of student and faculty opinion concerning effective teaching at the university, he developed a questionnaire which is widely used in student evaluation of teaching.

The material on this page is provided and paid for by the UCSB Public Information Office.

Alexander characterized the campus now as a medium-sized one, with breadth and diversity in its academic programs, and strongly oriented toward research.

He also said that UCSB is considered to be a developing campus in that, with an anticipated increase of about 2,000 students during the next five years, added faculty appointments can transform UCSB "from a center of great strength to a center of real excellence. The systematic search for faculty of unquestioned excellence is our key developmental strategy," he observed.

"The next five years are crucial for our development," Alexander reiterated. "Perhaps not again within this century will we be able, by wise infusions of outstanding talent, to achieve the stature that seems within our grasp."

The Vice Chancellor for academic affairs said UCSB's three traditional colleges are large and that the College of Letters and Science "offers nearly all the undergraduate options offered in the two large campuses (UCLA and Berkeley)," with 72 degree-granting majors and programs. Some of the programs are unique to UCSB as is the non-traditional College of Creative Studies for exceptional students.

Dr. Alexander described UCSB's graduate programs as broad and diverse, offering 39 master's degree programs and 28 doctoral degree programs. Last year "UCSB had the largest graduate enrollment of any of the developing campuses," he added, and concluded that "graduate education and research are the central part of this institution's mission in the sense that everything else hinges on how well these tasks are performed."

UCSB's faculty, administrators and students have participated in formulating a draft of the campus academic plan which will be circulated to University-wide officials and the campus community before being put into final proposal form.

Environmental literature study set for winter

Winter Quarter at UCSB will see a new course offered, a joint project of Environmental Studies Program and the English Department entitled "American Literature and the American Environment."

"In a sense you could say all literature, certainly fiction, has setting or scene and you could just play around with that aspect," says Assistant Professor of English Stephen Alabek, who will teach the course. "But I want to use writers who make nature their subject for the scene is so important that the work would fall apart without it."

Reflecting on his planning of

At Regents' meeting

Chancellor outlines concerns

UCSB Chancellor Vernon I. Cheadle outlined four situations of current and future concern for the coastal campus at a meeting of the Board of Regents here last week.

"One relates to governmental alternatives in the whole area," he said, observing that LAFCO (Local Agency Formation Commission) has recommended annexation of much of the Goleta Valley and Hope Ranch to the City of Santa Barbara, as have the Regents.

Also important to the campus is the discussions about growth in the South Coast area, Dr. Cheadle stated, acknowledging that water shortages "both real and possible" could cast doubt on whether UCSB "can conserve enough of our present allotment of water to increase our student enrollment to the numbers our current ten-year projections indicate." He said the campus needs a "better reading" on a variety of sources of water before it can recommend a stand on these matters to the Regents.

"A third matter of great importance to us is Affirmative Action," the chancellor said and added that UCSB's progress on its campus plan will be accelerated once Berkeley's plan is approved. In a brief progress report, he said ethnic minority enrollment at UCSB has increased from 4.79 percent in 1968 to 17 percent in the fall of 1973. He observed that minority faculty and staff represent 13.8 percent of the total campus work force, but 23.8 percent of those newly hired.

Dr. Cheadle said teaching was a fourth matter of campus concern, explaining that "we have been criticized . . . for not being interested

in students, undergraduate ones especially, or in teaching."

He countered such criticism with the observation that "for many years on this campus many of my colleagues have been deeply concerned about teaching, and in recent years, particularly, many have spent much time and effort . . . in improving the teaching and evaluation of their courses." He added that the campus is in the midst of "significant instructional changes."

Before introducing Dr. Alec P. Alexander, UCSB vice chancellor for academic affairs, and William Liskamm, campus consulting architect, for progress reports on the campus academic plan and long range development plan, Chancellor Cheadle outlined UCSB's history from its origin as a UC campus to the present day.

He described UCSB as a research-oriented university and emphasized that intellectual pursuits should be the campus' most time consuming activity. "I don't think in the long run the people of our state or the federal government would pay their money for purposes other than those related to intellectual activities."

"Students between 18 and 22 can grow up — mature — in many different situations and places, but their hard intellectual experiences during the same years are not likely to be duplicated elsewhere. Let us, therefore, not lose our determination and drive to maintain and improve the university as a great intellectual institution where students primarily work hard and creatively at academic affairs and have a dandy time at it," the UCSB Chancellor said.

"I think you've got it"

Volunteers help visitors with English

There's more to a class in conversational English than meets the ear.

Foreign visitors at UC Santa Barbara signing up to improve their English may end up improving their understanding of America and Americans, according to members of the UCSB Faculty Women's Club and volunteers from the community who conduct this free service.

The foreigners, largely visiting faculty members, scholars, students and the spouses thereof, find that language and its uses are intimately tied to the thought processes and cultures of the native speaker, according to one of these 22 volunteers, Mrs. Floryn Atkinson.

Hence, she says, a lesson in conversational English may end up dealing with such questions as what is or isn't appropriate conversation in this country, or table manners, or social behavior.

And the American, in turn, may learn the parallel subtleties of the visitor's native land.

The volunteers have all been trained for the tasks in a program initiated and supported by Dean K. M. Mathew of the Foreign Students Office and his administrative assistant, Muriel J. Engle. It includes briefings by linguists, development of guidelines and general orientation for this specialized assignment.

"Though all our foreign visitors speak and write English, they sometimes have trouble being understood because they do not recognize sounds which

their ear is not trained to hear, nor their tongue to utter," Mrs. Atkinson said.

Make-believe social and business situations are acted out by teacher and student as preparation for the real thing. The classroom may be expanded to include the immediate community where such lessons are learned as the knack of American shopping, getting around on buses, or dealing with a landlady.

By and by the chemistry of friendship begins to work. An invitation to dinner is extended by a volunteer and is accepted. The patterns of social conversation learned at language sessions are now tried out in a real situation. The intricacies of a knife and fork may be learned by a visitor used to chop sticks or his fingers.

Or a group of foreign visitors may invite their teachers to a dinner, one replete with the distinctive dishes of a dozen countries.

"When it's time for one of the our group to return to his or her own country, there are some wet eyes at the airport," Mrs. Atkinson said.

The conversational English lessons also are open to people of the community not connected with the University who would like to improve their command of English. Additional information may be obtained at the UCSB Foreign Student Office, Bldg. 434, near Storke Tower, or by phoning Mrs. Atkinson at 961-2211.

the course, Allaback said that he interprets "environment" and "landscape" in a simple, straightforward way. He is concerned with writers' response to nature and "natural landscapes." Urban literature won't be germane, since many students taking the course will be aware of the urban reality but less clear about the non-city. So the course will begin with Henry David Thoreau.

"I'm going to use Thoreau because he's such an acute observer, a master of detail. He sees so much and it gives so much back to him and he uses what he sees in a way that it becomes his key to a full and happy life — and I think that's still possible," said Allaback, who has taught courses in Thoreau for several years and who reads him anyway, he said "for inspiration."

"What I'm really teaching, of course, is observation, and what I want is writers who have looked so closely at things beneath their feet and around them that they are amazed at the complexity and beauty that's there," he said.

Students in the environmental lit course will do some observing of their own. They will need to locate some small piece of landscape, such as a segment of beach or a garden someplace and record what they see there on a day to day basis, looking as closely at their spot as Thoreau looked at Walden Pond.

"The curious thing is that in our time we have become so preoccupied with ourselves — finding ourselves, examining ourselves, fulfilling ourselves, doing our own thing and all that," Allaback said, venturing the guess that environmental reform or improvement might begin with just such a small thing as looking carefully at the world around us.



National Theatre of the Deaf

Meat cleaver taken to Guarneri strings

By Tom Ream

The string quartet is a form that reached an apex during the Classical era of Mozart, Haydn, and Beethoven but fell into disfavor during the 19th century, as few composers wished to be limited only to the sonorities produced by four string instruments. Gradually the form has returned to favor in this century as first the New Viennese School, headed by Schoenberg, and then Bela Bartók, addressed themselves to the problem.

It is Bartók's six quartets that so far represent the 20th century's outstanding contribution to the literature. Inevitably one of his quartets is played when a string quartet gives a concert, and the Guarneri Quartet proved to be no exception, as they opened their sold-out concert last Monday night with Bartók's second quartet.

This, like much of Bartók, is harsh, raw, even primitive music. For example, Bartók often makes use of the tritone, which is the least ingratiating sound in music. It has been said that Bartók's music should be conducted not with a baton, but with a meat cleaver. The way this work is most often played is with incisive, cutting articulation, aggressive phrasing, and severe expression.

But the Guarneris offered an alternate conception. Their tone was warm, mellow, and blended; and they drew smooth silky sounds from their instruments. It added up to a softening of the music, taking the edge off. While there was no lack of virtuosity (in fact, the precision achieved by the Guarneris was breathtaking), they attempted to bring out the warmth and lyricism inherent in this work. This was a stimulating approach and quite successful.

Following this was one of the most frustrating performances of Mozart I have ever heard. This version of the Quartet K. 465 was played precisely and with tonal beauty, but also blandly. Furthermore, the magical Andante was cold. Part of the

problem stemmed from cellist David Soyer's excessive reticence, but also from the Guarneris' evident fear that any excitement would break the music. Things were so bad in the minuet that I felt like kicking them in the rear to move things on. Strangely, the final movement was excellent, leading to further frustration when one realizes how good the rest might have been.

Capping the evening was a performance of Mendelssohn's virtually unknown Quartet in A Minor, Op. 13. Mendelssohn is one of the few of Beethoven's immediate successors to deal with the form. The result was uneven but interesting, and often unusual. The work itself begins and ends with the melody of a song of Mendelssohn's; when this tune returns at the conclusion the effect is stunning. But some of the music in between is less than effective. For example, the first movement had me wishing that

(Cont. on p. 5, col. 5)

Theater of the Deaf 'very talented,' busdriver says

By John Arnhold

The elderly man standing in the lobby of Campbell Hall on Saturday night possessed the weary look that thousands of miles tend to wear on the human countenance. He was a long distance from his home in Springfield, Mass., but he showed hints of a spunkiness that indicated he was enjoying his position immensely.

The event that Dan was attending was a performance by The National Theatre of the Deaf, currently on its 14th nationwide tour. The group, founded eight years ago as part of the Eugene O'Neill Memorial Theatre Center, displayed many skills and stunning theatrical prowess in both their matinee and evening shows.

The first half of the program consisted of a moving piece based on Jewish folklore, "The Dybbuk," directed by John Broome of the Royal Shakespeare Company of Great Britain. The story concerns a serious student of the Cabala who falls deeply in love with the daughter of a wealthy noble. His passion turns to despair, though, when he learns of her imminent marriage. He collapses, dead. He succeeds in uniting with her, however, as a dybbuk, a troubled spirit who finds no rest and enters the body of another. He announces that, "I have come back to my destined bride and I will not leave her." The dybbuk is finally exorcised from Leye's body and re-enters as a spirit in a dream. This spirit explains that the two were destined to be wed and that he departed from Leye's body to return to her soul. The barrier between the living and the dead is thus broken, and Leye joins her lover in death.

The entire cast brilliantly intertwines the world of quality professional drama with the special communicative abilities of the deaf. Song and narration actively combine with powerful hand and body movement to effectively capture the melancholic mood of romance in the play. The piece is touching and emotionally potent, and it gracefully exhibits the N.T.D.'s phenomenal talents.

The second play is a brief comic book adventure with Priscilla, Princess of Power. Contrasting sharply with the bittersweet tone of the first work, this

piece is a delightful and fantastic journey into the world of an evil dentist and a not-so-ordinary jelly bean packer. Setting by David Hays, costumes by Fred Voelpel, and lighting by Guy Bergquist, all add to the imaginative conquest of the dynamic bean-belle over the sly Dr. Schlock. "Priscilla" sent two packed houses home with outrageously fresh humor and proved the great range and versatility of the N.T.D.

But it is Dan who can best describe The Company and its many gifts. He had seen the performance at least 15 times before in cities across the United States, and he still remained for another showing. Dan is the bus driver the N.T.D. always requests — a loyal and warm man who enthusiastically describes his passengers with a twinkle in his eye — "very talented; an amazing group of people".



photo: Tom Borgeson

'Lenny' sings the blues - Hoffman a Cowboy without saddle - or script

By David Mack

"Lenny", a new film by Academy Award winning director Bob Fosse, is a success in that it

rises above today's typical studio release by combining bold cinematic technique with intelligence. Now I will tell you why it is a failure.

There are two paths this film could have taken. It could have followed the commercially successful lead of "Lady Sings the Blues" (a movie with a similar rags-to-riches-to-rags theme). This would have called for the Lenny Bruce story to be unfolded chronologically. However, where "Lady" could replace authenticity with Diana Ross and her magnificent voice, "Lenny" would have to rely on Dustin Hoffman's ability as a stand-up comic, which is minimal. So, Fosse and his friends chose the nearly uncharted route of dramatized documentary.

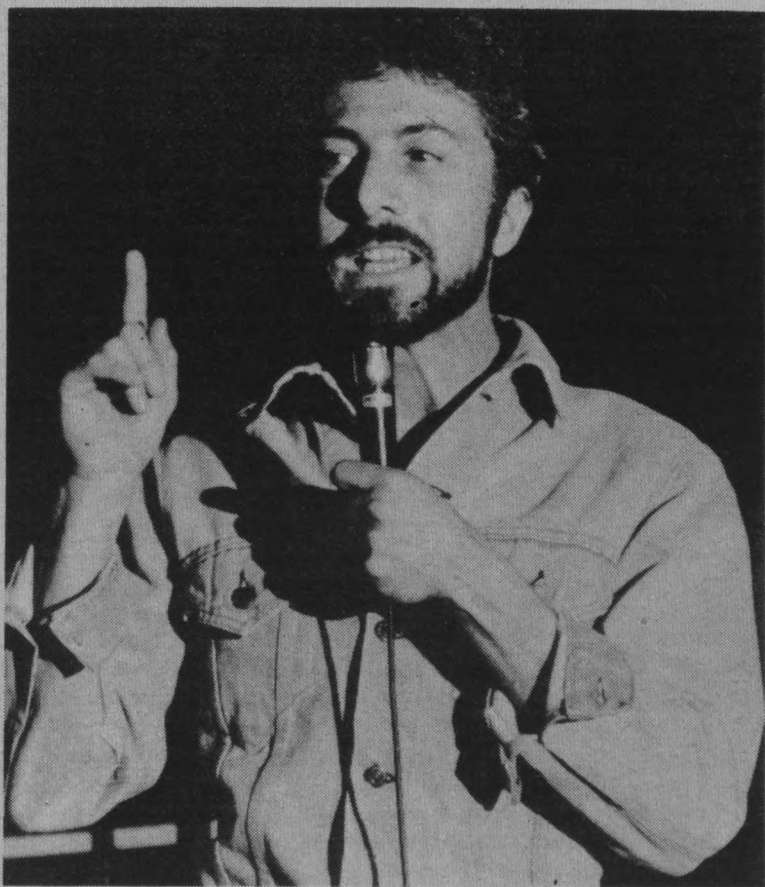
One of the many difficulties of Fosse's dramatic documentary is a tendency to infer false importance. "Lenny" is filmed in black-and-white also. So, when the credits at the beginning of the film appear without musical score, and the first of many interviews with Honey Bruce (Valerie Perrine) takes form, the audience is almost forced to regard what they are seeing as something of sociological

importance. Instead of treating Lenny Bruce as an unusual individual, the film is more apt to regard him as a social casualty, an albatross around the neck of society.

Because of this tendency, any viewer with prior knowledge of Lenny Bruce had to recoil. The film is unwilling to portray Lenny realistically. It does show his verbal harshness and his drug addiction; and yet Lenny appears not as evil, but as a fallen angel, innocently victimized. The makers of the movie wanted a tragic hero. But, in softening Lenny into a martyred moralist, they instead are left with a pitiable figure, sadly unimportant. I don't think that is what was intended for "Lenny".

The choice of Dustin Hoffman in the title role might also be indicative of the lack of insight the film displays into the character of Lenny Bruce. Hoffman comes close to looking the part. But the similarity ends there. Lenny Bruce was hip, abrasive, almost heartless in his public and private life. He was also a brilliant comic. Hoffman, instead, shows Bruce to be a perversely successful Rico Rizzo

(Cont. on p. 8, col. 3)



Dustin Hoffman in 'Lenny'.



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Evolution of Kubrick displayed by film series

By John LaPuma

"Dr. Strangelove," thy powerful and typically blatant satire by Kubrick on the American way of life (and death), was viewed by a packed Campbell Hall last Thursday night at 8 p.m. The special "Kubrick Directs" series, astutely presented by the Committee on Arts and Lectures, will culminate tonight with Campbell Hall showings of "A Clockwork Orange" at 6 and 8:30 p.m.

"Dr. Strangelove" concerns the farcical and wanton destruction of the world, initiated by an insane U.S. military base commander who carries a machine gun instead of clubs in his golf bag. The luster of this cinematic gem appears to have progressively brightened over the last 11 years, for the many facets

of Kubrick's brilliant direction are as dazzling as ever.

Peter Sellers triples as President of the United States, Dr. Strangelove and a R.A.F. group commander, and is hilarious in all three of the totally different roles. George C. Scott also turns in an outstanding performance as the 'Commie'-hating Chairman of the Joint Chiefs. Scott's facial distortions include flailing eyebrows and slightly sagging jowls, both of which are painfully reminiscent of Richard Nixon. Coincidentally, the war strategies of the two men (although Nixon's were more, uh, subtly stated), seem to mesh fairly well.

Stanley Kubrick constructed Dr. Strangelove to cause an impact. It did so 11 years ago, and it continues to do so today.

Lenny . . .

(Cont. from p. 7)

("Midnight Cowboy"), full of insecurities.

Choice material and incidents is also suspect. The film leaves out all of Lenny's pre-nightclub years when his mind was being formed. Also left out is his show-biz upbringing and his life as a hustler (once, posing as a missionary priest, he charmed thousands of dollars out of rich bored women in Miami). So, not only is the picture of Lenny distorted, but incomplete as well.

However, the camera work and musical score are both top-flight, headed by Bruce Surtees and Miles Davis respectively. Bob Fosse's direction (his last film was "Cabaret") is, if not inspired, at least innovative. Near the end of the film is its most noteworthy scene. It shows a drugged-out Lenny, wearing just a raincoat and a sock, trying to carry on with his routine in front of a pseudo-hip audience who paid five bucks a head to see a fad in action. Words came to his mouth, "Vietnam, religion, oh year,

obscenity", but they have no meaning. After a few more minutes of stumbling, he left the stage saying, "I'm not funny." In this moving scene, "Lenny" shows how good a picture it might have been. If you go to see "Lenny", perceive it as entertainment or cathartic tragedy — anything but documentary.

Guarneri . . .

(Cont. from p. 7)

this music had remained neglected. The second movement was more interesting, as was most of the third. The fourth movement was a powerful statement.

The Guarneris' performance was technically astonishing, tonally beautiful, exciting, dramatic and incisive. First violinist Arnold Steinhardt was particularly impressive as he used his silky tone to fullest advantage. Perhaps the Guarneris' efforts will rescue the Mendelssohn quartets from the oblivion to which history has consigned them.

The Moscow Chamber Orchestra, which was scheduled to play at UCSB Jan. 27, has been replaced by the Prague Chamber Orchestra, a group of 36 musicians who perform without a conductor (!).

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Extraordinary Louis paintings downtown

By Stephen Westfall

In the late 1950's Morris Louis embarked on a series of paintings utilizing the method of staining raw canvas with acrylic paint. The idea wasn't new: Helen Frakenthaler had been using this process for some time. Indeed, it was a Frakenthaler exhibition that served to inspire Louis in the subsequent direction of his work. Until he had seen the Frakenthaler show at the invitation of his friend, the painter Kenneth Noland, Louis had been an abstract, expressionist painter struggling to get out from under the overriding influence of Jackson Pollock. It was seeing the canvases of Frakenthaler's in the spring of 1953 that turned things around.

Colors stained into raw canvas, rather than resting on a primed surface, in effect push the picture plane into the canvas. In his late "unfurled" series, diagonal rivulets of color run inward from the opposite corners of the horizontal rectangle of the picture. The great open centers of the paintings are charged with an energy that comes from existing in precisely the same picture plane as the paint. This energy is enhanced by the contrast of the muted, off-white tone of the raw canvas with the intense hues of the paint.

One may look to Sam Francis' recent paintings dealing with the same motif (of the empty center and paint action along the borders) to see how a painter achieves less by adding more. Francis' colors float on a primed surface and the thin washes of gesso make a flat, inactive suggestion of space when

compared to Louis' superbly integrated illusion.

It is important to consider the evolution of Louis' paint figuration, for as Michael Fried rightly pointed out in his article "The Achievement of Morris Louis" from the February, 1967 Art Forum, it is in the analysis of these figurations that we understand the magnitude of his achievement. Fried omits the discussion of the spiritual qualities, however, preferring to dwell on the formal or abstract importance of the paintings. He does refer to the paintings as manifestations of the artist's undisputed integrity but, being one of the leading critics of formal painting that he is, he purposely avoids the sentimental "trap" of really exploring his own emotional response to these paintings. This is a mistake.

The spiritual, i.e. subjective content of Louis' paintings is inextricable from the formal content. While unknowingly aligning himself with the first generation color-field painters such as Still, Newman and Rothko, Louis employed shape and design that contradicted "the paint goes on forever"

suggestions in the canvases of the other painters. In the "Viels" of '58-'59 and the subsequent "Floral" series, the edges of Louis' spills usually do not extend beyond the borders except where they are "anchored," to use Fried's term, to the bottom of the rectangle. From the bottom they extend upward and outward, an expansion. The response to these figurations is an uplifting and spiritual one. The "Viels" float and the "Florals" blossom.

It is an example of Louis' considerations that he mounted the completed, unstretched canvases so the figurations could come as close to the borders of the painting as possible without running over. This insures that the figurations do not diminish to silhouettes and allows the viewer to participate to as full an extent as he can in the gravity-defying expansion of color.

It is in the "Unfurleds" that the field reverses itself. The expanded shape is the heretofore neutral space of the raw canvas.

Now the defining borders are the rivulets of intense color. That the suggested shape runs off the top of the painting at this point, as opposed to the earlier paintings, is triumphant resolution. Now it is the shape of charged space, light where the confined shape of the "Viels" was dark. The upward and outward leap has been achieved. The evolution of Louis' images is a painter's "Pilgrims Progress." The progress and culmination of the paintings are a reaffirmation of the spiritual metaphor they contain.

Through this Sunday, five of these paintings will be on view along with other selections from the collection of Mr. and Mrs. Robert Rowan at Santa Barbara County Museum. Included in the show are paintings by Noland, Frank Stella, Jules Olitski, Larry Poons, Wallace Berman, and Darby Bannard. The Louises are so strong that even Olitski's work seems merely facile beside them. Only in Stella and Berman's case, it is due to the different concerns of his work.

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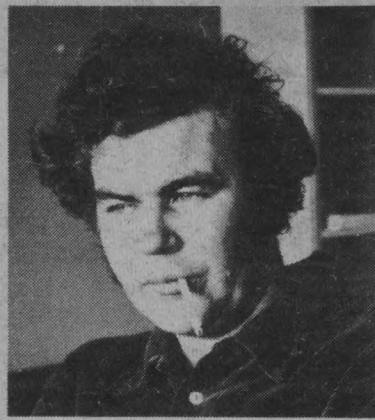
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Touchstone Review

By Teresa Frary



Ray Carver

Writer turns Lecturer

Pulling up to his full height, which is well over six feet, Raymond Carver opened his office door in a chivalrous way. A recognized poet and well published short story writer, Mr. Carver is teaching in the English department this year. A little surprised by his rugged appearance, I proceeded with the interview. Now in the ivory tower, this man has gleaned the experiences he so adroitly writes, from lumber camps, taverns small town conflicts, his father's home and his wife, Maryann.

In a fluid motion he offered me a chair, settled back behind his rather cluttered desk and we began to talk. Thinking he was going to say something terribly serious he said, "My sense of irony came early. As a kid I started writing science fiction stories, you know, the kind where giant water bugs take over and all the people get squashed." While he continued to speak of his life, I noticed his hands were honed with hard work. His manner was humble. He talked of lumber mills and double bourbons with easy familiarity. When confronted with symbolism and form, he waved it off saying, "Just let it happen, don't concentrate on those things."

Presently a lecturer here at UCSB, Mr. Carver's stories have appeared in "Esquire", "Harper's Bazaar", "Best American Short Stories 1967" and the "Iowa Review". He has received a National Endowment for the Arts Grant in 1971 and has been honored as a Wallace Stegner Creative Writing Fellow at Stanford. Though a graduate from Humboldt State College, he does not write from an intellectual viewpoint. One story called "Nightschool" contains earthy and swift dialogue so typical of Ray Carver's talent. His characters are revealing and poignant in their unsophistication and blunt speech. His are the people who work, who make love, who drink, and seek out one another in ordinary places. They have concerns that are typical, lives that are removed from the esoteric, experiences that are commonplace, gutsy and highly verbal.

Although his poetry has that non-metrical, prose kind of modern rhythm, it evokes a sincere content. The last stanza of a poem called "Transformation" reveals a personal desperation:

Lord, I tell you
I am without purpose here
in the Holyland.
My hands grieve in this
bright sunlight.
They walk back and forth along
the Dead Sea shore
like a thirty-old man.
Come, Lord. Shrive me.
Too late I hear the film running,
taking it all down.
I look into the camera.
My grin turns to salt.

Published in two volumes of poetry, "Winter Insomnia" and "Near Klamath", many of his poems seem to be condensed speculative stories complete with dialogue. One poem in particular called "Iowa Summer 1967" elicits this prosaic style:

The paperboy shakes me awake. "I have been dreaming
you'd come."
I tell him, rising from the bed. He is accompanied
By a giant Negro from the university who seems
itching to get his hands on me. I stall for time.
Sweat runs off our faces; we stand waiting.
I do not offer them chairs and no one speaks.

It is only later, after they have gone,
I realize they have delivered a letter from my wife.
"What are you doing there?" my wife asks.
"Are you drinking?"
I study the postmark for hours until it, too,
begins to fade.
Someday, I hope to forget all this.

Dialogue is Carver's forte. In a story called "The Fling" published in "Perspective", Carver creates an extraordinary confession. In the following excerpt a man in his fifties pathetically details to his older son an affair with the neighbor's wife.

"People need plans," she said.
"You have to have plans. When I get too old
to make plans and look forward to something,
that's when you can come and put me away."
That's what she said, and more, and I began
to think I loved her. We sat there talking
about everything under the sun for I don't
know how long, before I put my arms around her."

Though his characters are common people, indistinguishable from the myriad voices of contemporary themes, Ray Carver singles out their conflicts. In dialogue his characters express regret, rage, commitment, love and in the end futility. The most intricate of his fictions are controlled by descriptions that are simple, direct and to the point.

Ray has that rare ability to communicate contemporary life experiences in terms of people he has met, conversations he has heard, drinks he has shared, and by the books he has read. Everything from lumberjack and hospital attendant to student and now lecturer, Ray Carver's experience conveys his art. In a most profound way many of his stories demonstrate the futility of dialogue when the older father cries to his son,

"You don't know anything do you? You
don't really know anything. You're thirty-two
years old, but, you don't know anything
except how to sell books."

Mr. Carver's story "What is it?" was published in an anthology of the best short stories of the year. It portrays in plain talk and subtle narration to what extent a family can go for money.

At the end of the interview in his quiet and quick voice he said, "You know I'm really happy today, McGraw-Hill just accepted my collection of short stories for publication." It's no wonder Raymond Carver is so published. Ultimately he writes the story of Everyman. His tale is one of the helpless, educable fool, struggling in a mad world.



Steve Crain and partner. photo: Karen Beaver

Under the Knife



By David Mack

After viewing the press screening of "Lenny" at the Samuel Goldwyn Studios, I walked past a glass showcase just outside the screening theater that contained five Academy Awards. Two of them had paint peeling off. The current market value of an Oscar is under twenty dollars.

But the paint is not peeling from the Hollywood mystique. It is still a strange draw. Sitting at an outside table at the Old World on Sunset, the warm-air-and-exhaust is dreamily toxic. A silver-spray-painted Rolls rumbles past. Other distinctive cars, with distinctive people inside, go by. One wonders if any carry stars. On Sunset Boulevard, one cares. Pretty men with handsome women pass. GirlChild and BoyWonder accentuate their slimness with strides. In Hollywood, the actualization of a Warhol prediction can be seen: "In the future, everyone will be famous for 15 minutes." Would-be stars might settle for ten.

The sign that gives the time also says 76 degrees. Although on a November Tuesday midnight it seems unnatural, there is no reason to doubt it. The warm wind sways the palm trees at the base of the Hollywood Hills, where exciting lives are being led. Winter is far away. It may never come. This is the California that separated Mid-westerners from their trying environments: 76 degrees of dream fulfilled.

The expensive neon signs flash five-color messages. They seem unnecessary, like tinsel on an aluminum tree. A couple embraces on the sidewalk, drunk

with love or liquor. Perhaps in some other city they would gather stares. But, on Sunset, they fit in. They are part of a landscape that is impossible to capture on canvas. For Hollywood is not a painting, but a quick-shutter photograph. Fast, and then gone.

Hollywood is a magic magnet. People seek 15-minute fame, and that magnificent impermanence that is characterized by movie set facades. The buildings lining either side of Sunset seem as two-dimensional as the films being shown inside them. There are those, boys and girls alike, who still imagine being Lana Turner-in-a-tight-sweater-at-Schwab's. To be discovered! Hollywood is a Disneyland catering not to child, but adolescent fantasies.

The greatest rift in American class structure is between the famous and the unknown, the performer and the audience. Very few people outside the celebrity would ever come into contact with it. But to a great extent that exclusive gap is bridged in Hollywood. If you dress, look, and perchance act like a star, you might be mistaken for one, and will experience that 15-minute fame. But vicarious feelings exist only in two-dimensions.

Leaving the night-stained streets, I feel an embarrassing swell inside, an irrespressible attraction to the peeling-paint and tinsel. The gates of Bel-Air shine diamond-bright in the darkness. But ahead the night cloaks the valley like a negligee on a whore, and I see the rhinestone glamour of the basin where dream and fantasy become sadly synonymous.

Fling yourself into Scottish country dance

By Yvonne Behrens

When someone speaks of ballet, the waltz, or even the tango, most people have a pretty good idea of what the individual is talking about.

But if someone started talking about Scottish Country Dance, a majority of the people would probably think the individual was talking about the Highland Fling. Actually, they are both very different forms of dancing. The Highland Fling originated a thousand years ago when the highlands were won by the Scottish. It is a solo dance done to the accompaniment of bagpipes, originally only by men, although in the last sixty years women have started carrying the tradition.

Scottish Country Dance, on the other hand, developed as a couple dance whose movements arrange themselves into geometrical designs. Although there are similarities between this type of Scottish dance and square dancing, one cannot join the circle whenever one wants to as in square dancing, for there are specific steps and an inter-coordination between partners that are vital to this form of dancing.

Stephen Crain became interested in Scottish Country Dancing when his family made it a ritual to go to the Santa Rosa Scottish competition games every year. He decided he wanted more people to become aware of it and has started giving free lessons on Mondays. Call him at 967-3388 if you are interested.

The movements to this type of dancing are very much like ballet, the minuet, and as mentioned above, a more sophisticated form of square dancing.

Rufus tickets, at \$4 for ASUCSB and \$5 for the general public, and Fleetwood Mac tickets at \$4.50 and \$5.00

A.S. CONCERTS

are available at the UCen information booth and Morninglory Music in Isla Vista.

Rufus and Masterfleet lead R and B towards new directions

By Ben Kamhi

Rhythm and blues has finally progressed to a point where it is not only recognized as the grandfather of Rock 'n Roll, but it is also acclaimed as the music getting the most radio air-play, the most commercially popular, the music that is the easiest to dance to, and in short, the most popular on the pop rock front. Spearheading R&B today are two groups who will be appearing in Campbell Hall tomorrow night, Rufus and Masterfleet. Both are innovative and representative of the direction R&B is headed.

Many have started to emulate and assimilate to R&B. Among them are the English soul act, Sweet Sensation, the soulful Scottish Average White Band, and the drag king of rock, Lou Reed, who has achieved much of a R&B arrangement on his new album, "Sally Can't Dance". More surprisingly, glitter rock star David Bowie recorded his next album, "Somebody Up There Likes Me", to be released in early 1975, at Sigma Sound Studios in Philadelphia. The studios are the home of Gamble & Huff, the largest producers of R&B in the world. Bowie had initiated his trend two albums and one tour ago. Rufus' members have been working on R&B all their lives and now have a new direction in it with their new album, "Rufusized", ready to be released anytime. They have, as the name implies, experimented much with electronic music and synthesized sounds. Rufus, led by a dynamic young lady, Chaka Khan, has crossed over soul and R&B and is climbing to the top of the pop rock charts. Their sound is complete with Chaka's hard driving vocals, and electric

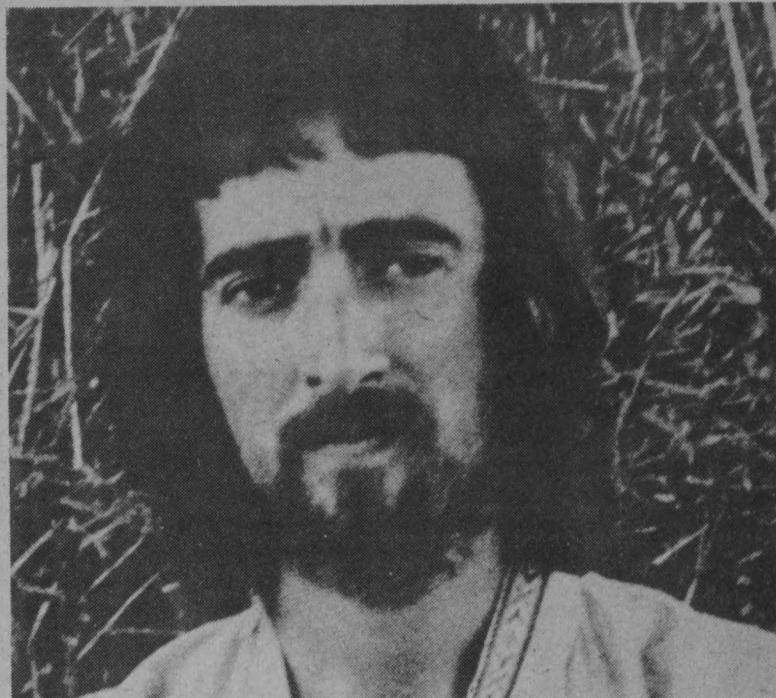
complexities by keyboardist Nate Morgan and guitarist Bobby Watson. Although their more conventional R&B sounds include horns and a heavy bass, a good indicator of the soul sound they have pioneered is "Tell Me Something Good", their latest hit, complete with dissonate horn voicings and electrically altered vocals. Their next album "Rufusized" will undoubtedly be a continuation of the synthesized soul sound, just as the name implies. "Rags to Rufus" is not just the name of their second album but an indicator of the progress they've made. The group started several personnel rosters ago, as the American Breed, with a hit in 1968, "Bend Me, Shape Me". With the addition of Chaka Khan, a native of Chicago who has been singing semi-professionally since she was twelve, Rufus released their first album, "Rufus", in 1973. Chaka was formerly a member of Lock and Chain. (It is interesting to note that after their first album Rufus backed the notorious L.A. glitter star Iggy Pop at the Whiskey). Later that year, they produced "Rags to Rufus", highlighted by "Tell Me Something Good", which was written and arranged by Stevie Wonder. That song catapulted Rufus into stardom, while revealing a new style of R&B.

Another group with startling talent, Masterfleet, is heading toward new directions in R&B. The Fleet will open Friday's Rufus shows in Campbell Hall. Originating in Compton, California, the group has released one album which penetrates the soul of R&B and surpasses traditional style with remarkable results.

The Fleet's sound is composed of a wide range of vocals coming from four excellent voices, backed by synthesizers, a clavinet, and a variety of horns and strings. Naturally, a bass, lead guitars and drums are present. The real focus is on the vocals however, which often resemble both the Temptations and Marvin Gaye.

Masterfleet, because of their rebellion against tradition, may be credited with extremely interesting instrumentals that are identifiable with R&B's new sound.

Santa Barbarans will see and hear these new trends tomorrow night in Campbell Hall.



John McVie, bass player for the REAL Fleetwood Mac, the rest of the group and Little Feat will appear in Robertson Gym Wednesday, November 27 and a Thanksgiving boogie.

Fleetwood Mac, Little Feat and others perform at Thanksgiving boogie

By Ben Kamhi

The REAL, one and only Fleetwood Mac with one of America's newest and most talented boogie/blues bands, Little Feat, plus special unannounced guests will all be featured in Robertson Gym next Wednesday, November 27, at 8 p.m. for a Thanksgiving Boogie special.

Fleetwood Mac is one of America's most popular bands. They have constantly produced albums that are successful both commercially and aesthetically. Their latest effort, "Heroes Are Hard To Find", is a collection of enjoyable tunes that are musically and lyrically satisfying. That album contains several tunes that stand out, including the title track, "Silver Heels", and "Coming Home". These cuts, as

most of their other ones, are highlighted with extremely harmonic vocals by Christine McVie and Bob Welch, and the addition of strings and horns arranged by Nick DeCaro.

Although the rest of the album follows suit, one cut, "Bermuda Triangle", is especially interesting. That song deals with what some call the "Devil's Triangle", a geographic triangle of islands in the Caribbean in which planes, ships, and people have actually disappeared, leaving no traces behind.

"Heroes Are Hard To Find" also exhibits Fleetwood Mac's usual high quality of instrumental work. Melodic guitar riffs by Welch are pleasantly intertwined with a steady drum and bass, and Christine's gentle keyboards.

Fleetwood Mac was originally an English blues band. Their excellent blues style was recorded on their first album, "English Rose". Long heavy guitar riffs were prominent on that album, with less focus on vocals.

After several personnel changes in the band, leaving drummer Mick Fleetwood and bassist John McVie as the only original members, the band began to emit a slightly slower, softer rock sound. With the addition of John McVie's wife Christie, gifted with a truly beautiful voice, and lead guitarist/vocalist Bob Welch, the band's harmonies were perfected. The new additions proved to be tremendous assets to the band. More attention became focused on their vocals. Some of their best albums, both before and after Christine and Bob joined, are "Kiln House", "Bare Trees", and perhaps their most popular "Mystery to Me". "Mystery to Me" has many fine songs but the strongest composition is "Hypnotised", written by Welch.

Despite Fleetwood Mac's reputation as a no-nonsense band of sterling character, their former manager blemished their name, but only their name. Early this year, the former manager, Clifford Davis, after leaving

Fleetwood Mac, decided that he would maintain the band's name. He then signed up another act, called them Fleetwood Mac and contracted tour-dates — one in Santa Maria. Concert fans and promoters were outraged. The latter sued the manager, as did the original Fleetwood Mac members who won an injunction prohibiting the ex-manager from any further usage of that name.

Accompanying Fleetwood Mac at the Thanksgiving feast for musical gourmets is Little Feat, an all-American blues band with much promise. Little Feat is the creation of lead guitarist and vocalist Lowell George. George is a musician from the southern school, and the band's style reflects this.

Little Feat's musical style entails sweet, high-pitched guitar work, varied percussion, and piano pieces that fit in well. The guitar riffs and a wide range of vocals are intriguing and tailored to just the right length. They do not become boring as so many blues riffs do. The vocals are superbly done by Lowell George in a style reminiscent of hard-core blues. The lyrics are, for the most part, basic, but they comment on the "universal blues" in a unique way. Two songs, "Skin It Back" and "The Fan" off Feat's latest album, "Feats Don't Fail Me Now" exhibit this blues style in vocals and instrumentals.

To date, Little Feat has four albums; "Little Feat", "Sailin' Shoes", "Dixie Chicken", and "Feats Don't Fail Me Now". The latter will probably be featured at Robertson Gym.

For those who see the REAL Fleetwood Mac, the lively Lowell George and Little Feat, plus special guests, Playing Thanksgiving eve, Wednesday, November 27, a Happy Thanksgiving is guaranteed by A.S. Concerts and Pacific Presentations.

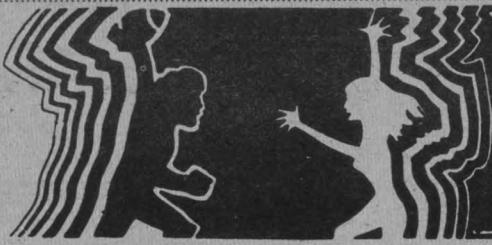


Gregg Allman (left) points out his charter plane, costing \$1,000 a day. On the right he relaxes before his departure from Santa Barbara, following his November 10 concert here.

Photo: John Conroy.

This page was paid for, laid out and written by A.S. Concerts.

There's good spectating at the intramural sports playoffs. (See schedule below.) Take a break from your studies.



INTRAMURALS

IM thought for the day — "The man who falls down gets up a lot quicker than the one who lies down."

Mandatory fb meeting

TONIGHT IS THE NIGHT when all representatives from teams in flag football playoffs convene on RG 1125 at 7 p.m. to pick their all-important place in the first round of playoffs.

This meeting is MANDATORY. Teams not sending a representative will not be allowed to participate in the playoffs.

Eight "A" league teams and 16 "B" league teams will be going to playoffs. All teams have been notified by mail.



Men's and women's 5-person basketball entries are being taken now in the Intramural Office. Entries will be due Thursday, January 9, only three days after classes begin.

Peterson-Wellman coed badminton champs

Giles Peterson continued his combination of UCSB intramural badminton as he and his partner, Eileen Wellman, won the 1974 intramural badminton championship last Sunday.

Peterson and Wellman defeated Debbie Grayson and Chris Steck in two sets, after having to struggle to win two out of three from the same twosome earlier in the day's action.

Before meeting in the finals, the same two pairs collided with Grayson and Steck nearly pulling a monumental upset. Grayson and Steck won the first game 18-15 before losing 15-12 and

15-1.

For Peterson and Wellman, the first game loss was their only loss of the entire season.

Peterson has continually been a dominant figure on the UCSB badminton scene. Last year he was men's individual champion as well as participating in the championship mixed doubles tandem along with Barbara Hill.

In regular season action, the Individual league champions were from "B-C" league Allmon & Gilmore, from "G-H" league Reeves & Bartell, from "M-S" league Horne & Miller, and from "W-T" league Grayson & Steck tied with Peterson & Wellman.



Pictured are last year's cross country runners, which amounted to a field of 21. Better weather than last year's drizzle is hoped for this Saturday along with a larger turnout.

Men's cross country around lagoon

All interested male students, staff and faculty are invited to participate in the annual intramural cross country meet this Saturday, November 23. Course maps are available at the Intramural office.

Last year's winner, Ken Martin, completed the 2.7 mile course in 11:09. That record is just waiting to be broken.

Entries will be taken on race day at 10:30 a.m. behind the UCen at the free speed area. The starting gun goes off at 11 a.m.

Jog over early and psyche up for the big race!

Playoff schedules and results

PLAYOFFS

Football — First round of playoffs begins this Saturday, November 23. All "B" teams will play at 9 a.m.

Tennis — Finals are tonight under the lights at the stadium courts at 7 p.m.

Floor Hockey — Semi-finals will be at 9 p.m. with the winner of the Stick-It vs. D.P. Underarms game playing the winner of the Bull-Puckey vs. Tropacnibis Ltd. game; and 10 p.m. with the winner of the Boomsquad vs. Fish Sticks game playing the winner of the Bad Co. vs. Phuckers United game. Finals will be Sunday night at 8 p.m.

Coed Volleyball — First two rounds will be played Monday and Tuesday, November 25 and 26, between 10 and 12 p.m. in the Old Gym and Rob Gym. The quarter finals will be played Monday, December 2 between 10 and 12 p.m. The semi-finals will be played Tuesday, December 3, at 10 p.m. in Rob Gym, and the final game will be played Wednesday, October 4, at 8 p.m. in Rob Gym.

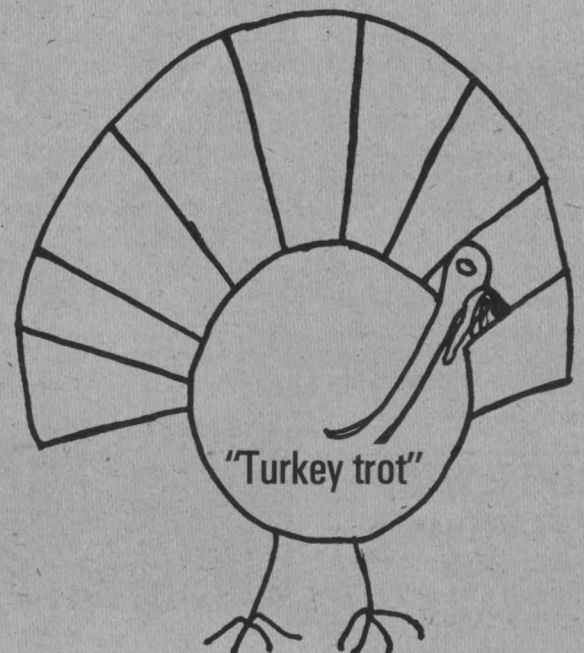
Innertube Waterpolo — The top two teams from each league will play Saturday, December 7, between 8 a.m. and 12 noon.

RESULTS

2-man Basketball — The team of

Grief and Duerker met the team of Waddell and Heiland for the final game Monday night.

Heiland and Waddell took the championship with a score of 32-28.



Run for your turkey

Hey girls! Interested in a free turkey?

The infamous turkey trot, otherwise known as women's cross country, is coming. The date is Tuesday, November 26. Entries will be taken at 3:45 p.m. behind Rob Gym just prior to the gun.

If the brisk 1.6 mile run is not enough to inspire all you joggers, prizes will be awarded, with a turkey going to the first one home.

Maps of the course are available at the intramural office. If you have questions, call the office at 961-3253 or Randy at 685-1800.

Redshirts to blend with vets

By Mike Reiter

Jeff Lipscomb, Andy Olivera, Don Ford and John Service. Not exactly familiar names to most Gaucho basketball fans, but they soon will be. You see, these guys are redshirts from last year, who waited a year while the likes of Pat Boyer, Clarence Allen and Steve Becker had the spotlight. Now all eyes are on them as they attempt to blend in with returning veterans Greg Bell, Tex Walker, Dave Brown, and Dennis Marschall.

This year's crops of redshirts form an integral part of Gaucho basketball, 1974-75. Olivera, Ford and Service have been named by Coach Ralph Barkey to start, and Lipscomb will be a valuable reserve.

The stories as to how these players got here are very similar, but for the details. Lipscomb and Service both were at San Diego State, where they were unhappy under Dick Davis. Lipscomb says he chose Santa Barbara because he wanted to be at the beach, and because he had respect for Barkey's talents as a coach. Service wanted to take a year off from basketball and get to new surroundings, and having known Barkey in high school, chose to come here.

Olivera is a sophomore who started for Stan Morrison at Pacific as a freshman. Some fans will remember him as one of the guards when Pacific played here in 1972-73. He too fled an unsatisfactory program to come to play where a coach is respected. Andy recalled that the Gauchos had been picked to finish last in the PCAA, and was very impressed with the Gaucho team he saw. As he put it, UCSB "must have had a good coach."

Ford went from SBCC to University of New Mexico, and then fled from there to UCSB. A junior, he has been familiar with

Barkey for a couple of years, and wanted to play for him, as well as coming home again.

The year off due to redshirting was a valuable experience, according to all four. Lipscomb said he enjoyed the year off because, he found, "I didn't have to work as hard", and found time for other interests. Service wanted the year off to readjust his thinking and come in with a fresh attitude.

Olivera felt that the time was beneficial because he "matured", while growing one and a half inches and gaining weight. Ford soured on basketball while at New Mexico, and said he treasured the year off so he could gain the intense desire needed to play collegiate basketball.

As for the Gauchos spread court offense that Barkey made successful with his 1972-73 team, all seemed to favor it. Olivera as a guard is very enthusiastic about it because the offense demands crisp passing and a lot of movement. Service mentioned that he "has always enjoyed the type of offense Barkey has used", because it "gives me an opportunity to pull big centers away from the basket", where he can handle them more effectively.

Lipscomb perhaps put it best when he said the offense was "team oriented". He said, "It's a good feeling to set somebody up for a score by a pass or a good screen."

RESPECT FOR BARKEY

All have the utmost respect for Barkey as a coach. They agree that the frequent substitution method Barkey employs is an important contributing factor to the success of the offense, as well as shoring up the defense.

Service mentioned the excellent bench Barkey can turn to, claiming there is little

difference in the abilities of the first eight or nine men. The ability to bring in fresh, competent subs enables the team to run effectively offensively and stay with their men defensively.

The new independent status of the Gauchos does not bother them at all, and Ford and Olivera feel it will be beneficial. Olivera believes the Gauchos will "travel more and play bigger name teams." As Ford said, "the whole season is now our league season."

Since it is possible to make the NCAA playoffs as an at-large team only with an outstanding overall record, it is imperative the Gauchos get off to a good start. This is opposed to previous years when Barkey used the early games to acclimate his team to each other and find his strongest team.

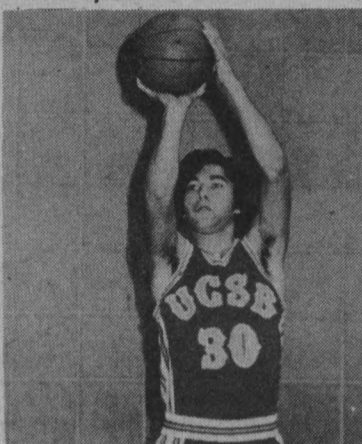
None of the players would offer a prediction of how the Gauchos might do this season, but Gaucho fans will receive ample opportunity to come to their own conclusions this Saturday evening at the Hall of Fame Game. An intrasquad match between the Tex Walker led Blue team and Don Ford's White clad unit will provide UCSB hoop fans the chance to introduce themselves with the 1974-75 edition of the Gaucho basketball team. Action starts at Rob Gym at 8 p.m.



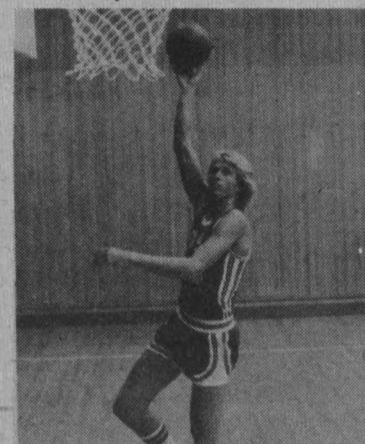
6'7" forward Jeff Lipscomb, formerly SDS



6'10" center John Service, formerly SDS



6'3" guard Andy Olivera, formerly UOP



6'9" forward Don Ford, formerly New Mexico

Brax returns to winner's circle

After an absence of four weeks, Ralph Brax has returned to the winner's circle by virtue of correctly picking 22 of the 25 games in the Nexus Pigskin Contest. Brax will receive his third five dollar gift certificate from Copeland's Sports for his effort.

The 22 picks ties Brax with Christine Holmes for the most correct picks by a contestant or expert thus far in the contest. Pete Gort also had 22 winners to lead the panel of experts and tie

for the high mark of the year.

The Nexus Sports Editor, having finished last among the experts the last three weeks, is now tied with Stan Duke for second place on the year with a mark of .686. Both trail Copeland's who have racked up a solid .720 mark.

This week's guest expert, Jean Agern of IM's, is making a return performance in hopes of improving upon her previous appearance.

Weekend Pigskin Forecasts

Deposit this entry by Friday, 5 p.m. at the DAILY NEXUS OFFICE or Robertson Gym Ticket Office

NAME: _____

Phone: _____

Circle or underscore your picks in column one

to edoven hrs vhsa ravo pol

THE BIG GAME

Wash 5-23
Oregon at Oregon St
USC at UCLA
Oklahoma at Nebraska
Michigan at Ohio St
Arkansas at Texas Tech
Baylor at SMU
Penn St at Pitt
Bowling Green at San Diego St
South Carolina at Clemson
Tulane at LSU
Air Force at Notre Dame
Northwestern at Illinois
Duke at North Carolina
Kansas at Missouri
Yale at Harvard
Houston at Florida St
Mississippi St vs Mississippi
Idaho at Boise St

PROS:

Atlanta at SF
Minnesota at LA
Denver at Oakland
Philadelphia at Washington
Pittsburgh at New Orleans (Mon)

PETE GORT (.686)

Stan 35-33
Wash 5-23
OSU 27-16
USC 33-21
Okl 58-16
Mich 10-9
Tech 21-17
Bay 24-21
Pitt 24-20
SDS 35-31
Clem 21-10
LSU 16-10
ND 48-6
Ill 24-20
NC 17-12
Kan 24-20
Yale 35-18
FIS 17-13
M St 27-21
B St 37-14

SF 35-6
Minn 40-3
Dev 21-20
Wash 28-17
NO 17-13

JIM CLARKE (.674)

Cal 35-28
Wash 42-30
OSU 21-18
USC 24-21
Okl 28-14
O St 21-20
Tech 19-13
SMU 30-16
Pitt 17-14
SDS 28-17
Clem 24-21
LSU 35-24
ND 34-12
Ill 17-10
NC 17-10
Mis 21-10
Yale 21-14
Hous 28-17
M St 27-21
B St 35-12

SF 42-7
Minn 35-0
Oak 24-21
Wash 28-24
Pitt 14-3

DAN SHIELLS (.663)

Stan 57-56
Wash 37-33
OSU 17-10
forfeit
Okl 37-10
Mich 6-3
Tech 17-14
SMU 36-33
Penn 17-14
SDS 27-10
Clem 15-12
Tul 21-14
ND 21-7
Ill 24-20
NC 21-15
Mis 14-7
Yale 23-21
FIS 21-11
Miss 14-12
B St 41-10

SF 21-7
Minn 37-0
Oak 17-7
Wash 36-13
Pitt 14-10

STAN DUKE (.686)

Stan 42-38
Wash 31-17
OSU 20-14
USC 30-17
Okl 33-7
Mich 16-14
Ark 21-20
Bay 27-20
Pitt 20-17
SDS 30-17
Clem 20-7
LSU 17-14
ND 31-17
Ill 27-23
NC 20-17
Mis 20-17
Yale 31-14
Hous 24-14
Miss 17-14
B St 30-14

SF 20-14
LA 24-20
Oak 20-10
Wash 24-13
Pitt 17-6

COPELANDS (.720)

Cal 34-28
Wash 31-17
OSU 17-14
USC 28-13
Okl 42-34
Mich 30-28
Ark 21-20
Bay 21-14
Pitt 28-27
SDS 34-24
Clem 14-10
LSU 16-14
ND 44-10
Ill 17-10
NC 28-14
Mis 24-17
Yale 24-17
Hous 32-20
M St 28-12
Ida 16-14

Ati 24-21
LA 21-17
Den 28-17
Wash 34-28
Pitt 24-17

JEAN AGERN (guest)

Cal 24-21
Wash 35-20
OSU 17-7
USC 21-20
Okl 33-24
Mich 34-21
Ark 20-14
Bay 14-13
Penn 27-23
SDS 32-27
Clem 21-17
Tul 21-17
ND 14-7
Ill 21-14
NC 35-27
Mis 14-7
Yale 17-10
Hous 32-21
M St 17-16
B St 27-14

Sf 24-21
LA 17-14
Oak 27-10
Wash 21-14
Pitt 14-10

Monday night score:.....

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Classical and Ethnic Menu

MONDAYS

6-8 a.m.

The Goleta Valley Telephone Hour provides a selection of rare and popular works from the Baroque and Classic eras, drawn from the vast collections of the Goleta Valley Telephone Co-operative library.

Host: Steve Tepper

8-9 a.m.

Ethnic and Comparative Music with Gary Tegler.

6-9 p.m. 20th Century's Avant-Garde and Electronic music with Kim Safford hosting.

TUESDAYS

6-9 a.m.

Early Music for Early Risers hosted by William Armbruster.

6-8 p.m.

A potpourri of music from all eras, Baroque to Contemporary, selected according to the unifying theme presented each week. We'll feature outstanding soloists, conductors and composers, as well as music of one nation and occasional birthday shows.

Hostess: Laurie Marx

WEDNESDAYS

6-9 a.m.

Surprise Sunrise Show

12:15-1 p.m.

International 45 Minutes: One country specials presented by the International Relations Organization and Helen Hosting. Fascinating musical treat!

5:30-8 p.m.

The Wednesday Evening Classical Dinner Concert with Hostess Helen. Music for a sense of well-being and enjoyment, a pleasant sunset and wine sipping show.

THURSDAYS

6-9 a.m.

The tamer side of the 20th Century. Serious

music to begin your day with.

Hostess: Barby Hirsch

6-8 p.m.

"Contemporary Music from Around the World" Music by the modern composers of various places, heard in specially imported recordings not available in record shops. Special emphasis on Iron Curtain countries and on symphonic, operatic and chamber music.

Host: Bruce Alger

FRIDAYS

3-6 a.m.

The 3-6 a.m. Show, featuring longer pieces of classical music. With Bruce Alger.

6-8 a.m.

Early Music with Helen Hosting. Basically Baroque and Transitional.

8-9 a.m.

Transitional Hour - ethnic music in perspective. Emphasis on Non-Western Classical. Helen Hosting.

1-3 p.m.

"Zap to Xenakis" - A program of 20th Century music with works as bizarre as Stockhausen's "Momente" to such commonplace items as Varese's "Integrales" performed by Frank Zappa and the Mothers of Invention. Listen Fridays 1-3 p.m. - Who Knows?

Host: Paul Young

3-4 p.m.

Classical Hour with the company of William Armbruster guiding and entertaining you.

5:30-7:15 p.m.

The "Art" of Music, with Artie Alvidrez. The only "ordinary" program on KCSB. It's the finest variety of music from the renaissance up to today, highlighting the Romantic and Contemporary. We try to throw in everything, mix it around, and spice it with stimulating commentary. Check Friday's Kiosk weekly for program. Listen!

7:20-8 p.m.

New Releases from the Arts Library. Music

librarian Martin Silver hosts a program featuring new acquisitions of the UCSB Arts Library.

SATURDAYS

6-9 a.m.

Every Saturday morning, you'll hear the vitalizing sounds of the Baroque to ease you towards the sunrise and into another glorious California day. If you've got a particular favorite you'd like to hear, don't hesitate to give me a call: Gary Tegler, Host.

9-12 Noon

Musicks with Helen: Musicks from the earth to the skys. Natural rhythms jumping boundaries - no limits, Ethnic through Electronic. Extend your mind and enrich your day.

(Starting Dec. 7th - 11:00-3:00, Metropolitan Opera)

12-3 p.m.

Opera Theater - recorded Opera greats from the KCSB library. Hosted by Laurie Marx and Bruce Alger.

December 7th - April 19th, KCSB-FM will broadcast live from New York, the Metropolitan Opera.

3-5 p.m.

Campus/Community Concerts, with Fred Granlund. Delayed broadcasts of live concerts from Lotte Lehmann Hall and concerts by the Santa Barbara Symphony Orchestra under the direction of its distinguished conductor, Ronald Ondrejka.

SUNDAYS

6-9 a.m.

Fred Granlund hosts classical music to fall back asleep by on a lazy Sunday.

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Photo by DON FENNING

High school ...

(Cont. from p. 1)

"serious threats to the rights of many students, parents and teachers."

Planned Parenthood spokesman George Barrett proclaims it is the "right and

obligation of the school to have an adequate family life program to be administered in a competent and responsible manner."

Superintendent Lowell Jackson, chief executive officer of the school district, stated there would probably be a vote of the

Board following public discussion tonight. He said he planned to recommend the continuance of the family living classes and the outside speaker policy, considering them both "extremely essential."

The meeting is open to the public.

Eligibility ...

(Cont. from p. 1)

program to do the required task could be written and checked, and that in any case it could not be ready for the special election.

DEADLINES

A similar problem is involved in Wilson's argument about deadlines for election procedures. The by-laws clearly state that "... a special election shall be held within three weeks to fill a vacancy." It says elsewhere that the same procedures are to be used for a special election as for a general election. "If you add up all the dates, it comes to 37 days," noted Wilson in referring to the periods allotted to: making petitions available, securing and signing petitions, challenging eligibility, and campaigning, in general elections.

Zimmer pointed out that he had announced to Leg Council on Nov. 6 that 11 of the deadlines could not be met before dead week unless alterations were made. New deadlines were approved by Leg Council, which resulted in reducing the challenge period from 14 days to six. Wilson maintains that this limited his opportunity to go before Judicial Board (to appeal the

decision of the eligibility committee) and then take advantage of the six days allotted for campaigning, had the decision proved favorable.

(The by-laws provide that the 14-day period is only for appeals to the eligibility committee, not for appeals to Judicial Board.)

According to Zimmer, Wilson was fully informed of his options, which were "going before the people, going before Leg Council, or going before Judicial Board". Zimmer admitted, however, that he did not tell Wilson that the latter might be able to obtain a restraining order preventing the election from taking place while his case was up for appeal before the Judicial Board.

Wilson offered no reason, though, as to why he did not approach Judicial Board.

Socialist Musa to speak today

Former socialist workers party candidate for governor Omari Musa will lecture tomorrow at noon in UCen 2284. He has been active in the Black liberation movement since 1964 and will speak about the busing controversy in Boston.



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