



Nexus photo by Steve Barth

Apollo Airlines and Golden Gate Air may merge in the near future, however, it is unlikely that local service will be altered.

## Apollo Air Discusses Merger; No Change in Service Foreseen

Preliminary talks between officials of Apollo Airways of Santa Barbara and Golden Gate Air of San Francisco have been held to discuss a possible merger between the two companies.

Quentin Cedar, general manager of Apollo, said that there is no anticipated change in service as a result of the merger.

Apollo, which operates five Jetstream aircraft serving nine western cities, will retain Santa Barbara as its base of operations. Apollo's flight school, charter service and rental divisions will remain separate from the new company.

Golden Gate owns a fleet of three Convair 580s and three DeHavilland-7s, both of which have a capacity of 50 passengers. Each Jetstream aircraft holds 18 passengers. Apollo also announced the acquisition of two additional Jetstreams, one on Apr. 1 and the other on Oct. 1.

"Over the near term, on heavier flights such as the Santa Barbara-San Francisco run, we will be operating the 50 passenger aircraft so that we will be offering more seats, but not necessarily more flights, in our schedule," said Cedar.

Cedar does not anticipate any increase of flights or new routes to be implemented after the merger. He also does not foresee any scheduling of flights to Los Angeles.

United Airlines recently an-

nounced that it plans to discontinue its flights between Santa Barbara and Los Angeles on Apr. 27. To compensate for this, United plans to add a non-stop flight to Chicago on that date. United will continue

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## Revolutionary Author

# Haywood Urges Black Struggle

By JEFF WILENS

Only through continuous struggle can the "subject" nation of Afro-Americans achieve their right of self-determination, declared Harry Haywood, black revolutionary and author, in a speech yesterday. Haywood discussed "Black Power and the Fight for Socialism" before 150 people in the UCen II Pavilion.

Haywood, at one time a student in the Soviet Union, was ejected in 1959 from membership in the Communist Party. He outlined what he sees as the "evolution of blacks into an oppressed nation in the U.S."

"The evolution began with the forced transplanting of blacks from Africa to America to be slaves...it went on with the Jim Crow laws of the Reconstruction period and during the advent of U.S. imperialism at the turn of the century," stated Haywood.

Black soldiers were segregated during World War I



and returned home to find even worse anti-black sentiment, according to Haywood.

Haywood said conditions for blacks worsened during and after the Great Depression. It wasn't until the late 1950s and 60s that black revolutionaries won major political and economic gains. However, according to Haywood, the recession of the 70s has cancelled out many of these economic gains.

Haywood also said the FBI hampered the efforts of these revolutionaries in a conspiracy to crush black militancy. Another reason for the decline of militancy after the 60s was the "treason" of the black bourgeois who "sold out their brothers to corporate interests," Haywood stated. Haywood rejects the legalistic methods of the NAACP and the non-violent methods of Martin Luther King. He sees

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## Forecast Suggests Gas Glut in Future

By SHANNON EDWARDS

California could have a natural gas glut by the end of the decade, according to a preliminary supply forecast issued by the staff of the California Public Utilities Commission.

Unless electrical power plants can burn some of this gas, staff members feel the outcome will be very detrimental to the state.

However, Donald King, PUC supervising utilities engineer in charge of preparing the report said, "There isn't going to be any gas glut." According to King, "excess and shortages occur from time to time yet it all balances out. There will be a report released in about three weeks, and I think the outcome will be similar to previous reports."

In contrast, a weekly report on the Federal Energy Regulatory Commission released Jan. 21 claims, "Preliminary results of a ten year gas supply forecast being conducted by the PUC indicate the state's supply should increase during the 1980s, returning to 1972 levels of 1.8 to 1.9 trillion cubic feet per year by the end of the decade."

Al Pizano of Western LNG, points out, however, "This is not an endorsed report from the commission; it is simply a collection of facts compiled by staff members."

The final report is the authoritative source."

Depending on the importation of large supplemental supplies from the Pac-Alaska-Pac Indonesia and California exemption from the federal powerplant and Industrial

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## Gas Pipeline Permit Denied By Commission

By DEBBIE YORK

Construction of a north-south pipeline which could help eliminate the need for LNG, was denied by the Public Utilities Commission, according to the California Gas producers Association.

On July 3, 1979, the PUC dismissed an application of Pacific Gas & Electric to build a pipeline to transfer gas from the northern California system to the southern California system, after it had ordered PG&E to file the application. The pipeline would have the capacity of transferring 500 million cubic feet of gas a day.

A petition for rehearing was filed by the California Gas Producers Association on July 13, 1979. In that petition, attorney Henry Lippitt accuses the PUC of acting in a contradictory fashion. Lippitt quotes the PUC as stating in its dismissal opinion, "It would be useless and counter-productive to require this commission to approve or disapprove this project within one year, at a time when the need for the pipeline has not yet been clearly established."

On the same day, the PUC issued its decision on the Pac-Indonesia Pt. Concepcion LNG terminal facilities proceedings reiterating that it is "firmly convinced" of the need for construction of an LNG in California in order to "insure the availability of an adequate supply of clean-burning fuels in the 1980s."

The petition attacks the PUC's "arbitrary action in summarily dismissing, without notice, hearing or comment, the PG&E north-south gas transmission line application. While the PUC is willing

(Please turn to p.3, col.1)

## California Primaries Get Closer Democrats Lay Campaign Foundations

By KENNA HIMES

While Democratic presidential candidates Gov. Jerry Brown, President Carter and Sen. Edward Kennedy campaign for the early primaries, local Democratic committees are laying the foundation for the California primary elections with strong supporting student organizations, various registration drives and fundraisers.

Similar to California's Republican party's decline in registration, the Democratic party has seen a decrease in membership from 55.9 percent last fall to 55.6 percent in January. Only 49.7 percent of the voters in Santa Barbara county are registered as Democrats, as compared to 53 percent four years ago, according to a report released by Secretary of State March Fong Eu in January.

For the four past decades,

however, California Democratic voters have fluctuated between 54 and 58 percent of the registered voters.

According to John Rice, co-chair

*Last in a two-part series*

of a student committee for Brown, "There hasn't been a specific Democratic committee in Santa Barbara for Brown." Rice pointed out, however, "We're a non-partisan party not affiliated with the Democratic Party and we're registered with the Associated Students at UCSB. We formed our group two weeks before finals last fall."

On Feb. 5, the student committee for Brown held a meeting in UCen 2284, "to take a more active role in what our strategies will be," said Rice.

"We will be handing out literature on Brown in front of the

UCen within the next couple of weeks because our faculty advisor, Tom Guelcher, got hold of \$150 from contributions. Since Santa Barbara is a central place for the U.C. campuses, we'll be top priority for a visit by Brown near the June primaries.

"As for our registration drive," continued Rice, "We haven't started it because we have the benefit of time on our side. We are trying to increase our membership so far as active supporters."

So far the student committee for Brown has not had any fundraisers, however, "in December there was a fundraising concert for him in San Diego and one in Las Vegas. I know that he has raised a lot of money through these concerts. Supposedly, what we are expecting is when Brown moves to the West Coast we will align all the independent student organizations

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## HEADLINERS

## The State

**SACRAMENTO**—The state Senate Judiciary Committee passed a constitutional amendment that would reduce the number of jurors from 12 to eight in municipal and justice court civil cases despite arguments the proposal would hamper jury deliberations. The committee approved the measure, authored by Sen. Robert Beverly (R-Manhattan Beach), saying it would increase efficiency in the courts by cutting the amount of time and money spent on civil cases. If passed by the Senate and the Assembly and signed by the governor, the proposed constitutional amendment would appear on the November ballot.

**SACRAMENTO**—Gov. Jerry Brown appointed Municipal Court Commissioner Richard Kolostian to the Los Angeles Superior Court. Kolostian replaced Judge Terry Hatter, who was appointed earlier to federal District Court. Kolostian, 48, is a former deputy city attorney for Los Angeles.

**SAN DIEGO**—The county of San Diego was declared a disaster area by county officials as the result of an estimated \$15 million damage caused by last week's storm. The Board of Supervisors approved the declaration, which is the first step toward gaining state and federal aid for affected property owners. The recommendation will be forwarded to Gov. Jerry Brown, who will decide whether to submit the matter to President Carter.

**LOS ANGELES**—Two Thousand Oaks men pleaded guilty in Los Angeles federal court to charges of infringing copyrights by pirating and selling video cassette copies of motion pictures. David Mark Katz and David Mulberg admitted counts involving the movies "Equus" and "Somebody Killed Her Husband," while Katz also pleaded guilty to a count involving "Hooper." They will be sentenced March 5 by Chief U.S. Dist. Judge Irving Hill. Maximum penalty is a \$25,000 fine and one year imprisonment on each count.

**RIVERSIDE**—A San Bernardino refuse truck driver was killed when his vehicle collided in Riverside with a northbound Santa Fe freight train. Riverside police said Sirlester Moore, 26, was ejected from his truck during the accident.

**OAKLAND**—Authorities from Oakland said Tuesday they had put together a generous new offer to dissuade the Oakland Raiders from trying to move to Los Angeles, but the Raiders responded with contempt. A team official said the Raiders did not even bother to look at the new proposal and tossed it out with "other junk mail." A representative of the Oakland Coliseum said the new package was worth more than \$10 million. But the Raiders said they were not receptive to new offers. They said they were interested only in the original offer made by local negotiators — an offer the Raiders say was withdrawn in bad faith last Friday.

## The Nation

**CHICAGO**—At the insistence of a judge, negotiations resumed in the dispute that has kept 475,000 students out of Chicago schools. At the same time Chicago Mayor Jane M. Byrne defied angry firefighters and told them the city does not have enough money to meet their demands, raising the threat of another walkout. Earlier, most of the 24,000 teachers defied a back-to-work order and picketed schools in a snowstorm. The teacher's strike was spurred by the school board's \$60 million budget cut that will eliminate 1,600 teaching positions. The firefighters have demanded pay raises of over ten percent and crew increases of 50 percent for some vehicles. "It's impossible," was the mayor's answer to the firemen. "There is no room for compromise."

**WASHINGTON**—Pentagon officials said Tuesday that it was a U.S. Navy F-14 fighter plane from the carrier Nimitz, not an Iranian-operated F-14, that "intercepted" the U.S. Air Force plane carrying national security adviser Zbigniew Brzezinski off the Iranian coast Monday. Defense Department spokesman Thomas Ross said an Iranian F-14 "might also have been in the region" at the time. But he said there have been "no recent indications" that any of the 80 U.S.-made F-14s sold to Iran have been flying, presumably because of lack of maintenance.

**SANTA FE, N.M.**—Numbed by horror and fear, family and friends awaited news of 120 prisoners still unaccounted for in the confused aftermath of New Mexico State Penitentiary's incredibly bloody riot last weekend. For the loved ones of at least 33 prisoners, most not yet identified, their worst fears will come true. But for all, there could be several days yet of anxious vigil in what resembles a grisly lottery. Even some — who have been told that their sons, husbands, brothers and fathers are safe — are reluctant, sometimes unable, to believe it.

**NEW YORK**—Calling for a change in U.S. policy toward Iran, a group of 50 political activists left for Tehran Tuesday night to open unofficial talks with militants holding the U.S. Embassy and 50 American hostages. A spokesman for the Committee for American-Iranian Crisis Resolution told reporters at Kennedy Airport before departing that the group had been invited by the militants and called the invitation a "significant move toward reconciliation." Norman Forer, a University of Kansas professor said "It is a heightened expression of friendship toward the American people."

**WASHINGTON**—The House voted unanimously Tuesday to call for worldwide protest against the Soviet Union's "brutal harassment" and internal exile of dissident leader Andrei D. Sakharov. The resolution, adopted 402 to zero, urged the administration to press for an end "to the continued suppression of human rights in the Soviet Union." It also called on other nations to join the protest by refusing to take part in the Moscow Olympics and by suspending "appropriate" trade, economic and commercial activities.

## The World

**SOVIET UNION**—The Soviet Union apparently has agreed to provide transportation fare discounts to athletes from poor Latin American countries who decide to attend this summer's Moscow Olympics, reports from Mexico City said Tuesday. Vitaly Smirnov, a key figure on the Moscow Olympic Organizing Committee and the ranking Soviet official on the International Olympic Committee, was reported to have made the commitment to Mario Vazquez Rana, president of the Mexican Olympic Committee. Smirnov and Vazquez, a leading spokesman for the Third World countries in the international Olympic movement, were scheduled to meet in Mexico City today and announce the details of the Soviet offer later at a news conference.

**PARIS**—France and West Germany warned the Kremlin on Tuesday that the crisis caused by the Soviet invasion of Afghanistan "could unleash a process which, step by step, may have the gravest consequences for the world." At the end of a three-day summit meeting, French President Valery Giscard d'Estaing and West German Chancellor Helmut Schmidt issued a declaration reaffirming their loyalty to the North Atlantic Treaty Organization and their determination to honor their alliance commitments. The two leaders declared that East-West detente "would not withstand another shock of the same order" as the Afghan invasion, and told the Soviet Union that a withdrawal of Soviet forces is necessary "if discussions on which security and the future peace depend" are to succeed.

**SAN SALVADOR, EL SALVADOR**—Armed leftist militants seized the Education Ministry and the Spanish Embassy on Tuesday and took hostage more than 100 people, including the Spanish ambassador. About 15 members of the leftist 28th of February Popular Leagues broke into the Spanish mission in the heart of the capital about noon and took at least ten hostages, including Ambassador Victor Sanchez Mesa. The ambassador, who is 63, told Madrid Radio in a telephone interview from the embassy where he is being held that "it seems to me a surprising thing that they (the guerrillas) came here, to the Spanish Embassy, to occupy it. But all right, they have their reasons."

**ISTANBUL, TURKEY**—A Turkish court Tuesday reduced drug charges against an 18-year-old California woman from smuggling to possession. Ayse Dogruer, the lawyer for Loretta Dooley of Tracy, Calif., said that the reduced charge of possessing illegal drugs carries a penalty of two to five years in jail. The original charge of smuggling carries a penalty of five to 15 years. In announcing the court's decision the judge said it considered Dooley "a naive child." The judge said "The court has also taken into consideration Miss Dooley's age and her sincerity during previous hearings."

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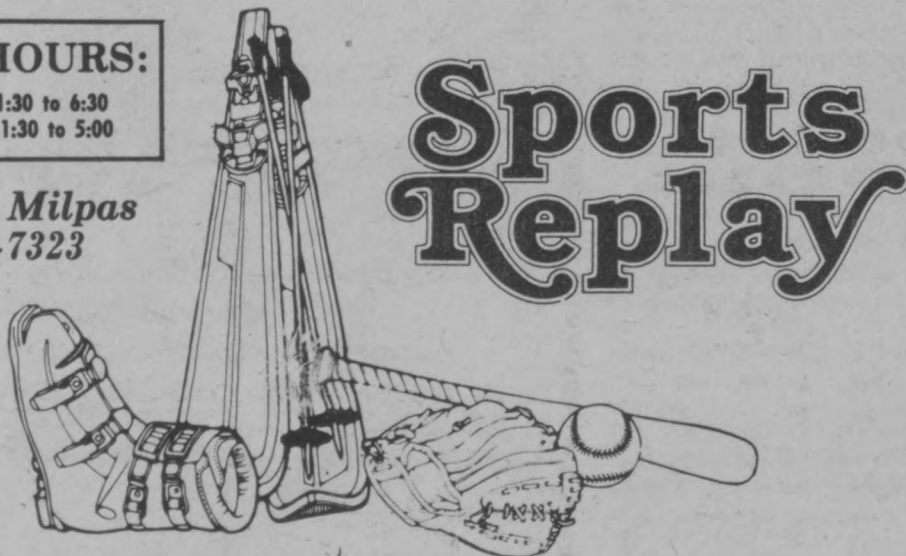
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**HILLEL:** "The Origin and Development of Zionism" — class taught by student rabbi John Moscovitz, 7-8:30, UCen 2294.  
**STUDENTS FOR UCSB SILVER ANNIVERSARY:** Meeting at 5 p.m., Campbell Hall. We have plenty to do, so be there!  
**WOMEN'S CENTER:** Annual Juried Art Show: submissions by women students, faculty, staff & community artists. Entry rules available at Women's Center. 1st prize winner will be awarded a one-woman show at the Women's Center, 8 a.m.-5 p.m.  
**CAB CAMPUS SCOUTS:** Meeting — 7 p.m., CAB office.  
**CHRISTIAN SCIENCE ORGANIZATION:** Meeting tonight at 7 p.m. in the URC auditorium. All are welcome to attend.  
**WINDSURFING TEAM:** Meeting tonight for movies of big wave jumping and riding, freestyle and world champ regatta, 6 to 7 p.m., UCen 2272.  
**SAILING CLUB/TEAM:** Organizational meeting and movies tonight, 6-7 p.m., UCen 2272.  
**EUSA:** Professor Frech will discuss the MBE program at UCSB, followed by a question/answer period, 12, NH 2127.  
**UNDERGRADUATE SOCIOLOGY UNION:** Important meeting to discuss & organize next weeks showing of "Killing Us Softly," 12 noon, Soc. Fonf. Rm., Ell. 2824.  
**ASSOCIATION OF PRELAW STUDENTS:** Film, "In Search of Justice," narrated by Henry Fonda. Bring your lunch! 12 noon, UCen 2282.  
**FRIENDS OF SUNRAE:** Meeting, 5 p.m. UCen 2294.  
**TOMORROW**  
**COLLEGE OF CREATIVE STUDIES:** Lecture by Elliott Schwartz, visiting composer and professor of music at Bowdoin College: "A Composer Looks at Performance," 11 a.m., Music Bldg. Rm. 1145.  
**ZEN MEDITATION CENTER OF UCSB:** Group sittings each Friday, 4-5:30 p.m. at UCen 3127. All invited. Bring cushions or blankets. FREE.  
**KCSB-FM 91.9:** Gayle and Patty's New Wave Show — Listen for this new wave show tonight & every Fri., 2-6 a.m.

# Pipeline

(Continued from p.1)

Fuel's Use Act of 1978 the gas increase could directly affect the utilities oil consumption. "The intent of this act," according to Department of Energy special consultant Dr. Leonard Schwartz, is "to restrict natural gas consumption by limiting its Electric Utilities. If California is exempt from this act, utilities will not have to rely as heavily on imported oil." In 1978, California used only 18 percent of its natural gas for such use and used other sources, mainly oil, for the rest.

Many Southern California utilities have been exempt from this act and the passage of a further exemption for California is crucial. PUC staffers indicated that unless electrical power plants are allowed to burn gas, the state will be forced into selling off or cutting back domestic supplies of gas.

"Keep in mind," Pizano pointed out, "that every possible gas project must be realized in order for there to be an over abundance of gas."

Schwartz feels the Department of Energy will more than likely pass the exemption, because, "if utilities can't use gas, they will have to continue using oil, and the government's top no-no is excessive oil use."

The possibility of a glut prompts environmentalists to once again question the necessity of the Pt. Conception LNG terminal. Pizano stresses that "need for the LNG project was illustrated last October when FERC, responding to a petition from several concerned groups, stated that in light of uncertainties about gas supplies, LNG is even more important." The Pt. Conception project is expected to provide 20 to 25 percent of California's supplies if it becomes a productive by 1985 or 1986.

Groups opposing LNG feel the possibility of a glut raises questions on the need of LNG for importation.

The petition attacks the PUC's

"arbitrary action in summarily dismissing, without notice, hearing or comment, the PG&E north-south gas transmission line application. While the PUC is willing to commit itself to a multimillion dollar overseas LNG project, it is not, at the same time, willing to authorize an order or carry out the construction of connecting natural gas transmission pipeline facilities within the state of California which would provide the capacity to move the same volume of gas (approximately 500 million cubic feet per day) from the northern part of the state, where natural gas oversupply situation exists, to southern California, which has an admitted natural gas shortage — and where the proposed Pac-Indonesia LNG terminal facilities will be built."

When PG&E submitted its application Jan. 29, 1979 as ordered by the PUC, it was with the understanding that it would "not be the subject of review or hearings"

by the PUC until some indefinite time in the future.

From April through October, virtually all of the gas wells in northern California are prohibited from producing gas by the PUC. California producers want to supply southern California with surplus gas from northern California as opposed to the importation of Indonesian LNG.

According to Lippit, northern California gas producers could "double the volume of gas now being produced, enough to take care of half of the entire (Indonesian) project, about 250 million cubic feet per day." The CGPA argues that along with the increased volumes of gas available from the El Paso Natural Gas Company and from Canada, there would be no need for LNG.

"The demand-supply equation has not been re-studied. We should not be relying on projections made in 1977 which have been superseded by the Gas Policy Act.

# PUC Denies Permit

(Continued from p.1)

"The high price of gas dampens demand and that increases supply," said Lippitt.

Opponents of LNG at Pt. Conception have long argued against the use of "outdated demand-supply forecasts," and the disregard of increased supplies of natural gas. In a brief sent to the Federal Regulatory Commission, the CGPA takes exception to the initial decision of Administrative Law Judge Samuel Gordon, issued Aug. 13, 1979, which approved the Pt. Conception LNG project. The brief criticizes FERC for failing "to make an adequate analysis of the market for natural gas in California, refusing to come to grips with the supplies of natural gas now available to supply this market," and failing to "consider the 'flat' characteristics of the current natural gas market in California and its failure to increase in recent years.

In the same brief the CGPA takes "exception to the decision's conclusion to cut back or 'husband"

supplies of less expensive California produced natural gas in order to artificially create a natural gas market for the supplies of the LNG project."

The CGPA also contends that "it is impossible that the supplies of LNG authorized to be received from foreign sources (Indonesia) will find a natural gas market in California, except, in large part as priority five (Large Boiler Fuel) supplies." Priority five is lowest priority for natural gas use.

According to Don King of the PUC staff, Californian utilities have been granted five year exemptions to the Fuel Use Act of November, 1978.

Bob Wilkinson, of Friends of the Earth, said that the PUC is "pursuing a policy of hoarding or husbanding," that is, holding California gas "for a time when we really need it," but "LNG was justified on the grounds that we are now facing a situation of imminent need."

(Please turn to p.15, col.3)

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## Criminal Policy

Last weekend's 36-hour riot at the New Mexico State Penitentiary left 39 prisoners dead and the possibility that more bodies could be found as the search continues in the desecrated prison.

Reports from the Santa Fe federal prison detailing the atrocities have made the headlines but the causes of the incident have been thrust into the shadows. We find this appalling in light of the knowledge that the incident might have been averted had proper steps been taken.

New Mexico State Attorney General Jeff Bingaman issued a report on Jan. 14 noting that understaffing, inadequate guard training and low guard salaries were considered critical problems at the institution.

One year ago, a public health inspection of the facilities found that the heating and ventilation systems were inadequate. The prison was also overcrowded, as 1136 prisoners were incarcerated in a prison built for 800. Thus, a definite powderkeg situation existed.

We hope that as much as the Attica prison riots shocked Americans into realizing the impoverished prison conditions that existed in New York, this latest outbreak will hopefully compel a nationwide examination of the criminal justice system's "rehabilitation" facilities.

We are shocked and angered over learning of the gross atrocities which took place in New Mexico. Such outbreaks do much to demonstrate the inhumane conditions which exist in federal and state prisons across the nations. These facilities demand a serious upgrading of the criminal justice system in this country if it is to serve the rehabilitation purpose for which it is supposedly designed.

## Save Stanislaus

Wild rivers are a rarity in this country, especially in California. This puts the Stanislaus River in a unique position as it is currently one of the few remaining white-water rivers available to rafting enthusiasts. The region is also adorned by those who enjoy its scenic wilderness areas, which offer easy access for the handicapped and aged.

A decision tomorrow could change this. Secretary of the Interior Cecil Andrus will be forwarding his opinion to the congressional committee deciding the fate of the Stanislaus in the near future. The committee faces a request in the form of HR 4223 which would grant the river protective status under the Federal Wild and Scenic Rivers Act.

If this bill passes, then no dam will be built on the remaining open waters and the upper nine miles of the Stanislaus will remain in its present wild state. If the bill fails, this stretch of river will be flooded by a dam so the river's waters can be transferred for use in the southland for increased growth and agricultural irrigation.

Andrus' recommendation to the committee, chaired by Rep. Philip Burton (D-San Francisco), will be one major influence upon the committee. Below you will find a phone number in Washington, which we urge you to use if you wish for him to know your feelings prior to his report.

It is equally important to take the time to write a letter to Lagomarsino, who is a member of the committee. Currently he is leaning against the bill, and is seen as one of the key swing votes. Having introduced his own bill to aid the preservation of the Channel Islands in their natural state, it is apparent Lagomarsino has a concern with protecting the environment. We urge students to let him know how students in his district feel, before he votes. The committee vote on the bill is expected soon, though the exact date is not known.

Cecil Andrus  
Secretary of the Interior  
(202)343-1100

Rep. Robert Lagomarsino  
1117 Longworth Building  
Washington D.C.  
20515

**DOONESBURY**

by Garry Trudeau



## Joseph Kraft

# Keeper of the Conscience

Sen. Kennedy, in the speech he made to reaffirm his presidential candidacy, faced the realities and said what he had to say. Perhaps his fortunes will now take wing. If not, which seems more likely, he can go down honorably, as the keeper of a certain conscience.

Something strange, even weird, has marked his campaign from the outset. The senator entered the lists by a process rare in politics and hard to describe. He did not come forward asserting himself in the fashion of the hungry seeker after power. Instead a part of the nation, bewildered and in despair, gathered itself unto him. He did not so much declare his candidacy as assent to his fate.

For that reason, he and many of his associates at first misjudged the difficulty of running against a sitting president from the same party. They expected Jimmy Carter to crumble under the pressure of events.

The need to articulate a theme for the senator's campaign also escaped their attention. The true reason behind the candidacy was not a one-liner but a life, a family and a mystique. Pressing for more detail was like expecting Gen. de Gaulle to define precisely his "certain idea of France."

Nor did the senator and his staff quickly organize in a hierarchy of priorities the multitude of positions accumulated over the years. The patriotism which found expression and consistent support for this country's friends abroad was not aligned with sympathy for underdogs. The stance taken on behalf of New England for holding down the price of fuel oil never met the position asserted on behalf of the country for deregulation of airlines. Kennedy failed to make a smooth and swift transition from the senatorial to the presidential perspective.

From those early blunders the pace of events afforded no escape. Before the candidacy was well launched the embassy in Tehran was seized and the hostages taken. Inept attempts to question the actions which led the U.S. to that mess were easily dismissed by the White House and the State Department.

Just as the failure of the president's effort to spring the hostages started to become apparent, there took place the Soviet invasion of Afghanistan. The administration went limp on Iran, but the retreat was

covered by the belatedly strong posture taken against the Russians all around the Persian Gulf. Criticism of the president was then made to seem unpatriotic. In those conditions, Kennedy went down in Iowa and faced the prospect of losses in Maine and New Hampshire that would kill his campaign altogether. The more so as failure to win fostered a rebirth with new trimmings of Chappaquiddick.

In the Georgetown speech, the senator broke through the rush of events to assert the deeper problems that engendered his campaign in the beginning. He took the president's economic policy, held it up to the light and found it pitiful and hollow. "Inflation," the senator rightly said, "is out of control."

He took the president's energy policy, held it up to the light, and found it to be a thing of shams. "The Carter administration," he rightly said, "has accepted our petroleum paralysis."

Lastly he raised the matter of foreign policy, and particularly the president's self-proclaimed Carter Doctrine for the area around the Persian Gulf. He rightly said of all the measures advocated by Carter from boycotting the Olympics through the grain embargo to draft registration — that "symbols are no substitute for strength."

The proposals Sen. Kennedy advances to deal with the fundamental problems he has finally raised are not mine. His recommendations for the Persian Gulf, and especially his willingness to make concessions to the ayatollah, seem to me weaker than the policies of the Carter administration. Still there is a fit between the gravity of the difficulty he discerns and the scope of the remedy he offers. The energy problem is serious enough to warrant gasoline rationing; inflation bad enough to justify controls.

Whatever else it may be, the senator's speech was not political. Rationing, controls and a deal with ayatollah are not the stuff of which popularity is made these days. But if Kennedy has not won votes, he has retained something far more precious. He has dared to say not only that the emperor has no clothes, but that the sphinx has no secret. His words will come home when the storm breaks and the country stands helpless amidst the desolation of shattered illusions.

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## Letters

### Searching for Meaning

Editor, Daily Nexus:

Thursday's draft rally on campus demonstrated to myself and to the public that many students are reacting strongly against the president's current push for reinstatement. The threat of the draft, and the mere thought of the fact, imposes a real obstacle towards one's free will. A free will to lead a life that he or she has the means to guide and shape. The American youth is rudely hit in the face with this violation of his or her rights and feels both anger and apprehension. Young men and women must now realize their position in the scheme of things, which for many entails either a denial of the reality in faith of chance or an active retaliation in an effort to create a counter force. Many students sought to express their retaliation and attended the rally in a quest for some support.

It was this need for affirmation that the rally spokespersons played off of. They were rallying, in the literal sense of the word, an emotional stance. They tried and in some ways succeeded in creating a growing anger so that if the FBI were to come knocking at your door you could proudly state: "Hell no, I won't go." The underlying message was that if we

all fight this draft together we may not have to fight at all.

It became sadly clear to me that this type of atmosphere is superfluous to the real need to confront the obstacle involved. The draft is only one leaf in the tree of repressive realities that we live under every day of our lives. If we are to realize our true potential as human beings, if we are to become emotional and spiritual individuals in our own right, we must learn of the forces that shape our thoughts and the realities that inhibit personal growth. Thursday's rally and all rallies can only harvest a resentment that must already exist while failing to create a deeper understanding of the draft's relationship to the society as a whole.

There is little real learning that one can do in the rally atmosphere. It is not that rallies are totally false means to their intended purpose of stopping the draft. Rather, I would say, the energy of the people involved is limited and misdirected. It is the people that attend rallies and get hyped up who might just as easily fight if drafted, or settle back into their untouched value system if the draft was halted. To truly reject the draft one must examine and in some ways reject a

societal structure that war is inevitably bonded to. The rally cannot help one understand the drafts' relationship to a society with institutional repression, corporate politics, etc., all of which in some way affect your life and alienate yourself from the means to define your own personage.

A more intimate setting for sharing and learning is needed for personal growth and this must be sought by the individual. We must learn in order to discover what the draft represents and how we should relate to the existing conditions. He or she must open him or herself and suffer with the realities to become a more whole individual. It is the person who seeks this meaning who will never fight a war for the U.S. or any other country. The draft and indeed the rally may tip off this realization but that is where the importance ceases. To search for meaning and understanding is an individual battle and a painful one. We must however face the responsibility, not to our country but to ourselves, in order to become persons apart from the forces that seek to mold us into something other than real human beings.

Todd Jersey

By KARLA BARTELT

Student Hunger Action Group

Why didn't the Green Revolution solve the world hunger problems? Didn't U.S. scientists send Third World countries "miracle grains" that produce greater yield per plant, bearing "two ears where only one grew before"? With all this increased production why are there even more hungry people than ever before?

There are several reasons why the Green Revolution with its High Yielding Varieties has not benefited most of the Third World.

First of all, these HYV's only produce spectacular yields under ideal conditions. They need certain inputs: heavy doses of fertilizer, optimum irrigation, and plenty of chemical protection. If a single one of these elements is lacking, HYVs can sometimes produce less grain than traditional varieties.

These inputs do not come cheap. With hybrids, a new supply of seed is needed each season, or the crop yield and quality will decline. So farmers must buy seeds from private companies rather than save seeds from the last crop as they do with traditional crops. The imported chemical fertilizer must be bought also. World fertilizer prices jumped three-fold between 1970 and 1974. Crop production in many underdeveloped countries declined

## Miracle Grains Are Not Answer

because they had become dependent on chemical fertilizers and yet could no longer afford to import them

HYVs are highly vulnerable to disease and pests. The greater density of crop stand provides a more abundant diet for pests. Multiple cropping — two or three a year — allowed by faster-maturing new seeds provides pests with a more even year-round food supply. The genetic uniformity of the new seeds planted over large areas makes them more vulnerable to epidemics.

There have been unforeseen negative side effects of the HYVs which intensify their uneconomic aspect. According to David Brokensha, professor of Environmental Studies, a variety of rice was introduced that takes twice as long to cook as the traditional rice, therefore needing twice as much fuel which is both scarce and expensive.

Another problem relating to the Green Revolution is

that the quantity of food available has increased in many areas, but at the same time there has been a decrease in the quality of food supplies where farmers are growing more high carbohydrate grains and less protein rich peas and beans.

It should be noted that the Green Revolution does not deliver a "package" on the farmer's doorstep at the right time in the farming year. Rather, the farmer must make it up himself from a variety of sources. This puts the small, often illiterate farmer at a marked disadvantage. So what has actually happened through the Green Revolution is the large commercial farmer, who can afford the seed, fertilizer, fuels and other inputs, and who knows how to use them, has gotten richer while the poor subsistence farmer gets poorer and is pushed out of the market.

And these farmers who have been able to boost their yields — what has happened to their increased production? This larger volume of food goes to urban upper-income groups, to luxury products the poor cannot afford, to livestock to create meat (that most of the local population cannot afford) to exports for the developed world, and finally, to be dumped. This increased production has not made any significant difference to the hunger of the majority of Third World people.

## Abortion Represents Genocide To Poor

By KEVIN J. KELLEY  
Students Pro-Life

A commonly repeated reason to justify abortion-on-demand is that restrictive abortion laws discriminate against the poor. It is said that those with money can obtain abortions if they really want them and the poor simply cannot. It is easier for a rich person to break almost any law, than for a poor person to do so. The solution is not to repeal laws to enforce equality between classes, but to enforce them fairly. Laws restricting abortion can be adequately controlled.

Abortion laws are not unfair. What is unfair is that poor people have not been given an education and an opportunity to better themselves. The problem of the

poor is their destitution and lack of opportunity to achieve a better life, not that they have children.

Children do not add to the burden of their poverty. Those who lack material things, and often find their chances for improvement bleak, find that much of their personal fulfillment is the joy they find in their children.

Many nonwhite people throughout the world suspect that the imposition of abortion on their culture is the white man's method of genocide.

Mr. William Darity, head of the Dept. of Public Health, University of Mass. said, "The study found parallel increasing evidence of strong opposition to family planning among blacks. Considerably more black males under

age 30 agreed that family planning programs were designed to eliminate blacks. Also they were overwhelmingly opposed to sterilization and abortion, 'even if you had all the children you wanted.'"

Study of New England Community Planned Parenthood Conference, Kansas City, April 1971

The first National Congress on Optimum Population and Environment, Chicago, June 1970 was a meeting where black fears of genocide surfaced. All the major pro-abortion organizations were there. The Nov. 1970 Population Bulletin contains a first hand report of the seminars, black-white divisions, the swelling black discontent during the meeting, and the formation of a separate black

caucus. On the last day, two leaders of the black caucus, Felton Anderson and Dr. Alyce Gullattee, challenged "the population movement's threat of genocide against the blacks" and announced the blacks were quitting the Congress.

There are other signs of genocide in the United States on account of abortion.

In Los Angeles, Mary Ann Knight, M.D., a public health physician, was fired for revealing publicly that Chicano welfare mothers were being told to get abortions or lose their welfare checks.

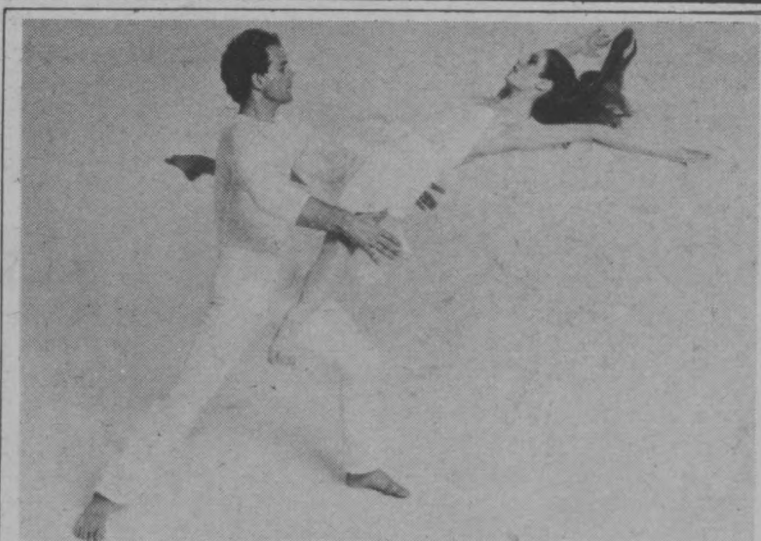
In Michigan, a popular black legislator in Detroit, Rosetta Ferguson, accused the pro-abortionists of "Black Genocide"

before the Nov. 1972 referendum on abortion. The only two counties that voted pro-abortion were the wealthiest in the state. The black vote was 80 percent against abortion.

In New York, according to the Sunday News on Oct. 8, 1972, "Non-whites accounted for 46.7 percent of the abortions performed on city residents in the year ending July 1, 1972." Health Services Administrator Gordon Chase said, "while accounting for only 29.8 percent of the live births."

The humane solution is to attempt to raise minorities' standard of living and to help them achieve a more dignified existence. Eliminating poverty through abortion (i.e. genocide) will only compound the problem.

## ARTS & LECTURES Coming Events



An evening of fantasy and optimism with the Bella Lewitzky Dance Company. Lecture and Demonstration on February 7 at 3 P.M. and Performances February 8 and 9 at 8 P.M. in Campbell Hall.

### Shakespeareans Coming

Ian Richardson, Ann Firbank, Sebastian Shaw, John Nettles and Martin Best appear in FIVE ACTORS FROM THE ROYAL SHAKESPEARE COMPANY with performances February 12, 13 and 15 at 8 p.m. in UCSB's Campbell Hall and in two free lectures February 13 and 14 at 3 p.m. in the Main Theatre. Performances will be: "SHAKESPEARE AND THE ACTORS," showing the

Shakespearean actor's love of language and of the illusions it creates, on the 12th; "MURDER MOST FOUL," on the 13th, a dramatic anthology of murder from Cain and Abel to yesterday's newspaper, and; "ARIEL: SHAKESPEARE'S SWEET POWER AND MUSIC," on the 15th, which uses songs, lute music and Shakespeare's text to illustrate Elizabethan wholeness.

### Paul Gaulin Mime Co.

The Paul Gaulin Mime Company performs the ancient art of mime at UCSB'S CAMPBELL HALL on WEDNESDAY, FEBRUARY 20th at 8 p.m. Paul Gaulin and Co. have been touring the United States and Europe since 1972.

Mr. Gaulin — through his work with the dean of mime, Etienne Decroux, and Decroux's celebrated student, Marcel Marceau — has synthesized the finest attributes of the two, molding his own style.

### Calendar

FRI., FEB. 8  
noon, Lotte Lehmann Hall  
GREENPEACE VOYAGES TO SAVE THE WHALES; and DOLPHINS AND MEN (Noon Film Series)

FRI., FEB. 8  
8 p.m. Campbell Hall  
BELLA LEWITZKY DANCE COMPANY (Footlight Series I)

SAT., FEB. 9  
8 p.m. Campbell Hall  
BELLA LEWITZKY DANCE COMPANY (Footlight Series II)

SUN., FEB. 10  
7:30 p.m. Campbell Hall  
WOMEN (Recent Releases)

TUES., FEB. 12  
8 p.m. Campbell Hall  
SHAKESPEARE AND THE ACTORS: SIGNALS THROUGH THE FLAMES  
5 Actors from the Royal Shakespeare Company (Footlight Series I)

WED., FEB. 13  
3 p.m. Main Theatre  
THE CHANGING STYLES OF CLASSICAL ACTING, Sebastian Shaw (Lecture)

Tickets to all Arts & Lectures performing events are currently available in the Arts and Lectures Ticket Office, the Ticket Bureau of Santa Barbara, and the Lobero Theatre.

### Music From Marlboro

Music from Marlboro returns to Campbell Hall on Thursday, February 14th at 8 p.m. under the auspices of the UCSB Committee on Arts and Lectures.

Every summer established virtuosos and outstanding young performers gather in the green hills of Vermont to study and acquire an approach to the performance of chamber music that is quite unique both in quality and style. This 1979-80 season marks

the 15th year of Marlboro touring concerts which have added another dimension to the national chamber music scene. The New York Times claimed that these concerts were "as valuable as a national forest and should be put under the protection of Congress."

This half page is prepared by the Arts and Lectures Staff.

# A.S. Program Board



This Saturday:

## Big Bucks Backgammon

What do Monte Carlo, Ancient Egypt, and UCSB have in common? Backgammon, of course. This Saturday afternoon, from 1 to 3 p.m. in the UCen cafeteria, UCSB will host a backgammon tournament the likes of which the Ancient Egyptians had never seen.

Although you will have to pay 50 cents to participate in this grand event, you stand to win \$25 if you come in first place. So you could possibly walk away Saturday with a \$24.50 clear profit, if you're good.

Although the history of backgammon is incomplete, I do know that it is one of the oldest games known to man. But this reminds me, before I go any further, of something that I wanted to talk about for just a few moments. It is something that concerns all of us.

In 1943, exactly 37 years ago today, times were hard. The world was at war. And on this date, February 7, something happened that would change the face of history.

This was the day that they decided to ration shoes. Only three pairs were allowed for every man, woman and child in the United States of America. If you needed to buy more than three pairs of shoes, you were out of luck. Or you could buy your shoes on the black market, if you wanted to risk imprisonment.

Before I get back to backgammon, I suggest that we all look down at our feet and give thanks that they are covered by nice shoes, because 37 years ago today, some people weren't so fortunate.

But, I digress.

The oldest known source of backgammon dates back some five thousand years, however it is believed that the present form of the game evolved in the tenth century.

In 1743 the famous Edmund Hoyle codified the rules and strategy, and that brings us right up to date and on into this Saturday in the UCen Cafeteria.

Remember, if you need new shoes, or if you just wanna have some real fun, sign up for the backgammon tournament by coming up to the third floor of the UCen and putting your name on the list in the Program Board office.



Bored? It's still not too late to sign up for this year's Spring Sing. Applications now available in A.S.P.B. office.

## So, What's New With UCen?

By RANDY KORAL

I had a grisly daydream a few weeks ago and I haven't stopped thinking about it since. At the time, I happened to be sitting in a corner of the A.S. Program Board Office on the third floor of the University Center; it was late afternoon. I had just finished leafing through the latest issue of *Boy's Life* magazine, when something reminded me of world affairs. If events keep happening at their current pace, I imagined, someday I would be drafted.

Slowly everything became blurry before my eyes. I was no longer in the A.S. Program Board office, but somewhere else instead on the riot-torn UCSB campus of the future. I find myself caught in the midst of a crowd of protesters in front of an immense, futuristic administration building.

I'm not quite sure what is being protested, but it is clear that this mob is planning on burning this building, which looks quite new, to the ground.

Without knowing why, I rush to the front of the crowd and turn to face them, intent on stopping this senseless violence. After I get the attention of this angry bunch, I start to tell them a joke, when suddenly a gun is fired and a bullet hits me right as I am getting to the punchline.

A girl cries over my lifeless body

and a photographer snaps our picture, which would become a prize-winning photograph in *Life* some years later.

Strangely enough, my daydream didn't end here.

Long after my death, which is now only a grim reminder of days gone by, a brand-new building appears on campus.

The construction of this gigantic facility adequately solved the problem of using up excess registration fee money but, now that it has been completed, nobody

... So, alas, the new building somehow comes to be called the Big Center, which is later shortened to BCen ... And here my daydream came to an end.

can figure out what to call it.

Some of the students think the new building should be named in my memory since, after all, I had died trying to save another building that happened to be new at that point in time.

As it turns out, it is hard enough trying to decide what this huge piece of architecture will be used for, let alone what it will be called. So, alas, the new building somehow comes to be called the big Center, which is later shortened to BCen.

"Don't we already have a

BCen?" some people ask, not really wanting an answer.

And here my daydream came to an end. I gathered up my books and headed for the Program Board office door, when something said by a Program Board member, whom I'll refer to as "Steve M.," caught my attention. He was talking about the new Events Center.

"Did I hear somebody say ECen? Is that what they're calling the Events Center?" I asked.

"It's supposed to be called the ECen," Steve snapped, smoothing his moustache.

I made it back to my apartment and my roommate (I'll call him "Mark") and I talked while we washed dishes.

"Everyone's calling the Events Center ECen."

"I know," Mark said bitterly. "It's like Frats and Nukes and Biz Law — just another stupid abbreviation."

Lying awake in bed that night, I wondered what name would ultimately be given to the new building currently called UCen II. Or would it remain UCen II forever?

I decided that with things in the world the way they are, it won't be long before everyone stops laughing at our two UCens and one ECen to concentrate on more serious issues.

### ★ Elite Cartoon Contest #5 ★



For anybody that still wants to know, Ricochet Rabbit's sidekick goes by the name of Droopalong. There were only about twenty correct answers to this last cartoon contest. If you guess the name of the cartoon character at the left, and bring your guess up to the A.S. Program Board Office (UCen) by no later than 5 p.m. tomorrow, then you win a brand-new Randy Newman album and a certificate of achievement if you are correct. Once again, good luck.

Name: \_\_\_\_\_

Tel.: \_\_\_\_\_

Guess: \_\_\_\_\_

## Sunday is a Fun Day

Today is Thursday, and that means only three more days until Sunday, when two incredibly terrific things will be happening. First of all, a film will be shown in the new UCen II Theatre. It's called "Woman of the Year," starring Spencer Tracy and Katherine Hepburn.

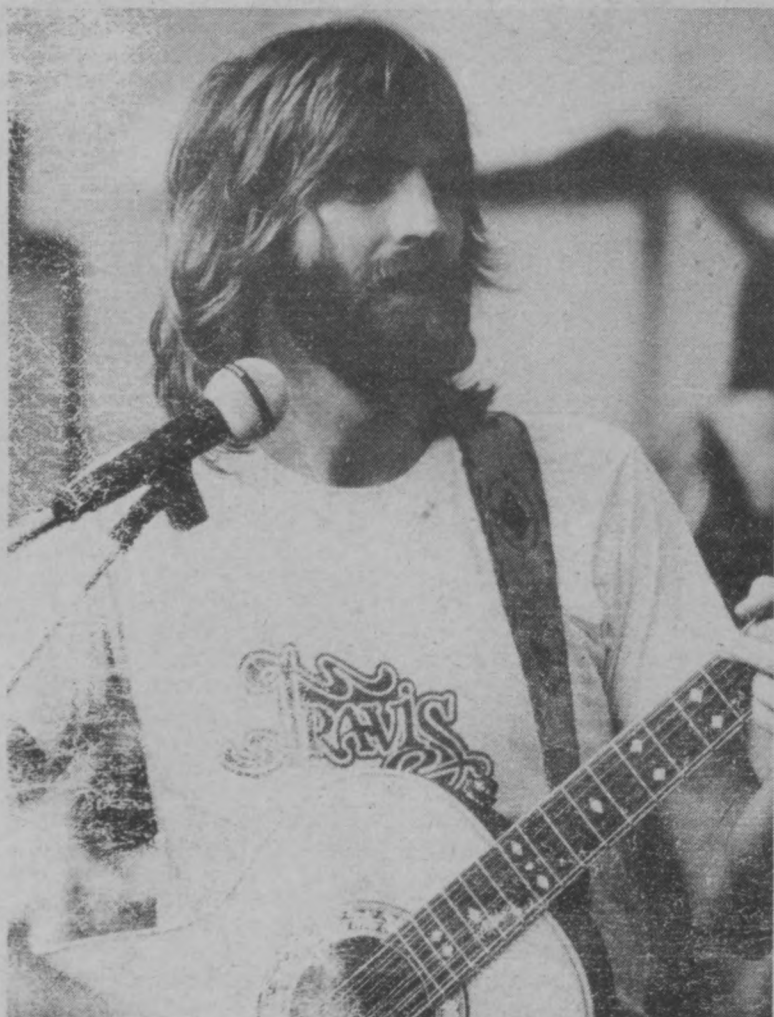
Secondly, after the movie, there will be a coffeehouse in the new UCen II pavillion, featuring a surprise guest performer.

"Woman of the Year", ac-

ording to a nice lady named Robin, was made in 1942 and it is the story of a high-powered lady journalist (Hepburn) and a rugged, homespun sportswriter (Tracy). These two meet, fall in love, and are wed.

But after their rather mismatched marriage, Sam discovers that Tess is unwilling to give up her profession. If you would like to find out how this movie ends up, pay your \$1 and see it Sunday.

## A.S. Concerts For Winter, So Far:



Kenny Loggins, Feb. 22

After two sold-out shows at the County Bowl last summer, Kenny Loggins will be performing again in his native Santa Barbara, this time in UCSB's own Events Center on Feb. 22 at 8 p.m. According to sources close to Loggins who often eat lunch with him, this guy is one heckuva performer.

Kenny Loggins got his start a few years ago with another local Santa Barbaran, Jimmy Messina. Following a now-legendary recording career together, Loggins and Messina went separate ways, and it wasn't long before Kenny was up there at the top again with his first solo album, "Celebrate Me Home".

Tickets to the Feb. 22 show will go on sale promptly at 10 a.m., Monday, Feb. 11 at all the usual outlets. A.S. Concerts apologizes for the high ticket prices (\$9) due to exorbitant production costs.

On Feb. 29, the outrageous Randy ("Short People") Newman comes to Campbell Hall for two shows, 7:30 and 10 p.m.

Randy is probably best-known as the writer of assorted hit songs ("Mama Told Me Not to Come", done by Three Dog Night) and for appearances on the albums of Joe Cocker, Bonnie Raitt, Barbra Streisand, Mick Jagger and many others.

This page prepared by A.S. Program Board.



Randy Newman, Feb. 29

## With P.D.Q. Bach, The Energy's The Thing



Peter Schikele and friends out of control, as usual.

By ROB PALMER

The next time you're traveling through the town of Hoople in the southern North Dakota area, you might want to stop in at the university there. If you're lucky you can meet one of the most eminent musicologists of our day. I'm referring of course to Professor Peter Schikele, the scholar singularly responsible for the bringing to light of the "justly neglected composer" P.D.Q. Bach, in Professor Schikele's words "the oddest of the 30-odd Bach children." Somehow for the past 15

years Schikele has been continually unearthing manuscripts of this formerly unknown Bach, and Schikele has also taken it upon himself to expose Bach's works to an unknowing musical world.

Or so the story goes. In truth 'Professor' Peter Schikele is a wild-looking musical satirist, and the fictitious P.D.Q. Bach with whom he has become synonymous is the vehicle for Schikele's skewed satire of classical music. Schikele and company brought their show, titled "The Intimate P.D.Q. Bach" to Campbell Hall last

Saturday night. Although their performance was uneven at times, it was an ultimately satisfying show.

Schikele is as much a born ham as he is a trained musicologist, and therefore his satire straddles a fine line between intelligent musical parody and the slapstick that he is fond of. Unlike fellow classical music satirist Anna Russell, who sends only a knowledgeable audience into fits of hysteria with her hilarious analysis of Wagner's "Ring of the Nibelungs," Schikele's burlesque can appeal to

those with little or no understanding of classical music. Oddly, this accessibility is Schikele's weak point as well as his strong one: the success of the show depended not on how accurately he parodied classical music, but how good his jokes were.

Fortunately the pluses outnumbered the minuses. The tone of the evening was set early by Schikele's stage manager William Walters, the best of straight men. For a moment the audience took seriously Walters' ill-concealed contempt with the unlucky latecomers making their way to their seats. "Are you going to make the whole aisle stand up?" he condescendingly asked one poor soul. The quietly uncooperative Walters was a perfect comedic foil for the energetic Schikele, a bearded, slovenly looking fellow who looks like he has lived in Anisq'Oyo Park all his life. After introducing himself and hawking a copy of his latest P.D.Q. Bach album to a member of the audience, Schikele launched into a rendition of the P.D.Q. Bach sonata "Abassoonata in F Major for Bassoon and Piano." The music itself was not too remarkable: it would be mildly amusing at a cocktail party. What was humorous was Schikele's simultaneous playing of both instruments, done through a variety of strange contortions.

Things were to get stranger. The "Goldbrick Variations for Piano Two Hands" (a word play on Bach's Goldberg variations) turned out to be a running gag involving Walters' attempts to plug in a lamp for keyboardist David Oei. Twice Walters 'blew' fuses and the lights in Campbell Hall went out. The third time the nearby podium exploded. Schikele is very fond of explosions; later during the performance the steam-powered calliope used for a few

musical pieces blew up. And last year at the Arlington Theater performance with the Santa Barbara Symphony his piano bench blew up. All these explosions are indicative of Schikele's penchant for zany slapstick, and while most of his gags were original and humorous, some of them became quickly repetitive and some of his jokes were patently old.

Coupled with the somewhat poor pacing of Schikele's monologues, the first half of the show seemed to drag a bit. Incidentally, it also should be mentioned that Campbell Hall was an entirely too large theater for such a modest show. Schikele's entourage for the small scale "Intimate P.D.Q. Bach" numbered only four performers and relatively few props, and notwithstanding the previously mentioned explosions it would have been far better suited to a smaller theater.

Fortunately things improved tremendously after intermission. Schikele led off with a lecture (of sorts) and a slide show about the supposed life and times of P.D.Q. Bach, with jokes too funny to ignore, all of which Schikele delivered with the resigned stoicism of a college professor giving the same lecture for the thousandth time. But the finale and highlight of the show was the P.D.Q. Bach Opera in one unnatural act, "Hansel and Gretel and Ted and Alice," featuring Schikele and "bargain-counter" tenor John Ferrante. The opera lived up to its name, lacking anything resembling a detailed or coherent plot, but then it wasn't designed to have one. It was more a string of one-liners held together by the enthusiasm of Schikele and Ferrante. It was this enthusiasm that made their show the success it was. I would hate to see Schikele and company on an off night.

## Taj Mahal Upstaged By Bobby Blue Bland

By NORM COURY

Bobby "Blue" Bland's heart-wrenching blues are so indigenous and evocative of primal emotions that little or no music sounds substantial coming after it. Hence, it was a mistake to slate Taj Mahal, or just about anyone else, after him at the Arlington Theater last Thursday.

Taj's subtle mastery of the minstrel persona seemed reduced to pleasant caricature next to Bobby's bombardment of orchestral lamentation.

A wasteful, senseless mistake.

But if a mistake is to be staged one can only hope that it will deliver the unmistakable quality that Bland did. The 50-year-old bluesman's voice is still as smooth

as any that has strewn the blue seeds of rock and roll.

As Bland punctuated his slick vocals with cat-like snarls, he breathed some bitter reality into the sweetly sensual set with gruff classics like "Ain't Nothin' You Can Do" and "Stormy Monday."

On these slower selections, the horn section was certainly not as effective as on the high decibel stuff, and more than once their transitions were too abrupt for the subdued mood.

But the only transition that consciously disturbed the mood was Bland's irrevocable exit; the festivity, which had been juiced by a beer and wine bar, helium balloons, and glow-in-the-dark Frisbees, was suddenly drained by

the singer's refusal to accommodate the cheers for more.

After an intermission filled with ramblings and riffs by host "Chic Street Man," Taj Mahal took the stage in a manner as unassuming as a man of his physical and artistic stature can. His low-key presence on the tail end of Street Man and Friend's rendition of "C.C. Rider" paralleled his relatively submissive dependence on his own backup band.

Just back from Africa, the band delicately emitted a dreamlike tingle, soothing rather than invigorating. Unlike Bland's group, they were quite adept with the fragile material and they laid down a soft tablecloth for Taj's international salad of sounds.



Five Actors from the Royal Shakespeare Company — from left, John Nettles, Sebastian Shaw, Martin Best, Ian Richardson and Ann Firbank — will be on campus all of next week, lecturing to and working with various groups of students. All of these activities are open to the public (classes require instructor's permission), so we print here a schedule of those activities. The list is by no means complete — for more information, contact Actors in Residence at 961-2457. Don't forget "Shakespeare and the Actors" Monday, Feb. 11, "Murder Most Foul" on Wednesday, Feb. 13 and "Ariel" on Friday, Feb. 15.

### Tuesday

9 a.m. — Class on Shakespeare's signals — Girvetz 1108

11 a.m. — Play: "A Doll's House" in the Old Little Theatre. With Ann Firbank.

1 p.m. — Open class — sonnet/poem readings — South Hall 1432 (Graduate tower)

### Wednesday

9 a.m. — Shakespeare, a lecture — Girvetz 1004

10 a.m. — Shakespeare on Stage and Film — A class in Phelps 1425.

1 p.m. — Advanced Acting: comedy — in the Old Little Theatre

3 p.m. — "The Changing Styles of Classical Acting," a lecture with Sebastian Shaw.

### Thursday

11 a.m. — Voice: Ann Ames, 15 students — in the Main Stage

11 a.m. — Modern Drama: Donald Pearce — Girvetz 2116

1 p.m. — English 1A, work on language — South Hall 1701

3 p.m. — "Troubadours and Love," a lecture by Martin Best in the Main Theatre.

3 p.m. — The understanding of drama, a class in Phelps 1437

### Friday

9 a.m. — Shakespeare class — Girvetz 1004

2 p.m. — Shakespeare: Donald Guss — Girvetz 2128

1 p.m. — Graduate Shakespeare Seminar — in Snidecor 2609



Taj Mahal: reduced to pleasant caricature.

But no band can substitute for the multitalents that Taj chose not to display. Missing were the lively syncopations and tempo shifts that have marked his past performances, especially the solo ones. Previously, even when Taj brought out a big brassy band, he manifested a personality as charismatic as any in American music. But not to be found under the artificial stars of the Arlington were the playful quips and jabs at the audience, the vocal characterizations, or most of the tickling idiosyncrasies of a man who is a walking library of musical information.

Particularly in the first half of the show, Taj did transcend mere recitation. There were the "shooby dooby" oral gymnastics of "Ain't Nobody's Business," and "Freight

Train" and other tunes housed rapid-fire forays into more than a couple of foreign languages.

But at the end of the evening, when Taj sat at the piano for the first time and tried to woo the audience into participating in "L-O-V-E Love," there was little response. Some simply didn't feel it, some had left, and some just agreed with the drunk in the back who yelled, "Rock this place!"

Richie Cole, backed by Alto Madness, opened the four-hour presentation with some superb saxophone work. More solos by Cole and less from his band would have made the set even tighter.

Overall, a case of overkill could have been avoided, had the opening act preceded only one of the subsequent two.

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THURSDAY, FEBRUARY 19, 1980

## Film

ADAM'S RIB, a witty "battle of the sexes" comedy starring Katherine Hepburn and Spencer Tracy and directed by George Cukor, will be shown at the Santa Barbara Museum of Art tomorrow night at 7:30 p.m. and during the weekend at 1:30 and 7:30 p.m. Donation is \$1.

Marta Mesaros' WOMEN, the story of two women, one happily married and the other a radical factory worker, and how their lives connect and change, will be shown Sunday at 7:30 p.m. in Campbell Hall. The Hungarian film is subtitled, and admission is \$1.50 students, \$1.75 faculty and staff and \$2 general.

Tomorrow at noon you can see GREENPEACE VOYAGES TO SAVE THE WHALES and DOLPHINS AND MEN for 50 cents in Lotte Lehmann Hall.

## Stage

BIRDBATH, a one-act play about emotion and relationships, will be performed by the Gorilla Repertory Theatre of Isla Vista on Wednesday, Feb. 13 at Borsodi's in I.V. Donation is 99 cents for the performance. Bring your gorilla.

## Print

SPECIAL EFFECTS, the new novel by Harriet Frank, Fr., deals with the world of Hollywood, where "it's hard to know where dreams end and reality begins." Emma, the heroine, must come to grips with growing up in this plastic paradise. The film rights have already been sold to United Artists, but you can read the Ballantine paperback.

Supreme Court Justice Brandeis has called the right to be alone "the most comprehensive of rights," and Robert Ellis Smith deals with the erosion of that right in PRIVACY: HOW TO PROTECT WHAT'S LEFT OF IT. An Anchor Press/Doubleday reprint.

# The Acting Company

By RANDY CAMPBELL  
If you take a nerdy, pock-faced, spike-haired punk, some leather boys, a disco queen and king, a cigar-chomping, pin-striped executive and other assorted characters of the late '70s, and place them in a 17th century morality play — what is the result?

The result is the Acting Company's always challenging, often abrasive, and distressing version of John Webster's "The White Devil."

From the first scene in which two males strutted about in leather g-strings, to the final scene which was capped by the disco strains of Gloria Gaynor's "I Will Survive," the performance threatened the viewer's conception of the limits of theater. Action which often occurs offstage — seductions, murders, rapes, incest — was presented onstage, in graphic and disturbing detail.

The action was fast paced, involving the social climbing of the punk, Flamineo, (Randle Mell) as he panders his beautiful sister Vittoria (Harriet Harris) to the powerful and dashing Duke of Brachiano (Charles Shaw-Robinson). To facilitate their union, Flamineo murders their respective spouses, and Vittoria is

accused of murder and adultery. Francisco (Tom Robbins), the brother of Brachiano's murdered wife, decides to avenge her and kills Brachiano and the brother and sister.

In many ways, the play works. Unfortunately, many of the performances fell far short of furthering character dimensions, and only the stereotypes carried meaning.

Flamineo, as the punkish brother, was a notable exception. Randle Mell kept his character lively and believable, walking the fine line of the fool who slyly manipulates the other characters.

The rest of the cast was spotty. Brachiano certainly looked dashing as a disco-Adonis, but was all style without substance. Vittoria, who was the white devil, never became the strong-willed strumpet whom Webster was thinking of when he subtitled his play, "Vittoria Corombona." Both Cardinal Monticelso and Cornelia, Vittoria's mother, were sluggish and lacked credence, and seemed very out of place in this drama.

Some of the scenes were gems. When the ghost of Brachiano returns to haunt Flamineo, they wrestle, and Flamineo is almost dragged into the coffin. Equally



The Bella Lewitzky Dance Company, hailed by exuberant and sensitive performances returns to the UCSB Committee on Arts and Lectures for performance at Campbell Hall. This is their third performance.

The company, now in its fourteenth year, has innovative and individualistic choreography and concerts; in both its repertory conventional and electronic sounds. All are reflective of the basic going process, and that the only constant is



Sex and Drugs and Rock & Roll

horrible is the reenactment of the two murders, seen through the eyes of a medium, using a darkened set and transparent Venetian blinds showing the action offstage. And the final murder scene is numbing and awful, highlighting the kinky minds of the murderers, and the victims' terror.

Sadly, the modern setting often worked against the script. With each scene change, a curtain would zip dramatically across the stage, punctuated by cadences of new wave, punk or disco music. The flashy curtain was an exciting device at first, yet was overused as to become interruptive, rather than creating anticipation. Many times the music drowned the dialogue, losing some of Webster's

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FEBRUARY 7, 1980

## ctions



ailed by critics for its technically formidable, turns to Santa Barbara under the auspices of for performances on Feb. 8 and 9 at 8 p.m. in dance on the UCSB campus. r, has achieved international acclaim for its phy and its versatility in all facets; in its onal to experimental, and in its classical to basic Lewitzky philosophy that art is an on- nt is change.

## - Pro...



Roll had everybody pissed off.

powerful and intricate language. Many viewers were outraged and annoyed with the production. This was Webster's intention, and I think this modern staging served to bring the outrageous aspects of the "The White Devil" to our modern, often jaded eyes. As with any directorial choice, some aspects of meaning will be lost. But it was sad to see occasions where either the director (Michael Kahn) or the weaker actors would take the easy course, and rely upon the burlesques of their images. A dramatic, challenging production puts demands upon the actors, and too frequently the challenge of the striking juxtaposition between our time and Webster's was avoided.

## Art

The Santa Barbara Museum of Art's AUCTION, AUCTION will be your last chance to see the Grandma Moses painting "Topsy and Todle." Other works on view during the event, which takes place Saturday, Feb. 9 at 6 p.m., will include prints from the 19th century signed "C.M.W." which depict scenes from Dickens' novels, two of the 781 plates from the 1887 publication of Eadweard Muybridge's work, "Animal Locomotin," and Channing Peake's "Solar Sphere." Tickets are \$35 per person, so you may want to come alone.

An installation by Bruce Fier, "THE SOUND WEDGE," will be on view at the 1120 Artist's Space Feb. 9 through March 16. The Sound Wedge is a specially built architectural structure, ideally to be occupied by one person. The individual enters and sits, viewing polished aluminum rings hanging at the other end of the structure. The rings, which are programmed with one score, emit long resonating tones, yet due to the nature of the rings no two sets of the same score play alike.

## Music

The second annual concert of the Santa Barbara Chapter of the AMERICAN GUILD OF ORGANISTS will be presented tomorrow at 8 p.m. in Lotte Lehmann Hall. The free concert will feature music from the Renaissance, Baroque and contemporary periods.

Mezzo-soprano MARGERY ANWYL will be featured in a UCSB faculty artist recital on Monday, Feb. 11 at 8 p.m. in Lotte Lehmann Hall. There will be a \$1 admission at the door to benefit the Music Scholarship Fund. The program will feature the United States premier of compositions by English composer Madeline Dring.

Pianist ROBERT BLACK will be featured in a program of contemporary music on Saturday, Feb. 9 at 8 p.m. in (you guessed it) Lotte Lehmann Concert Hall. The free concert is sponsored by the UCSB department of music.

## ...And Con

By RICHARD WILLS

The Acting Company is a sort of half-way house for America's overschooled actors and actresses. Virtually all have gone through the academic grind and on to one of America's premier acting schools, most especially Julliard. The company is academic.

It's a repertory company, which means they don't do anything that someone else hasn't already done better. Repertory is supposed to develop range, but these players often use their considerable skills to create crisp, cleanly-delineated characters that vie with cardboard cut-outs for depth.

I should say the Acting Company also does some fine work. But most of it has been done in past seasons. These players illustrate characters rather than reveal them. Not that I ask for realism from these presentational scripts. The problem is that not enough liberty has been taken. The script is bone that must be fleshed.

In "Broadway," chorus girl chooses between hooper and bootleg king. Honest detective

tries to pin murder rap of uptown rival on bootleg king. Light-weight fare. Prohibition comedy.

The program tells us "This production of "Broadway" was made possible in part by the generosity of S&H Green Stamps." Fitting.

Good natured might describe the production. Innocuous is better. The curtain call upstaged the entire show.

The director couldn't decide whether to parody the 1926 original or recreate it.

For a show to be merely pleasant it needs at least a Doris Day or a Fred McMurray.

"Elizabeth I" is Paul Foster's modern (1972) play-within-a-play about an itinerant Elizabethian acting company's play about the virgin queen. The meat of the script is wrapped in a meandering company prologue and postlogue that dally under director Liviu Ciulei's modish European styling. The players are foolish rather than ascending to being fools.

(Please turn to p.11, col.1)

## Letters

### Ranting and Raving

Arts Editor, Daily Nexus:  
Regarding "The White Devil" by The Acting Company:  
An insult to the human intelligence, if there is any. To describe what happened on the stage would be mere redundancy: if something slimy and not bigger than a worm crosses my way spitting insults, I won't respond by sending a tank.

From a culture where everything is made to be sold and to be sold quickly we must expect brains trained to appreciate cheap products. Very few, among a contemporary Western audience, possess an education that obliges them to go in fear of easiness. I believe that "the cult of ignorance," to use Asimov's words, is both the consequence and cause of our Coke-oriented community.

The only thing that impressed me last night was the pathetic, graceless effort The Acting Company made to be impressive. A few years ago, in Venice, during a performance of "Le

Sacre du Printemps" I felt the dancers were justifying the human mind because the beauty of their relation to music (time) and stage (space) did not reveal the years of preparation that always support a craft. "I start with technique, I end with inspiration," Stravinsky himself once stated ("Poetics of Music").

Technique must be meticulously mastered to be entirely hidden. Thus diligence backstage brings *naturality* on the stage: studying anatomy, Michelangelo, if I may oversimplify once more, achieved beauty. Furthermore, The Acting Company, to say the least with a sweet euphemism, confuses the means with the end, but the hands of the applauding audience bleed from the same crime: raping...a script.

Andrea Molesini

Editor's Reply:  
But other than that, how did you like it?

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# Hendricks And Company Just Don't Quite Get There

By JERRY CORNFIELD

In one night, an aging but effervescent Jon Hendricks attempted to immortalize his Santa Barbara debut last Friday by tracing the roots of Black-American music from early spirituals, to ragtime, be-bop, working man blues and big band.

He nearly succeeded.

Despite a strong personal effort, which was well received by the sparse (250) Campbell Hall crowd, Hendricks' "Evolution of the Blues" fell short of my expectations.

It was not for a lack of songs, for the show lasted just over two hours including an intermission. And the songs, many original compositions by Hendricks, were fine selections

for the purpose Hendricks had in mind. Even Hendricks' staging of the show, with his intermittent dialogues, including one company monologue in his portrayal of the "Hotsty-Totsy" nightclub, were fine, if not the most enjoyable part of the show.

Where the show fell short was in the musical presentation. Hendricks himself is aging, a fact that cannot be ignored. His bass voice, now less responsive to a wide range of notes, leaves him singing flatly a good deal of the time. His musicians, with the exception of tenor sax and flutist, Edwin Pleasance, played uninspired for most of the night. This problem was compounded by the constraints imposed by Hendricks.



The Hendricks quartet: the biggest obstruction to enjoying the show.

With the exceptions of Pleasance's, heartening though uncomplicated solos, much of the improvisation common to jazz, blues and be-bop were noticeably missing.

Hendricks' greatest limitation was upon his piano player Larry Harper, who was relegated to providing the musical interludes behind Hendrick's dialogues and providing a foundation for the rest of the band, an unfamiliar role for pianists in the jazz and big band era.

Finally, the drawback which proved the biggest obstruction to fully enjoying the show was the singing quartet of Hendricks, his wife, daughter and son. It is not the novelty of the quartet approach, which was used a good deal of the time, including the singing of Louie Armstrong's theme song, and Count Basie's "Take the A Train," which was irritating. It was the simple fact that rarely could the four harmonize. Eric

Hendricks is a promising singer, with fine stage presence. His solo, "I Gotta Mind to go Back Home," early in the show drew one of the loudest responses of the night. And his daughter Michele, is potentially a fine part of the act as a singer-actress.

But Hendricks' wife, Judith, is damaging to the show. She has a powerful soprano voice, but it is uncontrolled as she herself is. Dominating most of the songs with Bette Midler screeches, but three octaves higher, June had hardly improved when the stage was cleared for her solos. Within the quartet structure her voice impaired the quality of the quartet, leaving it unbalanced and unharmonized. Her presence, for the most part proved difficult for Hendricks to overcome.

Now that the criticism is complete, the show was not without a number of enjoyable moments.

Hendricks himself proved a sturdy and versatile performer.

His opening numbers, "Tell Me the Truth," "I'm Going Home," and "Lowdown Dirty Blues," set pace proved difficult to maintain for the remainder of the show. At times later it seemed he returned the audience to the emotion of the opening songs but only momentarily. First, just after intermission, he followed up a comedy monologue with an audience participation song, "Gimme That Win," which was met with boisterous approval.

Soon after, Hendricks, in a rendition of past be-bop days, improvised his own verbal bass solo, lasting some six minutes. Hendricks showed no ineptness here, with precise clarity throughout the solo.

One final addition of the show was the display of dancing by Foster Johnson, who showed his prowess in doing the Sandman step, and later adding some flirty tap dance number.

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## First Selections For Filmex 80 Announced

The first 16 films to be accepted for exhibition at the 1980 Los Angeles International Film Exposition have been announced by Gary Essert, director of the annual event. Most will have their American premieres at Filmex. The 16 are a small fraction of the more than 80 new feature films and 50 special programs which will be shown at the exposition which runs from Mar. 4-20 at Plitt's Century Plaza Theatres, ABC Entertainment Center in Century City. Foreign films will be shown in their original versions with English subtitles.

Three of the films selected for Filmex 80 make pointed comments on some of the biggest and most frightening news stories of the '70s.

*On Company Business* (world premiere), is a controversial American documentary about this country's most powerful and dreaded multi-national "company" — the C.I.A. — complete with startling revelations about the organization's role in Iran. *Stronger than the Sun* (American premiere), directed by Michael Apted (*Agatha*) for the BBC, is a fictional work about the dangers posed by plutonium processing plants to world health and world peace — and tells the story of the sacrifices made by a Karen Silkwood-like figure in order to warn the world about these dangers. *The Mucker* (American premiere), a German/Brazilian co-production, suggests eerie parallels to the recent tragedy of Jonestown in dramatizing the true story of a 19th century religious cult that takes refuge in the jungles of Brazil and then commits mass suicide when their community is threatened by the outside world.

The myth of vampirism gets a new transfusion in three Filmex presentations, *Vlad the Impaler*, *The True Life of Dracula* (American premiere), is an elaborate costume epic from Romania based on the life of the 15th century prince whose brutal treatment of his foes inspired the legend of the vampire Dracula. More recent elaborations on the horribly fascinating myth are provided by *Jonathan*, a

beautifully photographed vampire tale from West Germany, set in the 19th century, and *Thirst*, a macabre variation on the story, set in 20th century urban Australia.

Two countries whose film industries are not well-known to Western viewers will be represented at Filmex — Nigeria with *Fight For Freedom* (American premiere), a vivid depiction of 18th century village life in that country and of a rebellion against a Yoruba king and his cruel son; and the American premiere of a film from the People's Republic of China to be brought to Filmex by the attending Chinese Cultural Exchange Delegation.

In addition to the regular Filmex programs, many special events will be presented, including a tribute to George Eastman House on the occasion of the 100th anniversary of the Eastman Kodak Company, and a screening of specially selected student films to mark the 50th anniversary of UCLA, a 50-hour marathon of epic films and a program devoted to Super-8 film-making.

As is the case every year at Filmex, there will also be free programs including this year the documentary series, "Point of View" and a "FilmEssay" series featuring major film critics discussing motion pictures they have chosen to screen.



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# The Nexus Guide To Sleazy Literature

By RICH PERLOFF

Woody Allen has made a fortune these days by getting people on both coasts to laugh at what amounts to an Easterner's shallow conception of life in Southern California. We know that growing up on the west coast isn't all sunshine, est and organically-grown vegetables, but they don't. In the spirit of decency and fair play, I am assuming that my conception of life on the eastern seaboard is equally uninformed. Maybe this ignorance of cultural differences will at least partially excuse my unmitigated loathing for Sonia Pilcer's *Teen Angel* and Richard Price's *Ladies' Man*, two recent novels dealing largely with the process of maturation in New York City.

Pilcer's book would have made a peachy weekly serial in one of those newspapers they sell at the checkout counter in Smith's Food King; you know, the ones with the huge mug of Jackie O. plastered across their covers more often than not. I can see it now: "I Was a 14-Year-Old Good Girl Trying to Be Bad," the headline would scream, or, "How Could I Fill His Mind With Lust When I Couldn't Even Fill a Training Bra?"

The heroine of this dubious literary accomplishment is Sonny Palovsky, a generally well-behaved young Jewish girl, who falls from the soaring heights of her special achiever's classes in school to the murky depths of

teenage gangdom. She becomes a Teen Angel.

The Teen Angels are "...the bossiest girl gang in Washington Heights. Their hair is teased higher, eyeliner done thicker, skirts worn thigh-high with roach killer boots, and they don't take nothing from nobody. Cross a Teen Angel and say sayonara to your life." Do they still say "boss" in New York? If the mentality which pervades this novel like a foul-smelling Isla Vista chemical breeze is any indication, I suppose they do.

*Teen Angel* reads like a puberty primer for 12-year-olds, written by 10-year-olds. Foul-mouthed 10-year-olds with perverse sensibilities. This work features every grotesque pre-teen euphemism ever conceived for every possible bodily function of the female anatomy. It seems to me that you've just got to be a little wary of a book in which the climactic moment is the heroine's first oozing of menstrual blood.

I have a roommate who appraises any and all literature with regard to its "basic truths and universal implications." Personally, I don't approve of this method of evaluation, but in this case I'll make an exception. *Teen Angel* has nothing to say about anything of any importance, universal or otherwise. Maybe *real* gang members will read it...

*Ladies' Man* is a much greater

disappointment than *Teen Angel*, for the simple reason that Richard Price is not a half-bad writer. *Ladies' Man*, his third novel, shows off Price's fine eye and ear for the details of life in the big city. Unfortunately, his narrator and main character, Kenny Becker, doesn't see or hear much of note during the week's time dealt with by the novel.

Becker is 30. He's losing his girlfriend. He's got a lousy job. His only friends are a few old school chums who are in worse shape than he is. He's horny. He's frustrated. He may be going crazy. It's hard to tell. In short, Becker has got problems with a capital "P."

Trying to rouse himself from a losing bout with debilitating ennui, he makes the rounds of New York's finest: massage parlors, peep shows, singles bars, gay hangouts. Needless to say, he sinks lower and lower.

There is absolutely nothing positive about Becker's experience in the course of the novel. The guy seems to have some bizarre manifestation of the Midas touch; everything he touches turns to slime. If he was portrayed as an honest man making an honest effort to change his circumstances, the book would, perhaps, retain some semblance of value. This is not the case. On top of everything else, Becker is a bastard. He deserves everything he gets, and then some. He is heartless and

## The Shadow Box: It's Good, Ok?

By JEAN MATTOCK

Santa Barbara has a lot of local theater, but shows seldom run more than a couple weekends. Usually nobody except the union crews get paid. Some of this theater is good.

The Time Caravan's Lobero production of Pulitzer Prize winning Best Drama of 1977, "The Shadow Box" is good. Simple as that.

Three cottages for the terminally ill are airily portrayed in the expansive clean-lined white set by MICA. The open set and spacious (and excellent) lighting of Linden Gilbert point up this frank, modulated examination of the force of death in life.

Playwright Michael Cristofer has superimposed what might

have been three one-acts, enriching the texture of the whole and resonating each against the other, without any of the stories getting in each other's way.

There is little plot. Instead, there is revelation of character.

"You cut me up and took everything that wasn't nailed down. Sons of bitches," accuses wheelchair Felicity (Marie Sullivan), taken care of by her daughter Agnes (Eunice Kenney), living only to see her other daughter Claire. Spinster Agnes writes letters signed with long-dead Claire's name, and can't believe this is all that keeps Felicity alive.

Ex-wife Beverly (Lisa Cloud) surprise visits husband Brian (Wayne Grace) and his lover Mark

(Michael Gonzales). Brian is obsessed with words about experience. "If I am dying...I must still be alive."

Maggie's (Tish Winkworth) refusal to believe in her husband Joe's (Bruce Winkworth) coming death prevents her from telling their son Joe (Terry Dahlstrom.)

Throughout, an interviewer from the hospital (John D. Burnett) asks questions from the house. He becomes the audience, asking illuminating questions, asking stupid questions.

Director Jenny Sullivan has given the show an even-keeled ensemble feeling. Nothing is overblown. The acting is plain, naturalistic and universally competent. Refreshing.

Only the physicality of UCSB and Julliard graduate Randy Mell's punk reading of *Flamíneo* stands apart as the acting that pursues the modern-dress conception. Mell's *Flamíneo* may have a punk disregard for the proprieties of language, but he wants to be heard, and is.

If the director knew as clearly what sensibility he was working with, this production would have gotten somewhere.

## Acting Company...

(Continued from p.9)

The body of the work is better. A historical drama rammed through a vaudeville wringer.

Succinct crisp scenes, heavy on light humor but occasionally dipping into poignancy, line the pointillistic telling of Elizabeth's run-ins with Mary Queen of Scots and the Spanish Armada.

Lisa Banes as Elizabeth reminds me of Willie Nelson. Anything either of them say sounds heartfelt and a little sad. A tear in the throat.

Richard Ooms' charming British Shakespearean style delivery could make the telephone book luxurious. One wonders what would happen if he put as much into what he says as how he says it.

It's usually easier to isolate why a production doesn't work than why it is successful. Artistic

director Michael Kahn's production of "The White Devil" doesn't work. I'm not sure why. Too hot an oven and the casserole comes out burnt on the edges and cold in the heart.

Cruel violence and graphic lust provide some viewers with easy faults, but realize this is the stuff Jacobean drama is dressed in. Look at the 1608 script — with only two exceptions, the dozen leading characters are all murdered on stage.

Delivering the beauties of the language of John Webster's script, without losing the bite of 1970's decadence in interpretation, is the performer's dilemma.

The play has gotten short shrift in the Acting Co.'s rep because nudity and earplitting interludes scare off sponsors (as well as the already-seated audience).

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unsympathetic in his relationships with women. He is constantly putting down the people with whom he associates in a misguided attempt to bolster his own sagging ego. He's even cruel to his mother.

The obvious question, then, is: what's the point? A downer novel about a sorry guy getting sorrier by the minute. Where's the universal implication?

But, that's life in the Big Apple. Juvenile delinquents running amok, and would-be John Travoltas running out of night spots in which to try their sure-fire pickup lines. But, hey, things are rough all over. My est seminar was cancelled today, and the organic vegetables looked terrible.

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## Once a Tom Boy, DeMarcus Now Top Scorer Gaucho Forward From Goleta Spent Childhood Sinking Baskets

By ERIC BIDNA

Little Tom DeMarcus had just returned home from his second grade class and had already started practicing his ten-foot jumpers and free throws in the front yard of his family's Santa Barbara house.

His parents scolded him for spending so little time with them, and paying more attention to the orange ball and metal rim.

Later, about 15 years later, people would be paying attention to DeMarcus.

Little Tom has grown up to become one of the premier players in the PCAA. The senior UCSB forward speaks softly, but carries a big statistic: he is the leading scorer (12.7 points a game, 54 percent from the floor) on a Gaucho basketball team that can use all the points they can get.

He will be a vital organ in the Gauchos' offensive body, when the UCSB basketball team takes on the UOP Tigers (12-11, 4-4) in Stockton tonight at 8 p.m. (KTMS 97 FM). Lately, the Gauchos have been slumping, losing four games in a row, three by five points or less. But the UCSB cagers are hoping for a turnaround soon.

"We feel we're getting better," UCSB Coach Ed DeLacy said. "We'd like to pick up some momentum for the PCAA Tournament (Feb 28, 29, Mar. 1)."

DeLacy has admitted there have been some problems with his

players' less than enthusiastic attitudes.

"Our approach to the UOP game (a 65-60 loss last week) was probably the worst I've ever seen."

One player who DeLacy will not have to worry about is DeMarcus. Attitude is no problem for this adroit cager.

"I think I get along well with everybody on the team," DeMarcus said.

"We were just working against ourselves for a while. Now, everyone's playing hard. There's a lot of frustration in losing those close games," he said.

This mustached 22-year-old, born in Santa Monica, is accustomed to Santa Barbara basketball. Moving to Santa Barbara at two years of age, he started shooting hoops in the second grade and in the fourth grade began playing for the Goleta Boys' Club. He still plays occasionally for the club.

Spending over three hours a day, five days a week at the club, DeMarcus perfected his high-arching jump shot.

"I just develop my own style," he said. "Offense is what I was raised on."

DeMarcus claims he can shoot with 90 percent accuracy on medium-range jumpers when not guarded. In games, DeMarcus is defended but still likes the open shot.

"I seem to get most of my shots on the baseline," he said. "But I can shoot anywhere from 10-15 feet away when I'm open."

That ability to shoot has brought the blonde senior accolades from many, including pro scouts. DeMarcus indicated pro recruiters have attended UCSB games to watch him as a future pro prospect.

"I'd like to continue playing the game of basketball," DeMarcus said. "I would like to play overseas. I've just put too much time into this game to leave it."

DeMarcus has also put much time into school, sporting a GPA over 3.0 as an Environmental Studies (Botany) major.

DeMarcus is not depending solely on pro basketball to support him in the future, however. He is interested in landscaping and has worked for a concrete contractor.

His feet are firmly planted in the outdoors. For a basketball player who thrives on competition and aggressiveness, DeMarcus' hobbies seem tranquil when compared to driving the lane, crashing the boards or running a fast break.

DeMarcus enjoys fishing in oceans, lakes or rivers and especially enjoys backpacking.

"I just really love the outdoors," he said.

DeMarcus disclosed there are some indoors he particularly does not like. The Events Center, he said, has a hard rim and denies many players the lucky bounces.

"It's not a shooter's gym," DeMarcus said. "Some gyms have soft rims: Long Beach State, Fullerton, even Utah State." But the crowds at the ECen, he said, have been wonderful. "It's great to see that student section filled up, like at the Long Beach State game, and rooting for you."

Against Fresno State on Jan. 31, DeMarcus was presented with an awkward situation. His longtime friend, Don Pagliotti, was the starting guard for the Bulldogs. He had grown up in Santa Barbara with Pagliotti from La Patera Elementary School to Dos Pueblos High.

"It was an interesting situation. I didn't want to beat him as bad as

he wanted to beat me," DeMarcus said.

DeMarcus' background is the key behind the man. He grew up in a neighborhood of athletes, who called themselves the Corleone Kids, named after the notorious Godfather figure, DeMarcus reminisced.

"Our neighborhood was real

close. It (Corleone) was just a name, like any other name. We weren't any kind of delinquents, or anything."

DeMarcus learned his unselfish play from the "Corleones."

"I've never been a gunner. When I'm open, I shoot it. I've grown up playing team ball. Individual stuff just doesn't make it for me.



Nexus Photo by Steve Mitgang

Tom Demarcus has a scoring punch, but when six foot, eleven inch Leo Cunningham of Utah State starts pushing in this Jan. 17 game in the ECen, DeMarcus is not one to be pushed around.

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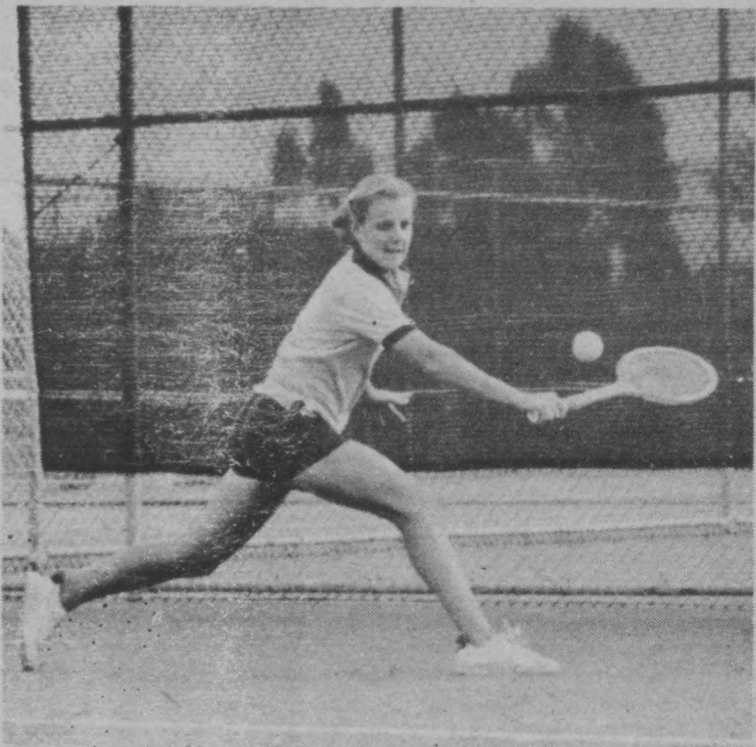
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Nexus Photo by Katie Whitmore

Jane Johansen extends her backhand here, as the women's tennis team will try to extend their 20 game winning streak in league, when they face Pomona tomorrow and Cal State L.A. Saturday.

## Netters' 20 Game Winning Streak In Danger Against Cal Pomona

By ELIZABETH WEISSENBORN  
Sports enthusiasts tend to support and favor the underdog while wishing crushing defeat on the champion.

The women's tennis team has seen both ends of this spectrum. Two years ago they entered the season with the odds against them, a new coach and a young team. They got together and upset each powerhouse, eventually ending Irvine's reign in the league and stepping up to be "Queen of the Mountain."

UCSB entered the 1979 season with a 10-0 record and every team after their spot. But they beat the odds and every team, again stretching their conference record to 20-0 and remaining Queen.

Now in 1980, this seasoned squad is once again out to prove their strength and fend off challengers to the throne.

Conference play begins tomorrow with three consecutive matches. The team travels to Cal Poly Pomona tomorrow and to Cal State L.A., Saturday. Sunday, Berkeley arrives for a non-conference match.

"We're stronger than Cal Poly Pomona and L.A. on paper. We'll just have to prove it right," coach Darlene Koenig said.

Koenig begins her third season with high expectations and vast enthusiasm.

"I've never worked with a more

### CSUN Here

The men's tennis team duels with Cal State Northridge today on the Stadium Courts at 2 p.m. This will be the second match for the young Gauchos, who lost to Irvine, 5-4 last Saturday.

tightly knit and energetic group of girls," Koenig stated. "It's quite fulfilling to find your girls out hitting at 7:30 in the morning just because they want to."

Koenig said she believes it's rare that a team constantly competing for top position is full of team unity, because of the individuality of tennis.

"I don't like to single out a couple of girls because they are all outstanding and their potential is limitless," Koenig said.

Helena Manset, a freshman recruit and hometown favorite, was recently chosen to represent UCSB at the Amateur Indoor Invitationals in Boise, Idaho. Manset is the first representative UCSB has ever sent to this prestigious event.

Senior Lindsey Berman returns to add poise, confidence and a previous 18-6 singles record to the team.

Another top returnee is senior Sally Cates who, after red-shirting one year, is back to contribute her experience as a number one or two player for the Gauchos.

Other standouts are Jenny Hinchman and Sue Stenzel who were named the third best doubles team in the conference last season.

At the quarter break two new players joined the Gaucho squad. Tami Flick from Arizona State and Kerry Norman from the University of Arizona transferred to UCSB to play.

"We didn't show as well as expected during pre-season, and now they've worked hard and are so enthusiastic, it's catching," Koenig said.

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## New Image for Ruggers?

By CRAIG LIVINGSTON

When people see bumper stickers that read, "Give Blood — Play Rugby," and "Rugby Players Eat Their Dead," the images they conjure up may include grizzly, bloodied warriors battling on the turf.

While this perhaps seems unbelievably macabre, it is often times quite true. To many, the sport seems to be a cross between football and death. In actuality it requires a great deal of agility and technique.

Rugby is a social game in which the post-game parties are at least as important as the games themselves. UCSB's rugby team prides itself on its undefeated party record and world renowned keg consumption.

The UCSB rugby team is a 45-man club that relies on fund raisers to cover its operating expenses (i.e. kegs). While the rugby team is not a university

sponsored athletic team, it does receive some financial support from the Office of Student Life.

UCSB's rugby team is traditionally small but swift, and relies on superior conditioning to literally run its foes into the turf. This year's team is no exception.

The team is led by veteran scrum-half and captain Karl Uhrenholt. Aiding Uhrenholt in running the practices and maintaining the team unity is scrum-leader and co-captain Arick Levine. The intensely competitive Tim Kallai leads the team in aggressive play and can usually be found on or around the ball.

Opponents respect the speed of the Gauchos' back line led by Kevin Corcoran, Jim King and Mike Tilly. Sophomore Robert "Mingo" Calwell and "Red Canadian" Gary Hartwell are also among the team's top performers.

While this year's club president, Ken Kenrick, is injured and unable to play, he still handles the organizational and administrative duties the club requires.

The team is proud to have as its coach UCSB geography professor

Reg Golledge. A rugby player himself, Golledge is a former All-Australian back. Golledge's knowledge of the game and his leadership qualities compel his players to achieve their peak in practice as well as in the actual games.

Faculty adviser Mel Gregory is the spiritual heart and guiding influence of UCSB's rugby team. Gregory has been a big part of the Gaucho rugby club since its origin in the late '60s.

Post-game keg-parties have traditionally been a big part of UCSB rugby. The Gauchos' fame in this area is such that the most prestigious team in Wales has chosen to mark its 100th anniversary with a trip to Santa Barbara this March.

Gaucho ruggers face some critical tests in the upcoming week when they face perennial powerhouse UCLA next Saturday, Feb. 9 in Westwood.

## Hamer Named New Coach

Dave Hamer, a national collegiate division pole vault champion, was named the UCSB women's track and field coach, it was announced Tuesday by the athletic department.

Hamer replaces Elaine Campo, who will now take on duties as assistant coach.

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# Democratic Party

(Continued from p.1)  
into a unified political force heading for success in June," said Rice.

Interested persons can contact Rice at 968-6874 or co-chairs Mario Sejera at 968-8628 and Elaine Russo at 968-4575.

President Carter's local committee's strategies are different because the president's involvement with foreign and domestic affairs is publicized daily by the media. "We have the same nucleus committee as four years ago," reported county chair Robert Handy.

According to Handy, "Our steering committee of eight members has never put itself to sleep. Presently, we are

registering volunteers and we have a student group for Carter starting at UCSB.

"The only fundraising we've had is a small coffee gathering on the night Carter announced his interest to run again for president. We'll be having another one like it in March and hand over the money to the state headquarters in L.A." Handy added that his committee "is trying to get strict interpretations of the campaign laws. We're kind of sitting back and waiting because we have the power of the incumbent on our side."

Those interested in campaigning for Carter can contact either Handy at 968-9741 or Steve Barr at 968-6686.

Steve Jones, publicity chair for Santa Barbara's committee for Kennedy, explained that the Santa Barbara county Democratic Central Committee, Democratic League and Goleta Valley Club "all comprise a group known as the United Democratic Fund." Jones added, "As a group we will be spearheading a Democratic registration drive. The Kennedy for President (committee) is having their own registration, also."

According to Jones, "If Kennedy gets 20 percent of the votes in the California primaries, we will have people campaign to be delegates for the convention."

"We have people on our committee here and an overlapping group for California students for

Kennedy. The original goal is to have groups on all college campuses in California," said Jones.

Although Kennedy has decided to go primary by primary until he knows his strong areas, "a state organization for Kennedy might be organized within the next two weeks," stated Jones.

"We've had a barbecue chicken picnic to raise money, \$5 a throw per person, and local politicians, including Senator Omer Rains, spoke at it. We raised about \$300 and \$600 when Senator Leo McCarthy spoke at a \$10 per person dinner in Montecito. On Feb. 15, we will have a cocktail party fundraiser in Santa Barbara, \$10 per person. Jones added, "I don't look for Kennedy to be in California until May."

California Students for Kennedy's coordinator, Alan Westheimer, can be reached at 968-5932.

# PUC Denies Permit

(Continued from p.3)

Before the PUC is a statement by the CGPA in support of a PUC staff recommendation that northern California gas producers be allowed to produce 190 million cubic feet of gas per day during the

# Black Author Speaks

(Continued from p.1)

armed struggle as the only way for blacks to achieve self-determination.

By self-determination Haywood means that the deep South of the U.S. should be transformed into an independent black nation where blacks have complete administrative control.

Blacks should fight to establish this independent nation in order to crush the white power structure in America, said Haywood.

Concerning foreign policy matters, Haywood expressed his support for the Iranian people in "their struggle against U.S.-CIA imperialism." While he condemned the ex-shah for being Hitler-like, he did not mention the present Iranian government.

The author of *Black Bolshevik, For a Revolutionary Position on the Negro Question and Negro Liberation*, he was active in the legal defense of the Scottsboro Boys, the protection of Ethiopia from Italian aggression, the establishment of a black-white labor unity and in the combination of black liberation thought with Marxist ideology.

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# Apollo...

(Continued from p.1)

its service to both San Francisco and Denver. Golden West Airlines currently operates a series of flights from Santa Barbara to Los Angeles.

Cedar said that a detailed agreement between Apollo and Golden Gate could be drawn up "within a week."

"It (the merger) is more of a chance to continue to offer service to cities people want to fly to but can't normally. Though we won't be adding more flights, we will be increasing both convenience and capacity," he said.

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