

Photo: Melinda Finn

*Counter-
culture
Christmas
rush:
a busy
Market
Day*

DAILY NEXUS

VOL. 52 - NO. 49

THURSDAY, DECEMBER 2, 1971

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Tutorial papers evolve into local Indian work

By JON HEINER

Tired of doing classroom work that is read and thrown away? One student who's work wasn't thrown away is Pamela Martens. Two years ago as a freshman, Martens participated in a tutorial on the local Chumash Indians.

Each of the six students in the tutorial studied one aspect of Chumash culture. After the tutorial was completed, Martens re-researched and rewrote all of the papers so they would be suitable for use in the schools.

Her work resulted in a 90 page curriculum guide titled "The History and Culture of the Chumash Indians of Southern California."

Several Santa Barbara schools have expressed interest in the curriculum. Its first test will come next quarter at La Patera Elementary School. Larry Baca, chairman of Native American Awareness, will base a five week presentation at the school on Martens' work.

Baca, a Pawnee Indian, will mix information on the Chumash's way of life with stories from his own childhood. While noting that many of the Santa Barbara Chicano children have Mexican-Indian blood, he expects that the children will relate to the Chumash as people rather than as ethnic relatives.

Martens is now in France with Education Abroad. She has received a Regents' grant for undergraduate research to continue her work on the Chumash in France.

This is not as strange a place to study California Indians as it sounds, since many Chumash artifacts were taken by the French in the 19th century. Many of these are still lying uncatalogued in French museums. Martens will thus have a chance to explore an unknown field.

Native American Awareness, which financed the printing of the curriculum guide, has been interested in the project from the beginning. Sonne McPeak, who helped found the forerunner of NAR to bring water to the local Indian reservation, was also instrumental in organizing the tutorial.

This project meshes well with NAR's other educational efforts. Baca has spoken frequently at local schools about current efforts of Indians to improve the conditions on reservations.

Baca hopes to put the curriculum in a flexible form so that a school can give a quick presentation on one aspect of Chumash culture, such

(Continued on p. 2, col. 1)

By DAN HENTSCHKE

Louis (Lefty) Bryant has been a fugitive since Feb. 18, 1971 when he failed to appear before a Santa Barbara superior court. At that time, he was found guilty of possessing eight fire bombs on Feb. 27, 1970, the third day of the first Isla Vista riot.

Bryant was arrested by the FBI Monday on a warrant for unlawful flight to avoid confinement. Yesterday he was transferred into the custody of the Denver Police Department, after being arraigned before a U.S. magistrate.

A former Santa Barbara City College student, Bryant is being held in lieu of \$250,000, according to Wesley Grapp, special agent in charge of the FBI's Los Angeles field office.

Bryant fled last February before a superior court jury found him guilty. At that time a bail bond of \$25,000 was ordered forfeited by Judge John Rickard.

Bryant arrested in Colorado for jumping bail

That was Bryant's second trial on the firebomb charges. In superior court in August 1970, he was acquitted of one count but the jury was unable to reach a verdict on the second one. This resulted in the second trial.

Through both trials Bryant maintained that he and a friend had picked up two hitchhikers who

(Continued on p. 2, col. 2)



Photo: Willie Gibson

A DAY'S END

Curriculum evolves from tutorial papers

(Continued from p. 1)

as their famed basket weaving, or a longer presentation that goes into depth about Chumash culture and history.

He hopes to extend this to educational levels from elementary school through high school.

The guide includes "how to" directions on basket weaving and constructing model canoes, gives the location of an example of an Indian rock painting and relates Indian legends, as well as giving more standard accounts of Chumash history.

Martens is now working on expanding the guide to include the period after White men settled California and the contemporary status of the Chumash.

KCSB - 91.5

HAVE YOU SEEN THE NEW WOMEN'S DEPT.

AT VILLAGE GREEN ?

FOR GALS & GUYS
966 Embarcadero Del Mar

(Continued from p. 1)

were carrying the firebombs in a sack. The companion, Phillip Gardiner, was acquitted in the first trial.

Since the Denver Police Department's Fugitive Department closes at 4 p.m., 3 p.m. Santa Barbara time, it was impossible to contact Bryant, who was transferred there at about 2 p.m. No one in the rest of the department knew anything about Bryant.

Bryant has reportedly been seen in the Santa Barbara area on numerous occasions since he fled. One report was checked out only last week. Bryant was also reported to have been killed a few months ago when a homemade bomb accidentally exploded.

If Bryant decides to waive extradition, said District Attorney David Minier, it could take "two

Bryant arrested for jumping bail

to three months" before he could be returned to Santa Barbara. The extradition procedure requires that the governors of both states draw out a warrant for extradition. The Warrant Division of the sheriff's office here said they had no idea when the warrants would be made.

The charge on which Bryant was arrested for possessing the firebombs carries a one to five year sentence.

Homefront Center gives I.V. a radical information forum

By CAROLE RICHARD

To organize people and bring effective change in Isla Vista, the Homefront Center recently opened to all Isla Vistans in the Service Center.

A group collective, the homefront began with several students who recognized the necessity of a radical information center. The bookstore's goal is the creation of an atmosphere where revolutionary ideas are brought together.

Jimmy Watley, a spokesman for the center, called attention to the store's efforts to organize in the community through workshops and study groups. The workshops aim to orient people in putting radical ideas into action and channeling their energies toward change. One recent project underway is the group's work with prisoners.

By organizing people and making available information, the center hopes to act as an educational resource in motivating people to raise their conditions. Watley notes that since Isla Vistans aren't satisfied with their conditions, trouble continues to exist.

Groups like IVCC which fail to radically effect change, Watley calls a "disservice" to Isla Vistans. The homefront aims at change through education, and "struggle for one's fair shake."

Now in its first month of operation, the center has received favorable response. Besides its book sales, which offer the community a 10 per cent discount, the center maintains files on a variety of revolutionary topics, ranging from anarchism to women's rights.

What will be the future of U.S. economic domination over the rest of the world after Great Britain is integrated into the European Economic Community?

Associate Professor Michael Gordon of the Political Science Department will lead a "rap" session on the prospects entitled "The United States versus a United Europe: The New Common Market." Tonight at 7:30 at 6629 Sabado Tarde, Apt. B. Drop in, we're informal. — Political Science Undergraduates.

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Doctor Dave



By David Bearman, M.D.

By DAVE BEARMAN M.D. (Dave Bearman is Medical Director of the Isla Vista Open Door Medical Clinic in Isla Vista. If you want any questions answered, just write to him c/o NEXUS.)

I have heard that doctors are hesitant to prescribe the 'morning after pill.' What are the hazards of this medication?

The morning after pill is chemically similar to the female hormone, estrogen and is called diethylstilbestrol. Its use as a "contraceptive" was tried in the early sixties for rape victims. It was pioneered on college campuses in 1963-64 by Dr. John Morris of Yale.

A woman is given 25 mg., twice a day, for five days. So far,

the major complaint is nausea, experienced by about 50 per cent of the users. A recent study released by Dr. Lucille Kuchera, of the University of Michigan, stated that she has given the morning after pill to over 1,000 women, all of whom were given the medication within 72 hours of intercourse, (the closer to the actual time of intercourse the more effective it is likely to be). No pregnancies occurred, even though one would have expected about 40. Dr. Morris, of Yale, reported prescribing the morning after pill for over 400 women and the only pregnancies which occurred were in women who had had multiple exposure to intercourse (and probably had waited more than five days since intercourse before taking the morning after pills).

Although no known major side effects have been discovered some doctors are taking a cautious approach. Some may be reluctant to be involved in contraception. Others point to the fact that "the FDA maintain the safety and efficacy of diethylstilbestrol as a morning after contraceptive has not been established."

However, Dr. Kuchera's recent paper may be the study needed to prove that diethylstilbestrol is scientifically safe as a contraceptive. Local practice in Santa Barbara is that under ordinary circumstances women should not be given the "morning after pill" more than once for every four to six month period. (Volunteers are needed at the Open Door Clinic over the holiday break, since the clinic will be open and some of the regular volunteers are going home for the holidays.)

Are there any intrauterine devices for women who have never been pregnant?

An intrauterine device, IUD, is foreign material, usually metal or plastic, which is placed in the uterus by a doctor and, in 97 women out of a hundred, it will prevent pregnancy. The main side effects from these devices are spotting and cramping, and to a much lesser extent intrauterine infections.

Until a few years ago, doctors were reluctant to insert IUDs into nulliparous women (women who have never given birth) because they had a much higher incidence of cramping and heavy spotting.

Roughly 35 per cent of these women asked to have their IUDs removed. Some doctors used the smaller Lippes loop (reverse S

shaped IUD made of plastic), however, it had decreased effectiveness.

In the past few years two IUDs designed with nulliparous women in mind have been marketed, the Majzlin spring, a metal IUD which looks like six or seven paper clips strung together and the Dalkon shield, which appears like a small 1 1/2" flat plastic crab. Both of these cause less cramping and bleeding for nulliparous women than former models, although there are still complaints heard. The main differences are that the rate of infection is higher with the Majzlin-spring, as much as 3/100 women-years whereas it's more like 1/300 women-years with the Dalkon shield; furthermore while all the figures are not yet in, it appears that the Dalkon shield is slightly more effective as a contraceptive. The only drawbacks for the shield is that the initial cramps with insertion are sometimes greater, although these can be decreased by the doctor giving a shot of atrophine about 20 minutes prior to insertion.

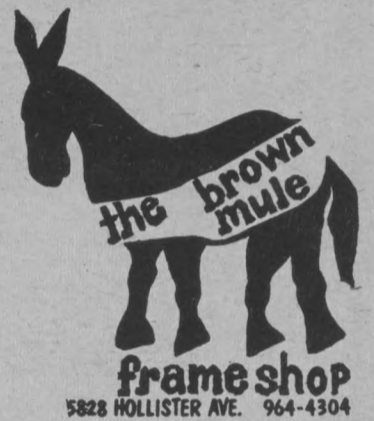
Fast urged for Pakistani refugees

By TERI BRAASCH
The International Relations Organization (IRO) is calling for a campus-wide fast tomorrow. The group of foreign students asks that members of the UCSB community donate their lunch money for Pakistani refugees.

Ten million refugees have poured into India since fighting broke out in East Pakistan last March. Every day 35,000 more, primarily members of the Hindu minority, flee the military regime in fear, according to Vijay Ganju, one of the organizers of Friday's fast. "India has to bear the burden of cost and she can't afford it," he said.

(Continued on p. 12, col. 1)

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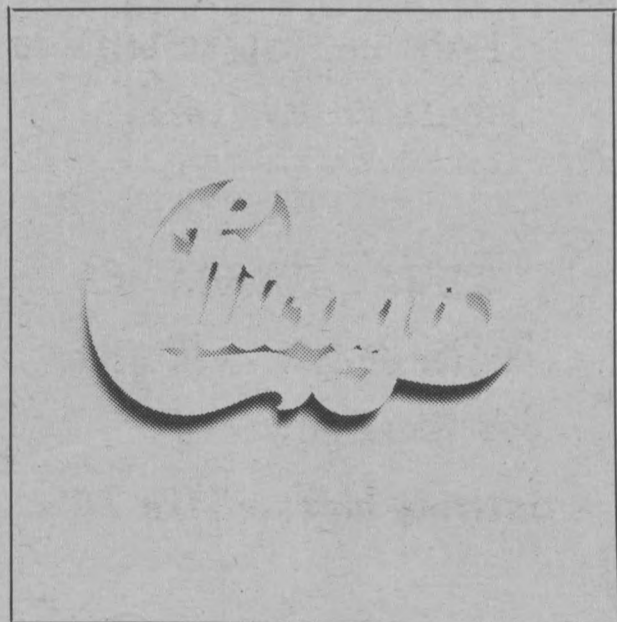
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EDITORIAL

Questions unanswered in Winnick resignation

That Andy Winnick was pressured out of the Economics Department for political and personal motives seems clear. That anything will be done to prevent further coerced attrition of talented young faculty from this campus seems much less clear.

Apparently, the faculty here find silence and head burying more beneficial than reform, or at least questioning. The urge for survival and the status quo supercede change.

Some are sensing the discomfort, some will even say so. It is not their fault that their own positions are indeed precarious. Until the Faculty Union or another collective group carries greater weight, the would-be pressured and squeezed-out faculty will have no protection.

In the meantime, the list of faculty that have left this campus grows. Has anyone bothered to inquire how many politically active and teaching

oriented professors are not in evidence as of late? We think precious few have.

The NEXUS printed the story on Winnick's resignation in the hope that a "need for introspection in the affairs of the University" would be revealed. Apparently, a greater catalyst is needed. Granted, it's not the same as the Zeitlin or Allen cases. Yet the subtleties and deep-rooted implications make this case perhaps more important because it is more characteristic of the workings of the University.

Upon hearing of his resignation, a friend of Winnick's told him "the names of fired and squeezed-out faculty reads like a battlefield casualty list of those who were in any way active in working for progressive social change or basic University reform." We are forced to concur.

For the most part, the faculty reaction to the NEXUS' story has been covert attempts to discredit it. We stand by our estimation of the "facts" and we await an answer to our questions. The longer we wait and observe, the more apparent it becomes that for an assistant professor, a good department is one in which he is liked, not one which encourages him in his academic pursuits or community service.

Hopefully, at least students will have a greater insight into the true nature of this University.

NEXUS

Editorials • Guest Opinions

DOONESBURY

by Garry Trudeau

WELCOME, DELEGATES, TO OUR FALL STUDENT CONGRESS. I'M VERY HAPPY THAT SO MANY OF YOU COULD MAKE IT.



TO START THE PROCEEDINGS OFF, WE'D LIKE TO SHOW YOU A FILM CLIP ON GOVERNMENT ATROCITIES, SUCH AS VIETNAM, WIRE TAPPINGS, AND REPRESSION.



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RRRR
WILL YA LOOK AT THAT!
- RRR



STRIKE!!
STRIKE!!
STRING!!

GOVERNMENT ATROCITIES ALWAYS BRING US YOUTHS TOGETHER.



COMMENTARY

Scenario for I.V. action

BY ANDREW SIMPSON

In December, 1970, the Regents of the University of California granted \$684,000 for the improvement of the Isla Vista-University community. That money is going to run out about two years from now and the Isla Vista community may revert to being a densely populated, bad-tempered nonentity ... unless the following things happen, approximately in this order:

1. Isla Vistans learn to "leverage" their resources (define "leverage" as the capacity to generate much energy with limited resources);
2. The University becomes more genuinely committed to the welfare of the Isla Vista community;
3. Isla Vistans get themselves together and build legal local government;
4. Isla Vistans substantially convert the ownership of Isla Vista rental housing (95 per cent is currently owned by non-Isla Vistans) to local ownership.

None of these conditions now exist. Will Isla Vista make it?

The first two conditions (learning leverage and getting University commitment) are relatively intangible and will be discussed later in this article. The feasibility of the latter two conditions (local government and local rental housing ownership) may be evaluated in concrete terms.

Consider the limitations on getting local government and housing ownership: we have about \$400,000 in Regents' funds still to be spent; we have an active core of about 200 locals (out of 12,000) who put continuous positive effort into Isla Vista; most of our residents live here less than three years.

Can 200 people with a bankroll of \$400,000 shape an environment for a semi-transient town of 12,000 people? Consider the costs: local government will cost between \$200,000 and \$400,000 a year; to buy 51 per cent of the property value in Isla Vista (51 per cent is the controlling factor in corporations, special governmental districts and city incorporation elections) will cost \$25-30 million.

How can we overcome these high-cost obstacles with our limited resources? We need only ask how Isla Vista was first developed to find the answer.

The answer is leveraged resources. Isla Vista developers built \$100,000 apartment houses using only \$10,000 of their own financial resources. The other \$90,000 was borrowed from a lending institution (e.g., savings and loans). This is financial leverage. A lever is a tool used to multiply power. Three parts comprise a lever: effort, a fulcrum and resistance. The developer's \$10,000 (Continued on p. 9, col. 1)

Letters

More contact needed

To the Editor and the outraged parent of the letters column, Monday, November 22:

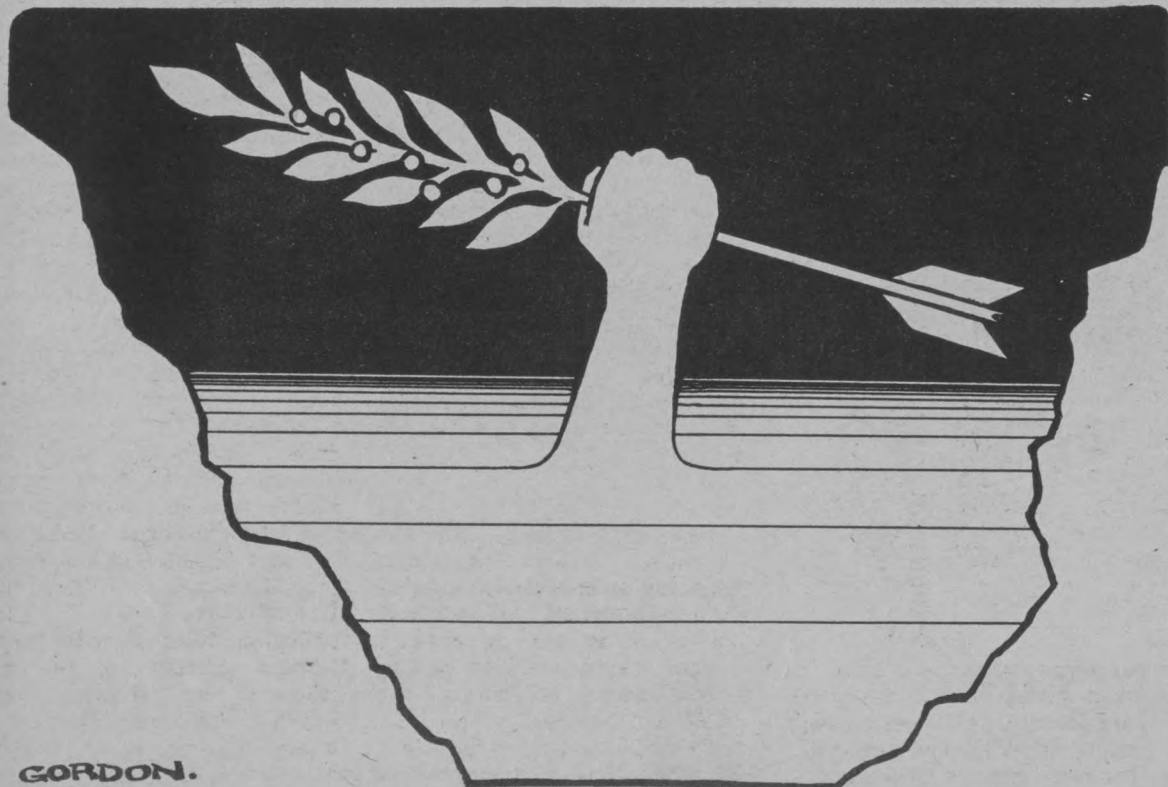
The Isla Vista Youth Project has enjoyed parental support for many of its activities. It is worth mentioning a Halloween Party attended by some 150 I.V. children because I.V. parents were responsible for the idea of the party and much of its planning and operation. Other things such as field trips and an organic garden have witnessed good support from the parents of children who participated in them.

The NEXUS article of Nov. 16 ("Isla Vista's Youth Project...") was inaccurate insofar as it gave the impression that children's activities are totally lacking in parental support. In fact, most of the parents with whom the IVYP has had contact have been enthusiastic and supportive of projects involving their children. The problem seems to be our failure to contact all the parents rather than a lack of concern on their part.

We hope to involve many more parents in the IVYP and welcome inquiries as to our activities and how parents can be of help in planning and directing them. Also, we would like information which might help us to announce our activities to those children not attending the I.V. Elementary School.

Basically, we view ourselves as a vehicle through which "outraged" I.V. parents can channel some of their energy to the benefit both of the children and the Isla Vista community as a whole.

SCOTT KENNEDY
Isla Vista Youth Project
968-2611



GORDON.

In 1975 all the people rose from the countryside

DAILY NEXUS ARTS

mg.

Slightly tardy report on Lloyd-Hubbard concert

Though by far the least impressive of the three bands to perform, Charlie Musselwhite's Chicago Blues Band played no less than a good, funky blues set. The fact that they were too loud and improperly balanced (a fault attributable to the soundmen, rather than the band itself) detracted considerably from the first two numbers in which Musselwhite himself was included.

His vocal style was so much like that of another Chicago bluesman, Junior Wells, as to be more of a straight out imitation of him rather than influenced by him. His harp style, on the other hand, was full in its phrasing, whereas Wells plays bits and pieces of phrases.

A more accurate comparison would be to Paul Butterfield's style, though it wasn't quite as funky and attempted to be more complex, causing him to lose his continuity in the upper register sometimes.

The band itself was fairly tight and included a lead guitarist (whose vocal and instrumental styles, like many, owes a sizable debt to B.B. King), an electric piano, an outstanding drummer and a mediocre bass. Their last number, "Comin' Home Baby," was easily their best offer. Being a straight instrumental, it gave Musselwhite a chance to boogie on an extended solo.

Musselwhite is certainly not the best White bluesman, but he is undoubtedly one of the better

ones in a field of music where so much trash is being passed off as blues (including, I might add, some Black musicians', like Buddy Miles).

The best sets of the evening were all Freddie Hubbard's, which for me, was quite a pleasant surprise. I had been much disappointed with his work of late, especially when it seemed that he, like many of his contemporaries, was running to jump on the bandwagon in trying to imitate (most unsuccessfully) Miles' revolutionary "Bitches' Brew" and "Jack Johnson."

Saturday night, however, my opinion was much altered. His initial offering, a tune called "The Intrepid Fox," demonstrated right off that he was in perfect communication with his group; their timing was exact.

The group consisted of Freddie on trumpet and flugel horn, Junior Cook on tenor, pianist George Cables, bassist Mike Moore (formerly with James Brown) and Lenny White on drums (just recently with Miles on the "Bitches' Brew" date). The music was mostly of the mainstream school of jazz with the drive and urgency typical of the east coast.

Though he admitted in the workshop that his biggest influence was probably Sonny Rollins and that Clifford Brown was his idol, his trumpet style has been described most often as a blend of Miles Davis and Clifford

Brown. Being more familiar with Miles' work, it was his influence which was most apparent to me Saturday night.

On the ballad, "Here's That Rainy Day," Hubbard prefaced the down beat with an extended solo introduction and a rather effective use of reverb in the right places to create the mood. It was dynamic! Throughout, the ballad was laced with clever riffs borrowed from popular songs, such as "Go Away Little Girl" which was the first thing Freddie played when he came back on stage. It blended as if they had been playing that all along.

George Cables included in his solo "Wade in the Water" with Bobby Hebb's "Sunny" later completing the imagery. Freddie picked up on "Sunny" and developed that theme until he brought it back to "Here's That Rainy Day" again.

Junior Cook included in his solo various riffs from Sonny Rollins' "Alfie." Mike Moore acquitted himself equally well on both stand-up and fender bass. With the single assistance of Lenny White's tambourine, he gave a beautiful solo performance.

Other than the musicianship, which was on par with the rest of the set, there's nothing really noteworthy about "Red Clay." They played it straight through with little or no change from the recorded version. For an encore, they played "Mr. Clean." An
(Continued on p. 6, col. 1)



"Choreographic Spectrum" will open tomorrow in the Main Theatre at 8 p.m. The dance concert, presented by the Department of Dramatic Art, is directed by Isa Bergsohn and includes five original works.

In "Spring Song for Three Dancers and a Flutist," choreographed by Coleen Franklin, fresh spring feelings in all their varied tones are

Choreographic Spectrum

offered as reminiscences of each viewer's own experiences of sunrises, love, wandering melodies, flowers and dreams.

The second work, "Ode to Artemis," is choreographed by Patricia Reilly and is based on a Greek theme. In the dance, which is light in movement and mood, five maidens dance their anxieties of the coming festival.

Marc Smith's "Antistrophe" is inspired by Aeschylus' "Prometheus Bound" and has the chorus dancing in opposition to a trio. The movements depict the struggle of Prometheus (the trio) against Zeus' newly established order (the chorus).

In "Parable," choreographed by Shari Cavin, the dancers show a man who chooses to follow the ways of a mystic. The seeking of higher consciousness is a solitary search and one in which the individual is opposed by the conventions and wills of society and the threat of futility.

The final work is choreographed by Isa Bergsohn and entitled "Four Fables of Aesop." The dance, which is actually in four parts, will recapture the naive spirit of the medieval illustrations by Aesop. The four fables are "The Peacock's Complaint," "The Ants and the Grasshopper," "The Man and His Two Wives" and "The Birds, the Beats, and the Bat."

Tickets for "Choreographic Spectrum," which will also play Saturday evening at 8 in the Main Theatre, are available at the Arts and Lectures Office.

Galleries feature architectural exhibits

The Art Galleries of the University of California, Santa Barbara is featuring a large scale retrospective exhibition of Lloyd Wright. The exhibition presents his actual textured concrete blocks as an entrance to the Gallery, as a fountain in the Gallery courtyard and for numerous planter boxes which will be placed both in and outside of the Art Galleries. In addition, nine models of his buildings are on display, as well as numerous original drawings, slides, photographs and furniture.

Lloyd Wright, the eldest son of Frank Lloyd Wright, has practiced both architecture and landscape architecture in southern California since 1912. His earliest gardens for private estates were produced during the years 1915-16. His first house in Los Angeles was built in 1921 and his first designs for motion pictures were produced for Paramount Studios during the years 1917-18.

During the early twenties he worked closely with his father on numerous urban schemes and individual houses. Along with his

father, it was he to introduced the use of textured concrete block in construction, something which today has become commonplace particularly in Southern California. It was also in

Sowden house of 1926 and the Samuel-Navarro house of 1926-28.

As a planner and architect Lloyd Wright has long been



the 1920's that he designed the two famous concert shells for the Hollywood Bowl (1925 and 1928) and produced two of southern California's great architectural monuments — the

concerned with problems of urban planning. He participated with Irving J. Gill and Olmsted and Olmsted in landscaping the then-new city of Torrance in 1914-15; during the twenties he

proposed an impressive multi-layered civic center for Los Angeles (1925); in the same year he produced a "City of the Future" which relied heavily on airplanes and dirigibles for transportation. In the early thirties he proposed a number of innovative plans for airports; and in the early and mid-sixties he composed an elaborate regional plan for the whole Los Angeles area.

The exhibition will continue on display through Dec. 22. A monograph catalogue has been published to accompany the exhibition and this may be obtained or ordered from the Art Galleries.

Drawings by Hushang Seihoun, Iranian architect, including architectural scenes of Iranian buildings, villages and landscapes as well as abstract designs, are currently on view in the Entrance Gallery of the UCSB Art Galleries.

Presently serving as president of the Iranian Institute of Architects, Seihoun was

graduated from the University of Tehran in 1944 and completed his architectural studies at the Ecole des Beaux Arts, Paris, in 1948. He has since served both as a faculty member of the University of Tehran and as its Dean of the Faculty of Fine Arts. His work in architecture includes a number of contemporary buildings in Iran, the best known of which are the monuments to Omar Khayyam, Avicenna and Nader Shah. His work and articles have been published in many architectural journals including "Domus," "Architecture of Japan" and "L'Architecture d'Aujourd'hui."

The exhibition and its catalogue have been made possible through the cooperation of Hushang Seihoun, Moira and E. Nader Khalili and the Board for Directors of the Los Angeles-Tehran Sister City Affiliation together with David Gebhard, director of the Art Galleries. Its showing will continue through Dec. 22. Gallery hours are 10 - 4 Monday through Saturday, 1 - 5 Sundays and holidays.

'Post Office' by Bukowski

Men of action living wildly in the face of doom, writing frankly, sometimes crudely about their lives and adventures, seem to be growing into a small but independent genre of their own.

Charles Bukowski, a poet, man of action, the novelist author of "Post Office," follows honorably in the footsteps of Frenchman Blaise Cendrars and Henry Miller. The three authors share a style of looking at the world that is humorous and sometimes grotesque, but in each case they struggle to stand as man and storyteller in a hostile and agonizing world.

Blaise Cendrars was a soldier in the French Foreign Legion. His arm was blown off in World War I. In his recently translated book, "The Astonished Man," Cendrars leads us through the open wound of French trenches in World War I, through the carnivals and gypsy revenge of the Paris slum-suburbs and through superficially quiet towns near Marseilles.

Henry Miller, the more familiar author of "Tropic of Cancer," "Tropic of Capricorn," "Nexus," "Sexus," "Plexus" and numerous other works leads us along the streets of Brooklyn and Paris. He takes us into whorehouses, flop-shops, restaurants,

gambling and opium dens. As a surrealist poet and social critic Miller flings an exotic panorama of caricature across his pages.

Bukowski writes, in his novel "Post Office," of the agony of a demeaning job with that government agency.

Bukowski goes beyond describing a small irritating job to get to the more meaningful events of his life, his winning and losing days at the track, his breakfasts of beer, his evenings spent alone, his women won and lost. He tells all with a humor and honesty and energy that have prompted Genet and Sartre to call him, "the best poet in America."

Bukowski himself is 52-year-old. He was born in Andernach, Germany and raised from an early age in Los Angeles where he still lives and writes. His novel published in 1971 by the Black Sparrow Press in L.A. comes after a string of books of poetry with the colorful titles, "At Terror Street and Agony Way," "All the Assholes in the World and Mine" and "Longshot Poems for Broke Players."

Despite offers from New York publishers, Bukowski has printed his books only on small local presses. They are available only in limited editions.

(Continued on p. 7, col. 3)

Concert

(Continued from p. 5)

attempted synthesis of rock and jazz, though more subtle than either "Right Off" or "Yesternow" it lacks Miles' profound innovative technique and comes off as a merely commercial endeavor.

It was only the superb musicianship of the live performance which made it interesting for me, because I've heard the recording probably hundreds of times and there's just nothing to it.

In listening to Charles Lloyd's music, a number of schools of music and styles of playing came to mind, none of which by itself could give an accurate picture of

the type of thing he is in to.

First of all, let me say that his tonal quality is uniquely his own. It is a soft sound rather than full and brassy, a kind of hoarse whisper, even at peak volume. Lloyd's flute style is the same as his tenor style and the tonal technique is also similar in that it's airy rather than full toned.

His style on both flute and tenor is much influenced by Coltrane in his affinity for speed and his utilization of sixteenth note runs. Composition-wise, I suppose, his music is a natural progression from the type of thing he was doing in his work with Keith Jarrett in 1966. It also reflects the influence of Gabor Szabo in his collaboration with his present guitarist, who otherwise lacks any technical ability and stinks as a musician.

(Actually I have nothing against rock and can appreciate it when it's good, however I have yet to hear any that's good in Campbell Hall and Lloyd's guitarist was the worst yet.) His bass player I didn't pay much attention to one way or the other, but the drummer, who looked to be still in his teens, was a monster, with a stamina and drive which made it appear as if he could beat those drums all night long. In general, all of Charles Lloyd's music, Saturday night, sounded the same, even "Forest Flower" without the statement of the theme could have easily blended into the preceding two numbers. The last thing he played, to the relief of anyone remaining in the audience, was on alto flute at a much more mellow and relaxed tempo.

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plus: "Ecstasy" — this is the full-length, uncut print of the most notorious film in cinema's history. Shot in 1933 by Gustav Machaty in Czechoslovakia, "Ecstasy" features Hedy Lamarr in a number of erotic sequences that caused it to be banned everywhere and opened the way to nudity in cinema.

2 complete shows at 7 & 9:30 p.m.

Sat. Dec. 4

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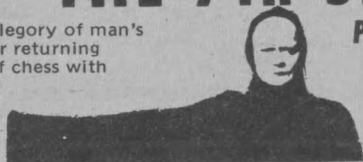
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(color) academy award winner. (1956)

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"The 7th Seal" is Bergman's stunning allegory of man's search for meaning in life. A knight after returning home from the Crusades plays a game of chess with Death while the plague ravages Medieval Europe. An exceptionally powerful film, a work of awesome scope and remarkable visual pleasures.



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New! Big Screen

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George Shearing, blind pianist-composer, will bring the internationally famous Shearing Sound to Santa Barbara on Dec. 8, in a benefit performance for Work, Inc., at the Granada Theater.

Proceeds of the concert will go to Work, Inc., the sheltered workshop sponsored by local Kiwanis clubs to prepare handicapped individuals for employment in the community.

Tickets may be obtained at Bennett Music Company, 26 West Anapamy; Audio Vision, 3951 State Street; or Work, Inc., 324 State Street. For reservations or additional information, call 963-1979. Prices are \$7.50 for reserved seats, general admission \$5.

'On Record'

SHAKE OFF THE DEMON—Brewer and Shipley. Produced by Michael Brewer and Tom Shipley. Kama Sutra KSBS 2039.

It is not enough to play the guitar like you grew up with it to have a good album. Nor is it enough to write beautiful songs that people can believe in and understand on a first-hand level. Nor is it enough to sing and harmonize well. More often than not the production of a disc can make or break the finished product. But when the guys playing, writing and singing so well also produce their own album, doing it as superbly as they do everything else, you really can't miss. Michael Brewer and Tom Shipley didn't miss. "Shake Off The Demon" (Kama Sutra KSBS 2039) is one of the best produced albums to come out in some time.

Each cut is tastefully done with the right amount of sound and a perfect blending of instruments. The music laid down on these tracks is as good as it is partly because some of the finest musicians around took part in making it. Mark Naftalin's piano work gives the tunes on this album a dimension so important that if it weren't there, you for sure would know something was missing. There just is no other way to say how necessary his piano playing is to Brewer and Shipley's sound. The imaginative bass guitar work of John Kahn is also outstanding. Spencer Dryden (formerly with the Airplane and now with the New Riders of the Purple Sage) plays drums along with David LaFlamme (It's a Beautiful Day) on electric violin and John Cippolina (formerly with Quicksilver) on electric and slide electric guitars.

Still a lot of credit must go to Brewer and Shipley. Their guitar picking and vocals fit so well together you would think it was meant to be. Even their names fit together.

All of the songs were written by them with the exception of Jackson Browne's "Rock Me On The Water."

This is indeed a fine album to listen to any time of the day.

REFLECTION-PENTANGLE. Produced by Bill Leader. Reprise RS 6463.

"Reflection" might be referred to as just another Pentangle album and in some respects, that would be a fair statement. But this album marks a departure of sorts for the five musicians who have been recording together for the last three years.

Some groups perform differently in concert than they do on album. Up until this disc, Pentangle fell into that category. But they have come up with 40 minutes of what Pentangle really is about.

Previous albums have been mostly traditional English folk tunes arranged in a very pure style. "Reflection" still has that influence, but there is more of a blending of folk, rock and jazz which is Pentangle at its finest.

Bert Jansch and John Renbourn are superb guitar players who have been playing together for quite some time. In concert Jansch mostly plays acoustic guitar while Renbourn concentrates on electric guitar. Presumably this is also true of their new album. Both play recorder; Jansch also plays banjo and concertina; Renbourn plays harmonica and sitar. They are true masters of their instruments and are the driving force behind the group.

Equally important are Terry Cox on drums and percussion, Danny Thompson on double bass and Jacqui McShee doing the vocals. All of the members bring with them a style and a background which, when blended with the others in the group, make Pentangle an exciting experience.

The tunes on "Reflection" are mostly of a mellow sort. The flowing melodies and intricate styles of each part of the Pentangle are most apparent in the original material of side two as well as in "When I Get Home" on side one.

This is a pleasant album you can listen to most any time of the day in most any mood.

By MATT BERGER

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"This morning I had a magnificent idea for a picture. But I didn't like it"

attributed to Sam Goldwyn.

The Arts Supplement this quarter has seemed like a good idea that hasn't quite come off. With four pages dedicated to informing and entertaining the student about the arts, the supplement has too often come off as too much hype and not enough straight information.

BY RICH PROCTER

Benito Mussolini, I have fourteen major premises...") There were too many ads and not enough articles.

Well, there are going to be some changes made. Next quarter the supplement will be changed to include more and better articles on the arts. Gone will be the full page front page picture. Hopefully I will have more than enough material to run copy on the front page (as I did today).

Books: In this area we have practically been helpless up to now. I am going to ask several English department faculty members to review the new important fiction and non-fiction that comes out. Also, I urge anyone who wants to write reviews or informative articles about either new books or books that have been out for a while that are good but have been ignored.

Movies: We will be on top of any really important feature that comes out. Also, each week we will feature a column which gives capsule reviews of all the movies in town.

Records: Instead of running one long review, we will run short reviews of most of the important new album releases and when a really important new album comes along the review will be run as a feature story on the front page.

In addition to this a new calendar of events will be included that will have every cultural event in town listed along with the information on how to get there, how much it costs, etc.

Page one will be long feature articles on the important cultural events of the week. Page two will be short reviews and other



Write your own thing

feature stories. Page three will be the "Blinding Light" and whatever else I can get on the page. Page four will be all the hype and the calendar, in addition to the new improved Trivia column and a new feature, a movie still for which you provide the caption.

All this depends on student input. If you have ever wanted to be a book or record reviewer, come in and talk to me. The album or book that you want to review might possibly be obtained for free. Give it a try. Its your paper.

Own story told

(Continued from p. 6)

Bukowski embraces poverty; he lives in a run down home around Hollywood. Like Cendrars and Miller, he brutally satirizes small thinking middle class people who beat their brains out at jobs like that of the post office, just to live in the suburbs and watch T.V.

The UCSB library is an official depository of literature concerning Bukowski. They have a large, nearly complete collection of published and unpublished manuscripts and correspondence.

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#1 Carnal Knowledge Mike Nichols, Jack Nicholson, Candice Bergen, Arthur Garfunkel, Ann-Margret and Jules Feiffer. #2 KEN RUSSELL'S FILM THE DEVILS VANESSA REDGRAVE OLIVER REED MIDNIGHT FLICK - FRI. & SAT. "NANA" Also New Serial Series - CHAPTER ONE TIM McCOY "THE INDIANS ARE COMING"

Vertical strip of theater advertisements including: Santa Barbara Entertainment Guide, Monday Night is N.F.L. Night, CLINT EASTWOOD, "PLAY MISTY FOR ME", GRANADA, BILLY JACK, "A MAN CALLED HORSE", T.R. BASKIN, "Friends", STATE, "GUYS AND DOLLS", "SECRET LIFE OF WALTER MITTY", RIVIERA, RICHARD HARRIS, MAN IN THE WILDERNESS, FAIRVIEW, THE HELLSTROM CHRONICLE, THE RED TENT, AIRPORT, In everyone's life there's a SUMMER OF '42, SANTA BARBARA, DAGMAR'S HOT PANTS INC, "CHASTITY", SANTA BARBARA.

Hansberry reviewed

By ROBIN ORBAN

It is unfortunate that the Monday, Nov. 22 performance of "To Be Young, Gifted and Black" came across more as documentary drama than as the emotion-charged labor of love that I believe it was intended to be.

The play is a collage of Lorraine Hansberry's letters, speeches, diary entries and play excerpts, adapted for the stage by her husband, Robert Nemiroff after her death. Lorraine Hansberry's career was no less remarkable for its brevity. In 1959, two months after her "A Raisin in the Sun" opened on Broadway, Lorraine Hansberry became (in her husband's words) "the youngest American playwright, the fifth woman, the only Black writer ever to win the New York Drama Critics Circle Award for (The Best Play of the Year.) Six years later, at the age of 34, Lorraine Hansberry was dead of cancer."

The structure of this play is experimental. The actors play many parts; no one of them plays Lorraine Hansberry throughout the play. Instead, they share her part, alternating with each other in scenes from her childhood, her adolescence, her womanhood. We see how she copes with her world and we hear the secret fears, aspirations and reflections she committed to her diary and wrote to her friends. We see relevant scenes from her plays — the translation of her ideas into artistic form.

Perhaps it is the structure of the play that kept the performance in such a low emotional key — it must be very difficult for an actor to shift roles so frequently and quickly. Perhaps it's impossible to get deeply into a role you must abandon a couple of minutes later. I don't know — I'd never seen the play before so I can't make any comparisons. I read the play, however, and the impact present in the script was missing on this performance. I have seen the very moving and powerful film version of "A Raisin in the Sun," with Sidney Poitier. One scene in particular (also appearing in "To Be Young") was strong — the scene where Walter finally gathers his pride and dignity about him like a magnificent cloak and refuses to be persuaded to stay in the ghetto and give up

the house his family has bought in a White neighborhood. The scene was cut to ribbons in the Nov. 22 performance and consequently lost all its original potency.

If the weakness of the performance was not due to congenital structural problems, it may be due to changing attitudes. Lorraine Hansberry was something of a radical in her time. But in a decade and a half, her radicalism, which was largely based on humanism, has become obsolete. The revolutionaries of today are far beyond the point of getting excited about the Freedom Riders. If you're Black and radical today, you don't want no front seat on no bus. You want the whole bus, baby, the whole bus! Maybe the documentary quality of the performance stems from the fact that Lorraine Hansberry's inspirations are of little more than historical interest to today's Movement. The actresses speaking some of Miss Hansberry's most heartfelt lines substituted what looked to me like irony for their original sincerity.

The actors seemed competent; in control of their craft. Their diction for the most part was excellent, and their timing was occasionally even brilliant. This production retained some of the technical staff who opened the play in N.Y. in 1969 and at least one of the performers, Tina Sattin, has been with the show almost from the start. Why then did "To Be Young, Gifted and Black" come across so flat? I prefer to think that the answer lies in the inherent demands of the play's structure, rather than that Lorraine Hansberry's humanism is irrelevant in today's world. Not because there's more evidence for the former, but because of the horror implicit in the latter.

Festival

A Festival of Lessons and Carols will be presented at UCSB's Storke Student Publications Building next Sunday (Dec. 5) at 3 p.m., featuring readings of Christmas lessons and settings for carillon of various Christmas carols.

Reader will be Roy Moore of the UCSB English Department and carillonneur will be Ennis Fruhauf of the UCSB Music Department.

Carols to be performed on the Storke Carillon are "Good King Wenceslaus," "Veni Emmanuel," "Il dulci júbilo," "Susanni," "Forest Green," "Allons, bergers, allons tous," "Puer nobis," "The First Nowell" and "Il est ne le devin enfant." Arrangements and settings of the carols are by Albert Gerken, Roy Hamlin Johnson, Percival Price and Leen's Hart.

Best listening for this program will be in the court at the base of the tower. Moore will give the readings from the tower and speakers will be placed in the court only.

The program is free and the public is invited to attend. The lessons and carols will be repeated on Christmas eve afternoon, Dec. 24, at 3 p.m.

UCen

University Center Activities will sponsor an exhibition and sale of original graphic art by contemporary and old master artists. Arranged by the

Things to come

Ferdinand Roten Galleries of Baltimore, Maryland, the exhibition will be held on Tuesday and Wednesday, Dec. 7-8, in 2284 UCen.

The exhibition will be on display from 11 a.m. to 8 p.m. on Dec. 7 and from 10 a.m. to 4 p.m. on Dec. 8.

Trio

Recently returned from their first European concert tour, the UCSB Fine Arts Trio will present a Faculty Artist Series concert in Lotte Lehmann Concert Hall next Sunday (Dec. 5) at 8 p.m.

Members of the trio are Stefan Krayk, violinist; Geoffrey Ruthkowski, cellist and Roger Grove pianist.

The public is invited to attend the concert free of charge.

The program will include Haydn's "Trio in C Major," Bohuslav Martinu's "Bergerettes," and Brahms' "Trio in C Major, Op. 87."

Choral

A concert of Christmas music will be presented by combined vocal ensembles from the UCSB Department of Music Friday (Dec. 3) at 8 p.m. in Lotte Lehmann Concert Hall.

The performance is free and open to the public.

Featured on the program will be the University Singers, the UCSB Men's Chorus and

Schubertians, the Women's Glee Club and Dorians and the UCSB Chamber Singers.

Concert

A program of woodwind and flute ensembles under the direction of Burnett Arkinson, UCSB lecturer in music, will be presented on Friday (Dec. 3) at noon in Lotte Lehmann Concert Hall.

The concert is free and the public is invited to attend.

The program will include "Prelude and Fugue" by J.S. Bach, "Divertimento" by Nevett Bartow and "Suite for Woodwind Quintet" by Robert Washburn, all performed by the Woodwind Quintet.

Godot

"Waiting for Godot," the classic absurd tragicomedy by Nobel Laureate Samuel Beckett, continues this weekend at the Park Theatre, 629 State St. in downtown Santa Barbara. Performances will begin at 8 p.m. on Thursday, Friday and Saturday, Dec. 2 through 4. Reservations and information may be obtained by calling 962-1802 or 963-9607.

The Park Theatre production is directed by Larry Schlomkowitz and features Melissa Brown as Vladimir, Robert Landy as Estragon, Evan Cole as Pozzo, Steve Clemens as Lucky and Martha Harvey, as the messenger boy from Mr. Godot.

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I.V. needs University commitment

(Continued from p. 4)
 (effort) was multiplied by the lending institution (fulcrum) into \$100,000 of building construction (resistance).

We can use leverage to multiply our community-building resources. We have defined our effort factor (200 locals and \$400,000) and our resistance factor (\$200,000-\$400,000/yearly for local government, 25 to 30 million for majority ownership of housing). We need one hell of a fulcrum to make this lever work.

The University has the potential for becoming the perfect fulcrum — if the University can become more genuinely committed to the

welfare of the Isla Vista community.

Increased commitment from the University will be manifested in full Isla Vista involvement by the UCSB administration, wide-scale academic participation in Isla Vista and University backbone (includes Associated Students, faculty and administration) in local, county, state and federal matters which affect Isla Vista and the University.

With this positive commitment, the University could become an effective fulcrum for Isla Vista by:

1. making fully available its administrative resources and

participation to help catalyze improvement in Isla Vista; and

2. academically motivating community research and development activity by Isla Vista student residents (65 per cent of the I.V. population); and

3. serving as an advocate for Isla Vistans within Isla Vista and the University and at the county, state, and federal levels in a diverse range of "political" matters, with such activity as helping to get state legislation for Isla Vista local government, getting federal approval and assistance for Isla Vista public financing, and other needs.

We need the University's help to get from ourselves and from government what is needed to build the Isla Vista community.

Isla Vista can make it if we learn to leverage the resources we have and the ones that are available. Once we have learned how, all we have to do is push to make the lever work.

Palmer holds both parties responsible

To the Editor:

It's too bad that partisan noise tends to blur the real tragedy of the gerrymandering of the UCSB-Isla Vista people (Gary Cook letter, NEXUS, Nov. 20).

The fact that elimination of UCSB/I.V. was demanded by Senator Lagomarsino even in the original Republican reapportionment proposal (a point skirted by Mr. Cook) or that the Democrats substituted a modified version is not the essential element.

What is important is that neither party measured up to their responsibilities. Republican and Democratic senators are major contributors to the further alienation of the people in this area; they showed a callous disregard for a long-established, true community of interest that

exists between this area and the city and county of Santa Barbara.

Both parties must share in the shame of this act.

KEN PALMER

(Editor's note: Mr. Palmer is former assistant to Assembly Speaker Morretti and 1970 Democratic candidate for State Assembly.)

DOONESBURY

by Garry Trudeau



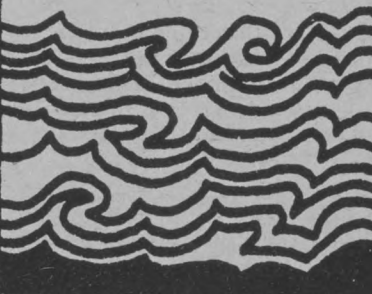
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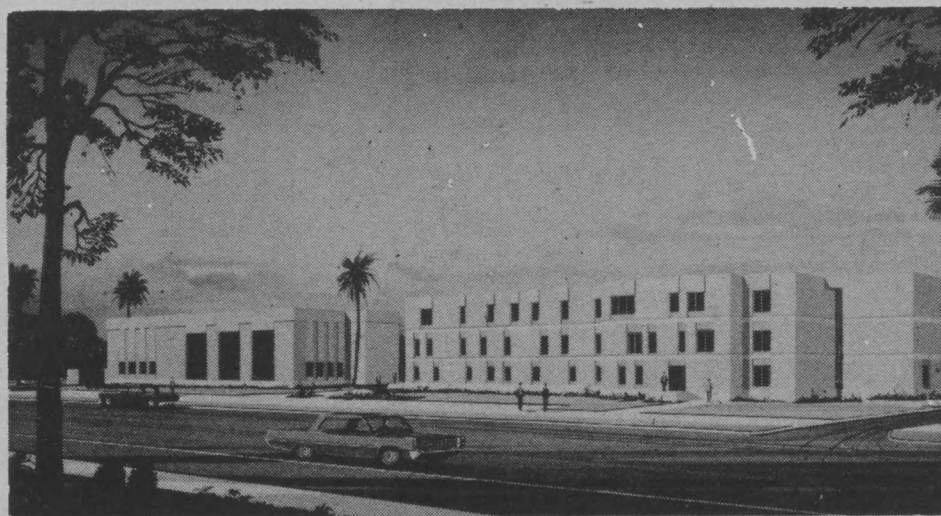
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NEXUS Sports



Photo by John Sensor

WHILE MOST OF THE STUDENT BODY of UCSB was splitting home for Thanksgiving break some 33 girls participated in I.M. director Sandy Lucas' first annual Turkey Trot. The first five finishers, including Pam Blair's winning effort of 4:09, won themselves free turkeys.

Reflections of a coach

(Continued from p. 10)

teams drilling and discipline. He believes a blending of both methods is ideal. His strategy leans more toward the fast break running game than in previous years.

Besides his obvious coaching duties, Barkey's role demands many behind the scenes responsibilities. Along with his regular teaching load, he also is involved in recruiting and the very vital function of raising funds and promoting community relations to facilitate increased team support. This is mainly accomplished through the Gaucho Hoop Club.

Desiring for things to go smoothly, especially on a game day to insure a winning attitude, Barkey is a stickler for being punctual and stresses the importance of responsibility and cooperation among his players.

"There is a tremendous unselfishness and great feeling for each other," the coach observes proudly of his squad, "Being together as much as possible and promoting unity off the floor is the key to reaching a common ground."

"If possible," he elaborated, "I would like to see individual success within the framework of a winning team. You can't have team success without individual success or vice-versa because an individual would not get the recognition if not for a winning team."

An avid golfer, Coach Barkey and his family (wife, Diane, 14-year-old daughter and Dos Pueblos freshman, Leslye and nine-year-old son, Kelly) also very much love the mountains. When possible fishing, back-packing and camping is the family's form of enjoyment.

Having achieved a 20-game winning season last year and considering it a significant achievement in Gaucho Hoop history, Barkey now sets his sights on gaining the conference championship and an NCAA tournament berth this time around. "I would very much like to establish a consistently winning program at this school," is his wish for the future of Gaucho basketball.

And wishes do come true.



RALPH BARKEY
Basketball Coach

Flag play-off games continue

Today marks the beginning of the 18-team B division play-off with a yet undetermined amount of games transpiring at 4 p.m. behind Robertson Gym.

The 10 B teams who participated in the all-school championship are seeded into the tourney as they lose their respective games where they will meet one of eight "at-large" B teams or, in some cases, each other.

The at-large selections include Captain Pissgums, Clod Squad, Soft-Offs, Talywags, BFG's, Annapurna Critters, Pima Panthers No. 2 and San Miguel.

All B teams either granted an at large berth or formerly in the all-school play-off should keep in touch with the I.M. office for more information.

Tuesday's action was highlighted by the defensive battle of King Dong and the Phi Deltas, won by the Deltas 14-7. Interceptions accounted for two scores, one on a superb effort by King Dong's Marty Ports, who blocked a pass, scooped it up and scampered 60 yards to paydirt. But the Deltas offense mounted one drive for a score, which was one more than King Dong could muster.

Elsewhere it was EKA and ZieCla clearing the benches in easy 18-0 and 35-7 wins over Buckeyes and Ralph while Tropicana stayed alive with a 33-6 triumph over K-25.

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CARDS WELCOME

AT SATHER GATE

746 STATE STREET
(corner of De La Guerra)
SANTA BARBARA
Open Friday evening 'till 9:00

Pakistan

(Continued from p. 3)

International agencies concur with the Indian government with estimates that the refugees will cost almost a billion dollars by next March. International help is not sufficient to provide the food, clothing and shelter needed for the homeless millions.

Friday's activity parallels a fast held last month on Wednesday, Nov. 3. "Wednesday is now Friday. November is December," Ganju stated. "We still need your help."

Collection booths set up in front of the library, Storke Plaza and the Ellison cafeteria will be manned from 11:30 a.m. - 2 p.m. on Friday. Every dollar donated, all of which will be channeled through UNICEF helps sustain a life for a whole month.

Yesterday, in the IRO's weekly Wednesday Forum, Associate Professor Stephen Hay, an authority on India and Suja Qureshi, a grad student from West Pakistan, discussed the situation in Pakistan.

Hay presented an historical look at the current problem, going back to the 1947 division of India and Pakistan when the countries split on religious lines,



India being Hindu and Pakistan, Muslim. However, Hay explained, a great bulk of Hindus remained in East Pakistan, 10-11 million, out of a population of 75 million.

In March, with the advent of rioting over the political situation in Pakistan, West Pakistan sent in an army to quell the disturbance. "Under the military rule with its strong Islamic overtones Hindu men felt insecure," Hays said. "The West Pakistan army has made a point to terrorize Hindus," he added, citing numerous atrocities. Consequently, the Hindus fled, forming a majority of the refugees.

Qureshi, presenting the West Pakistani point of view, vehemently denied the responsibility of the military in the creation of the refugee problem. "The refugees tried to overthrow the government," he claimed "with the support of India." When their rebellion failed, according to Qureshi, India "welcomed them back and now should take care of the problem."

He charged that the fugitives were "self-created by India," who "had money to give weapons and train, but not to feed." The grad student in math added that Hindus started leaving before any killing was going on.

Despite disagreements over how the situation arose, the problem of 10 million people remains, people dying for lack of proper food and facilities.

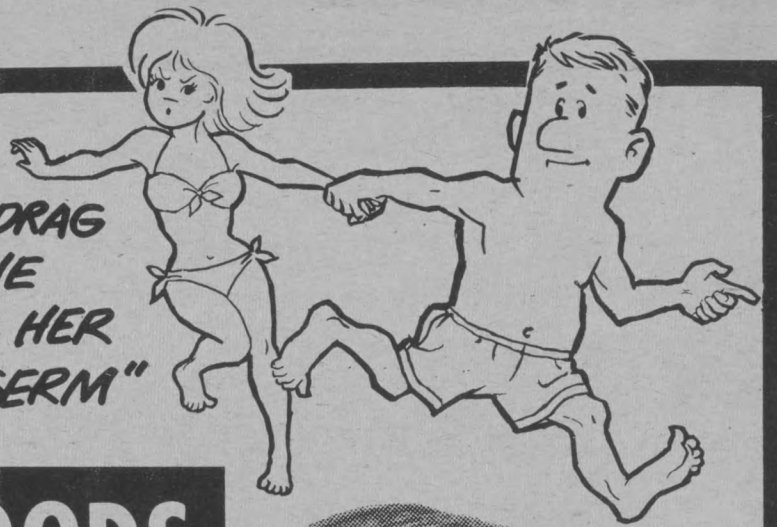
Anyone interested in organizing the fast or wanting to donate money should visit the Interim (Building 434). Donations should be addressed to IRO-UCSB Refugees Fund. If nothing else, the IRO urges all students to donate the cost of their lunch on Friday.

DISCO Foods



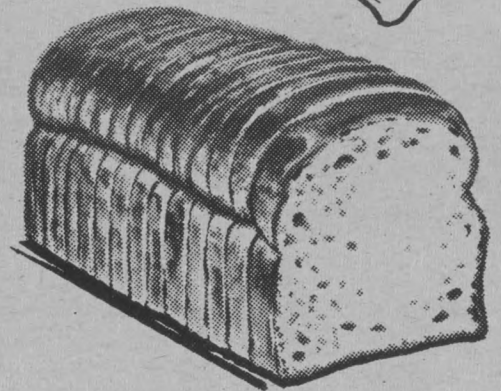
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Eastern Quality, Medium Size

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