

## Wooden Retainer Wall Will Be Built

By MEG McCANDLESS

The California State Coastal Commission voted unanimously yesterday to reject the proposal for a 125 foot "rock rip-rap" seawall and instead approved construction of a much smaller wooden retainer wall.

The State Coastal Commission's decision overturned the earlier decision of the Santa Barbara Coastal Commission to approve the 125 foot rip-rap seawall as an emergency measure.

Bob Wilkinson, who represented UCSB at the Coastal Commission's meetings in San Diego, first proposed the wooden retaining wall, which will be built at the base of the cliff. The wall will be six feet high and will be much shorter than the proposed 125 foot seawall.

"I am pleased with the Coastal Commission's decision," Wilkinson said. "The students paid for me to come down here and I'm glad the Commission decided to adopt the solution I originally proposed."

Michael David Cox, staff attorney for the Environmental Defense Center, also attended the Coastal Commission's meetings in San Diego. The Environmental Defense Center represented Coastwatch, the Sierra Club, Scenic Shoreline Preservation Conference and the Isla Vista Recreation and Parks Department in their opposition to the construction of a seawall.

Mark McGinnes, executive director of the Environmental Defense Center commented, "I'm sure Michael David Cox is very delighted with the Coastal Commission's decision. We feel that the seawall was an unjustified approach to a problem that was not only foreseeable to the property owners, but for which there were many other better, long term solutions which don't take away the public's beach."

We opposed the seawall because it would have taken the public beach property for private gain, McGinnes said. "The property owners can't expect the public to bail them out just because they made a bad investment."

Dev Vrat, environmental specialist for the Department of Environmental Resources was not surprised by the Coastal Commission's decision. Said Vrat, "The Coastal Commission staff talked to me before the hearing and said they thought they could get an Environmental Impact Report before the next rainy season." (Please turn to p. 6, col.2)

## Seawall Issue, Planning Board Highlight IVCC

By MEG McCANDLESS

An update report on the seawall and the formation of a new planning commission were two issues discussed at the Isla Vista Community Council meeting Monday Night.

The seawall update report was presented by Council member Amy Hodgett. According to Hodgett, the State Coastal Commission is in the process of hearing the appeal on the Regional Coastal Commission's decision to approve the construction of a 125 foot rock seawall on the 6700 block of Del Playa.

"The State Coastal Commission staff in their report to the Coastal Commission recommended that a temporary structure and not a rock rip-rap seawall be approved," Hodgett said. "Then next September they would review the situation in hopes of devising a long term comprehensive solution. This would allow the county enough time to complete an Environmental Impact Report."

Some of the temporary alternatives to the rip-rap seawall (Please turn to p. 6, col.1)



Nexus Photo by Jervey Fervallon

A local couple pause for a moment's reflection yesterday on the rain soaked cliffs of campus point. The storm which soaked the campus area yesterday is expected to continue until this evening.

## U.C. Chancellors Have Large Discretionary Fund to Distribute

BY RICH PEIDMONTE  
And JOAN GOULDING

Chancellor Robert Huttenback has at his disposal \$50,000 in unrestricted "discretionary funds."

The Regents allocate the funds to each Chancellor through monies accruing from "administrative overhead costs", according to Roger Horton, Assistant Vice-Chancellor for the Budget and Administrative Operations.

All federally funded research grants won by the University of California include overhead costs that are calculated on a percentage formula, Horton said. These overhead costs are divided evenly between the state and U.C.

The discretionary funds represent one portion of these

overhead monies.

While UCLA and Berkeley receive larger discretionary use funds of \$75,000, UCSB benefits from the system by receiving a greater proportion of the overhead funds relative to the amount generated by its research, Horton explained.

The rationale behind the discretionary funds, according to Horton, is the Regents' feeling that, "Each of the Chancellors should have some amount in unrestricted funds for campus developmental-type projects, to use as they wish."

Horton also explained that the funds are particularly important to this campus because of its greater dependence on state support, or tax-payers' money. Also, UCSB does not have the athletic, medical and dental programs that provide revenue for the other campuses, nor comparable gifts and endowments.

"In a large general campus such as UCSB with heavy reliance on state funds and heavy payroll costs, (discretionary) funds become pretty important; they permit you to do things that otherwise you simply would not have the money to do," Horton said.

This year the Chancellor's fund will largely finance the Spring Sing as part of the University Day activities in April. A listing of other allocations of the 1978-79 discretionary use budget is not available at this time.

Last year's expenditures included a Creative Arts Faculty fellowship, a spirit mimeograph duplicator for the Chicano Studies Department, and laboratory equipment for quantum physics research. Horton described these expenditures as normal usage of the special fund. "It's used when things don't fall within a department's usual scope."

Two-hundred and nineteen dollars was spent on "Academic Administration," \$684 on "Staff Recognition Week" and \$310 for "Instructional Development" last year. Many of these expenditures related to entertainment for academic conferences and visiting dignitaries.

The Chancellor's budget provided \$4,923 last year to offset

clerical and office expenses resulting from election of a Religious Studies professor to the presidency of the National Religious Studies Council. The Chancellor, according to Horton, felt the benefit to UCSB in terms of the prestige of the presidency outweighed the cost.

More unusual items included:

—\$11,539 for "twenty or thirty minor maintenance projects"

—\$4,042 to "refurbish the pipe organ in the Music Department"

—\$4,750 to "create a more efficient working environment in support of the administration of the Math Department"

As Horton said, "The growth in quality and size of the campus leads to more and more demands for improvement" of the facilities here.

## Court Decision Could Prompt University to Increase Salaries

By BARBARA FRANKLIN

SACRAMENTO — If the state does not raise the salaries of its employees immediately in light of Thursday's Supreme Court decision, the consequences for the university could be severe, according to U.C. Vice-President Archie Kleingartner.

"The university has very loyal employees, but patience only goes so far," Kleingartner said at an interview at Friday's regents meeting.

Whether or not state workers will get immediate retroactive pay raises will depend in part on the mood of the legislators and the Governor, the money available, and political pressure brought to bear by employee groups. But if the raises don't come," Kleingartner said, "tremendous morale, recurring, and retention problems will result."

The problems will be especially severe at U.C. hospitals that are in competition with city and county hospitals, he said, producing a fifty percent turnover rate at the UCLA Medical Center and U.C. San Francisco's Moffitt Hospital.

Kleingartner estimated a one percent pay raise for all state employees would cost about \$6 million and said the Legislature and the Governor, "have a clear mandate to appropriate the money now."

Thursday's Supreme Court decision paved the way for retroactive pay raises for city and county employees. In a unanimous decision, the Court declared unconstitutional a provision of the state bail out act following Proposition 13 that said that local governments accepting bail out funds could not give their employees pay raises higher than what state employees got.

Some agencies forfeited the bail-out money and

granted raises to their employees but because Brown froze state employee salaries most local government workers went without pay raises.

The Court said the prohibition was unconstitutional infringement of contract.

Now, those cities and counties such as Los Angeles that have put money aside in the event of the Court decision likely will grant pay raises as previously negotiated contracts.

Kleingartner said, "the university will get raises too for a different type of money." The university has roughly 70,000 state funded employees who received no pay raises last year outside of regular pay raises. However, the almost 10,000 U.C. employees at the university managed but federally owned and funded Livermore and Los Alamos laboratories did receive a pay raise.

Last fall, the Regents passed a budget for 1979-80 that asked the State for money for a 16 percent pay hike over two years for faculty and about 12 percent for staff. Seven percent of this request is for immediate retroactive pay raises.

The state has insisted there will not be any retroactive pay raises and Brown has said the university will get whatever other state employees get next year (estimated to be about six percent), unless they supplement salaries from within the \$797 million budget the governor is proposing for U.C.

Several legislators in the past month have indicated they may seek extra monies to help raise faculty salaries beyond whatever is granted state employees overall.

Although the court's decision may enhance the (Please turn to p. 6, col.2)

## Lt. Governor Curb Discusses Student Issues With Lieb

By JULIE SULKES

Lieutenant Governor Mike Curb met with Rich Leib, A.S. external president and representatives from other campuses in an interview regarding university issues last Friday following the regents meeting.

Curb discussed his political stand on issues affecting the U.C. campuses.

According to Leib, Curb expressed feelings in favor of holding regents meetings on the various U.C. campuses. "This is an important step we are going to pursue," Leib commented.

Such regent meetings used to be held several years ago. It was an effective way for students to vocalize their concerns, Leib said, and a good opportunity for students to meet the regents.

Leib explained, "Protests stopped them (the meetings). It was inconvenient for the chancellor and inconvenient for the regents. They had to sit through the protests."

"Advocating regent meetings shows his (Curb's) will to work on (Please turn to p. 6, col.4)

# HEADLINERS

## The State

**PASADENA** -- A 16-year-old Pasadena boy was in serious condition and his father was in custody yesterday after a shooting during a domestic quarrel over a television set. Police said Felipe Sims was shot after he obeyed his mother's order to take the television set out into the rain, in an apparent attempt to throw the father, Paul Sims, out of the house on Tuesday night. Young Sims was admitted to Huntington Memorial Hospital with a gunshot wound in the chest, and another in the face, from a bullet that ricocheted off a wall. Sims was booked for investigation of attempted murder. Rice said the couple had been having domestic problems for months.

**SACRAMENTO** -- Governor Brown has signed a bill permitting schools to keep hiring neighborhood residents as aides and janitors. The measure signed Tuesday, extended to June 30, a program that allows schools to bypass district-wide hiring procedures when hiring aides and janitors from their own neighborhoods.

**LOS ANGELES** -- In the absence of Supervisor Kenneth Hahn, the County Board has deadlocked a plan to cut free, non-emergency medical service to illegal aliens. Tuesday's 2-to-2 vote on the proposal to restrict care to people who disclose their illegal status, followed last week's opinion by State Attorney General George Deukmejian. The opinion advised the county that it has no legal authority to continue paying for such care for illegal aliens who won't fill out Medi-Cal forms. The board will reconsider the matter next Tuesday.

**SACRAMENTO** -- An assembly committee in Sacramento refuses to wipe out a 20-million dollar litter tax on business, and this might open a battle with the state senate. It's the Assembly Resources, Land Use, and Energy Committee--or more precisely, the committee's liberal Democratic members. Their action followed last week's senate approval of a bill that would abolish the tax, which has been the target of protests from business.

**WASHINGTON** -- AFL-CIO president George Meany says no one in the Carter Administration is keeping tabs on price hikes. So, he says, his organization will do it--using a network of volunteer price-watchers around the country. Yesterday, AFL-CIO officials met in Washington with the administration's chief inflation-fighter, Alfred Kahn, to discuss the plan. Meany proposed the price-watching squads as a way of proving that President Carter's wage-price guidelines are not working.

**NEW YORK** -- Japanese consumers for the first time can buy Sony videotape that was made in the United States. The Japanese electronics firm says in New York that its 50-million dollar videotape cassette plant in Dothan, Alabama already ships products to West Germany, Britain, and Panama. Sony manufacturers televisions in California, but produces videotape recorders only in Japan.

**WASHINGTON** -- Egyptian and Israeli negotiators met yesterday in seclusion at Camp David. The new round of talks aims at determining if a peace treaty can be concluded. Secretary of State Vance is hosting Egyptian Prime Minister Khalil and Israeli Foreign Minister Dayan. Vance met separately for more than an hour with Khalil and later with Dayan. They planned to meet together to continue the discussions later in the day. A statement released by the three governments said: "All three ministers have reaffirmed their determination to bend their best efforts toward successful completion of the negotiations as soon as possible."

**KANSAS CITY** -- A federal judge in Kansas City has ruled that the convention boycott by the National Organization for Women is perfectly legal. NOW has been calling for a boycott by convention organizers of states which have not ratified the Equal Rights Amendment.

**WASHINGTON** -- The Supreme Court has agreed to hear Dallas officials tell why they seek to avoid a move aimed at desegregating their schools. The school district wants the high court to overturn a lower court ruling that could lead to widespread busing.

## The World

**JAVA** -- Smoldering lava is hampering efforts to rescue victims of a volcanic eruption in Indonesia. Police say at least 175 lives were claimed by the eruption of Mount Sinila on the island of Java. Some 1000 people were injured, and 17,000 have been evacuated from their villages.

**ROME** -- Italy's caretaker premier, Giulio Andreotti, has given up his efforts to form a new government. He failed to talk the Communists back into a parliamentary majority which helped govern the country for the past year. Andreotti, the leader of the Christian Democrats, reported back yesterday to Italian President Sandro Pertini. It was 19 days ago that Andreotti was named to try to form Italy's 37th post-war government. Pertini announced he will ask a non-Christian Democrat, Ugo La Malfa, to try to form a government where Andreotti failed. La Malfa is a member of the small but influential Republican party.

**BANKOK** -- Intelligence sources in Thailand predict a decisive confrontation between Vietnamese and Chinese forces in Northern Vietnam. They report Vietnam is rushing reinforcements to the border city of Lang Son. And they say China is deploying three divisions and tank units just east of the city. Japan's Kyodo news agency quotes an official Chinese source as saying China hopes to pull out of Vietnam in a few days. But he reportedly said the fighting will be prolonged if more Vietnamese troops join in.

**TEHRAN** -- Iran's new government has announced a national referendum in 15 days on formally changing the nation from a monarchy to an Islamic Republic. A "yes" vote would give legitimacy to Ayatollah Khomeini's revolution against the Shah. And it would lend support to the provisional government of Prime Minister Bazargan. Bazargan's plan for establishing a new government begins with the referendum. It's to be followed by elections to choose a constitutional assembly.

## DAILY NEXUS

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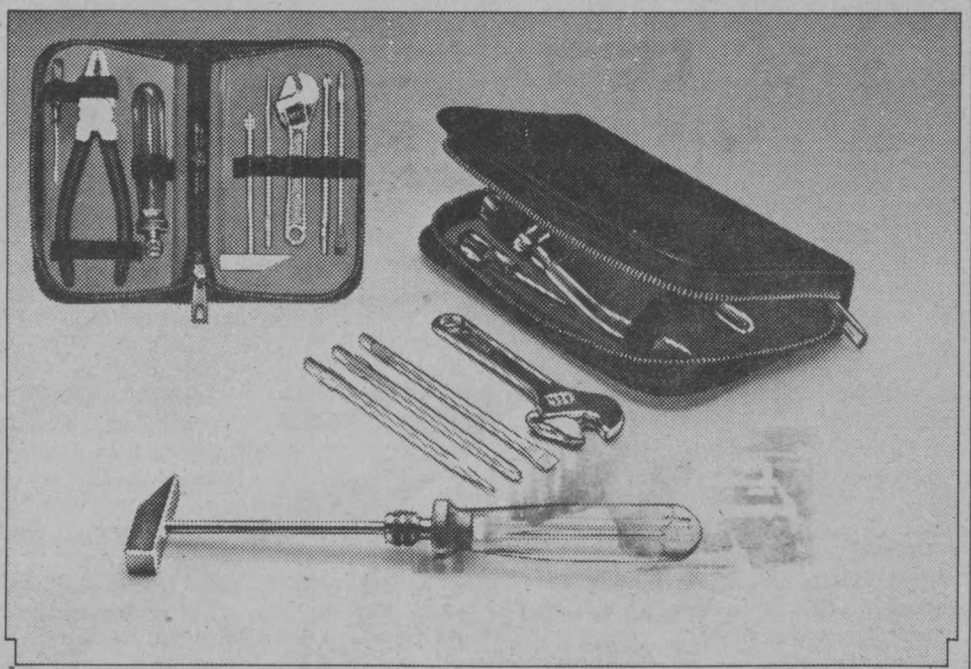
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# UCSB Extension Offers Courses Designed for Interested Adults

By LAURA BERGER

Providing a University education for adults with a desire to learn is the goal of the UCSB Extension Program.

The program is geared specifically toward adults, and is open to anyone living in Kern, San Luis Obispo, and Santa Barbara counties.

Undergraduates wishing to participate in the program must obtain a petition signed by the Dean of the college in which the student is attending.

When the program started in 1961, it offered most of the same courses listed in the UCSB General Catalog. "We moved away from that quickly," John Maxwell, director of the University Extension explained. Now the program offers a wide spectrum of courses.

"The courses change with community needs," Maxwell said. Presently, the community enrollment is about 15,000 people.

Most classes are weekend courses. The time period ranges from about 12 to 20 hours a class and price ranges between \$45 and \$60. There is a charge because the Extension program is completely

self-supporting.

The program, however, is trying to get a broader range of participants than the ones who can afford the fees. "We're going to try to use the grant process to go into public service," Maxwell added. The program has recently applied for numerous fundings.

One to three units is the usual amount of credits given for the classes. These units can be used for obtaining a degree or for occupational advancements. Such professionals as lawyers and professors can keep up to date on current topics and receive credits that may enable them to move up in prestige and salary.

A variety of instructors are needed to coincide with the wide range of courses. Most courses are taught by people in the community who are well versed in a specific subject. "For instance," Maxwell explains, "We'll get local lawyers or judges to teach courses on criminal justice." About 10 to 15 percent of the instructors are from the U.C. faculty.

Requirements for courses vary from class to class. Some have no prerequisites while others require upper division standing, two years

of college or employment in the field in which the course is related.

On the whole the program offers 800 to 1,000 courses a year. "Deciding on which courses to offer is a process done by the community," Maxwell said. "Unlike the regular campus, we market our programs." Maxwell also said that many of the program's courses have been experiments done by the university.

The extension program was offering courses in Shakespeare and computer science while the university thought these courses were not useful. "We strive to offer what the community thinks is appropriate, not what the school does," Maxwell said.

Along with the regular courses, the Extension Program offers trips and special seminars for people interested in broadening their experiences. Among these special projects this year will be a six day study of the Salmon River in Idaho, a horsemanship and livestock management trip to the Sierra Nevada Mountains, and a weekend of exploring human capacities.

One of the main events will be a 23 day study-tour of southern

mainland China. This trip offers six units of professional credit in either anthropology or education. Space is limited on the trip and the deadline for the down payment is Mar. 1.

Other study-tours include four days of cross country skiing in Flagstaff, Arizona and a one week trip to Ashland, Oregon to view and study the Oregon Shakespearean Festival productions.

UCSB Extension also offers a wide variety of seminars and workshops to help people relax, get involved or get a job. Late in February, fisherman Neal Taylor will lead two courses in fly-fishing, for beginners and advanced fishermen. This includes a

weekend trip of fishing off the south coast.

A one day seminar for government employees designated to educate them on the general public will be presented on Mar. 8. Other workshops include "Administrative Training for Secretaries," "Assertive Training for Men and Women," and a one day program especially for volunteers who provide services for senior citizens.

The Extension Program here at UCSB is informally linked to the programs at other U.C. schools. "I meet once a month with all the other Extension Deans to discuss any problems or suggestions," Maxwell explains.

# Greeks Plan Philanthropic Week; Will Combine Efforts and Talents

By KAREN CLABEAUX

This Friday, Feb. 23, marks the beginning of the first all sorority-fraternity service project, officially called The Greek Week of Giving.

"Each fraternity and sorority has its own philanthropy, but this week will combine the efforts of the entire Greek System together," Chi Omega's Kelly Johnson commented. "It's fantastic to see everyone working together in community service, I'm sure that this will become an annual event."

The reasons given by the Greeks for their service week include working with various organizations and City Councils to help them complete tasks previously left unfinished due to lack of manpower. Another goal is to show the community a better image of UCSB, and to eliminate the concept of the Greek system as just a party organization.

The first activity, a muscular dystrophy dance-a-thon to be held from 6 p.m. to 6 a.m. on Feb. 23-24, will be sponsored by the Chi Omega Sorority and the Phi Sigma Kappa Fraternity.

"It's going to be a 12-hour party open to the entire UCSB student body," Johnson commented. "We'll have 3-4 live bands from 6 p.m. to midnight, and then a disco machine and disc jockey to help keep everyone awake from 12 a.m. to 6 a.m."

Sponsor sheets can be picked up outside the UCen between 11-2 until today. Free food and T-shirts will

be provided for the marathoners, and around 75 couples are expected to participate. Admission of \$1.00 will be charged for those people who wish to either dance or watch, and all proceeds will be donated to the Muscular Dystrophy Drive.

The remainder of the activities will be sponsored jointly by all the Greek houses, and have been organized and overseen by the Greek Week Committee, in which each sorority or fraternity is represented.

On Saturday the Greeks will continue their efforts with a project landscaping the area in front of the Isla Vista Recycling center from 10 a.m. to 4 p.m.

From 2-4 p.m. on the same day, the volunteers will visit with cerebral palsy patients at Hillside House.

Also on Saturday, the Greeks will work towards fixing up the new home of the Rape Crisis Center at the Goleta Community Center. The volunteers will spend time painting, sanding, and general handiwork.

The following day's activities will begin with approximately 45 Greeks working on the renovation of the entire Goleta Community Center from 10 a.m. to 4 p.m. Landscaping, painting, cleaning up and various carpentry projects will be included among the jobs.

In the afternoon, from 12-4 p.m., another group will be having a picnic and working with children from the Isla Vista Youth Project.



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# Solitary

By MARTY CUSACK

You out there in Readerville may be getting the impression that I think the A.S. budget is some fascinating, far-out kind'a thing. You're wrong. The A.S. budget, when you get right down to it, is really dull stuff, and I mean d-u-l-l.

So why all the hype? Basically, I think I'm a pretty important person and am willing to bet that you don't exactly think of yourself as negligible either. I'm stuck here at the U for a good chunk of my life, and find myself a member of a relatively powerless class. Students, in case you haven't noticed, don't mean squat to the university. You need only go to a Regents meeting to verify this fact.

I don't intend to live my life in the shadow of someone else's decisions. As a student, I am painfully aware of the mock respect afforded us by faculty and administrators. Student concerns remain low on the priority list of university decision makers because students have not yet learned to apply the necessary pressure to force the powers that be to take stock of our interests.

A.S. needs to become a force to be reckoned with on this campus, as it clearly is not now. The fact that most students are either ignorant of A.S. or consider it a farce does not help. Such a poor public image is clearly the fault of A.S.; in the past it has done little to earn student respect. However, student respect is crucial. If students consider A.S. a joke, it makes it quite easy for university decision makers to treat student leaders like toothless young pups.

It is up to this year's students and student leaders to prove that A.S. is viable as an aggressive student advocate. A.S. is far from an ideal organization but it is the only existing organ on this campus that can transform students' collective energy and ideas into real influence on the quality of our lives at the university.

This year's financial outlook is not particularly rosy. Student

requests for A.S. money exceed the available funds by absurdly astronomical proportions. The potential for massive political infighting is great—a prospect that must be avoided at all costs.

Every year around budget time different campus factions start polarizing in preparation for battle. Then comes—Nexus vs. Leg Council, frats vs. minorities, I.V. projects vs. campus groups, student vs. student. And the shit really flies. When it's all over and the dust has settled, we've beaten each other senseless and all that remains is a bitter taste in our mouths. We spend the remainder of the year licking wounds and bitching.

The administration sits back fat and satisfied; university funds haven't been touched and students have defeated themselves once again.

So what about this year?

Finance Board, which is composed of five Leg Council people and four students at-large, will begin budget hearings on March 2. How will all the groups requesting funding act?

It is interesting to note that every group requesting funding thinks they are the single most important student group on campus. This obviously cannot be true of all groups. This year, groups will simply have to exercise restraint. Special interests will have to be sacrificed in order to keep vital A.S. programs healthy.

What can you do?

Get into dull. Finance Board will be deciding on this year's funding criteria at their meeting Monday, Feb. 26 at 3 in UCen 3137. If you want to help them decide what this year's budget priorities will be, come to that meeting. If you can't make the meeting, you can call Finance Board at 961-2566 or 2567.

You have the chance to take part in a decision that will affect your life—that sort of chance does not come along every day. I hope some of you will grasp the opportunity. See you there.

## Natural Seepage

By EARL DERRICK

Why do stories like these always start with a question? Why? Do you know? Why not some regular kinda introductory statement? What is the purpose? Is a question absolutely necessary? Does the writer plan to answer the question later on? What am I doing here?

Well, there's only one question I have to answer, and that is: How in the heck am I gonna start off NATURAL SEEPAGE this time?

By now, since it's been two paragraphs, I figure I have already started this baby off whether I, or you, like it or not. So what the heck. It's just like sitting on a cold toilet seat in the middle of the night — once you get settled it ain't quite so bad. So sit back, relax, and read, the night is long. Besides, you've got plenty of toilet paper, right? Right.

The other night I went over to visit a friend of mine. It was Saturday night, and there were ripe rumors of another claustrophobic, loud, poisonous,

trash-compactor variety DP party down on the 6600 block. I was thinking to myself "Well, must be somewhere near Rocco's house." I was wrong though, 'cause when I got close enough, I deduced that it wasn't near Rocco's house, in fact it was Rocco's house.

That meant trouble. Even I knew that. Of course, I oughta know, seeing as how I know everybody that lives in the hole-in-the-wall. For your own general knowledge and edification (I thought I'd look up a fancy word to make it sound like you're real smart), I will attempt to describe my friends as best as I can:

**ROCCO:**  
Huge and hairy. Tears telephone booths in half with his bare teeth. Charles Manson eyes. Pharmaceutical major. Plans on being a Druggist for the rest of his life.

**MADDOG:**  
Foams at the mouth when near money. Collects hubcaps. And other things. A real shyster. Could sell air-conditioners to residents of Tee-pee Village.

**MR. X:**  
Rented a room last September, moved in, closed the door, turned on his TV, and has never come out of the room since. The audio haze of Channel 12 murmurs behind the closed door 24 hours a day. Slime molds, deadly mushrooms and putrid stench creep out from under the doorway into the hall.

**SALLY CREAMCHEESE:**  
The female resident of the household, though nobody is really sure. 5'2", 235 lbs. Body Odor major. Shaves. Has been known to successfully defend her virtue against Rocco under the influence of his famous DRANO smoothie.

So as you can see, they are just a little bit unusual. Not much though, just a tad here and there. Mostly, they are just like you and me. (Please turn to p. 5, col. 1)



"OF COURSE, THEY NEVER REALLY WERE OVERLY ENTHUSIASTIC ABOUT THE PASSENGER BUSINESS..."

## Letters

### 'Reasoned Sentiment'

Editor, Daily Nexus:

I am glad to read (Friday, February 16) that Tom Bolton shares my distaste for seeing the drop deadline question reopened. I did not expect to win on that one so readily.

But Mr. Bolton ends his letter by saying, "The drop deadline is not the issue here, Professor Drake, but rather student input." Here I get confused, because I thought that was the point I had been at pains to make myself (except, of course, that I would never use such an inhumane word as "input." I am a human being, not a computer).

Could it be that Mr. Bolton and I do not understand by the term "student input" the same thing? I mean by that term the reasoned sentiment of an intelligent and well-informed student community, arrived at openly on the basis of a full and accurate presentation of the issues. As a former student editor myself, I guess I automatically assume that the student newspaper, by its very existence, is an important organ of that opinion.

He seems to mean by it periodic yowls for "more student input," as if somehow the noise would fulfill the function.

Mr. Bolton informs me that he has served "four years as a student journalist on this campus," and that in all that time the number of people who have come in and dropped a really important story in his lap has been minimal. That explains to me why I always read those really important stories in the *News-Press* and the *L.A. Times* instead of in the *Nexus*.

Let me be uncharacteristically brief. I would find it refreshing if just once I could see someone in the *Nexus* concede the possibility that something might be involved in the tenure process other than the systematic persecution of bright and creative young scholars by a pack of raving jackals; that at least part of the reason for dull and uninteresting courses is the enormous pressure faculty feel from underprepared and underworked students to teach down to their level; and that occasionally, very occasionally, the *Nexus* boots an important story because nobody on the staff had the interest, intelligence or drive to get off his or her ass and go dig it up.

I simply wish to add that I will

### Why Don't YOU Write

We encourage our readers to write us letters commenting on issues of current interest. We believe our readers' comments are a valuable supplement to our editorial section.

not write any further letters to the *Nexus*, no matter what Neanderthal grunts issue from it. I'd love to help you guys make your paper interesting to read, but I'm way behind in my quota of students to torture, and there is an unconfirmed report that an assistant

professor gave a good lecture somewhere, and I must keep ever-vigilant lest there be a single ember of freedom and creativity left in academia.

H.A. Drake  
Associate Professor  
Roman History

## Los Ninos Need Your Assistance

Editor, Daily Nexus:

A few years ago a Santa Barbara family took a vacation trip and visited Tijuana, Mexico. They were average American tourists, buying Mexican goods and getting a small taste of life in another country. But something happened to these people. They saw poverty, and stumbled upon the really poor, the starving children of Tijuana. The memories of this encounter followed them back to their home in Santa Barbara. It soon became clear to the Weiss family that they had seen a great need which they could personally help fill. They began with a small carload of food and clothes. It wasn't long before other families heard of their efforts and joined in. Today, Paul Weiss has left his previous job to become the director of Los Ninos, which means "the children." Doctors and scores of volunteers go down to Tijuana every weekend,

schools are built, orphanages are renovated, food is brought to the people living in the garbage dump, and perhaps most importantly, children are loved. A simple hug has often been the most important thing these kids ever received.

This week, we at UCSB have the chance to touch the lives of these "ninos." The Student Hunger Action Group is collecting foods, enlisting help for the market collection drive this Saturday, and talking with folks about the weekly trip to Tijuana. Stop by the UCen table any day 11-1 or call 968-7076.

I went with Los Ninos a while ago to be with the children in the orphanages, to be a friend to the people in the garbage dump. The memories followed me back to Santa Barbara, and caused me to share with you all that there is a need in these kids, a need which we all can personally help fill.

Gary Dietrich

## Forgive & Forget?

Editor, Daily Nexus:

An open letter to the students of UCSB:

On January 1, 1980, following the implementation of the Statute of Limitations on war crimes in West Germany, Nazi criminals whose names have not been submitted to the West German prosecutor will be officially granted immunity from justice.

In the words of Ernst Brenda, presently Chief Justice of West Germany's Supreme Court, "One unpunished murderer amongst us is one too many, and if we abandon the hunt for them we might as well abandon the Republic and revert to living in caves."

We call upon every student at UCSB to tell the West German Government, "I OPPOSE THE 1979 STATUTE OF LIMITATIONS ON NAZI WAR CRIMES."

We call upon every faculty member and administrator at UCSB to tell the West German Government, "I OPPOSE THE 1979 STATUTE OF LIMITATIONS ON NAZI WAR CRIMES."

We call upon every silent and apathetic Jew at UCSB to tell the West German Government, "I OPPOSE THE 1979 STATUTE OF LIMITATIONS ON NAZI WAR CRIMES."

We call upon the President of the United States to urge our NATO ally to take the necessary steps to insure that the Statute of Limitations on war crimes will never be implemented. In the words of Simon Wiesenthal, "Moral obligation has no time limit."

JSAC  
(Jewish Student  
Action Coalition)

## Helpful 'Fellows'

Editor, Daily Nexus:

The weekend of February 13th Gaucho Christian Fellowship showed their interest in community affairs. By distributing crime prevention materials provided by the Community Safety Project door to door, this Christian organization has shown how they can make themselves useful in Isla Vista. Their energy and enthusiasm was much appreciated.

Do Christians get involved, can they get involved in community action? Yes, most definitely. In fact, I think Christianity and politics can, and should, be a great force in the country today. It's a shame that more Christians haven't seen how much they're

needed in politics and community service. Hopefully this will change in the future.

I would also like to encourage other campus organizations to look around and see that there is much that can be done in Isla Vista. Just because you don't happen to live in I.V. shouldn't discourage you from becoming involved. To find out what you can do, come by the Isla Vista Community Council office at the Town Hall (next to Sunburst). Or better yet, come to an action-packed IVCC meeting on Monday nights at 7:30 p.m.

Lisa Rea  
IVCC representative,  
District 1

# Natural Seepage

(Continued from p. 4)  
me with a few minor sub-  
anthropoid modifications.

They've got a great house for a party. All the furniture has been replaced with Army surplus cement blocks since the last time Maddog was testing the flame thrower he designed for his engineering class. Worked great on the sofa. Now, little damage can be inflicted on the building, so people usually can do whatever they want there, which usually is what happens.

The party, in full swing, started out in the middle of the street where small packs of hungry males leaned up against the parked cars verbally rating outloud the small packs of hungry females tramping through the street. The boys were picky, with most ratings down around 5½ or 6. A lone, tall blonde got a ten, and they squawked like vultures at a slaughterhouse.

The keg sitting in the front yard was an electro-magnet attracting all leadheaded bumpkins, a chaotic cluster of arms, legs, heads, butts, the latter two of these often indistinguishable from each other as they strained for nourishment.

All the lights have been turned off in the living room. The stereo, one of Maddog's recent "repossessions," is breaking the sound barrier in its own little way. I can't hear shit. Some wrteched electrical vomit riff of guitar suggests to me this is Black Sabbath. I am Iron Man. Ha! The room is a sardine can turned on end. Sardines in oil, in tomato sauce, in mustard. Sardines packed in psuedo-artificial-imitation ski parkas, rancid cigarette smoke and also packed in loneliness. Vacuumed packed. Solitary confinement.

I figure Rocco and Maddog have gotta be back in party headquarters in a bedroom somewhere, and I begin the long, maddening human shoehorn act through the crowd that makes you want to die. For a moment I rest in the corner. All's fine until this human remnant to my right starts playing with Sally Creamcheese's tin can mobile hanging from the ceiling. This Caveman starts blowing on the cans to make them dance around in front of his eyes. It probably has some profound meaning for him, considering the state he's in. I don't mind the cans

bumping me in the head, but the hot, steamy blasts of fungus breath to the face are too much to take.

Further down the hall, I hear some clod impressing the young chickens with his latest feat of manhood. Something about cutting coke with Farrah in the lift lines at Mammoth. I could have screamed out loud, screamed bloody murder, and nobody would have noticed.

Rocco's hair glows in the dark. He has developed a hybrid phosphorescent bacilli from a lack of shampooing. Evidently, the government is interested in a sample. Anyway, I can see him down at the end of the hall, or his hair, rather. He sees me. It takes a minute for the impulses in sort out upstairs. When they do, he speaks. It is more of a growl, like an Alaskan Kodiak up on hind legs: "URRRLLLL!! URRLLL, BABY!!" I'm ten feet away, but still, spit hits me in the eye.

Rocco takes me into Party Headquarters, which is Maddog's room converted to a bomb shelter. This is a restricted area accessible to close friends. The boys are playing beer checkers -- for money, no less.

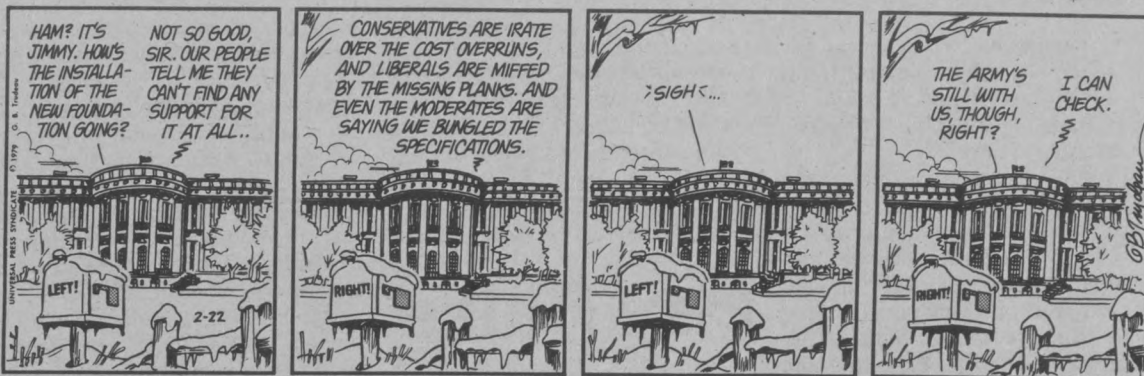
Beer checkers for money, but that's not all you get. You also get ripped. A card table is marked off with tape and colored paper to look like a checkerboard. The checkers are large plastic cups filled halfway with beer. A private keg of Michelob sets peacefully under the table. In the game, whatever "pieces" you jump, you get to drink. When your piece reaches the other side of the board, you get kinged. At this time, Sally Chreamcheese, the official fuming hostess, will king your checker by filling it to the brim. As the games wear on, the players are losing contact with the parameters of the game, drinking up their winnings.

Some of Maddog's "constituents" are getting a little out of hand. They are delirious, probably from a lack of oxygen to the brain. Rocco growls and they both straighten right up. Someone else passes out. They hang him on a clothes-hanger in the closet like a pair of pants.

I need air. Opening the window lets in cold clean ball bearing molecules that roll around me quietly, moving on into the rest of the room, slapping everyone in the face. Maddog looks up, one big bloodshot eye popping out under the overhang of kinky, matted

## DOONESBURY

by Garry Trudeau



hair. "Close that window!"

"Close it after me," I said. "I'm going home."

"Laydur, Urrlll," mumbles Rocco. His breath is steaming now,

because of the cold air. Right then, just before I slipped out the window onto the driveway, I coulda sworn he was up in the high country, some big Kodiak, nostrils

flared, steaming breath, and he's heading off to class. Going to UCSB, wearing a backpack. I knew I needed sleep. It had been a long hard night.

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# Seawall Issue Highlights IVCC

(Continued from p. 1) proposed by the Coastal Commission staff included piled up sand bags or tires bound together at the base of the cliff.

Early yesterday the State Coastal Commission voted unanimously to reject the proposal for a rock rip-rap seawall and instead approved a plan for construction of a wooden retaining wall which would be built at the base of the cliff. This decision reversed an earlier one made by the Regional Coastal Commission. (See related story, this page.)

In other actions, IVCC unanimously approved the formation of a planning commission whose function would be to advise the Council on matters of physical planning and community development.

It would be the job of the plan-

ning commission to review proposals like the university's new Traffic Management Plan or the Local Coastal Plan and then to make recommendations to the Council on the basis of this research.

Council member Peggy Gebhart

## Pay Raise

(Continued from p. 1) possibility of the Legislature passing a retroactive pay increase for all state workers in the interest of equity, apparently the Brown administration has not changed its view.

The official response from Brown's office was that the governor had not yet read the decision and had no comment.

However, according to a report in *The Los Angeles Times*, the administration will fight any retroactive pay raises put forward by the legislature for state workers or welfare recipients.

## Seawall...

(Continued from p. 1) season."

"An EIR would present all the alternatives," Vrat added. "At the present time, there just hadn't been enough analysis of the alternatives. I'm sure that was one of the factors in the reversal of the Regional Coastal Commission's decision."

The Regional Coastal Commission was not available for comment.

made the original proposal of the guidelines for the planning commission. These guidelines were accepted with a few alterations by the Council.

According to the proposal, the Planning Commission will consist of seven members and one staff advisor. Six members will be selected by the Council on the basis of nominations of community members submitted by council members.

Each IVCC member will be asked to nominate one person, preferably from their own district, to be on the commission. Interviews will be held after all the nominations have been received, and the Council will then elect the six members who will be on the commission.

The seventh member of the Planning Commission will be an IVCC member who will serve as a liaison between the Planning Commission and the Council. This IVCC representative will be a voting member of the commission.

IVCC is now seeking applicants to be on the Planning Commission. Anyone who is interested in applying should contact the IVCC office.

## Chancellor to Discuss S.A. In Broadcast

Chancellor Robert Huttenback will be interviewed regarding two books he has written, in a show titled "Southern Africa Perspectives," today at 12:15 p.m. on KCSB 91.9 FM.

Huttenback is considered to be a scholar on the affairs of India within the British Empire and he has written several books on the topic. The two books that will be discussed today are *Ghandi in South Africa*, published in 1970 and *Racism and Empire*, published in 1976.

The chancellor will be interviewed by two members of Campuses United Against Apartheid and the discussion will focus on South Africa. Both of Huttenback's books can be found in the library here at UCSB.

# Lieutenant Governor, Students

(Continued from p. 1) behalf of the students," Leib added.

Affirmative action dealing with civil rights legislation is another area Curb discussed during the interview.

The Lt. Governor wants to implement the *Serrano vs. Priest* decision, Leib said, although it does not directly affect UCSB. The legislation requires that school districts must be funded equally regardless of the amount of property tax collected in a certain neighborhood.

Financing public schools through local property tax discriminates against the poor because it makes the quality of a child's schooling dependent on where s-he lives.

"Increases of minorities have failed. There are only 200 black students on campus and 600 Chicanos," Leib continued.

Thirty percent of the community

is Chicano, yet only three percent of the campus is."

Curb expressed opposition against tuition increases. "He though it was a last resort," Leib commented. "He will fight against it."

Curb also did not agree with Brown's 10 percent budget cut. "He's in favor of student participation in evaluating budget cuts," Leib said.

Leib expressed surprise at Curb's helpfulness and willingness to support the students.

"He's not as bad as I first anticipated, but I don't think he'll ever be as pro-student as Merv Dymally was."

Leib continued, "Curb is a Republican and a conservative businessman. He runs it like a business."

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(Santa Barbara News-Press, Feb. 16, 1979)

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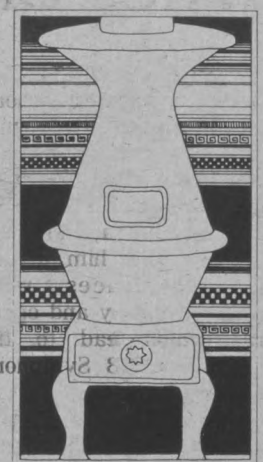
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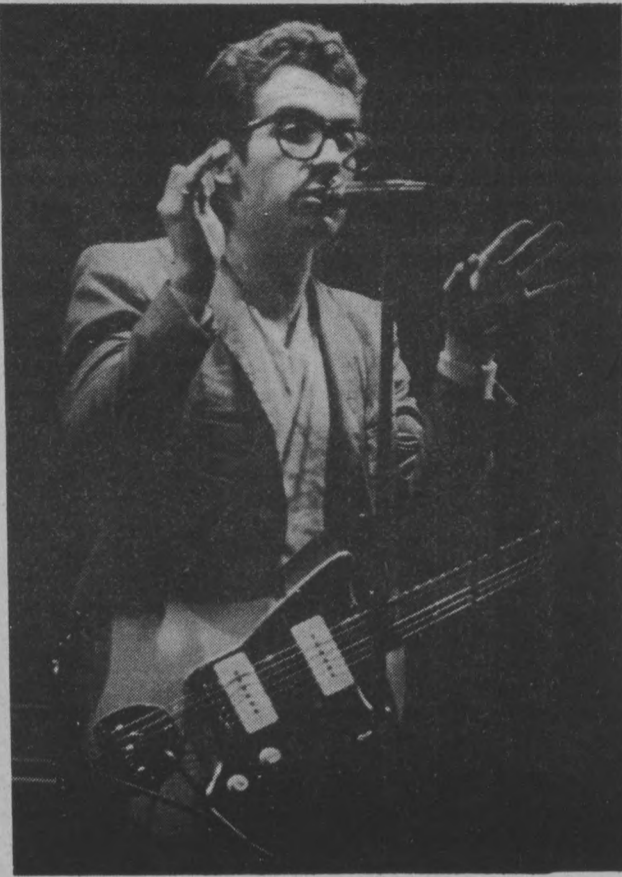


Photo by Cindy Keeler

## An Enigmatic Elvis Pumps It Up Too Little And Too Late

for good, their hopes turned first to disbelief, then disillusionment, and finally resentment that Elvis had, in the end, delivered so little.

More than possibly any other New Wave performer, Elvis Costello has achieved a high degree of success while still retaining the energy and bite essential for good rock and roll. Combining a thorough understanding of the intricacies of rock with emotional, almost painfully honest lyrics, the songs of the former computer technician from Liverpool are full of conviction that makes for classic rock singles. Unfortunately, Elvis showed little of the energy and intensity of his albums in his Arlington performance.

Instead, the singer-guitarist gave a performance that was strangely unsettling in that it left as many questions unanswered as it did answered. When the one and only encore was finished, Elvis Costello remained just as much

(Left) Elvis Costello lets his fans know he still means what he says, though some had a hard time believing it Saturday night. (Right) The magic was still there when Elvis let his guitar do the talking.

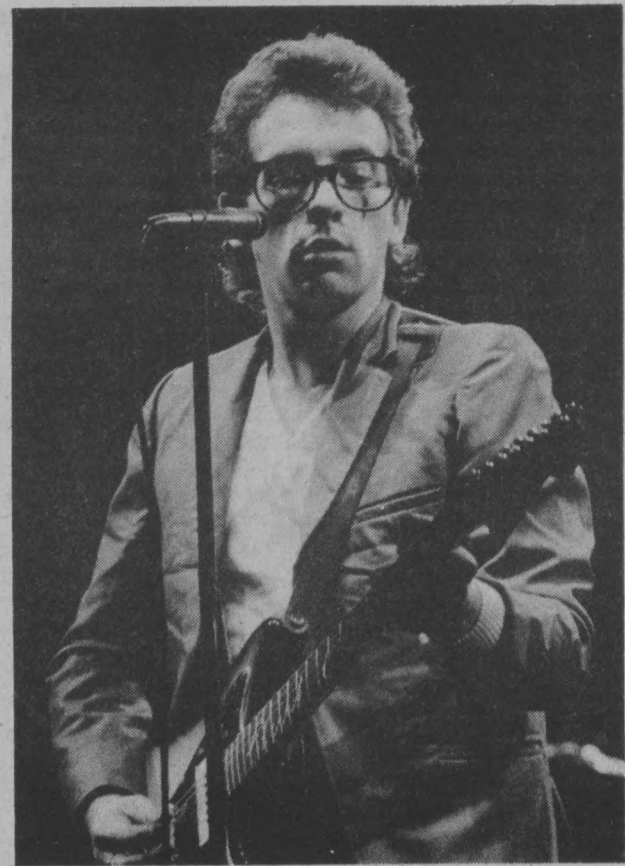


Photo by Mike Oran

By KEVIN MACKINNON

If nothing else, Elvis Costello's concert last Saturday night at the Arlington Theatre solidified his reputation as one of New Wave's most innovative and imaginative performers; that is, when he decides to perform. When Elvis and his band, the Attractions, finally got down to business half-way through their brief, fifty minute set, they gave the sold-out house a dose of rock and roll which had them on their feet and dancing in the aisles, but which ultimately left them disappointed and more than a little confused.

When the house lights came up for good, the crowd kept yelling for a good fifteen minutes more, even as the roadies were dismantling the stage. But it was hard to tell whether they were cheering for the performance already given, or if they really believed that they could get Elvis to come out again. When the audience realized that he was really gone

an enigma as when the concert started, perhaps even more so. While this is probably how he wanted it anyway, it did little in the way of earning him any new fans, and disenchanting quite a few old ones as well.

But this identity crisis aside, Elvis' performance itself was a series of puzzling and often frustrating contradictions. On the one hand, we had Elvis the rock and roll roller; the angry, unpredictable, neurotic; a possibly dangerous, definitely exciting performer whose biggest asset was, as always, his painfully exposed angst. On the other, there was Elvis the cool professional, on a largely sold-out tour following the release of his third and most successful album to date, *Armed Forces*, which has hit the national top 20 without the benefit of a hit single. Throughout the first part of his set, Elvis appeared to be caught in a tug-of-war between these two extremes,

especially during the opening string of songs.

Taking both the stage and his opening numbers, "Goon Squad," "Opportunity" and "Oliver's Army," at a run, Elvis seemed to promise a repeat of the pattern he established at Robertson Gym last year. Then, he ran one song into another without a break, thus sacrificing the in-between song applause in favor of keeping the concert at an audience-draining fever high pitch. But Saturday night, Elvis would sometimes stop between songs not only for applause, but to say things like, "How are you doing tonight?" and to introduce Nick Lowe's song, "What's So Funny About Peace, Love and Understanding?" as "my new single." This idle pattern was completely out of place given the vengeful, intense nature of the songs, and is even more shocking considering that this is the man who wrote

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

### Art Exhibit

## Museum Offers Art Worth Looking At

By JACQUELINE DE FRANCIS

Modern art, and this includes modern sculpture, reflects what society of the '70s has become: complex and intellectual, to describe only two facets of its multifaceted makeup.

This mental complexity, which is an integral part of the art of the '70s, makes it more challenging to the viewer. One cannot (as a rule these days) simply walk up to a piece of sculpture or a modern painting and just enjoy its surface appeal without knowing why the artist sculpts a bird that appears to be only a once curved piece of bronze, for example, with no visible wings, beaks or feet, or that the solitary, four red lines on the blank canvas represent the artists break with traditional, formal image representation. Modern art has become introspective, abstract and intellectualized to the point where the causal viewer needs to know these things first.

The exhibit of small sculptures of the '70's, titled *Sculptural Per-*

spectives, now on display at the UCSB Main Gallery, needs to be understood mentally as well as felt intuitively and emotionally before it can be fully appreciated.

To make the art in this exhibit even more remote from the ordinary, untrained student who wanders into the gallery during lunch, these five artists are consciously avoiding adhering to any modern school of art or ideology. "They characterize the '70s by slipping around styles as they aggressively advance their idiosyncratic eclectic values." This is how they have been described by the curator in charge of the current UCSB exhibition.

They are concerned with their own private lives and how these lives are progressing within the passage of time. They are also involved with memory and dream and create "psychologized objects" which evoke states of inner being, a common concern of the '70s mentality.

(Please turn to p.11, col.4)



Nexus photo by Karl Mondson

A beaming Michael Moore steps off the podium after having conducted a well received concert by the Symphony Orchestra.

### Classical Music Review

## The UCSB Symphony Orchestra Shines Under Director Moores

By STEPHEN T. WHITE

Last Saturday night symphony lovers were treated to a new sound, a new conductor and a somewhat unusual program. Just appointed this year as conductor of the UCSB Symphony Orchestra, Michael Moores brings with him unique musical experiences with professional symphony and opera orchestras which lead to the success of the UCSB Symphony Orchestra's performance.

Mr. Moores hails from Birkenhead, Cheshire, England. He has quite a background in association with opera companies, and has acted as a conductor of opera orchestras, and an operatic coach and accompanist. He also has extensive experience in directing musicals, broadcasting, scoring and musical direction for film, and teaching.

The program began with the seldom performed Haydn Symphony no. 61 in D Major, which was composed in 1776. The works calls for a rather small orchestra of flutes, two oboes, two bassoons,

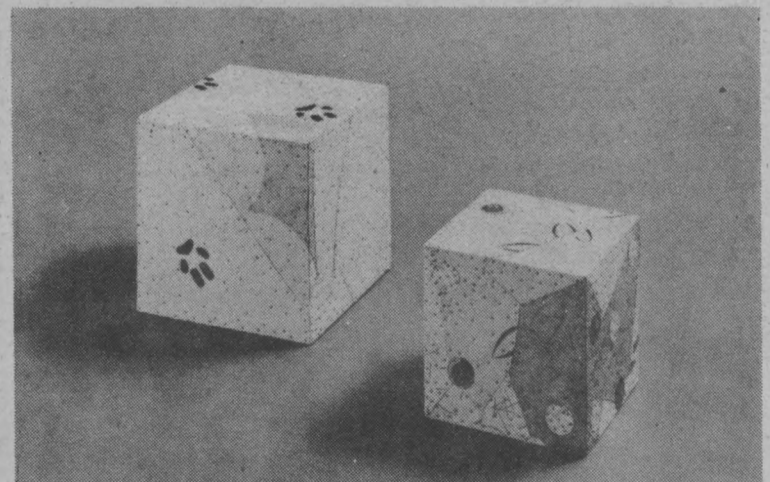
two horns, timpani and strings. It should be noted that the woodwinds performed this piece especially well.

The symphony consists of four movements, Allegro, Adagio, Minuet and Presto, each having its own mood and message but fluctuating between tragedy, warm lyricism and hearty peasant dances. Under Moores' baton, the work sparkled with energy, deceptive simplicity and control.

Berg's *Sieben Frühe Lieder* (Seven Early Songs), the second selection on the program, are an excellent example of the composer's role in the transition from 19th century to 20th century lieder writing. Lynn Griebing, soprano, gave these unique songs just the touch they needed, her voice expertly molding the delicacy and passions of each song into a complete and satisfying cycle. Miss Griebing's voice was delightful, exhibiting warmth and control, but it was unfortunate that the orchestra at times overpowered her.

*The Enigma Variations* constituted an enjoyable and thought-provoking end to the concert. Here, Moores seemed the most comfortable, skillfully guiding the orchestra through each contrasting variation. The work, composed by Edward Elgar in 1899, is in his words, "dedicated to my friends pictured within." That is, each variation is a miniature character sketch, translating the eccentricities and charms of each individual into a distinct musical language.

Overall, the evening was interesting and a musical success. If the orchestra suffered a little from sluggishness and jagged ensemble, it is excusable in view of the fact that the concert was presented three weeks earlier than usual. (This was due to the fact that Moores had a prior commitment to conduct in New Zealand this season for five weeks.) Assuredly, under Moores' baton we can look forward to more enjoyable concerts of unusual and musically satisfying works.



Tony Berlant's "For Pumpkin" (left) and "Lucky in Love" (right) on display at "Sculptural Perspectives"

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# For Immediate

## Music

The UCSB Music Department will present James Welch, UNIVERSITY CARILLONNEUR, in a free carillon recital this Saturday, Feb. 24, at 2 p.m. The program will include Bach, Schubert, and two arias from Mozart's "Don Giovanni". For the acoustically minded, the best place to hear the bells is two hundred feet from the base of Storke Tower.

JUDY KMETKO will present her SENIOR RECITAL this Friday at 8 p.m. in Lotte Lehman Hall. The violinist will include Mozart's "Sonata in D Major for Violin and Piano" and Franck's "Sonata in A Major." Admission is free.

There will be an ORGAN RECITAL on Sunday, Feb. 25 at 8 p.m. in Lotte Lehman Hall presented by Stanford University organist HERBERT NANNEY. The concert is free and will include works by Bruhns, Sweelinck, Brahms, and Mozart.

MICHAEL ROGERS will present a series of SOLO PIANO RECITALS in Lotte Lehman Hall. On Monday, Feb. 26, the program will include Mozart and Schubert. Wednesday's program will present works by Mozart, and Chopin, and on Sunday, March 4 the program will include Chopin, Beethoven and Schumann. Admission is free.

On March 1, ELLY AMELING will give a performance of the fine art of singing LIEDER in Campbell Hall at 8 p.m. Ms. Ameling combines a fine voice with a great sensitivity to the subtle nuances and characterizations inherent in each song. Tickets for the event are \$3.50 Students, \$4.50 UCSB Faculty and \$5.50 General Public.

## Art

The College of Creative Studies Gallery is the sight of an exhibition featuring the works of artist RICHARD TUTTLE, which will run through March 11. The gallery is open Monday through Saturday 10 a.m. to 4 p.m. and Sunday 1 to 5 p.m.

"SCULPTURAL PERSPECTIVES," an exhibition of small sculpture in the 70's, is currently on display at the UCSB Museum of Art. This exhibit examines the works of five sculptors, each of whom demonstrate issues which are central occupations of the decade.

Also at the UCSB Museum of Art is "18 CANTOS," a series of lithographs by BARNETT NEWMANN, an important innovator in the development of color field painting.

In the South Gallery is the one-person show of SUSAN SAVAGE, an MFA candidate in the UCSB Art Department. Her exhibition will continue through Sunday, Feb. 25.

Another MFA Candidate, ROBERT VANCE, will open his show of paintings in the Museum's South Gallery on Wednesday, Feb. 27. This exhibition will be on view through March 4.

# Theater

## An Ambitious 'Maids' Fails To Iron Out The Confusion

By PAUL LOOMIS

"It would be a fine thing if masters could pierce the shadows where servants lie," declares Solange, one of the bizarre domestics in Jean Genet's *The Maids*, currently in production on campus in the Studio Theatre. It would also be a fine thing if the audience could penetrate the veils of difficult language, mysterious action, and unresolved conflict which separate them from the world of the play, as recreated by director Deborah Keller.

Because Genet offers a theatre where illusion and reality become interchangeable, where symbolic evil gives birth to an actual sainthood, the delineation and complete identification of these elements must be apparent to actors and audiences throughout. Unfortunately, Ms. Keller has not fully succeeded in ordering and accomplishing this task.

At the core of the world of the two sibling maids, Claire and Solange (played by Alison Shanks and Sheree Galpert), are mixed feelings of love-hate and reverence-disgust for their haughty Madame, played by Jolene Stevenson. While Madame is out, Claire and Solange take turns dressing and acting like their mistress, and playing the role of mock-servant. They re-live the moments of abuse, cruelty and suppressed passion which are fueled by their actual relationship as servants to their arrogant master. The maids proceed through a well-worn ritual which culminates in the attempted murder of Madame: Solange is just about to strangle Claire when the alarm clock alerts them to the imminent arrival of the real lady of the house.

Madame, too, plays a dual role. She is a sophisticated bourgeoisie, but she also becomes the whore figure, in love with an unseen criminal Monsieur whom we are told was framed by the maids with anonymous letters to the police. However, Madame's

criminal lover is released and ready for a rendezvous, a turn of events which the maids find threatening. Their paranoia inspires a plot to serve Madame poison tea. The Mistress refuses and flies off for the reunion with the mysterious Monsieur, leaving the maids with a paranoid certainty of being discovered as his accusers.

Realizing that the end is near, they undertake one final ritual masquerade, which takes the form of a Black Mass. Claire, as



Madame (Jolene Stevenson) sitting and Claire (Alison Shanks) plotting in "The Maids."

Madame, drinks the poisoned tea, leaving a purged and exultant Solange to wait for the police.

The macabre twists of the storyline can easily confuse an audience unfamiliar with Genet's world and his theatre. While Ms. Shanks and Ms. Galpert, with a pair of extremely difficult roles, found moments of genuine subtlety and occasional real passion, they seemed handicapped by insufficient interpretation of the script by



A warm moment from the Ingmar Bergman film *Summer Paradise*.

In the closing weeks of the quarter, the Recent Releases Film Series will present three highly interesting, though very different films. This Sunday, Feb. 25, *Summer Paradise* will be shown in Campbell Hall at 7:30 p.m. What makes this film so important is its director, Gunnar Lindblom, who here makes her directorial debut under the production of Ingmar Bergman. Lindblom spent some time under Bergman's instructive wing, and that well spent experience shows itself in her work.

The film is the story of four generations of one family who gather for the summer at Paradise Place, their idyllic sea resort. As the film progresses, we see the interpersonal relationships between the members of the family evolve into a faith



Pat Metheny making his debut at his Lobero performance.

director Keller.

Although the show was at times, the actresses though the set were familiar, the show was blocked adequately, still remained unclear language seemed a general throughout, obscuring the characters because it the clearly identified was real people.

The inherent problems characters playing other are hiding behind masks enormous but these are Genet's elusive Absurdism style which would tax the actors and directors to their

The technical concept mentioning as they a measure of success. Se McArthur created an Provincial bedroom, a realistic marble floor encrusted mirrors and fine The feeling of entrapment luxury, was enhanced by rear walls, which dominated the inhabitants. The delicate this environment were quiet into the sinister and violent maids' fantasies through lighting designer William Sage. The show reopens through Saturday.



# Special Release



## Actions



...mar Bergman produced film, "Sum-

shattering climax that raises profound questions about the nature of the family and its survival in an age of social change. On Sunday, March 4, there will be a showing of "Citizen's Band," already considered a cult classic. The 1977 film takes an innovative look at the CB craze in America. Director Jonathan Demme explores this subculture and its characters in what the *New York Times* called one of the year's ten best movies. The following Sunday, Joseph Losyey's suspenseful film, "Mr. Klein" will be shown. This psychological drama is the study of an amoral man in 1942 France who becomes so obsessed with the idea of finding the other Mr. Klein he has been mistaken for, that their identities become inextricably linked.



Nexus Photo by Karl Mondon  
...y makes his guitar  
...bero performance.

...ow was pictorially striking  
...tresses did not look as  
...vere familiar ground. The  
...adequately, but the action  
...nclear at times. The  
...ed a general hinderance  
...uring the real passions of  
...because it did not arise from  
...tified wants and needs of  
...blems of actors playing  
...ng other characters who  
...d masks to begin with are  
...ese are the demands of  
...Absurdism: a theatrical  
...d tax the most experienced  
...ors to their utmost.  
...ceptions are worth  
...they achieve a notable  
...cess. Set designer Sara  
...ted an elegant French  
...room, complete with a  
...e floor pattern, gold-  
...s and fine period furniture.  
...entrapment, as well as  
...anced by the height of the  
...n dominated the actions of  
...The delicacy and finery of  
...were quickly trasformed  
...and violent realm of the  
...s through the work of  
...William Morse and Jeff  
...reopens tonight and plays

## Stage

Jean Genet's "THE MAIDS" continues its run at the UCSB Studio Theatre, playing tonight and Friday at 8 p.m. and again on Sunday at 5 and 8:30 p.m. The play deals with the relationship between two sisters and their mistress, focusing on the siblings' hostility and envy, and their inability to act out a plot designed to free them from their empty lives. Tickets are \$2. (Note: Seating is limited and there is no late seating.) "MARAT-SADE" is currently being shown in Santa Barbara and will continue Feb 23, 24 and 25, and March 1, 2, 3, 4, 8, 9 and 10. The play within a play deals with the actions of the inmates of an insane asylum as they portray characters from the French Revolution. Performances are at 8 p.m., 7 p.m. on Sundays. Tickets are \$4 and \$5. The theatre is located at 1236 State Street, Santa Barbara. Today at 3 p.m., ALLARD LOWENSTEIN will present a lecture on "HUMAN RIGHTS: THE GLOBAL PROBLEM AND THE ADMINISTRATION'S POLICY." The lecture will be in Buchanan 1930. The UCSB Drama Department will premiere a new translation of Georges Feydeau's farce, "LE DINDON," which will be presented at 8 p.m. March 1-3 and March 8-10. This will be the first production of any English version of the play on The West Coast.

## Film

Warren Miller's "THERE COMES A TIME," featuring skiing footage from California, Canada, France, Colorado and Idaho, will be shown twice tonight at 7 and 9 p.m. at the Lobero Theatre. Tickets for the feature length film are \$2.75 in advance and \$3 at the door. "THE MAN IN THE WHITE SUIT" will be shown this weekend at the Santa Barbara Museum of Art. Showtimes are Friday, Feb. 23, at 7:30 p.m., and Saturday and Sunday, Feb. 24 and 25, at 1:30 and 7:30 p.m. The film stars ALEC GUINNESS as a man who discovers a fabric that won't wear out, thus becoming the bete noire of the industry. Donation is \$1. As part of the Recent Releases Series, Gunnel Lindblom's "SUMMER PARADISE" will be shown this Sunday in Campbell Hall at 7:30 p.m. The film is about four generations of family who gather at their seaside retreat, where they subsequently expose each other's needs and feelings of loneliness. Tickets are \$1 Students, \$1.25 UCSB Faculty and Staff, and \$1.50 General Public. "MEMORIES OF UNDERDEVELOPMENT" will be presented on Tuesday, Feb. 27, at 7:30 p.m. in Campbell Hall. Tomas Alea's film explores Castro's Cuba before and after the Revolution as seen through the eyes of a landlord and self-styled writer who finds himself unable to join in.

## Jazz Review

# Pat Metheny's Soaring Jazz A Joy To Behold

By DAVID ALEXANDER

Rest assured, that jazz-rock idiom popularly called fusion is the music of the future. Yet, still in a formative stage, it has suffered its share of growing pains. Too often in bringing these two musical worlds together something gets lost; either the emotional energy of rock and roll, or the intelligent improvisation of jazz. Over the past decade, few groups have successfully combined the two into one cohesive form (Weather Report being a notable exception).

The Pat Metheny Group demonstrated Sunday night at the Lobero that jazz and rock can be triumphantly fused. The result was a high energy music radiating confidence and creativity. Playing to a spellbound, near-capacity audience, Metheny displayed a virtuosity on three altered guitars that has led music critics nationwide to proclaim him "the guitarist's guitarist."

Born twenty-four years ago in Lee's Summit, Missouri, Metheny has developed a distinctly American style. Many of his full bodied chords have a country-folkish air to them, but this is where the influence stops. His first jazz inspiration came at fourteen years old in the form of the Gary Burton Quartet. A decade later, Burtonesque lyricism can still be found in Metheny's music. A graduate of the University of Miami, where he taught guitar on the faculty, he also taught at the Berklee School of Music in Boston while only twenty one.

Metheny has toured and recorded with vibraphonist Gary Burton, as well as with such notables as Paul Bley, Hubert Laws, Clark Terry and Louis Bellson. In addition to his recordings with Burton, Metheny has engineered three albums of his own. His latest album, *The Pat Metheny Group*, was created by the musicians he is currently touring with.

Lyle Mays, pianist and co-arranger, is a mammoth talent out of the highly respected North Texas State Lab Band — the first school band to have a recording nominated for a Grammy. Lyle arranged the album in 1975. (Incidentally, rumor has it that the North Texas State Lab Band will be performing on this campus in May as part of the UCSB Invitational Jazz Festival.)

Lyle predominantly plays an acoustic

piano, elegantly complimenting Metheny's rich, hollow-body guitar sound. Only occasionally does he turn to the Oberheim synthesizer of Yamaha electric for color, and then only with one hand, the other never leaving the keyboard of his grand piano. An accomplished soloist, Lyle's style is not unlike that of Keith Jarrett, developing themes and moods that flow effortlessly into one another.

Drummer Dan Gottlieb and bassist Mark Egan met Metheny at the University of Miami. Gottlieb is a dialectic of strength and sensitivity. He kicks the group hard in the loud energetic passages, and then, an instant later, brings it down again with a sizzling cymbal for a warm ballad section. Dan has played with Hubert Laws, Gary Burton and Joe Farrell among others. Mark Egan became a member of the Pat Metheny Group in 1977. He plays a fretless bass in the style of Jaco Pastorius, sliding from note to note with amazing accuracy and tastefulness.

The two-hour performance opened with the hard hitting "Phase Dance." Dan set down a rock beat below the melodic lines and full harmonies of Metheny's two hollow body 6-string guitars. The song soared with cascading exuberance, intensified by sudden dynamic changes patterned after the Ornette Coleman rhythm sections. The melodies rang sweet and the notes pure. Metheny's performance included most of the songs of his new album including "Jaco," a bass feature in which Egan had the brief opportunity to strut his stuff. For one of the final numbers, "San Lorenzo," Metheny used a twelve string electric with 12 E strings tuned to give a somewhat spanish flavor.

Metheny has explored several alternate tunings in an attempt to break away from the standard voicings. He plays flawlessly and solos effortlessly on all three of his altered guitars. Combining the energy of John McLaughlin, the tastefulness of Joe Pass and the expression of Carlos Santana, Metheny is like no one else. He has combined folk, rock and jazz into a form containing such fluidity and originality that one must go beyond the descriptions of "up and coming guitarist," or of "a musician of the future." Pat Metheny is here!

966-4046  
**GRANADA**  
1216 State Street  
3 Academy Nominations  
YOU'LL BELIEVE A MAN CAN FLY  
**SUPERMAN**  
MARLON BRANDO  
GENE HACKMAN  
RELEASED BY WARNER BROS. [PG]

966-9382  
**Arlington Center**  
1317 State Street  
KTYD FILM FESTIVAL  
Tues-Thurs, Feb. 20-22, \$2.50 Students  
6:30-Monty Python... The Holy Grail  
8:00-The Dove  
spoof on Bergman films  
8:15-Annie Hall  
Academy Award Winner  
starring Diane Keaton, Woody Allen  
9:45-The Sailor Who Fell From Grace with the Sea  
starring Sarah Miles & Kris Kristofferson

966-2479  
**STATE**  
1217 State Street  
4 Academy Nominations  
Ellen Burstyn Alan Alda  
"Same Time, Next Year"  
A UNIVERSAL PICTURE [PG]

RIVIERA  
Near Santa Barbara Mission  
Opposite El Encanto Hotel  
965-6188  
3 Academy Nominations  
She laughs, she cries, she is scared, she is...  
**an unmarried woman**  
JILL CLAYBURGH ALAN BATES

682-4936  
**PLAZA De Oro**  
349 South Hitchcock Way  
#1  
1 Academy Nomination  
PETER FALK PETER BOYLE  
**THE BRINK'S JOB**  
A UNIVERSAL RELEASE [PG]

682-4936  
**PLAZA De Oro**  
349 South Hitchcock Way  
#2  
3 Academy Nominations  
The best two-hour vacation in town!  
NEIL SIMON'S **CALIFORNIA SUITE**  
[PG]

967-9447  
**CINEMA #1**  
6050 Hollister Ave.  
rated 'R'  
GEORGE C. SCOTT in **HARDCORE**  
starring PETER BOYLE

967-9447  
**CINEMA #2**  
6050 Hollister Ave.  
SEAN CONNERY DONALD SUTHERLAND  
**THE GREAT TRAIN ROBBERY** [PG]  
United Artists

967-0744  
**FAIRVIEW #1**  
251 N. Fairview  
Starring Robby Benson  
The story of a girl who refused to forget she was once a champion  
**ICE CASTLES**

967-0744  
**FAIRVIEW #2**  
251 N. Fairview  
WALT DISNEY PRODUCTIONS  
**The NORTH AVENUE IRREGULARS** [G]  
©1978 Walt Disney Productions

964-8377  
**Airport DRIVE-IN**  
Hollister and Fairview  
plus: "GAUNTLET"  
CLINT EASTWOOD  
WILL TURN YOU "EVERY WHICH WAY BUT LOOSE"  
[PG] [DOLBY DIGITAL]

**TWIN DRIVE-IN 1**  
Memorial Hwy. at Kellogg/Goleta  
964-9400  
A story of gang warfare  
**"WARRIORS"**  
plus "MEAN FRANK, CRAZY TONY" (R) (R)

**TWIN DRIVE-IN 2**  
Memorial Hwy. at Kellogg/Goleta  
964-9400  
plus: "LASER BLAST"  
**"THE LATE GREAT PLANET EARTH"**  
(PG) with Orson Welles

968-3356  
**Magic Lantern Twin Theatres**  
980 E. Barcelona Del Norte  
Theatre I 7:15, 8:50 Theatre II 7:00, 9:00  
A story of gang warfare  
**"WARRIORS" (R)**

From deep space...  
**Invasion of the Body Snatchers**  
The seed is planted...terror grows [PG]

Film Review

# Bored in S.B.? Try An L.A. Midnight Cult Film

By RICH PERLOFF

One of the first problems to be faced by an urbanite attending UCSB is that of entertainment. There are certain realities to be dealt with, the most obvious of which is that this simply is not a city chock full of late night hot spots. This fact was made known to me while I was residing in the dorms, when a friend pointed out that while it was only 10 p.m., it would not behoove us to head into the heart of the city, because "Santa Barbara closes at 9:30, man."

I have long been a member of that Los Angeles cinema crowd which eschews long lines and high prices in Hollywood and Westwood, favoring instead those establishments which have come to be known as "retrospective theatres." These movie houses sport packed houses night after night, specializing in the screening of old classics, rarely seen cult favorites, and an occasional forgotten turkey.

In addition to the regular bill of fare at these theatres, there is usually a special film or two; a masterpiece by some talented yet relatively unknown artist, which plays once a week, usually on a

weekend evening at midnight. These films are often accepted cult classics, such as *The Rocky Horror Picture Show*. Audiences at these clandestine screenings do tend to



The Vampire takes a break from his midnight snack in "Martin."

hoot and holler a bit...but always at the proper times. If you've ever been to a showing of *Rocky Horror* when about 1,500 people simultaneously sang along with

"Sweet Transvestite," you know what I'm talking about.

My own tastes tend, I admit, toward the weird, and I'm always happy to see somebody taking a novel approach when putting together a film in the supernatural genre. It is precisely for this reason that I heartily suggest *Eraserhead* and *Martin* to the UCSB student looking for a good flick, and willing to drive to L.A. to get at it. Not only will this prolong your evening's festivities, but I personally guarantee that either of these films will ensure that you remain wide awake on the way home.

*Eraserhead* (Nuart Theatre, Fridays at midnight, \$2.50) is a technical throwback to the atmospheric horror films of the 30's and 40's. It defies description. It's as though director David Lynch had the nightmare to end all nightmares, and had the cameras rolling the whole time.

It is the story of Henry Spencer (wonderfully played by John Nance), a very strange young man who leads a very strange life, marries a very strange young lady (who comes from a very strange household), and fathers an exceedingly strange child. Rumor has it that the model for Henry's son (daughter?) took two years to perfect. For life-like appearance and movement, it far exceeds any animated model work I have ever seen. It is chilling.

*Eraserhead* fades in and out of fantasy. Romero operates out of Pittsburgh, an unlikely market for a film maker, and his products are no more conventional than his working locale. He is a master at

turning out quality films on a tight budget; films which are all the more realistic for Romero's use of unknown (and often amateurish) actors.

Martin is a vampire. Actor John Amplas, who plays the title role, looks like he's about 19, but Martin openly admits to being 84, his youthful good looks preserved by means of his special diet. He moves to Pittsburgh (i.e., Romero country) to live with his old Uncle Cuda, who knows all about Mar-



Audiences and critics alike have lost their heads over David Lynch's "Eraserhead."

tin's drinking problem; it's the family curse, you see. Old Cuda warns Martin that if any bloodless corpses start turning up in the neighborhood, there'll be hell to pay. Martin is a bit bored by it all. When Uncle brandishes a crucifix at him one day, Martin snatches the legendary bane of blood-suckers away from him and rubs it tauntingly over his face. "It's not magic," he says.

Indeed not. Martin would have made Bela Lugosi sick. He never bites anybody; that crude nonsense went out with ruffled lace

cuffs. Instead, he calmly gets out his medical kit, fills a syringe, and shoots his victims full of drugs, waiting for them to pass out before he slashes an artery and quenches his thirst. Then, he carefully cleans up after himself and looks for the nearest restroom to wash his face. Don't ever tell Christopher Lee about this movie. It would kill him.

Oh, yes. And remember all of that sex appeal which vampires were supposed to exude? Dracula with a fearsome tribe of pale brides? Forget it. Martin is afraid of girls. To the DJ of an all-night radio talk show, Martin reveals his embarrassing secret. "I've never done the sexy stuff," he confesses. "At least not with anyone who was awake. I don't know if I could do it without the blood thing."

In fact, Martin tells his entire life story to the disc jockey, who is overjoyed that his switchboard is lit up night after night with calls for "The Count," Pittsburgh's newest instant celebrity. Can you just imagine Lugosi doing something like that? Well, nobody and nothing is sacred to George Romero, least of all our vampire stereotypes. He blows them all to bits in *Martin*, and this time it's all in glorious color (*Living Dead* was B&W), with the exception of a few superb flashback sequences in which Martin's actual adolescence is linked to his present predicament.

So now you know that at least you have a choice. Next time you're faced with an evening of beer, bongs and backgammon, load up the car and catch a midnight film in L.A. You will guarantee for yourself at least one of the following:

- 1) Temporary escape from Isla Vista.
  - 2) Some fresh air (at least until you hit the San Fernando Valley).
  - 3) A thrill or two.
- Here's to pleasant dreams.

\*\*\*\*\*  
**IT'S A DANCE**  
 Fri. Nite - Old Gym at 8:00  
 Live Bands & A Disco Machine  
 The Dance-a-Thoners will be there  
 from 6 pm — 6 am Sat. Morn.  
 All proceeds to Muscular Dystrophy  
 \$1.00 at the door  
 \*\*\*\*\*

**EXPLORAMA**  
 EXCLUSIVE NEW FEATURE-LENGTH COLOR  
 TRAVEL-ADVENTURE FILM DOCUMENTARY  
  
**CHINA**  
 AFTER MAO  
 Produced and Narrated IN PERSON by  
 Famous Danish Author & Explorer  
**JENS BJERRE**  
 A fascinating objective NEW film that explores and explains  
 what is happening in China since the death of Chairman Mao  
**8:15 p.m. WED. LOBERO THEATRE**  
**MARCH 7** (Only Santa Barbara Area Showing)  
 RESERVED SEATS NOW: \$4.00 at Lobero Theatre B.O.  
 (805) 963-0761.

KTMS & Rainbow announce  
 Warren Miller's  
**THERE COMES**  
**A TIME**  
 SKI ADVENTURE FILM  
**THURS., FEB. 22**  
**7 & 9 pm**  
**LOBERO THEATRE**  
 33 W. Canon Perdido  
 \$2.75 Advance/\$3.00 at the door  
 TICKETS: Odyssey Rcds I.V.  
 Upper Limits, Copeland's,  
 Granite Stairway  
 All-American, Field House

New Albums by: Police  
 Frank Zappa  
 Return to Forever  
 Boomtown Rats  
 Ultravox  
 Camel  
 and more  
**ROCK AND ROLL**  
**New Wave**  
**Jazz**  
 Imports & Import 45s  
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**ROCKPILE**  
**RECORDS**  
**ROCKPILE**  
 5727 Hollister Ave  
 open 10-10 (12-5 Sun)

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 Happy Hour Prices for the Ladies  
 10 Winchester Canyon Rd., Goleta  
 Hours 4 pm - 2 am Wed. - Sat.  
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GEORGE SCHUTZ and STEPHEN CLOUD present AN EVENING WITH  
**Jean-Pierre**  
**RAMPAL** flute  
 with JOHN STEELE RITTER, piano & harpsichord  
**Program to include:**  
 Suite for Flute and Jazz Piano by Bolling,  
 plus works by Bach, Telemann, Vivaldi, Corelli  
 and Schubert (subject to change without notice).  
**Saturday, March 31 - 8:30 p.m.**  
**Arlington Center** for the Performing Arts  
 Reserved seating: ORCHESTRA \$10.50, 9.50, 8.50, 6.50  
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 Available at: Ticket Bureau of Santa Barbara, 26 W. Anapamu, S.B. 93101  
 805/965-5181  
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 Mail order to either outlet.  
 Please enclose a stamped, self-addressed envelope.

## Costello

(Continued from p. 7)

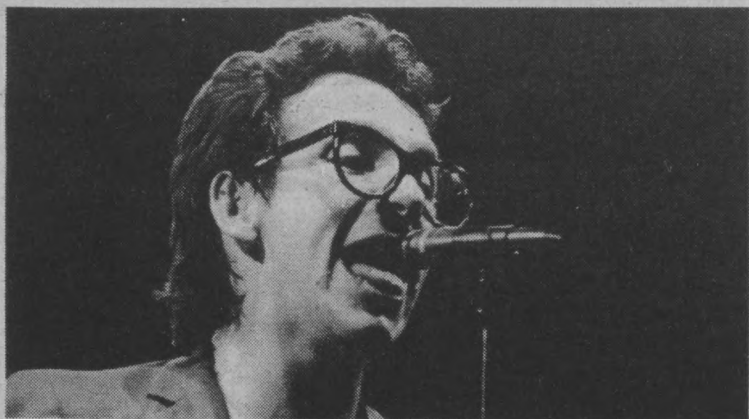
the scathing record-radio industry attack. "Radio Radio," a song he not inappropriately left out of his performance. By choosing this more relaxed approach, Elvis caused the show to lose momentum that it never fully regained.

Luckily, this self-defeating dichotomy of styles was not permanent, as Elvis at last began to flex his muscles a bit and put on the kind of performance which did justice to his material. As a whole, the concert consisted of one song from his first album, five from his second, eight from his newest, and one new, as yet unreleased song. It was these songs from *Armed Forces* which proved the biggest surprise, and also showed Elvis' true concert potential.

Performed live, the new songs were transformed into powerful, emotional declarations, much more so than on record. "Big Boys" especially was an inspired performance, with the singer's sarcastic and cloying vocals making the sardonic lyrics all the more meaningful. In contrast, "Party Girl" was as honest and sincere a rendition as I've ever heard Elvis give, with each word slowed down and drawn out in the most painfully candid vocal of the evening.

Musically, Elvis and his backing band were excellent. Despite a rather muddy and inadequate sound system, the Attractions provided the perfect compliment to Elvis' machine gun vocals and rhythm guitar, with drummer Pete Thomas a standout. Except for brief forays into the solo spotlight however, the group stayed in the background, leaving no doubt who was the main attraction.

As if to underscore the message, Elvis was frequently lit with some of the most effective lighting



The famous Costello biting tongue was only momentarily seen at Saturday's concert.

imaginable. During "Lipstick Vogue," a sneering assault on trendy, shallow women (one of his favorite targets), the stage was completely black except for the two red floodlights at Elvis' feet, turning the singer into a menacingly glowing spirit as he whispered the sinister lyrics, only to have the stage moments later bombarded with light as the rest of the band joined in. Taken as a whole with "Watching the Detectives," the song it excellently blended into, these renditions were the high point of the show.

However, musicianship alone does not a concert make. In any performance situation, there must also be a certain amount of risk involved; i.e., the stage is like a battlefield that is won the more it is risked. With a performer like Elvis, where dramatic tension plays so large a part, this chance-taking is essential. Yet, save for a daring song list that shunned most of his more famous and popular songs, Elvis took very few chances, choosing instead to adopt a stifling, businesslike attitude that kept the audience at arm's length and prevented anything out of the ordinary from happening. In the end, nothing was gambled and nothing was gained. But at least Elvis didn't engage in any of the phoniness and show biz

shenanigans that marred the opening set by the Rubinos.

It's hard to imagine a band that works in as many tired rock clichés as the Rubinos do. Despite and infectious blend of 60's style pop and Boston-like harmonies, the Rubinos cluttered up their set with everything from a stiffly gyrating lead singer to a lackluster guitar "battle." Things really started going downhill when they tried some "God damned rock and roll" only to add the old pick-the-guitar-with-the-teeth routine to their store of crowd-pleasers. It's really too bad the Rubinos feel they have to pump up their act with all those puerile antics because they actually played a very tight set, if one can forgive the trappings.

Elvis Costello played a tight set as well, but that was ultimately not enough. Despite its brevity (and with three albums worth of excellent material to draw from, Elvis could easily have played longer), the concert would have been a success had not that essential sense of urgency been missing. With this key ingredient of tension gone, the performance was reduced to a disappointingly inadequate showcase for Elvis' capabilities, and instead of capturing the stage as he should have done, he never really had more than a foothold.

## Sculpture

(Continued from p. 7)

Being forewarned, the ordinary student should be able to see more in Joel Shapiro's *House on Long Fields* than just a rather unappealing, heavy metal box with a bar extending from the center. Shapiro uses his scaled down house to accentuate the experience of the house— he manipulates the scale to intensify our perception of the house, making it almost an icon. A house should be warm, cozy, inviting and secure. Instead, Shapiro's house is cold, distant and unapproachable. The windows and doors are non-existent, mere niches in the walls. He consciously distances us from this house. Why? Alienation, or personal memories perhaps?

Perhaps the most readily accessible of the five artists showing is Judy Pfaff. As one enters the gallery on the left, one encounters a group of untitled stick figures which stand one or two feet high on the average. They are moving— running, leaning, lying down, sitting— and are made from brazed brass or wood and painted in "dayglo" colors. They are fanciful, amusing, clever and can be enjoyed just as they are by any viewer. It may help, however, to realize that Pfaff shares a readily recognizable concern for human content and deals with exercises in random order.

Don Johnson makes archetypal buildings bizarrely juxtaposed against imaginary, archaeological sites as fantasy artworks. His "humorous absurd buildings" show up the human condition in our devalued culture. His work, "U.S. Market", shows the friendly, neighborhood market covered with screens and painted a gunmetal gray. It is inaccessible, remote, dehumanized. Yet this building, embodying "forces in tension" is

presented to us by Johnson in a compassionate way and the fast-disappearing corner market of our childhood somehow triumphantly survives even in this altered, dehumanized form.

Another appealing display which any untrained viewer can appreciate is Tony Berlant's "found tin" collages, many of which are sprinkled with tiny, sparkling diamonds. Whether they are real or industrial diamonds is academic. The point is that Berlant is involved with ideas and artifacts of contemporary culture displayed in a most personal and introspective format. Berlant could be described as an Abstract Expressionist in that he follows personal impulses freely in his art.

Yet hints of Cubism and Surrealism can be seen in his tin pendant, "Sun Cat," his cube, "For Pumpkin" and his dice, "Lucky in Love." Perhaps the least appealing exhibit to the untrained eye would be Thomas Bang's sculptural fragments utilizing wood and creosote (the tar used on telephone poles). Bang alters boundaries and dismantles basic geometric shapes to produce new arrangements. He is absessed with fragments. His wooden shapes lying bleakly on the floor of the gallery and daubed with smelly creosote are abstract, eccentric and non-emotive. Bang's work, while not pretty, warm or inviting to the casual viewer, is highly deliberate. He transforms raw information into sculptural fragments.

If you are interested in modern art and are willing to dig behind the surface presentation of a piece or if you are intuitive enough to identify with the alienation, mechanization and eclectic freedom embodied in the '70's style art, you will enjoy what you see.

But if you are of the persuasion which values art for its inspiration, color, warmth or fluidity of line, perhaps you should wait for the next exhibit.

Ski and See Plays in Oregon Over Spring Break!

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During Spring Break  
**MARCH 25 - 30**



ONE WEEK in Ashland, Oregon at the Shakespearean Festival (March 25-30).

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FOUR EXCITING PRODUCTIONS at a 15% discount.

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THE PROGRAM: Sessions with the Festival actors and directors. Classes in the morning, skiing all afternoon, plays in the evening.

CAR POOLS will be organized.

SPONSORS: UCSB Extension Division, Actors in Residence, UCSB, and the Institute of Renaissance Studies.

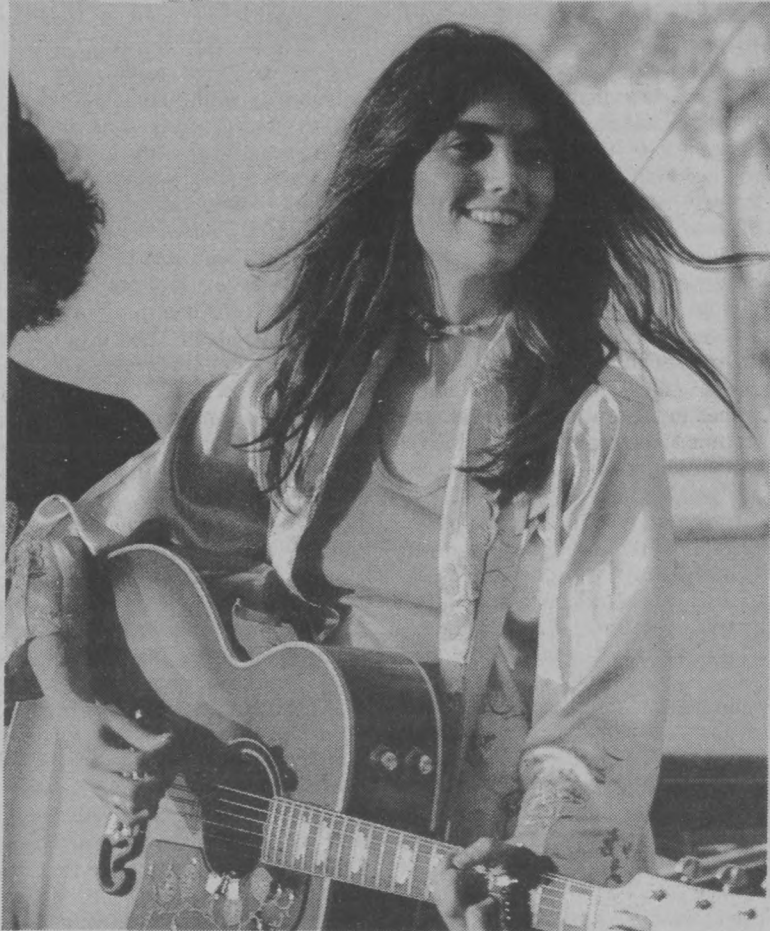
ENROLL NOW: Only those who enroll before March 1 receive the 15% discount on theatre tickets.

COST: \$109.65 (includes tuition and fees; lodging — multiple room occupancy in local motel; theatre tickets, at 15% discount, best seats) plus \$32 ticket for optional skiing.

To enroll, or for more information,  
call or write Dr. Swander or Lorelle Browning,  
Dept. of English, UCSB, South Hall-2724 or 2701,  
961-2457 or 961-2911.



# A.S. Program Board



On March 3, UCSB will welcome a singer reputed to have "the sweetest-sounding throat in modern music." Emmylou Harris will appear in concert in UCSB's Robertson Gymnasium at 8 p.m. Tickets are now on sale at our own O.C.B. Ticket Office (where the cashier's office used to be on the 3rd floor of the UCen).

## Local Group to Play With Zimbabwe Troupe

By JOHN BEVERLY

This Saturday in Campbell Hall, the A.S. Special Events Committee in association with A.S. Concerts will be presenting the Zimbabwe African Rhythms troupe and Santa Barbara's own Son Santa Bruta. While Zimbabwe's approach is through the cultural heritage of Africa, combining music, singing, and dancing from the continent, Son Santa Bruta takes the African drums and uses them with Latin rhythms, primarily Cuban, to create an exciting brand of dance music.

The group was formed last August to play at a benefit concert for the Chumash Indians and have been playing in and around Santa Barbara ever since. After a lengthy engagement as the house band at the Paris Inn, where the group rehearsed and refined their style, changing from jazz-latin fusion to a more dance oriented approach, the company found themselves in a situation that is extremely rare for a rising new band: They had too many offers of places to play than they had time for.

The Campbell Hall performance will be the first concert for the band. Son Santa Bruta has previously played at nightclubs and dances, so their set will be changed to compensate. But if the energy level is anywhere near that of their usual shows, crowd participation will be close to mandatory. Many of the faces in the band will seem familiar to UCSB students because about half of the members are studying music here. Son Santa Bruta is Robert Clements (congas, bongos, guiro, vocals, percussion), Bruce Bigenho (piano, vocals), Javier Muniz (timbales, guitar, vocals, percussion), Steve Martinich (trombone), Gary Sangenitto (bass), Michel Graziano (flute, tenor and alto sax), Glen Cantello (traps), Daniel Barry (trumpet, flugelhorn), Andres Pical (congas, bongos, percussion), and Jesus Llanes (vocals, percussion, dancer extraordinaire).

According to Javier, the music the band plays is a blend of Cuban, Brazilian, Colombian, Panamanian, African and Puerto Rican rhythms with an emphasis on danceability. With their reputation and large area following, Son Santa Bruta has become the sound of Santa Barbara. Along with the multi-talented Zimbabwe, this Saturday evening will be a cross-cultural event not to be missed.

Tickets are on sale at the OCB ticket office (third floor UCen) and Ticket Express. Admission is \$2.50 for students and \$3.00 for the general public.



Tickets for the Rita Mae Brown Lecture will go on sale Feb. 26. Ms. Brown, a well-known gay feminist, is the author of RUBYFRUIT JUNGLE and other books.

## In Concert

# Emmylou And You...

Emmylou Harris, 31, was raised in the Washington, D.C., area and began playing the guitar and singing folk music in local coffeehouses during the mid-'60s. Even then her leanings were traditional.

"I'd only listen to real stark music," she recalls. "While everyone else was tapping their feet, I was trying to keep my feet from tapping."

Harris was drawn closer to country music by Gram Parsons, a onetime member of the Byrds and a leader of the late-'60s country-rock movement. They recorded two albums together before his sudden death in 1973.

"It was an ear-opening period for me," says Emmylou. "I'd always liked Hank Williams and Buck Owens, but with Gram I discovered that country music was

a natural form of singing for me."

In 1974, she signed with Warner Brothers, and since then she has released four albums, all produced by her husband, Brian Ahern. Although her material is eclectic — she does songs from Parton to Paul McCartney — the plaintive, piney-woods feeling evoked by her sweet, sinewy soprano has never wavered.

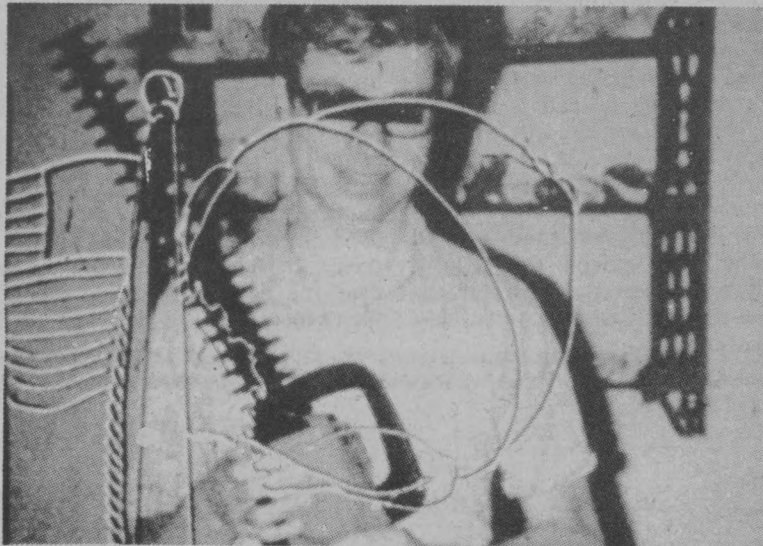
"I'm very respectful of the country form," she says, "and my records strive for that sort of simplicity. I'm not inhibited by the form, it inspires me." The reward has been consistent success on the country charts. In concert, she appeals to a young, rock-oriented audience not only with her earthy good looks and unadorned style, but also with the hip, knowing manner she has cultivated.

"We play with a rock 'n' roll sort of attitude," she says about performances with her backup group, the Hot Band. "Frankly, it's probably a good thing, because country shows don't pay enough to maintain a band of the caliber I have."

But Emmylou's heart is pure. "Brian could make much more commercial records with me, but I'm lucky to have a following that's faithful enough so I can continue to do just what's musical for me," she says. "I'm like a pop singer trying to become a real country artist. The industry trades have called my current album (*Quarter Moon in a Ten Cent Town*) 'pop,' but actually it's even simpler, more musical and honed down than ever. And simplicity, to me, is the essence of country music."

from NEWSWEEK, April 17, 1978

## Local Independent Film Expo



This bizarre photo is part of a film entitled 'Your Picture Here' by Jeff Askins. The entire film will be shown on March 2 as part of an A.S. Films exhibit.

## Tomorrow is Last Day For Sign Ups

This is to announce this year's Spring Sing. Due to its resounding success last year, we're pleased to announce an opportunity for your group to participate again this year. To all of you who missed the opportunity last year, we're extending a special invitation for you to participate. Not only is it a chance to show off your talents, but it's also an opportunity to have fun, meet new people, and build a sense of community among the various campus groups.

This year's theme is "Beyond and Back Again" which represents the intrigue that we all find in fantasy, adventure, and discovery. We feel that this theme ties together the potentialities of the present with the dreams of the future.

The Spring Sing format is a series of short musical performances by campus groups ranging in size from four to 60 people. The numbers are selected by you and may last up to six minutes. We are encouraging creativity, originality, and audience appeal. Trophies will be awarded to the winners.

Once again, Spring Sing will be held on University Day, April 21st, and we hope you will choose to participate in this celebration of music, friendship, and community. Applications are considered in the order they are received, so to in-

sure that your group's music selection will not be taken by another group, get your application in early.

We look forward to working with you all. Please give us a call should you have any questions regarding participation in Spring Sing. You may reach us at 961-3536.



...And be sure not to miss Buffo as he puts on his world-famous act in Campbell Hall on Feb. 26.

This page prepared by the A.S. Program Board.

# The Radicals Were Right: The Feds Hound Alternative Papers

By DAVID ARMSTRONG  
Freedom of the press is guaranteed by the First Amendment. That takes care of that, right? Not quite. Despite constitutional safeguards, American media that take on the status quo are forced to fight a never ending battle with the authorities just to exist.

The first shot was fired back in 1690, when the premiere American newspaper, Boston's *Publick Occurrences* was suppressed after one issue by colonial authorities. Government officials no longer openly declare newspapers illegal. Modern repression takes more covert and varied forms.

According to documents obtained separately under the Freedom of Information Act by this writer and *Alternative Media* magazine, federal agents infiltrated underground (later alternative) newspaper staffs, concocted material falsely at-

tributed to dissident journalists, wiretapped reporters and investigated their editors' finances, even sponsored physical attacks on uppity underground writers.

The documents are heavily censored, with especially sensitive sections blacked out, but their meaning is clear: American authorities acted in blatant disregard for the First Amendment rights of dissident journalists in the 1960s and early 1970s. Most of the covert actions were carried out under the FBI's Counter Intelligence Program (COINTELPRO), supposedly discontinued in 1971.

According to government documents, the FBI's San Francisco bureau paid \$380 to a staffer

at the countercultural weekly *San Francisco Express Times* to attend and report on an underground press convention in Madison, Wis. in 1968. The CIA also got into the act from time to time. That agency placed an agent at *Quicksilver Times*, an antiwar paper in Washington D.C. in the late 1960s.

Journalists finances were a matter of special fascination for government officials. According to John Dean in his book *Blind Ambition*, Richard Nixon personally ordered an Internal Revenue Service investigation and possible lawsuit against editors at *Scanlan's* a short lived muckraking magazine in 1970. No improprieties were found,

however, so charges were never filed.

Not to be outdone by the IRS, the FBI checked out sources of income for the weekly *Berkeley Barb* in 1968, expressing almost tangible disappointment when the investigation showed the paper was supported by local advertising, rather than Moscow gold.

The agency was more persistent with two *Barb* writers, tapping telephones, opening mail and allegedly burglarizing the home of reporters Stew Albert and Judy Clavir. The pair filed a \$400,000 lawsuit against the FBI last year for surveillance conducted against them from 1969 to 1975. Albert and Clavir were never charged with a

crime in the six years they were watched.

The most ominous attack on alternative journalists took place in San Diego, where the paramilitary Secret Army Organization firebombed the office of the *Street Journal*, assaulted its vendors, trashed its newsracks and shot and wounded a staff member in 1972. The *Street Journal's* successor, the *Doon*, was similarly attacked. The SAO was partially funded by the FBI.

The agency was busy in other areas, too, convincing a printer to stop publishing the *RAG* in Austin, Texas and a shipper to charge the highest legal fee for handling bulk mail copies of *The Black Panther*, a radical black newspaper. Both the Black Panther Party and the Socialist Workers Party, publishers of *The Militant*, are suing the FBI for past harassment.

## CLASSIFIED ADS

### Lost & Found

Found: A chain of keys. 3 A.M. keys, 1 house key and 1 mailbox key. Found near lagoon. Call 968-8389.

Lost: Wallet lost Feb. 7 vicinity Chem Bldg. Credit cards have been cancelled. REWARD for return of wallet, cards & papers. NO questions asked. Contact W. T. Grubb, Rm. 4228 Chemistry. Call ext. 2931, or home phone 682-4164.

Lost: At Market Day 2-15-79 Silver Charm: Spider on web. My heart is broken. Linda 967-7329.

### Special Notices

Women's Group led by two professionals focus on issues of Health, Sexuality, Relationships and Communication. If interested, call 967-8569 or 967-2752 or 967-7585.

**The Family: Foundation of The Aquarian Age.**

Free lecture on "New Age Children" on Tues. Feb. 27 at 7:30 pm at 2112 Santa Barbara St. 682-7631.

### KARMA AND REINCARNATION

"The daily encounters of man and woman on the streets of life are in reality the unwinding of the cycles of Karma-- of positive and negative forces come full circle for the reckoning of the law of being." El Morya. Free lecture on Thurs. Feb 22 at 7:30 pm in Girvetz III2. 682-7631.

Applications for KCSB-FM General Manager are due this Thursday, Feb 22 at 3:00 pm in the Associated Students Office.

### TOUCH FOR HEALTH

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### YOUNG FRANKENSTEIN

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Thurs. Feb 22 Chem II79.  
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Students! Storke Tower Observation level is open daily. Come hear the bells or maybe **SEE THE WHALES** A great time for only a dime. M-F noon to 2:45.

Soccer Fans: get your "Soccer Players Do It with Balls!" bumper stickers now-Call 685-3841 (Juan).

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### Personals

Jeri W. and Jean Daniel M. : Where are you, how are you and what's your phone No? We miss you! Suba & Alan.

Angel, I still love you. Picky

Ana I, too, had lots of fun. How about another round? Prince Charming.

Dear Mrs. Hubba:

I am so glad you are here cuz you're the best and I love ya. Your little slugger. Jen

Carla Bonoff:  
I would like ... "Someone to lay down beside me."?

Beware all warblerettes who love Punk Rock and kiss more than every ten feet. Capt. Beelo is a free man!

Kath Bud: Happy 21 just caus' it's your B-day doesn't mean you get out of work. Love Ash.

Steve: Happy 19th Birthday. You look cute in boxers! From a passionate Swede.

Has anyone ever been to Wallace, Idaho and partaken of the delights therein?

Anonymous Grammar Expert:  
We are all occasionally in need of your help. Why don't you collect all of your advice and bring it by once a week? I, for one, would appreciate the constructive criticism who you supply. -Dave

Guyana Sunsets are coming!

### Business Personals

Go see Bogart & Bergman in **CASABLANCA**  
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Own Room: Avail Mar. 1-July 31. SB. 1st, last and dep. \$110/mo. 967-9570. Call 8-9am and 7-8pm only.

F. wanted to share 1 bedroom apt. at Berkshire apts. in I.V. \$120/mo. Call 685-4036.

1 F immediately, I more for Spring to share rm on beautiful beachside apt. DP, smoking, clean, responsible, & fun. \$147.50, util included. 685-2501.

F roommate to share room in nice I.V. apt. \$97.50. Avail. now. Call Jeanne at 968-2487.

Pleasant F. roommate wanted for own sunny upstairs room with mountain view in very large furn. Goleta twnhse condo 5 min from UCSb 3 bdrm 3 bth pool jacuzzi, sauna, large locking garden patios front and back. Beautiful place, Available immediately \$175 1st and last & \$100 dep. Call Naomi 968-1663 eves.

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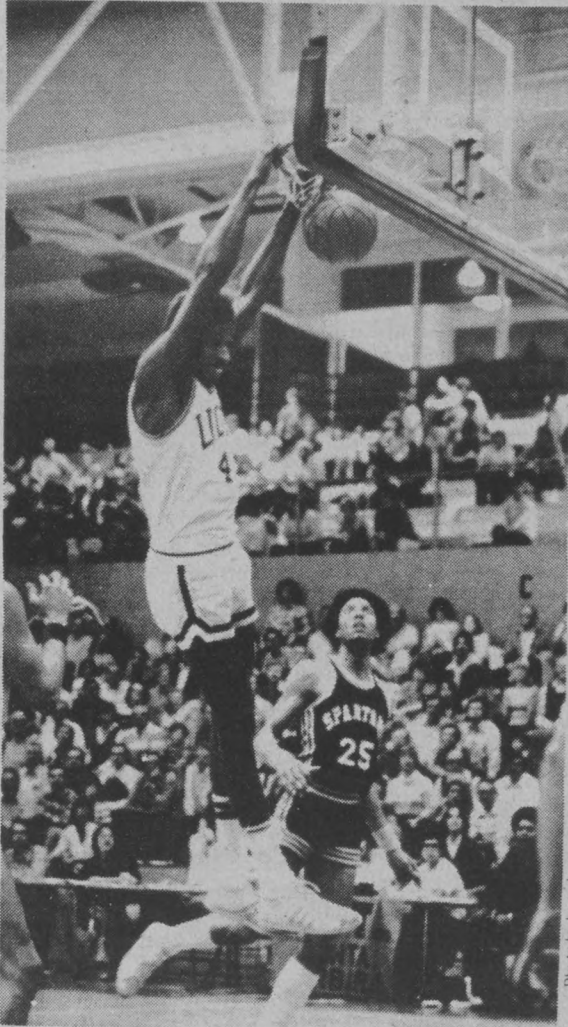
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Robbie Robinson slams one home.

## Robinson Leads Gauchos Surge Leader, Shot Blocker, Rebounder Extraordinaire

By RICHARD BORNSTEIN

Once it was decided that Ed DeLacy would become the new basketball coach at UCSB, the biggest question concerning the program was whether Robbie Robinson would come to school here.

For two years Robinson had lead DeLacy's successful Santa Barbara City College teams to the state playoffs, and after last season's JC tournament, "Robbie" was looked upon by scouts as the second best big man in the California JC ranks.

While his coach was downplaying the probability of the 6-7 forward coming to UCSB, Robinson did not seriously consider attending school anywhere but in Santa Barbara. Soon after basketball recruits began signing "letters of intent" it became official that he was to become a Gaucho.

At City College he was a dominant player. He led his club in rebounding, was its top defensive player, shot blocker and one of the leading scorers. He was UCSB's top recruit and so, most people felt, he would automatically make the transition to major university competition.

The season opened and Robinson was far from dominating games. He was missing open shots, rebounding unspectacularly, and not setting any records for blocked shots. The team was struggling and worse yet, the team's top recruit was struggling. Quietly people were asking if maybe there was too much pressure on him.

"We didn't put any additional pressure on him," DeLacy said. "There may have been some added pressure since he stayed in town. The community people expected a lot from him. Also, he doesn't like to lose and we were losing for awhile."

Said Robinson, "I knew I'd be counted on a lot. I tried to block it out of my mind. They were trying to build a program

gradually. I didn't think people really believed we'd go all the way from the bottom to the top in one season."

In December, the team travelled to Las Vegas to play in UNLV's Rebel Round-up tournament. Robbie played an adequate game against Nebraska in the tourney's opening round and then in the consolation finals against middle Tennessee St. he blocked five shots and grabbed 17 rebounds. His shooting was still off but the rest of his game was coming back.

"I knew I had to get it together some time," Robinson said. "Either I had to start playing better or he (DeLacy) was going to have to play me less or not start me. He stuck with me."

As the season progressed his shooting improved. Although he is only hitting 43 percent from the field for the year, he is at 52 percent in PCAA games. Now that his shots are starting to fall, the other aspects of his game look that much brighter. His coach says he is without a peer in the conference in shot blocking and releasing the outlet pass.

"Besides his ability to block the shot and keep the ball in play, most people overlook the fact that he takes charge better than most people," DeLacy said. "Most shot blockers are interested in the crowd's reaction to a block shot. He's more interested in helping the team."

Several of his teammates talk about getting their shots blocked continuously in practice by the long arms of Robinson. Some have given up penetrating in intra-squad games.

Robinson's intimidation comes after he blocks a shot. He is almost passive at first when an opposing player pulls up for shot or drives to the basket. Many times he just stands there with his hands on his hips and when the ball is released he somehow has his hand on it.

"It's something I've been doing for a long time," he says. "I (Please turn to p.15, col.1)

**LETTERS & SCIENCE STUDENTS:**  
Petition to change grading options for Winter Quarter by this Friday, February 23.

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## Cagers to End Regular Season

Call the next two games the tournament drive or confidence builders. Maybe use that old cliché of gaining some momentum.

All of these things are what the Gaucho basketball team intends to do when they conclude their season against UC Irvine and Cal State Fullerton this weekend. Both are PCAA contests.

Santa Barbara ended its five game losing streak last week when

they defeated San Jose State, 93-86, and Utah State 86-73. But both contests were played in Rob Gym and the upcoming games will be played on the road.

Tonight in Irvine, 5-7 Gauchos take on the 3-9 Anteaters at 7:30. Irvine is only 7-16 overall but they are a team that can create many problems for rival defenses. They use a deliberate offense and when they get a lead they hold the ball.

In the first meeting between the two schools, UCI led for most of the game until Jerry Ocasio took charge down the stretch, giving UCSB a 66-63 win.

The Irvine contest and Saturday evening's game against Fullerton will be broadcast on KIST (1340 AM) and KCSB (91.9 FM).

Matt Maderos is still the Gauchos leading scorer at 15.6 (Please turn to p.15, col.1)

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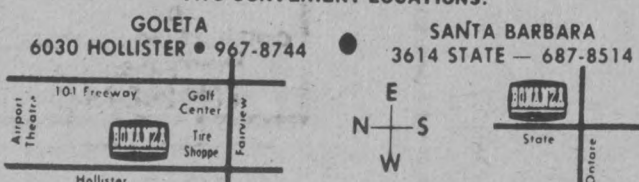
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# Robinson and Gauchos Surge

(Continued from p.14) guess I started in elementary school or in pick up games. It works to my advantage to set people up. Besides blocking shots, a lot of times I'll turn my head like I'm not looking at anybody and then steal the ball. It's my style." Lately the Gauchos have been

playing their best basketball of the season. Despite their 11-13 overall record and 5-7 conference mark, many people feel Santa Barbara has a legitimate chance to win the PCAA tournament which begins next Thursday in Anaheim. One of the keys is Robinson.

and off the court. Only three players are on the current roster who were listed a year ago but Robbie has stepped right in.

His teammates voted him co-captain before the season and many of his teammates look to him as an example. His coach calls him the team's most dynamic leader, one who is self-disciplined and shows a lot of class.

Robinson says, "I'm not a vocal, I'm passive. I try to do things subtly. At times if everyone is down I may talk a little but mostly I try to get my point across by actions."

Regardless of how the team does in its last two regular season games and the subsequent tournament, their record will be far less impressive than the 31-2 mark Robbie's SBCC team had a year ago. Losing, like playing at the major college level, is a big adjustment for players who are not accustomed to it.

"Losing does a lot to you," Robinson said. "When you lose you have to feel that you've got to work harder. That's one of the reasons we kept coming back after those close losses. Everyone on the team is a winner. No one wants to lose. No one gets used to it."

# Cagers to End Season

(Continued from p.14) points per game. He scored 54 points in last weekend's victories. Robbie Robinson leads the club in rebounding with 8.2 per outing. PCAA Standings: Pacific 10-2

Fresno State 9-4  
Utah State 8-5  
Cal State Fullerton 6-6  
UCSB 5-7  
Long Beach State 5-7  
UC Irvine 7-16  
San Jose State 3-9

# Intramural Standings

## OPEN DIVISION "AAA" LEAGUE

1st Place - Downtown - 4-1  
2nd Place - Hill's Ramblers - 4-1  
3rd Place - The Crack Of Dawn - 3-1

## "A" DIVISION "AA" LEAGUE

1st Place - The English Department - 5-0  
2nd Place - Sophisticated Funk - 3-1  
3rd Place - Phi Sig Raiders - 3-2

## "A" DIVISION "AB" LEAGUE

1st Place - The Basketball Team - 6-0  
2nd Place - Dirty Briefs - 4-1  
3rd Place - Bootsy's Rubber Band - 4-2

## "B" DIVISION "BA" LEAGUE

1st Place (Tie) - Peruvian Rocks - 4-0  
1st Place (Tie) - Ballplayers - 4-0  
2nd Place - Staff Infection - 3-1

## "B" DIVISION "BB" LEAGUE

1st Place (Tie) - Wait Until Next Year - 3-0  
1st Place (Tie) - The Fan Club - 3-0  
2nd Place - The Sharp Shooters - 2-1

## "B" DIVISION "BC" LEAGUE

1st Place (Tie) - Kali - 4-0  
1st Place (Tie) - In Yo' Face Disgrace - 4-0  
2nd Place - Grateful Live - 1-1

## "B" DIVISION "BD" LEAGUE

1st Place - Effector Organs - 4-0  
2nd Place - Blue Lips & Rubber Hoses - 2-1  
3rd Place - Nuthin' But Air - 1-1

## "B" DIVISION "BE" LEAGUE

1st Place - Dream Dunk - 5-0  
2nd Place - Return Of The Big Ten Inches - 4-1  
3rd Place - No Commercial Potential - 4-1

## "B" DIVISION "BF" LEAGUE

1st Place - Red Bluf Bombers - 6-0  
2nd Place - Phantom Bleu Firehouse - 5-1  
3rd Place - Flaw Factor - 4-2

## "B" DIVISION "BG" LEAGUE

1st Place - Hot Shots - 4-1  
2nd Place - Puss Snatchers - 4-1  
3rd Place - Warriors - 3-2

## "B" DIVISION "BH" LEAGUE

1st Place - Pass Those Shrooms - 5-0  
2nd Place - Shankers - 4-1  
3rd Place - Shankspears - 3-1

## "B" DIVISION "BI" LEAGUE

1st Place - Apathy Streak - 5-0  
2nd Place (Tie) - Good Chowda - 4-1  
2nd Place (Tie) - Hurry Sundown - 4-1

## "B" DIVISION "BJ" LEAGUE

1st Place (Tie) - "Superego" - 4-1  
1st Place (Tie) - Floorskins - 4-1  
1st Place (Tie) - Outragously Endowed - 4-1

## "B" DIVISION "BK" LEAGUE

1st Place - Crustworthy - 4-1  
2nd Place (Tie) - Ten Bouncing Balls - 3-1  
2nd Place (Tie) - Bohemians - 3-1

## "B" DIVISION "BL" LEAGUE

1st Place - Don's Cousin's - 5-0  
2nd Place - Beavage Cleavage - 4-1  
3rd Place - Maximum Penetration - 3-2

## "B" DIVISION "BM" LEAGUE

1st Place - Slaughterhouse Five - 4-1  
2nd Place - Bogus Bros. Indy "BM" - 4-1  
3rd Place - Bold Bouncers - 3-2

## "B" DIVISION "BN" LEAGUE

1st Place - Rotation - 2-0  
2nd Place - Scumbags - 1-0  
3rd Place - No Shots - 1-1

## "B" DIVISION "BO" LEAGUE

1st Place - Thunder & Lightning - 4-0  
2nd Place - To Bedd Announced - 2-1  
3rd Place - Intercourts - 2-1

## "B" DIVISION "BS" LEAGUE

1st Place - Macadoo's - 5-0  
2nd Place (Tie) - The Trip Alumni - 3-2  
2nd Place (Tie) - Blow It Out Your Ass - 3-2

## "C" DIVISION "CA" LEAGUE

1st place (Tie) - Astro Boys - 5-0  
1st Place (Tie) - Globeploppers - 5-9  
2nd Place - The Last Sunrise - 4-1

## "C" DIVISION "CB" LEAGUE

1st Place (Tie) - The Hoopers - 5-0  
1st Place (Tie) - Jamitall - 5-0  
2nd Place - Looney Tunes - 4-1

## "C" DIVISION "CC" LEAGUE

1st Place (Tie) - Spliffers - 5-0  
1st Place (Tie) - Pito Players - 5-0  
2nd Place - Bouncers - 4-1

## WOMEN'S DIVISION "WA" LEAGUE

1st Place - You Clowns - 3-0  
2nd Place - D.G. Strings - 2-1  
3rd Place - The Hooping Cranes Of The RRR - 2-1

## WOMEN'S DIVISION "WB" LEAGUE

1st Place - Indy "WB" - 4-0  
2nd Place - The Last Shot - 3-0  
3rd Place - Short Stuffs - 2-3

# John Lyle: Swimmer to End Career Without Much Fanfare

By ERIC BIDNA

If Socrates were still alive today, he would have tried to recruit John Lyle for his All-Athens swim team.

Lyle is an anomaly. He is a senior who will be competing for the last time at Santa Barbara Friday against the Los Altos Swim Club, but he talks like he's an enthusiastic freshman. He will not be competing in the PCAA Finals.

"The team's pretty tight knit," Lyle said. "It'll be a total team effort at the PCAA (championship meet). This will be the big swim for the team, and we've been gearing up all season for this."

"I think Gregg (Wilson) is the most dedicated coach. He's got fire burning in him, and he wants that title bad. Just look at his record. The next place team won't be within 200 points of us. He's also done a great job recruiting. He's also really enthusiastic to learn techniques from other coaches."

Lyle continued looking into his crystal ball. "Brentz, Krantz and Dave Henderickson have excellent chances to score in the NCAA for us (scoring means placing in the top 12). Krantz equaled his best shaved time, while unshaved. Usually shaved times are faster. Bruce (Stahl) also has a good chance. We have a lot of good swimmers. It all depends on a swimmer believing in himself."

Lyle started swimming when he was a sophomore in high school. He moved back to New Jersey for his senior year, but came back to Saratoga, California, attended De Anza junior college, then came to UCSB. He sprints.

His major is Geology, but don't let that fool you. He majors in swimming, and the history of swimming.

"If you compare Johnny Weissmuller with today's swimmers, he wouldn't even qualify for CIF. But when he was swimming, he was dominant. When he was racing, he was more into winning. He could win without really training, so why train?" Lyle said.

"In 1972 Spitz's times held for pretty long, but now they're all gone," Lyle said. "Just trying to qualify for the 1976 finals of the 200 meter freestyle at the Olympic trials would have won the Olympics in 1972. So much of the race is mental."

"It's like baking a cake," he continued. "The recipe has to be just right. The psychological parts are real important, and you have to have the right mix - physically you have to be ready, and mentally you must be ready. If you put it all together, you know it'll turn out right."

But swimming, according to Lyle, can be taught to anyone. "You can take anyone off the street and teach them how to swim and work out, and they'll improve. It's one of the few sports where yardage helps. In track, there are just some people born to be sprinters. Swimming isn't natural. But if you do have to have some talent, there is a good chance that with conditioning, you'll go to the Olympics."

Lyle concluded, "I don't think I'll leave swimming. There are a lot of programs you can still get involved in. You've got obligations you can't forget in swimming."

There are a limited number of individual game tickets available for the PCAA Tournament in Anaheim that begins March 1.

Tickets will go on sale today through February 28 at the Athletic Ticket Office near Rob Gym. For further information call 961-3292.

# Racquetball Deadline

Sign-ups are due today at noon for the Intramural racquetball tournament scheduled for this weekend.


All applications must be turned into the IM Trailer near Rob Gym. For information call 961-3253.

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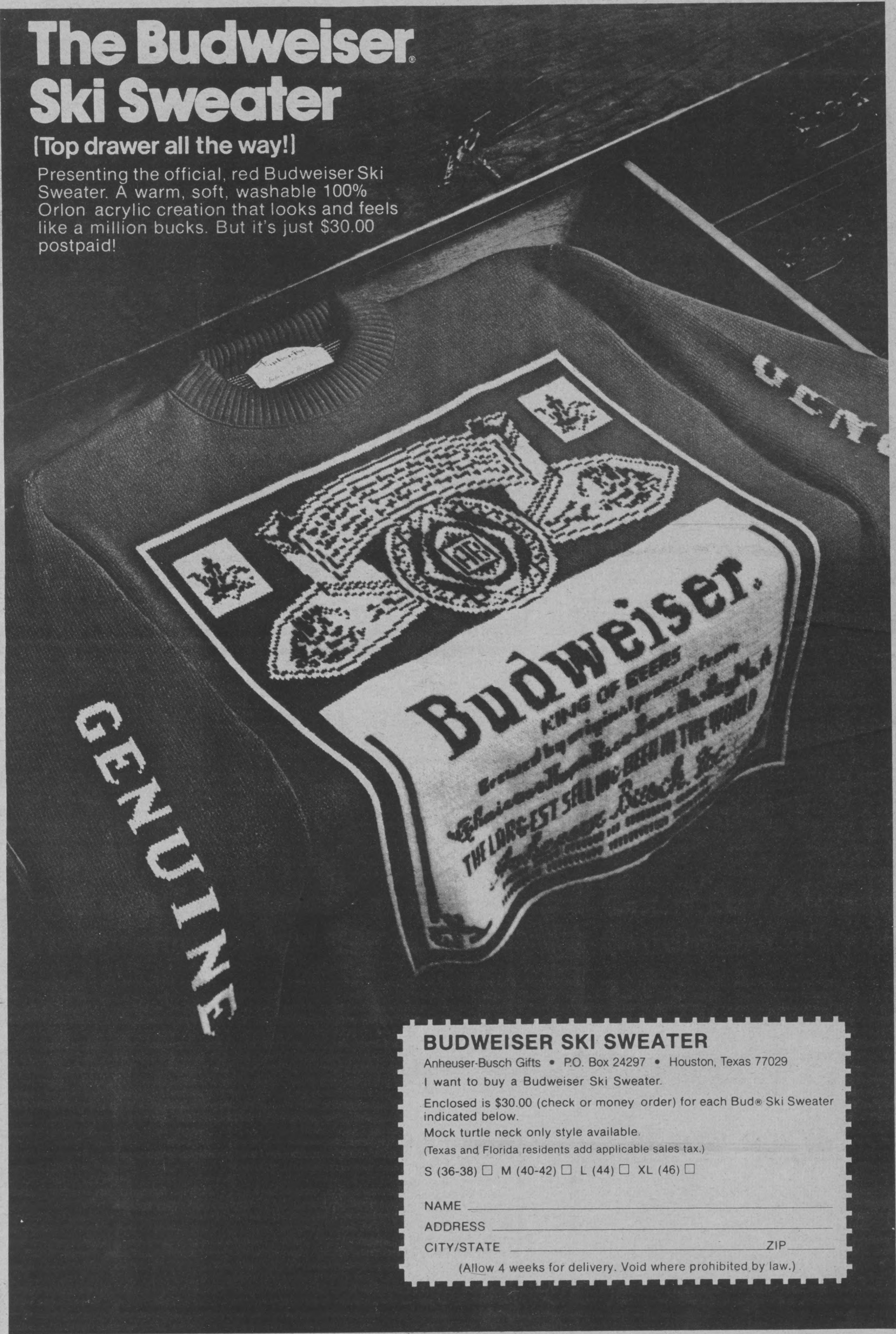
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ATHLETE OF THE WEEK  
**MATT MADEROS**  
Senior, 6' 5", 185 lbs., Guard  
Business Economics major  
- Scored 54 points to lead UCSB to victories last week over San Jose State & Utah State.  
- His 29 points against San Jose State was a season high.  
- Matt hit 22-of-32 (.687) shots from the floor and 10-of-12 from the free throw line.  
- His outstanding play earned him "PCAA Player of the Week" honors.  


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