

Berkeley Students Demand Resignation of Editor

By DREW ROBBINS

Two hundred Berkeley students marched to the offices of the Daily Californian in response to the campus newspaper's editorial in favor of Allan Bakke.

The group demanded a retraction of the controversial editorial while calling for the resignation of the editor.

Cal Editor Jim Kelly, at a press conference, said, "We will not retract our statement." Kelly stood on the First Amendment to justify his paper's stand.

The marchers started at Sproul Plaza, where 1,000 people gathered for a rally sponsored by the Revolutionary Students Brigade. The group of 200 peacefully marched the three blocks to the Cal offices.

Marchers carried signs calling the paper a "racist rage," did not enter the

Ralliers Burn Newspapers In Protest Over Editorial

third floor offices of the Cal. The protestors burned copies of the Daily Californian amid chants of racism.

In the Editorial, the Cal supported the California Supreme Court's decision that Allan Bakke was the victim of discrimination when he was refused admission to the UC Davis Medical School. While supporting Bakke, the paper also urged the continuance of Affirmative Action, using criteria other than race.

The Cal was not alone in its stand. Davis, Irvine, Los Angeles, Riverside, and the Nexus all came out with basically the

same position; that affirmative action must continue, but using programs with criteria other than race. City on a Hill, Santa Cruz's paper held the only dissenting opinion.

Economic, cultural, and educational deprivation were popular alternatives to race. Rob Pattison, Editor of the Davis Cal Aggie, said that using these criterion over race would "still supply a sufficient amount of minority students."

At Santa Cruz, Editor Dan Golden explained why his was the only UC undergraduate paper to not support

Bakke. "We felt that any stand for Bakke will question Affirmative Action programs; programs essential to the University system."

Golden went on to say that Affirmative Action programs are a result of student efforts in the 60's, and he termed support for Bakke a "break of faith."

Aggie Editor Pattison said in a telephone interview that he was surprised the Davis campus was so calm the day the case went to the High Court. "It's very, very quiet here," he said. "Since this is the campus where it all started I expected that there would be some activity, like (the Daily Californian) had."

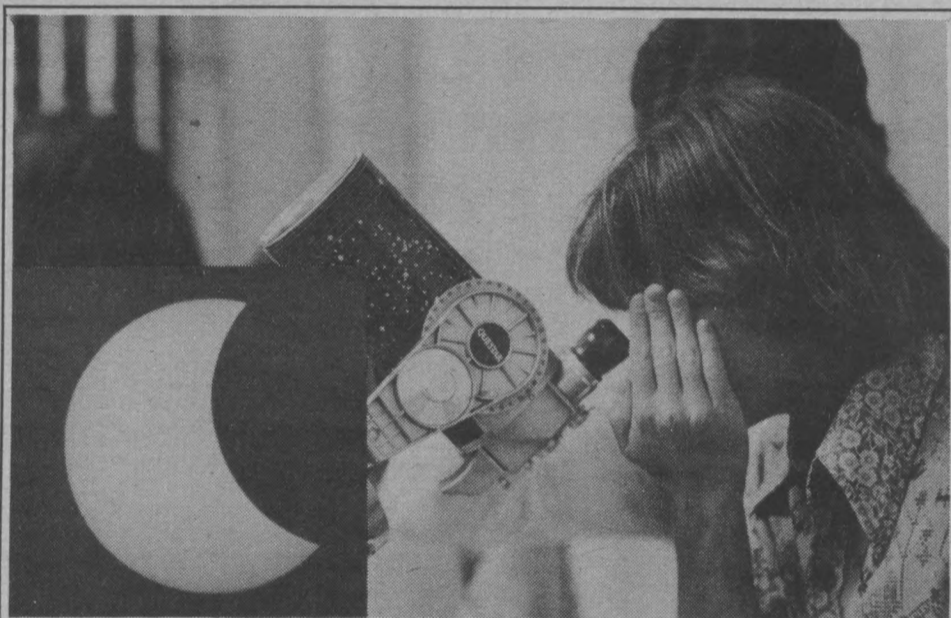
The San Diego paper, Trident Times, is the only UC student paper that has not yet taken a stand. Their Editorial Board is scheduled to meet Friday.

DAILY NEXUS

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Thursday, October 13, 1977



A PARTIAL ECLIPSE of the sun occurred yesterday, giving cautious observers a chance to view a rare natural phenomenon. (Photos by Eric Woodbury)

'Like A Prairie Fire'

Rally Against Bakke Draws Vocal Crowd

By JOHN BAUR

A small but vocal group of students marked the Supreme Court's opening of oral arguments in the Allan Bakke "reverse discrimination" cases by staging a rally and march yesterday at noon.

The rally, staged by the Third World and Progressive Peoples Coalition, began with solidarity at the speaker's platform on the Ucen lawn.

Representing the Black Students Union, Debbie Dent told the audience not to be discouraged by the small number of people in attendance. "It's like a prairie fire," she told the thirty assembled watchers, "It starts little but it gets bigger."

Claiming that there is "no such thing as reverse discrimination," Dent placed the need for Affirmative Action on the low number of enrollment openings at the graduate level. "The way the system's set up, they don't allow everybody to go to school that wants to," she explained, "The fact that people want to go to school, want to get an education, that's a reality."

Joel Heinrichs of the Alternative told the crowd that "discrimination has existed in this country since day one." He suggested that the problem was endemic to American society and urged to the audience to "fight reactionary forces in this country."

Black Panther Bob Duren, the key speaker at the rally, commented, "I know that a lot of people here would disagree... but in many respects the Bakke decision was a good thing. It gives us the opportunity to do things we should have done a long time ago, primarily continue the movement of the 60's."

Pointing out that Bakke was neither a member of a minority or disadvantaged group, Duren called for the students to "carry on the struggle." "For a long time there's been an inability of students, black, brown, white and others, to come together. Now is the time to point out

(Please turn to p.13, col.1)

Two Santa Cruz Dorm Residents Arrested For Narcotics Violations

By KIM KAVANAGH

Two Santa Cruz Dorm residents were arrested last weekend on charges of possession and sales of narcotics.

Marc Simay, 18, and Harold Gallison, 19, were arrested last Friday night at 11:15 p.m. and charged with sales of marijuana and hashish, possession of cocaine and maintenance of a place of sales.

Simay and Gallison indicated that they will plead "not guilty" to the charges when

they are arraigned October 25.

Disciplinary action by the University has not yet been taken against the pair. Bob Evans, director of the office of student services, commented that he "hadn't even got a hold of the students yet."

Jack Tyler, assistant dean of student residents, said "They haven't been kicked out (of the dorms). It's still up in the air. Whatever we do in a hearing sense hasn't been decided yet."

Tyler added that it would be premature to take any action against the students now because they have not yet been found guilty. "What if they were found innocent two months down the road?" asked Tyler.

UCSB regulations of student conduct and discipline concerning sales and possession reads: "Most cases of misconduct, for which students are subject to discipline for which admission or readmission may be denied for... manufacture or attempted manufacture of or use, possession, or distribution of narcotic or dangerous drugs, including, but not limited to marijuana and lysergic diethylamide (LSD), except as expressly permitted by law."

Sanctions that could be taken against the violators of the above include warnings, censure, probation, suspension, dismissal, or expulsion.

UCSB Chief of Police Derry Bowles had "no comment" to a rumor that the pair was warned earlier when they sold marijuana to an undercover officer. Gallison reported that the rumor was false. But he added that the police implied that they, the students, knew what was going to happen. "It was a complete surprise to us," Gallison said.

Last Friday, the pair allegedly sold drugs to a female undercover officer and were arrested when a University Officer later returned with search and arrest warrants.

(Please turn to p.13, col.4)

Activist Hayden Speaks Against Business Elites

By WILLIAM KREBS

Tom Hayden, chairman of the California Campaign for Economic Democracy, denounced the present organization of giant corporations in a hearing before the Securities and Exchange Commission. Tuesday's hearing was called to discuss ways of insuring corporate accountability to stockholders.

"A self-perpetuating managerial elite now exists in most corporations," declared Hayden. "Able to maintain itself through control of the corporate proxy machinery which is scarcely available to the ordinary shareholders."

Hayden referred to what he called a "corporate crime wave." SEC figures show that more than 350 corporations have admitted bribes, kickbacks or other

questionable practices within the last two years. He also stated that over half of American businessmen saw nothing wrong with payoffs to foreign officials.

To correct these problems, the SEC has proposed changes that include relaxing the rules on the kinds of communications sent between stockholders, giving space in corporate proxy materials to dissenting opinions, requiring managements to disclose the qualifications of the directors that it nominates, and establishing federal standards for corporate behavior.

Hayden endorsed the commission's proposals, but complained that they were inadequate. In addition to SEC reforms, Hayden called for new legislation to control multi-national corporations.

Supreme Court Opens Bakke Deliberations

(AP) — The Supreme Court heard arguments today in the "reverse discrimination" case of Allan Bakke. The case could produce the High Court's most significant statement on race relations since it outlawed segregation 23 years ago.

Former Watergate prosecutor Archibald Cox, representing the University of California, argued that a special admissions program is needed to help minorities because "the other alternatives suggested simply will not work."

Pressed by Justice Potter Stewart, Cox said that unlike quotas against Jews and Blacks used in the past, the special admissions program did not stigmatize

(Please turn to p.13, col.1)

HEADLINERS

SOVIET CITIZENS get a chance to sound off by writing to a newspaper column called "If I Were the Director." Government agencies have followed some of the suggestions, to the extent of opening a shop to repair children's toys.

NATO'S NUCLEAR PLANNING GROUP passed up a recommendation by U.S. Defense Secretary Harold Brown and adjourned without making any decision on deployment of the neutron bomb, claiming that political objections to the bomb are too important to make a quick decision.

CARTER ADMINISTRATION OFFICIALS said a new arms treaty with Russia would reduce nuclear weapons stockpiles and slow the arms race. They also said that while negotiations in Geneva are far from over, the developing agreement means major achievements toward arms reduction.

THE SENATE FINANCE COMMITTEE met in an attempt to pick up the pieces of President Carter's energy-tax legislation. Panel members hope to find tax incentives to encourage both conservation and production rather than force conservation with tax penalties.

WELFARE, CHEAPER FOODS AND THE SALVATION ARMY are three alternatives being given to Labor Department employees in the event Congress fails to vote money in time for next week's paychecks. A Congressional dispute has both the Labor and Health, Education and Welfare Departments facing a stoppage of operating funds.

THE CALIFORNIA ENERGY COMMISSION'S invitation for energy-saving suggestions from the public has drawn one urging the publication of the names of energy gluttons in an attempt to shame them into mending their energy-wasting ways.

— John Schentrup

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Aid to Foreign Students

International Understanding, Communication Aim of IRO

By CHERYL SULLIVAN
"International Relations Organization (IRO) was originally created for new foreign students who might otherwise be isolated — just beating the same trail from classes to the library and back to the apartment. But student life has a lot more to it than that," remarked IRO Vice President Ross Hicks at a meeting on Tuesday afternoon.

According to its constitution, the organization, to which any student may belong, foreign or American, strives to further understanding and communication among all nationalities and provide academic and social activities in which students can interact in an informal manner.

Each Spring quarter the IRO hosts International Week, which features a daily guest speaker from a different continent lecturing on a current, controversial issue. Although still in the formative stages, lecture possibilities for this year include the South African situation or the Panama Canal treaty.

Hicks mentioned that last year IRO's political committee sponsored films even some underground movies from Chile

and South Africa and a weekly speaker's forum on issues of "interest to foreign and American students." Past topics have included problems of world hunger, the Middle East, Ireland and the Iranian Gulf. "These activities provide something that may not be offered by the University otherwise," said Hicks.

Social activities have included an international cultural show with performers and an international dinner with cuisine from all over the world. This year the club has already held a "highly successful" Sangria party.

"The primary goal of fall quarter is to help integrate foreign students with Americans. From there, we go to campus awareness," commented Hicks.

President Gasim Badri added that although the American population of the club is only about 20 percent, "American

students that come in will be here to meet with and really get to know the foreign students."

Facing dwindling membership, Badri mentioned that due to active participation in separate ethnic groups, (such as Arab, Chicano or Chinese organizations), many students don't have the time to devote to IRO. He stressed, however, the different functions of each.

"Instead of emphasizing the specific problems or culture of a specific group, we try to include them all in our activities. The emphasis is different." One member suggested that representatives of different ethnic organizations could come to IRO for input if they would like their group represented in the activities.

IRO operates on a \$1,000 lecture allocation plus a social budget from A.S.

DAILY NEXUS

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Teeter-Totter Marathon Gets Funds For Heart Association

By LESLIE BREGMAN

Furthering the fight against heart disease, the Alpha Phi Sorority is sponsoring a 72 hour teeter-totter marathon in Storke Plaza. Benefits from this philanthropic project will go to National Heart Association.

Each member of the house, 84 in all, has obtained at least seven

or eight sponsors for the marathon, donating anywhere from 1 cent to 25 cents an hour. Every girl will take her turn on the teeter-totter, changing shifts every hour. The marathon, which started at noon, Tuesday, will run continuously until noon, Friday, October 14.

Alpha Phi sponsors a benefit

project once a year. Past efforts include a swim-a-thon, lollipop sale, and a bike ride for diabetes.

According to sorority member Dee Coyle, "This is the first time we have tried anything like this. It's fun though, you get to meet a lot of interesting people. Also, it is really neat that people who do not know much about sororities will come and talk to us."

Cindy Groussman, who was on the teeter-totter while being interviewed, felt that any discomfort was worth the end result. "It's for a good cause, it does not make any difference how it feels, although you might check with me after the first day," Groussman said.

Alpha Phi member Stephanie Korngiebel, "Hopefully we will at least make that much here at UCSB, if enough people are willing and able."

"This project has it's ups and downs, but I think it will be the most successful of all our projects," Coyle added. The teeter-totter was built especially for the marathon by one of the sorority's big brothers.

There is a possibility that this event will be covered by ABC National News. "The station has been contacted about the marathon and has shown a definite interest," Korngiebel said.

Anyone wishing to give additional help to the marathon can leave donations in a can by the teeter-totter.

Mortar Board Plans Regional Gathering

By RACHEL WEINTRAUB

The Mortar Board, a senior honorary society on campus, will be holding a regional convention for chapters from California and Hawaii this weekend. This annual conference for all Mortar Boards is expected to bring about fifty-five participants to UCSB.

This is the Board's second year as a coed organization. Member Sharon Blevins claims that "the Board is composed of lots of different people from diverse areas of the campus. There's a variety of students who all have different interests."

The thirty members of UCSB's organization were appointed at the end of the 1976-1977 academic year on the basis of both their academic ability and their extracurricular activities during their college years. Every junior who holds at least a 3.0 grade point average at the end of his or her junior year is eligible to apply, and may subsequently be selected.

This weekend's assemblage will present leadership conferences and a lecture by Vice Chancellor Ed Birch, along with a discussion about methods to publicize the Mortar Board throughout campus.

The conference will take place Saturday, October 15 at the UCen in room 2284 from 9:00 a.m. - 5:00 p.m. with a dinner at 6:30 p.m. Sunday's meeting will be in the Women's Center from 9:00 a.m. to noon.

Members who did not attend the last meeting are requested to call Sharon Blevins at 968-0939 before the convention.

The Mortar Board has not done much this year, but according to Blevins, "The convention will hopefully kick us off!"

The board, which is supervised by three faculty advisors, acts as a faculty-student liaison. It will soon provide academic counseling, and it plans to work closely with the administration on many academically-related issues.

UCSB's Mortar Board Administrative Liason Barbara Deutson commented on the convention, "The Mortar Board is composed of a unique group of people who are leaders and high-achievers. Thrown together for only a year, this group is very beneficial for the members, who are all really interesting doers. I'm really excited about the convention. It'll be an opportunity to get the Mortar Board known around campus."



friday

RAPIDOGRAPH
WORKSHOP

KIOSK

TODAY

ASSOCIATED STUDENTS: Legislative Council meeting today at 6 p.m. in UCen 2284.

STATE DEPARTMENT OF HEALTH: A public hearing — community meeting on alternatives in maternity care. Consumers, doctors and lawmakers come together for a panel discussion and audience participation on needs and hopes regarding local birth practices. Hosted by the Advocates for Alternative Childbirth. Tonight from 7 to 10 p.m. in the Santa Barbara High School Auditorium.

FRENCH CLUB: Meeting today at 7:30 p.m. in the Cafe Interim. CHRISTIAN SCIENCE ORGANIZATION: Weekly testimony meeting this evening at 7 p.m. at 777 Camino Pescadero.

I.V. WOMEN'S CENTER: The I.V. women's center needs new energy! Come help us organize women's events. We're open to any and all suggestions. Our open meetings are Wednesdays at 4 p.m. Drop by and share your ideas. 6503 Pardall.

COUNSELING CENTER: Career Hour — A chance to discuss where you are in your career planning process. Today at 4 p.m. in Bldg 478.

UCSB WOMEN CENTER: Fireplace Room Program. Survival Skills for Parents: New and Old. Panel discussion. Jane Honikman, co-chair, Postpartum Education for Parents; Jackie Lunianski, R.N., M.A., Child Development, childbirth education. Child care provided, please call 24 hours ahead. Today from 12 to 1 p.m. in the Women's Center, Bldg 513.

KCSB: "Isla Vista Affairs" (KCSB 91.5 FM) Host David Hoskinson interviews new Isla Vista Recreation and Park District General Manager Jim Nickel. This afternoon at 3:30.

COUNSELING CENTER: Psychology — Senior Major Meeting — Planning a Future today at 3:30.

DEPARTMENT OF HOUSING AND RESIDENTIAL SERVICES: "California Drought and its Effect on UCSB" by Al Wyner, UCSB Political Science professor and Vice President, Board of Directors, Goleta Water District. Tonight from 7 to 9 p.m. in the Santa Cruz Formal Lounge.

DEPARTMENT OF HOUSING AND RESIDENTIAL SERVICES: "Economics of Energy Policy" by Walter Mead, UCSB Economics Professor specializing in economics of natural resources. This evening at 7 p.m. in the Santa Rosa Formal Lounge.

ALPHA PHI SORORITY: The Teeter Totter for Heart is still going out there in Storke Plaza. Don't miss it! Proceeds will benefit the American Heart Association. We need your support.

COUNSELING CENTER: Geography — Senior Major Meeting — Planning A Future. 4:30 today in Phelps Hall 1444.

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Pedestrians Live In Constant Fear

It is deplorable that pedestrians at UCSB must live in a constant state of fear of collision with bicyclists.

A recent letter from Derry Bowles, chief of the UCSB police, appeared on these pages Monday, imploring pedestrians to use the walkways. "Any pedestrian on the bikepath will be cited," he advised.

It should be obvious to both cyclists and pedestrians that separating their respective traffic can reduce the number of bicycle related accidents. However, we wonder why pedestrians are being singled out with the threat of citation. In many areas on this campus 'YIELD' is prominently painted on the blue bikeways, but it seems as though most cyclists are functionally blind when it comes to obeying this sign.

It should be equally clear that one reason many pedestrians choose the bikepath is the belief that oncoming traffic will see ahead, hopefully avoiding the lone pedestrian. This is much like the common, illegal practice of riding one's bicycle against the traffic of on coming cars. It is unequivocally stated in the handbook for motorists that riding against the traffic is illegal. The handbook further informs cyclists that they must respect and obey all traffic signals-red lights, stop signs, left-turn arrows — and yield signs.

Why bicyclists choose to disobey this simple request is totally unclear. And as we have all witnessed collisions at one time or another. Most accidents involving bicycles occur not on the bike path itself, but at intersections where yield signs are displayed and more frequently where paths turn into bike racks near Phelps, South Hall, and in front of the UCen. It is preferable to forget the treacherous Arbor area.

Perhaps the reason the police are threatening to cite pedestrians is because those on two legs can't get away as fast. This brings us to the discussion of bicycle speed. Are cyclists avid amphetamine users, or are they always on the verge of being late for class? What is the rush?

There is absolutely no rationalization for the bikeriding habits of our contemporaries. Whether a yield sign is present or not, there is a moral obligation to slow down or walk your bike on pedestrian walkways. A mild "excuse me" might help avoid scraping the heels of pedestrians with your front tires. Why can't we pretend that a yield sign on the bike path has the same connotations as one on any freeway entrance?

Pedestrians should stay on the walkways, if only for their own safety, and let suicidal bicyclists stay on their own turf. And please, pedestrians, now that increased enforcement of bike policy is promised, let the police concentrate on the bicyclists.

HERMAN



"You may as well know they made me 'Assistant Floor Manager' today."

DOONESBURY



by Garry Trudeau

DAILY NEXUS

Opinion

THURSDAY, OCTOBER 13, 1977

PAGE 4

letters

Bakke: Filling Racial Quotas

Editor, Daily Nexus:

A lot of shit has been flying about the Bakke case, mostly bullshit. At the anti-Bakke rally it was said that Bakke had no legal case. Bakke has such a good case that the NAACP asked UC not to appeal because they would lose. It was also said that an injustice was done because "By 1980, 25 percent of the U.S. will be Chicano. That means 1 out of 4 faces will be Brown." Yet only 3 percent of UC enrollment is Chicano. Figures for the U.S. in 1980 are irrelevant for a California school now. The absurdity of the second statement needs no reply. The 24 percent figure is dubious, considering Mexico is only about 1/4 the size of the U.S. (Also many Chicanos are in the U.S. illegally and cannot register). It has even been suggested that the 14th Amendment only applies to minorities. I suppose that the Bill of Rights, which guarantees equal protection only applies to minorities also.

A Mr. Oaten, throwing in his share, wrote to the Nexus last Monday that minorities suffered from worse schools. Having gone to an integrated school this is hard for me to swallow. It is

indisputable, however, that poor people have fewer opportunities; perhaps we should discriminate in favor of the poor instead of in favor of minorities. Then the issue of racism could not be raised.

Mr. Oaten suggests that Blacks do poorly on achievement tests, because they cannot understand WASP English. From my own experience this seems as absurd as his mention of "diseases of the rich and white." Although the tests are flawed, there is some correlation with grades, and if there is a bias on the exams it is certainly cultural or economic,

not racial.

Mr. Oaten also suggests that reparations be paid for crimes committed by people now dead, against people now dead, neither group necessarily related to those now living. The past cannot be changed, we can only try to equalize opportunity for ourselves.

In the end quotas will hurt minorities; they reinforce our consciousness of race and make racism, and racial discrimination acceptable. Employers will be reluctant to hire minorities who might have gotten a degree of a quota.

Dan Specht

Oil-Rigs Are Beautiful

Editor, Daily Nexus:

This letter is in response to the October 6th article, "GOO Launches Assault on Channel Permits."

Why can't we go positive on this matter and suggest that permits have a rider, a rider requiring that when a platform becomes permanent that it also becomes a part of the environment, with the following stipulations:

(a) That it be an object of natural beauty, that it be

structurally akin to the nearby shore appendages, for example, palm trees in the Santa Barbara area. There is no earthly reason why an off-shore pumping site can't have a palm tree setting combined with commercial operations.

(b) That the site, when completed in accordance with the foregoing, also have privileges for off-shore public fishing rights, even if it involves a small fee for that privilege.

(c) That the State Tourist Industry include these sightseeing platforms in the interest of bettering relations between the traveling and tax-paying public. Why not add environmental beauty to the industrial complex whenever it is economically possible. In this case, I think it is.

Robert F. Sjodin

Nicks Lover Confesses

Editor, Daily Nexus:

Re: "Nicks Lover Nixed," in Tuesday's Nexus, I must say I appreciate your taking out time to comment on my letter appearing in the Monday Nexus in which I defended "Stevie" against Scott Keister's harsh and unjust criticisms of her performance. One thing is for certain, I really feel Nixed now. You really smashed the nail on the head when you replied, "Your blind admiration for Stevie Nicks is showing. Stevie Nicks did not give 'an incredibly powerful performance,' but rather, she flopped for precisely the reasons cited by Keister in his review. I'm sorry it happened, but it did."

Yes! Yes! I freely confess the truth: I am "blindly," madly, helplessly, and devotedly an admirer of Stevie Nicks. I admit that it is possible that I was disproportionately overpowered in relation to Nicks' actual power, however, to my mind it is beyond the realm of possibility that Stevie could ever "flop." We must remember, it is only our perceptions of her that may become blurred and therefore imperfect. I implore you to never again print an unkind word about Ms. Nicks, as it would be too painful for my heart to bear. I'm sure you understand. I was feverishly close to challenging both you and Scott to a duel out by the lagoon towards the break of dawn (or whenever it is that duels are held,) to defend the honor of Ms. Nicks. I've decided to let it just pass for now, though.

P.S. I think the way that Stevie holds her microphone is very nice.

Jeffrey Hayes

Write A Letter

The Nexus welcomes letters from its readers. If you wish to comment on any matter of interest, write a letter-to-the-editor and bring it to the editorial offices of the Nexus beneath Storke Tower. Please type your letters using a 55-character line, triple spaced on non-erasable paper. All letters subject to condensation, and must be signed with at least one individual's full name.

Theater

Oxford/Cambridge's 'Dream':
New Ideas — Same Great Play

By SEAN TAYLOR

"A Midsummer Night's Dream," enacted by the Oxford and Cambridge Shakespeare Company, appeared Monday and Wednesday nights this week at good old Campbell Hall, home of the worst acoustics for drama this side of Carlsbad Caverns. The few moments that the music had trouble in adapting to this notwithstanding, I would call it an outstanding production.

In the play, originally written as part of a wedding celebration and appropriately flowery, Shakespeare plays with the Renaissance Platonist theme of dreams as windows into a supernatural, and at times an infernal, world. Thankfully, while concentrating on slapstick only seldom, the production avoided the sort of Walt Disney flitting fairies and grinning tree trunks action with which the play itself has been tainted since the editions of "Shakespeare Improved" in the eighteenth century, and emphasized a much more sophisticated, much more Satanic picture of Oberon and his fairie world.

The theme of the court of Oberon and Titania as a sort of anti-world mirroring the real one through a smoky glass is brought out even further in this production by playing

the court parts in the fairie world with the same actors as the "real" court. Duke Theseus plays Oberon, Hippolyta plays Titania, and Philostrate, the walk-on who is sent off stage in the first scene by Duke Theseus to stir up some contentment in the kingdom is none other than Puck, who is sent in Act II by Oberon to do, in effect, the same thing in his own Kingdom. All the action between the scene at Theseus' court in the first act and the court scene at the end, taking place in the forest at night, is meant to represent the fantasy world that only the eyes of sleep and dreaming can see.

In keeping with the fantastical mode, the portrayals of the characters are highly unorthodox. Gordon Hammersley, playing Oberon (and Theseus, of course) displays a striking resemblance to David Bowie, and in the role of king of the fairies is clad in maroon leather and knee-high boots. The guildsmen, who put on the Pyramus and Thisbe play for Theseus, are dressed as modern day workers, and Puck, played by Bob Dickie, displays a more devilish mischievousness than is usually handled in the role, strengthened by an outrageous (and doubtlessly natural) Welsh accent. Whenever there is

more than one fairie on stage, even if it's only Oberon and Puck, they are invariably involved in very suggestive mock-copulation attitudes together, no matter what the dialogue. The fairie world in this production is a mass of complicated magical power struggles and demonic magic tricks.

The stage was a surprisingly simple eight-sided plane, inclined to almost forty degrees, which was quite effective, especially for the complex movement employed mostly by Puck. The four ensemble players who serve as extras of the fairie persuasion were also musicians for the production, and sat below the inclined stage in view of the audience as they played music quite appropriate to the mood of the play, including electric piano and musical saw (played, I assume, with a violin bow). The arrangements for the songs that Shakespeare wrote into the play were truly inspired, and quite contemporary. This, combined with the highly imaginative lighting provided by our very own Learning Resources personnel, created a very effective mood of fantasy.

There were some drawbacks to the production, of course. Demetrius and Lysander were both a little limp, and at times the highly sexual choreography became a bit obtuse, but what of that? The company is made up of graduate students from Cambridge and Oxford, and the entire audience expected an immortal production because the actors were English. But all in all, a damn fine performance and a conceptualization good enough to hit you as you walk out of the place, see that it's almost midnight, and say "Nice night for something."

Music

McCoy Comes Out Strong
In Jazz Highlight of '77

By MIKE PULLEN

McCoy Tyner brings life to inanimate objects, has hands quicker than the eye can follow and never performs the same trick twice. But he's not a magician. What Tyner is is the foremost jazz pianist of our time. In concert at the Lobero last Friday he reeled off a set that will stand as a yardstick to which this year's other jazz shows will be measured.

The show was a makeup for an April Campbell Hall concert that Tyner missed when he was given wrong road directions. Judging from Friday's near capacity house, not many people held a grudge. After beginning with a solo set so quiet his tapping foot echoed like a hammer, McCoy brought out his rhythm section of bassist Charles Fambrough and drummer Eric Gravatt for a spirited jam. Although it was strange to see such intimate jazz played on a concert stage, the Lobero does offer good clear views and acoustics.

Tyner's solo set combined awe-inspiring technique with a sense of taste that only comes with twenty years of dedicated playing. When describing what his hands do one inevitably ends up using nature terms: avalanching, thunderous, storming, etc. Tyner's playing transcends both written music and words. It isn't just his speed but the way he uses every key on the board, tempering high with low in the most stunning combinations. The effect is jolting, even confusing if you're not used to it. But within the melee every piece had a direction.

The solo pieces were marked by their freedom of movement and freshness. The end of a song rarely bore any resemblance to its beginning as McCoy advanced through a catacomb of ideas, picking his openings with the steady aplomb of an NFL halfback. Thelonius Monk's "I Mean You" included a completely different middle section than on Tyner's last album. When McCoy slowed it to a close softly as a landing feather and mopped the sweat off his face no

one could accuse him of holding back.

The switch to trio challenged McCoy's ability to harness his improvising to the playing of others. The communication on stage that resulted was a thrill to see, as Gravatt watched McCoy for nods that signalled accents in the beat. Gravatt and Fambrough may not have Tyner's creative genius but they did help to support and convey his ideas.

There are few things in jazz as structurally perfect as a piano trio. Everyone can be heard since there aren't any extra adornments. It can be a great combination when everyone carries their share of the weight. In this respect, Gravatt and Fambrough provided a seasoned continuity to the action. Though my tastes may have changed with time, this group seemed more accessible than the eight piece band I saw Tyner with two years ago.

Fambrough had a nice way of transferring McCoy's melodies into bass solos. His solos took on two forms; rich, continuous lines, and a call and response type using silence to good effect. His group playing, which he spent following Tyner's changes, contained few surprises.

Gravatt is a drummer who thinks in terms of single strokes (in the Elvin Jones style) rather than elaborate fills. This takes less dexterity but a greater ear for accent. His placement of tom-tom and crash cymbal hits had the punch of a ton of bricks. Even his brush work had wallop.

McCoy made the change to trio with ease. The tangents he took off on were in time with the rhythm section. Coltrane's "Moment's Notice" and Tyner's "Focal Point" provided malleable melodies for Tyner to play around with.

Perhaps the music's best quality was the way it loosened up as the show progressed. Since they're used to playing late sets in clubs it took the trio a while to warm up. Midway into the set though, the rhythm section especially was flying with the wind.



Jazz pianist McCoy Tyner opened his Lobero Theatre concert with a stunning set of solo magic. He was later joined by a rhythm section for an eventful trio jam. (Photo by Karl Mondon)

Blues' Last Stand At the Bluebird

By MIKE PULLEN

The Bluebird Cafe is an inconspicuous looking establishment. Except for a small white sign in the display window that read "Blues Tonite" it could have been a defunct Earth Shoe franchise, or the local vegetarian hangout. If it weren't for the saxophone wailing out the open front door you might never know that an old and uniquely American musical tradition was being rejuvenated inside.

The Bluebird, long bowling alley-shaped tavern with a stage the size of a matchbox has been home to the Santa Barbara Blues Society since early this year. However, the cafe has recently been sold to a management that plans on changing the music policy. Last weekend's shows with singer-guitarist Boogie Jake and his band will most likely be the last in the weekly blues series for a while.

Jake, a transplanted Louisianan, hails from the Bay Area, home to many a West Coast bluesman. Dressed in a grey leisure suit and white Panama hat he began his set in a rhythm-and-blues groove and slowly worked into the blues. The latter were of the fast urban type, the kind that fill a dance floor in a hurry. Jake isn't the somber type. He doesn't moan the blues, he shouts them in high emotive hollers.

The selections ranged from Jimmy Reed shuffles ("Honest I Do") to Cajun rockabilly ("Jambalaya") with standards like "The Thrill is Gone" and "Let the Good Times Roll" in between. The familiarity of some of the material made it difficult for Jake to establish any identity of his own. Even so, he is an engaging performer and had the Saturday night crowd hollering for more between songs.



Can Piper Do Something New?

By RANDY KORAL

Piper is a band that musically refuses to be stuck into a category. It is a five-man collection of guitars, bass, and drums without a gimmick or the standard "rock-and-roll image" attached. Their powerful, high-energy rock numbers have intelligent and unusually understandable lyrics. The melodic vocals are coupled with tight, rhythmic guitar licks. Piper is a group that tries hard to be

nobody special and winds up with a unique musical style all their own.

The driving creative force behind Piper is an ambitious, industry-wise rocker named Billy Squire. Billy was a big fan of the Beatles and the Rolling Stones who "got hooked on guitar" one day while listening to Eric Clapton's "Bluesbreakers" album. In 1973 Squire joined a Boston-based cult band called the Sidewinders, but he left them in 1974 because of the group's lack of future musical possibilities. He took two long, lean years putting together a new band and he decided on a three guitar lineup. Billy himself would play guitar and sing. Also on guitar would be

Tommy Gunn and Alan Nolan. Danny McGary would play bass, with Richie Fontana on drums. Squires decided to call the group Piper, and he explains the meaning of the moniker, in a recent interview:

"It doesn't mean anything. It doesn't say anything special. It also doesn't limit us as far as categorizing our music, which I think is very important. It can say different things to different people and it can change as the band changes."

Many people around Billy had suggested he either call the band "SQUIRE" or go out as a solo artist, considering that he was writing all the material, singing lead vocals, and playing lead guitar. "I just like the idea of being in a band. It's kind of like having a gang when you're a kid," Billy says. "I think that there's more strength and more personality in a band. If this were

(Please turn to p.8, col.1)



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Film Competition for Directors and Writers

FOCUS '78, a competition to encourage and reward college-level filmmakers and critics-to-be, has been announced by Nissan U.S.A., distributor of Datsun automobiles. Designed to provide motivation and support for all students seriously concerned with the art of film, the second annual FOCUS (Films of College and University Students) contest will award scholarships, Datsun automobiles and film equipment to winners. A group of distinguished academic and professional film experts will pre-screen and judge the entries.

Students may enter in one of two basic categories: Filmmaking or Film Study. In the former, films may be animation, experimental, documentary or narrative. The Film Study entries may be reviews of commercially released films, comprehensive critiques of a body of work by a particular director, screenwriter, film editor, cinematographer or performer, or a comprehensive essay on a particular film genre.

A distinguished group of judges will pre-screen entries and make the final selections. Among those on the Board of Judges for FOCUS '78 are:

FILMMAKING PRE-SCREENING COMMITTEE: Karen Loveland, Director, Motion Picture Unit, Smithsonian Institution. David Parker, Library of Congress, Motion Picture Division. Harvey Thompson, Professor of Film, University of Maryland. Stan Vanderbeek, Independent Filmmaker, Professor of Film, University of Maryland. Gene Weiss, Director — Radio — TV — Film Division, University of Maryland.

FILM STUDY PRE-SCREENING COMMITTEE: Playboy Magazine Editorial Staff.

FILM STUDY FINAL SELECTION COMMITTEE: Molly Haskell, Film Critic, Village Voice and New York Magazine. Arthur Knight, Professor, University of Southern California, Reviewer and Author. Ted Perry, Director of Film Dept., Museum of Modern Art. Andrew Sarris, Professor, Columbia University and Film Critic, Village Voice. Bruce Williamson, Film Critic and Contributing Editor, Playboy Magazine.

The Final Selection Committee in the Filmmaking category will be announced by December.

Entrants will be judged on the excellence of their filmmaking abilities or their studies knowledge of American cinema and their ability to write of it imaginatively. Awards will be presented at a special premiere and an awards ceremony to be held in mid-March at Paramount Studios in Los Angeles. Winners will be flown via Continental Airlines and stay at the Los Angeles Marriott Hotel. First place winners in each category will receive a \$2,500 scholarship and a Datsun automobile. Second place winners in each category will receive a \$1,000 scholarship and a Rollei SM8XL sound movie camera. Third place winners in each category will receive a \$750 scholarship and a Rollei RM8 movie camera and honorable mentions will receive a \$250 scholarship and a Rollei RM6 movie camera. Corresponding colleges or universities of first place winners in each category also will receive a Datsun vehicle.

Entry deadline is February 1, 1978.



Nureyev Plays Valentino In Ken Russel's Newest

By JOHN LA PUMA

In Valentino, a present day idol plays a 1920's idol and does it very well. I don't know if the Russian-born dancer, Rudolf Nureyev, recreates accurately the presence of Italian-born screen star Rudolph Valentino, but for the purposes of enjoyment, it doesn't really matter. Nureyev's Valentino is a sincere, and talented and likable one, but despite his performance, Valentino is an unfinished, incomplete film of only moments; its hot flashes are hard to warm up to.

The story is of Valentino's life, from his first New York job to his last Hollywood film. His humble immigrant beginnings wind up well-buried underneath his attention to the American ideal of

fame and fortune, to fan clubs and sports cars. This pursuit society expects of him as a star, and because he does want to be a star, he succumbs to this pressure. With a dance studio instead of a football field for movie background, and followed by "powder puff" rumors of his supposed homosexuality, Valentino publicly defends and "proves" his masculinity in a boxing ring and at a bar, and dies soon after of acute appendicitis at age 31.

Valentino may be worth going to see just to see Nureyev dance (Valentino's first employment was as a suave gigolo) and act. It is indeed an impressive and thoroughly believable debut, pardoning Rudolf's accent. In addition, director Ken Russell

(Tommy, Lizstomania) has predictably created an extravagant and visually lush set. The costuming is beautiful and sensationally accurate; the score appropriate and well-chosen. There are many memorable scenes: Valentino's candor and amusement at a whore's breast thrust toward him; Fatty Arbuckle's vicious joviality; Valentino's wife's (Natasha) occult prognostication of their separation, vocally surrounded by hysterical groupies outside their bedroom window, inculcating "YOU!" All of this does not fit together well because the structure of the film is confused and disorganized—only detached moments of inspiration exist without a unity.

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

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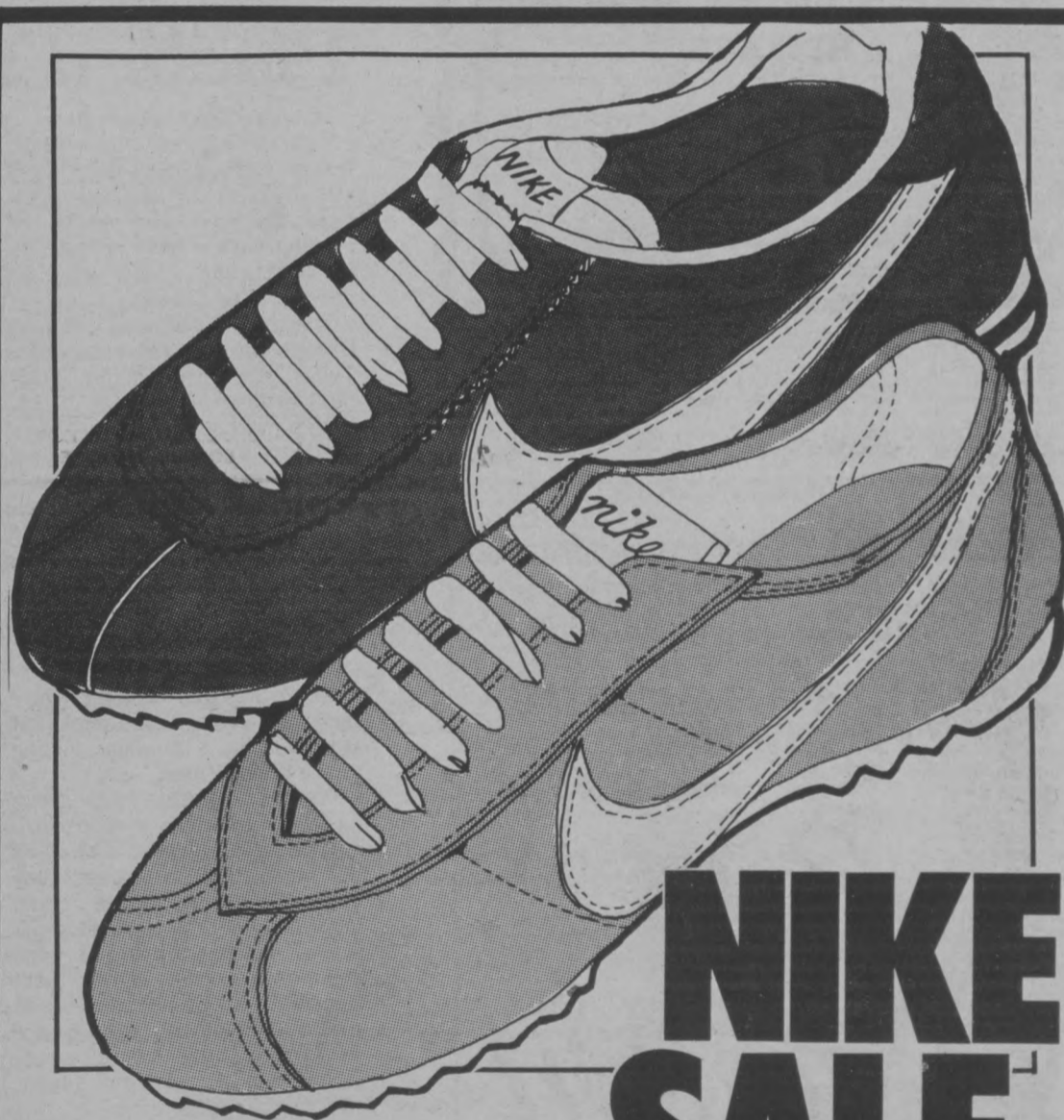


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OPENS FRIDAY!



FILM

Nicholas Roeg's "THE MAN WHO FELL TO EARTH" will be shown in Campbell Hall Thursday, October 13, 7:30 p.m. Admission is \$1.50 students, \$2.50 general.

Werner Herzog's "AGUIRRE, WRATH OF GOD" screens in Campbell Hall Sunday, October 16 at 7:30 p.m. Admission is \$1.50 students, \$2 general.

Alfred Hitchcock's suspense thriller "SHADOW OF A DOUBT" will be shown at the Santa Barbara Museum of Art October 14, 15 and 16 at 7:30 p.m.

MUSIC

LOCAL STRING BAND MUSICIANS will perform in conjunction with UCSB's annual Old Time Fiddler's Convention at De La Guerra Plaza in Santa Barbara on Friday October 14, 12 noon.

The NEW YORK BRASS QUINTET makes its Santa Barbara debut in Campbell Hall Friday October 14 at 8 p.m. with a program of Renaissance and Baroque music. Admission is \$2.50 students, \$4.50 general.

A SQUARE DANCE and BLUEGRASS CONCERT will be held in the Old Gym, Saturday, October 15, 8 p.m. Admission is \$1.

The SIXTH ANNUAL OLD TIME FIDDLER'S CONVENTION takes place Sunday October 16 on the lawn area of the campus baseball diamond. Admission is \$2.50 general, \$1 for children 12 and under.

The BOB LEDNER QUARTET brings their jazz to the Cafe Interim Saturday October 15. The Cafe Interim is located in Bldg. 434, north of Storke Tower. Admission is free.

Bluebird's Blues...

(Continued from p.6)

Jake's short, crisp guitar leads, weakened by a faulty amp, were steadily backed by his four piece band. The group also opened the evening with a forty minute instrumentalist which was as danceable as Jake's.

The pulse of the band was Carl Green's husky, repeating sax. Tying together shrieking jazzy lines with simple R&B hooks, Green brought variety to a repetitive format, especially on a lyrical version of "Help Me." Brother Victor, a veteran of James Brown and Fats Domino

groups, on drums leaned even more towards R&B. That left it to guitarist Bob DeAnc to keep things bluesy. DeAnc's short solos consisted of quick flurries of chords, always predictable, always in groove with the band.

The music's simple, unswerving drive can make for a very invigorating or boring evening depending on an audience's tastes. Judging from the size and enthusiasm of the Bluebird crowd, Santa Barbara still has room for the blues. Somewhere.

Piper...

(Continued from p.6)

"BILLY SQUIRE" and they were hired musicians, I don't think that we would have the same feeling as we do as Piper."

Piper is a relatively new group as far as exposure is concerned. In 1976 they released their first album, entitled PIPER, and they began to build up a small following. PIPER is obviously a sixties-inspired album (it even contains a remake of The Last Time by The Stones), but it had trouble convincing its audience with its Rolling Stonesy tunes. However, Piper's second album, released in September of this year, contains nine 100 percent original songs and is remarkably better than the first L.P.

This latest album is called CAN'T WAIT and it is a much more polished, classy approach to R&R than the first album. CAN'T WAIT concentrates heavily on meaningful lyrics being equally represented in fast-moving rock songs. When asked about his commitment to lyrics, Squier responds:

"Yeah, I think that if you're going to write songs which contain lyrics you might as well make a statement.... Why babble on about nothing and just throw in a lot of rock-and-roll expletives that don't mean anything. I hate songs that are about 'get-down' and 'Rock 'n'

Roll' and all that stuff — who cares? Obviously some people like that, but I think you can say a lot more."

CAN'T WAIT is actually a very fine collection of songs. The title track from the album was released as a single on October 1, and it should receive a lot of radio airplay with its pop-sounding arrangement. Some of the less "pop" tunes on the album include "Comin' Down Off Your Love," a fast-paced, hard-core rock song with mean-sounding vocals, and "Anyday." The latter is an interesting ballad with some nice acoustic guitar work at the beginning, but it is the last song on Side One, "Now Ain't The Time," that shows Piper's true versatility. "Now Ain't The Time" contains some horns and strings that provide a good backdrop for Billy Squire's soulful vocals. Other songs on CAN'T WAIT that are worth mentioning are "Bad Boy" and "Blues For The Common Man." These two songs seem to emphasize Piper's insistence on just being a part of mainstream living. According to Billy Squire, reality is Piper's main concern:

"We are working on a much more realistic level, obviously as the music indicates, and that's what we have chosen. That's what we want to be. I want to walk down the street and be myself. And I want to walk on stage and be myself, cause that's

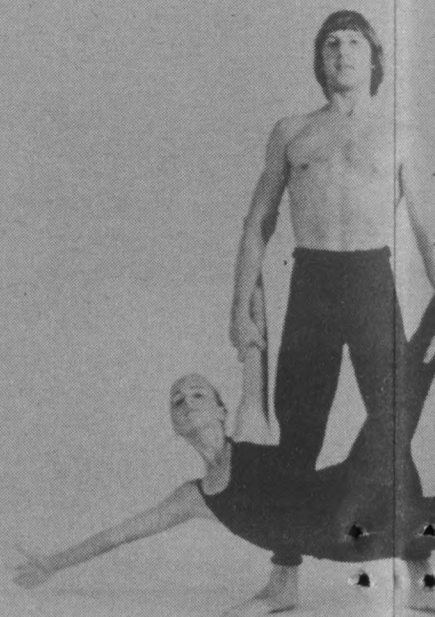
the only thing I can live with. People might wonder just what Piper is trying to say. Is the group conveying a message? "No," says Squier. "There's not a meaning or any platform. It's really just relating experiences that are common because of my background and our background. Things that affect us will probably affect a lot of other people. And to me, in my life, I learned a lot of things from that; from having someone say something to me which clarified something that was in my mind that maybe was always there but I didn't know... Did you get that?"

All in all, Piper is a group definitely worth listening to. They will be starting an east-to-west national tour, in a week or two, ending up in northern California. As far as the future is concerned, Piper has no definite plans. "We'll take it whichever direction is the most exciting at the time. It's not something which is calculated at this point. Our lives are not planned out five years in advance as to what we're gonna do and what our first movie is gonna be. Those are things you have to play by ear a little bit...."

Santa Barbara opens October Theatre. A production by guest Larry McKinnon presented. Tarr has designed "Movement in William Risha Jorgensen, Joffrey Ballet based on Japanese class for this abstract the costumes.

"Three Unti McKinnon, gu Winnipeg Ballet music of Satie Michael Baker work has been Concert Hour E ovation at the recently.

Marc Wilde residence for t "Crazy Wednes SBBT company and Orchestra, turn of the cen humor all its o Tickets at \$5 with ID) are av Office, 33 East vations may be



The Margaret Jenkins Dance
 Wednesday, October 19 at 8:30 p
 School of Gymnastics. Admissio

DANCE



iate Release



Casting Complete For Moliere Play

UCSB graduate student director, John Kazanjian, has announced the cast for the Department of Dramatic Art's November production of *THE DOCTOR IN SPITE OF HIMSELF*. According to Kazanjian, Moliere's lively seventeenth century farce offers a number of challenging roles which span the comic spectrum of character "types."

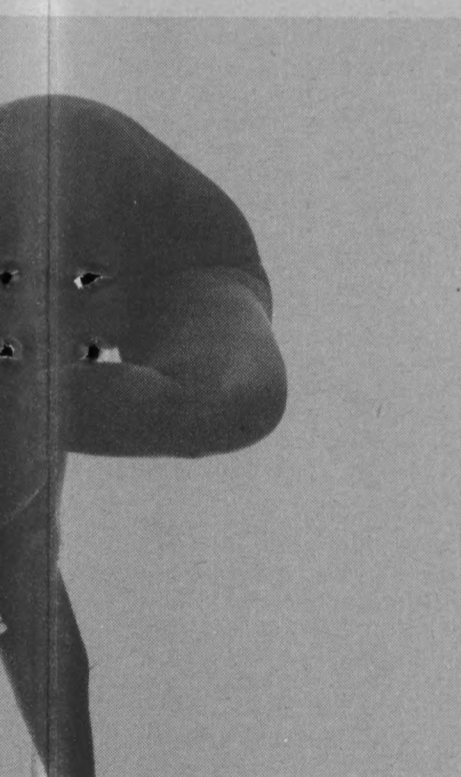
Humor is the dominant mood of the play in which a ne'er-do-well woodcutter, Sganarelle played by Ron Boronkay, is passed off as a physician. Boronkay comes to the role after his strong performance as the King in last summer's Youth Theatre production of *THE KING AND I*, and a leading role in UCSB's *MAJOR BARBARA*. Mary Ewald will play Martine, Sganarelle's wife, who encounters two servants looking for a doctor to cure their master's daughter of a total loss of speech. As a trick on her husband, Martine convinces the servants, played by Phil Eisenhower and Michael Ball, that Sganarelle is a doctor who will not admit his profession unless he is beaten. They thrash the confused woodcutter into conceding that he is a doctor.

Sganarelle is then presented to his patient, Lucinde, played by Eileen Cowan. A wily opportunist, he has so effectively adopted the character and parlance of his pretended profession that he dupes her father, Geronte, played by Fred Sugarman, into believing his outrageous diagnoses. The trickery, however, is double edged for Lucinde is merely pretending muteness so that she will not be forced to marry against her will.

THE DOCTOR IN SPITE OF HIMSELF will play nightly at 8 pm in the UCSB Studio Theatre November 28 and November 9 — 12. Ticket information may be obtained at the Arts and Lectures Ticket Office, the Lobero Box Office, and Ticket Bureau of Santa Barbara.

Dance Company performs
at 8:30 p.m. in the Rainbow
admission is \$3.

NCE



ta Barbara Ballet Theatre's Fall Season
October 14 and 15 at 8 P.M. at the Lobero
re. A program of four new works, including
by guest choreographers Nels Jorgensen,
McKinnon and Marc Wilde will be
nted. Tamara Usher, SBBT artistic director
designed a new pas de deux entitled
ement in Play" for Susan Manchak and
m Richardson to the music of Gustav Holst.
ensen, former principal dancer with the
y Ballet has created "East Wind", a ballet
on Japanese themes set for eight dancers.
ese classical music sets the restrained mood
s abstract piece. Waldo Angelo has designed
stumes.

ree Untimed Divertissements" by Larry
anon, guesting at SBBT from the Royal
peg Ballet, is a contemporary ballet to the
of Satie, Handel and Canadian composer
el Baker. The pas de deux section of this
has been performed several times on the
rt Hour Ballet of the RWB where it won an
n at the Dance in Canada conference
ly.

c Wilde who has been choreographer in
nce for the last year and a half, created
y Wednesday" as his farewell piece for the
company. To Faure's "Ballade for Piano
chestra," this delightful ballet set at the
f the century in a Victorian garden has a
all its own.

ts at \$5 and \$3.50 (student discount \$1.00
) are available at the Lobero Theatre Box-
33 East Canon Perdido Street. Reser-
s may be made by calling 963-0761.

POETRY

By SANDRA DI GIOVANNI

I'm wondering how some cool
Black cat
Will proposition me.
Somewhere you passed out
Cold.
I am worthy of the hatred some have
For female odors in rooms, damp with passion.
And perfumes,
And liquor.
They can make you sneeze because they're nasty
And mixed with bad rumors
From the doctor,
Or your mother,
She used to sleep with you
To scare away allergies
That was ugly,
I admit it.
My cigarette hangs like a vacancy sign
The way it drops from my mouth
And nothing comes out,
But smoke.
One time you looked like an old movie,
Or maybe we went to an old movie
Or maybe I just fell flat and
We both laughed our asses off.

He looked beat.
His fingers clutched strangely at his throat
And appeasingly he nodded
Yes.
Unreal lady,
You can't deny her.
He watches her climb from the bath
Wrapping a towel around her hips
She almost dances,
Resembling a goddess of the Indies,
Your mother's upstairs washing windows, whispering,
"Stained glass reflects stained".
Like a naughty child she sends herself to her room
Where images of David, arouse blue, rough waves
On her bedspread,
He is masterbating just to see her.
Wriggling David-
A worm caught in the core of the Big Apple,
Nobody showed for the big debut.

Summer ends without mercy,
Just sudden.
She wraps her arms about her like a straight-jacket:
Hold in your fear,
Hold in your constant anger,
Just hold.
But the rage seeps out like the sperm
From a rapist.
Straight out he called me a liar
I looked at him dumbfounded, Like a woman who looks
Surprisingly ugly naked.
Big-eyed cocoon, you're dead;
Wrapped tight and preserved,
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(R)**

Moonlighting as a Pedal Steel Guitarist

By BEN KAMHI

"In Santa Barbara, you're living in Paradise, but commercial reality is only two hours away," Moonlighters pedal steel guitarist Steve Fishell reminded Pete Siegle earlier this week, though the statement was directed toward my enlightenment. Siegle too is a pedal steel player, for a local band however, the Lonesome Tumbleweeds.

Both the Moonlighters and the Tumbleweeds will perform in concert this Saturday night at Campbell Hall. Fishell, a former UCSB student, had stopped on campus to finalize preparations for the upcoming show, and met up with Siegle at KCSB during an interview. After leaving the station the two retired to suburban Goleta, only to be again cornered in a conversation about the professional music industry.

"I'm definately a hippie steel player," Fishell admitted, citing Duane Allman, Ry Cooder and Lowell George as inspiring influences. "I managed to escape Oxnard to Santa Barbara, and that was my big awakening, so to speak. I didn't take music seriously at all. I didn't really play anything, just a little bit of acoustic guitar . . . and I played trombone in marching bands for five years. Then I heard Duane Allman play at Rob Gym. I still remember the date. It was Oct. 10, 1971 when the Allman Bros. were here. And the next week I went to see Rusty Young at the Santa Monica Civic. I didn't even know what the hell a steel guitar was. I watched Rusty and that was it . . . I knew that's what I wanted to do. But I wouldn't have believed that after five years I'd be doing it for a living."

"I started playing with every band in town, learning as much as I could, but the one thing I couldn't do was study for school," he continued, "Except I worked for Spaeth's class . . . Warren Spaeth, now he was a major influence . . . A real good music teacher, only he's not here anymore." Typical.

Santa Barbara is a great place to live, agreed both players, but a hell place for musicians to make a living. Opportunities in this town are severely limited, so after trying to make progress in Paradise for two years, Fishell moved to Los Angeles.

"You have to go down there and meet people — I don't mean hanging out at the Troubador for weeks. You have to get around, and do every little 20 dollar demo session that comes to you. If you hang out with the players, they'll turn you on to other work," Fishell remarked.

"We've taken two very different approaches towards a career," Siegle added, "There's me trying to get a band that works and you've just been playing with everyone until you finally ended up with a band that was really happening."

Fishell's first noteworthy session in LA was for Van Dyke Parks, three months after he left Santa Barbara. "Bill Payne (Little Feat) was there, along with David Nickturn, Jim Keltner and Klaus Voorman . . . Klaus Voorman sitting right next to me . . . I was scared shitless!"

The details of Fishell's two years in LA, playing at

restaurants, clubs and as a studio sideman, are just too gorry to tell. Especially the part about the Mac Davis television special. It can be described briefly with one word: persistence.

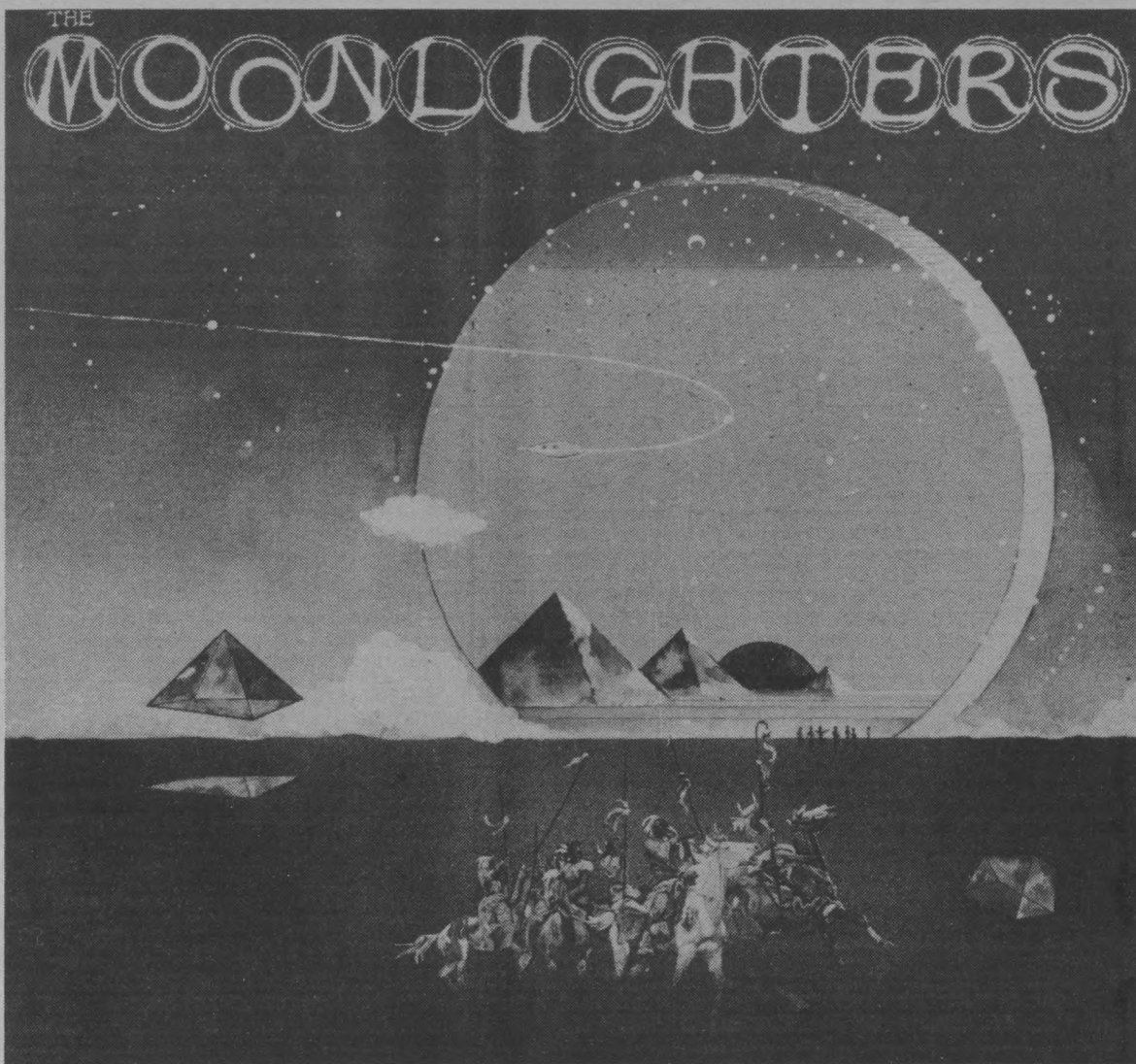
But Fishell's explanation of how he joined the Moonlighters is more complicated. The band's management had called early this year and said that the original steel slide player, Bobby Black was going back on the road with Commander Cody until the end of May and they needed someone to play Black's parts on the album in order to meet the producer's schedule.

"I went down to the office to hear the tapes of the songs — 'Midnight in Memphis,' and 'Shanty Town Goodbye.' I heard this stuff and I go 'Jesus, this is great! This is really progressive.' It was just a whole different sound. I was listening to Bobby play this stuff, and I knew it would take a whole lot of work, but I thought I'd give it a go."

Then the producer postponed the schedule, and Black was expected back in time to finish the album.

"Would you like to work for Jackie De Shannon?" they asked. I said sure and went home. All the way home I was bummed out 'cause I'd heard these great songs and I thought, well, next time. And I'd been in town almost two years and just wasn't getting anywhere."

But Bobby Black was promoted to musical director for Cody's group, and, though he played with the Moonlighters for a year, decided to stay with the Commander after the tour. The security of an established band coupled with the opportunity to do the band's arrangements was too good to pass up.



Meanwhile, Fishell worked on a demo tape for a friend of Ron Kramer, the west coast director of Amherst Records. The tape was forwarded to Kramer, who sent Fishell up to San Rafael for another Moonlighters audition. "Kramer never heard me play live, he just sent me up there on a whim," Fishell remembered.

"I had heard some of the songs earlier, and I knew some of the Cody stuff but I really went into the audition pretty cold. That's the best way to do it. Otherwise it's like cramming for finals. I just played. I fucked up a lot but they liked it. And here I was, replacing this guy I idolized."

My playing has really progressed with these guys. They all play these real fast tunes and I have to keep up with them," he said. "Bobby came to a couple of rehearsals and helped me out. Then I pulled these tapes — I have a whole tape of nothing but Bobby Black solos from the Cody days — and I'd ask him about how to do something in particular. He'd just say, 'Hell, I don't know how I came up with that . . . just play what you feel.'"

Three weeks after he started playing with the Moonlighters, Fishell was thrown in the studio, to sink or swim with his tracks. "I went in and did about seven or eight of my parts in one day. We only had one day to finish it. I started at about 6:30 and went until 2:30 that night. Most of my stuff was real fast, especially 'I'm Broke.'"

At the end of the tune Fishell lays down some blazing slide work. "I worked with the amp a little bit, and the distortion unit until I got the sound I wanted, and they rolled the tape," he explained. "Then I went into the control booth and said, 'Just let me listen to it, I want to hear what it sounds like.' They were going, 'naw, that's it, Sit down, this is it.' They played it for me and I thought I could play it better than that. So I did it a couple more times but nothing came as close. What it comes down to is a natural feel . . . the spontaneity you get when you're just playing, and not even consciously thinking of it."

"I've done about 15 or 20 shows in the Bay area since I joined and I'd find myself repeating a lot of solos. Lately I've been stretching out a lot more . . . just going for whatever the hell I feel like, and in fact avoiding what the album sounds like. But there are a couple solos like 'Midnight in Memphis' that I know I'll always play the way it was recorded. That was just another one of those spur of the moment things," he said.

"Richard (Casanova) came in after I was done and did his tracts. He's always at his best at that hour. People keep calling him a Cajun fiddler, but he does all the swing stuff. He doesn't know what key he's in or what notes he's playing but he's got a natural feel. He does all his cuts live. He just plugs in and goes for it," Fishell said, continuing "Richard has one of those incredible histories. He's only been playing fiddle for six years. He's one of those guys who locked himself inside a closet for a year and just did nothing but practice for 16 hours a day."

"He is just inspiring. I sit next to his amp every night and listen with awe. I hear Richard play on one side and MacKay on the other — and those guys play rings around me! MacKay's horn lines are just dynamite!"

Fishell's enthusiasm began bubbling over into anticipation for the upcoming concert, his return performance for Santa Barbara, "We're broadcasting live from KFAT in Palo Alto the night before the show here. We'll probably go all night, drive down here and continue partying on Saturday . . . and by 8 p.m. we'll be feeling good and ready to cook!"



General Admission tickets are still available for this Saturday's Campbell Hall concert featuring the Moonlighters and Santa Bar-

bara's own Lonesome Tumbleweeds. The concert starts at 8 p.m.

S.B.'s Finest

The Lonesome Tumbleweeds Roll Back to Campus for CH Concert

By BEN KAMHI

Rock music fans in Santa Barbara have long relied on a small handful of good, home-grown bands to supply the mainstay of the city's nightlife. Predictably, the most enduring and successful examples of local talent — The Cash Valley Drifters, Hit and Run Swing Band, and Deliverin', for instance — are all, to varying degrees, country-oriented groups.

Returning this Saturday to Campbell Hall for the fourth time, the Lonesome Tumbleweeds have long been among Santa Barbara's finest bands, helping to shape the local progressive country tradition — not just contributing to it. Though the Tumbleweeds have previously headlined Campbell Hall concerts, they will open this Saturday's show for the Moonlighters at 8 p.m.

Steadfast proponents of country music's young progressive wing, the Weeds have attracted an ever growing following with their sound, a synthesis of elements with country western and swing, including blues, rock and bluegrass. While the five-piece band performs original material mainly, their sets are often augmented by inspired renditions of classics by Willie Nelson, Waylan Jennings, Kris Kristofferson, Merle Haggard, B B King, Bo Diddley or Jerry Jeff Walker.

The Weeds are a tightly knit ensemble. Their own material is

often tasty, bearing the spirit and flavor of authentic country music. But the relative success which the band has experienced thus far is more directly due to the quality of musicianship they maintain.

Bassist Rick Borrella and drummer Tom Wilcox, the two least-often cited band members, always provide the group with sturdy foundations for the more traditional ballads and gangbusting rhythms for the country stompers. (If they had an album out, the Ganja truck drivers would take it like they did to the old New Riders favorite, 'Henry').

Guitarist Rob Robinson produces sharp, sparky licks with a bonifide telecaster twang, selectively furnishing the group with only the most vital, and urgently resounding lines. Pedal steel guitarist Pete Siegal, however, is responsible for the simmering slide work and final dose of smoked-in country flavor. The Weeds' lead singer, Steve Woods, possesses a crisp, powerful voice, reminiscent on various tunes of both the Marshall Tucker Band's lead vocalist, Doug Grey, and Willie Nelson.

The Weeds first formed in 1973, with Robinson and Borrella remaining today as the only charter members of the initial group. An especially charismatic honky-tonk piano player, Fresno Ben Sodheim, and an Indiana immigrant, singer Mike Lane, fronted the Weeds in its original

incarnation. After about six months of toying with the pedal steel, Siegal was ready to join up with a working band, and with the line-up rounded out, the group gained a job as a weekly attraction at Santa Barbara's Bluebird Cafe for the next two years.

Drummer Tom Wilcox was drafted from Rambunctious, a local rock band, just in time to spice the Weeds' sound for their 1974 appearance at an Isla Vista Fud Coop Benefit, headlining at Campbell Hall. A few months later the Weeds were asked back to support Maria Muldaur at her concert appearance there.

Scheduled to enroll in some obscure law school in Los Angeles, Fresno Ben scrapped his plans to stay with the band for another year, banking on a quick and painless road to success. But eventually the security of married life led Sodheim back to his home town. And when Lane's ambitions became irreconcilable with the rest of the group's, he stopped working with the Weeds, though he continued to donate his own material to the band.

Singer Steve Woods replaced Lane in '75, bringing with him a stockpile of original material. Woods had previously worked with Merle Haggard and Bonnie Owens, and as a studio musician-harmony vocalist on Mercury Records.

The Weeds have since played



THE LONESOME TUMBLEWEEDS—, ONE OF Santa Barbara's most promising country rock bands, will appear in concert at Campbell Hall this Saturday at 8 p.m. The group includes (l to r) bassist Rick Borrella, pedal steel guitarist Pete Siegal, drummer Tom Wilcox, lead guitarist Rob Robinson, and lead vocalist Steve Woods.

up and down the west coast, appearing in concert with Bonnie Raitt and the David Grisman Quartet, the Dillards and the Sons

of Champlin, among others. And the band remains today as one of the most promising groups in town.



The preceding page and this half page are prepared by A.S. Concerts.

Nothing Rough About Townshend/Lane Mix

By JEFFREY S. HUDSON

"Rough Mix" is a solid, finely crafted piece of work. It is pleasing in a double sense—the music manages to do something for both the listener and the artist. "Rough Mix" is a very fine album; it is also a brilliantly designed escape vehicle that takes Townshend and Lane clear of the traps into which so many others have fallen.

Imagine the difficulty Peter Townshend must have faced. Over the years he had experienced tremendous growth as a musician and a man, but much of his new insight couldn't be expressed through his main outlet, The Who. Very simply, the thundering punk presentation of The Who ("Hope I die before I get old") could no longer serve as the sole artistic platform for a mature Townshend.

Imagine the problem facing Ronnie Lane. A successful band member, he also had material that was far better served in a different setting. But Lane is hardly a figure of staggering popularity. How to gain an audience?

Out of these two dilemmas developed "Rough Mix." It serves both Lane and Townshend very well. Lane (by his association with Townshend) gets a far wider audience than he could possibly have gotten otherwise. Townshend (by his association with Lane) is able to escape much of the comparison (and inevitable disappointment) to The Who.

"Rough Mix" is also a very fine record in and of itself. It works because it is a true partnership; both personalities work together without submerging each other. Singing and songwriting are shared. Each makes a strong contribution. Lane's songs are down-to-earth, storytelling, folksy affairs, concerned with common life and deep feelings. Though simple on the surface, they carry a lot of subtle humor and good feeling. "Catmelody" and "April Fool" come to mind.

Townshend's songs are more reflective and questioning (much in the manner of "The Who By Numbers"). There is enough personal feelings and thought expressed to fuel a whole team of analysts. Each song is different from the others; all are sharply pointed and beautifully aimed. As with the best of Townshend's songs, there is a strong sense of yearning and individualism, humanity and energy.

There are little gems of wisdom and wry commentary buried throughout.

Neither man issues vehement denials of his past, though there are plenty of sly insinuations. Townshend and Lane have made it into open ground where so many others have lapsed into bitterness or repetition of their previous work. There is a tremendous vitality and joy about "Rough Mix" that is missing in so many solo efforts by members of successful groups.

The arrangements may surprise some listeners, they are remarkably subdued. Though this is not an acoustic album, there are a lot of acoustic instruments played. No guitar smashing or thundering chords. Townshend and Lane play it very close to the chest. The key to the album is hidden in the words, the arrangements provide great texture without interfering with that end.

One final concern that nagged at my mind while listening to "Rough Mix"—how would a listener unfamiliar with Townshend and Lane's earlier work react to the album? A great deal of my favorable response came from how neatly they got clear of artistic and personal traps, but how would a new listener feel? Apparently the answer is "positively." None of my roommates are Who-Faces fans, but they all seem to like "Rough Mix." Hardly a scientific sampling, but I think it's a fair indication.

All in all, "Rough Mix" is an excellent album. It's low key, but it cuts deep. A worthy buy.

Treasure Tour

The Santa Barbara Museum of Art is now taking reservations for bus tours to the Los Angeles exhibit of the Treasures of Tutankhamun. Three tours are now scheduled for February 20 and March 23 and 24. The exhibit has met overwhelming success in other U.S. cities so demand is expected to be great. The reservation fee for non-museum members is \$15.

The exhibit contains 55 objects from the sealed tomb of the Egyptian king, Tutankhamun, who died in 1325 B.C. The tomb, found by the British archaeologist Howard Carter in 1922 had miraculously escaped tomb thieves for 3,000 years.



Russel's 'Valentino'

(Continued from p.7)

Themes don't come together either. There are hints of Valentino's peasant dream of an orange orchard in California every half-hour or so, but it's too coincidental, too much a reminder. There are lots of other half-ideas running through the film, but the theme that most clearly and completely emerges is one of the falseness of the All American Male's virility. Valentino knows that two of its foundations are physical strength and alcohol tolerance and wants so badly to prove his doubted manhood that sadly and fatally he takes up and even strives for these standards.

Leslie Caron as Natasha brings to mind Faye Dunaway's hard-driving Network producer, with emotion only for her own

achievement and drive. She is intrinsically a more interesting and complex character than Valentino, but her family-moneyed pretentiousness is not backed by any salient talent, unlike her husband, who radiates continental charm with delightful consistency.

In short, this is a kinky and pretty film, with sensual moves and sexual indistinction, tenuously strung together for an overlong two hours. Nureyev is successful in conveying Valentino's magnetism but the lack of structural and thematic cohesiveness in the film weakens it as a whole. It is generally entertaining but not satisfying or fulfilling. I don't think it's enough to be lavish, to put on a show. Valentino leaves us wondering why Russell didn't tie the artistic

Arts & Lectures Fall Events



6th Annual

Fiddlers Spark Festive Traditional Event

Several traditional events will provide an exciting prelude to the Sixth Annual Old-Time Fiddlers' Convention, scheduled for Sunday, Oct. 16, from 10 a.m. to 5 p.m. on the lawn area of UCSB's Campus Diamond.

The stunning Santa Ynez mountain range, enhanced by green trees surrounding the area and a grassy lawn for audience enjoyment has been selected as the setting for the event.

Pre-Fiddlers special events include: a free concert by local string band musicians on Friday, Oct. 14 at noon in De la Guerra Plaza and 2 p.m., La Cumbre Plaza; and a free panel discussion on Saturday, Oct. 15 from 2 p.m. — 5 p.m. in the Music Bowl on the UCSB campus. In addition, a square dance and

bluegrass concert, with music by the Floyd County Boys, is slated for Saturday, Oct. 15 at 8 p.m. in UCSB's Old Gym. Tennis shoes or socks should be worn, as no hard-soled shoes will be permitted.

This year's Fiddlers' Convention honors Charlie Poole of Spray, North Carolina, whose recordings of string band music made in the 1920's are still popular today.

Competition will be held in three categories: in beginning, intermediate and advanced levels (in order to provide everyone with an equal opportunity to win): Old-Time Fiddling, Traditional Banjo, and Old-Time singing. Entry blanks are available in the Arts and Lectures Office on campus or in music stores in Santa Barbara and Goleta.



Brass Quintet Shines

The sounds of brass will ring out in Campbell Hall tomorrow night as the New York Brass Quintet opens the Arts and Lectures Concert Series at 8 p.m. in Campbell Hall. Included in the program will be Centone by Scheidt; Sonata da Chiesa by Corelli; Trois Chansons by Debussy; and Quintet for Brass (1975) by Beasley.

Also included will be

Contrapuncti Nos. IV and IX from Art of the Fugue by Bach; Commedia IV for Brass Quintet by Bennett; Music for Brass Quintet (1961) by Schuller; and Par Monts et par Vaux by Leclerc.

Tickets are available in the Arts and Lectures Box Office and a limited number of tickets will be available at the door.

Ophuls on Campus

Marcel Ophuls, director of "The Sorrow and the Pity" and "A Sense of Loss," will be on campus Thursday, Oct. 20 to screen part of his new documentary on Nuremberg and Vietnam "Memory of Justice" and discuss the making of this epic film.

"Memory is a film about wartime trials. In particular, Ophuls began the project to learn if America's moral stance at the Nuremberg Trials had been contradicted by US involvement in Vietnam. It was a controversial examination that led to a two year battle between Ophuls and the financial backers (English and German TV) for control of the film.

When the original print was completed the backers decided it was potentially "hot" as a political statement. They took the film from Ophuls and re-edited it to play up America in Vietnam and play down Nazi Germany. Ophuls came to the US to get away from the fight and was soon followed by a copy of the original print which a friend had stolen from the studios in England.

In America Ophuls found new backers, through the story of the stolen print, and was able to finish the film as he wanted to. The film is 278 minutes and represents an original project of 135,000 feet of film, 15 hours of original newsreel footage and 60 hours of filmed interviews with Nazi war criminals, witnesses and retired Gen. Taylor, Chief U.S. Counsel at Nuremberg and author of "Nuremberg and Vietnam: An American Tragedy."

Tickets are on sale now at the Arts and Lectures Ticket Office and at the UCen Info Booth for this lecture event. The entire documentary will be screened on Sunday, Oct. 23 as a part of the Sunday film series.

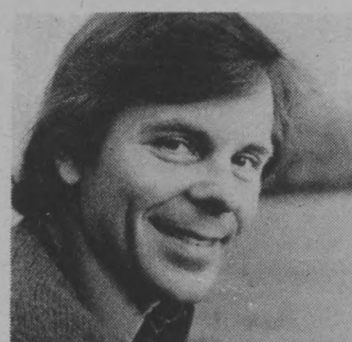


Beethoven Featured

An all-Beethoven program will be performed by pianist Stephen Bishop-Kovacevich on Wednesday, Oct. 26, at 8 p.m. in Campbell Hall. The recital is the second in the concert series sponsored by the University's Committee on Arts and Lectures. Program: Sonata No. 5 in C minor, Op. 10, No. 1; Sonata No. 28 in A Major, Op. 101; Five Bagatelles; and Sonata No. 30 in E Major, Op. 109.

This page was prepared by the Arts & Lectures Office.

Keuter: Vision in Movement



A program of contrasting works will be performed by the Cliff Keuter Dance Company on Saturday, Oct. 22 at 8 p.m. in Campbell Hall. The performance is a part of the half week residency which will also feature a free lecture demonstration on Friday, Oct. 21, at 3 p.m. in Campbell Hall.

The residency is co-sponsored by the University's Committee on Arts and Lectures, the UC Inter-campus Cultural Exchange Committee, and supported in part by a grant from the California Arts Council with funds provided by the National Endowment for the Arts.

The nine member company will present several works choreographed by Cliff Keuter, including Tetrad (1976; Sunday Papers (1971); Catulli Carmina (First Act); and Table (1975).

Keuter feels a close connection between poetry and dance. He explains: "In both arts images are not merely decoration, but the essence of intuitive language. If the audience's connection with the work moves you to laugh or cry, or chill, then the work has largely fulfilled its purpose."

About his dancers, Keuter says: "The center of my company has been the same since 1969. The dancers are the center, and I have wonderful and inspiring dancers to work with and to draw from. They are the blood and the embodiment of the art."

Tickets are available in the Arts and Lectures Box Office and the UCen Info Booth on campus, the Lobero Theatre and the Ticket Bureau of Santa Barbara.

ARTS & LECTURES

THURS., OCT. 13	MAN WHO FELL TO EARTH (Science Fiction) 7:30 p.m., CH
FRI., OCT. 14	FREE CONCERT BY LOCAL STRING BAND NOON, DE LA GUERRA PLAZA & 2 P.M., LA CUMBRE PLAZA
FRI., OCT. 14	NEW YORK BRASS QUINTET (Concert Series) 8 P.M., CH
SAT., OCT. 15	FREE WORKSHOP ON CHARLIE POOLE 2-5 P.M., MUSIC BOWL
SAT., OCT. 15	FLOYD COUNTY BOYS, SQUARE DANCE & BLUEGRASS CONCERT 8 P.M., OLD GYM, UCSB
SUN., OCT. 16	SIXTH ANNUAL OLD-TIME FIDDLERS' CONVENTION 10 A.M.-5 P.M. LAWN, CAMPUS DIAMOND
SUN., OCT. 16	AGUIRRE, WRATH OF GOD (Recent Releases) 7:30 P.M., CH
WED., OCT. 19	SAMUEL BECKETT, BIBLE READER lecture by Vivian Mercier 3 P.M., PHYSICS 1610

Ticket Information

As a special service to students, and with the cooperation of the University Center, tickets to Arts and Lectures events will be available in the UCEN INFORMATION BOOTH two weeks before the following Fall performances. Note that tickets will be picked up and returned to the Arts and Lectures Box Office one working day before each event:

EVENT	TICKETS ON SALE (INCLUSIVE DATES)
Marcel Ophuls, Oct. 20	Oct. 6-Oct. 18
Cliff Keuter Dance Company, Oct. 22	Oct. 10-Oct. 20
Dancers & Musicians Of Bali, Oct. 27	Oct. 13-25
Welsh Choir Of Cardiff, Nov. 5	Oct. 24-Nov. 3
Les Ballets Trockadero De Monte Carlo, Nov. 14	Oct. 31-Nov. 10
Louisiana Legong, Nov. 19	Nov. 7-Nov. 17
Kenneth Rexroth, Nov. 29	Nov. 15-Nov. 23

Because CONCERT SERIES events are frequently sold out, we are saving for students 100 good seats for each concert. These are available now and will be held for students up to one week before each event.

Arts and Lectures Box Office hours on campus are from 9 a.m. to 4 p.m. and through the lunch hours. (Single admission film tickets, available at the door only.) An after-hour message service will provide current ticket information (961-3535).

Reduced ticket rates: UCSB students, faculty and staff may purchase two tickets to each event at the applicable reduced rate (identification required, no mail orders accepted).

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Anti-Bakke Rally

(Continued from p.1)
contradictions to our fellow students."

Duren referred to the inaccessibility of graduate school education to minority students.

Stating that the outcome of the Bakke decision, if upheld by the Supreme Court, would be to expand Affirmative Action to all disadvantaged students, he proclaimed, "We think that's impossible. The problem we're dealing with is economic and racial."

Duren expressed the fear that if the scope of Affirmative Action was expanded to a non-racial

basis, only poor whites would be able to take advantage of it.

Ruby Munoz, speaking as a "representative of workers," told the audience that the Bakke decision must be opposed in a "militant, revolutionary way." "We have the right to oppose it, we have the right to a decent education," she explained, "The students cannot depend on the Supreme Court, we cannot depend on slick politicians. We have to do it ourselves!"

The rally was followed by a march around campus to the Administration Building. Only 46 marchers left the UCen and eight

more joined the group by the time they reached the Administration Building.

Chanting, "The people united will never be defeated!" and "Overturn Bakke," marchers gathered in front of the Administration building and directed their cries to the windows above. The protesters then changed their chant to "UCSB you can't hide. We know you're on Bakke's side!"

A small group of curious observers gathered, but they did not join the march or chant. University Police were absent and the demonstration ended as it began, peacefully, with no untoward incident.

Tom Hayden Speaks

(Continued from p.1)

He favored laws requiring public members on the boards of corporations, plus programs, assigning social responsibilities to particular directors. Hayden also argued that communities surrounding corporate facilities should have a voice in the operations of those facilities.

Hayden criticized present government policies on corporate disclosure, stating, "There is a crying need for more aggressive SEC (involvement) within the framework of existing disclosure laws."

In his suggestions for new legislation, Hayden included proposals for requiring corporations to report on the social impact of their plans."

Although recognized the need for SEC shareholder control, he expressed skepticism about its potential for increasing corporate responsibility. "It is essentially true... that the average shareholder is primarily interested in return on investment

and not in the social or economic impact of a corporation," Hayden remarked. "Only a small constituency among shareholders has a 'conscience'."

Hayden noted with alarm that the concentration of corporate wealth was increasing so that the 200 largest corporations in America now control two-thirds of America's industry.

"We have created a monstrous contradiction in which we somehow expect the public interest in full employment, clean air, untainted government, and so forth, to be the automatic outcome of private decisions based mainly on selfishness."

**FRIENDS
DON'T LET
FRIENDS
DRIVE DRUNK.**

Houston Chicanos Fight Police 'Tough-Guy'

(ZNS) — Leaders of the Chicano community in Houston, Texas, are demanding that civil rights charges be brought against two former policemen who were convicted last week of murdering and drowning a Chicano man.

The two officers were found guilty of "negligent homicide by an all-white jury in Huntsville,

Texas. The charge, however, is a simple misdemeanor in Texas and carries a maximum one year prison term and a \$2,000 fine.

Joe Campos Torres was arrested last May on charges of creating a disturbance in a Houston tavern. According to testimony in the trial, Campos Torres was beaten by five police officers before being pushed off a 16-foot embankment into a water-filled swamp.

One former policeman who testified in the trial told the court that the beating of some prisoners was helpful because it was

important for officers to have "a reputation as a tough guy" with certain elements in the community.

Chicano activists say that civil rights charges should be filed against the policemen because of their racist treatment of Campos Torres.

According to testimony presented in court, one of the former policemen on trial said to the other before dumping Campos Torres into the river "You've always wanted to throw a wetback in the bayou. This would be a good time."

High Court Hears Bakke


(Continued from p.1)

any group. Cox explained, "It does not point a finger to any people telling them 'you are inferior'."

Bakke's attorney, Reynold Colvin, argued that the Constitution's guarantee of "equal protection" for all citizens is violated when a school takes into account an applicant's race, making that factor a "crucial" one.

Bakke successfully sued the University of California after contending he would have been admitted to its medical school at Davis if a special admissions quota program for minority applicants had not existed. The University is appealing the decision.

The Supreme Court has until next July, when its current term ends, to issue a decision.



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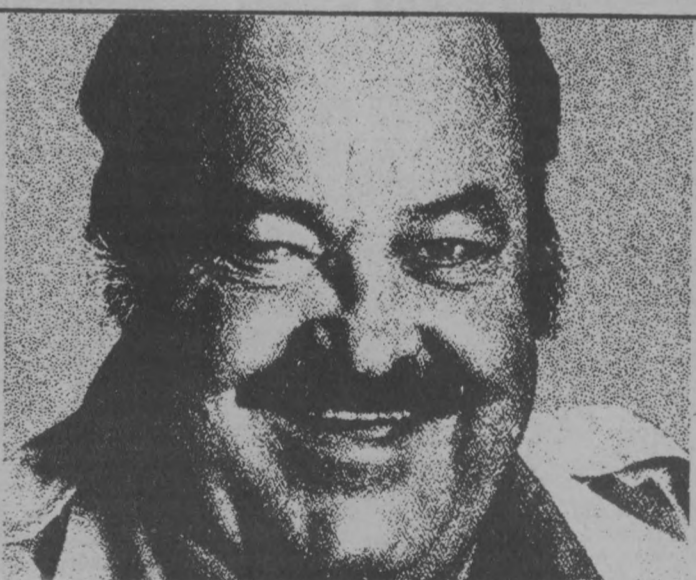
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Ticketing of Bicycle and Pedestrian Violations Begins

For the past 2½ weeks, CSOS have been informing and warning the campus community about bicycle and pedestrian regulations. So far, cooperation with these regulations has been very good. However, beginning Wednesday, October 12, campus police officers will be issuing citations to persistent violators.

D.E. Bowles
Chief of Police

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TOMORROW IS THE LAST DAY to sign up for the 2 on 2 intramural basketball tournament. The tournament is open to men and women in A, B and C divisions (Photo by Linda Krop).

2 on 2 Tourney

Are you a hard core dribbler but haven't the time for basketball in your Fall agenda? Do you love basketball but those five person teams cramp your style? Well, for the more independent of you hoop stars, the Intramural Department is hosting a 2 on 2 basketball tournament scheduled to be held this weekend.

Naturally, the tournament will be open to both men and women (although interplay will not be allowed on court).

For those interested in this dynamite tourney, please drop by the Intramural trailer adjacent Rob Gym for details and entry cards. Sign ups are due no later than 5 p.m. tomorrow.

Dodgers Beat N.Y. 6-1 to Even Series

Burt Hooton went all the way as the Los Angeles Dodgers evened their best of seven series with the New York Yankees at 1-1. The final score was 6-1.

The Dodgers started fast, and, as it turned out, put the game away in the first three innings. In the first, with two out, Reggie Smith doubled off starter, and loser, Jim "Catfish" Hunter. Ron Cey then followed with his first World Series home run, giving the Dodgers a quick 2-0 lead. But this time they didn't sit on the lead, as Steve Yeager hit a solo blast with two out in the second.

In the third, Los Angeles chased Hunter, and for all intents and purposes put the game away. With one out Bill Russell singled and Smith, with a prodigious blast to right field, well over 400 feet away from the plate, gave the Dodgers an insurmountable 5-0 lead.

While the Dodgers were building up the advantage, Hooton was setting down the host Yankees. The only Yankee tally came in the fourth when Willie Randolph opened the home half of the inning with a single, and Thurman Munson followed with a single, sending Randolph to third. But, before a rally could get started Hooton induced Reggie Jackson to ground into a 3-6-3 double play with Randolph scoring.

Steve Garvey added a bases empty home run in the ninth off reliever Sparky Lyle to end the scoring.

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LOST: 4mth F grey and white striped cat wearing white flea collar, last seen 6800 block of Trigo. Please 968-3256.

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LOST: 1 Pair Prescription Glasses, Tinted blue; Passport, Temp. Driver's License. 968-5234.

FOUND: Sweatshirt in music 1145. Call and identify. Ken 685-2607.

LOST: 4 mth. M Tiger stripe cat with blue collar. If found PLEASE call 968-7749.

LOST: Ring in womens restroom in Rob Gym on Fri. Sept. 30. Red stone with gold band. Of great sentimental value reward: \$20. Call 685-2016 or 961-2754.

FOUND: Yellow and white male cat wearing white flea collar. Call 685-2777.

Special Notices

PANIC! ALIEN INVASION! PREPARE YOURSELVES FOR THE FUTURE!

4 sale 2 tickets Doobie Bros. & Pablo Cruise at Forum Sun. Oct. 15. Good seats. 968-7102.

FRIDAY, OCT. 14 IS THE LAST DAY FOR UNDERGRADS IN L&S TO ADD A CLASS.

Live Entertainment This Weekend at COLD SPRING TAVERN. Tonight: Sheri Geiger 8:30, Friday & Saturday: Gold Rush 9 p.m., Sunday: Cache Valley Drifters 4 p.m. atop San Marcos Pass; 967-0066.

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ALL Premed are welcome discussion about your admission, & guest speaker. Oct. 13 S.H. 1127. 8:00 p.m.

Anacapa Island boating & camping trip, Oct. 22 & 23. \$34 fee incl. boat ride, dinner Sat. & brkfst. Sun. Call Rec Off. at 961-3738 for more info.

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Personals

On Halloween give your friend a treat — A PUMPKIN, instead of a piece of MEAT.

Dear Lambdas, We love you all and we are really psyched about being Crescents, especially because its in our Galaxy. Love & loyalty, C.V. & D.M. alias Space Cadets.

Happiness is having Carla P. as my big sister. I think that U R really swell. Love, Leslie.

What do I give one who has given me so much, given me love, massages and the such? Kisses and hugs and all that you like. For today is your birthday My Dearest Mike. Luv, Terri

Tomorrow is nat'l GAY blue jeans day. Lambda Lambda and (at least) 10 percent of everybody (they call us the hidden minority) invites you, in this bright day of Human Rights, to learn about guilt (that's "guilt") by association.

SUGIE! Get well soon!
Please don't die.
I still love you. Gerry.

Orange juice on your blue jeans? How sad. Bleach em and they'll turn lavender tomorrow.

To the Hon. Stephen Gordon: Well, do we join Lambda Lambda Lambda or stay in this dark stuffy little room? What, Dear Sister, do we owe, and to whom?
In all aesthetic sincerity,
Molly B.

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Administrative position open at Isla Vista Medical Clinic. Perm. employment. Call 968-3044 for details Wendy.

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Want to teach Ceramics? Volunteer or work-study at The Girls Club. Call 963-4757.

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Need 1 roommate for 3 bdrm. apt. at 6770 Del Playa No. 2. Nice apt. prefer nonsmoker. 968-6928.

F needed to share room in beach front DP apt. w-deck and fireplace. 685-1094.

M or F roommate wanted, own rm. and bath in lg. 2 bdrm. share with 2 girls \$145.00 685-2853, 811 C. Pesc. No. 43. Ask for Tsesom.

Room for rent in IV apt., own bath, clean place, swimming pool, utilities pd. Call 968-5942.

1 or 2 F to share LRG. 2-bdrm., 2 bth. apt. on Picasso. Well furnsh. \$160 mo. & utils. Call 968-5335.

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For sale: Alvarez guitar — steel string, sewing machine & cabinet. Price negotiable 968-1759.

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Gauchos to Face No. 1 USF Try to Reverse Prior Loss

Just how well the UCSB soccer team can compete against some of the stiffest competition in the country remains to be seen. However, the Gauchos will know more after Thursday night when they travel to the Bay Area to face defending NCAA champion University of San Francisco (USF).

The Dons are currently the number one team in the nation, and are favored to capture the title once again. UCSB enters the contest with a 3-5 record.

"There is a possibility of an upset," predicted head coach Al Meeder. "We are not conceding defeat to anyone. Our players will be prepared and we'll certainly give it our best shot."

The Gauchos are hopeful that they will be at full strength with the return of fullback Ralph Hawes and forward Vicente Franco. Hawes has missed the entire season with a badly sprained ankle, while Franco has been bothered with a pulled thigh muscle.

Last year, the Gauchos dropped a 5-1 decision to the national champions, a game Meeder recalls instantly.

"We scored first, but then the roof caved-in, as they tallied three goals in a 12-minute span," Meeder said. "At the time, we had beaten San Jose State, and they had lost to the Spartans, so we went into the game with very little respect for the Dons. But they certainly proved they were the NCAA champions with their 5-1 victory."

Meeder feels that the key to beating the Dons will be defense. UCSB will have to mark each man tightly, and then once that is accomplished, look for the counter attack.

Over the weekend, UCSB came away with second place in the All-Cal Tournament at Berkeley, so the Gauchos have been playing better of late. The upcoming game will be the key to the season though, as the final games weigh more heavily in a possible post season berth.



ON TO USF where the Gaucha soccer team takes on the too ranked team in the country, The Dons. Last year UCSB scored first, but ended up losing 5-1. However, there is always a possibility of an upset. (Photo by Dave Feldman).

Harriers to Vie For Invitational Crown

A rapidly improving Women's Cross Country squad, under the direction of Laurel Treon, will be heading for Santa Maria and the Hancock Invitational this Saturday at Alan Hancock Junior College.

Coming off a loss to Cal Poly San Luis Obispo last week, in the team's first meet, Treon believes that her runners are progressing steadily. "I was pleased with how we did after only two weeks of working out. The improvement will come much quicker now. In turn this will lead us to not only run faster, but be more competitive in races."

Santa Barbara City College and host school Alan Hancock JC are two of the teams that will be on hand to face the defending champion Gauchos. "I know that we're going to have some fair competition," Treon said.

UCSB will send a delegation of 14 runners, 12 of whom will be attempting to rack up team points. The other pair will be competing unattached. The course is 4800 meters long and is arranged in three loops, each of which stretches for 1600 meters. According to Treon the track should prove to be fast.

Joyce Dendo, last week's highest finisher for the Gauchos, and Kathy Kinane, who has been running consistently second, are expected to lead the UCSB contingent. In addition Pam

Kuber, Diane Kelleen, Susan Lane, Patti Jacobson, Sallie Thomas, Meredith Mills, and Nina Peticolas are looked to for respectable finishes.

Dendo clocked a 20:15 last week, good for a fourth place over the 5000 meter lagoon course. Should she again finish strongly, the Gauchos will be in a good position to remain the defending champs of this meet. Treon is also of this belief, "I figure Joyce and Kathy, and perhaps Pam too, to figure in the top 10 finishers."

The meet will last most of the day as the UCSB Men's team will also be competing.

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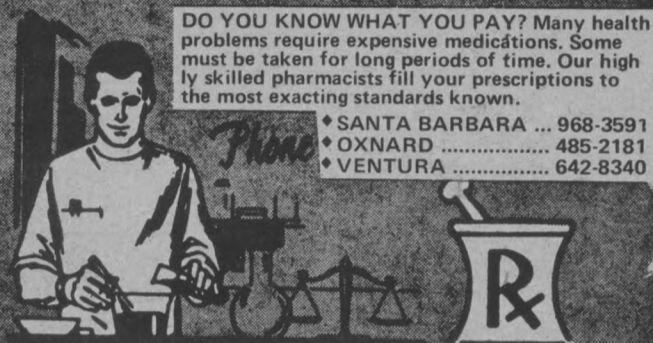
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