

350 Hear Speakers Blast Draft at Storke Plaza Rally

American "war-fever" is based on the faulty assumption that the United States is the aggrieved party, according to sociology professor Richard Flacks who spoke at yesterday's anti-draft rally in Storke Plaza.

Attended by more than 350 students, the rally featured speeches on the implication and

politics behind reinstating the draft. In addition, "peace activism" and the means behind gaining exemption as a conscientious objector were highlighted.

According to Flacks, an anti-war protester during the '60s, we are reacting to events which we have no involvement in causing. Flacks

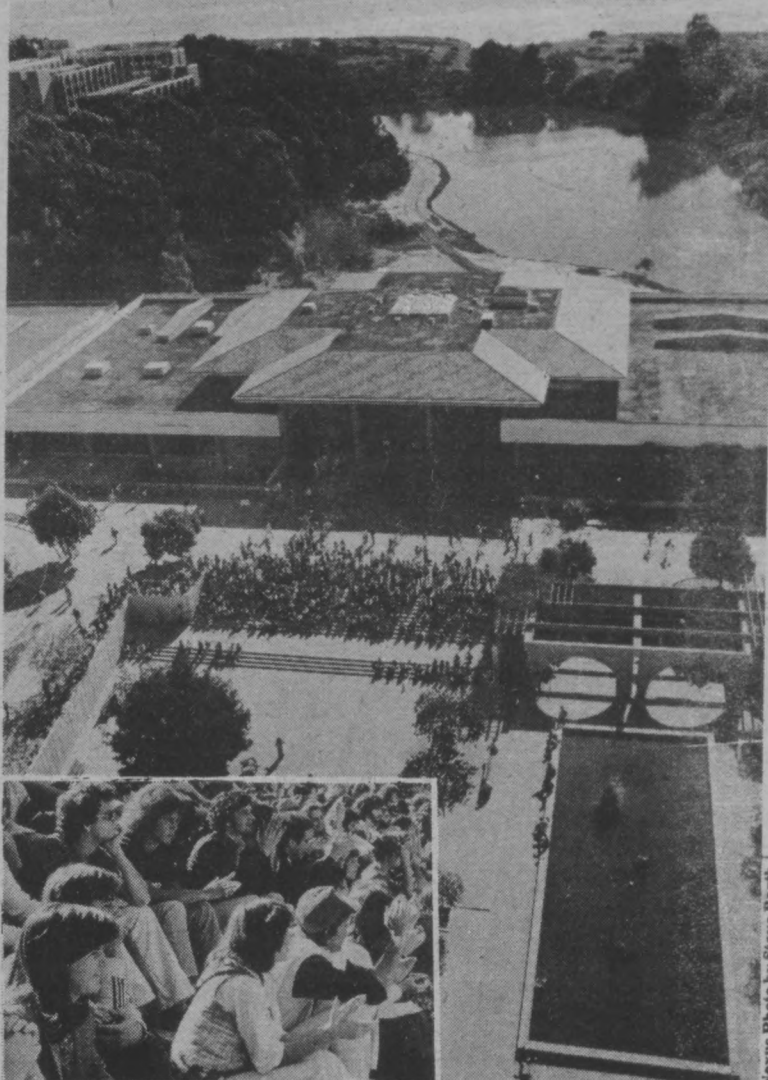
added that this fever is nourished by the media's desire to feed fuel to the fire of crisis, together with President Carter's aspiration for re-election.

Flacks also stressed the importance of evoking debate on every major assumption given as proof for the necessity of war. According to Flacks, the Soviet invasion in Afghanistan is thought of as the stepping stone to Soviet world domination, "but our hands are dirty too," Flacks added.

Although Flacks warned that unless draft registration was protested, Carter would have enough power to put a standing army wherever he wants, he also claimed that the president is only testing the American public to see if his registration policy will be protested.

Ernie Tamminga, co-director of the Earth Rise Peace Project, stated at the rally that it was the U.S.' wastage of energy resources that has led to the current crisis. "Had we been more aware of the consequences, we could have been rid of our suicidal dependence on oil and nuclear power," he said.

Additionally Tamminga emphasized that this wastage of energy resources has led to the current crisis. (Please turn to p.16, col.1)



Over 350 people attended an anti-draft rally held in Storke Plaza yesterday at noon.

Coastal Commission Okays S.B. Drilling

By JULIE POWELL

Plans for offshore exploratory drilling in the Santa Barbara Channel and Tanner Cortez Banks were approved by the California Coastal Commission recently.

Following the public hearing held last week, the commission determined that exploratory wells proposed by Chevron USA and Marathon Oil Company are consistent with federal Outer Continental Shelf standards for environmental protection.

Chevron USA won permits for three wells in the Santa Barbara Channel about 35 miles southwest of the city of Santa Barbara.

Marathon Oil was granted permission to drill four wells in the Tanner Cortez Banks located south of the Channel Islands, 70 miles offshore.

The purpose of the Coastal Commission's review of all OCS drilling projects, according to spokeswoman Kati Corsaut, is to see that they "don't conflict with state coastal management. We make sure what the oil companies do doesn't have negative effects on coastal waters."

As a condition to its approval, the commission required both oil companies to provide additional equipment for the drilling vessels to minimize the effects of potential oil spills.

During the hearing, a Sierra Club representative spoke out against Chevron's proposed drilling sites and said the commission's demand for additional safety equipment was inadequate.

Marathon's drilling sites were also opposed by a Los Angeles biologist who said the area supports a unique variety of marine life. Even a small spill, he testified, would jeopardize the ecological balance in Tanner Cortez Banks.

Responding to these considerations, Corsaut pointed out that because the sites are in federal, not state, waters, the Coastal Commission can only be responsible for onshore impact of oil drilling. However, oil spill containment is a main concern of the commission, since spillage frequently reaches the coastline.

Before drilling can begin, both Chevron and Marathon must seek approval for the projects from several federal agencies including the

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

Coastal Commission to Conduct A Channel Tanker Traffic Study

Oil tanker traffic in the Santa Barbara Channel may soon be rerouted outside the channel in order to prevent possible large-scale oil accidents.

Western Oil and Gas Association, a trade group representing the oil and gas industry on the West Coast, favors the proposition. However, at a

board meeting last week they asked for one month of further study.

The state Coastal Commission is also undertaking a study of the oil tanker traffic risks. Complex computer analysis of both present conditions in the channel and those which may exist in the future will be included in the eight-month study which will cost \$238,000.

Problems that may arise due to the construction of the liquefied natural gas terminal at Pt. Conception and those resulting from the recent oil lease sale will also be examined in the study.

Results of the study will be submitted to the Coast Guard, which is conducting its own research on channel tanker traffic.

"The Coast Guard has already finished one study which showed it necessary for the use of extra safety fairways," said Ellen Sidenberg, executive director of Get Oil Out.

According to Sidenberg, "These fairways are located at Pt. Conception, Port Hueneme, Carpinteria and Long Beach. They were established before, but their use became compulsory only two years ago."

"The Coast Guard doesn't believe it is necessary, they feel that the oil industry can coexist safely on its own," added Sidenberg.

Environmental studies professor Barry Schuyler has been

(Please turn to p.16, col.1)

UCSB Greeks Keep Tradition And Live Apart

By JANE MUSSER

Although the issue of integration of the sexes in fraternities and sororities has been raised before, the question has not even been considered here, according to several UCSB sorority and fraternity presidents.

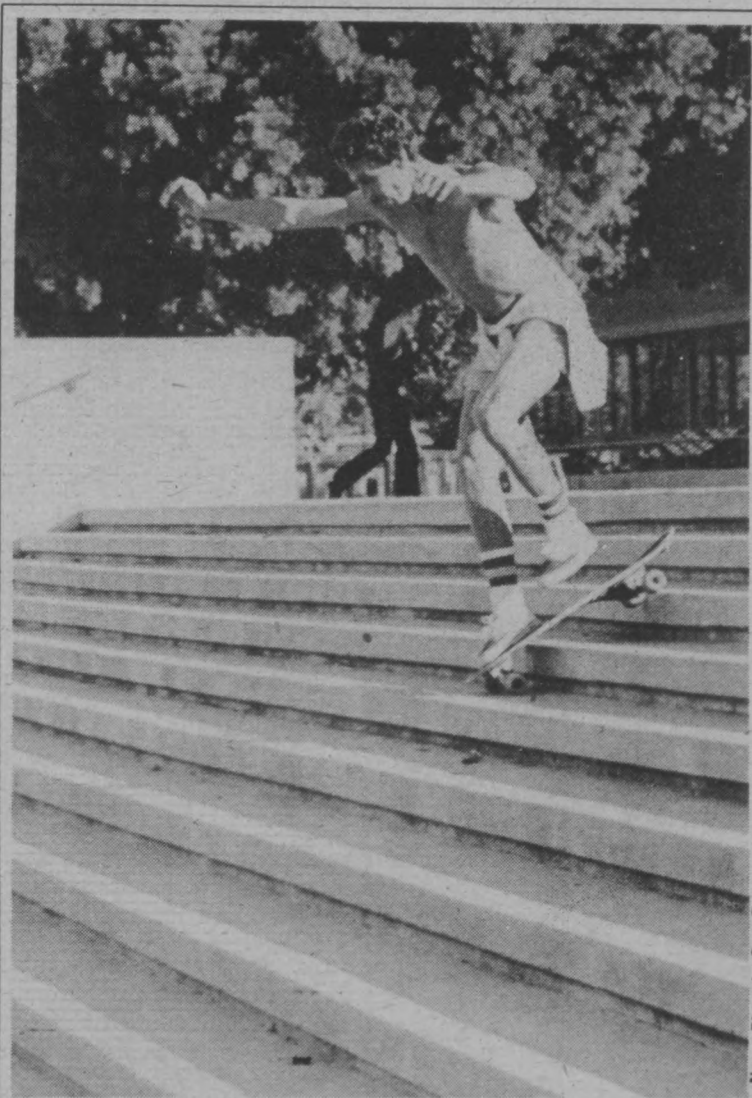
At Dartmouth College a faculty committee battling sexism issued a report calling fraternities "bastions of white male dominance." Claiming they control the social life of Dartmouth, the report demanded that fraternities begin accepting women and sororities begin accepting men.

Barbara Deutsch, UCSB Greek Life advisor, said that there has been no controversy of this nature here.

"Fraternities are for men and sororities are for women. That is how they were founded and that is what they are all about." If women were allowed in fraternities and men in sororities "the whole essence would be lost," Deutsch said.

When Title IX passed, guaranteeing equal opportunities to all, national fraternities and sororities were specifically exempted from the legislation. The fraternities

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



This skateboard enthusiast claims that skating down the Storke Plaza stairs is good exercise.

Nexus Photo by Greg Ramsey

Federal Energy Bill Passed By Congress

By JOE MANSON

Bills creating a federal Energy Mobilization Board with powers to speed up the approval process of energy projects have passed both houses of Congress despite opposition from both conservatives and environmentalists.

Currently, the two measures, which are being reconciled by a House-Senate conference committee, represent part of President Carter's efforts to reduce American dependence on foreign oil. The final version of the bill will probably be sent to Carter for his signature within a month, according to an aide to the bill's sponsor, Senator Henry Jackson (D-Washington).

Opposition to the degree of power the legislation would grant the EMB has been expressed by both conservative members of Congress and by conservation groups such as the National Audubon Society, which issued a statement, attacking the House measure last September. The

statement criticized the bill's provisions permitting the EMB to take over other agencies' decision-making powers and waive certain federal laws under some circumstances.

Santa Barbara's chapter of the Audubon Society has not taken an official stand on the legislation, believing, according to chapter leader Brad Schram, that the organization would be "taking itself too seriously" by speaking on a national issue. Society member Jim Greaves offered his personal opinion on the significance of the proposed board's powers saying, "It would have the effect of totally dismantling the system of environmental law developed during the '60s and '70s." Greaves added, "The long-term ecological effects of a project can take three to five years to discover. If this board is able to force government agencies to make quick decisions, how can the environment be protected?"

The Senate bill would give the

(Please turn to p.16, col.1)

HEADLINERS

The State

LOS ANGELES — Los Angeles Olympic organizers publicly gave up on obtaining federal aid for building and refurbishing facilities for the 1984 games Tuesday and announced a ten-month program to obtain private commitments to build swimming, cycling and other facilities. An official statement read by Olympic Organizing Committee President Peter V. Ueberroth declared: "After reviewing the President's (1980-81) budget and finding no line item for the city's request for recreational facilities which would be used for the two weeks of the 1984 Olympic games as sports revenues, we are now convinced that federal funding for these facilities is not a present viable alternative."

SANTA MONICA — Jimmy Durante, pianist, comedian, singer, actor and dancer, who contributed mightily to the mangled richness of the English language, lost his battle with the ravages of old age at 4:27 a.m. Tuesday. Durante, whose unique performing style defied single-word analysis much as his magnetism defied the decades, died at St. John's Hospital in Santa Monica of pneumonitis. He was 86 and had been admitted to the hospital Jan. 7 for treatment of the latest in a series of illnesses that started with a stroke in 1972. The bald, wizened "Schnozzola," who entertained millions for more than 60 years, was alone when he died.

SACRAMENTO — In a move backed by Howard Jarvis, Senate Republican Leader William Campbell disclosed Tuesday he would introduce legislation cutting the 1980 state income tax savings under Jarvis' June ballot initiative by half. Campbell's decision followed numerous conferences with Jarvis and his campaign strategists and was clearly an attempt to undercut opposition arguments that the ballot measure, known as Jarvis II, would force drastic cutbacks in state and local government spending.

The Nation

WASHINGTON — Six American Embassy employees who avoided capture when the U.S. Embassy in Tehran was stormed by Iranian radicals last November escaped from Iran last weekend by posing as Canadians, U.S. and Canadian officials said Tuesday. Canada closed its embassy in Tehran on Monday and withdrew Ambassador Ken Taylor and four remaining officers after the six Americans, who had been hiding in the Canadian Embassy for 12 weeks, were smuggled out of the country with Canadian passports, according to the official account of the incident presented Tuesday by Canadian External Affairs Minister Flora McDonald.

WASHINGTON — With renewed denunciations of the Soviet invasion of Afghanistan, the Senate voted overwhelmingly Tuesday to join the House in urging a boycott of the 1980 Summer Olympic Games if they remain in Moscow. By a vote of 88 to 4, the Senate adopted a resolution that calls on all Americans, tourists as well as athletes, to stay away from the Games if Olympic officials refuse to move them from Soviet soil or postpone or cancel them. The International Olympic Committee, the supreme authority on the Games, has indicated that it does not plan to shift them from Moscow.

CHICAGO — The financial overseer of the nearly bankrupt Chicago Board of Education said Tuesday that heavy trims must be made in the board budget by Friday or the schools could be closed for months. But at the same time, the Chicago Teachers Union ruled out any reduction in teacher or jobs or salaries. Jerome Van Gorkum said that the school board must slash a total of \$60 million from its budget before Friday or the state-created finance authority which he heads would block all additional spending by the board.

The World

ISLAMABAD, PAKISTAN — Islamic nations adopted a resolution Tuesday opposing U.S. economic sanctions against Iran, then concluded a three-day foreign ministers' meeting whose main effort was a strong denunciation of Soviet intervention in Afghanistan. The Iran declaration, adopted after four hours of debate, opposed "any threat or use of force or any kind of intervention or interference or the imposition of economic sanctions" against Iran or any other Islamic country. The United States has threatened economic sanctions against Iran over the holding of U.S. hostages in Tehran. The resolution also expressed the wish that the United States and Iran "resolve their outstanding problems between themselves by peaceful means."

NEW DELHI — India will pressure the United States to control its reaction to the Soviet intervention in Afghanistan when President Carter's special envoy, Clark Clifford, arrives here today. Clifford is scheduled to meet Prime Minister Indira Gandhi and President Sanjiva Reddy during his two-day visit to explain the U.S. response to the invasion of Afghanistan. The major element in this response is a \$400-million, two-year aid package to Pakistan, which shares a 1,200-mile border with Afghanistan. Half of the aid will be military, the rest economic.

PARIS — A bomb in Paris shattered two floors of the Syrian Embassy, killing a telephone operator and injuring eight other employees. The incident, the latest violence involving Arab nations' personnel in the French capital, produced an immediate intensification of security for visiting Syrian foreign Minister Abdel Halim Khaddam. Over the last seven years, there have been a string of violent attacks in France involving Arab embassies or representatives.

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TODAY

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CAMPUS ADVANCE: Fondue dinner & singing. All are welcome, 6:30 p.m., 6512 Segovia #210.

CAMPUS ADVANCE: Don't Die Without Thinking About It: discussion on Death, 9-10 p.m., 6660 Abrego #8.

FRIENDS OF SUNRAE: Meeting, interested persons welcome, 5:00, UCen 2294.

ECONOMICS UNDERGRADUATE STUDENT ASSOC.: An Account Executive will be here to talk about Investments and career opportunities, noon, NH 2127.

COUNSELING CENTER CAREER PLANING: Choosing a major in Sociology or Geography, noon-1 p.m., UCen 2292.

CALPIRG: General meeting. All welcome to learn more about CALPIRG and help with petition drive, 4:00, UCen 2284.

SAILING TEAM: Organizational meeting for sailing club, 6 p.m., UCen 2253.

SOCIETY OF WOMEN ENGINEERS: A speaker from Boeing Aircraft, 7 p.m., Engr. 1138.

HISTORY UNDERGRAD ASSOC.: Meeting w/refreshments. We're planning a faculty dinner, please attend, non-majors welcome, 4:30, 4th Fl. Ellison Hall Lounge.

CHICANO PRE-LAW: Meeting, 12 noon, Centro Library.

HILLEL: "The Origins and Development of Zionism" — class taught by student Rabbi John Moscovitz, 7-8:30, UCen 2294.

HILLEL: Israeli dancing, 7:30-9:30, Rob Gym 2320, (upstairs).

HILLEL: Conversational Hebrew class — practice & improve your speaking. Bring lunch, 12-1, UCen lobby.

FRIENDS OF SUNRAE: Meeting, 5 p.m. UCen 2292.

AMERICAN SOCIETY MECH. ENGINEERS: Pizza and beer night — tonight 6 p.m. Rustys Pizza, I.V. Members only. Please sign up in M.E. office.

MUJER: General meeting. All Chicanas and Latinas are invited. Nominations will be taken, all positions are available. Please be present. Important! 6 p.m., El Centro Lib.

FRIENDS OF THE RIVER: Former State Senator Peter Behr will speak on the Environmental Bill of Rights Initiative, 2 p.m. Girvetz 1004.

WOMEN'S CENTER: Employment Opportunities at UCSB. Meet with Carol Peterson of the Personnel Office. Appointment required 961-3778. 2-4 p.m., Women's Center.

KCSB NEWS DEPT.: KCSB news meeting, 5:30, news dept.

TOMORROW

ZEN MEDITATION CENTER OF UCSB: Sponsors silent sitting meditation every Fri., 4 p.m., UCen 3137. Free. Instruction for beginners. 964-2009.

COLLEGE OF LETTERS & SCIENCE: Drop deadline — Today, Fri., Feb. 1, is the last day to drop courses for winter qtr. Pick up petitions from the registrar's office. Instructor's signature and \$3 fee are required.

KCSB 91.9 FM: The Sequencers and Eric Vetter will play live/experimental music at its best, 2 a.m.-6 a.m.

FILM STUDENTS COLLECTIVE: Important meeting to discuss the party and other upcoming, quickly approaching events, 1:00, Ellison 1709.

KENNESAW HALL: Film — "Tommy" featuring Elton John and "The Who", 6, 8 & 10:30 p.m., Chem 1179.

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Coed Fraternities, Sororities

(Continued from p.1)

and sororities offer an alternative kind of living. Anyone interested in co-ed living should be in the dorms," Deutsch said.

Paul Johnson, president of Sigma Chi, said "Looking at the sorority and fraternity picture here I don't see how that could even become a problem. If we only had fraternities here then we might be faced with pressure (to allow women in). But there is a popular tendency for girls to join sororities.

"Besides, this is a kind of conservative school," Johnson added. "People are into getting an education and going off to bigger and better things. There just isn't that kind of outward expression for equal rights. I really don't think that a movement like that would gain support here," he said.

According to Maureen Doty, president of the Panhellenic council, an intersorority organization, co-ed arrangements would defeat the purpose of sororities and fraternities. "The whole basis of sororities is that college women saw a need to band together — to share common interests and needs. I feel justified in

saying that we are this way because we are women and we are unique. We have special relationships. It is the same way for men in fraternities with their feelings of brotherhood."

Though integration of the sexes in fraternities and sororities is not a prevalent issue at UCSB today, Chuck Price, former Sigma Phi Epsilon president, said that the issue has been brought up several times at national Sigma Phi Epsilon conventions.

Every two years, delegates from all chapters of this fraternity meet to vote on legislation and decide on new policies.

"The whole issue of women in fraternities was brought up at one of these meetings by a delegate from our house in 1971," said Price. "The issue was voted down in committee before it even made it to the floor to be discussed and voted on by all the delegates."

None of the fraternities here have been forced to deny or accept a female pledge, as no woman has yet attempted to become a member. Presidents of both Sigma Chi and Sigma Phi Epsilon said the issue could not become a problem in their fraternities because their national constitutions specifically

forbid admittance of women.

Greg Young, vice-president of Phi Delta Theta, said that if a woman tried to pledge his fraternity "I would ask her why she was not interested in joining a sorority. I'd ask if she was willing to live with 50 men and just be treated as one of the guys, because she wouldn't receive any preferential treatment. The fraternities are all totally male-oriented, just as I imagine the sororities are female-oriented. I just can't imagine a woman being comfortable living here."

Doty said that although she has never before considered the possibility of a man applying to the sororities, if one did "We would say no. Sororities are for women. If he wanted that kind of living arrangement he should try a fraternity."

She added that Stanford has what it calls co-ed fraternities. These organizations are founded on the Greek tradition with the rituals and initiations associated with fraternities and sororities. They were formed after the elimination of sororities at Stanford.

Environmental Rights Initiative

Supporters of an initiative that would add to the California Constitution an inalienable public right to pursue and obtain a "healthful and protective environment" will begin gathering signatures today in an effort to get the initiative on the November statewide ballot.

Retired State Senator Peter Behr will be speaking in support of the initiative today at 2 p.m. in Girvetz 1004.

The initiative would guarantee public rights to clean air, renewable and safe energy systems and adequate amounts of water in rivers, lakes, underground basins and coastal areas.

Behr, who co-authored the initiative along with Friends of the Earth Director David Brower, states that rather than creating new governmental agencies or laws, the initiative "would be a focus for ongoing legislative and judicial processes, much like the Bill of Rights written into the Federal Constitution."

More information on the bill can be obtained by calling Pete Gross at 685-2393.

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Channel

(Continued from p.1)

Department of the Interior.

A third exploratory project, a single well in another Chevron-leased tract four miles south of Santa Rosa Island, was also reviewed at Thursday's hearing. However, due to incomplete information, the coastal commission will hold off on a decision until next month.

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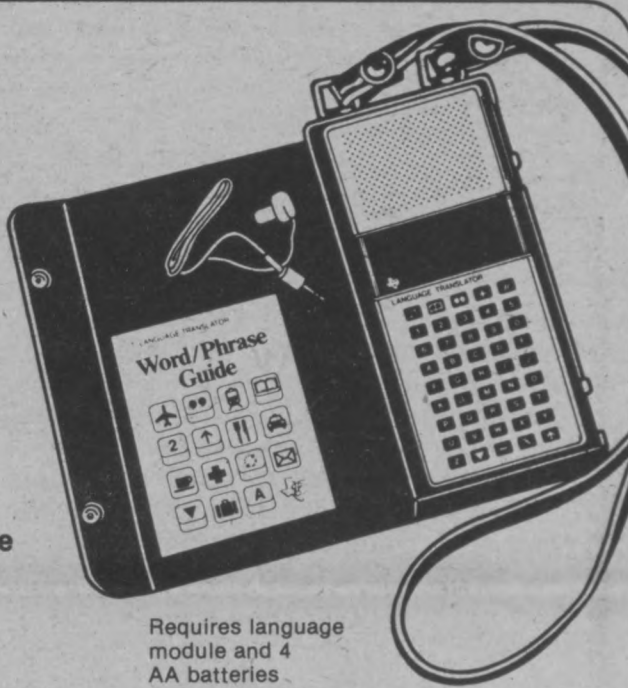
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Yesterday afternoon some 350 people congregated at Storke Plaza to hear an hour of speakers who addressed the re-instatement of the draft, the politics of a draft, the implications for those aged 18-26 in registering, and procedures to follow to oppose the draft.

On Feb. 9, President Jimmy Carter is expected to outline his proposal for re-instating the draft. At that time it is anticipated that such logistical questions as to who will go and who can be exempt as conscientious objectors will be noted.

While many politicians parallel the present world crises with a renewed cold war era, emotions at the rally evoked memories of the Vietnam era, and the peace marches. We believe the re-instatement of the draft will compel each individual student to ask the difficult question as to whether or not they will go. It is a personal decision. But knowing and understanding the alternatives to opposing the draft is as necessary as understanding the need for the draft. In conjunction with the start of a new organization, Coalition Against the Draft, the Isla Vista Legal Center will begin giving counsel to people interested in going on file as a conscientious objector. This file will have no legal significance, nor will it be anyone's but your own, until registration officially begins. At that time the files will be going to the respective registration office.

We urge each student to begin contemplating their choices. Another rally will be held today in Storke Plaza at noon and the coalition will hold its first organizational meeting tomorrow at 3 p.m. in Phelps 3510. We hope students will take the time to learn this side of the draft question while awaiting Pres. Carter's new plan.

Lost Funds

Leg Council has recently discovered that the Associated Students emergency grant program is being abused. The \$15,000 per year program is designed to aid undergraduates who need monetary assistance to offset an immediate crisis.

However, according to Council Representative Boyd Q. Charette, many of the claims paid to students are questionable and Charette is seeking a way to remedy this situation. He estimates that as much as \$4,500 has been misallocated since last July.

We congratulate Charette and fellow Rep. Ian Veitzer on their attempt to eliminate misuse of A.S. funds. In these financially tight times, all efforts to cut monetary waste should be applauded.

However, we hope that in their zeal to clear up financial abuses, the council does not cripple a useful program which helps many students who actually need emergency funds.

A Legend Passes

Only a few performers are able to capture the hearts of millions each time they step before an audience. Jack Benny, Elvis Presley and Bing Crosby were three who possessed this ability. Bob Hope and George Burns continue to do so.

Jimmy Durante is another we feel should be included on this list for his raspy nasal voice and energetic wit produced millions of smiles in his 60-year career. Durante died Tuesday at the age of 86 after battling pneumonia for a number of weeks.

We feel it is necessary to pay tribute to the "ole schnozzola" for his brand of humor has many times brightened an oft cold and dark world.



Richard Cohen

No ERA, No Draft

WASHINGTON—Ah, ladies, there is much talk about you now. The President has appeared before Congress and said that he will ask to resume registration for the draft. After registration, as surely as day follows night, will come the draft itself. Ladies, the nation wonders if it should include you in its plans. Tell the nation it should not.

Hold the phone. Put down the pen. I am not your basic sexist. In fact, I am no sexist at all. I believe in equality of the sexes and I have no truck with those who will argue, as they surely will, that women are too weak or too small or too silly or too giddy to wear the uniform of the United States Army. I've been in that army. I know better.

No, there is something else on my mind and it came to me, as these things often do, in a telephone call from a reader. It was one of the several I received on the subject of women and the draft, only this one was not like the others — mothers worrying about daughters. This caller was saying something different. She was saying that women should be eligible for the draft, but that they should not go — at least not until the Equal Rights Amendment is ratified.

Now here was something refreshing — a bold thought. This was not the old "should-women-be-drafted? refrain. The answer to that is plain — yes. Even the army thinks it's a good idea and the army ought to know what it is talking about.

At the moment, for instance, the army allows women volunteers to perform almost every job short of combat, from which they are barred by law. Of 352 Military Occupational Specialities, only 26 are restricted to men and these are all combat related.

No siree. As an issue, the matter is hardly worth discussion. In fact, there is almost nothing in the proposition that will not benefit women and maybe hurt men. For instance, I myself would have had a considerably different army career had women been there in great numbers.

Most of my service time was spent behind the keyboard of a typewriter. What the rifle was to the infantryman, the Remington Standard was to me, and while it can't be said it got me through the war, it sure did get me out of K.P. With women drafted, chances are that male clerks would be replaced and dispatched to combat areas where mistakes cannot simply be whited over.

A draft might even be something of a boon to

women. It would entitle them to the perks that have been, by and large, the exclusive privileges of men — things like educational benefits and mortgages and that great bugaboo of the women's movement, veterans' preferences in hiring and promotion. These are benefits men come by honestly, but that does not change the outcome. They discriminate against women.

Probably the best reason to have a draft for women, though, is to shatter what remains of the Madonna stereotype — not the notion that women couldn't be in the army, but that they shouldn't be. This is the final barrier for women, this vision of purity and lace, subscribed to by men and women alike. It puts women on a pedestal — out of reach and often out of a job.

But if there is one overriding reason for having women as well as men eligible for the draft, it is that the nation has finally recognized that women and men are equal — not the same, but equal. It is a way of saying that women now have the same obligations of men, that the nation recognizes their talents and their abilities and also their responsibilities.

Well, if this is the case, it is time the nation put it in writing. The basic concepts here are no different than those contained in the Equal Rights Amendment, which in eight years has failed to garner the 38 states needed for ratification and, instead, has been kicked around — traded, ignored, rescinded, denounced.

And if this is the case, then it is not that much different than the case made by the kids when they said that if they were going to be drafted, they were also going to want to vote. In spirit, it is not all much different than the argument of some blacks who wondered why they were being drafted to defend a nation that, in many cases, was depriving them of their basic civil rights.

If there must be a draft, women ought to share the burden. Equal rights means equal opportunities, but the trouble is that there is not yet a guarantee of equal rights. In fact, the effort to secure one has so far been rebuffed.

So crank up the draft and make the necessary studies. In the meantime, you ladies of draft age, my generation gives to yours a chant once dear to our heart: Hell no, we won't go.

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An Elite Law School

This is the second of two articles.

By JENNIE PEISCH
 M. FORREST LUNDBERG
 WENDY STOCKTON
 AND
 MARK WEINSTEIN

McGeorge, affiliated with the University of the Pacific, offers an elite atmosphere in which to pursue the study of law. The campus is beautiful, a tastefully laid out 15 acres near the heart of

Sacramento. The plush courtroom of the future and numerous clinical programs are indicative of McGeorge's effort to create an educational experience most conducive to learning. McGeorge's forte is trial advocacy, and to the school, success means students passing the Bar. Ridiculed as a "lawyer factory" and "Bar school," McGeorge held, until recently, the yearly California record for the highest percentage of students passing the Bar exam on their first attempt. Responding to such allegations, Director of Placement Arthur Terzakis quipped, "If you don't pass the Bar, you can't practice law."

The student pays for this experience in several ways, the most obvious of which is financial: annual fees are at least \$3,000 higher than at comparable U.C. law schools. Also, students claim that in pursuing its goal, McGeorge aggressively weeds out those who fall behind the academic pack. The first year attrition rate is admitted to be at least ten percent and may be several percents higher. One student, Ray Lewis, likened the intensive first year at McGeorge to being in the army because of its regimentation-like attitudes. He added that McGeorge's program, lacks proper focus on legal research, training students to memorize the law and reproduce that information on examinations that



(Please turn to p. 5, col. 4)

Plentiful Grains

By BETH COLLINS
Student Hunger Action Group

"Why don't we take care of our own poor?" "People are poor because they have too many kids." We've all heard these cliches. Are they fact or fallacy?

According to the Environmental Fund, world food production cannot keep pace with the increasing rate of population. However, this is not the case according to Prof. Murdoch of UCSB and the New Internationalist magazine. Both assert that the world produces more than enough food, in grains alone, to give each person on the earth the same calorie intake as the average European or North American. In fact, W.H. Pawney of the U.N. Food and Agriculture Organization states that the earth's resources could feed almost ten times the present population.

The cause of hunger is neither overpopulation nor a lack of food. It is poverty, which results from unequal distribution of income and the inability of farmers to produce enough food. Because for millions of people there is no unemployment pay, no old-age pensions, no sickness benefits, children are the only security. Children are an economic asset. They help relieve parents of household jobs, and later serve as contributors to the family income.

Another reason for high birth rates is the high infant mortality rate. In order to insure that some children survive in some regions only half the children survive to the age of five—parents have to have more children.

Obviously we cannot ignore population. Although birth rates are declining, we must deal with the problem of population. One way that has been attempted is with family planning programs which introduce contraceptive methods to Third World women. However, family planning alone will not insure significant decline in population. "Parents will have less children when it is rational for them to do so," Prof. Murdoch said. When implemented in conjunction with socio-economic changes (e.g. spread of education, improvement of income levels, health care programs), family planning programs will aid in the reduction of population.

The U.S. has five percent of the world's population and consumes 30 percent of its resources. Clearly, the question before us is not whether or not we can produce enough food, but whether the world can survive our consumption habits. We must also consider the land: what is being used, by whom, for what purpose, and for whose benefit. Then we will be moving in the right direction.

The Third World has 70 percent of the world's people and 80 percent of its population growth, yet it has only seven percent of the world's industry, 11 percent of the world's GNP, and consumes only ten percent of the world's resources. Figures given by the N.I. magazine state that the small rate of population increase in the rich world puts about eight times as much pressure on world resources as the rapid population increase in the poor world.

Redistribution of the world's resources is the key. The problem at hand is just as much, if not more, a consumption explosion in the rich world, rather than a population explosion in the Third World.

War is Irrational

By ALEX REYES

Rational people do not consider war. Rational people do not consider initiating the mechanics of war, knowing full well that such action can only lead to the mutual destruction of peoples and not their problems.

But the insane promote the possibility of war, masking their madness in patriotic rhetoric. The immoral appeals to national pride become the rallying point of the ignorant as they justify their lust for death. And the leaders who direct this madness remain calm, secure in their knowledge that if the war they so desperately desire occurs, they will live on to create another war, and another, and another...

Since the Iranian crisis began, President Carter has constantly appealed to our national 'honor,' stating time and time again that our country stands 'united' behind him as he confronts the heathen Iranians. The vast majority of the press, ever diligent, conduct their polls and proclaim that yes, the

majority of the American people are now willing to wage war against the mad Russians (notice the shift of people we are now to hate) if they advance into Afghanistan, Pakistan, Iran, or any other 'vital interest' to the United States.

Are we supposed to gaze in awe at the percentage of irrationality presently rampant in our country? Or do we speak out against our leaders' paranoia, constructing a wall of reason to blunt their grand jingoistic assaults?

Libertarianism rejects the validity of any talk of war. Reason informs us that war is the result of a breakdown of communication between two (or more) irrational forces so bent on maintaining their power that each is willing to destroy the other, and themselves in the process. And if that sounds like an absurdity, it is. There is no logic to be heard within the walls of the Kremlin or the White House.

The UCSB Students for a Libertarian Society are now actively participating, with many other groups on campus,

in raising as great a cry against the reinstatement of the draft as we possibly can. The coercive registration and drafting of citizens against their will represents the most obvious and ultimate assault on personal liberty contrived by the American government. Our hope is that President Carter's desperate attempts to involve our country in war are so obvious that not only will the draft not be reinstated, but the majority of the American people will begin to realize that the greatest threat to our country's existence resides in Washington D.C. The more we concentrate on the contrived threat of the Soviet Union, the better President Carter's chances to ruin this country.

Our message is simple—peace is found through reason, not war. War destroys civilizations; it symbolizes the decay of a society. Are we to learn from our past mistakes and live, or heed our leaders insane calls and perish?

Protest the mechanisms of war. Stop the Draft.

Schools

(Continued from p.4)

mirror the Bar.

Our experience in a first-year property class failed to substantiate his complaints. We found the atmosphere relaxed and the students confident, even somewhat cocky. We noted a virtual absence of minorities and a male/female

ratio of about three to one.

Admissions standards at McGeorge are high, but not outrageously so. A student with a 600 LSAT and 3.0 GPA stands a good chance of being offered admission.

After visiting the three law school campuses, the Prelaw Students returned to San Francisco. We were there to see Ed Morris, a past UCSB Alumni President, and an ex-U.C. Regent.

With respect to prelaw students,

Morris stressed the importance that varied experience plays in the field of law. Morris cautioned that the traditional liberal arts education is no longer adequate. A self-educated physicist and an electronics hobbyist, Morris felt that a science background is invaluable to today's lawyer. In many trials physicists are called as expert witnesses, and the average attorney is unprepared to pursue effective cross-examination.

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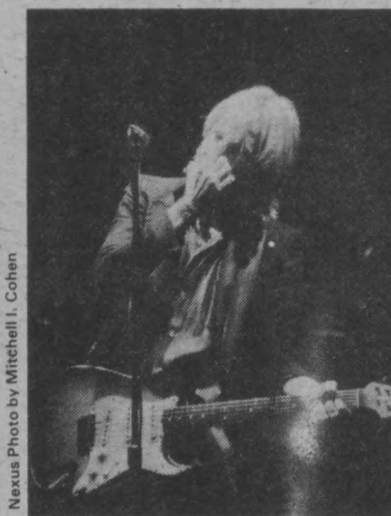
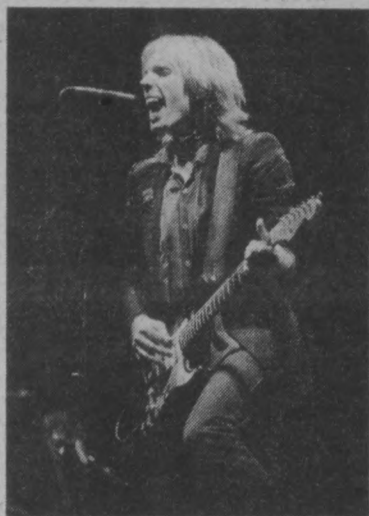
Mon.-Sat. 10 to 6, Sun. 10 to 5



A.S. Program Board



A.S. Concerts would like to take a moment to thank everyone concerned for making the Tom Petty and the Heartbreakers show last Sunday in the Events Center a success. Special thanks go to the People In The Green Shirts who are responsible for concert security; the People in the Black or Blue shirts, led by Production Coordinator Steve MacFadyen, who are the stage crew; Avalon Attractions; Tom Petty and The Heartbreakers and The Fabulous Poodles who made it worthwhile; the various kind-hearted individuals around campus who made it possible to re-schedule an event in the ECen on such short notice; KCSB and the *Daily Nexus*; all those who volunteered their time and effort to a concert that might otherwise not have taken place; and, most of all: THANK YOU to everyone who put up with all of the confusion and waited in lines. The first show is over with and it will pave the way for many more Events Center shows in the future.



Nexus Photo by Mitchell I. Cohen

Photo by Cynthia Main

Photo by Cynthia Main

☆ Nifty Cartoon Quiz #4 ☆

By RANDY KORAL

When Contest #1 was printed here a few months ago, I truly wondered if anyone would guess the name of the depicted cartoon character. The next day I was faced with hundreds of names and numbers of people who had correctly guessed "Deputy Dawg." I gave away some prizes and decided to run another cartoon contest one week later. I felt Cartoon Contest #2 should be more of a challenge so I hunted around until I came up with a picture of what I thought was a rather obscure television cartoon star. I was wrong. Although there were a few wrong answers this time ("Sidney and the Squid" was one.) Squiddily Diddily fooled less people than Deputy Dawg. Getting

tough, I waited a few weeks before asking the name of Secret Squirrel and his sidekick, Morocco Mole, in the next contest, but alas, hundreds again knew their cartoons all too well. That brings me up to the present when, undaunted, I now propose a test suited to only the most devout yesteryear cartoon watcher, a test of the memory. I challenge you to guess the name of Ricochet Rabbit's sidekick. If you succeed in doing this by bringing your correct answer up to the A.S. Program Board Office on the third floor of the UCen by no later than 5 p.m. tomorrow, then you win a pair of tickets to the Jon Hendricks concert tomorrow night. Well, good luck.

Name: _____
Tel.: _____
Guess: _____

You Can Beat The Draft ●●●

by stepping inside warm-and-comfortable Campbell Hall on the chilly night of Feb. 3 for the A.S. Films Committee screening of *At War With The Army*. This vintage flick captures Dean Martin and Jerry Lewis for the first time together in a motion picture. I don't want to miss it and you probably won't want to miss it either. Also, as if this event alone isn't enough to satiate your hunger for evening recreation, you can stroll over to the New UCen II and enjoy free refreshments in a coffeehouse atmosphere presented by Limelight Productions. This occurrence of great movie followed by UCen II coffeehouse, as on Feb. 3, will continue on through this year.



Nexus Photo by Mitchell I. Cohen

Well, It's Like This:

Okay, so you say you're the kind of person who craves adventure and intrigue, who comes to life at the smell of a challenge. So now it's time to prove it. Put all those timeworn textbooks in a closet and march up to the A.S. Program Board office on the third floor of the UCen. There, you'll be greeted by other duty-bound individuals who have come to the Program Board office for reasons of their own. As you volunteer to work on one of the eight committees you'll feel proud. You'll be able to hold your head up for what might be the most solemn moment in your life.

judging talent, organizing performances. The list is endless.

There are eight committees you can choose from: The Concerts Committee, Films, UCen Activities, Lectures, Cultural Events, Fine Arts, Special Events, and Program Board Publicity. There's bound to be a committee for you.

You might be wondering if you have enough time for Program Board. Well, you probably do. There are people on the Program Board who take maximum course loads and still manage to sell seeds in their spare time to win valuable prizes. These people are the leaders of tomorrow.

But you get more out of A.S. Program Board than a proud feeling. You'll learn about publicity, contracts, dealing with agents, graphic design, finance,

If you are interested in becoming part of the A.S. Program Board, call 961-3536 or come by the office today. You won't be sorry.

Jazz and Blues For Youze Tomorrow With Jon Hendricks

Nowadays, if people aren't talking about the New ECen then they're talking about the New UCen II or some equally new building on campus. Gee, it seems like only yesterday there were no new buildings around here to speak of.

In my mind there is one old building that still stands out when the talk gets around to concert facilities. I'm talking of course about Campbell Hall.

And this great building will play host to jazzman Jon Hendricks and his group tomorrow at 8 p.m., brought to you by your A.S. Program Board in conjunction with the S.B. Blues Society and KTYD. Tickets will be \$7 for students, \$7.50 for anybody less fortunate.

Jon Hendricks is a rare artist who has managed to stay ahead of his time throughout an illustrious career as a performer, lyricist, and jazz singer. With the pioneering vocal trio Lambert, Hendricks and Ross, he was also the originator of a vocal style so distinctive that not only do several of the most prominent figures of the contemporary scene name him as a prime influence, but many continue to re-discover his work.

Artists ranging from the Beatles to the Rolling Stones acknowledge Hendricks' influence on their music, while more currently one can hear unmistakable traces of Hendricks' inspired artistry in the recordings and performances of Bette Midler, Dan Hicks, Barry Manilow, the Pointer Sisters, Joni Mitchell and countless others.

Having gone about as far as he could in the bustling music scene of Toledo, Ohio, (working gigs at the Waiters and Bellman's Club) Hendricks came to New York in 1955 seeking the big time. He began to develop his unique knack for writing lyrics to classic jazz tunes, and soon the first big payoff came when one of his compositions, "Cloudburst," recorded by Don Lang, went to #1 on the English pop charts.

At about the same time Jon had

just met singer Dave Lambert, whose scattling vocal style fascinated him and the pair began work on an album called "Sing a Song of Basie," which featured Jon's lyrics to Count Basie's music. The record was one of the first ever to employ the use of multiple track recording techniques and during the sessions Lambert and Hendricks met a young studio singer from England, Annie Ross.

The rest, as they say, is history. The three took to each other immediately and before long Lambert, Hendricks and Ross were one of the most popular performing groups both here and abroad. The group won top honors in France as Best Jazz Vocal Group for seven consecutive years.

Music fans everywhere loved the trio and it was during this period that many of today's idols were



probably listening to the innovative sounds of a group that still has considerable impact on much of the music being made today. Critic Ralph J. Gleason commented "the vocal trio was the best thing to happen to jazz since Charlie Parker."

Lambert, Hendricks and Ross eventually broke up when Dave Lambert was killed in an auto accident. Hendricks continued to write and perform.

In 1961, he wrote a musical production entitled "Evolution of the Blues" to be performed at the Monterey Jazz Festival that year. After spending five years living in England and working jazz clubs there and on the continent, Hendricks returned to the states and assembled a company to perform

"Evolution of the Blues" in San Francisco.

The show, which traces the history of the blues as the native American art form and featured Hendricks in the starring role, was an unmitigated success.

"Evolution of the Blues" played in San Francisco for four years and then moved south to the Westwood Playhouse where it ran for one more year, closing in September 1979.

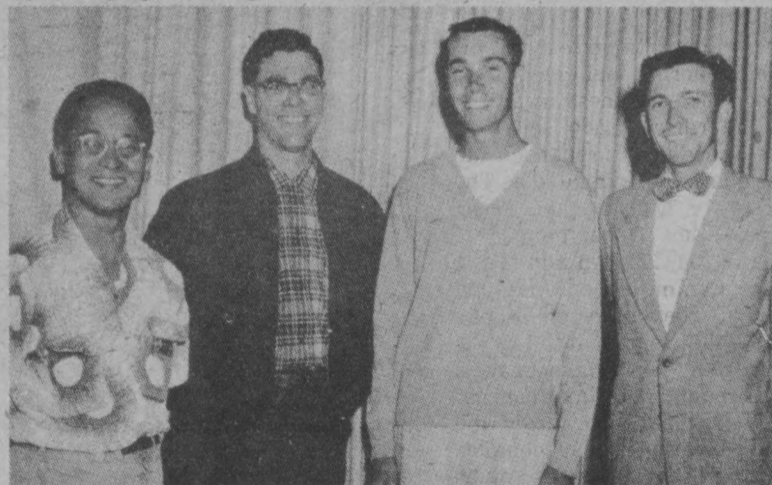
Hendricks grew up listening to and loving vocal stylists like Louis Armstrong, Cab Calloway, Fats Waller, Billy Eckstein, Babs Gonzales, Joe Carroll, Bon-Bon and Buddy Stewart, and feels that "you have to listen to everybody. A performer can't afford the luxury of narrow-mindedness."

Hendricks has written a television special, "Sing Me a Jazz Song," for the Soundstage series on PBS, featuring Annie Ross, Eddie Jefferson, Leon Thomas and himself, which was shown nationally.

Other recent Hendricks accomplishments include: the original unaccompanied scat vocal background for the forthcoming Billy Crystal Special to be shown nationwide on Home Box Office; the original lyric to the Josef Zawinul/Weather Report hit "Birdland" which was recorded by The Manhattan Transfer for release in November, 1979; and original song "Love Me With a Feeling" which is featured in the picture "The Rose."

Some of Jon Hendricks' works in progress include: a CBS documentary "Somewhere to Lay My Weary Head—the story of the Dunbar Hotel;" and original screenplay entitled "Blues March;" and a book for musical adaptation entitled "Reminiscing In Tempo," which is currently Hendricks' latest stage production "Jon Hendricks Presents: Reminiscing In Tempo (The Evolution of Jazz)."

This page prepared and paid for by the A.S. Program Board.



Do you find yourself standing around a lot, waiting for your chance to become the life of the party? If so, run right up to the A.S. Program Board office in the UCen and sign up for the 1980 Spring Sing. Not only will you thus emerge from your shell, but you may also win trophies and prizes in the ECen, April 19.

Try a New Position...

Maybe you're that special type of person who yearns to be an active member of his or her society but can't seem to stop smoking, drinking and cursing long enough to do something about it. Maybe the world of Program Board politics is the place for you.

Now is the time to leave behind those pool halls, brothels, and pot parties and start a new, clean life as a member of the most reputable organization this side of the Mason-Dixon line. The organization is Program Board, and if you apply by tomorrow in

the P.B. Office, you have a chance to start right at the top as Program Board Representative At-Large.

Just think of it, today you're an insignificant bit of refuse cast out by society, and tomorrow you could very well be attending and taking part in an actual un-simulated A.S. Program Board meeting!

The Rep At-Large position is the only one open at this moment in time, but other weighty positions, such as A.S. Concerts Chairperson, are due to open up in the not-so-distant future.

Petty Blows Open Events Center

By CRAIG ZEROUNI

They were ready for this one. When Tom Petty and the Heartbreakers took the stage Sunday night, there was no doubt: this is what they had in mind when they invented rock & roll. The Santa Barbara audience, with some help from a few other cities, was on its collective feet the entire night, up to and through the three encores. It was amazing and gratifying to see the adopted home of mellow in high gear, shouting, stomping and carrying on as if this were The Night.

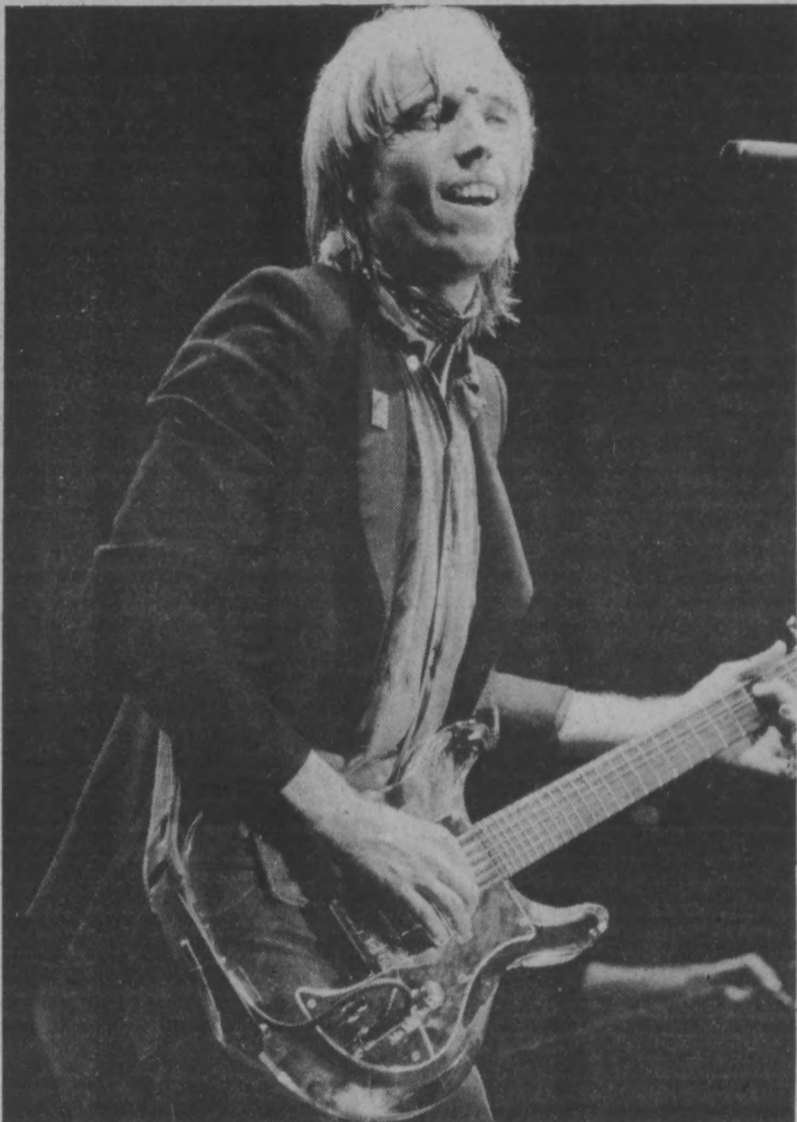
Because it was. It's not hard to tell what it is about Petty's music that is so stirring. Certainly the subject matter — women and suffering, usually in that order — isn't novel. What is novel however, because it is so absent from the best majority of rock music as a whole, is the intensity, the level of commitment the music reveals. While Petty's lyrics are marvels of description, bringing starkly to life the dark, deserted images, the midnight cigarettes, full moon cityscapes and back alley heartbreaks, it is this intensity of emotion that makes Petty the powerful performer he is.

Thankfully, there seems to be a market for this raw-nerve songwriting. Sunday night, no one seemed immune to the call — it was supposed to be reserved seating, but people were in the aisles and at the foot of the stage all night. It was impossible to simply stand there — the energy was too great, the drive too strong. If ever there were a reason to outlaw rock & roll, this was it. This was what your parents are afraid of.

The band — Mike Campbell, lead guitar, Benmont Tench, keyboards, Ron Blair, bass, and Stan Lynch on drums — was a rock, a steel background to Petty's maniacal pirouettes and stage sprints. Except for a small outbreak of emotion by Campbell, the band members were businessmen, cool professionals to Petty's gleeful little boy.

In fact, one of the reasons that it's so easy to like Tom Petty live is the fun he seems to be having. Sure, he was worn out, and after three months of touring it's a sure bet that he couldn't wait to get home, but that didn't hold him back. He gave everything to the crowd, and they gave everything to him.

The rapport between performer and audience was



Tom Petty inaugurated the new Events Facility Sunday by nearly shaking it down. The rocker had the sold-out crowd on its feet through three encores.

amazing. Petty has gained considerable confidence as a stage performer in the last year, and much of that rapport was based on this. He has also cut out the preachiness of his older songs, so that what remains is the musical core. Thus, the show was tighter, cleaner and more linear. Except for an unnecessary reference to cocaine, there was no wasted motion.

Much has been said about the New Wave, the New Movement, the New Something, and Petty has been touted as a shining example. I think not. Petty is above all that, he is running a different race. Where so much of today's New Wave seems coldly calculated to be raw and angry, Tom Petty is for real — every emotion is right there, so you can almost touch it, almost feel the knife going in in "Fooled Again (I Don't Like It)," almost grab hold of the love in "Here Comes My Girl." Other artists hold up photos of the wall; Tom Petty drives straight into it, then shows us the pieces.

That all this held up live was a religious experience bordering on total salvation. Even the little things were working, little things like the lighting, which was magic. What is usually used as an after thought, a little glitter thrown on to cover the seams, was used Sunday as punctuation, as emphasis.

The Events Center is an interesting building, once you get inside. The people who finally got to see Tom Petty and the Heartbreakers should be grateful that it was cancelled the first time, as the original site (Rob Gym) would have been terrible. Though not perfect, the Center holds great promise.

The smoothness of the show did not go unnoticed. A.S. Concerts did a great job, especially considering the novelty of the whole thing.

The Fabulous Poodles were interesting, a diversion, but little else. They displayed a warped but witty sense of humor, as when they started their set by playing a one chord crash called "The Ending," and then walked off, only to return and insist that "we don't usually do encores, but ok, just one song." The trouble with this sort of nonsense is that, like sex and (I'm told) the Grateful Dead, one has to be there to truly understand it. It may be that they can sell records this way, but I doubt it. Just ask a band called Sparks.

Nexus Photo by Mitchell I. Cohen

ARTS AND LEISURE

PAGE 7
THURSDAY, JANUARY 31, 1980
CRAIG ZEROUNI—ARTS EDITOR

For over 400 years, William Shakespeare's genius has inspired artists in all genres. Musician and painter, poet, sculptor and scholar alike have found in his works, emotive and informational springboards for their own creations.

Several departments at UCSB will be exploring and celebrating this incredible richness in an exciting interdisciplinary series of events scheduled throughout the winter quarter. Designated as The Shakespeare Quarter, the effort involves the Departments of Dramatic Art, English and Music and the Committee on Arts and Lectures. The main philosophy behind the endeavor is the illumination of Shakespeare's work through many approaches: production, discussion, music and lecture. The logistics of complex cooperative events takes much work, and the Shakespeare Quarter has been in the planning stages for almost a year. Several factors gave rise to the initial idea, which has now taken final form.

ROYAL SHAKESPEARE COMPANY

Past community and campus interest in the annual visits by actors from the Royal Shakespeare Company was a major factor, sparking interest in producing complementary events on campus.

The ensemble, which varies yearly in size and make-up, returns from Feb. 11-15 for its full week of classroom workshops, public lectures and performances. Drawing on a wealth of literature, both from the Elizabethan era and others, the ensemble offers an entirely new set of programs this year. The programs were prepared for the opening of the Folger Library's Shakespearean Exhibition in Kansas City, and for two weeks in Washington D.C. under sponsorship of the Kennedy Center for the Performing Arts,

The Shakespeare Quarter



Desmonda (Lisa Munteer) and Cassio (Todd Cohen) in "Othello".

the Library of Congress and the Folger Shakespeare Library.

On Tuesday, Feb. 12, at 8 p.m. in Campbell Hall, the actors explore actor-playwright interaction in "Shakespeare and the Actors: Signals through the Flames," devised by the company. Feb. 13, at 8 p.m. in Campbell Hall, "Murder Most Foul" examines man's fascination with and reaction to this abhorrent act through literature of many ages. The last performance on Friday, Feb. 15, at 8 p.m. in Campbell Hall is entitled "Ariel: Shakespeare's Sweet Power and Music." As always, the actors from the royal Shakespeare Company are sponsored by the UCSB Committee on Arts and Lectures in cooperation with the Actors in Residence program on campus.

SHAKESPEAREAN REPERTORY

To some extent, the annual visit of the Royal Shakespeare group gave impetus to the idea of a Shakespearean Repertory produced by the UCSB Department of Dramatic Art. But the idea is not a new one. Dr. Stanley Glenn, director of "As You Like It"

in the repertory, produced a similar undertaking in 1972. He felt that the resultant education and entertainment values were so immensely rewarding that the project should be repeated. However, the demands placed on resources, as well as the technical and artistic commitments are so large, that the project can only be repeated occasionally (a fact which makes the occurrence of the Shakespeare Quarter even more noteworthy).

Repertory offers actors and audiences alike to watch for growth in performance. Dr. Glenn feels "once you really work with and cope with the demands of Shakespeare, everything else pales in comparison. Shakespeare wrote to be performed, and his works are illuminated by performance both for actor and audience," he stated.

Dr. Harrop, director of "Othello" agrees, adding that he chose "Othello" because of all the tragedies, it was "perhaps the most accessible to students," without the extreme technical demands of "Macbeth" or the complexities of "King Lear" and

"Hamlet." The shows open an ambitious six-week performance schedule on Jan. 31 with "As You Like It" in the Studio Theatre at 7:30 p.m. Patrons are asked to note the change in curtain time, and to remember that there is no late seating in the Studio Theatre. "As You Like It," Shakespeare's

matinees on Feb. 16 and Mar. 1.

FREE LECTURES

Several lectures are scheduled as part of the quarter's activities. These include "Troubadours and Love," a lecture-recital by Martin Best at 3 p.m. on Wednesday, Feb. 13, in the Main Theatre sponsored by the Committee on Arts and Lectures. A lecture by Sebastian Shaw entitled "The Changing Styles of Classical Acting" will be presented Thursday, Feb. 14 at 3



Orlando (Michael Hau) and Rosalind (Cathy Combs) in "As You Like It".

sunniest comedy, runs Jan. 31, Feb. 1, 2, 8, 13, 14, 16, 19, 22, 27, 28, and Mar. 1, 4, and 7 at 7:30 p.m. with 1 p.m. matinees on Feb. 9 and 23 and Mar. 8. "Othello" opens Feb. 6 and runs Feb. 7, 9, 11, 12, 15, 20, 21, 23, 26, and 29 and Mar. 5, 6, and 8 at 7:30 p.m. with 1 p.m.

p.m. in the Main Theatre. And the Department of Dramatic Art will be presenting a lecture by Dr. Thomas J. Scheff, of the Sociology Department, entitled "The Distancing of Emotion in 'As You Like It'" on Wednesday, Feb. 20, at 3 p.m. in the Studio Theatre.

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Nexus Photo by Patrick Siefel

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8 GOLDEN GLOBE NOMINATIONS
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MERYL STREEP
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CINEMA #1
6050 Hollister Ave.
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BETTE MIDLER
ALAN BATES
THE ROSE
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CINEMA #2
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George Burns - Art Carney - Lee Strasberg
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Music

The Santa Barbara Blues Society is presenting an evening celebrating THE HISTORY OF BLUES AND JAZZ with a special performance by JON HENDRICKS, author of the musical "Evolution of the Blues." The nine member company will perform at 8 p.m. tomorrow night in Campbell Hall.

Local band THE TAN will be at FUBAR tonight and at George's in Santa Barbara on Friday and Saturday. The group plays "danceable new wave."

The UCSB Schubertians, under the direction of professor Carl Zytowski, will present a concert on Sunday, Feb. 3 at 4 p.m. in Lotte Lehman. The public is invited to attend this free concert.

Dr. Jack Ullom will conduct the Santa Barbara City College Symphony Orchestra in a program of concertos featuring winners of the Young Soloists Auditions in the Garvin Theatre on the SBCC West Campus Sunday, Feb. 3 at 8 p.m. Admission is \$1 student, \$2 general.

THE SHADOW BOX, by Michael Cristofer, Friday, Saturday and Sunday Feb. 1-3 at the award winning drama begins at 8 p.m. each night.

PRIDE & PREJUDICE, a 1940 film directed Santa Barbara Museum of Art tomorrow, Saturday and Sunday at 1:30 p.m. Saturday and Sunday.

WILD CHILD is the next film in the Truffaut series at the Arlington Theatre. It begins at 7:30 p.m. Tickets are \$1.50 students, \$1.75 general.

Letters

Ranting and Raving

Dog's World

Arts Editor, Daily Nexus:

There is a moment in *Travels With Charlie* at which Steinbeck, overcome with the beauty of his surroundings, tries to inspire his poodle to appreciate it as well. The effort is futile; Charlie's perceptive powers are of a lower order, and he continues to sniff at the ground. Norm Coury's review of *Star Trek: The Motion Picture* offers one little hope that his head may be lifted and his eyes opened either, but the vary banality of his condemnation of the film is sufficient to provoke rebuttal.

What was it about *Star Trek* television show that so caught our imagination a decade ago? It was the series' portrayal of a utopian future wherein human government (the UFP) had become altruistic and benevolent, helping other civilizations to solve problems with empathy and compassion. Later, after Vietnam and Watergate, science fiction would become cynical and ugly; *Star Wars* and *Galactica* took an Orwellian view toward governments and sustained their plots with liberal applications of gunfire and death.

Although Mr. Coury may not have realized it, *Star Trek: TMP* rejected this pessimistic, nihilistic trend and brought us once again that hope and warmth we have denied ourselves for so long. Not once did the Enterprise fire its weapons in anger, and the problem with Veejur was solved, in the best *Star Trek* tradition, with love.

Was there indeed a "religious" undercurrent in the reuniting of the old crew? Yes — and why should that deserve a sneer? These were the people who embodied the

aspirations of our youth. To see them together after so many years — despite the signs of their own aging — is to recapture, if but for a moment, our lost innocence and idealism. Who among us, with the possible exception of Mr. Coury, will not admit to a stinging of the eyes at the first appearance of the Enterprise, the great white ship of the Grey Heavens, waiting to take us away from Middle-Earth and all of its petty, dreary troubles?

Mr. Coury's accusations of "sexism" and "whorishness" would be offensive if they did not so obviously reflect more upon his own disposition than upon the actual themes intended by Gene Roddenberry. *Star Trek* was a romance — involving men and women unashamed of their genders and equally unashamed of the passions and longings associated with them. A far cry from the twisted feminism of Princess Leia and Athena or the boorish macho of Han Solo or Starbuck!

Lift your nose from the ground, Mr. Coury, and cast off the chains of self-denial and self-hatred. The human adventure is just beginning...

Michael A. Aquino

Sit Down

Arts Editor, Daily Nexus:

James Isaacs is obviously a nice guy but he carries kindness too far in his review of the Los Angeles Chamber Orchestra. The Schoenberg piece which started off the concert may be of historical interest but as modern music in its own right it has little to say. The Beethoven Romance is an old chestnut.

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



Toto at the Arlington:

Toto Has Me

By LESLI GILMORE

Toto visited the stylish, but not too intimate Arlington Theatre last Thursday night, bringing real slick rock to the Santa Barbara shores. Relying heavily on selections from their first album ("Toto"), and not so heavily on material from their new release ("Hydra"), they captured the mood and dished up just the feeling the audience was there to receive.

I like Toto because they accomplish something on their albums. They prove that being studio musicians, being over-prepared (they had two extra musicians onstage, bringing the total to eight), and having a lead singer older than 25 are nothing to balk at.

Toto plays simple, straight rock n' roll, but it has zing. The tight rhythmic jabs which characteristically mark the end of a song were pulled off with precision in concert.

Another fact which singles Toto out is that there are three very competent lead singers in the band. Bobby Kimball, billed lead singer — perhaps because he plays no instrument — clearly ought to share the vocal spotlight with guitarist Steve Lukather and pianist David Paich.

The level of musicianship is up there, too. Everyone in the band has scores of credits on other peoples' albums and with other bands. Lukather showed some fine guitar work, as well as sensitive delivery of the new single, "99." Paich, on acoustic piano, was excellent. The other musicians — Steve Porcaro on keyboards/synthesizers, Jeffery Porcaro on drums/

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stage

...tofer, will be presented by The Mime Caravan at the Lobero Theatre. The Pulitzer and Tony each night.

Film

...directed by Robert Leonard, will be shown at the ... Saturday and Sunday. Times are 7:30 p.m. and Sunday. The film stars Greer Garson and

...Truffaut series. It screens tonight in Campbell ... \$1.75 faculty and staff and \$2 general.



...gton: pre-teen thrills.

Moves Down

...percussion and David Hungate on bass — kept things together, but exhibited no outstanding touches.

...Notable moments were performances of "Child's Anthem," "Georgy Porgy," "Hydra," and "White Sister." The big hits, "I'll Supply the Love," "Hold the Line," "Rockmaker" and "99" didn't send me, probably because of their radio overplay.

...Toto is fun to watch. With eight musicians vying for the spotlight, they each had to be lively. Kimball entertained us with his Las Vegas moves, while Paich injected brief humorous tidbits every so often.

...The band that opened Thursday evening was a far cry from enjoyable. Although the intoxicated pre-teens who comprised a majority of the audience cheered Head East to an encore, when they later congregated in the lobby, the consensus was that the band played about 45 minutes too long.

...Head East committed a host of social crimes, the most offensive of which was keyboardist Roger Boyd's invitation to all the "California chicks to shake your little titties for us." Really. Their music is another story, but a short one-it sucked. What I could hear, I didn't want to...muddy, thrashing guitars and uncontrolled vocals by John Schlitt. Barely recognizable. "Since You Been Gone," wasn't even enjoyable. The message from here is...head in any direction other than east.

Lande, McCandless Play With Expectations

By ISIDRO YANEZ JR.

Those people who expected a cosmic shakedown of their consciousness into a higher astral plane by becoming one with the inner harmonics of the tones that ring true to their magnetic-spiritual core etc., etc., etc., got exactly that Jan. 19 at the Unitarian Sanctuary. For about 35 minutes. But one could hardly blame them for having such high expectations; after all, wasn't this to be held in a sanctuary with two very impressionistic artists? While it was true that the atmosphere was conducive to the spontaneity of the occasion, the concert was spirited but not spiritual.

The highlight was in fact not a musical one. Right in the middle of a somber ballad an angry young woman burst from the doors at the

bonus trip to Poland, so Art and Paul dutifully went into a polka while the audience clapped along. Finally, their voyages would climax in beautiful downtown Santa Barbara at the El Patio Hotel. With that, the couple cha'cha'd down the aisle with maracas in their hands and out the door to the Latin piece that ended the scenario. From fiasco to fiesta in one fell swoop. But wait. The schmaltzy cha-cha transformed itself into an uptempo modal tune in minor that actually swung. The chameleon had changed its colors again and the crowd loved it!

This was a concert of serious, not morbid music. The pair could be tongue-in-cheek without choking on it. Their showmanship never interfered with their superb musicianship. Both artists were virtuosos with the willingness to

Right in the middle of a somber ballad an angry young woman burst from the doors at the back of the sanctuary and charged up the aisle screaming "I'm sorry. I've reserved this church for my wedding."

back of the sanctuary and charged up the aisle screaming, "I'm sorry. You can't use this church. I've reserved this church for my wedding!" Her boyfriend followed, unsuccessfully attempting to restrain her from reaching the duo. She violently pulled the English horn from McCandless' mouth while the audience gasped at the bizarre turn of events. Somebody shouted "Get Cloud out here!" (Steve Cloud, promoter of the concert). Lande had gotten up from his piano and tried to reason with her. What followed next was the slow realization by the audience that the couple were confederates of the mischievous musicians.

Then "The Paul and Art Show" was under way in an hilarious spoof of a marriage ceremony starting with a growling gospel rendition of "Here Comes The Bride" (who wore red because she had been married six times before). Art presided over the rites (the couple exchanged hats instead of rings) and the "wedded nuptialaries" were informed by Paul that because they were the ten thousandth wedding at the church they would receive an all expense paid honeymoon to Peking. They were presented with some chopsticks which they used as percussion instruments while Paul and Art played an Oriental sounding tune in honor of the occasion. (So this is what happens at a chamber jazz concert!) The happy couple would also receive a

explore a composition from all possible realms in all possible ways. Perhaps the most stimulating was the different forms of timbre. Lande literally plays the piano, not just the keys but also the strings (plucked or with mallets) and the wooden sides of the instrument (as percussion). He also frequently would pick up a drumstick with his right hand to play a symbol while at the same time his left hand stayed on the keyboard to play the bass line. The mood of his solos was much like that of the concert itself, shifting from abrasive tonal clusters to a fragile quote from "Jingle Bells." Throughout it all, he never forgot his sense of lyricism and direction.

Paul McCandless also contributed to the textural diversity by switching instruments frequently (oboe, English horn, bass clarinet, woodflutes, and the soprano sax) and did everything from playing his oboe reed by itself to creating a three part chord with two wood flutes and humming at the same time.

However, the pair could be original without being freakish, introspective without being narcissistic, and childlike without being childish. They could channel their creative interplay into a variety of tunes ranging from Strayhorn's standard "Chelsea Bridge" to the avant-garde piece "Wanderlust." Beautiful empathetic interaction, but lest we take ourselves too seriously, remember that although the leprechaun is magical, he is also fun.

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Art With Sound and Motion

By DAVID EDWARDS
Fleischman Auditorium of the Natural History Museum. Totemic Indian heads. A stage. The sight of performances by two California artists.

Tripods, vertical poles and inverted liquor bottles. A bare lightbulb swinging in a wide arc forms the sole illumination as Tom Jenkins in white lab coat pours a clear liquid into various vessels.

He sets pendulums swaying. He lights small alcohol-driven flames.

Turns over liquor bottle hourglasses, and liquid bubbles through. Pours. Flames grow longer. Sound like airplanes buzzing. Squealing. Chirping. The regular-irregular rhythms of the pressures of gases. Soft odor of Chinese New Year. Rattling glass on glass. An affinity for research.

Afterward we were instructed to leave so the next piece could be prepared. I dallied to look at the full rich greens and reds into black of the enameled wooden tripods. At their silver dinner fork legs. At the 'inscriptional' glyphs cutting their surface. At the jointings of wood to brass pipe.

A movie of a rotating spiral disc, endlessly snaking outwards (or was it inwards?). Then Bob Wilhite's amplified voice (was it recorded or live?) instructs us in detail on relaxing. We realize it's a hypnotism riff. A few giggles. "See only the spiral." I concentrate. "Your eyelids are becoming heavy... Do not resist."

"People who do not pay attention do not remember."

"This piece will be in two parts. The first is this film and my voice... Both parts will be interesting and enjoyable." More titters. For the second part we will be quiet and attentive so we "can enjoy the subtle range of sound the instruments are making."

They will be in basic colors, we "will see the complementary colors. Yellow will be purple... This will be an enjoyable experience."

Part two: the curtain opens on black-clothed musicians with music paper. A washtub bass hidden in a giant cone. Windy spinning discs. A pump powered bagpipe reed (I think). A violin-bowed harp.

The pink noise of the discs is nice. Nice to watch. The other instruments sounded as subtle as they looked. Not at all.

An abridged (by me) documentation of another Wilhite work:

"For the last two months I have been sending to the *Los Angeles Times*, photos of myself posing as a bride. Along with each photograph I sent a composed detailed article about the wedding. Discussing our pasts, future plans, relatives, bridesmaids, dresses, flowers, best men and especially honeymoons.

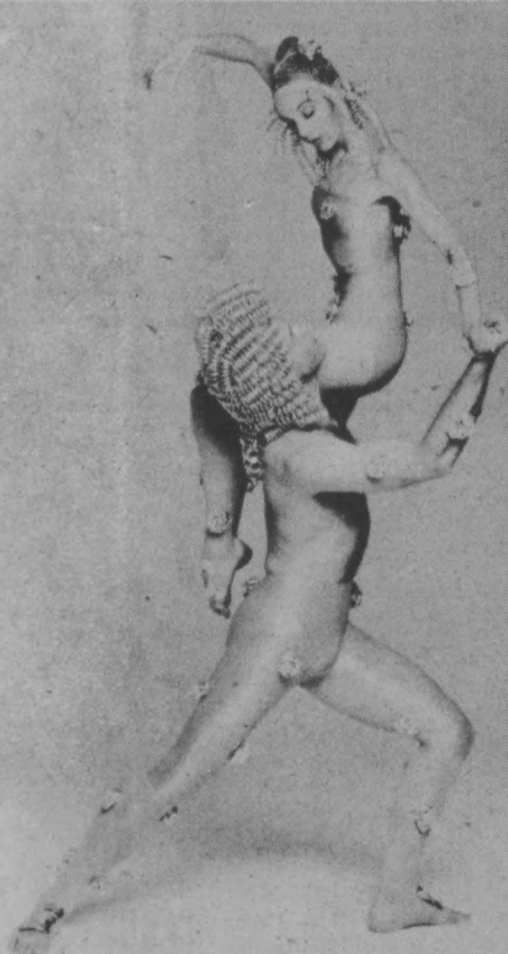
"I tried to make each article contain at least one outstanding element which I felt might possibly be a reason for bias by the newspaper. Each article was unique and each was sent from a different location in or around Los Angeles.

"Out of the 23 I sent in, I had a total of 14 published in the paper."

Wilhite then showed the accepted and rejected announcements in an art gallery.



ARTS & LECTURES Coming Events



"Electrifying" Lewitzky Dance Company Returns!

"I was always kinetic... and found something electrifying about the alive stillness of the desert." This was Bella Lewitzky's childhood when she first knew dance as unrestrained, "...an emotional expression of how the wind feels, how the night sounds, what it's like to run down a mountain, or lean into the wind." Her early years in the Mojave

Desert continue their influence on her choreography which will be seen in two performances of different works on February 8 and 9 at 8 p.m. in Campbell Hall and in a lecture-demonstration on February 7 at 3 p.m. at the same location. Discipline has refined those emotional motions, but their spacious, lively center remains in her art.

Her works give the impression of wide and open spaces, a reflection of her unique California origins. Yet the dances live not in the isolation of empty space, but are enhanced by delicate strength in set designs and costumes which remain true to the fantasy and optimism of Ms. Lewitzky's childhood.

During this year's coast to coast tour, that optimism has been translated into enthusiastic reception wherever the ensemble has danced. As Ms. Lewitzky says,

"You learn why you are dancing. The greatest gift you can give an audience is when you dance to measure up to what you know is the finest performance you can give... you are making art."

The company performs *Game Plan*, *Five* and *Pas de Bach* on February 8 and *Recesses*, *Pieta* and *Kineasonata* on the 9th. Some tickets are still available at the Arts & Lectures Box Office, the Ticket Bureau and Lobero Theatre. Call, 961-3535 for more information.

Music From Marlboro

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

Every summer established virtuosos and outstanding young performers gather in the green hills of Vermont to study and acquire an approach to the performance of chamber music that is quite distinctive for its excellence. After the festival, artists tour throughout the nation, taking Marlboro's marvelous music to 12 different cities in the nation. This year is one of the most fortunate twelve. The 1979-80 season marks the 15th year of Marlboro concerts, and they have become a unique part of the life of chamber music in the nation. The *New York Times* claimed that these concerts were "as valuable as a national forest and should be put under the protection of Congress."

At least four outstanding American ensembles — the Guarneri, Cleveland, Vermeer String Quartet and the Orpheus Trio can trace their origin to Marlboro. An active and productive force in expanding interest and support for chamber music, as well as an exciting performance and learning opportunity for the outstanding young performers of today, the MUSIC FROM MARLBORO CONCERT also offers music patrons a look at tomorrow's virtuosos. February 14th they will be playing Joseph Haydn's *Flute Trio in G Major, Hob. SV:15*; Albert Roussel's *Trio for Flute, Viola and Cello, Op. 40*, and Johannes Brahms' *Quartet in Major, Op. 26*. There are still some tickets available at the Arts & Lectures Ticket Office in Building 402.

Glinka Chorus Cancelled

UCSB Arts and Lectures regrets that the GLINKA CHORUS tour of the U.S. has been cancelled by the Russian Government. Single and Series ticket holders may receive

their refunds from the A & L Ticket Office. For information telephone 961-3535. (Series refunds will be prorated!)

Calendar

- THURS., JAN. 31**
7:30 p.m. Campbell Hall
WILD CHILD
(Truffaut Series)
- FRI., FEB. 1**
noon, Lotte Lehmann Hall
SPAIN: LAND OF LEGEND
(Noon Film Series)
- SAT., FEB. 2**
8 p.m. Campbell Hall
THE INTIMATE P.D.Q. BACH
(Umbrella Series)
- SUN., FEB. 3**
7:30 p.m. Campbell Hall
VIOLETTE
(Recent Releases)
- TUES., FEB. 5**
3 p.m. Girvetz Hall 1004
RICHARD HOWARD
"THE ART OF ERASURE"
(Lecture Series)

P.D.Q. Bach

Professor Peter Schickele and Co. have from the crazy house outbreak to bring us the "real and intimate" life of P.D.Q. BACH on the Campbell Hall stage at 8 p.m. Saturday, February 2nd. Maybe, a few tickets left at the Arts & Lectures Box Office.

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

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

Segovia: Genius of the Ages

By ANGELA BURKETT

One often wonders what it is which makes a performing artist so great that audiences around the world flock to his concerts. In the case of Andres Segovia, the reason is clear. The artist is not only a master of the guitar, but is also a great man. In Segovia, we have an example of a true artist with a keen insight into the purpose of music, namely, the elevation of the soul.

While in practice sessions a composition is taken apart and studied in sections, at a recital this musician transcends the sheer beauty of his technical artistry, and transforms his understanding of the parts back into a whole artistic concept. Segovia plays — not to impress or satisfy merely the intellect or base emotions of his audience — but to inspire the dormant compassions of our unwittingly self-centered society. It is a rare person who is not touched by his simplicity of musical expression, sincerity in presentation, and the principled strength of character his conceptually founded technical perfection reveals.

With such an artist at hand, a full attendance at the Arlington Theatre last Friday evening was not surprising. The program of the Spanish guitarist included, in the first section, works by Oscar Chilesotti, G.F. Handel, D. Scarlatti and J. Haydn. Particularly finely presented were the Five Little Pieces of Chilesotti and the Sonata of Scarlatti, both very cleanly performed with exquisite attention paid to the subtle melodic demands of the compositions.

The second section of the



program consisted of a dance suite by Al Tansman, a delightful combination of various dance forms including a Gaillarde and Mazurka, and other Slavic forms. This work was originally dedicated to Segovia by the composer, as were two of the compositions in the third quarter of the recital, which emphasized the romantic Spanish style of writing for the guitar. Segovia played for the audience a Sonatina by F.M. Torroba, and a Fandagillo by J. Turina, both which were dedicated to him, and concluded his program with a Capricho by F. Tarrega and Torre Bermeja by I. Albeniz. The artist proved his native flair and nerve

intact despite his years, with an impeccable performance of the rhythmic and melodic complexities within these works.

Segovia exemplifies a great man and artist satisfying both the musically knowledgeable and ignorant since not only is his interpretation the result of inspired and thoughtful artistic conclusions, but, most importantly, his performance is given from the heart, and necessarily reaches the heart again. We are fortunate to have such a master in our midst.

exciting if he hadn't played so sloppily. The Brahms is potentially a lovely composition. Under Mehta, the Chamber Orchestra had fire, brilliance and a deep, rich tone. All that is left under Schwartz is the tone. He managed to make a great piece uninteresting.

After the romance several people stood up to applaud. To stand up for Oliveira's playing of the Romance brands us forever as yokels and ensures that we will continue to hear second rate music played in a second rate manner. Please, fella's how about a few boos or at least sit on your hands!

Richard Goldman

Letters...

(Continued from p. 8, col. 3)

Beautiful, yes, but there are so many beautiful pieces by Beethoven that haven't been worn out. Oliveira's violin was completely out of tune when he came on stage and that is the way he played — as though he hadn't had his instrument out of its case for a year. He spent so much time sliding around looking for his high notes that I thought he would wear out the strings.

Oliveira has a steely, rock-solid technique which would have been

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Nikolais More Subtle Than It Looks

By JEAN MATTOCK

After the concert I was asked what I was going to write about it. I said "I won't know until I see it in print." I think Alwin Nikolais would understand.

In his recent *Gallery* (April '78), the performers wore gaudy fluorescent costumes and masks. A bit like kid's Halloween skeleton costumes — most of it black and disappearing into the dark.

In one scene they walked on with masks held-in-hand high over their blacked-out heads. The masks become disembodied faces. But it was only a brief entrance; they slipped the masks back on and continued.

Most of these ideas have to do with turning the dancer (or person) into an object. Both metaphysically and practically.

Nikolais plays it both ways. He cringes and strikes out at dehumanization — "the dummy episodes of life — that huge part of the time when man forfeits identity to habit, zombieism and loss of self-responsibility." Then he turns around and rejoices in being puppet master. After all, his first theatre work was with marionettes.

Most modern dance choreographers design movement primarily on their own bodies. Though he danced a bit in his youth, Nikolais designed on Murray Louis, who now has his own company.

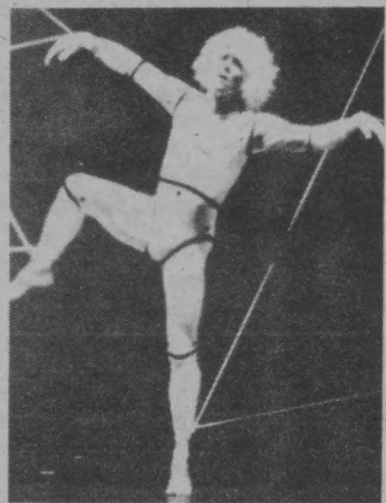
The Nikolais-Louis style is asexual, avoiding the stereotypical roles — masculine virility and feminine lyricism. Not the icy precision of Cunningham, and not the quirky, convoluted, but decisively-human swank liquidity of Tharp.

Instead an image of the body as gadget. A systematic examination of the potential for movement, unedited — spasms, coughs, ripples and shudders are not excluded because they are not flattering, and neither lyrical nor virile.

An impressive virtuosity. We're excited that our human bodies can do all these things — all at the same time. Like juggling, we accept the vocabulary for what it is. We don't expect external reference. It's hard to even imagine any message paralleling the movement. We don't expect an emotional or intellectual response to juggling. Just infatuated delight.

Unfortunately, the surprisingly not-sold-out Campbell Hall audiences did not see much of the Louis styled movement.

When *Gallery* premiered in New York less than two years ago only three of the present cast of ten were with the company. Even at the amazing turnover rate in dance



Humans as Puppets

today (dancers change their affiliations faster than they change diets) this is exceptional for a major company.

Dancers leave because they want to dance more. They can't dance more with Nik because they're not around long enough. Louis and Phyllis Lamhut had innumerable challenging solos. But today only the long-timers are up to the challenge. (With the exception perhaps of Carter McAdams, who moves his long body with tenacious speed and accuracy.)

William Burrough's wrote part of his *Naked Lunch* by cutting up the manuscript and joining the pieces at random. Louis' marvellously intricate solo from *Sanctum*, now performed by Rob Esposito, might have been constructed the same way. No transitions. No logic. The scraps darting out after one another.

But the newer pieces lack in their "dance" movement. *Count Down*, the newest work, relentlessly repeats a few positions — a hopping flexed-foot attitude burdened with intent; a sky-reaching, raised-hip spread-eagle cross; three or four others — which seem stiltedly iconographic. No movement here.

Aviary: A Ceremony For Bird People has a variety. The bird theme is treated more abstractly than one might expect from Nikolais. But the movement in itself is vacant. Dancey rather than dance. Without a gimmick to pull it together, formless. Solos and trios. Following head on heels without connection or contrast.

Then the piece's finale brings us Nik's *theatre*. In this case a white drop between us and the dancers which is back-lit so we see the growing and shrinking shadows of running and leaping dancers.

It is this theatricality that Nikolais is renowned for. It takes trained bodies to carry off. But it does not reward the people inside the bodies.

The same thing happens in the

Nikolais-signature stretch-and-sew dances. There is a debt perhaps to Graham's *Lamentation*, for the dancer is enclosed in form-altering swathes of fabric surfaces in many Nikolais works. Flat tire shaped ovals within which the dancer's shape is hidden define a section of *Sanctum*. They jab at the fabric, it does a dancing fabric dance; they roll about, suddenly inflated; their faces become visible as they imitate mummy cases.

Puppet characters run through Nikolais' works and in 1977 he constructed an entire piece on the theme. *Guignol (Dummy Dances)* has become Nikolais' most recent signature dance. It suits to a T.

A Greek Chorus of masked dances and indistinguishably masked puppets watch as a Punch and Judy boy-girl team are manipulated by two other performers each, *ala* Bunraku. Gerald Otte is bound wrist and ankle to his ominous puppeteers in a moment of dramatic relief. The company carry on mannequins and they all freeze. Guess who's alive? And they repeat it over and over and we are amazed over and over.

Somehow the accumulation of bold brassy effects — the endlessly symmetrical projections; the pinball machine music; gaudy gauche color in costume; the broken movement; the huge props — all adds up to something more subtle than its parts.



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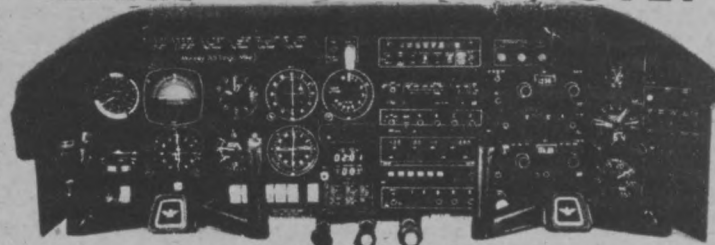
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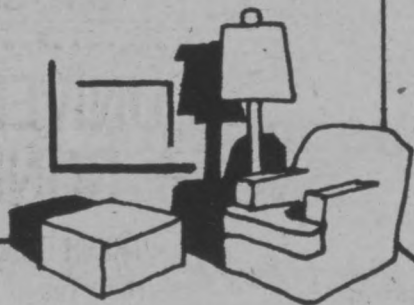
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Fresno Cagers, Too Cagey For PCAA, Travel to E Cen

Fresno State has a young team, excellent defense and a methodical look-for-the-open-shot offense, but none of those factors will help them win the PCAA title.

They can't: Fresno won't be there. You see, at the end of the league season, the PCAA throws away league records and conducts a tournament on Feb. 28, 29 and March 1 to decide the PCAA Champion. Last year, UOP won the postseason tournament held in Anaheim.

But Fresno State violated the rules and won't be allowed to attend. Teams in the NCAA are only allowed to play a total of 26 games before the NCAA Tournament. Fresno played 27, one over the limit, against Merced Junior College in mid-November of 1979.

Now, FSU has played their total of preleague games and cannot cancel any league matches.

"There were no uniforms, no official scorer, no officials and no spectators," said FSU head basketball coach Boyd Grant. "I don't even know who won. If we were guilty of anything, it's working hard to become the best

basketball team we can."

This violation will hardly mean, however, that the Gauchos will not try against Fresno, when the Bulldogs invade the Events Center tonight at 7:30 p.m. (KTMS, 1250 AM).

Fresno State has one of the youngest teams in the league. They start three sophomores with promising futures. Rod Higgins and Bobby Davis, their two second year forwards, and guard Don Mason promise to be a real threat to the Gauchos.

Higgins is the Bulldogs leading scorer at 12.6, followed by Art Williams (11.8), Dan Pagliotti (10.8) and Davis (8.2).

The Bulldogs have a stinging, but patient offense. Working for the shot for most of the season, it's no doubt that most of their points come from the inside and their front line. As a team, FSU is averaging .502 per game, and Pagliotti, Higgins and Williams are all over 50 percent in shooting from the field.

"The Bulldogs will probably play

a ball control offense," Gaucho coach Ed DeLacy said. "We'll have to maintain our discipline defensively."

It is doubtful whether tonight's contest will have the thrilling high scoring 34 points of last week's Pac-10 Oregon State-Stanford basketball dual.

"Fresno State's motto is 'defense is King'," according to UCSB coordinator Ron Adams. "They use a slow offensive effort and try to control the game defensively."

The defensive statistics bear this out. The Bulldogs give up an average of 58.1 points per game overall, ranking in the top five nationally. In the PCAA, they are first, averaging only 56.3 points per game.

"We have to be selective on offensive, said DeLacy. "We have to try to take the best shots."

Coach Grant has never lost to the Gauchos. Since 1977, he has been 5-0 against UCSB. His career record is 48-23 at FSU.

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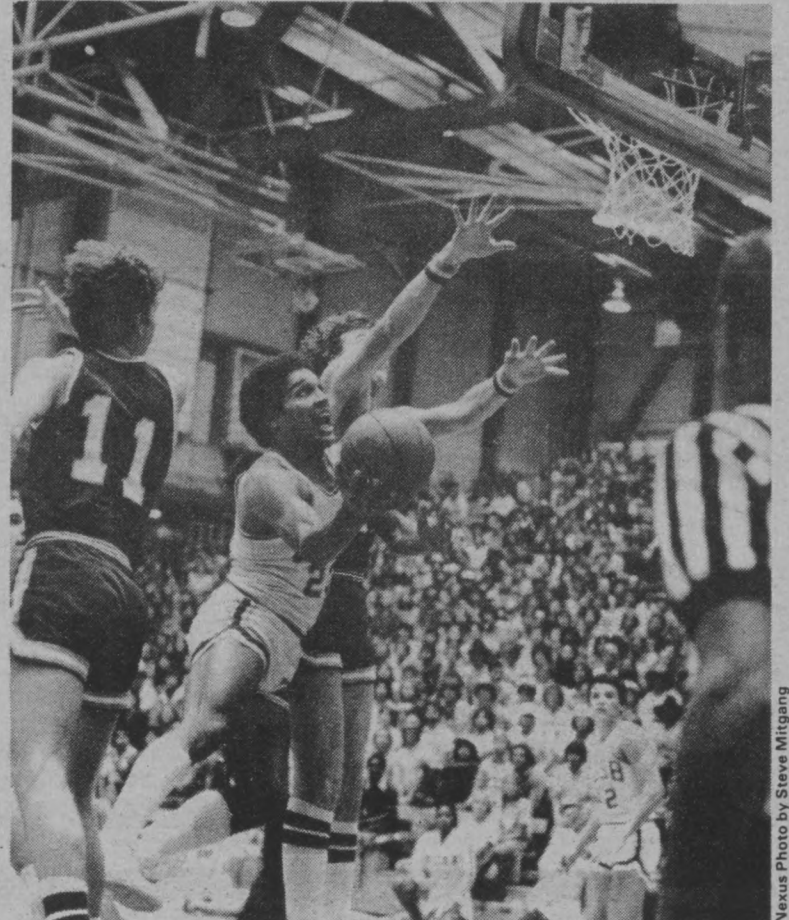
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Nexus Photo by Steve Mitgang

In a driving reign, starting six foot, one inch senior guard Jerry Ocasio displays his tenacious offensive ability in his effort against Long Beach State last Saturday.

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Matching Up Tomorrow's Volleyball Matches

By JOEL JONES

A comparison profile of the starting lineups should give UCSB a slight edge in the Collegiate Volleyball Tournament this Friday and Saturday at Rob Gym and the Events Center.

Setting

UCSB has a definite edge in the smoothness with which it runs its offense, but loses a little in height to USC and UCLA.

Scott Steele, Alan Lau and Mike Gorman do all the setting in UCSB's 5-1 system (five hitters, one setter). This is the Gauchos' field of specialization, with Steele excelling in setting "fives" and "ones," Lau in the "three" set (a short one) and defense, and Gorman in his all-around ability.

Karch Kiraly and Randy Stoklos handle the setting responsibilities for the Bruins. In UCLA's 4-2 system, each of their setters becomes a hitter in the front row. While Kiraly is a returning All-American, Stoklos was MVP at the 1979 Jr. College Championships.

While USC All-American Dusty Dvorak is ineligible until league play, six-foot one-inch sophomore Bill Stetson provides steadiness

and poise in the Trojans' attack. Although Stetson is a consistent setter and strong defensive player, his blocking skills are questionable at best.

San Diego State's Kevin Cleary, a six-footer, is a newcomer to major college volleyball, and senior Gary Stevenson (five-foot ten-inch) execute a very steady game. Like Stetson, they are both good defensive players, but their lack of height will make both Stevenson and Cleary blocking targets. The Aztecs run a 6-2 offense.

Middle Blocking

Middle blocking must be considered a tie between SDSU and UCSB, with UCLA a close third.

The Gauchos have excellent depth in this demanding position with seniors Glenn Duval (six-foot four-inch), Dave "Cowboy" Lundin (six-foot two-inch) and Craig Burdick (six-foot three-inch). "Lundin is a definite steadying influence out there," commented sophomore starter Mark Roberts.

All-Americans Mike Dodd and Neil Alper are expected to lead the Aztec charge this season. An ex-

basketball player, Dodd utilizes his six-foot five-inch frame to lend authority to his spikes.

Some obvious problems are surfacing for the defending national champion Bruins as both starters from last year's team, Steve Salmons and Rick Amon, probably will not play due to injuries. Steve Gulnac has inherited the lead blocking role, and is playing with considerable polish.

The Trojans will also be missing Tim Hovland, their best blocker. It isn't known who will fill Hovland's void but USC will be hurting at the middle blocking position this weekend.

Outside Hitting

This category is again very close, with no team showing a clearcut advantage.

UCSB's returning All-American Gary Pearce, the tricky play of Jon Stevenson, and the outstanding end blocking of Mark Roberts have the Gauchos looking for first place on Saturday. Pearce's left hand cannonballs put dents in the floor (or opposing teams).

UCLA is perhaps just underneath the Gauchos. Strangely enough their attack is led by their

setter, Kiraly, and high-flying Peter Erhman. Erhman is a six-foot Hawaiian who possesses the ability to "tool" off the block or hit right by it.

Again, USC's situation is spotty because of the absence of Pat Powers, the hardest hitter in college volleyball. John Hedland, a six-foot five-inch sophomore, should provide some relief for the Trojan cause.

Because of the presence of two short setters (as hitters in the front row), San Diego State's burden of putting the ball down will rely heavily on Randy Cochrane, a six-foot one-inch power hitter who, according to teammate Cleary, "does it all for us."

UCSB's success this weekend

rests in two places. First, the middle blockers must stop the middle attack when it is run on off the net passes (mainly UCLA). And second, the Gaucho hitters must keep up the consistency and power they've exhibited in performances earlier this year. This is particularly important when the Gauchos are in the 5-1 system and the setter is in the front row. In that case, the setter only has two hitters to feed (rather than three when he comes from the back row).

UCSB can disguise this offense with a system of fakes, but good blockers will usually be able to key on UCSB's two hitters, making it difficult to score side-outs.

Caprioglio, Stahl Win Honors

The Second Sole Athlete of the Week is (drumroll, please) a tie between senior swimmer Bruce Stahl and freshman cross country sensation Dan Caprioglio.

Caprioglio, from Chatsworth High School, finished third last Saturday in the AAU National Junior Cross Country Championships held in Belmont, California. He qualified for the International Junior Cross Country Championships scheduled for Paris on March 2. He will then travel to another international competition in Italy.

Stahl qualified for Nationals last week by swimming to a 20.75 in the 50 yard freestyle against Stanford.

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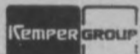
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Minister Cries 'Foul' Americans Escape From Iran Embassy

(AP) London-Iranian Foreign Minister Sadegh Ghotbzadeh says the Candian rescue of six members of the United States Embassy staff from Teheran may result in harsher treatment for the 50 Americans still held hostage. He adds, if it does, Canada will be responsible.

Ghotbzadeh spoke at a Teheran news conference called to deliver the Iranian reaction to the escape of the six Americans. "Any change in the harshness which may be imposed on the hostages—it's only the government of Canada which is going to be responsible for it," he said.

The U.S. and Canadian govern-

ments confirmed Tuesday that six members of the embassy staff escaped when militant seized the embassy and left the country during the weekend using Canadian passports. After they were gone, Canada closed its embassy on Monday and withdrew its last four officials from the country.

The Iranian Foreign Minister said "we will not bother to protest what Canada has done." But, he added, "we indicate that sooner or later, here or anywhere in the world, Canada will pay for this violation of the sovereignty of Iran, the forging of the passports and the actions they have taken."

He called the issuance of false passports to the six Americans a "flagrant violation" of International Law. According to Ghotbzadeh this supported the view of the militants holding the hostages in the U.S. embassy that the only purpose of International Law is to help the major powers suppress small countries.

The four American men and two women who escaped are reported at a U.S. military base in West Germany. The State Department refused to say when they would be brought back to the United States.

Draft Rally

(Continued from p.1)

phasized that it was up to the people to decide whether to go to war. "The draft must not be used as an exercise to refuse individual freedoms," he said.

A conscientious objector during the Vietnam war, David Atkin expressed his opinion that personal peace activism was the only responsible reaction to Carter's policies. Citing a U.S. court opinion that "if personal and religious beliefs conflict with a individual's participation in war, then he is not required to go, Atkins said, "You don't have to go, that's a fact."

Wanda Mechalenko outlined various steps to facilitate active opposition to the draft, which included letters to the president, senators, and congressmen.

Energy Board Bill

(Continued from p.1)

EMB the authority to set a two-year deadline for handling all license and permit applications of energy projects granted priority or "fast track" status. These could include such items as synthetic fuel plants and conversion of utilities from oil to coal. The EMB could decide on a project in place of any federal, state, or local agency that failed to meet a strict timetable for reviewing plans of

Tankers...

(Continued from p.1)

conducting his own research on the subject since the E.S. department began in 1969.

"My study deals only with the probability of ships hitting each other, the platforms or running aground," stated Schuyler. "The study is not under a formal grant, it is a project worked on by my students and myself."

Schuyler's results and ideas have appeared in letters and before hearing committees on the oil traffic problem. He hopes to eventually publish several articles about his research.

"It would be the ultimate disaster," said Schuyler, "an oil tanker colliding with an oil producing platform."

Presently the issue is at a standstill, pending the results of the various studies being conducted. Environmental groups are hoping for a decision to reroute the oil tanker traffic but the Coast Guard and freighter companies are expected to raise some resistance to a mandate which they feel is "unwarranted."

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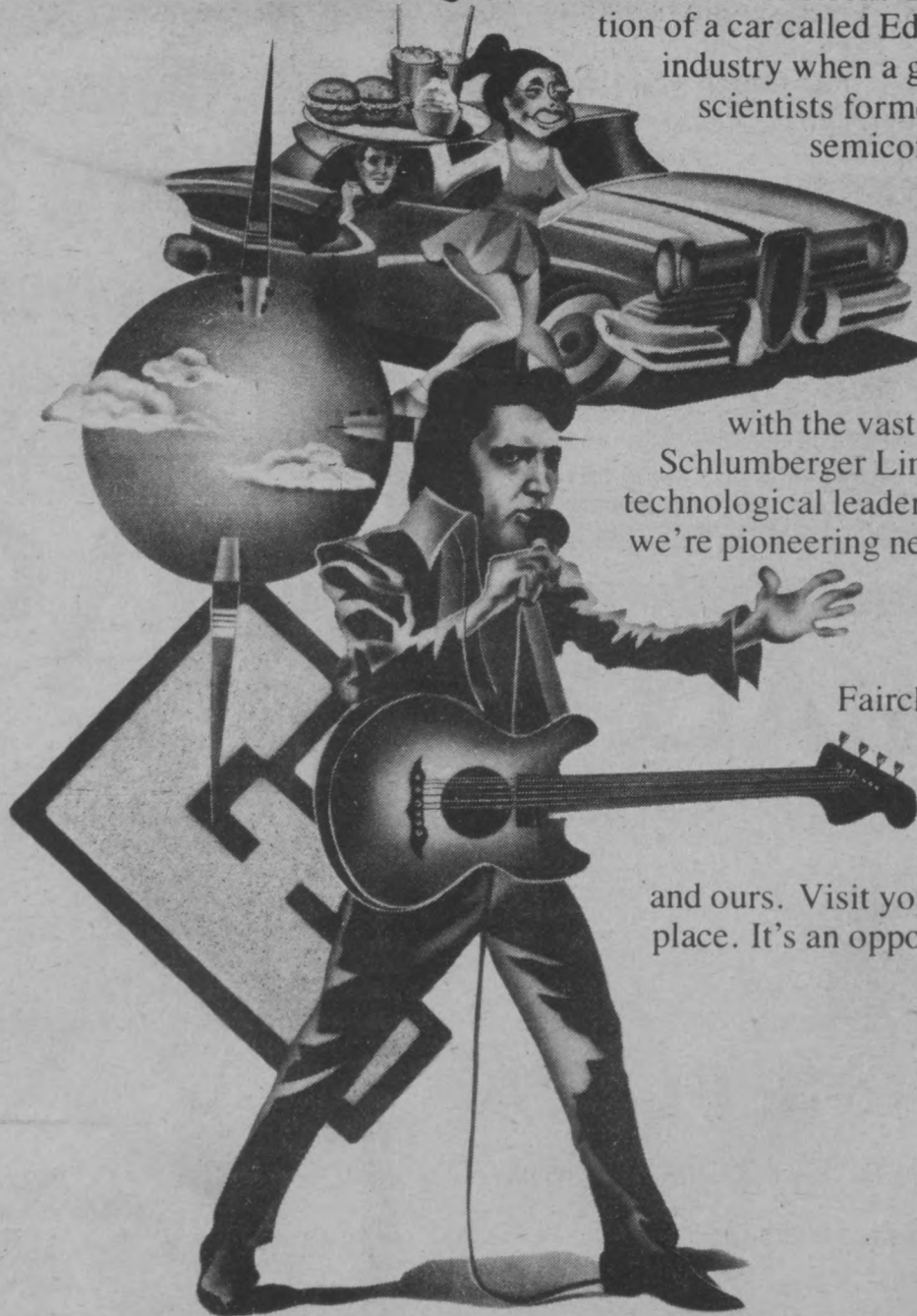
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