

Energy Executive Says LNG Urgent

By MARK OHRENSCHALL

Stressing the necessity of constructing an LNG terminal at Pt. Concepcion and minimizing its dangers, Joseph Rensch, the president of a major Western LNG subsidiary Wednesday declared the rights of Indians to be secondary to the energy needs of California citizens.

"Any possible disadvantage to Indians (by construction of the terminal) is outweighed by the needs of 22 million Californians to a future with sufficient energy supplies," said Rensch, whose company, Pacific Lighting Company is a major subsidiary of hearings on the proposed LCP, along with northern California's Pacific Gas and Electric forms Western LNG.

His remarks came at a speech before the Channel City Club at the Miramar Hotel, where approximately 30 demonstrators picketed outside the banquet room.

Chanting "Go Away, LNG", the protesters carried placards, some of which read, "Caution; LNG is hazardous to your health" and "No \$ for Indonesian dictators—down with LNG".

The protesters, who included A.S. president Marty Cusack, Indians, their supporters and Hollister Ranch residents, circled outside of the room for the duration of the speech and handed out leaflets to the largely elderly, conservative members of the Channel City Club as they exited. "We just want to show you another side," said Diane Baker, a Hollister Ranch resident.

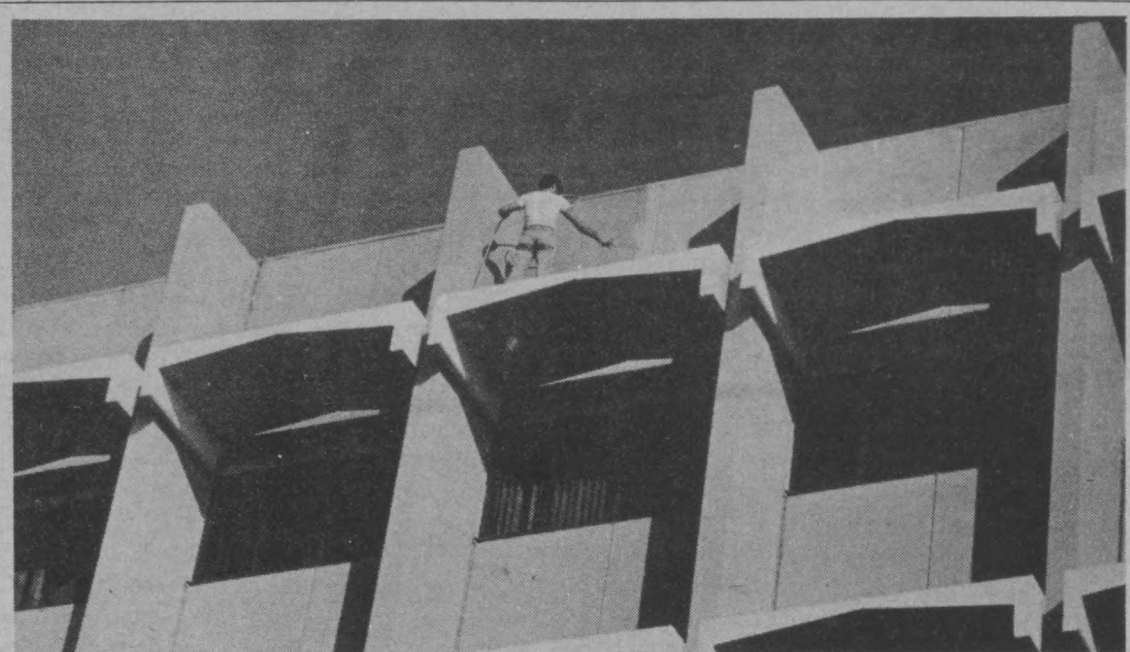
Some of the Indians at the demonstration said they had received subpoenas yesterday to appear for a hearing next Wednesday on their recent occupation of the Pt. Concepcion site, which they consider sacred ground.

Rensch made a reference to the demonstrators at the beginning of his talk, saying "I was forewarned that there would be demonstrators, but I'm grateful to have this opportunity to talk to you on this very important matter."

"What we're trying to do is bring in energy supplies needed to bring a tolerable future, not a prosperous one," he said.

Rensch stressed that citizens should not underestimate "the importance of natural gas. It supplies half of our non-transportation energy needs, while nuclear energy supplies only two percent."

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Performing a ledge-balancing act high above students hurrying to class, this painter adds another coat to the Engineering Building.

Nexus Photo by Greg Ramsey

Parks and Recreation Offer \$1.8 Million for Proposed Oceanfront Ellwood Property

By STEVE MIYADI

The state Parks and Recreation Department has been authorized to try to secure the purchase of 73 acres of oceanfront property just east of the Ellwood pier.

An appropriation of \$1.8 million to finance the Parks and Recreation Department in its bidding for the area has been secured from the state legislature. Two years ago, the department's offer of \$500,000 for the property fell far short of market value.

The Board of Supervisors has continued deliberations on whether the 65-acre Haskell Beach area and the adjacent eight-acre Archibald property should accommodate a proposed housing development project or be preserved as a state park.

Development of the area has been proposed by Wallover Inc., which wants to build 153 townhouse

condominiums on the Haskell property. They are also contemplating building a moderate-income housing development on the adjacent Archibald property.

Wallover, the developer of the Embarcadero subdivision across Highway 101 from Haskell's Beach, will have their proposal heard before the county Department of Environmental Resources

Attorney Arthur Henzell, who represents Pacific Security Bank which holds the Archibald property in trust, told the Board of Supervisors during the hearing that the property is for sale and that he supports the proposed moderate income housing project being contemplated.

A decision by the supervisors will decide whether the Haskell Beach Area will become a residential development area, or on the advice of Local Coastal Plan

and the planning commission, become part of the extensive resources of the state Parks and Recreation Department.

Arguments for preservation or development were heard by the Board of Supervisors during hearings on the proposed LCP. This plan will eventually decide the fate of all shoreline property from Rincon Creek to the Santa Maria River.

The supervisors have concluded

their public hearings on the LCP, but have recently begun deliberations on another plan proposed by the LCP staff and modified and approved by the county Planning Commission. Kim Skinnarland, who heads the LCP staff, has proposed a 40-acre minimum parcel size for the property which would prevent urbanization of the area.

In addition, the state Parks and

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

EOC's Influence On Isla Vista Discussed

By STEVE BARTH

With growing religious movements such as the Evangelical Orthodox Church, it is wise to examine both the potential benefits and the potential dangers of such a group.

The right of any religious group to practice its doctrines must be juxtaposed against the rights of the community within which the religion is functioning.

Journalists often forget that besides freedom of the press, the First Amendment also grants freedom of religion.

The EOC has a right to worship as it sees fit. It also has a right to become involved in local or national politics, but when it does it runs the risk of conflicting with the rights of others outside the church.

Members are offered many things by the EOC. It attempts to bring order to their lives and give them security. Many former members admit that many Christians have need for the type of authority the EOC uses. Those

who are floundering spiritually, unable to find direction often require a strong hand to guide them. If they believe they are indirectly being led by God, they are certainly more apt to follow a path chosen for them with con-

This is the last in a three-part series examining the Evangelical Orthodox Church.

fidence.

Yet at the same time, such strong leadership fosters dependence and if an individual were to suddenly find himself without the guidance of his church for any reason he might not only flounder once again but sink.

For some, it is not the EOC's theory of church government with which they find fault but the practice. In the opinion of some critics, most of the decisions handed down by the elders are in the best interests of the recipient.

(Please turn to p.6, col.3)

Solar Energy Might Emerge as Viable U.S. Energy Alternative

By DENNIS HERMAN

With the United States' increasing dependence on foreign countries for crude oil, there has been a resurgence of research activity centered on finding alternative energy sources from

This is the first in a series of articles dealing with energy alternatives other than nuclear power and liquefied natural gas. Today: Solar Energy. Tomorrow: Coal

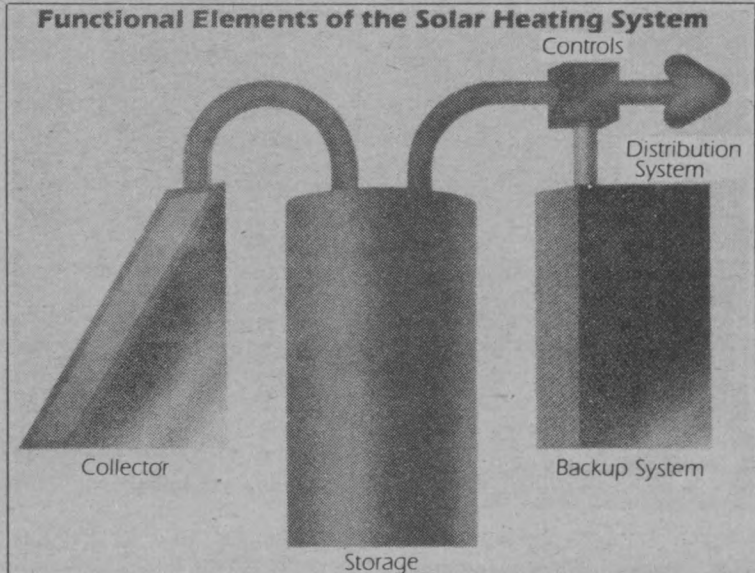
available resources.

Some forms of energy, such as biomass fuel synthesis and shale oil, are relatively new sources of energy. Others, such as solar and wind power, have been used for centuries and are just now making a comeback.

Solar energy is perhaps the most widely recognized energy source apart from fossil fuels and nuclear power. Each year, more and more buildings are being constructed to utilize the sun as an energy source.

Currently, California has approximately 50,000 solar hookups, 30,000 of which are used in pool heating systems. Most of the other installations are as hot water heating systems in both private homes and industry.

According to Kathleen Gray of the State Energy Commission's office in Sacramento, the advantages of solar are manifold. "It (solar) uses very little con-



ventional energy and is using a renewable energy source that's going to be around for quite some time. The technology involved is simple and it is a non-polluting source of energy. Furthermore, it helps people to become independent of conventional energy sources, such as the utilities, and matches our uses to our needs."

Opponents of solar energy have pointed to the expensive initial cost of construction and solar energy's technological limitations as factors which make it less desirable as a source of energy. Solar technology has not yet advanced to

the point where it can provide 100 percent of the energy needs of the average user. Additionally, opponents point to the construction of solar systems, such as solar collectors, as not being aesthetically pleasing.

A solar heating system for a private home can cost anywhere from \$400 to \$2,000 depending on the size and location of the system. An industrial system can cost from \$10,000 to \$1 million. Usually, a system is able to pay for itself (in terms of energy savings) within three to five years after in-

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

Great American Smokeout Today

Today marks the fourth annual Great American Smokeout, in which smokers across the United States are being asked to give up smoking for a day.

The smokeout, sponsored by the American Cancer Society, has been one of the most successful anti-smoking events ever held. Last year, over 14.5 million of the nation's 54 million smokers participated in the smokeout. Of those, roughly 3.6 million made it through the entire day without lighting a cigarette.

According to Jo Blackburn of the ACS, "the event is being held to draw attention to the fact that

giving up smoking is a one-day-at-a-time thing. If you can give up smoking for a day, you can give it up for two days, three days, and so on until you've quit."

Locally, the Cancer Society has set up a booth on the corner of State and Carillo streets in Santa Barbara to get people to quit smoking for the day. Today, a special appearance by the Disco Turkey is scheduled.

"He's dressed like a turkey to symbolize that you have to give up smoking cold turkey. The people who pledge to quit smoking will be able to dance with the Disco Turkey," stated Blackburn.

HEADLINERS

The State

OAKLAND — Michael Dellums, 22, the son of Rep. Ronald Dellums (D-Berkeley) was found guilty of second-degree murder and possession of a firearm by an ex-convict. An Oakland jury which began deliberations in the case Wednesday, found Dellums innocent on two other firearms charges. Dellums was found guilty in the Feb. 17 shooting of Gregory Davis, 27, apparently during an argument over the sale of \$20 worth of marijuana. Davis died two weeks after the shooting. Defense attorney Charles Garry had contended that Dellums shot in self defense.

SOLANO COUNTY, CA — A body found along a secluded road north of Benica in Solano County was identified as that of Dianna Cheryl Bezargani, 31, of Concord. Authorities said her throat had been cut and she had been stabbed a number of times in the chest. The body was discovered at the base of a 20-foot embankment, just west of Interstate 680 and Lake Herman Road. Authorities said they were trying to determine if the slaying was related to last May's death of Shiri-Dine Bana, 19, of Napa, whose body was found on the same road. She had been stabbed at least 20 times in the chest.

VERNON — A semitrailer truck containing \$44,000 worth of hanging beef was hijacked and its driver kidnapped in Vernon. Police said James Dale Smith, 45, told them he was asleep in the cab, waiting to deliver his load to a Vernon packing house, when four men forced their way inside, took over the rig and drove to Inglewood where they released him and drove his rig away.

LOS ANGELES — Los Angeles police were trying to identify a man, believed to be in his early 20s, who was killed when his car went out of control and skidded into a utility pole at Herbert Ave. and 1st St. Traffic investigators said the man was pronounced dead at the scene and no identification was found on his person or in the demolished automobile.

GREENSBORO, N.C. — A judge set bond ranging from \$4,000 to \$50,000 for 13 men charged in the shooting deaths in Greensboro, N.C. of five persons at a "Death to the Klan" rally. A 14th defendant did not seek bond, and none of them has yet posted bond. Judge Robert Cecil said his decision on how much bond to set for each man was based in large part on whether the defendant had a weapon during the incident. Two defendants were charged with conspiracy to commit murder and the others with five counts of first-degree murder and one count of conspiracy.

MOLINO, FLORIDA — Demolition experts blasted nine derailed tank cars, sending a giant mushroom-shaped cloud 500 feet into the Florida sky, in hopes of averting a runaway propane explosion. But Wayne Rutledge, the man in charge of the demolition, said one of the six tankers containing liquid propane did not burn and could still pose a threat. The remaining three cars contained other chemicals. The blast, which could be seen 20 miles away, tore holes in the tankers to free the liquid propane so it could more readily burn. Three of the cars had been burning for three days. The cars derailed Sunday near Molino when a 109-car train hit a section of washed-out track. For the demolition, authorities cleared about 2,000 persons out of an area with a five-mile radius.

MEMPHIS — A cross burned on the lawn of black mayoral candidate W. Otis Higgs Jr. in the early morning in Memphis, prompting an FBI investigation and a request by Mayor Wyeth Chandler for police protection for him and his challenger until Thursday's election. Chandler also asked the City Council to approve a \$5,000 reward for the arrest of those responsible for the incident. The burning cross was first noticed by Mrs. Higgs when a brick was thrown through the living room window.

The World

PARMA, ITALY — A gas explosion demolished three floors of the city hospital at Parma, Italy, killing at least 23 people and burying patients, doctors and nurses under tons of debris. Rescue teams searched for 23 persons believed to be under the wreckage. However, police said it was nearly impossible to estimate the number of victims of the blast because it occurred during visiting hours and they had no idea how many people were inside at the time of the blast.

MANILA — Philippine officials said a \$1.1 billion nuclear power plant being built near Manila is unsafe and demanded that the builder, Westinghouse Electric Corp., renegotiate its "iniquitous and onerous" contract. President Ferdinand E. Marcos ordered a halt of interest payments on the loans financing the plant, which total an estimated \$127,000 a day. In Pittsburgh, a Westinghouse official said the plant is as safe as any other of its type.

WASHINGTON, D.C. — A U.S. appeals court in Washington heard arguments on whether President Carter can terminate the 1954 defense treaty with Taiwan without congressional approval. The President announced last December that the treaty would end next Jan. 1 as part of U.S. recognition of China. Last month, a federal district judge upheld the contention of Sen. Barry Goldwater (R-Ariz.) and others that the President must share treaty-breaking authority with Congress. Carter appealed that ruling. The appeals court is expected to rule within a few weeks.

LISBON — Two terrorists wounded Israel's ambassador to Portugal and killed his bodyguard in a grenade and machine-gun ambush in Lisbon. Three other persons were injured.



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ATTRACTIONS

Santa Barbara Weather: Variable high cloudiness during the day, patchy dense fog along the coast nights and mornings from the southwest. Slightly cooler, Low 45-50; High 68-73. High tide will occur at 6:31 am and 6:29 pm.

KIOSK

TODAY

CHICANO PRE-LAW COMMITTEE: Meeting — reps from Hastings .. UCLA law schools will be present, noon, Center for Chicano Studs.
UNDERGRADUATE SOCIOLOGY UNION: Meeting to discuss upcoming events. Also, rep. from Manpower will be there to discuss her work and opportunities open to sociology majors. Everyone welcome, 12 noon, Ellison 2824.
ASSOCIATION OF PRE-LAW STUDENTS: Presenting Deputy District Attorney Pat McKinley. Otherwise known as "Maximum Mac." He will speak on crime, 7:30 p.m., UCen 3137.
ECON UNDERGRADUATE STUDENTS ASSOC.: Planning meeting — general mtg. to plan upcoming events! Noon, North Hall 2127.
KCSB-FM: KCSB news staff meeting today in the news room. It's important that everyone attend, 5:30, KCSB news room.
STUDENT LOBBY: Members and non-members are welcome to attend our weekly meeting, 4:00, Lobby Office, 3rd fl. UCen.
ESSA: E.S. Dept. soccer game, 3:30. A keg will be present; meet near the handball courts. All E.S. majors invited.
SKI CLUB: Meeting, 6:30, Geo 1100.
FRIENDS OF SUNRAE: Meeting and film, 5:00, UCen 2294.
DELTA SIGMA THETA SORORITY: 2nd biannual talent show at Old Little Theatre from 8-10 p.m. Admission \$1.00.
DEPARTMENT OF COMPUTER SCIENCE: Colloquium: Prof. Arthur Pyster, Dept. of Computer Science at UCSB, 2:45 p.m. Eng. 3114.
UCSB BICYCLE CLUB: Executive Council meeting, all members invited to attend, 7 p.m. 6586 Madrid.
HILLEL: Israeli dancing. Come and learn or just join in on the fun, 4-5:30 p.m. Old Gym.
ASPB: Free slideshow — "CIA Killed JFK" — See new photo evidence the media won't print, noon, UCen 2253.
HILLEL: "So You Want To Be Jewish? Conversion in Judaism." Class & discussion led by John Moscovitz, student rabbi, 7-8:30 p.m. UCen 2294.

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Past Two Fiscal Years

Water Board Operating With Deficit Budget

By KATHY MARVIN

Expenses of the Goleta Water District have been running in excess of revenues for the past two previous fiscal years. If this situation continues, it will eventually lead to a water rate increase.

Mike Garrick, an accountant for the Goleta Water District, said that the reason for this excess of cost of operation over revenues is because of the low water sales.

"For the past two fiscal years the district did operate at a loss but the loss was primarily attributed to the decreased sales of water which were not anticipated."

Because it is a non-profit organization, the Goleta Water District's goal is to reach an equilibrium where the cost of operation equals the revenues generated.

This year's outlook is brighter, however, according to Garrick. "Expenses are down and revenues are up for the first quarter of this fiscal year."

The water district has tried to avoid a water rate increase by decreasing the number of its staff from 70 in 1974 to 40 in 1979, Garrick said. Compared to water rates in other counties between

San Luis Obispo and Ventura, Goleta's water rate is relatively low.

Water rates have not increased in the Goleta Water District since July of 1975.

"Approximately \$90,000 is in reserve at this time." This reserve may keep water rates down for this year. In the 1975-76 fiscal year the district appropriated \$275,000 of available reserve funds toward the one-time reduction that year of property taxes. During the period from July 1, 1975 through June 30, 1977, the district spent the majority of the unappropriated reserve

funds by appropriating and spending \$1,350,000 for capital construction projects.

Last Tuesday, two new members, Donald Weaver and Gary McFarland, were elected to the Water Board. The members of the board now include Donna Hone, Weaver, McFarland, Ed Maschke and Linda Philips.

The water rate is established yearly by the board, which also sets the budget for the water district. Boundaries of the Goleta district are the freeway at Las Positas, north to El Capitan and from the ocean to the foothills.

The UCSB Daily Nexus is looking for people interested in news reporting. If you would like to write for the paper, or if you would like to cover an area which you feel the news department is neglecting, come into the Nexus offices under Storke Tower and talk to News Editor Tracy Strub.

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Executive Declares LNG Urgent

(Continued from p.1)

"Nine out of ten homes in our state heat their water with gas, while three of four cook with it. It's not a marginal energy source; its diminishing could disrupt California's economy," he said.

Without LNG, Rensch claimed reliance will continue to be placed on fuel oil, which is expensive and contributes significantly to air pollution. LNG is a "clean" fuel, while coal supplies are limited in California.

In the two decades following World War II, "Pacific Lighting increased their gas supplies from domestic sources. This had a lot to do with southern California's growth during that period.

The late 60s saw the reduction of traditional sources. It had to be supplemented by gas from Alaska's north slope.

"Today, we're using two times as much gas as the early 70s and our supply is a quarter less. There's an urgent longterm need to supplement our supplies. LNG can fill this role," Rensch said.

According to Rensch, by the year 2000, 50 percent of the world's oil reserves will be depleted, but only 20 percent of its gas reserves will be exhausted. This is another reason why Rensch feels LNG importation is crucial.

After a need for LNG was determined by Southern California

Gas Company, an agreement was made in 1973 between Western LNG and the Indonesian government to import LNG.

The Japanese signed an agreement with Indonesia the same year, and began receiving shipments to their four terminals in 1977, while the earliest Pt. Concepcion could go into operation would be 1983. "Every day our project is delayed, it costs an additional \$1 million, the brunt of which is borne by the consumers," Rensch said.

After 250 witnesses and 30,000 pages of testimony the Federal Energy Regulatory Commission and the State Public Utilities Commission had declared LNG necessary, Rensch sees present court challenges as "obstacles to overcome, and we're confident they will be. If we don't get it built

by 1983, it may be too late by 1984."

Rensch believes Western LNG has "tried to work with the Indians, and we intend to in the future. We've offered to acquire land for them, we moved our site over a quarter mile to avoid their relics. Administrative Law Judge Samuel Gordon, however, said the site had no particular religious significance to the Indians and that it did not differ from other villages.

Our commission is on behalf of all the people of the state of California," he said.

During a question and answer session, Rensch was asked about the dangers of LNG.

"It can't explode," he replied. "It won't burn until it's in gas form. And talk of a vapor cloud is the most ridiculous thing ever conceived. We've got a tremendous fail-safe method."

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THURSDAY, NOVEMBER 15, 1979

New Demands

As 60 Americans enter their 11th day in the captivity of militant Iranian students in the U.S. embassy in Iran, it seems that the crisis may have reached its peak.

On Monday we felt that diplomacy would be the primary mode available to extricate the Americans from their precarious fate. Iran's action is a clear violation of International Law, and represents an act of terrorism that cannot be tolerated, yet we believed that the United States could bring substantial leverage upon Iran.

Since then a series of announcements has changed the script somewhat. President Carter first took the step of seeking those Iranian immigrants who have violated their visas, and deporting them. We opposed this action for we fear the crackdown will deteriorate into a modern-day witch hunt guided by anti-Iranian emotions, thus endangering the safety of the Americans.

Carter then formally ended the importation of Iranian oil, moments before Iran publicized its intent to stop exports to the U.S. We feel this move has a number of implications to be considered, over the short and long term. The United States will not face an immediate shortage of petroleum products as other countries supply the additional needs of the U.S. But in the long run, the move will test the public's ability to withstand higher fuel costs, gasoline lines and the requisite to conserve fuel as a first step toward decreasing America's reliance on foreign oil.

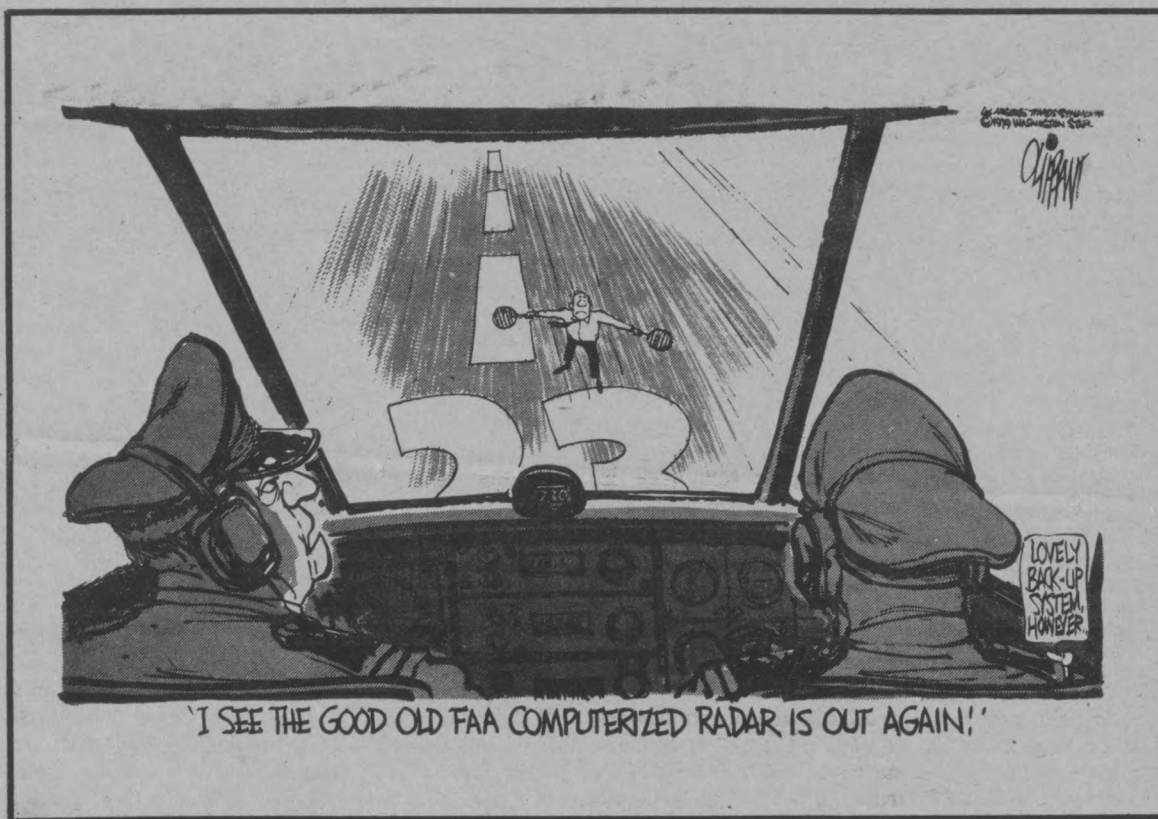
Within the present crisis, the move is a strong statement of Carter's desire not to be intimidated by Iran. While we again stress that clear thinking diplomacy will result in an agreement enabling both sides to claim a "victory," this move dispels much thought that the U.S. needs Iran as an ally. What the U.S. needs is the assurance of the safety of the 60 Americans, and no more.

Finally, the public statement of new demands by Iran's Revolutionary Council represents the first indication by Iran that negotiations for the hostages' release may be forthcoming. While it is not a concession by any means, we feel it is a softening of the Iranians' previous position.

The new demands, in addition to the ultimate demand of the Shah's extradition are: the U.S. admit the Shah has committed criminal acts during his reign, the Shah return the money he reportedly extorted from the Iranian people while in power, and the allowance of Iranian investigators to question him.

We believe these demands will bring new directions to the diplomatic talks. The Carter administration remains steadfast in its position to not concede anything, as a trade-off for the hostages. But there must be limits to this hard line. We cannot advocate the extradition of the Shah, but there is no reason to believe that an American hard line will bring the American hostages home.

We hope the U.S. diplomats and Carter consider the Iranian demands before locking the U.S. into an inflexible bargaining position. The U.S. supported the Shah, never questioning the unjust tactics he employed to run Iran. It may be time that the U.S. acknowledge the Shah's wrongdoings if the Americans are to be freed.



Letters

Foreign Policy Question

Editor, Daily Nexus:

The latest development of the situation in Iran has again proven the inability of our government to understand and to deal (or not to deal) with foreign governments and their people. There are some basic questions that we must ask ourselves when considering our foreign policy.

What do we expect from our dealings with foreign countries? The saddest aspect of our government today is that we don't deal with another country unless we expect something in return. When the American C.I.A. put the Shah in power in 1953 the motives were clearly not to benefit the people of Iran but to provide the United States with another puppet. In this the Shah served a dual purpose — that of providing the U.S. with a place from which we could keep an eye on Russia, and as a guarantee to keep oil flowing to the U.S. at a cheap and steady rate. We did not have the consent or support of the Iranian people nor did we ask for it.

We continued to support the Shah (and would be supporting him today) as long as he gave us the kick-back. As for the students and workers who were against him, our government did not hesitate to send in C.I.A. agents to teach all the latest techniques of torture to Savak, the Shah's secret police, so that he could practice them on hundreds of thousands of his "subjects." We condoned, even recommended this brutality for the protection of our own "well-

being." It is clearly our government's fault that the lives of thousands of college students were lost in Iran. Estimates have been as high as 60,000 the number of people killed during the last year alone of the Shah's dictatorship.

How do we work for our own interests while adhering to our own ideals? This question in itself implies that we must define our own ideals. "Liberty and justice for all" is flattering when we apply it to our standards of treating fellow Americans but in our dealings with foreign countries we tend to forfeit their "liberty" and "justice" for our own benefit. Our government has financed many coups and revolutions but few, if any, have ended in democracy. The present situation in Iran could have been avoided had we only wanted for others that which we have ourselves. The people of Iran

have every right to hate the U.S. government as our political wheeling produced a hated and feared tyrant which could only be replaced through a long and bloody battle! A government elected by the people can be changed both quickly and bloodlessly.

I am certainly not suggesting that the United States should send in the marines and set up democratic governments in every country of the world. What I am saying is that we cannot support oppressive governments like that which was in Iran. The United States is the most powerful nation in the world. We must not abuse this power by enslaving other peoples for the protection of our own interests but we must use it to support the advancement of liberty and justice which we consider so important in America.

Stanton C. Lawson

Harassment is Federal Concern

Editor, Daily Nexus:

The National Advisory Council on Women's Educational Programs is conducting an on-going project to examine ways in which the Federal government can and should assist in protecting students from being sexually harassed by faculty, staff, or other employees of secondary and postsecondary education in-

stitutions. As part of that study, the Council is requesting information from former and present victims about their experiences, and from any others who may have knowledge of such harassment.

Responses need not provide any data which might identify the respondent, but should describe the type of harassment involved, the institutional and academic setting in which the incident(s) took place, any institutional or other action on the matter if the incident was reported, and the eventual outcome. The Council welcomes comments on this issue at any time, but hopes to conclude this phase of the project by January 1980, and asks that responses be submitted before then. Depending on the nature, scope, and circumstances of sexual harassment reported, the Council may hold hearings on the subject in the future. Ultimately, the Council may make recommendations for appropriate Federal action on the problem if warranted by the project's findings.

The National Advisory Council on Women's Educational Programs is a presidentially appointed body, established by Congress to advise and report on attaining sex equity in education. Its offices are at 1832 M Street, N.W., Suite 821, Washington D.C., 20036. Responses should be addressed to the chair of the Council, Ms. Eliza M. Carney.

Don McLennan
External President

Legal Services Needed Program

Editor, Daily Nexus:

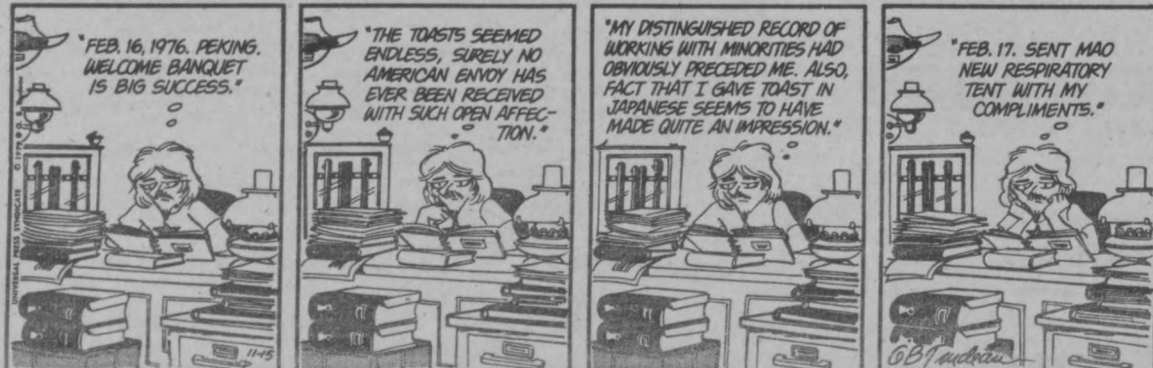
The A.S. Leg Council took a commendable action Wednesday Nov. 7 by appropriating \$9,404 to the Isla Vista Legal Clinic to advise and represent students in housing disputes. Anyone who has had their security deposit ripped off, lived through a winter under a leaky roof, or been unable to find their landlord when the toilet

needed fixing, knows the frustration of hassling and being hassled by a landlord. It's hard to assert your right to a clean and habitable place to live when the rental companies take the phones off the hook, or tell you to go rent somewhere else.

But tenants do have rights, and now they have the means to enforce them. Any student can bring his or her housing problem to the Isla Vista Legal Clinic, and an attorney will be available to negotiate with the landlord, and to take the landlord to court if the matter cannot be resolved otherwise. Beginning Nov. 15, the services of the attorney will be totally free of charge; students who wish to sue their landlord need only pay a \$27 filing fee to the court, and a minimal amount for xeroxing.

Tenants, you no longer need to suffer in silence. Leg Council has (Please turn to p.5, col.2)

DOONESBURY



by Garry Trudeau

Housing Notes

Understanding Rental Costs

By VICTOR OBESO

Your rents keep rising each year, even as the quality of your accommodations sink to lower and lower depths, and you ask yourself, why? If you pay attention to the popular media, you'd probably conclude that "inflation" is the cause of your ills. Taken as a single factor, however inflation, the phenomena of skyrocketing prices, is not sufficient to explain the increase in rents.

Well then, you say, the explanation for high rents — low quality must be that good old law of supply and demand. The supply of housing in this area is relatively fixed; the demand for housing is increasing at a faster rate; therefore the price of housing must increase in order to compensate for this disparity.

This analysis begins to touch on the reasons for the problems that tenants face, but there is a much more pernicious component involved. The system of property ownership itself, and the economic rules which govern this system, dictate to property owners that they must maximize profits, regardless of the ramifications to the consumer. An understanding of the ways in which landlords benefit monetarily from the ownership of other peoples' homes is central to an understanding of the problems facing all tenants.

A common misconception made by lay persons and even some naive and inexperienced landlords is that a landlord's profits consist solely of the cash flow from rental income, i.e., the money left each year after paying the operating expenses, property taxes and mortgage payments. While in some instances this is indeed the sole source of income to the landlord, in most cases this is the least important aspect of the profit picture. This is illustrated by the fact that in these days of high interest rates and hence exorbitant mortgage payments some landlords actually incur a NEGATIVE cash flow for the year. And while the cash flow is not generally the main source of income and though some landlords do incur negative cash flows, most landlords wish to minimize their negative cash flow by raising rents while minimizing their operating expenses.

By examining the manner in which landlords prioritize their monthly payments, tenants can come to understand other investment advantages that accrue to the landlord. First, landlords pay their mortgage payments, which are part principle, representing future profit to the landlord, and part interest, or, profit to the lending institution which financed the mortgage loan. Second, landlords pay property taxes to avoid foreclosure by the state, and fire insurance to protect their property (but not their tenants' property). Last on the list of payments to be made is operating expenses, such things as management, payroll, and maintenance of individual units.

Tenants must realize that higher interest costs provide an incentive to landlords to raise rents, and a concomitant disincentive to landlords to raise maintenance levels. This fact in conjunction with inadequate tenant protections in our "standard of habitability" codes leaves tenants in a perilous situation indeed. Tenants should realize that landlords are not necessarily acting with invidious intent but are merely acting rationally within the confines of the economic system under which they operate.

It is the convoluted logic of this system which allows landlords tax deductions on their gross rental

income that translate into "losses" for tax purposes, when in fact property may have garnered substantial cash flow profits as well as appreciated in value. These "losses" can then be subtracted from an owner's total income (even income having nothing to do with the property) to further shelter him/her from the payment of taxes.

Three of the deductions allowed are for operating expenses, property taxes, and mortgage interest, all of which are paid for by tenants in their exorbitant monthly rents. Yet none of these tax breaks benefit tenants. As I have already shown, landlords have incentives to keep operating expenses at a minimum, leading to a poor price to quality ratio for tenants. Though property taxes are paid by tenants, tenants are not accorded tax breaks on a par with those of homeowners. The allowance of a mortgage interest deduction only encourages heavy mortgaging and frequent refinancing by sophisticated investors, with the higher costs of such actions being passed on via higher rents.

Stretching logic to its illogical limits is the depreciation tax deduction allowed landlords. Depreciation is a sound concept in certain economic realms. Its basic assumption is that as a particular capital good (e.g., a printing press) ages it gradually loses its value. Buildings would also seem to lose their value as they age and eventually fall apart, but such a phenomenon is contradicted by all historical data. Except for those slum dwellings which are literally ready to fall down, property values in general are constantly APPRECIATING; in California at a current annual rate of 10-15 percent per year and in the South Coast at an amazing 15-25 percent per year! So while a landlord's property is actually increasing in value, representing profits at resale time, our tax system allows him/her to claim that it is declining in value, and hence he[®] he is able to avoid the payment of taxes on its true value. When resale time comes along, a landlord's profits are taxes at a "capital gains" rate, or approximately one-half the normal income tax rate.

This tax ploy, as are all the others, is meant to encourage further investment in housing by these already wealthy individuals, to the supposed benefit of the non-monied classes unable to purchase their own homes. Yet the problems of low and moderate income people within this system have persisted, unchanged, for generations. Do you suppose a new system is needed?

Needed Program

(Continued from p.4)

taken an unprecedented and highly welcome step to ameliorate the deplorable housing conditions in Isla Vista, and to stem landlord abuse of tenant rights. The next step is yours.

Jamie Kerr

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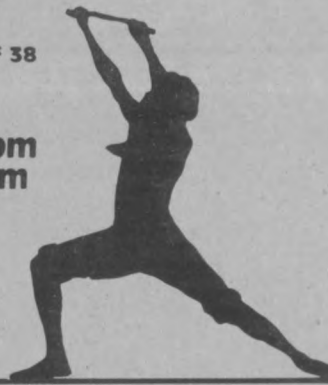
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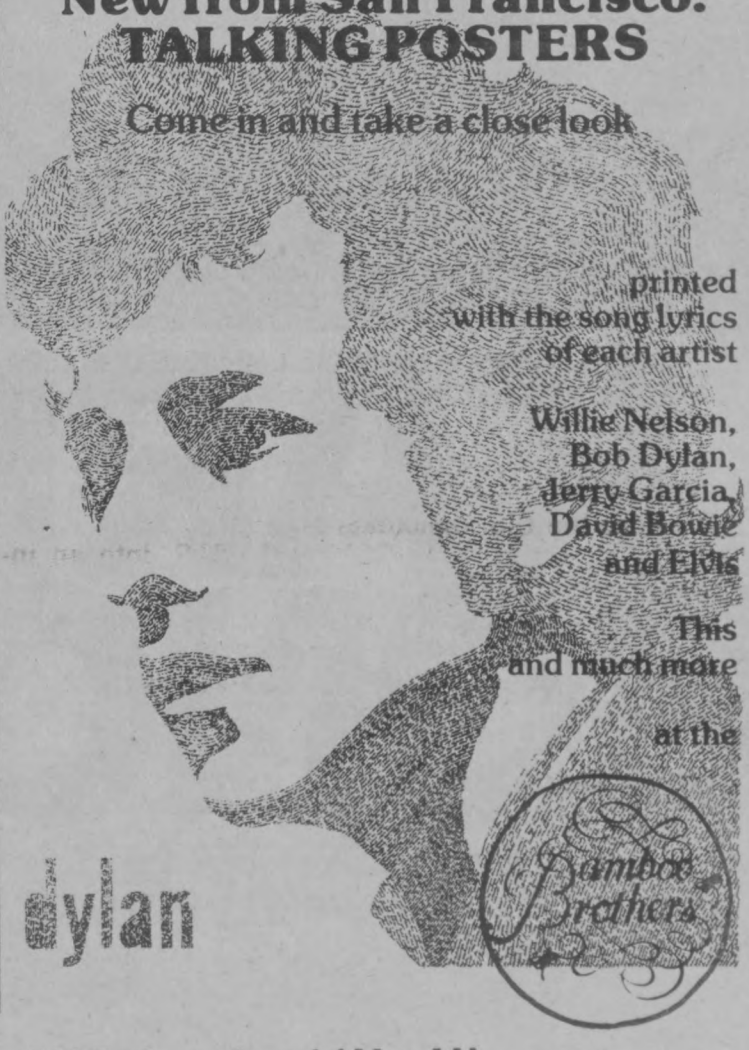
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Evangelical Orthodox Church

(Continued from p.1)

What they object to is the frequency with which the elders see fit to intercede.

Another aspect is the effect of this power on those who hold it, primarily the bishops, but the elders as well. The axiom that "power tends to corrupt" seems improper with a religious group, but history often shows that people with the amount of power these men have over others are rarely willing to allow their authority to diminish and usually try to increase it.

As they continue to minister to their church the need for such an exercise of authority should diminish. In the difference between the amount of leadership the members of the church may need and the amount of leadership the bishops might exercise there is a great deal of potential for conflict.

As for security, through the church community, the EOC strives to care for the needs of its individuals. As the press release announcing the formation of the EOC states, "The church is called to look after the needs of its people in all areas of their lives, including financial, emotional, intellectual, spiritual and vocational."

The community of Isla Vista as a whole could take a lesson from the way members of the EOC care for one another. Those who are in need of money receive it from the church. No one ever goes hungry in the EOC.

However, such a sharing of wealth and energy could pressure members to stay in the church even when they want to leave

because they feel guilty leaving. Member Linda Gish likened her commitment to the EOC to her marriage vows. Gish felt it was unfair of anyone to go back on those vows and even more unfair of anyone who had been in the church and received so much care to speak against it.

Many feel the motive behind the community involvement that the EOC has begun in Isla Vista of late is an attempt to take over the government. If this is true, they have started in the right direction but what effect their three newly elected officials might have locally remains to be seen.

Gary McFarland, who was elected to the Goleta Water Board, advocates lifting the water moratorium as did all of the candidates. While there are many reasons for taking such a position, one could be that members of the church own property in I.V. which is unusable under the terms of the moratorium.

One elder of the church, Dean Brunner, who owns two vacant lots which he could build on if the moratorium were lifted, thus providing more housing for church members.

David Lewis will now have a post in the I.V. Sanitary District. This board has the power to investigate and demand prosecution for violations of the sanitation code. In the case of Tipi Village for example, Lewis would have voted on whether or not the Sanitary District should have recommended to the District Attorney to prosecute village residents.

John Sommer was elected to the Isla Vista Community Council. While the IVCC is mainly an advisory board, it does control CETA funds.

"We're not trying to replace the state with the church," maintain church leaders. If they are trying to assume control of local government though, one might expect them to move church members into the three IVCC districts where they have as yet no

members before the next election. What some critics of the Evangelical Orthodox Church feel is the most valid argument against the church is that it runs the risk of becoming "another People's Temple." If parallels are to be drawn, it is not Jonestown which should be remembered but Salem.

While it claimed to be a Christian group, the People's Temple was far from it. While some say that the EOC's actions are "non-Christian," they do find scriptural basis for all of their theologies.

The Puritan colonies in New England in the 17th century were in many ways similar to the EOC. The Puritans operated with a similar authority structure, had similar emphasis on community, and in many ways, a similar fundamental theology.

The Puritan "city on a hill" was to be a model of a Christian community for the rest of the world to see. The EOC has the same vision of setting the example for Christian and non-Christian alike. Because of this, the group itself as well as the individual members might be pressured to strive and succeed just as the originators of the Puritan work ethic.

The major difference between the two groups is that the Puritan colonies operated within a social vacuum while the EOC is a community within a community. The church is a tight group and may be little influenced by the outside community. Much of what the EOC will do in the future, however, will affect Isla Vista.

If the EOC continues to parallel the Salem example, it may be headed for the same end. One of the major factors contributing to the tragedy at Salem was the problems caused by the maturation of the second generation of Puritans. In the case of the EOC, this maturation won't happen for another 10-15 years.

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Concert Review

John Prine and Band Shine

By NORM COURY

...Sixty-five agents sitting on a fence,
Sayin' Hey little brother look what we got for you,
We're gonna rope off an area an' put on a show
From the Canadian border down to Mexico,
And that'd be the most
Potentially gross

Thing that we could possibly do.

These lines are from John Prine's "Onomatopoeia," a satirical slap at the megabuck moguls who tried to capitalize on his vision.

True to himself, Prine denied them. So when his name doesn't generate enough trade to fill 900-seat Campbell Hall for two shows, it's a direct consequence of his uncompromising artistry; he's never had any intention of selling out.

And though the case of the absent students surely didn't bother Prine Saturday night, it certainly is a shame. For not only were the subtle crafts of a truly great songwriter staged, but also the mainstream might of a downright dynamite rock band.

The John Prine Band, rather than being discouraged by poor advance sales, seemed quite relaxed with the idea of playing one elongated, freewheeling show instead of two economic ones. Moving with cooperative precision from the powerful celebration of Prine's high-spirited stuff to the moody nuances of tender ballads and chilling commentary, they were a backup band in the finest sense.

Always complimentary rather than selfish, the quintet (Prine made six), pooled a Middle American sound as timeless as bombs bursting in air. At times, Howard Levy's piano seemingly could have been lifted out of a Gold Rush saloon. But then again not,

for his caliope-like organ was circus sound circa any year. Leo Le Blanc's pedal steel guitar was a Nashville needle, sewing the country quilt together.

And together they were, literally. In string fests, guitarist John Burns, bassist Tom Piekarski, and Prine with his two chords worth of rhythm guitar, all huddled around the magnetic pedal steel. Or Prine crouched hopping back to drummer Angie Varias, who would syncopate the songs' tight finishes.

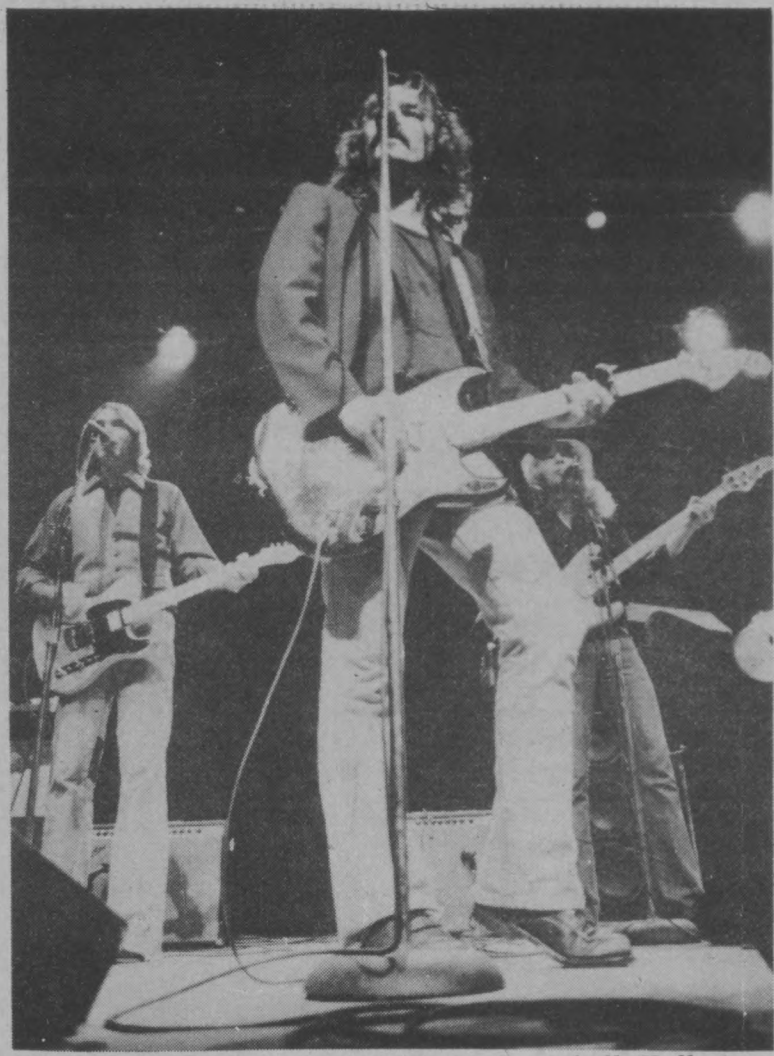
This is the same band that accompanied Prine on his recent LP *Pink Cadillac*.

As is the case with most vibrant rock bands, this album's tunes were even more infectious live. During "There She Goes," a good percentage of even the A.S. crew were dancing in the aisles, like Mony Baroney with a flashlight. Consistently, the crowd responded with generous ovations, and Prine loved it. After introducing the band late in the show, he acknowledged himself and the atmosphere with classic understatement, "...and I'm John Prine and this is alright."

One reason why the show was so "alright" was the singer's intelligent pacing. After cooking the crowd into a batch of hollering loonies, he would gingerly rock their cradle to the soft strains of a sentimental song, like "Sam Stone" or "Hello in There."

Almost any other rock performer attempting such a dramatic display of mood manipulation would surely fail. But Prine's slower selections are so sensitive and cathartic that the hungry lions of the audience were transformed into appreciative lambs, and back again at will.

After finishing the set proper with "Please Don't
(Please turn to p.12, col.3)



Prine at superb but not-sold-out Campbell Hall show.

Nexus Photo by Karl Morrdon

ARTS AND LEISURE

PATTI PRICHARD
ARTS EDITOR

PAGE 7
DAILY NEXUS

THURSDAY, NOVEMBER 15, 1979



Peach Boy (Lee Tozer) with foster parents Mama San (Diana Tanaka) and Papa San (Mark Philpot).

Nexus Photo by Patrick Siefert

'Peach Boy' Delights All Ages

By LISA CARLSON

In Japan there is a tale about a young prince who, to avoid assassination, is put into a peach and sailed down a river. This is the basis of Peach Boy, a children's play which was performed last Saturday at the UCSB Main Theatre.

Peach Boy (Lee Tozer) is discovered by Mama-San and Papa-San (respectively, Diana Tanaka and Mark Philpot), an elderly couple who have always wanted a little boy and who raise Peach Boy until he is fifteen. At this age he meets the beautiful Princess Wisteria (Karen Lane) who reminds him of his childhood and, therefore, spurs him on a journey to regain his crown. Of course, attempts are made to thwart him by the evil Prince Aku and his arrogant son Yashin (Michael Gough, Charles Rounds), and so Peach Boy's struggle to

claim his heritage and yet remain true to his foster parents is often in danger of failure.

What is endearing about Peach Boy is not so much its story, but the values and traditions it presents. It advocates finding happiness through people and through humble, appreciative living rather than through material possessions. An impressive point was that even the "bad guys" had their own sense of honor: at the end Yashin chooses to remain true to his father, even though this choice means exile.

The play is also fascinating to watch because of the striking stage movements and acting styles representative of Japanese culture. Important to the play is an ensemble of actors who portray various characters and serve to make up the simple but creative sets. Bamboo sticks are used for the frame of a house or to

represent the flowing motion of a river. Another stylistic device is the use of puppets attached to the actors' costumes; the puppets are used in flashbacks which reveal Peach Boy's background and were a source of intrigue for Saturday's enthusiastic audience.

Throughout the play is a background of inspired Japanese music played by Corey Elias (who composed it), Ione Edberg, and Laura Soble. The music, the sets and the acting all convey a strong sense of Oriental fantasy which is simultaneously carefree, responsible and extremely enjoyable to watch.

Peach Boy is directed by Tracy Ward who has conscientiously kept the spirit of the play which was written by Marie Starr and Larry D. Jorgensen. It will be presented again on Saturday, November 17, at 11 a.m. and 2 p.m.

Theater Review

Dog 'D-Day' Sparks 'Duo'

By JACQUELINE DE FRANCIS

The dog stole the show. That was the general consensus of opinion on the opening night presentation of the original play, "Duo," written by Paul Loomis and Michael Hall and presented last Thursday evening at 8 in the Old Little Theatre on campus.

John Philbin, whose energetic portrayal of the ever-practical and faithful canine companion, "D-Day," provided not only comic relief but a down-to-earth philosophy of life that contrasted with the protagonist Peter's frequent intellectual forays into the whys and wherefores of existence.

Peter and his girlfriend, Jenny (Mary Ann Nail) share a typical Isla Vista apartment and Peter is going through the inevitable phase of questioning the ultimates of life. He does nothing all day but consume mass quantities of Jacobazzi and collect newspaper slippings that justify his prognosis that the world is generally a rotten place. Jenny has been somewhat sucked into this vegetative state too and has stopped painting. As their relationship further deteriorates into jealousy and name-calling, Jenny packs it up and moves to Spokane, thus leaving Peter full prey to his own mental demons, some of whom take the delightful form of the dancers in the cast, Brian Adams, Jim Al-Shamma, Anita Brabec, Tanya Foreman, Ingrid Freeman and Paul Moreno. The dancers are a type of Greek chorus who talk to Peter as his mind reels with the hard realities of life, yet they aren't your typical group of stuffy preacher-types smothered in flowing white gowns. This Danskin-clad group could be transported directly

from an L.A. "Chorus Line" production and they tell Peter, in no uncertain terms, to more or less get his act together.

Aside from the hip banter between the characters (which was obviously enjoyed by the mostly college-age audience) the writers, Ball and Loomis have explored fantasy, emotional relationships and pathos in the play as well. Concepts such as why two people who want each other never get together or why one person can totally ignore another with a great deal of feeling for him or her, as in the case of the dorm-mate roommate (Dennis Jantz), and his adoring neighbor (Holly Dimas) are presented by the writers.

The acting, with the exception of Philbin, Mabee and Dimas is somewhat stiff and the dialogue at times tended to be too careful and unnatural. The directing by Rob Johnson and Pedro-Augusto de Sena was well done, especially considering that two plays were melded into one in this particular effort.

While Peter sits vegged-out, contemplating the injustice of his girlfriend's departure and his roommate's self-absorption, his dog, D-Day, snaps him back to moment-to-moment reality. "You're the one who feeds me. You are what you do, not what you think or think you might do." Peter has the chance, if he listens to his dog, of winning back his girlfriend and maintaining the friendship of his roommate — if only he would do something about his problems instead of just retreating into his usual catatonic state. But the writers chose, instead, to adhere to reality and have the characters bend a little but not really

(Please turn to p.12, col.5)



Peter (Jeff Mabee) in search of his identity, flanked by girlfriend Jenny (Mary Ann Nail) and roommate Damon (Dennis Jantz).

Nexus Photo by Patrick Siefert

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For Immediate

Stage

Children of all ages will not want to miss the UCSB Department of Drama's PEACH BOY, now with only two performances remaining, this Saturday, Nov. 17 at 11 a.m. and at 2 p.m. at the UCSB Main Theatre. Written by faculty member Marie Starr and Larry Jorgensen, the play is based upon the adventures of the legendary Japanese folk hero and features Bunraku puppets, music, dance, and mime. Tickets are now available at the Arts and Lectures Ticket Office; admission is only 75 cents.

Upcoming Tuesday, November 27 at 8 p.m. in Campbell Hall is the Southern California Black Repertory Theatre production of Athol Fugard's SIZWE BANSI IS DEAD, starring John Wesley Huston and John Avery and directed by Luther James. This powerful drama is the story of one black man's loss of identity and struggle to survive the South African apartheid system. Reserved tickets are on sale now at the Arts and Lectures Ticket Office, and are \$2.50 for students, \$3.50 for UCSB faculty and staff, \$4.50 general public.

Art

Continuing now through Dec. 9 is the University Art Museum's unique multi-media exhibition of the work of six Bay Area Artists, BAY AREA/CONTEMPORARY STRENGTHS to be found in the Main and South Galleries. Featured are rather unorthodox pieces of art by Ellen Brooks, Howard Fried, Paul Kos, Jim Pomeroy, Janis Provisor, and Dorothy Reid. Exhibition hours are Tuesday through Saturday, 10 a.m. to 4 p.m., and 1-5 p.m. on Sundays and holidays.

Also continuing now through Dec. 9 at the University Art Museum is a small display of FIGURE DRAWINGS BY R.M. SCHINDLER, the well-known early 20th-century Southern California architect, located in the museum's West Gallery. The design elements of these pencil and conte crayon drawings (dating from 1914-1918, the artist's "Chicago period") reveal the artist's early Viennese background and relationship to the Expressionist movement of that period. Viewing hours for this rare exhibit are the same as given above.

Film

Tonight, the UCSB Committee on Arts and Lectures presents the final film in their Woody Allen series, INTERIORS, Allen's 1978 drama featuring Diane Keaton, E.G. Marshall, Geraldine Page, and Maureen Stapleton. Tickets are \$1.50 for students, \$1.75 for UCSB faculty and staff members, and \$2 general; they will be available at the door only, a half hour before showtime, which is at 7:30 p.m. in Campbell Hall.

Tomorrow's (Friday, Nov. 16) Noon Film is the 51-minute WHALES, DOLPHINS AND MEN; admission is 50 cents at the door.

This Sunday's (Nov. 18) "Recent Release" presentation will be Werner Herzog's HEART OF GLASS (1976), a look at a small 19th-century German town that loses its secret of making ruby glass and whose townspeople resort to magic and murder to recapture it. Upcoming "Recent Releases": Louis Malle's PRETTY BABY, starring Brooke Shields and Keith Carradine (Sunday, Nov. 25), and Jules Dassin's A DREAM OF PASSION, starring Melina Mercouri and Ellen Burstyn (Sunday, Dec. 2). Showtimes and location of these three presentations is 7:30 p.m. on the given date, in Campbell Hall; tickets are \$1.50 students, \$1.75 UCSB faculty and staff, and \$2 general.

Of Special Interest... On the Santa Barbara Blues Scene

The Santa Barbara Blues Society will present Phillip Walker and Lonesome Sundown in their only Southern California appearance, on "Blue Monday," Nov. 19 at Baudelaire's, 435 State St. The last time they played together was at the Santa Barbara Blues Society's second show in 1977 at the old Bluebird Cafe, in what was an exciting blues show. Phillip Walker came to the West Coast from Texas in 1959 and recorded such great blues numbers as "Hello Darlin'" and "Someday You'll Have The Blues," on Playboy Records, with a style of playing and singing similar to that

of T. Bone Walker. Cornelius Green ("Lonesome Sundown") originally recorded Texas and Louisiana swamp songs as "Lost Without Love" and "Gonna Stick To You Baby" on Excello Records in the '50s before experiencing religious denominations and then backsliding to the blues in the '70s. Their show at Baudelaire's will be the first of an extended tour that includes the Far East. You cannot afford to miss this rare blues experience with Phillip Walker and Lonesome Sundown. For more information, call the S.B. Blues Society; 682-2982.

-Jim Nicoll

Videotape Previews Unique Class

There seems to be in California and elsewhere today a renewed interest in the workings of the primitive mind. Many university workshops and classes are exploring trance states, mysticism and the deeper psychological unconscious realms. In the midst of 20th century technological miracles and debacles such as test tube babies, electron-microscopic surgery and Three Mile Island, many people are just as vitally concerned with "the inner kingdom," the unexplored powers and beauty of the mind.

Sociology 146, taught by Dr. Ron Shain, is a class that is attempting to help students heighten their

awareness and perceptions of these inner states. Using the witches' scene from "Macbeth," the class interweaves elements of mass communications, literature, psychology, sociology, dance, theater, theory of the humanities and art design, all disciplines that lend themselves readily to manifestations of the spiritual world, beyond our five senses.

In this videotaped production of the Shakespearean classic, shown last week, the sequence was danced accompanied by drumbeats and thunderstorms and the actors and actresses were clothed in exotic costumes and makeup.

If the class succeeds at all in

Attractions

TOM SCOTT and LAUREN WOOD will show Monday night, Nov. 19, at the Arlington Theater.

At the age of 30, Tom Scott has done more than accomplish in a lifetime. A professional musician, Joni Mitchell, Carole King, George Harrison, recorded Joni Mitchell's "Woodstock." His composer that she asked him to play for her. Mitchell approached Scott and his band, the L.A. to be on her next album.

The Miles of Aisles album and tour proved to be successful. "I expected the audience to be impatient. Five thousand people listening to me-a..."

Along with baritone, alto, soprano, tenor sax



Famed session saxman Tom Scott.

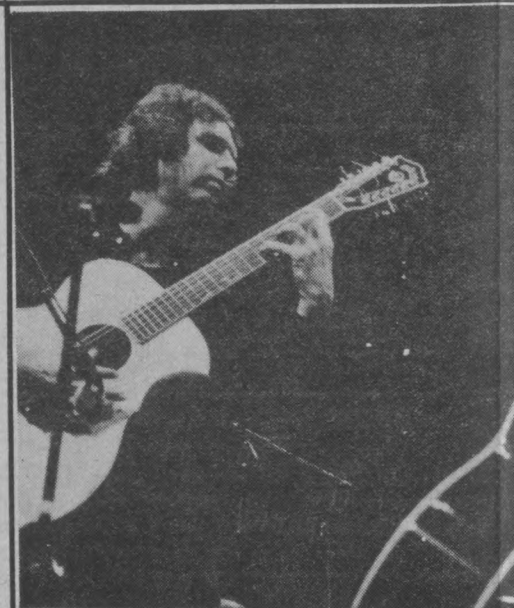
recently added the Lyricon, an electronic re-arsenal. On his latest album, Intimate Strange synthesizer (in a duet with Weather Report bass

Regarding the Santa Barbara concert scene, to be a change in popular music and the audience concerned with categories of instrumental music with new forms without losing touch with my au-

Lauren Wood is definitely not losing touch with Hilburn's (of the Los Angeles Times) positive Lauren Wood. Featuring seven new Wood original singing and keyboard proficiencies. Hilburn co- and forceful phrasing," and adds that her voice

No newcomer to the stage, Wood has been band, Rebecca and the Sunnybrook Farmers, until evolving into Chunky, Novi, and Ernie. Wood two albums for Warner Bros., featuring practical Wood.

As a solo artist, Wood sounds like a husky-order of Phoebe Snow. The album sparkles with shall expect nothing less at her Arlington gig on



Jazz Review

Oregon's Trick

By CRAIG ZEROUNI

Okay, boys and girls, today we're going to learn how to be intellectuals. Won't that be great? Okay now, repeat after me: Hot tubs. Good! Granola. You're doing fine! Can you say Marin County? I'm very pleased! Try this one: Birkenstock. Oh, that was wonderful! Here comes a tough one: Oregon. Oh, you did a great job on that one - you'll be laid back in no time, drinking espresso at

leading its students to the realization that jobs, money and status are not the only things in life worth working for, and also toward a deepening perception of their own intuitive mystic possibilities, then by all means the class is valuable and should

Late Release ★★★★★

Actions

showcase their original styles this coming theater.

ore than a lot of musicians manage to ac- musician since his teens, Scott has played with rison, and Paul McCartney. In 1971, Scott His version sufficiently impressed the r her on her *For the Roses* L.P. In 1973, he L.A. Express, and asked the entire band

oved to be Scott's most commercially suc- impatient, but they were amazingly at- me—a jazz saxophonist!" Scott recalls. nor sax, flute, and clarinet playing, Scott

Music

World famous Catalan singer VICTORIA DE LOS ANGELES will be appearing at Campbell Hall this Saturday, Nov. 17 at 8 p.m. She will be accompanied by the well-known pianist Martin Katz, and will sing a program of German lieder and Spanish art songs. Tickets for this not-to-be-missed event are available at the Arts and Lectures Ticket Office, the Ticket Bureau of Santa Barbara, and the Lobero Theater, and are \$5 for students, \$6 for UCSB faculty and staff, and \$7 for general public.

University Carillonneur JAMES WELCH will present a free concert on the UCSB Storke Carrillon this Saturday, Nov. 17 at 2 p.m. The program will include works by Mozart, Beethoven, and Bach, as well as arrangements of folk songs and popular tunes. Storke Tower will be open to the public during the concert, and those interested may either ride the elevator or climb the stairs to observe the view and watch the carillon bells being played. The tower will remain open after the concert, which will last for around 45 minutes.

With the end of fall quarter fast approaching, the UCSB Department of Music is sponsoring a variety of fine presentations on which students and faculty have worked hard during this period. The location and time for the following events is Lotte Lehman Concert Hall at 8 p.m., and there is no charge for admission unless otherwise noted. THE UCSB FLUTE CHOIR will present their concert tonight, under the direction of John Heitmann; THE UCSB SYMPHONIC BAND, conducted by Ronald Miller, will perform this Saturday, Nov. 17; MUSICA ANTIQUA will present its program of medieval and Renaissance music for the Christmas season this coming Sunday, Nov. 17, directed by Alejandro Planchart; THE UNIVERSITY SYMPHONY ORCHESTRA will present its first concert of the season on Monday, Nov. 19, under the direction of Frank Collura, who is also director of the Santa Barbara Symphony, and admission will be \$1.50; and for Tuesday night, Nov. 20, associate professor Geoffrey Rutkowski has coordinated a STUDENT CHAMBER MUSIC CONCERT.

Also upcoming in brief: a STUDENT COMPOSERS CONCERT will be held on Mon., Nov. 26; on Wednesday, Nov. 28, Michael Ingham and Carl Zytowski will direct a JOINT CHORAL CONCERT; on Saturday, Dec. 1 will be a MESSIAH "SING-A-LONG," also directed by Carl Zytowski; and an ELECTRONIC MUSIC CONCERT co-sponsored by the College of Creative Studies will be performed on Sunday, Dec. 2.

In other happenings, the Goleta Activities Project will be presenting a HARVEST DANCE this Friday (Nov. 16), from 9-12 p.m., featuring the Latin sounds of PELIN, along with door prizes and alcoholic refreshment. Admission is \$2.50 and proceeds will go to benefit Community Education and Recreation; the place is at 5679 Hollister Avenue in Goleta.

Now appearing every Thursday at Pat's Grass Shack, 5796 Dawson in Goleta: the rhythm rock of THE RICKIES, fresh from dates at L.A.'s Troubadour. Tonight's guest band is that local favorite. THE TAN.

Dance

The dance division of the UCSB Department of Dramatic Art will present CHOREORAMA '79 on Thursday, Nov. 29 through Saturday, Dec. 1 at 8 p.m. in the UCSB Main Theatre. This production is directed by Rona Sande and features original modern dances choreographed by her, faculty member William Hansen, and students Robin Greenberg, Rosemary Latasa, Anne-Marie Marien, Kathleen Pensa, Wendy Raskey, and Jacqui Richardson. Tickets are \$2.



'Newcomer' Lauren Wood.

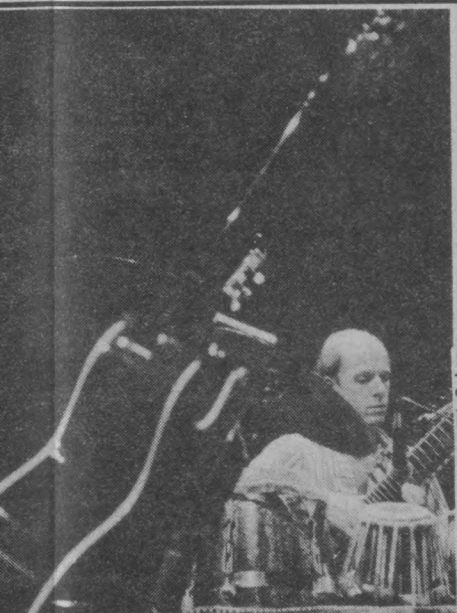
nic reed instrument, to his instrumental *Strangers*, Scott also sings and plays some rt bassist Jaco Pastorius).

scene, Scott is "delighted that there seems e audience's tastes. Everybody seems less tal music. I look forward to experimenting my audience."

uch with her audience, according to Robert positive review of her debut solo album, od originals, the album showcases Wood's ourn compliments her "husky, smoky voice voice is perfectly suited for blues and jazz. r been performing since the '60s. Her first rmers, lasted five years on the East Coast rnie. Within two years, CNE had recorded g practically all original material from Ms.

husky-voiced Nicolette Larson with a side cles with melody and instrumental flair. We n gig on Monday night.

—Rich Zimmerman



Nexus Photo by Mitchell I. Cohen

Review

ricks Fall Flat

Borsodi's and saying really deep things like "Wow, if Jimmy Carter was, like, only a vegetarian, there wouldn't be any nukes". And you'll be buying Oregon records.

Oregon's music does weird things to my mind. Part of me wants to embrace any band that steps outside the mainstream, and part of me wants to say "Huh?" Oregon claims, and would like (Please turn to p.12, col.3)

be continued.

Another tape will be shown on Nov. 19 and any student who is interested in taking the class next quarter, should sign up during the showing.

—Jacqueline DeFrancis



Rock notes

By RICH ZIMMERMAN
End of an era dept.: After some five years on the local club circuit, the Deep Cross Cowboys played their "Last Waltz" last weekend. Who will soon forget their classic Bicentennial bumper sticker, "I Lost It to Captain Crunch & the Deep Cross Cowboys?"

Even without Captain Crunch (who migrated north some 18 months ago), the Deep Cross Cowboys remained Santa Barbara's definitive, friendly, accessible country-rock band. Whether they played the Cold Springs Tavern on the pass or The Sportsman downtown, dancing, drinking, and good times were synonymous with the Cowboys.

A special treat was the flow of guest musicians who would freely join the Cowboys on stage for a spontaneous blues or bluegrass jam. While most band members plan to remain in Santa Barbara and play individually, their energy as a group will be missed. Good luck to all involved in future endeavors.

"Got Live If You Want It" Dept.: Jethro Tull plays a special benefit concert for UNICEF tomorrow

night at the Santa Monica Civic; Ozark Mountain Daredevils play tonight at the Golden Bear and this weekend at the Palamino. Jimmy Messina closes tonight at the Roxy; Tom Scott will gig there all weekend. Jimmy Rabbitt and Renegade and the Fabulous Thunderbirds carry on Deep Cross Cowboy traditions at the Sweetwater in Redondo Beach on Friday; Frazer Smith & the Falcons move in for comic irreverence on Saturday.

The once-bankrupt Cowsills ("Hair," "The Rain, the Park, & Other Things," "Indian Lake") play the Cuckoo's Nest in Costa Mesa Saturday night; New Wave from San Francisco in the form of the Dead Kennedys will be there Monday night.

See the religious co-opting of a creative, politically responsible poet at Santa Monica Civic between Sunday, Nov. 18 and Wednesday Nov. 21. John Kay (one-time leader of Steppenwolf) plays the Whisky on Nov. 21. After Thanksgiving Break, Karla Bonoff should sound good for my birthday party at Campbell Hall on Monday, Nov. 26.

The UCSB Music Affiliates and the Department of Music present
The University Symphony Orchestra
 Frank Collura, Conductor
 John Lau and James Isaacs, Assistant Conductors
 Steven Lichtenstein, French Horn
 PROGRAM: W.A. Mozart's Overture to "The Marriage of Figaro" and "Concerto No. 4 for Horn and Orchestra, K.495,"; Antonin Dvorak's "Symphony No. 6, Op. 60, D Major."
MONDAY, NOVEMBER 19 • 8 pm
Lotte Lehmann Concert Hall
 Admission: \$2 or a Music Affiliates Series Ticket

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A.S. Program Board



'Karla Comes to Campbell Hall Playing, Singing For Us All'

Reputed to have "the finest-sounding voice of anybody alive on this entire planet," the incomparable Karla Bonoff will be at Campbell Hall, November 26, in two stirring performances beginning at 7 and 10:30 p.m. So what's so stirring about Karla Bonoff? Ha Ha Ha, I reply. Why not ask what's so stirring about walking on the moon? Why not ask what's so great about Paris in the springtime?

When Linda Ronstadt included three songs by Karla Bonoff on her *Hasten Down The Wind* album — "Lose Again", "Someone To Lay Down Beside Me" and "If He's Ever Near" — it became almost inevitable that Karla's debut solo LP would invite comparisons with Linda.

But those who bought the critically acclaimed album and succumbed to the charms of her live performances readily recognized Karla as a masterful songwriter and haunting vocal stylist in her own right.

And with *Restless Nights*, her second Columbia LP, Bonoff confirms her position as one of the finest, most insightful songwriters in contemporary pop music.

Born and raised in Los Angeles, Karla survived four years of lessons with a stern piano teacher with her love for music intact and switched to guitar in her early teens. Her first musical memories arrived via the AM airwaves, when she fell under the spell of early Motown classics by the Supremes, the Temptations and Marvin Gaye and the magic of the Beatles — and through absorbing the sounds of the thriving L.A. folk scene that surrounded her in the 60's.

"Growing up in L.A. was great in the sense that I got to hear a lot of live music. I was able to see people

like Joni Mitchell and James Taylor do their first club appearances in Los Angeles. I know it had a lot to do with forming my early ideas about songwriting and performing."

Karla formed a duo with her sister Lisa when she was 16, and began playing the Troubadour's famed Monday night hoots in the company of many soon-to-become major stars.

"We had been writing songs together and it just dawned on me that we should go play one Monday night at the Troubadour. We did those occasionally and spent a lot of time there. I think hearing Jackson Browne doing hoots was the day for me as far as taking my songwriting seriously. I always knew that it was fun for me, but I never realized it was something I could do professionally."

Around that time (1970), she met Kenny Edwards, then fresh from the Stone Poneys, who suggested she join forces with him, Andrew Gold and Wendy Waldman in a band that became known as Bryndle. The group made the rounds of the local folk club circuit and signed with A&M Records. The album was never released, and the individual members went their separate ways. The split was tough on Bonoff.

"I had only written one or two songs, so I was really just a part of the group, not a solo performer at all. I spent the next couple of years working on songwriting. That was my hibernation period."

It proved to be a particularly fruitful hibernation when Edwards and Gold surfaced in Ronstadt's backing band and began acquainting her with Karla's songs. Many months passed before Linda decided to record them and, in the interim, Bonoff was taking

her first tentative steps toward a career as a solo performer. "I started to play colleges...like noon cafeteria concerts. I continued to do Monday nights at the Troubadour, because it was one of the few places you could play."

Columbia A&R staffer Peter Jay Philbin spotted her at one of the Troubadour hoots and ultimately signed Bonoff to the label. Her debut album was released in 1977 to a unified chorus of critical approval which cited her finely honed melodic sense and lyrical ability to convey the most intimate personal emotions in a song.

"I had seven years to write the songs for my first album. I was living in a house with a piano in the garage, which sounds real romantic, but it was a very isolated existence."



By RANDY KORAL

When we come back from our quarter break in January, we'll have a big surprise waiting for us. UCSB will finally have something new to offer us in the way of UCens. I'm talking of course about the grand opening of UCen II during the week of January 7 thru 11.

And, oh what a fun week this will be! Years of planning went into deciding on just the right UCen to build, so you can bet that its grand opening will be no small affair. The big brass at UCSB like things done right. And when you want things



"Someone to lay down beside me...?" Well, sure, Karla, but we'd be content to just sit down in front of you in Campbell Hall on Monday, November 26 at 7:00 and 10:30 p.m.

There'll Be Room For You In UCen II

done right, you call on the A.S. Program Board.

Sure enough, Program Board got right on it. They began scheduling a vast array of events to take place in UCen II. But since they only had a week to work with, the array's vastness had to be limited. There's still a lot of scheduling and re-scheduling going on at this very moment up in the Program Office on the third floor of the old, outmoded UCen. But one thing's for sure: the Duck's Breath Mystery Theater will do their act on Friday, January 11 in the UCen II pavillion at 7:30 p.m..

If you've seen the Duck's Breath Mystery Theater somewhere before, you probably know how funny they are and you'll probably want to skip over the following information about them unless of course you'd like to smirk at it and say "I know, I know."

Duck's Breath comes from Iowa. The five members have lived in the Bay Area much of their four-year existence, and perform around the country as word continues to spread about their slightly askew approach to the theater stage.

"Slightly askew, yes, but what do they do?" Well, their program usually features new and old short subjects. Material includes everything from their famed "Zarda: Cow From Hell" movie-plot skit to their rendition of fifth-graders with science projects.

In the latter skit, one youngster's project is a "dead folder." Here this little fellow explains that there are two kinds of dead things: "found dead" and "creative dead, which is dead you make yourself." Warm dead, things like mice, were dead which got crunchy as they got older. Cold dead, things like toads, got mushy as they got older.

The Duck's Breath Mystery Theater is a five-member group of males. But the all-male membership is just a coincidence. In fact, there was once a female in the troupe. In the skit "Cliff's Notes Hamlet," she played the Polish Army, wearing a toaster on her head.

The Duck's Breath Mystery Theater, depicted here as a pesky bunch of fish aliens, are (top to bottom): Jim Turner, Dan Coffey, Merle Kessler, Bill Allard, and Leon Martell. These guys, wacky as they may be, will perform at 7:30 p.m. on January 11 in the new UCen Pavillion located right in the heart of UCen II. Don't miss 'em.



product that only the most bungling of filmmakers could dull. Here, that product is instead enhanced by good camerawork and adequate sound reproduction.

A.S. Films will debut this film in Campbell Hall on Saturday, Jan. 12 at 7:00, 9:00, and 11:00 p.m. Ticket prices are \$1.50 students, \$2.00 general, and there will be drawings for Rod Stewart albums and posters at the screening. The distributors of the film have chosen only two campuses per state to show this never-before-seen landmark in rock film history. Its theatrical release date is scheduled for April, so don't miss this rare opportunity to see Rod Stewart at his finest in this premiere film event.



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

Unknown Films Shown

On Monday, Nov. 19, Film Society, in co-sponsorship with A.S. Films, will present award-winning, student-made films from the Academy of Motion Pictures Arts and Sciences as the third in a four-part series devoted to the finest in student filmmaking. The series thus far has included films from the American Film Institute and the Datsun FOCUS competition, and have met with surprisingly enthusiastic response.

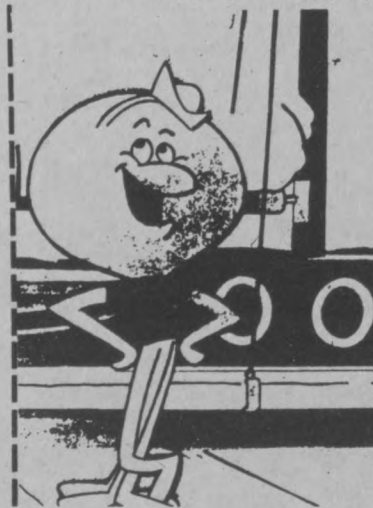
On Nov. 26, entries from UCSB students will be screened, winding up this quarter's series. This final screening will give student filmmakers from this campus an opportunity to show their films to an audience, not in competition but in an atmosphere conducive to helpful feedback regarding their work. Filmmakers will be able to see films made by their peers and possibly benefit from this exposure to a part of the film culture they, themselves, belong to.

Students interested in having their work screened should contact the Film Studies office (Ellison 1710, 961-2120) by Tuesday, Nov. 20 to include their films in the series. Entries can be either Super-8mm or 16mm, silent or sound.

It's important that all those interested realize their films will not be the objects of intense, critical scrutiny or high-velocity tomato-throwing. Quite simply, it will give them the chance to express their creative talents along with other highly talented student filmmakers.

So blow the dust off your film cans and take advantage of this fine opportunity to show the world what the great filmmakers of tomorrow are doing today.

☆ Great Cartoon Contest #2 ☆



The winner of last week's cartoon character contest was Mark Hughes who guessed Deputy Dog ('oooh, my achin' toe bone!') and limped away with two tickets to Saturday's John Prine concert. To all those who didn't win anything, try your luck again.

But this time it's gonna be rough. Identify the character at the left, bring this coupon with your name and number on it up to the A.S. Program Board Office on the third floor of the UCen by no later than 5 p.m. tomorrow, and you may win Rod Stewart's latest album, a poster, or two tickets to the Rod Stewart movie. If you haven't been notified by Monday, you haven't won. *Bonne Chance!*

Name: _____

Tel.: _____

Guess: _____

The Movie: Let's All Go To The Rod Stewart Show

Long before Rod Stewart decided to spend his time turning out disco singles, the Scottish singer was one of rock and roll's most exciting performers.

That excitement is captured in "Rod Stewart-In Concert," which was filmed on Stewart's last performance with the now-disbanded Faces. The movie serves as a powerful refresher course on the direction of Stewart's music at the time, especially when considered in contrast to the schmaltzy pop and disco efforts he

has produced on his most recent albums. Here, the Stewart stage presence of old is captured, combining the Scotsman's singing, posing, coaxing the audience and prancing around the stage. Quite simply, it is the magic of a Rod Stewart revisited.

This, combined with the powerful backing of a band that features lead guitarist Ron Wood (currently with the Rolling Stones) and guest appearances by revered Stones' guitarist and composer Keith Richards, provides a raw



Judge Jack Warden (top left) and Attorney Al Pacino restrain Attorney Jeffrey Tambor, typifying *And Justice For All's* exaggerated, "comic strip" portrayals.

Film Review

Cartoon-like and Confusing: 'Justice' Not For All

By PATTI TAKAHASHI

And Justice For All can be regarded as a film which explores the scandalous undercurrents of our judicial system; a Watergate set in the courts rather than the White House. It can also be regarded as an interesting study of caricatures in film, embodying all the "bigger-than-life" aspects of your favorite, perverse comic strip characters. The question is, which description fits the bill?

This has to be one of the most confusing films ever made, displaying such contradicting narrative modes as to make director Norman Jewison look positively schizophrenic. At times, we have the makings of a very thoughtful, expository film on the corruption of our legal system. Al Pacino excels at playing the frustrated, honest and moral individual caught in an uphill battle against the forces of a warped, insensitive society. "Serpico" has moved into the courts, still incensed about the cover-ups, the payola going down and the incredible lack of ethics among his colleagues. One line from the picture sets the tone perfectly: "Being honest doesn't have much to do with being a lawyer."

The basic premise of *And Justice For All* is admirable, but the ways in which Norman Jewison goes about developing that premise is abstract, to say the least. Alternating with the quietly introspective moments are these wildly bizarre, ludicrous scenes that disrupt the mood of the picture in an annoying fashion. The clichés abound: Pacino has an antagonistic confrontation with a beautiful woman who happens to be a board member of the Ethics

Committee investigating corruption within the legal system (Irony #1, right?). Naturally, he scores with her that same night, reducing the tiger to a pussycat. It's established that Pacino is afraid of heights, so Jewison treats us to a long, irrelevant passage in which his star screams bloody murder during a helicopter ride with a suicidal, but fun-loving judge portrayed by veteran actor Jack Warden.

But the most confusing aspect of the film lies in the cast, who are reduced to caricatures rather than characters. Warden is perfectly capable of putting in a fine, sensitive performance but once again he is subjugated to the role of a loud, boisterous buffoon. Basically, he is the coach of "Bad News Bears" and "Heaven Can Wait" in a judicial robe. John Forsythe portrays your average, despicable scum-of-a-villain who has absolutely no redeeming qualities whatsoever. The only actor who brings a sense of credibility to his stereotyped character is the inimitable Lee Strasberg. Cast as the senile, old grandfather, Strasberg's scenes with Pacino exude a warmth and sensitivity made more moving by the fact that the legendary drama teacher once coached a young Al Pacino in his early days in New York. When the grandson tells his grandfather's friend in the con-

valescent home, "I don't know what I'd do if I ever lost him... he put me through law school, he wanted this for me," one senses the voice of a young actor speaking affectionately of his mentor.

Whether *And Justice For All* is a broad, satirical look at the question of ethics within the courts, or an honest attempt to deal with the important issue of political corruption is hard to say. The credibility of a film today depends so much on the credibility of the actors, and it's difficult to believe in a story of this kind when the characters appear to be so ludicrous. *And Justice For All* may leave you disillusioned with our judicial system, or it may leave you disillusioned with the quality of filmmaking today. Like the contradictory aspects of the film, the question is truly an ambiguous one.

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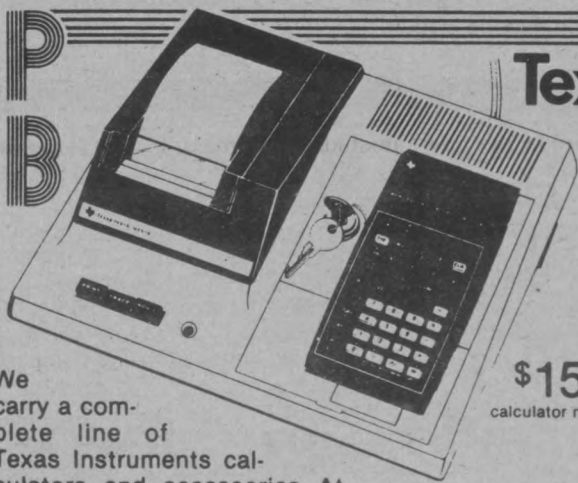
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Poor Sound Mars Ex-Doors' Krieger & Band's Local Gig

By PAUL R. HOFFMAN

Monday night's show at FUBAR showcased a fast-rising L.A. band called Red Shift. After having recently played at the Whiskey and Starwood, the FUBAR sets were the band's first outside of L.A. Red Shift did two inspiring sets, but a combination of poor acoustics and FUBAR's lousy sound system prevented this appearance from being truly great.

Still, lead guitarist Robby Krieger, formerly of The Doors, did his best to overcome these drawbacks. From the first tune to the last jam, Krieger was superlative. He's still as quick as ever and on his first solo demonstrated that he still has more than enough talent to play excellent guitar. The song "Physical Culture" featured particularly awe-inspiring guitar work. Krieger even did some backup vocals, something he rarely did with The Doors.

The rest of the band was solid also. Keyboardist/bassist Arthur Barrow, late of Frank Zappa's band, was very sharp. Interviewed during a break in the show, Krieger said that Arthur has "perfect musical sense." This observation was born out by a tune called "You're Introverted" that allowed Barrow an extensive bass jam.

Also of considerable interest was Red Shift's British lead singer, Mac McKenzie. McKenzie is the band's focus and provides much of its energy. Krieger agrees, saying that "Mac is like a shot in the arm." According to Robby, McKenzie broadens the band because "he comes from the British scene that's two years ahead of our scene." Regardless of McKenzie's charisma, his vocals fell flat, victim of poor acoustics and a thick English accent. McKenzie

apparently felt the need to shout more than sing, but this may have been due to the sound system. To give this band a really fair trial, the Arlington would be perfect.

Red Shift has been billed as "new wave." Since that term has lost all its meaning, what kind of music did they play? Some of the things they didn't play were disco, funk, jazz, and punk. Their music, according to Krieger, cannot be labeled, but the term progressive rock is applicable. Red Shift is looking for new areas to explore, while maintaining the melodic qualities of rock. In contrast to the Doors' label as erotic politicians, Red Shift doesn't take heavy political stands. "We aren't a political band," says McKenzie. He asserts that they are "not trying to particularly entertain anybody" but rather forge new music that fits in with the band's artistic impulses. Nevertheless, I found Red Shift to be very stimulating without sacrificing their originality. They are a tight, together band, and the 1980s could be a Red Shift decade.

Opening band Tan briefly stole the show. Though they got off to a slow start, by the end of their set they had the crowd dancing. Tan's drummer had extremely clean vocals, and their Knack-like pop style appeared to be what the crowd wanted. They tended to get repetitive, however. Tan's lead guitarist did manage some hot licks, but too often their music slipped into the My Sharona mentality (it's up to you whether that's good or bad). Not really experimental, Tan nonetheless generated good crowd response and demonstrated solid musicianship. Keep working, guys.

Oregon...

(Continued from p.9)

us to believe, that what they do is some eclectic brand of musical improv that is somehow a higher art form. But it's a lie — spontaneity is one thing; pounding the strings of your Baby Grand with mallets because you think it sounds neat is something else — I think they call it an overdose.

The essence of truly great "avante-garde" music, be it jazz, rock, classical or the sound of a large rat being hit with a hammer, is that underneath it all there has to be emotion. When classical came into being, it was rejected. The birth of jazz was made to sound like the death knell of civilization. And we all know what they said about rock. But, the truth is that all those people were right

— these are dangerous forms of music, because under the right circumstances they could incite a riot. By contrast, about all an Oregon concert is likely to inspire is the rolling of a joint.

Which is not to put Towner, Walcott, McCandless and Moore down as musicians — indeed, what bothers me so much about what they do is that they are so incredibly talented. If they really did take off into the uncharted territory of spontaneous music, the effect could be magic. Listening to any great jazz player/band can convince you of that. But they don't do that — instead, they content themselves with random splotches of noise, laid over melodies that once found, turn out to be annoyingly simple. Because the

songs don't seem to have any structure, but rather, seem to be long stretches of self-indulgence, it seems to me that they are not fulfilling the promise (or the premise) with which they began.

It may just be, of course, that they have been successful simply because I walked out not really sure what to think. Where some groups elicit emotional responses (and to me those are the best), others, notably Oregon, elicit more intellectual, cerebral responses. In that respect, and with the underlying assumption that people who take chances are better than those who don't, it can be said that Oregon's show accomplished something. What it was, I wish I knew.

John Prine

(Continued from p.7)

Bury Me." The John Prine Band came back for two encores. The first was granted almost immediately, and the second the fruition of a thunderous ten-minute appeal by the remaining diehards.


Opening the show with their one-hour set of bayou boogy, were The

Fabulous Thunderbirds. The brand of blues presented by these crowd pleasers was well played, though often monotonous. More noteworthy was the wise choice by the promoters to prelude Prine's mainline rock with a taste of the blues from which it sprang.

'Duo'

(Continued from p.7)

change. Jenny returns from Spokane and agrees to take Peter on again, "just for awhile" and he's instantly ready to go with no packing, planning or principles. In essence, he hasn't changed and neither has Jenny for so readily agreeing to take him back. Yet this is a hard reality of life for the audience to consider — we change ourselves slowly, if at all, but hopefully we do learn from our life experiences somewhere on down the line.

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Lost: One diamond earring in gold setting at Rob Gym. Reward! Please call 685-5141 (Sentimental value)

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Lisa,
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MODESTO to I.V.-Need return ride on Sunday NOV 25 will share \$GAS and Driving. Call 968-8198.

RIDE NEEDED to (and from) Tucson. Will help with expenses & driving. Would like to leave around Dec. 19 and return before Christmas. If you can help, call Jeff at the **Nexus**, 961-3828 or 966-3394.

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Own room Cooperative household I.V. \$100 Cal 6-8 p.m. 968-7706.

Three spaces available at Francisco Torres. Call Paul 968-4210; Jay 968-1179, Sarah 968-4450.

1 or 2 F needed for 2bd 2bth apt. Clean sharing person into making a warm atmosphere. Call 968-0257.

Francisco Torres contract for sale. Ocean view, female only, Wtr end Sprg qt. Call Lorena 968-7567 aft. 3:00 p.m.

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1 male for F.T. 8th floor seaview rm. 19 meals/wk Wtr/Spr qtrs. Start Dec. or Jan. Marty 968-3451.

1 bdrm avail. for 1 or 2 in I.V., Dec. to June \$170. Sgl, \$90. Share. Friendly, COOPERATIVE, quiet, CLEAN, non-smoker, no drugs or alcohol, Call Ron or Paul at 685-1625.

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Female Roommate wanted Winter and Spring qtr. Prefer Jr. or Sr. Nice I.V. apt. rent \$105. Call 968-9484.

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5 pm	KCSB Evening Report
5:30	'Open Journal' (P.A.S.) ★ Corey Dubin
6 pm	Poetry ★ John Allen Cann
6:45	Classical ★ Rob Palmer
8 pm	'Environmental Spotlight' (P.A.S.)
9 pm	Jazz ★ Eugene Huguez
12 M	New Wave ★ Ian Hill
2 am	No Radio Show
6 pm	Classical (20th Century) ★ Karl Shiffmann

DAILY NEXUS
Sports

ERIC BIDNA
SPORTS EDITOR

THURS., NOVEMBER 15, 1979
PAGE 14

Basketball Team Scrimmages Today

UCSB's basketball season is now here—sort of.

Today, at 4:30 in the new Events Center, the UCSB basketball team will play themselves in a scrimmage that will test both their abilities and the new Events Center.

Admission is free and all UCSB students are encouraged to come out and support their team.

The Gaucho team, under the direction of coach Ed Delacy, will

Events Center Site of Today's Game

divide up into blue and gold teams. They will play the normal forty minute game.

This year's team boasts some outstanding returning talent and some fresh new faces of recruits.

Jerry Ocasio, a 6-1 guard, will be a senior this year and will be playing with other guards Sam Levesauskas, a redshirt from last year, Kim Lewis a highly recruited freshman from Verbum Dei, Dean Maye, a sophomore from San

Francisco; Bryan Roberts, a freshman from Simi Valley; and Dan Starr, a holdout from last year's team.

Richard Anderson, Paul Johnson, and Robbie Robinson are all posted as centers, while Calvin Cooper, Tom DeMarcus, York Gross, Steve Parrott and Bryan Williams make up the talent for the forward spot.

There is some question whether the Events Center will be ready for

the official season opener against Cal Berkeley on Nov. 30.

Meeting

The UCSB golf team is inviting all those future pros interested in playing on the team to attend a meeting, today at 6 p.m. in golf coach Gary Gunn-Smith's office in Physical Activities Building.

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Waves Turn Tide on UCSB, Pepperdine Team Wins in Three

By DAVE LOVETON
and ERIC BIDNA

MALIBU — When the Gaucho women's volleyball team traveled down to Pepperdine Tuesday night for a not-so-crucial match against the Waves, they carried with them an SCAA league title and a couple of upsets over powerhouses Long Beach State, UCLA and Pepperdine.

What they came back to Santa Barbara with was a three set loss to a Pepperdine team, which UCSB had beaten earlier in the season.

This game was hardly a do-or-

die situation. Although the participants in the Regionals are not announced yet, both UCSB and Pepperdine are almost assured spots. Pepperdine only has four losses this year, while UCSB has won their league.

At stake was only a chance for UCSB to receive a higher seeding in regionals, and, of course, pride.

The game scores were 17-15, 15-11, 15-10, but that, as usual, doesn't tell the whole story.

Coach Kathy Gregory should have spent the first game in the lost and found department. Not only did she lose the match, but she said the team lost their concentration and momentum in the first game, when they were up.

"We had a golden opportunity in

the first game when we were ahead 12-8. We lost our momentum and didn't compete well throughout the whole match," Gregory said.

UCSB did not play their best volleyball. They were called several times for double hits, were out of position and hit a lot of balls wide.

The second game of the match was closer. After sneaking up from behind to tie it 11-11, the Waves then blew away the Gauchos, scoring four straight and taking the UCSB team by storm.

Even the third game was close. No team had a lead of more than two points, and Pepperdine was leading 11-10, and, once again, they scored four straight.



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Miss. St. +7 at LSU	LSU	LSU	LSU	LSU	LSU	LSU
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UCLA. Tear off the Prize Pickings part of the newspaper and put your name, address and telephone number on it, pick the tiebreaker and place your official form in the box either in front of the UCen or in the Nexus office.

The tiebreaker this week is to pick the total number of injuries the Rams will sustain against Atlanta on Monday night.

Racquetball Tourney

A racquetball tournament has been set up for Sunday, Nov. 18 at 9 a.m. in the Los Carneros Court Club. Sponsored by the UCSB Racquetball Club, the entry fee is five dollars, which is payable at the recreation trailer, but must be paid by Friday at 2 p.m.

There will be prizes for first and second place, and the tournament will also have two levels, coed, for all entrants.

Contact Arnold Miyamoto, 685-3221 or Jay Zellner, 685-4064 for more information.

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Solar Energy: One Alternative

(Continued from p.1)

stallation.

The solar heating system is one of the simplest and most cost-effective methods of energy that can be harnessed. Water is first heated by the sun in the collector (see diagram) and then placed in storage until it is needed. This type of system is called a passive solar design because it uses no energy of its own.

Passive systems can supply approximately half of an average family's home heating needs, and almost all of their hot water needs. Active solar systems, which gradually heat water by recirculating it into the collector by means of a pump, can supply 70-80 percent of a household's heating needs.

Air can be heated in the same manner as water to provide a home with a solar heating system. This is usually an active system in which a fan is used to recirculate

the air through the collector.

Solarthermal energy is also used in industry for process heat applications. Many industries utilize this low-grade (below 550 degrees Fahrenheit) energy in heating water for sterilization and other processes. Using solar energy instead of gas for low temperature heating is not only cheaper but can free gas supplies for use in other areas of industry.

One of the most promising areas of new research in solar energy is currently being conducted in the designing of photovoltaic cells. These cells, already developed, are able to generate electricity from sunlight, but are currently too expensive to market effectively. Industry experts expect prices to be reduced to the point that the cells are economical by 1986.

One of the main advantages of photovoltaic cells lies in their ability to be connected to existing heating and cooling systems. This will allow solar energy to be used to a greater degree in the summer months when peak loads occur and densely populated areas are subject to brown-outs.

Ed Maschke, director of SUNRAE, a statewide solar lobby, stresses that "conservation is a key element in solar energy.

Studies indicate that 50 percent of this country's energy is wasted. This energy could be saved by the simple additions of better insulation and weather stripping. All conservation requires is a common sense usage of energy."

Solar energy has been the focus of an abundant amount of legislation within the last decade. SB 566, authored by Senator Omer Rains (D-Santa Barbara), would require that all newly constructed pools in California are heated from sources other than fossil fuels. Presently the bill is on the assembly floor pending a vote, and will be reintroduced in January during the next legislative session.

Jack O'Connell, a representative of Rains' office in Santa Barbara, said, "the bill is going to be

somewhat controversial and is going to come up against some opposition from the pool industry lobby." O'Connell claimed that an average gas-heated swimming pool in California uses enough energy on a yearly basis to heat two average size households.

Opponents of the bill have argued that the solar industry would not be able to meet with the expected increase in orders and that their own sales would be cut in half. Furthermore, they claim that solar is not yet a cost-effective method of obtaining energy. A

similar bill, SB 946, was killed on the last day of the assembly's session this year.

Correction

Yesterday's *Nexus* article on Tuesday's Iranian rally incorrectly stated that the deposed shah has received political asylum in this country. Though some Iranian supporters claim this to be true, in fact, the shah has not been officially granted political asylum in the United States. The *Nexus* apologizes for the error.

Land Sale

(Continued from p.1)

Recreation Department has been authorized by the state Public Works Board to negotiate for the acquisition of 28 acres east of El Capitan State Beach.

Negotiations include access to the 280-acre Doheny property, which the state is also trying to purchase. The access would consist of a paved road and a hiking-biking trail. The road and trail would be financed by funds from the 1974 state park bond fund.

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