

# DAILY NEXUS

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University of California at Santa Barbara

Thursday, February 10, 1977



CRAMMING FOR MIDTERMS? Students find the atmosphere at the UCen suitable for sun and study in yesterday's fine weather.

## Assembly Leaders Conflict Over Campaign Financing

By Hugh McIntosh  
Sacramento Correspondent

SACRAMENTO — Democratic and Republican Assembly leaders agreed that political offices should be open to more people, and the influence of special groups should be decreased, but they have opposing views on how to do it.

Speaking at a public hearing of the Fair Political Practices Commission in San Francisco Wednesday, Assembly Speaker Leo McCarthy (D-S.F.) and Assembly Minority Leader Paul Priolo (R-Woodland Hills) took opposing views on the role of government in financing campaigns.

"My reasons for supporting public financing of campaigns are both philosophical and practical," McCarthy said. "I resent the debts, obvious and subtle, that campaign fund-raising places on many elected officials."

"People must retain their contributions and their involvement," Priolo said. "It is that need which dictates that government involve itself only to the degree

necessary."

Besides public financing of campaigns, McCarthy proposed limits on campaign contributions and a formula where matching state funds would be given for small contributions.

"I have come to the conclusion that public financing will work a crucial, fundamental improvement in our election system," he said.

Last year McCarthy endorsed an election reform bill AB 2564 supported by Common Cause and carried by assembly member Howard Berman (D-Beverly Hills). According to a spokesperson in Berman's office, the bill was dropped because of disagreement between Berman and Common Cause over limiting campaign contributions.

Jack Johnson, press aid to McCarthy, said the Assembly Speaker is not currently planning to sponsor a public financing bill. Johnson said it would be  
(Please turn to p.16, col.4)

## Potential Chancellor Visits Campus Today

By Doug Amdur

Dr. Jack W. Peltason, chancellor of the University of Illinois at Champaign-Urbana, and candidate for the post of chancellor here will be visiting the campus today and tomorrow.

In a statement issued by the Committee to Advise the President of a Chancellor for Santa Barbara, it was announced that Peltason would "meet with groups of students, faculty and administrative personnel to obtain information on the current status and future prospects of the Santa Barbara campus."

According to Keith Volgman, student member of the University of Illinois Board of Trustees, "Peltason is not the kind of guy who makes a great effort to come and talk with students, but neither is he unapproachable."

Volgman termed Peltason "pretty much a pragmatist in terms of being an administrator, and in seeking state funds. His academic background as a researcher has made him acceptable to faculty members."

"I'm really kind of surprised by the whole thing," Volgman said. "He (Peltason) has never indicated any kind of dissatisfaction with the University of Illinois. It came as a surprise to me that he was seriously thinking of leaving."

Peltason would say only, "I am going to listen to them very carefully, and seriously consider what they have to say."

According to the Madison, Wisconsin, Capital-Times, Peltason is also being considered for the post of President of the University of Wisconsin.

Peltason's schedule, according to the statement, "was arranged by the UCSB members of the joint Regents-faculty committee to advise President Saxon on the selection of a new chancellor for this campus to succeed Dr. Vernon I. Cheadle, who retires July 1." Members of the Committee include Professors Herbert  
(Please turn to p.16, col.1)



KEITH VOLGMAN

## Grad Study Of Old Town Completed

By Terry Fahy

UCSB's Graduate Program in Public Historical Studies, unique in its "historical approach to a current problem," has finished its four month study of Old Town, Santa Barbara, the 400 to 600 blocks of Lower State Street.

Professor Robert Kelley, speaking at a Tuesday afternoon press conference, feels that the program is significant because "it is designed to train historians to work out in the community at large, rather than in teaching positions, and especially in problem-solving situations."

The problem tackled by the 10 history graduate students making up the "research team" was outlined by Kelley  
(Please turn to p.16, col.1)

## S.B. School Board Outlaws Corporal Punishment

By Joe Dillard

The Santa Barbara school board moved last week to delete the corporal punishment clause from its student behavior handbook.

The regulation, adopted and approved July 15, previously stated that a principal, vice-principal, or teacher could spank an unruly pupil if other methods of discipline proved ineffective. All spankings required the written permission of the parents.

Spanking, defined in the handbook as "application of a hand or paddle to the seat or posterior of the pupil," has been criticized as a ritualistic form of humiliation by opponents of the law.

Local opposition to corporal punishment surfaced at the Jan. 20 school board meeting when member Margaret A. Connell proposed a measure that would stop student spankings. "I eschew the use of violence. There are other ways of dealing with problems. I'd like to see us take the spanking policy

## Children's Rights Backers Win Battle Against Bottom Beaters

out." Her proposal generated audience appeal.

At the same meeting, Charles Maunz, a representative from the ACLU, brought up the issue of children's rights. "The legal rights of students and juveniles is expanding at an incredible rate," he warned. A final decision was postponed until the next meeting.

A voluble audience created a heated atmosphere for the Feb. 3 meeting.

Board member Bobbie Goodenow said, "Discipline is extremely necessary, yet the time has come for society to do without corporal punishment." Connell restated her feelings adding, "The personnel has the skill to promote good discipline without using the tool of corporal punishment."

said, "I think we get the picture."

Amidst clamor from the audience, a 4-1 vote was cast with Gammons the dissenter. Some members of the audience responded with applause.

The school board decision has far reaching effects in terms of children's rights. At a recent forum in Washington D.C., members of the American Psychology Association (APA) raised the question, "Should teachers and school officials be allowed to do what has been outlawed in prisons and for which parents could be hauled into court?" the APA says "no," and has since begun a national campaign against corporal punishment.

The Supreme Court is presently debating a case (Ingrahm vs Wright) where excessive use is the issue. The high court will decide whether the "severe beating" of several Dade County, Florida junior high school students constitutes "the cruel and unusual punishment" banned by the eighth amendment.

# HEADLINERS

**FOUR IRISH REPUBLICAN ARMY GUERRILLAS** have been convicted of seven murders and a score of bombings. Among the deaths, the four were found guilty of killing the co-founder of the Guinness Book of Records, Alan Ross McWhirter. They face possible life prison terms on that conviction.

**THE HEADS OF STATE OF SOUTH AFRICA AND RHODESIA** have completed talks centering on the peaceful transition of power in Rhodesia to the black majority. South African Prime Minister John Vorster said he and Rhodesian Prime Minister Ian Smith talked "in depth" and added that they will continue discussions with their respective cabinets.

**A PROPOSAL TO BAN U.S. IMPORTS** of Rhodesian chrome is being studied by a Senate Foreign Relations subcommittee. The bill's sponsor, Senator Dick Clark, said imposition of a chrome sanction would convince the Smith regime that the U.S. is on the side of majority rule.

**THE CREW MEMBER AT THE HELM** of the "Argo Merchant" at the time it ran aground was totally ignorant of steering said Anastasios Nisiotis, the second officer of the sunken tanker. He said he questioned the ship's captain about the crew assignment 10 days before the ship ran aground off the Massachusetts coast.

**UNOFFICIAL TOTALS SHOW THAT WITH ABOUT THREE-FIFTHS** of the United Steelworker's Union locals reporting, Lloyd McBride holds a commanding lead over insurgent Edward Sadlowski in the race for union president. Sadlowski forces, however, contend their candidate has a slight lead based on totals from 1,600 locals. Official totals may not be tabulated for several weeks.

**PRESIDENT CARTER MET WITH MORE THAN 1,000** Labor Department workers to discuss his plans to reorganize the government. He told them not to be afraid of his plan, but reminded them that they are there to serve the public — not to be served.

**CALIFORNIA'S UNEMPLOYMENT ROLLS INCREASED** by 40,300 persons in January, but the unemployment rate declined four-tenths of one percent. The State Employment Development Department reports that 145,500 fewer Californians were employed in January than in December.

**AMERICAN AIRLINES HAS RELEASED A LIST** of 71 present and former public officials, including former President Ford, who received illegal campaign contributions from the company.  
Kathy Bailey

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## Student Lobby Survey on Service Priorities

	VERY IMPORTANT PRIORITY	SOMEWHAT IMPORTANT PRIORITY	NOT IMPORTANT	SOMEWHAT OPPOSED TO IDEA	VERY OPPOSED TO IDEA	DON'T KNOW
Voting records of Santa Barbara's local and state representatives should be published regularly.	49%	34%	12%	1%	1%	4%
Transportation should be provided between the UCSB library and Isla Vista after 8:20 p.m. on weekdays by MTD mini-buses.	25%	36%	24%	4%	4%	7%
The UCSB bikepaths should be expanded to provide for safer bike riding.	45%	31%	11%	6%	5%	3%
The A.S. Bikeshop should be able to move into a larger building to improve working conditions and expand bicycle repair services.	29%	41%	18%	3%	2%	8%
The drinking age for the consumption of beer and wine should be lowered from 21 to 18 years of age.	42%	20%	20%	7%	9%	3%
A beer pub should be established on campus.	27%	20%	30%	9%	11%	3%
Marijuana should be legalized.	42%	23%	16%	6%	9%	3%
UCSB's current Student Health and Sickness Insurance plan, which is optional to students holding other policies, should be made mandatory to reduce its premiums by over 50 percent.	14%	16%	12%	14%	32%	12%
All gynecological services should be provided free of charge at the Student Health Center.	50%	27%	6%	4%	5%	9%

## School Board

Voters are invited to meet Sue Ehrlich, Goleta Union School Board candidate, at a coffee to be given February 12 by Marie Dornan, Diane Stagat, and Doreen Suchman.

The gathering, open to the public, will be from 2 to 4 p.m. in the recreation room at Rancho Mobil Home Park, 7465 Hollister Avenue, Goleta. Parking is on Hollister Avenue.



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UCen 2272 4 - 5:30 p.m.

— UC STUDENT LOBBY —

# Graduate Students Association Plagued by Financial Difficulties

By Cathy Nifong

The Graduate Students Association, the counterpart to the Associated Students, is plagued by financial difficulties comparable to the undergraduate group.

The group is composed of approximately 2,000 graduate students who become members automatically upon payment of reg fees each quarter.

Graduate students pay \$5 each quarter as a part of the reg fees, with \$3 going to the Metropolitan Transit District, providing students with free bus fares, and \$2 going to GSA. But the group is in a financial pinch and anticipates requesting a \$50 hike in fees next quarter.

According to Fred Young, GSA, vice president of administration affairs, the financial problems stem from the withdrawal of \$1200, allocated by the UCen, used to subsidize the Graduate Tower vending machines. The \$.50 increase in fees is needed to pay the association's clerk-typist, Young said.

There are six executive officers in the organization, including an external president, internal president, vice president of academic affairs, vice president of administrative affairs, secretary, and treasurer.

External President Carla Wilkerson, covering statewide affairs, attends meetings of the Student Body Presidents' Council

## Conference Slated On Threat of War

A day-long conference on the international situation and the threat of world war will be held Sunday, February 13th at UCLA. Its title is "The Southern California Conference on the World Situation, War, Revolution, and the Internationalist Tasks of the American People." The conference will bring together students, teachers, professionals, veterans, and political organizations to discuss and debate the complex and changing world situation.

Among the questions to be dealt with in opening speeches and small group discussions are: Is there a threat of a war? Where do such threats come from? What are the roles of the U.S., the Soviet Union, and of China? Above all, what does all of this mean for the American people?

Registration for the conference will begin at 9 a.m. in the Ackerman Union Grand Ballroom on the UCLA campus. Registration will cost \$1.50 to cover conference material. For information on rides from I.V./Santa Barbara, call 962-0998.

(SBPC) as well as Regents' meetings, while Labunski handles campus affairs.

Officers are elected by the Graduate Students' Council, composed of faculty representatives from each department. The Council is the governing body, but meets only monthly while the GSA meets weekly.

Labunski's job parallels that of A.S. Internal President Tracey St. Johns, who occasionally works with Labunski on matters concerning all students, such as the choice for student regent nominee and the drive to get increased MTD service to Isla Vista.

The executives jobs in GSA are not paying positions. The officers' activities are strictly voluntary, and are usually additions to T.A. positions and tough graduate work loads.

"Graduate students just don't care what we do since they are usually locked into their own specialized worlds," complained Labunski. He feels that since very few grad students are interested in GSA activities he has to judge what they would want by information relayed from his fellow students and executives.

Young feels that the apathy of

graduate students is due to the GSA's lack of visibility. "Not enough of the students know what we're all about," he said. Young feels that the GSA's activities are behind-the-scenes.

In bargaining with administrators, the GSA executives are hampered by lack of student input, Young said.

GSA now has a representative sitting on the committee to select the new Chancellor. It is also assisting T.A.'s with poor working conditions such as overfilled classes, too many working hours to pursue personal classwork, and conflicts with department chairpersons.

GSA committees are composed of students, faculty, and administrators.

Twelve committees work with academic matters while about thirty committees deal with administrative affairs.



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# Private Corporations Granted Special Privileges for Patents

(ZNS) — The U.S. Commerce Department, in a completely unpublicized move, has granted private corporations special privileges in their controversial attempts to patent new and exotic forms of life.

The U.S. Patent Commissioner, in an announcement buried in the Federal Registry last month, revealed that the Patent Office has decided to "accelerate" all patent applications for new life forms.

The controversial ruling was handed down despite the fact that a special government interagency committee is looking into whether the patenting of new forms of life because of their possible hazards should be permitted at all.

The growing dispute involves what is known as "recombinant D.N.A.," a new scientific procedure that enables scientists to create plant and animal life forms that have never before existed.

A public interest group in Washington called the People's Business Commission recently released the names of seven private drug companies who are allegedly secretly experimenting with new life forms in their laboratories.

According to the Commission, private companies are literally racing with each other to develop and patent exotic life forms that could be used for profit-making purposes.

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## LETTERS

### Self-Determination Denied by Arab States

Editor, Daily Nexus:

The recent column by UCSB's Arab Students Association (2/8/77) pointed to many of the problems that impede a Middle East peace. Lack of national self-determination for the Palestinian people surely does cause the problem to fester. Unfortunately, the responsibility for this morass is laid at the wrong doors.

At the time of the re-establishment of the state of Israel an opportunity for citizenship with full political liberties was extended to the non-Jewish residents of Palestine. Many chose to remain, to accept citizenship in the state of Israel, and to enjoy the liberties of free political expression that all citizens may exercise there. Many chose to leave. These former residents of Palestine constitute the refugees who increasingly demand self-determination but are denied it by the Arab states in which they reside.

The ASU would have us believe that the U.S. is partly responsible for this. The facts of the past 25 years speak for themselves: the refugees are provided subsistence "dole" by an agency of the United Nations; the U.S., over this period, has provided between 40 percent and 25 percent of the annual budget of that august body. It is not the U.S. government that confines the refugees to camps: it is the government of the particular refugee-holding states that do this (Syria, Egypt, Lebanon). Furthermore, it is utterly inappropriate for the U.S. to pressure these national governments to alter their domestic policies toward the refugees: to do so would violate the principle of self-determination.

The ASU offers us many goals to strive for in their analysis. "Human life, human dignity, and human liberty" are noble intentions. The ASU speaks of the PLO as the current vehicle of their realization for the refugees. Does this organization stand for these things for all, or only for Palestinian Arabs? Two levels must be examined to answer this: what the PLO says, and what it does. The Palestinian National Charter reads thusly: "The state of Israel is entirely illegal, regardless of passage of time...(Article 19); "Claims of historical or religious ties of Jews with Palestine are incompatible with the facts... (Article 20);" "The armed Palestinian revolution reject(s) all solutions which are substitutes for the total liberation of Palestine...(Article 21)," and finally: "The Palestinian Arab people possess the legal right to determine their destiny after achieving liberation... in accordance with their wishes and *entirely of their own accord and will* (Article 3)" (Emphasis added).

The above quotes make clear: the PLO stands only for their version of liberty, dignity, and life for Palestinians only, not for the Three Million plus Jews who reside in Israel. Article 23 of their manifesto specifically forbids Jewish political movements. What does the PLO do that tells us of its concern for "national self-determination," "human dignity" and "human liberty?" No more chilling evidence could be marshalled than the PLO's record of interference in the national affairs of the state of Lebanon in the last year. The Palestinian movements stand as hollow advocates of "dignity" in light of the massacre of schoolchildren at Maalot, athletes at Munich, and Christians throughout the Lebanese civil war, to mention but a few incidents of recent note. The PLO's respect for "liberty" in the past twelve months has been evidenced by the murdering of fellow Palestinians throughout the Lebanese civil war, not to mention their absolute rejection of rights for Jews in any future PLO run state where Israel now exists.

These dimensions of the current situation impede progress toward redress of the Palestinians' national dilemma. Contrary to the interpretation of the ASU, the American people have little cause to feel as hypocrites in the Middle East: our policy has aided countries that embody democratic values, while at the same time it has managed to keep a dialog going between the nations of the area. Contrarily, the PLO policy has aimed at values directly contradictory to the American meaning of "human dignity" and "human liberty," and has accelerated the tensions between the nations of the area. It is unfortunate that at UCSB support for the Munich murderers can pass for support for "human dignity" using the same curious meaning as the PLO's. Oh Mr. George Orwell, it seems as if Newspeak is here to stay!

Gordon L. Bowen



### Arab Effendis and British Worked To Oppress Palestinian Population

Editor, Daily Nexus:

It is a pity that the Palestinian's claim, which has quite a few points in its favor is discredited by such a collection of falsehoods as presented in the Tuesday Daily Nexus. The Jews were not preferred by the British regime. On the contrary, the British worked hand in hand with the Arab Effendis (the rich land owners and organizers of Arab terrorism).

This cooperation was only natural, as both oppressors shared a common goal, namely to keep the local population deprived and unaware of the discriminating colonial (British) and feudal (Arab) government which benefited only the British Empire and a few Arabs (the rich).

The Jews presented a threat to this system by introducing improved socio-economic conditions (no thanks to the British) and improving the situation of the local Arabs.

The Haganah "terrorist gang" was an organization erected to defend helpless Jews against Arab massacres.

As early as 1926 local Arabs, inspired by the rich Effendis from Palenstine and surrounding countries started slaughtering Jews all over the country. The favorite victims were women, kids, and older people. I must praise the consistency of the Palenstinians as those defenseless victims have been their preferred target all along and still are

*The Daily Nexus encourages the open exchange of ideas, opinions and concerns that reflect upon the UCSB/I.V. community. If you wish to air your opinions in a constructive manner, write a letter-to-the-editor (typed, triple-spaced, on a 55-space margin please), and bring it to our editorial offices beneath Storke Tower. We cannot accept unsigned letters. All letters are subject to condensation.*

nowadays.

Haganah is a Hebrew word which means defense and that was the sole purpose of that "terrorist gang." The Irgun was established against the British as a liberation movement to overthrow an imperialistic colonial government, that was practically unopposed by the liberation seeking Palestinians.

Deir Yasin was a terrible and shameful occurrence that was discredited by the Jews as well as by the Arabs. In fact, the Jewish leadership and the Haganah strongly opposed the Irgun. The Irgun can only be defined as a resistance movement, and as such should be approved (including its methods) not by me but by the PLO supporters.

The Arabs fled from Israel mainly because of the encouragement of their leaders, who promised they would return in a few days after throwing all the Jews into the sea. The refugees were never settled in the Arab states, as the Arab

governments preferred to keep them as a form of distraction for the Arab people from the oppressing conditons at home, to thoughts of war and revenge.

I do not seek to paint Israel as all white. I personally disagree with the present policy, and am a strong supporter of an immediate withdrawal from the West Bank and Gaza Strip and the establishment of a Palestinian state.

But, let us remember that in 1948 the area granted to the Jewish State was much smaller than even the 1967 borders. This plan was accepted by the Jews and rejected by the Arabs.

Despite Israel's faults, I am positive most people, including quite a few Arabs will find the form of government and the conditions of the people much more appealing than those prevailing in many other countries including ALL of the surrounding ones.

Uriel Kitron

### 'Schizophrenic Attitude'

Editor Daily Nexus:

The statement on terrorism by the Arab Students Association in your editorial section of Feb. 8, 1977 contained the following: "Those who clamour against terror in Munich and remain silent and indifferent to the fate of the Palestinian people are not interested in human life and human dignity. Indeed, they are not humane for a true human being cannot segregate his values and morals. This schizophrenic attitude will only lead to more violence."

If you change a few words around it reads "Those who clamour against the fate of the Palestinian people and remain silent and indifferent to the terror in Munich are not interested in human life and human dignity. Etc."

Humane people who would support the cause of a suffering people are repelled by the inhumanity of terrorism. It may be that the use of terrorism is a greater threat to Palestinians than all the arms of Israel.

Tony Zimmer



## Stoppard And Wilde Who's More Earnest?

By Ben Kamhi

It is a rare occurrence when both a farce and a parody on that farce are staged by the same theatre company. But at Los Angeles' Mark Taper Forum, Oscar Wilde's *The Importance of Being Earnest* is currently being revived in repertory (through March 20) with the west coast premiere of Tom Stoppard's *Travesties*.

Apart from their brilliance as literary works, both plays are immensely palatable in performance. *Earnest*, a Victorian satire, has withstood the test of more than three-quarters of a century to prove it. *Travesties*, by contrast, is one of the latest works from Stoppard — perhaps the most heralded of contemporary playwrights.

Stoppard and Wilde use essentially the same comic artillery — the self-detonating farce — in their schemes, but they aim at vastly different targets. Wilde approaches the lifestyles of 19th century England's landed gentry-leisure class, cleverly exposing the aristocracy's fascination for idle pursuits. Stoppard, however, utilizes a wider variety of intellectual equipment, and opens fire on an international delegation taking refuge in Zurich, in 1917, during the "Great War." While the implications of *Earnest* are primarily social, a mixed powderkeg of artistic and political ideals serves as ammunition for Stoppard.

*Earnest*, originally subtitled "A Trivial Comedy for Serious People," is a tame, but nonetheless complex parlor comedy. Wilde's farce is based on the tangled predicaments and consequences of Algernon Moncrief and Jack Worthing, played by David Dukes and Nicolas Hammond. Certainly two of England's most eligible bachelors, Algie and Jack become trapped in a twisted web of romance.

Both have mastered the art of "bunburying" — the fabrication of an alternate identity, considerably less respectable than their own, for romantic gains. While Jack endeavors to marry Algie's cousin Gwendolyn, portrayed by Jean Marsh, Algie falls for Jack's young ward, Cecily, played by Anita Gillette, during a bunburying expedition

(Please turn to p. 7, col. 1)



Anita Gillette and David Dukes share a wild(e?) moment in Tom Stoppard's "Travesties."

## Emmylou Harris Too Confined Prime Lyrics From Prine Astound

By Darron Sayre

Contrasting country styles were in evidence last Sunday at the Arlington Center when John Prine and Emmylou Harris took the stage. Both are excellent artists, but one, John Prine, transcends the limiting aspects of country music and instead uses it merely as a vehicle for his lyrical wonders.

His guitar playing is passable, a "C" at best, and his melodies, while pleasant, are based upon

the simplest and most common of chord progressions (I, IV, V). Vocally he sounds like sandpaper grinding against dry toast in a desert. If this sounds familiar, the similarities don't end here. Besides the musical trappings of Bob Dylan, Prine possesses much of the same lyrical qualities also, only here metaphors and allusions are exchanged for simplicity and accessibility.

Prine's lyrics are descriptive by nature and judgemental. He weaves the image within the mind of the listener, and allows the listener to infer as he wishes. His songs are not protest ala Dylan, instead he presents a picture, as in "Sam Stone." Performed at the show and on record, it is one of the best Viet-Nam songs of any era — detailing what happens to a strung-out vet:

*Sam Stone was alone when he  
popped his last balloon,  
Climbing walls while sitting in a  
chair  
Well he played his last request  
While the room smelled just like  
death  
With an overdose hoverin' in the  
air.  
But life had lost its fun  
And there was nothin' to be done  
But trade his house that he  
bought on the G.I. bill  
For a flag-draped casket on a  
local heroes hill...  
There's a hole in Daddy's arm  
where all the money goes  
Jesus Christ died for nothin' I  
suppose  
Little pictures have big ears  
Don't stop to count the years  
Sweet songs never last too long  
on broken radios...*

Whereas his other musical aspects alone would have sent him to an early grave, when combined with his lyrics they forge a powerful chronicle of America's past and present. And again like Dylan, his faults serve to accentuate the struggles and emphasize the humanness of the man on stage. There was no bullshit or pretense there, just a man singing about life, but in some way touching everybody

else's. Equally affective was his song for old people "Hello in There:"

*You know that old trees just  
grow stronger  
And old rivers grow wilder ev'ry  
day  
Old people just grow lonesome  
Waiting for someone to say  
Hello in there  
Hello.*

Yet, Prine by no means confined himself to inducing depression. To the contrary, he relieved it by singing some of the wittiest songs since Tom Lehrer. He covered everything from dope ("Illegal Smile"), to organ transplants ("Please Don't Bury Me"), to auto accidents: *They don't know how lucky they are  
They could have run into that  
tree  
Been struck by a blot of lightning  
And raped by a mi-no-ri-ty.*

A brief monologue introduced most of the songs and they were often as, or more, amusing than the songs themselves. Prine has an easy, sincere stage manner, and his off-hand remarks and intros were as casual as Will Rogers tossing one-liners during a roping exhibition. His remarks on "Dear Abby" and "Bottomless Lake" alone were worth the price of admission, while his speech before "Paradise" drew a scene of America long since strip-mined away.

Most of the 18 song set came from his first three albums for Atlantic records, and a new album is due to be released soon. Hopefully it, and him, will be promoted more heavily than in the past, for while critically hailed, John Prine has gone largely unnoticed by the public, and as his concert testified, that is a great loss for the public, and him.

Emmylou Harris was a perfect complement for Prine, as she was the polar opposite. The musicianship was excellent, and the entire set fast moving and

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

## Mime Trio and Women's Band Promise Enlightened Entertainment

By Susan Swift

If education is synonymous with learning and learning is best gained by experience, then prepare yourself for a transformational experience on the UCSB campus this Saturday night.

The dynamic mime trio of Michael Gonzales, John Burnett and Mark Parisienne will perform "Sticks," a non-verbal incision into the experience of growing up male. The performance was composed in response to recent tragedies, but the mimes assure us that the event is more than a memorium.

The program will begin with the all women's band, Flight, described by Santa Barbara Cultural Productions as, "a group of local women dedicated to the spirit and expression of jazz music in its varied forms."

Burnett and Gonzales, who have been performing in the Santa Barbara and Ventura areas for a couple years, are responsible for many mime programs sponsored by the Santa Barbara Art Museum. In the spring Equinox program last year they performed "thy Hymn to Confucious," a mime presentation taken from 2,000 year old block prints which depicted steps to be performed each spring.

Gonzales studied several months with Leonard Pitt, a Bay Area teacher of mime influenced by Balinese dance. Gonzales said he met John Burnett while doing street theater on State street about a year and a half ago. Burnett, according to Gonzales, "has had about 10 years of acting, study and six years of mime."

Saying that they were trying to keep prices down, Gonzales said many of their performances are given in people's homes and in public environments. Adding that they were "trying to branch out and reach many different people," Gonzales said the

new group was approaching a "communal type of presentation."

The trio is teaching and performing in Santa Barbara under the title of "Santa Barbara Mime and Music Theater." Burnett and Gonzales returned several months ago from New York where they "tried to see what kind of response we would get." Parisienne, who has studied and taught in Europe for two years, arrived in Santa Barbara a little over three months ago.

Parisienne's credits are extensive. After studying in Paris with internationally acclaimed mime Jacques Lecop, Parisienne founded and directed the Milan School of Mime in Italy.

Gonzales says that the new mime group is experimenting with giant puppets, music set design and costumes. He explains that this really differentiates the productions as pantomime, which is all-inclusive, from mime which is a more stark presentation.

"Sticks," which will be performed in Lotte Lehmann Hall Saturday February 12th, deals with the creation of a man by his family and society and the "relationship between that created man with woman," Parisienne said.

The three characters will be archetypes and stereotypes, Parisienne explained. They will be slapstick characterizations of roles assigned men and women in society, as well as intrinsic yin and yang tendencies.

Jugglers, jazz and mime guaranteed to enlighten both heart and mind and men and women is being produced for the benefit of the Friends of the Coalition to Stop Violence Against Women. A \$1.50 donation is being asked to help fund a ride switchboard and future cultural events.

# BOOKS

## "Passport to Hollywood": New Slant on an Old Story

By Kathy Lanzarotta

"Passport to Hollywood." By Don Whittemore and Philip Alan Cecchetti. 558 pages. McGraw-Hill. \$13.50.

In the nostalgic fervor we are presently afflicted with, anything evoking the glamour of the silver screen is a very marketable commodity. Every time you walk in a bookstore there is some glossy new picture book placed in a prominent spot that features yesterday's movie moguls or thirty years of leading ladies' costumes, selling for a cool fifteen or twenty bucks.

This time, two teachers from UC Davis have come up with a new slant on the subject that seems, at first glance, to promise something more than the standard slick packaging job. "Passport" bills itself as a "Film Immigrants Anthology" — a study of European influence on the American film industry in its formative years that spotlights many familiar names as well as some of the more obscure.

This is definitely a book for the amateur movie buff, who may be surprised to learn that the men who made his favorite all-American classics were very often foreign imports. Of course, most people are aware of the origins of such giants as Chaplin and Hitchcock, but it is less than common knowledge that Michael Curtiz ("Casablanca," "Yankee Doodle Dandy") was Hungarian or that the master of the horror flicks, James Whale ("The Invisible Man," "Frankenstein") was from England — particularly to a new generation of movie-goers.

However, the more informed film scholar may find the material somewhat less than inspiring. The unfortunate truth is that "Passport" is not quite the definitive study its authors were apparently trying

for. In particular, their selection of directors leaves much to be desired. Although it is nice to see Victor Seastrom brought out of mothballs, and Paul Fejos receive the attention he never enjoyed while alive, their inclusion is not justified when great artists like Rene Clair and Josef von Sternberg are notably absent.

Other strange omissions lie in the final section on recent arrivals. The only director featured here is Milos Foreman, with only two American films to date ("Taking Off" and "One Flew Over the Cuckoo's Nest"). Why is he the chosen representative of "the New Hollywood," rather than Roman Polanski or John Schlesinger, about whom a good deal more could be said, and of greater interest?

Chapter divisions are arbitrary and scatterbrained. Fritz Lang and Otto Preminger are thrown together, for some unfathomable reason, in a section called "Europe in Disorder: Emigration in the 1930s." The facts that the two men have nothing in common besides their Viennese origins, and that nearly every other director in the book also came over in the thirties, apparently didn't phase the authors one bit.

I have no real quarrel with the general quality of the collected essays that comprise the bulk of the anthology, the work of talented and knowledgeable film critics. Whittemore and Cecchetti serve mainly in the capacity of editors, and herein lies the book's biggest problems. Whether they are merely bumbling but well-meaning incompetents, or shrewd entrepreneurs who decided to cash in on a hot item without caring how it was thrown together, "Passport" must join the already-crowded ranks of showy but disappointing film books.



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## P & E: One Transcends One Bends

(Continued from p.5)

tight. Albert Lee on lead guitar put forth some stunning solos,

**BIKERS**

and on pedal steel Hank Levito, though occasionally a little too dominant, showed a mastery of his instrument beyond belief. Yet the show was unexceptional in that it never deviated from a strict, standard country theme.

As Prine, Ronstadt, and others have shown, country music can be of an emotionally and

physically moving sort, with much room for experimentation and development, but none of that was in evidence here. What was done, was done perfectly, but the music was so confined it quickly became repetitious and all seemed to blend into one song.

Emmylou Harris' voice is high and well controlled, but a bit too nasal and harsh. Still, she's one hell of a country singer...and the crowd, the band, Emmylou, Prine, and this writer had one hell of a good time.

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# Stoppard and Wilde . . .

(Continued from p.5)

as Jack's nonexistent brother Earnest.

Wilde devotes his wit to his characters' endless and sincere obsession with trivial matters and the overt hypocrisy of their manners and morals. The prevailing precept for a fashionable life is explained best by Gwen, as she urges, "In matters of grave importance, style, not sincerity, is the vital thing."

*Travesties*, however, is a far more sophisticated comedy. Stoppard uses and misuses history, blending documentary with fiction. The result is the ultimate farce. The story here centers around the escapades of Henry Carr, the British Consul in Switzerland at a time when James Joyce, Dada art

revolutionary Tristan Tzara (who pulls poems out of a hat, one word at a time), and Lenin all took advantage of the country's neutrality.

All the primary characters are based on historical figures, yet they are all figments of Carr's fantasies who happen to have the names of people he thinks he knew in Zurich. Neil Flanagan's portrayal of Lenin was by far the most factual account, but his character is the least developed. As an elderly statesman recalling better days, however, Carr's memory is less than accurate.

Regardless, Carr participates in several ideological bouts — formal art against Dadaist anti, form and anti-art in both political and aesthetic revolutions, and class revolution against society — along with some limerick jousts with

Joyce.

In terms of plot, the connection of *Travesties* to *Earnest* is minimal. Carr, again David Dukes, is induced into the role of Algernon for Joyce's production of *Earnest* for the English community abroad. Yet, Stoppard's script is an ingenious parody of Wilde's play. Tzara (Hammond) is in love with Carr's sister Gwendolyn (Marsh), and Carr uses Tzara's identity to romance Cecily (Gillette), a librarian and comrade of Lenin's. Tzara and Carr continue to swap epigrams as playfully as if they were Algie and Jack.

Yet *Travesties* bogs down a bit during the purely rhetorical passages rendered by Lenin and Tzara, though not by fault of the actors.

Conversely, the performance of *Earnest* is noticeably weaker than the production of *Travesties*. As Algie, Dukes

swaggers about, leisurely eating cucumber sandwiches with a more shallow composure than the role demands. He works too hard at it. As Carr, however, he excels, easily fulfilling the role he inherited from John Wood, Stoppard's intended beneficiary of the play.

Dukes appears to be much more at ease with Carr, expounding the same trivial nonsense as Algie does. Jean Marsh, too, acclaimed for her performance in the PBS production of *Upstairs, Downstairs*, and Anita Gillette both seem to force their lines out for their roles in *Earnest*, and appeared more confident in *Travesties*. Gillette's hip-shaking acrobatics are especially welcome as the librarian performs a pseudo-striptease.

Hammond, however, is much more at home as Jack Worthing, ready to smite Algernon at any

instance.

Despite the apparent drawbacks of each production, both are effectively staged in repertory. One of the difficulties encountered by this ensemble is obvious: the actors must constantly be conscious of both plays, since *Travesties* frequently intermingles lines from *Earnest*. Both plays are delivered without a slip during the preview, but in retrospect, the cast seems to have been conserving energy during *Earnest* for the more demanding performance of *Travesties* — ultimately the more provocative play of the two.



## Book Review

### Hip-Flask Analysis

By Sue Winkelman

"The Selves Inside You" is yet another fix-it book, dealing with that most rambunctious of all machines, the human psyche. It promises to teach its reader "how to stop putting yourself down; how to get in touch with inner resources you never knew you had." One must always be wary of slim volumes which set out to reveal the secrets of coping in 100 pages.

Authors Stewart B. Shapiro (Professor of Education at UCSB) and James Elliott advocate fragmentation of yourself into your inner voices to work our problems, make decisions, or simply to know yourself better. Each voice is then allowed to speak, and all are to be heard impartially by a rational voice who acts as chairperson and ultimately makes the perfect decision. This notion of conflicting opinions within ourselves makes sense, as some think we witness ourselves, and a soul or psyche containing different parts harkens back to Plato, Freud, and Jung. The "subself theory" as put forth in this book is allied to Gestalt theory in that it moves towards integration of the self through role-playing the different parts.

The chief perils of such a neat problem-solving technique are (1) its oversimplification and (2) the difficulty of neatly dividing ourselves into, for example, childish, parental, and Rational Mediator selves. Life is just not that simple, problems that easily solved, or patients that ready with correct responses as the book would have us believe. In the complex human being, furthermore, there is a fusion and overlap of many characters. Even if we are able to master this practice of training our inner voices to speak (which the authors admit must be learned) what is the guarantee that our Chairperson is capable of making the perfect judgment? We must assume that each of us is gifted with a God-like knowledge of what is right and wrong. This system allows for no shortcomings in our moral judgments.

In a practical line, the authors have several suggestions for developing the subselves. With four to ten chairs and a tape recorder, you can sit in a different chair for each subself, and then act as Chairperson. You can take yourself on a guided daydream, picturing and describing each subself as a character; you can draw them, or write a little play, using them as different characters. Most of us engage in self-talk not by the methods above, but, as the authors note, "ordinary thinking and 'talking things over with yourself.'"

While these things sound fun, their ultimate success would depend on the participant's ability to separate himself into distinct voices. And that seems more like role-playing than the expression of an integrated human being.

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# For Immediate

## Poetic Drama to Open In Studio

"People Are Living There" opens at 8 p.m. Wednesday, February 16 in the UCSB Studio Theatre for an eight-performance run concluding Saturday, February 26. The poetically realistic drama is written by Athol Fugard, a South African playwright who has recently received wide acclaim through the success of his plays on Broadway.

Born in 1932, Fugard's most recent successes, "Sixwe Banzi Is Dead and The Island," were presented on Broadway during the 1974-75 season and won universal praise and two Tony awards for the South African actors. Karen Calvert, who is directing the UCSB production, noted, "Although Fugard is at present deeply involved in the struggle for racial equality in his homeland, he has written dramas concerned with other issues as well. "People Are Living There" displays a cast of ordinary people with rather universal problems of alienation and frustration."

Performances are Wednesday through Saturday, February 16-19 and February 23-26. Ticket information is available from the Arts & Lectures Ticket Office, Hitsville, and the Lobero Box Office.



Alice Thompson portrays Millie, the proprietor of a run-down Tidstrand is Don, a poetic tenant in Fugard's "People Are Living There."

## Calendar of Events

GEORGE PAPOON will be inaugurated as President of the United States in a surrealist ceremony in Campbell Hall, tonight at 8 p.m. Admission is \$2 and among those providing entertainment will be the Lonesome Tumbleweeds and Glinda, the good witch. "Fancy Dress."

THE DYNAMIC MIME TRIO of Michael Gonzales, John Burnett, and Mark Parisienne will perform "Sticks," an incision into the experience of growing up male, as a benefit for the Coalition to Stop Violence Against Women. 8 p.m. Saturday, Feb. 12 in Lotte Lehmann Hall; \$1.50 donation.

AUDITIONS for the Santa Barbara City College production of "Steambath," a modern play by Bruce Jay Friedman, will be Monday and Tuesday, Feb. 14, and 15, at 7 p.m. in SBCC's administration building theatre. Eight men and two women of varying ages are needed, according to director Joe Hanreddy.

Entries in the 21st Samuel Goldwyn FILM AND TELEVISION AWARDS competition are currently being accepted through March 1, 1977. Only regular University of California students are eligible to enter. First prize in the competition will be a \$4500 cash award, and there will be two second prizes of \$1000 each. Entries must be full-length dramatic writing, unpublished, unproduced, and not optioned. Entries should be

made to the Dean, College of Fine Arts, UCLA, Murphy Hall, Room A-265, Los Angeles, 90024.

OMNIBUS TO BLOOMSBURY: A lecture by Joanne Trautmann entitled "The Literary Parasite: Virginia Woolf, Her Letters, And Her Editors," will be given today at 3 p.m. in the Santa Rosa Lounge. On Feb. 16, same time and place, British author JOHN LEHMANN will lecture on "Publishing Under the Bombs: The Hogarth Press in World War II."

MUSIC: A free student recital will be given today at 4:15 in Lotte Lehmann Hall. On Friday, Feb. 11 at 8 p.m. University organist John Kuzma will deliver a concert in Lotte Lehmann Hall. Admission is \$1 and benefits the Music Scholarship fund. On Sunday, Feb. 13, UCSB guest artists Peter Farrel on viola da gamba and Elizabeth Hamilton on harpsichord will perform an intercampus exchange concert at 4 p.m. free of charge.

THE SANTA BARBARA SYMPHONY ORCHESTRA, Ronald Ondrejka conducting, will present its next pair of concerts on Sunday, Feb. 13 at 3 p.m. in the auditorium of San Marcos High School, and Tuesday, Feb. 15 at 8:30 p.m. in the Arlington Center. For information, contact the Ticket Bureau of Santa Barbara, 965-5181.

HITCHCOCK'S "FRENZY" is playing on Feb. 11

## UCSB Dorians Cut Premiere Album

By Joni Steshko

The UCSB Dorians, under the direction of Michael Ingham, have recorded a full-length album of 20th century music for women's voices. Proceeds from the album will help to finance the Dorians' upcoming tour of the state and a commissioned piece by Marta Ptaszynska, Poland's foremost women composer.

Although recorded at the Learning Resources Center, the quality of the album is quite professional. The voices are extremely clear and precise, although certain parts are occasionally obscured, which tends to lessen the full impact of the dissonances and harmonies.

With the exception of two pieces, "Four Russian Peasant Songs" by Igor Stravinsky, and five selections from Opus 35 by Arnold Schoenberg, the remaining material has not been previously recorded.

The album contains Bernhard Heiden's musical adaptation of five Riddles by Jonathan Swift, "The Moon," "Snow," "A Circle," "A Pair of Dice," and "Time," which were commissioned by, and dedicated to the Dorians.

One outstanding piece is Ernst Krenek's "Five Prayers for Women's Voices Over the Pater Noster as Cantus Firmus," a stunning choral work, and is well performed by the Dorians. Also by Krenek

in Campbell Hall, \$1.25. If you

"BRIEF VALENTINE" screens at 7:30

THE BOLSHOI Theatre Feb. 12

UCSB's adoption of DEAD, will be the festivity \$8.50, \$7.50

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# Immediate Release



## Studio



run-down rooming house, and Chris Living There."

photo by E.J. Ellison

## Tickets to Events Sold at UCen

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

**EVENT** **TICKETS ON SALE**  
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NATIONAL FOLK BALLET OF YUGOSLAVIA,	
Monday, Feb. 21	Feb. 7-Feb. 17
RICHARD E. LEAKEY, Friday, Feb. 25	Feb. 11-Feb. 23
BUTLEY, Monday, Feb. 28	Feb. 14-Feb. 24
PLAY OF ROBIN & MARION, Friday, Mar. 4	Feb. 18-Mar. 2
MUMMENSCHANZ, Saturday, Mar. 5	Feb. 18-Mar. 3

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

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

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

## Seals & Crofts Bring Rhythm & Blues To Arlington



SEALS & CROFTS, two of the most versatile and exciting performers working today, return to Santa Barbara on February 19 at the Arlington Theatre for two shows; 7 & 10 p.m. Following the release of their live album from their summer tour, "Sudan Village," Seals & Crofts have chosen Santa Barbara as the place to begin their Winter Tour '77. Additionally, they have released a new single, GOODBYE OLD BUDDIES from the GET CLOSER album. With the reservice of the album, Seals & Crofts once more will reach the top ten across the country.

Their unique blend of rhythm & blues (featuring Carolyn Willis), folk-rock, country-bluegrass, and jazz improvisation, never fails to please any musical taste. In concert, Jimmy Seals shows his talents on many instruments including keyboard, tenor sax, guitars, and various electronic instruments. Dash Crofts is a master string instrumentalist, especially on his custom electric mandolins. The famous harmonies of Seals & Crofts provides a perfect backing blend for this amazing musical congregation.

The Arlington Theatre is the smallest theatre/hall Seals & Crofts have ever played in their prime. They will therefore be a treat to catch in this intimate setting.

Joining Seals & Crofts are a new Jim Seals discovery, DEARDORFF & JOSEPH. With a new first album on Arista Records, these two highly stylized composer-singers will become a mainstream pop act within the next year. They are already receiving much national acclaim, and have been a solid act on their own for quite a while. They should round out a beautiful evening of music in Santa Barbara with Seals & Crofts. Tickets for Seals & Crofts are available at the Arlington Theatre Box Office daily from 12 to 5 p.m., Music Galaxy, Morninglory Music, and all Ticketron outlets in California. Prices are from \$6.50 to \$8.50. This is Seals & Crofts only Southern California appearance.

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\*\*\*

"THE VACATION" directed by Vittorio DeSica  
starts at 7:30 in Chem 1179 on Sunday, Feb. 13.

\*\*\*

THE BOLSHOI BALLET of Moscow performs  
Tchaikovsky's "Swan Lake" on film at the Riviera  
Theater Feb. 9-11. Students \$2, General \$2.50.

\*\*\*

UCSB's adopted favorite sons, THE GRATEFUL  
DEAD, will play in Rob' Gym Sunday, Feb. 27.  
Activities begin at 7:30 p.m. and tickets are  
\$5.00, \$7.50 ASUCSB.

\*\*\*

As of this writing, the "you can't keep a good man  
down" KINKS may be kept down (airplane-wise)  
in the eastern winter. Therefore, the concert  
scheduled for Feb. 16 is to be labeled tentative.  
Tickets, if they go on sale, will be \$7.50 and 6.50.  
Sutherland Brothers and Quiver are/were  
scheduled for the same bill. The Arlington Center  
plans to host the acts, and the fun will/won't  
begin at 8:00 p.m.

\*\*\*

The Arlington Center for the Performing Arts has  
been honored as being the only stage in So. Cal. to  
bring witness to the musical abilities of SEALS &  
CROFTS. They will perform two shows on  
Saturday, Feb. 19. Once at 7:00 p.m. and again at  
10:00. Tickets may be obtained in exchange for  
\$5.00, \$7.50, or 6.50.

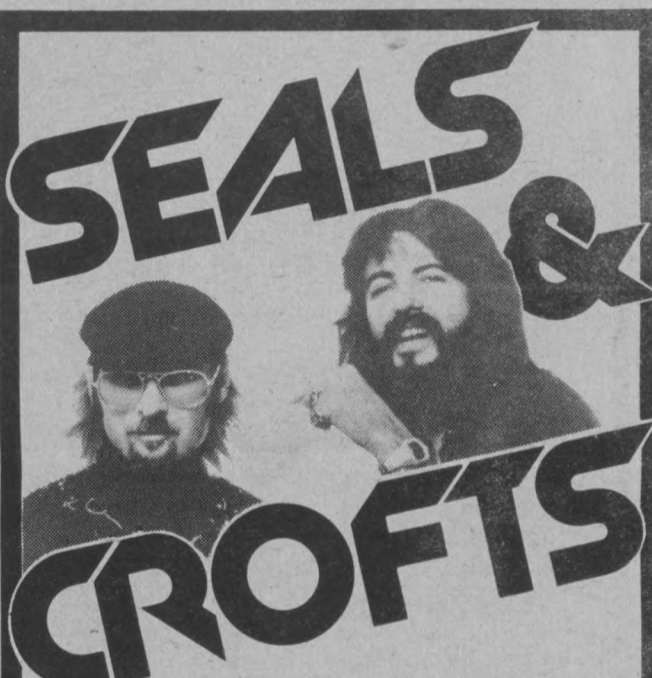
## Album

"Two Choruses on Jacobean Poems." (The  
Dorians will deliver an all-Krenek program on their  
13 concert.)

Also of note is Ernst Bacon's "Precepts of  
Melus Silesius," a collection of ten short pieces,  
each is sung, as are all the pieces on the album, a  
bella.

The remaining pieces are Milton Babbitt's "Four  
Motions from Birthday Canons for Carl Engel" and  
Claude Milhaud's "Deux Elegies Romaines de  
la mort."

The album is available for five dollars in the  
Music Office, at a few select music stores, or from  
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A Deutsche Monarch Presentation

# The Dead are Grateful to Return to Rob Gym

By Ben Kamhi

In August, 1969, the Grateful Dead stormed off the stage in UCSB's Robertson Gym, abruptly halting their classic, "Lovelight." Furious because the sound system they had been saddled with for the evening was inadequate, the stage monitors inaudible and the PA itself intolerable — the Dead mulled over the situation for a few minutes, then dashed out the backstage door when the audience began to dissipate.

As they made their exit, bassist Phil Lesh promised to "make it up" to Santa Barbara, with guitarist Bob Weir commenting, "If we ever show our faces here again."

Returning to UCSB for the fourth time, the Grateful Dead will appear in concert, again in Robertson Gym, on Sunday, Feb. 27 at 7:30 p.m.

The Dead have previously performed here at two Campus Stadium shows, in '73 and '74, headlining before sell-out crowds of 25,000. Thus, the announcement of their upcoming Gym show has caught many students by surprise. Similarly, the January announcement that the Dead's lead guitarist Jerry Garcia would play Campbell Hall last Saturday shocked many local Deadheads.

But as rhythm guitarist Bob Weir explains, the Dead have grown weary of large arenas: "It's a huge pressure scene. We were playing the hockey rink circuit and baseball and football fields during summertime and we were carting around 70 tons of gear in four semitrucks, and

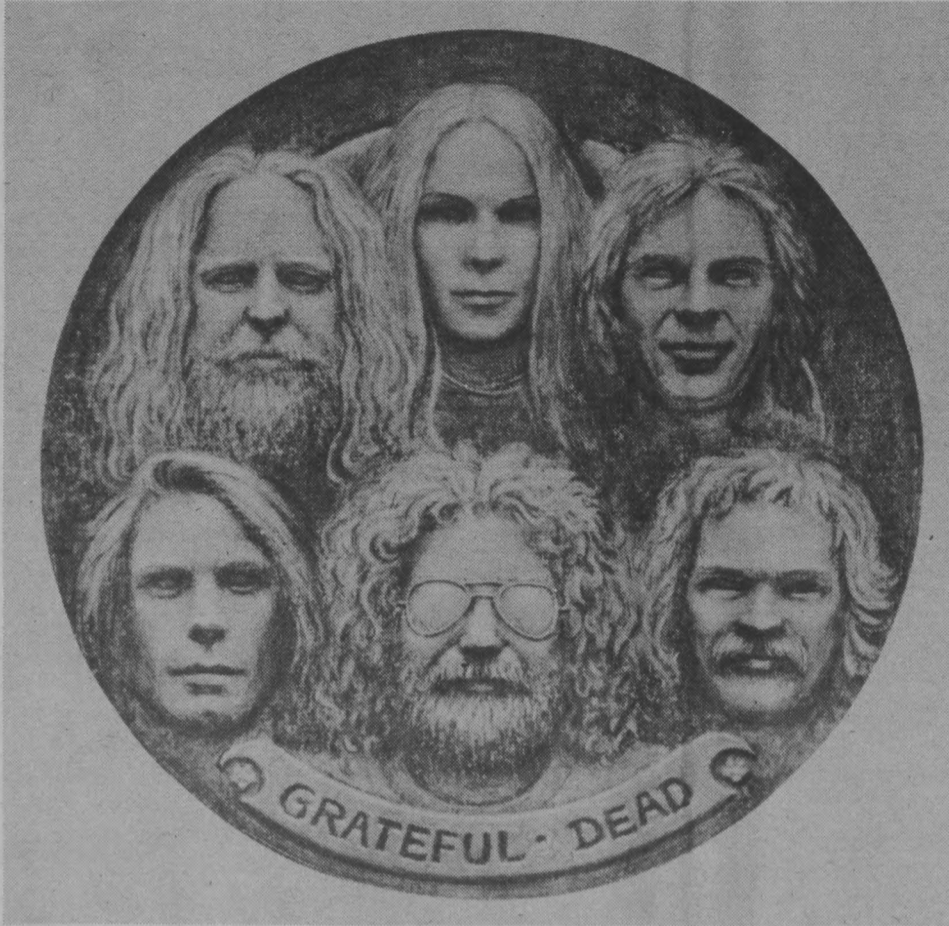


BOB WEIR, originally rock 'n' roll's Holden Caulfield, is now a star in his own right.

**Grateful Dead Discography**  
 Grateful Dead: '67, Warner Bros.  
 Anthem of the Sun: '68 Warner Bros. (partially live)  
 Live/Dead: '70, Warner Bros. (Double live)  
 Workingman's Dead: '70, Warner Bros.  
 American Brothers: '70, Warner Bros.  
 Grateful Dead (Skull & Roses): '71, Warner Bros. (Double live)  
 Europe '72: '72? Warner Bros. (Triple live)  
 History of the Grateful Dead: (Volume 1, Bear's Choice); '73, (Live material recorded in '70)  
 Wake of the Flood: '73, Dead Records  
 Best of the Grateful Dead: '74, Warner Bros.  
 Grateful Dead from the Mars Hotel: '74, Dead Records  
 Blues for Allah: '75, Grateful Dead Records/United Artists  
 Steal Your Face: '76, Grateful Dead Records/United Artists  
 Vintage Dead: '70, Sunflower Records (Recorded in '66)  
 Historic Dead: '72, Sunflower Records (Recorded in '66)  
 Singles  
 Don't Ease Me In: '66  
 Born Cross-Eyed/Dark Star (studio): '68  
 —By John Schlosser



This page and the following half page are prepared by A. S. Concerts.



had 30 working people on the crew and that many opinions, because we run ourselves in sort of a democratic manner, and it just got overwhelming. It became burdensome. The only ray of light in the whole situation was the fact we got to play every now and again..." So the Dead went into a state of semi-retirement.

Following an 18-month leave of absence from the road, the Dead began to tour again last summer. The tour was generally acknowledged as a resurrection of San Francisco's archetypal band. But rather than Oakland Coliseum with the Who, seemed to be a celebration of their 10-year recording career and their ultimate status as a "live" band.

Perhaps the most popular American rock and roll band ever, the Dead are widely recognized as one of the best live performance bands in rock history.

The most phenomenal aspect of the Grateful Dead is that their existence has remained totally uncommercial and their approach completely unpretentious from their inception in the early sixties, and is still apparent in their music today. The Dead have never had a hit single. It's unlikely that many more than three Dead tunes — "Casey Jones," "Trucking," and "U.S. Blues" — have ever been played on AM radio. Nor has a Dead album ever achieved "top ten" status.

As further evidence of the Grateful Dead's superiority on stage over their studio work, about half of the group's 14 or 15 releases (including "Best of's" and "History of's") is recorded live. Indeed, the number of individual live discs is nearly a dozen, among them the group's latest release, the double album set, *Steal Your Face*. This summer release is curiously the Dead's worst. *Live/Dead* and *Europe '72* are far better testimonies to the Dead's greatness.

No group of musicians or single artist has ever gained widespread national or international acclaim without the aid of record sales or label promotion. Yet the Dead are most surely the only group ever to gather a large cult following rivaled outside of rock only by Mohammed Ali or Mary Hartman-Mary Hartman — on the strength of their performances, not recordings. The Dead have indeed established themselves as a monumental pillar of rock.

The Dead's personnel has remained fairly stable with guitarists Jerry Garcia and Bob Weir, Pigpen (Rod McKernan) on organ and harp until his death in 1973

performer. As rhythm guitarist, Weir reveals an affinity for odd time signatures and a talent for rare transitional chords which keep Garcia within the bounds of the universe. In this decade Weir has become a rock star in his own right, through his solo album, "Ace," and his success with a Dead offshoot, Kingfish. All of the Dead's members have released solo projects, yet on those efforts none of the members attain the coherence that Garcia and Weir capture, while employing Dead members.

The Grateful Dead first emerged in the mid-sixties as a musically innovative band, improvising feverishly through psychedelic jams. The Dead's approach was revolutionary, but doomed to become a cliché. They epitomized counter-culture ideals of the sixties, but never became a political protest band. Nor did they reveal an obsession for teenage rebellion in the classic sense. The Dead's music was primarily an artistic and spiritual revolt, set in a psychedelic background against rock/pop's formal conventions.

As Mother McCree's Uptown Jug Band, then the electric Warlocks, and finally the Dead, the band demonstrated an existential intent on performing for the sake of artistry and experimentation. The Dead shocked the world, acting in their early days as a catalyst for both Kesey and the Merry Pranksters, and the Haight-Ashbury culture in San Francisco.

Early Dead is historic. The first LP, *Anthem of the Sun*, *Aoxmoxoa* and *Live/Dead* all characterize the acid rock era with the Dead chanting, singing, grunting, and playing with an electrifying current unlike rock has ever known. Though the Dead were extremely popular, they were also careless spenders, subject to much mismanagement. In all their glory, they were broke most of the time. *American Beauty* and *The Skull and Roses* are cornerstone albums for the Dead, marking their transition from an all-night Avalon bar room/acid rock band to "good old rock band," largely the image they maintain today. The group became more vocally oriented, working country harmonies into Dead songwriter Robert Hunter's western themes. *Europe '72* is the most encompassing Dead effort yet.

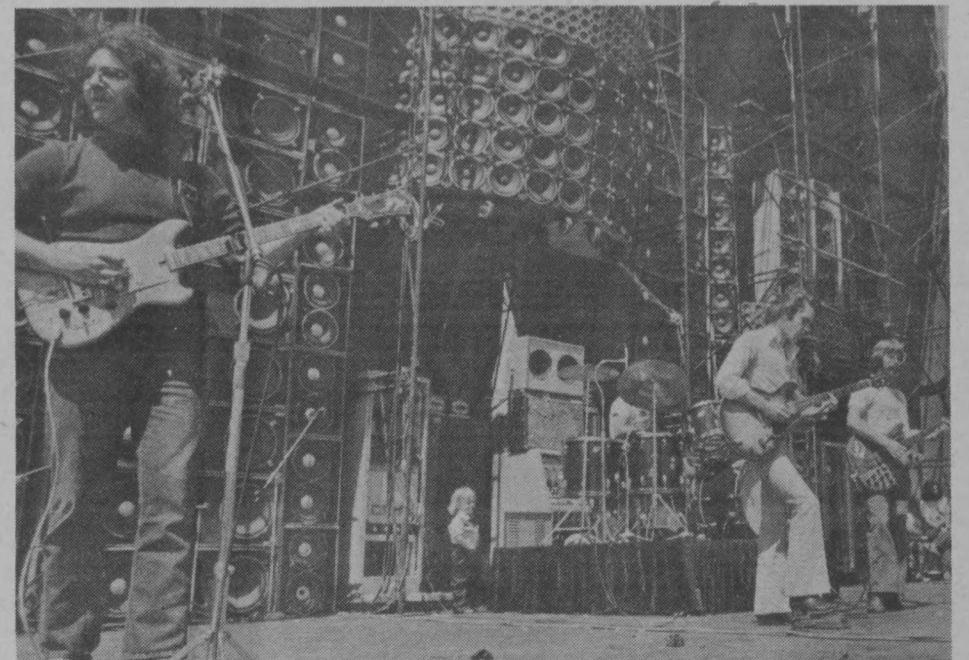
The Dead became more accessible to audiences, though not commercially, on the *Wake of the Flood* and *Mars Hotel*. But the task of touring with 50 tons of equipment and as many crew members and mascots, became an overbearing chore and the Dead went into their

(Please turn to p.11, col.3)

(a true victim of the blues, according to Garcia), bassist Lesh and drummer Bill Kreutzmann all charter members. Percussionist Micky Hart joined the Dead on their early efforts but left the band in the seventies to pursue his individual interests. (Hart rejoined the Dead to record *Blues For Allah* in '75). Keith Godchaux, a homegrown honky-tonk pianist, and his wife, Donna, a gospel-trained vocalist, became integral members of the clan around 1971.

Garcia has always ranked as the Dead's major asset. His vigorous spontaneity, resulting commonly in mindboggling leads and solos improvisations, has earned him glorification as one of rock's most skilled axemen. His versatility is well evidenced by his participation in the Dead, as well as three solo albums and the various ensembles he has taken part in — the bluegrass band, Old and In the Way, the jazzy blues project created with keyboard cohort Merle Saunders, (known live as the Legion of Mary), and a mainstay of country rock, The New Riders of the Purple Sage, to name a few. Apparently, Garcia's genius becomes bored easily.

While Lesh is the most sonically inclined in the band, it is Bob Weir, the Atherton dropout (booted out of seven prep schools before he joined Garcia at age 16 — rock's Holden Caulfield) who was matured into the Dead's best



JERRY GARCIA: Despite 70 tons of equipment, the Grateful Dead's lead guitarist succumbs to distortion.

photos: John Conroy



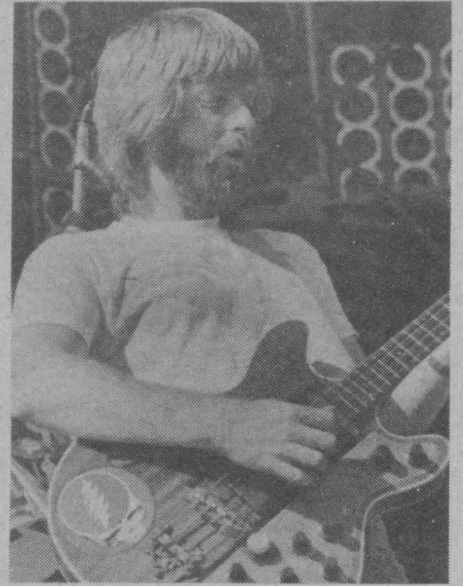
The Grateful Dead at UCSB's Campus Stadium in 1974; How are all these people going to fit in Robertson Gym?

## Dead Alive and Well

(Continued from p.10)

semi-retirement after a four night stand at their native Winterland. The Winterland shows are filmed, but a movie is yet to be released. *Steal Your Face* is the aural account of those concerts. It also stands out as the Dead's dullest, slow and depressing in its ominous foreshadowing of the upcoming retirement.

The music of the Dead's latest was surely appropriate then in Fall, 1974, but the LP now serves no purpose other than that of a documentary and money-maker. Any album bearing the Dead's logo is sure to catch the eye and capture the pocketbook of the Deadhead masses. The Dead never perform or record a song the same way twice. In Garcia's own words, "Performances weren't meant to last forever." Neither will tickets to the Grateful Dead's UCSB return.



PHIL LESH: The Dead's sonically-inclined bassist.

## Bass Brings Cuban Slide Show

On Monday Feb. 14 at 3 p.m., Karen Bass will give a slide lecture on "Contemporary Cuban Society," in Campbell Hall. Ms. Bass has been a member of the Venceremos Brigade for several years, and has made five trips to Cuba.

The Venceremos (meaning something like "we shall overcome") Brigade is a group of American volunteers which goes on tours of Cuba to help in production and learn about Cuban life. A typical Venceremos tour lasts three months — most of which is usually spent in sugar cane harvesting or in building houses. Being a participant in actual production allows the volunteer to have a unique insight into another society, which has a socialist type of economic organization.

Venceremos volunteers also travel for a few weeks throughout Cuba to round out their experiences. Karen Bass is an active member of this organization, who has recently returned from one of these tours of Cuba. Following her slide show, Ms. Bass will answer questions about her experiences. Admission is \$1.00.

Waldo's presents a night of rock 'n' roll music in the UCen program lounge. The show starts at 8:00 with a hot new blues duo, Noel and Dean. At 9:00 Del Playa's best rock band, "Chameleon," comes on for a two hour set featuring a tribute to the Grateful Dead. Admission is free!



DEAD drummer Bill Kreutzmann

Micki McGee  
Editor

Art

## Orr Speaks on Time, Space and Art

By Micki McGee

"I'm after, in my short life, to try to make a space when you go into it, you're transformed to an extraordinary place. A place that you can only imagine as a child, say when you have those childhood flying dreams...where you're exhilarant..."

Speaking at the College of Creative Studies last week, Eric Orr generated a sensitive directed energy that closely resembles the serene spaces he creates in his gallery installations. Orr spoke about his installations, about his travels throughout the Near and Far East and

*dutifully described something of his background all to the point that art is only as limited as the individuals who make it, and individuals can do practically anything.*

"I have no idea why artists limit themselves to their specialties and then ignore the rest of the picture...I really think there's just a shit load of stuff here in this school, which is something I'm always impressed with. You don't have to go through channels to find out information. You only have to talk to somebody who knows somebody who

happens to be in whatever department and go out and have coffee with them...If I'm interested in something like mathematics, I'll talk to someone who I think might know somebody and all of the sudden here's a mathematician sitting with me. Then you spill out all your profound ignorance to him..."

I'm weighting this too heavily on science. Science to me is this mythology — a modern mythology that has gained incredible force in society because it's actually able to do things. Like the shaman was able to do things...they maintain a tremendous handle on power because of their knowledge. It's similar mythology in science now..."

One of the pets I've massaged over the years is the concept of time, which I consider like light or gravity, or in terms of your makings — color. I consider time a basic element. What we consider time, with watches and all, is pretty far from what it really is. Science has got to the point of black holes where they've discovered enormous time disparities.

There are time functions that were posited by Einstein in the early part of the century that are just amazing — that we get into now when we send a guy into outer space and he comes back a little younger. And the more we're off this planet, which we're bound to do because it's like getting out of the water. All those



ERIC ORR pauses with a sidelong glance while speaking at the College of Creative Studies last Friday.

Photo by Eric Woodbury

fish are swimming around and some fish are saying, "I'm going to try it on the land." Well, there are a lot of fish now thinking about getting out of this situation and going on to the next. The people who are thinking about that have started cracking the nut of time...Any kind of expansion in terms of thought is tremendously exhilarating.

## Paintings Decorate Center

By Betty F. Haley

Helen Siegel's watercolors at the UCSB Women's Center show excellent promise — beauty of composition, intelligence and creative exploration. Standing quietly before the watercolors in the back room, the light reveals some repetitive flower forms. Growth forms are beautifully varied and delicately shaded against patches of colors. "Twining Confusion" has nothing confused. Growing forms weave around structured thin rectangles. The growth against structure happens over and over in these works with lovely variety. The human form does not work well in the watercolor etching, but it does work as

part of the design in the watercolor collage.

Three works — "Secret..." "...Told" and "For David" have a theme of sky-space and rectangular shapes, of dark tones, which give a contained area. The flower forms are explored in purples and golds within this exciting open-closed environment.

The works in the front room continue the delicately shades and strong designs. "Obstacles in the Way of Resolution" has been examined before, but "The Large and the Small" equally reveals the artist's search. It explores a bulb in a sort of poetically dissecting way, with see-through images of its parts.

# Arts & Lectures Events

## Juilliard Quartet to Perform Five Beethoven Recitals



THE JUILLIARD STRING QUARTET (Robert Mann and Early Carlyss on violin, Samuel Rhodes, viola and Joel Krosnick, cello) will be giving five recitals beginning Saturday night.

The first performance of the complete cycle of Beethoven String Quartets presented by the Juilliard String Quartet is sold out on February 12. Four more recitals remain - February 17, 22, 26 and March 1. Tickets are available in the Arts and Lectures Office for the remaining recitals.

In addition to performing the complete cycle six times this season in the United States and Europe, they will be filming the complete cycle as played by the Juilliard under contract by Unitel, for worldwide television release. Unitel is the producer of the Great Performances series with Herbert Von Karajan, Leonard Bernstein and Sir Georg Solti, to name but a few.

The Juilliard's repertoire is by no means limited to Beethoven. They perform with brilliance and intensity, a wide repertoire of chamber music. The Juilliard was the first quartet to play a Bartok cycle in the United States (in 1948) and it was instrumental in bringing to life the Schoenberg quartets beginning in 1949.

The New York Times's review of the Juilliard's appearance in the "Celebration of Contemporary Music" clearly documents how well the Juilliard performs contemporary works. Of their performance of the notoriously difficult Carter Third Quartet the Times said: "It is a tour de force for the performers, and the Juilliard Quartet carried it off with almost incredible brilliance."

It is only fair to say that the Juilliard players excel in so wide an array of styles - classical, romantic, contemporary - that they should be referred to as perfectionists of everything they perform. They give each work an amazing individuality, a character completely different from the others.

One can easily see their keen attention to individuality in their performances of the Beethoven Cycle. Each Beethoven Quartet is given a personality all its own.

Each movement of each quartet embodies in all its intensity, the contrast between the intimacy of imaginative power and the concentrated depth of strong

exuberance and emotional power. The Juilliard has the unique ability to bring this all out in a way that one has to experience for one's self to understand.



The five artists of the New World Consort sing, dance, and rough-house their way through the Play of Robin and Marion on Friday, March 4 at 8 p.m. in Campbell Hall. In the first revival in modern times of a medieval secular play, Robin & Marion includes authentic early music instruments, costumes, and dialogue - the play is performed in medieval French. Sponsored by the University's Committee on Arts and Lectures.

## 45 Member Yugoslav Ensemble To Present Folk Ballet Feb. 21

With exotic and colorful costumes, intriguing melodies and complex rhythms and dances (all based on historic originals), the National Folk Ballet of Yugoslavia will present a festival of folk dance on Monday, Feb. 21 at 8 p.m. in Campbell Hall. The special event is sponsored by the University's Committee on Arts and Lectures.

The original group, founded over 30 years ago by artistic director Branko Markovich, enjoys the benefits of research into arts dating back to the 11th century, to insure authenticity of all artistic facets of the cultural representations.

Winners of three gold medals, the 45-member ensemble has toured throughout the world, winning critical acclaim. In Venezuela, the press commented: "They triumphed with their

strength of magnificent power and rhythm. Our impressions are full of strength, humanity and youth."



### ARTS & LECTURES

THURSDAY, FEB. 10

3 p.m. Santa Rosa Hall  
THE LITERARY PARASITE: VIRGINIA WOOLF, HER LETTERS, AND HER EDITORS, lecture by JOANNE TRAUTMANN

FRIDAY, FEB. 11

3 P.M. SANTA ROSA LOUNGE  
URBAN DESEGREGATION-BUSING AND ALTERNATIVES, lecture by ROBERT A. DENTLER

SATURDAY, FEB. 12

8 P.M. CAMPBELL HALL  
SOLD OUT - JUILLIARD STRING QUARTET

SUNDAY, FEB. 13

Chemistry 1179  
BRIEF VACATION (Sunday Series)

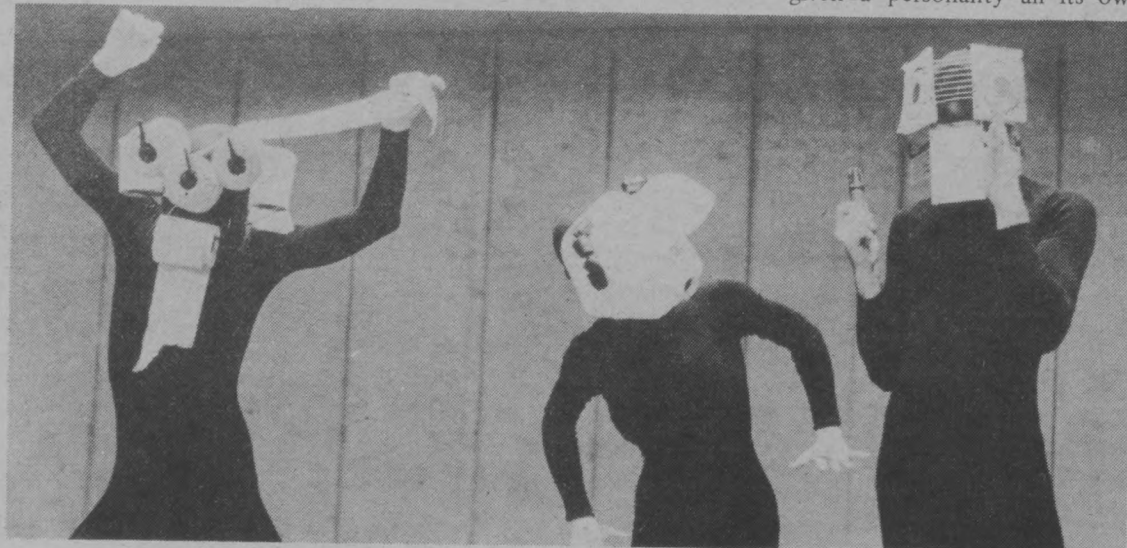
WEDNESDAY, FEB. 16 3 P.M.

SANTA ROSA LOUNGE  
PUBLISHING UNDER THE BOMBS: THE HOGARTH PRESS IN WORLD WAR II, lecture by JOHN LEHMAN



Joanne Trautmann, Associate Professor of Humanities and English at Penn State University Colleges of Medicine and Liberal Arts, will lecture today at 3 p.m. in Santa Rosa Lounge on "The Literary Parasite: Virginia Woolf, Her Letters and Her Editors."

Dr. Trautmann is co-editor with Nigel Nicolson, the son of Vita Sackville-West, of the complete letters of Virginia Woolf. The first two volumes of the letters are out, with a third soon to be released.



### Mummenschanz

Masks made of puzzles with ever changing expressions? Masks from which an amazing succession of ping pong balls, blocks and balloons escape? Such creative innovations and much more will be seen as Mummenschanz, the Swiss Mime-Masque Theatre, comes to Santa Barbara on Saturday, March 5 at 8 p.m. in the Arlington Center for the Performing Arts. The event is sponsored by the University's Committee on Arts and Lectures. Tickets are available in the Arts and Lecture Box Office on campus, Hiltville in La Cumbre Plaza and the Ticket Bureau of Santa Barbara.

This page was prepared by the Arts & Lectures Office.

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# KIOSK

## TODAY

**I.V. MEDICAL CLINIC:** A mobile dental unit is now open for services. Call I.V. Clinic for information.

**UNIVERSITY BAHAI FORUM:** An informal discussion will be held at 7:30 p.m., 6575 Segoria, No. 1. Topic is "faith for today."

**CONGRESSIONAL SERVICE TABLE:** Stop by Congressman Lagomarsino's service table if you have some problems or questions with or about the federal government. The table will be open from 10-2 p.m.

**HILLEL:** Tay-Sachs is testing in the Program Lounge of the UCen from 10-1 p.m. and 2-4 p.m. Get your free test.

**HILLEL:** A Hebrew class with Sarah will be at the URC from 4-5:30 p.m.

**CETACEAN DEFENSE LEAGUE:** T-shirts are available at the table today. Stop by and pick yours up.

**I.V. FREE THEATRE:** The Inauguration of George Papoon as president of the U.S. with VP George Leroy Tirebiter will take place in Campbell Hall at 8 p.m.

**I.V. COMMUNITY VIDEO:** The Outlaw Energy bi-weekly show is presenting tapes of "Kenneth Rexroth," "Eco Action" and "Fud Coop" all by local video artists, at the Free Clinic from 1-4 p.m.

**UNIVERSITY OF CALIFORNIA STUDENT LOBBY:** Applications for UC Student Regent are still available in the Student Lobby office (UCen third floor) or the GSA office, SH.

**I.V. QUAKER DISCOVERY GROUP:** A meeting for discussion and meditation from 7-8:30 p.m. will take place at URC.

## TOMORROW

**A.S. JUDICIAL COUNCIL:** This is the last day to file applications for Judicial Council.

**Co.A.C.:** I.V. Animal Control office will be open tomorrow from 9 a.m. to 12 p.m. Dog owners should purchase county dog tags before March 1.

**DADA LIFE SAVANTS:** A free kite and paper airplane fly will take place on the UCen Lawn at noon.

**SPANISH AND PORTUGUESE CLUB:** The club is having a pot-luck dinner party at the Cafe Interim. All are welcome providing you bring some food to share.

## ANNOUNCEMENTS

**GAY PEOPLE'S UNION:** A St. Valentine's Dance will be held at Das Institut at 9 p.m. on Saturday.

**UCSB DORIANS:** The Dorians have released an album of 20th century music for women's voices which is available in the Music office for \$5.

**UCSB WOMEN'S CENTER:** Work for the Juried Art Show must be submitted Friday, Feb. 11 at the Center, Bldg. 513. First prize winner will be awarded at one-woman show at the UCSB Women's Center, spring quarter, 1977.

**UCSB AFS RETURNEES:** Meet other returnees and some of the area's AFSers at 3 p.m., on Sunday, 6621 Abrego, No. 40. Bring cookies or something to drink.

**COALITION TO STOP VIOLENCE AGAINST WOMEN:** Mime director Mark Parisian will join mime artists Michael Gonzales and John Burnett in a benefit performance in Lotte Lehmann on Feb. 12 at 8 p.m. The women's jazz band Flight will also perform.

**UC STUDENT LOBBY ANNEX:** All people are asked to participate in a special project concerning alleged housing discrimination—UCen 2272, 4-5:30 p.m. today.

**CAB:** Anyone interested in attending a Valentines tea for the senior citizens at Friendship Manor, there will be one from 1:30-3 p.m. on Saturday at Friendship Manor. If possible please bring a dozen cookies. Only females.

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**GIRLS**

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## Women's Show Slated

A juried art show will be held at the UCSB Campus Women's Center March 14 through March 21. Work in any media submitted by university and community women will be accepted.

Judges for the show are Peggy Fleming, local water colorist and President of the Santa Barbara

Art Assoc., and Ricki McNeil, printmaker. First prize winner for the art show will be awarded a one-woman show at the UCSB Women's Center Spring Quarter (May 10 - June 10).

Artists wishing to submit work must bring it to the UCSB Women's Center, Bldg. 513,

between 9 a.m. and 6 p.m., Friday, Feb. 11. Work must be ready for hanging. There are no size limitations, however, sculptors should be sensitive to space limitations.

For further information, call the UCSB Women's Center at 961-3778 or drop by the Center in Building 513 on the UCSB campus.

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10-1 & 2-4

UCen Program Lounge

# One Last Word

We realize that 'too much ado' can

spoil a good thing. The Nexus, the Dining Commons and the Dorm Halls, have all displayed more than their share of information concerning the UNICEF Dorm Fast. So we'd like to conclude it all now with this. The idea for the Fast, which was initially dubbed 'impossible,' was suggested in September of '76. In October, tentative planning began, and by November, the initial commitment of a few burgeoned into the enthusiastic speculation and help of many. Two & one-half expensive advertising pages would be filled by the names of all those who eventually contributed. Over \$1,100 was raised, as well as many questions concerning the cause and nature of global poverty. To all of you; you know who you are: Thank you. We hope this signals new, or renewed, directions.

ECAB



## Gymnasts Bring Fine Competition to UCSB Both Teams to Host Meets This Weekend

By Martin Glasser

Last weekend at Rob Gym, both the men's and women's gymnastics team hosted meets, with the men being upstaged by conference-leading Cal State Long Beach and the women putting it all together to crush Cal State L.A. Both meets provided spectators with great individual efforts, as well as fine over-all team enthusiasm.

The men's meet was not as close as the team had hoped it would be, but there were definite bright spots for certain individuals. Freshman sensation Mike Sasaki came within one-tenth of a point of tying the school record on the floor exercise. His exceptional score of 8.8 earned him a first in the event, beating an All-American all-around competitor from Long Beach. Sasaki depends on his aerial "double twister" to help boost his score, and it was never better than last Friday.

Sophomore Kevin Eckhardt once again edged out his freshman teammate Dan Lackey for all-around team honors. Each meet Lackey seems to get closer to defeating his older rival. Also doing well for the Gauchos was team captain Steve Rowe, achieving 8.9 in the vault which put him second for the meet.

This Friday's meet versus USC will not be an easy one. USC brings last year's State JC champion James Taylor to Rob Gym who promises to put on a good show. In gymnastics, even if the score isn't close, spectators can still enjoy the athletic abilities of those participating. No matter what the score, the audience is assured of seeing a good display of skill.

The women had a super day last Saturday trouncing Cal State LA, 98.8 to 82.2. No only did they win every event, but also took second and third places. As always, Renee Auker gave a fine performance, winning the all-around, vault, balance beam and floor exercise. The one event she did not win was captured by

UCSB sophomore Lili Wenzel who glided through the uneven bars to victory.

Another Gaucho sophomore, Kay Malik, also deserves mention for her two second place finishes, placing on the unevens and the balance beam.

Senior captain Donna Rose danced beautifully on the floor, but had to settle for second place after Auker.

This Saturday's meet against Pomona is a rematch of the earlier one which saw Pomona narrowly out-pointing the Gauchos. With just a little improvement from last week's

scores, Coach Schnaible believes victory is easily within sight. The girls are excited about the meet and hope that more students will come out to see them than before.

The men's meet kicks off at 8 p.m. Friday night against USC. The girls' meet against Pomona starts at 12:30 this Saturday afternoon.

Students are welcome and admission is free with Reg cards. For those who wish to see both teams at the same time and aren't timid to travel, there's a dual meet at Cal State Northridge on Sunday to celebrate Valentines Day.



DAN LACKEY, UCSB's freshman All-arounder won team honors in competition against Long Beach last weekend despite the Gauchos' loss. The men will meet USC this Friday night in Rob Gym and spectators are welcome.



RENEE AUKER demonstrates grace and talent as UCSB's star gymnast. She took first All-around awards in last weekend's competition with CSU L.A.

## Lacrosse Begins

The UCSB Lacrosse team begins its 1977 season this Sunday, by hosting Claremont College in the league opener on Storke Field at 1 p.m.

The Gaucho squad looks stronger this year due to the addition of several highly rated players from eastern schools. Unlike the past several seasons, the team boasts a full roster of at least twenty players.

Competing in the Southern California College Division, UCSB will play a ten game league schedule against UCLA, USC, Claremont, UC Irvine and San Diego State. The team will also play non-league games against UC Berkeley, UC Davis, Stanford and the University of the Pacific.

If you are looking for an exciting and fast paced game, come out to Storke Field on Sunday afternoon and find out what lacrosse is all about.

## EVERYBODY MEETS AT THE SHACK

FOR A WHALE OF A GOOD TIME!

<p><b>MON. NITES</b></p> <p>FROSTED PITCHERS <b>65¢</b> TAP BREW COORS OR CLY DK 8:30-10:30</p>	<p><b>TUES. NITES</b></p> <p>FREE POOL 8 FREE SHUFFLEBOARD (Also DARTS) 10:30-12:30</p>
<p><b>WED. NITES</b></p> <p>EXOTIC BELLY DANCING ENTERTAINMENT (NO COVER)</p>	<p><b>THURS. NITES</b></p> <p>10¢ TAP SCHOONERS-GALS 7:30 TO 9:30 <b>LADIES NITE DANCE</b> 9:30</p>
<p><b>FRI. NITES</b></p> <p>DANCING &amp;/or ENTERTAINMENT * DISCO TYPE OR LIVE BANDS OR POLYNESIAN SHOW</p>	<p><b>SAT. NITES</b></p> <p>FROM 9: PM 4 SHOWS <b>Belly &amp; DANCING</b> 2 OR MORE FEATURED DANCERS (NO COVER)</p>
<p><b>EVERY DAY</b></p> <p><b>HAPPY HOUR</b> FROSTED SCHOONER 25¢ 4:30 TO 6:30 PITCHERS .95¢ (ALL OTHER DRINKS AT HAPPY HAPPY PRICES) ALL MUSICIANS WELCOME!</p>	
<p><b>ALSO ON TUES. NITES</b></p> <p>LOCAL TALENT - FUN - FUN JAM NITE</p>	
<p>TROPIC DRINKS • BREWS &amp; ALES • WINE COCKTAILS • DELI FOODS</p> <h2 style="text-align: center;">PAT'S GRASS SHACK</h2> <p>MELLOW - OUT OF SIGHT CLUB 5796 DAWSON • GOLETA</p> <p><i>Lost?</i> ... CAN'T FIND THE SHACK? PHONE 964-8232 FOR DIRECTIONS!</p>	

## Miller SPORTS AWARD

### Basketball player of the week

### ANDY OLIVEIRA

Senior Guard, Stockton, Ca.

- 16 pts. against Utah State
- 14 pts. against Air Force
- 14.0 pts. average in 19 games
- (2nd top scorer for Gauchos)

## Fencing . . .

(Continued from p.14)

women fencers from UCSB compete against Cal State Northridge and Cal State Los Angeles. The match begins at 1 p.m. in the old gym and admission is free.



## Study of Old Town

(Continued from p.1)

at the beginning of the press conference.

"At issue, locally, has been the question: What should be done in our planning and redevelopment thinking, with the three blocks on State Street below Ortega?" Kelley, the program chairman said. "Should they be leveled and rebuilt in the form of large department stores, or does lower State Street have a unique historical character which is valuable in itself to the community at large and should be preserved?"

The team's job was not to

### Chancellor

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Fingar, Duncan Mellichamp, and Gordon Baker, and students Jody Graham and Russ Turner.

Peltason has been chancellor of the University of Illinois since 1967, and served as vice chancellor for academic affairs at UC Irvine between 1964 and 1967.

According to the Committee, "Peltason is a nationally recognized political scientist."

### Playing the Bells

The unidentified woman pictured playing the Carillons in yesterday's Nexus is Ann Jefferson, a music graduate from UCSB, who is presently attending Carillon school in France.

make policy recommendations, said Kelley, but rather to report on Old Town's history over the past 125 years.

"For fifty years, from 1870 to 1920, this was the town center," Kelley began. "The immigrant Anglo-Americans and Europeans who came pouring into the community after the Gold Rush days gravitated to this part of the community to set up their shops and offices," he added.

Following the earthquake of 1925, however, the influx of "wealthy, philanthropically-oriented residents," downtown began moving uptown, according to researchers' reports.

After World War II, "urban sprawl, combined with problems of congestion, noise, and parking, bled Old Town as it drained inner cities across the nation," remarked researcher Todd Shallat. The final blow to Old Town came in the 60's, according to graduate student Paul Freedman, when the \$2 million La Cumbre Plaza was built in 1967, and downtown merchants banded together in 1969 to construct the six block State Street Plaza from Victoria to Ortega Streets.

The press conference was video-taped for use to the research team, who will then streamline their presentation to one half hour program, which will be aired later on Cable 2.

Also, according to Kelley, the tape will be used for educational purposes "to demonstrate that

the historical method of analyzing a current problem is a valuable new tool, rarely used until now, and that public and private agencies should begin making use of it.

In the spring quarter, nine of these graduate students will be serving internships with various public and private agencies. Bruce Craig will be working with the National Park Service in Boston, Massachusetts, while Karen Smith will be compiling a history of Phoenix, Arizona.

Paul Friedman will do a history of the fight surrounding the controversy of the new airport at Palmdale for L.A.X.

Lynn Brady, Gregory King, and Mary Burschinger will work in Sacramento with the California Historical Preservation Society.

Katherine Lord will study the history of the legal problems of Pacific, Gas, and Electric with the Santa Clara Municipal Electrical Power Facility. Todd Shallat will research the complex history of the water system in Fresno.

Karen Herman is going to stay in Santa Barbara and do a history of the development of Sambo's restaurants. Finally, James Williams will return to Gavilan College, where he teaches, and develop a history program teaching public historical studies.



## Assembly Leaders

(Continued from p.1)

difficult to pass such a bill because the public considers it unethical to use tax money for political campaigns, and incumbents know that public financing will help non-incumbents.

Priolo offered a seven point reform plan to the Fair Political Commission that would: require that the amount of contributions received 12 days before the election be reported to the Secretary of State by telegram within 24 of receipt of the contribution.

Currently, only the amount of contributions of \$1,000 or more received 12 days before the election must be reported.

"In practice, this has permitted full scale abuse of the intent of the law," Priolo said. "Californians For an Effective Legislature, a campaign fund collection committee solely controlled by Assembly Speaker Leo McCarthy, was the most flagrant user of this loophole."

• Prohibit Businesses, unions, organizations, associations, and political actions committees from contributing to state level election campaigns. Individual contributions would be limited to

\$2,500.

• Prohibit attorneys from contributing to judicial campaigns. "There is a question of propriety in allowing them to contribute to the campaigns of these judges," he said.

• State primary elections would be moved to September and presidential election primaries would be moved to coincide with March municipal elections to save money and cause a larger voter turnout for the city elections, he said. Both primaries are currently held in June.

• Allow candidates to send out one district-wide mailer, at rates reserved for non-profit organizations.

"This act of allowing at least one mailer at a reasonable cost would tend to open up the political process to grass-roots candidates..." he said.

• Include a 250 word statement of qualifications for state legislative candidates in each sample ballot. This would help less well-funded candidates and would increase voter awareness, Priolo said.

• Create a bi-partisan or non-partisan committee to reapportion the legislature.

20% OFF  
ALREADY REDUCED PRICES!  
with this ad at  
Annie's Attic

Above Pruitt's Village Market - Look Up When You Pass

## Want To Be The Next STUDENT REGENT ?

Applications are now available at:

- Associated Students Office (3rd Floor UCen)
- Student Lobby Annex (3rd Floor UCen)
- Graduate Student Association (South Hall)

All currently enrolled students, who will attend a UC campus next year, are encouraged to apply. Time, commitment and expertise in statewide University issues affecting students will be a major criterion, but not an absolute necessity. Self motivation, determination, and awareness can always make up for a lack of information on specific issues.

## APPLICATION DEADLINE IS TOMORROW!!!

For further information, call the Student Lobby Annex (961-2139)

