

Legality Questioned In Kent Case

"If you were not to resign by June 30, 1969, the confidential memorandum would become a matter of record. You still have the one full year granted under AAUP stipulations to seek alternatives. . ."

Henry Cord Meyer, Chairman

by AMANDA SPAKE

Henry Cord Meyer's threats of professional embarrassment aimed at George Kent, and Meyer's stipulations that Kent leave before the year granted to him by the American Association of University Professors (AAUP), may very well be in violation of the policies and procedures of the AAUP.

The AAUP handbook, ACADEMIC FREEDOM AND TENURE, states of a professor that is not reappointed, "... he shall receive a year's notice if he is not being reappointed (applicable to nontenured status teachers)."

The handbook goes on to say that "The AAUP has no intention of abandoning or relaxing a regulation which is essential for the protection of academic freedom as well as tenure."

Dr. Richard Peairs of the AAUP Western regional office in San Francisco stated "We do not believe that there are appropriate qualifying standards to this right granted by the AAUP." Peairs was unable to discuss the specific Kent case, having no notification of it, but he implied in his statement that Meyer could be in violation of their rulings in his stipulation to Kent that he leave before the year granted to him by the AAUP if Kent did not want the "confidential memorandum" included in his permanent academic record.

In order to bring the case before the AAUP Kent would have to apply to the Association after he had exhausted all campus procedures for appeal. The AAUP would then review the case through hearing committees on this campus and then make a recommendation to all parties concerned - Kent, Meyer and the University as a whole. The final decision to rehire Kent, should that be the finding of the AAUP, would still lie with the Chancellor as stated in the Administrative Manual.

Peairs did say that the University of California was "no problem" because the University adheres closely to the policies of the AAUP. He was, however, not familiar with Henry Meyer's interpretation of those policies.

Should the AAUP be called into the matter, they could exert strong pressure on the University if they found Kent's case to be the result of an unjust firing practice. They could recommend to their members that they not take positions on the Irvine campus as a result of Meyer's perhaps illegal interpretation of rights granted to professors. Since the large majority of University professors either are members of the AAUP or respect their judgments, the Kent case could bring a conspicuous lack of professors to this campus.

The ASUCI Senate passed a motion to urge the Academic Senate's Privilege, Tenure and Academic Freedom Committee to review Kent's case immediately. In view of the growing concern of students and the good possibility of illegality on Meyer's part in his threatening terms under which Kent was asked to "resign", action on the motion seems mandatory. Should the Academic Freedom and Tenure Committee see fit to postpone the issue and make a recommendation to the Chancellor at a later date, say after their December meeting, they may find that they are not only facing the possibility of violence, as some students have threatened, but censorship by the AAUP which could bring more "openings" in teaching positions on this campus than Henry Meyer could ever fill.

The Ad Hoc Committee to Reinstate George Kent has announced a meeting to discuss plans tomorrow, November 22, at 1:00 p.m. in the Student Store. The meeting will outline the progress that has been made by the petitions and review the possibility of "other means" of protest.

Paul Ideker, editor of The New University commented, "If students want Kent reinstated they'll have to work for it, but working for things on this campus isn't very popular."

More news on Kent, letters to the editor concerning Kent's firing and the NEW UNIVERSITY's editorial stand on Kent's dismissal will appear in next week's issue of the NEW UNIVERSITY.



COINCIDENCE OF THE STARS. . .Resistance and Ron Pezenas Day fell on the same date this year. So all last Thursday afternoon people rolled across the lawn, except for those who couldn't quite overcome their fears of moving off the safe concrete and on to the grass. Sponsored by the PHUCI Guerrilla Theatre, Ron Pezenas Day commemorates the anniversary of UCI's first guerrilla theatre production last year, and of the arrest of Ron Pezenas for UCI's first political/theatrical crime. Sound was supplied by the Hallelujah Chorus; bread and baloney by Green Power. And only the Chancellor expressed concern about the noise.

Senate Questions Mandatory Fee

by PAUL IDEKER

The question of voluntary membership in the Associated Students was raised by Student Body President Ron Ridgle at the Monday night meeting of the ASUCI Senate. In his Executive Report, Ridgle advised the Senate that he felt a constitutional amendment should appear on the December ballot concerning whether students should have to pay the seven dollar activity fee each quarter. The Senate voted 10-4 in favor of placing the amendment on the ballot December 3, 4 and 5.

The Senate also took action on the firing of Professor George

Kent. In a motion proposed by Senator Patti Nelson, who is also a student representative to the Academic Senate, the ASUCI Senate urged the Privilege, Tenure and Academic Freedom Committee of the Academic Senate to "investigate the firing of Professor George Kent by Henry Cord Meyer of the History Department, and to make the report public."

In other action, Ron Ridgle nominated six students to the ASUCI Supreme Court. Three Justices will be selected by the voters from the nominees which include Lynda Duffy, Mike Grayston, Fred Rhoades, David Romeo, Jeff Schwartz and Royce Utain.

Reagan to Propose Campus Power Coup

by JOHN BUNTIN

The University of California Board of Regents will meet today and tomorrow in the U.C. San Diego gym; in what could be one of the most important meetings in the history of the University.

Governor Ronald Reagan, an ex-officio regent, has indicated he plans to introduce a resolution which, if passed, will take considerable power away from the faculty and administration. Also under consideration will be the proposed budget for 1969-1970. The budget will provide for total state support of \$340.4 million, up from the \$290.9 approved by the governor for 1968-69. The total budget request is expected to rise from \$880.1 to \$948.9 million. A complete analysis of the budget will appear next week.

The Governor's proposal would specifically remove power to appoint faculty from the local campus and instead give the regents the power to approve each appointment. The regents would also take back power to grant degrees, in order to prevent credit being given for a course not approved by the regents, such as the Berkeley course involving Eldridge Cleaver.

The regents resolution of September 20, which limited guest lecturers to one appearance per quarter will also be reconsidered for the second time. That measure has been condemned by Academic Senates on all nine campuses, as well as by many administrators, including Irvine Vice Chancellor of Academic Affairs Roger Russell, who called the rule "totally unworkable" and "unmanageable." Irvine's Academic Senate threatened to refuse to obey the rule if it were not revised.

Students wishing to attend the meeting will be given preferred seating upon presentation of U.C. reg cards. The general meeting will begin at 11 a.m. Friday, with most important matters coming up in the afternoon sessions, beginning at 1:45 p.m. in the UCSD gym.

To get to the San Diego campus from Irvine, take Interstate 5 south to the La Jolla Village Drive exit, then west to Gilman Drive. Go north on Gilman Drive to campus.

Students at UCSD are planning rallies and demonstrations for both Thursday and Friday. These will mainly concern political interference in the University and the Eldridge Cleaver case.

Also on the agenda are reports on the effect of the new rule allowing up to 4% of each entering class to be below U.C. requirements. The regents will be informed of the makeup of the 4%. There will also be a report by the President on the Educational Opportunity Programs on the various campuses. These programs are used in conjunction with the 4% rule to admit disadvantaged students, mainly from minority groups.

For the regents, this meeting may determine how much of the Governor's concern is real and how much political. At the Santa Cruz meeting in October, Reagan told a friend "It's time for the Regents to take over the University. It's now or never. Our asses are to the wall." He put on a strong fight for the resolution mentioned above, and appeared quite angry when it was ruled out of order, due to not being on the agenda.

At the time, some observers thought the election of Max Rafferty was the main motivation for the governor's desire to push the issue. Since the election is over, Reagan may choose to not fight very hard for his resolution or protest very loudly if it is defeated.

Weighing against this interpretation is the fact the governor chose to push the issue by placing it on the regents agenda for this month, when the issue had largely died in public opinion polls. His conduct during the recent closing of the San Fran-

(Continued on Page 3)

Montessori School Attempts To Free Children of Racism

by DAVID FEIN

Racism is perhaps the most persistently insoluble of America's problems. Even the most brilliant and innovative social scientists have not made substantial progress toward realizing the American Dream of freedom for all. But a few individuals are making a sincere attempt.



ASSISTING A CHILD is Miss Madu Trivedi, directress of the Malcolm X Montessori School in Compton. Another child looks on intently.

One is Hakim Jamal, founder of the Malcolm X Montessori School in Compton.

Jamal spoke last night on the Irvine campus as part of a program sponsored by the Irvine Committee for the Malcolm X Montessori School. The evening also featured a film and tape presentation by the Irvine Committee, which consists of a group of students who are seeking to arouse community support for the school as part of a project in a class on "Racial and Ethnic Differences."

The school, which is located in a home in Compton's black ghetto, is designed to educate pre-school black children in an atmosphere which is free of racism. It seeks to do this by utilizing the Montessori teaching methods, which emphasize independence and developing practical skills and concepts. Miss Madu Trivedi, a certified Montessori teacher from Bombay, India, is in charge of teaching the twenty-two children who come daily from 8 a.m. to 3 p.m.

The Irvine Committee spoke with Miss Trivedi about the Montessori method and about the school itself. According to her, "The Montessori system is the development of the whole personality of the child: mental, physical, as well as emotional." The school is set up so that the children are free to learn by doing, rather than accepting the word of the teacher. There is no rigid schedule; if a child wants to spend all his time playing with blocks he can, because, Miss Trivedi said, "The school is based on learning, not teaching."

The classroom is full of evidence to support this child-oriented theory. After lunch, the children clean the tables not because they are forced to, but because, according to Miss Trivedi, "They get satisfaction from the accomplishment." On the shelves lining the walls there are various types of educational toys, such as geometric forms and cylinders which the children use as a pre-

paration for mathematics. Conventional materials, such as crayons and blocks, are also used.

Parents are encouraged to take an active role in furthering the Montessori method, although they are not actually present in the classroom. Meetings are regularly held which they must attend,

she thinks I am loaded with hate. And she might be right. That's why I don't teach here."

Asked what impact he thought only 22 children would have on the overall problem, Jamal replied, "Malcolm was only one, but he changed 500,000." He added that there would obviously be a greater impact if other dedicated people set up similar schools and if he had more funds to enlarge the enrollment of his own school. Jamal pointed out that he must raise money for every chair and table, all the materials, and for scholarships for the children. He also expressed a hope that he would be able to expand the school to include older children, so they do not have to go into a racist public school system. Jamal said that if white people who always say they want to do something would raise some money for Montessori education aimed at eliminating racism, then "America could really begin to move in a human family way."

The Malcolm X School is an important step toward irradiating racism, which the community, and students especially should support. Those interested in contributing money or materials to the school may send them to: The Malcolm X Montessori School, 445 Greenleaf, Compton, Calif. Students who wish to join the Irvine Committee to raise money and inform the community may contact Karen Carson at 675-1956.

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NEWS/CAMPUS

A dinner to raise funds for Biafran relief will be held November 23 at the First Baptist Church in Santa Ana, at 17th and Flower. For further information, call Evelyn Monro, extension 5524.

Any club needing desk space should submit a justification for use of that space to ASUCI Secretary Candace Coles by Monday, November 25, at 5 p.m.

Alpha Phi Omega is sponsoring its 4th semi-annual road rallye this Saturday, November 23, in the form of a gimmick-scavenger rallye. Formation will start at 7:00 p.m. at the Irvine Town Center. Entry fee is \$1.50. For more information, call Rick Potratz, 833-2154.

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"Three Cuckolds" Exhuberant But Irrelevant

by ELLIOT FRIED

What has more energy and exuberance than a coed on bennies? What is more titillating than an ad from the Free Press personals? What has as much illicit sex as a Laguna beer-bust? And finally, what is lightly entertaining but has little more relevance than a Daffy Duck cartoon? The answer to all of these questions, suspenseful reader, is South Coast Repertory's production of THE THREE CUCKOLDS.

The production was a fairly authentic version of COMMEDIA DEL ARTE, a type of peoples-theatre very popular in Italy during the latter half of the sixteenth century that lasted, thanks to its bawdy humor, for over a century. It is this same emphasis upon sex that accounts for whatever relevance the play has, for in an age in which PRUDENCE AND THE PILL plays to packed houses of chortling post-menopausal matrons, what can be more topical than a play in which three wives illicit sex under the six-inch noses of their decaying dried-up husbands? Ultimately, perhaps, the play could be interpreted as making some sort of negative commentary on our musical-beds society, but the happy ending somewhat negates this position.

Perhaps the most tedious and dated part of the play is the creaking plot. The production was not able to sustain its length; the second act seemed much longer than the first, though both were of equal length. Through judicious cutting, the play could be made into a long one act, instead of attempting to stretch it into a full evening of theatre.

In contrast to the plot, the style was refreshingly modern, partially as a result of its emphasis upon the non-representational; the actors switched in and out of their roles (when the actors weren't involved with the action, they were around the stage watching the show), played off the audience, and incorporated songs into the action.

The actors were all uniformly polished; no one stood out as being especially good or bad; much credit should go to director Martin Benson for achieving such a well-balanced production. However, David Emmes as Arlecchino worked too hard; he pushed himself and it showed. A sweatcoated face and gasping voice can't help but detract from the humorous effect the actor is straining so hard to produce.

In terms of audience response, the production was effective. Light ripples of laughter, sporadic guffaws, and occasional applause punctuated the show. However,

the actors could have played even more off the audience and, if they wanted to truly keep in the mood of COMMEDIA, they would have incorporated improvisation and worked off a scenario instead of a definite script. The result may not have been as polished—but it might have proven to be much more interesting.

One cannot help but become dismayed by looking at SCR's calendar of things to come. The only interesting play in the near future is Jerry's KING UBU. The play greatly deserves being done in its own right, but not necessarily completely rewritten and turned into a musical as SCR intends. Next, I've been told, comes DEATH OF A SALESMAN, which shares honors with OUR TOWN as being one of the most overproduced plays of recent times.

With their solid production of AMERICA HURRAH! and not-so-solid production of THE HOMECOMING, SCR appeared to show a definite trend toward contemporary relevant theatre, but perhaps it was only temporary. Not that they should always do new plays; there should obviously be a balance, but when compared with other young repertory groups such as The Company Theatre, SCR's program seems dull indeed.

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IRVINE: The Human Failure

Mesa Court Reply

by GARY SHANAFELT

This is my fourth year, now, at Irvine, and a lot of things have changed since I first enrolled here. But one thing seems to have remained pretty much the same — the invisible walls that bisect one human being off from another. After reading Bob Faulkner's article in last week's paper, (see letters) it is evident that the human deprivation of Irvine has not been mine alone to experience.

Before I came to Irvine from high school, I had a stereotyped notion that all big universities were somehow impersonal and institutionalized; I never expected tiny little Irvine to be as stark and inhuman as I actually found it when I began attending classes here. I expected to have more classwork than before, but I also expected to have circles of friends that I could talk to and relate with just as I had had in high school.

But Irvine didn't turn out that way. I grooved on the new buildings and the construction, but it was a personal feeling, shared with no one. For what Irvine lacked then, and what it still lacks today, were channels of communication between fellow human beings. I saw a few familiar faces in my classes, and when the classes changed at the end of a quarter, the faces disappeared forever. As a commuter for two years, I was nearly alone in a private world by myself. The old world of home had disintegrated; my high school friends had gone their individual ways, and the secure world of my parents seemed increasingly patronizing and superficial to me. And there was nothing human towards which to grasp at the university, for when the classes ended there was no reason whatsoever for staying there. I remember driving home one night in the rain after a final, driving away from one empty world and home into another.

I guess I can write this now because after three-odd years I have finally found some human meanings at Irvine. Living in the dorms made the difference; they may have been a bleak wilderness for Bob, but for me they enabled me to finally figure out some reasons for being here. But I've been lucky; most students will never live there, and even if they did, the whole system in general is against them. The university remains impersonal, inhuman, no matter how much individual teachers and students seek to change it. How do you meet people and ease the uncertainty, break through the pall of loneliness? Are there clubs that are active in bringing people together? Look around — what organizations that have survived the years are listless, apathetic. Are there places where people can meet each other, maybe share a cup of coffee and pour out their problems? There isn't even a commons snack bar, anymore. And the campus newspaper spreads a voice of gloom and impersonal spite over everything in general, making every issue a new exercise in fabricating impersonal assaults against The Establishment. Everyone talks of the purpose of the university, or the need for revolution, or the military-industrial complex, or a million other things, but no one ever seems to talk about human beings, and what it's like to try to be human in a place like this. Unless you live in the dorms, just about the only place where you will come into any contact at all with other people is in the classroom. And classrooms don't make for much contact.

Small wonder, then, that teachers complain about student indifference, and students about classroom irrelevance, and everyone about campus apathy. For no one cares, and why should they? Many students probably don't even know what a university education is; the university exists only as a temporary adjunct to their lives as human beings, until they can finally get a degree and leave it forever. For to have friends, to be human, is terribly, terribly hard at this place; unless you can do it outside the university environment, you can't do it at all.

Yes, I have a responsibility to learn, to think, to question the society around me. But I also have a responsibility to myself, to work out my values and goals as a human being. And until I can do this, the university is meaningless to me.

-Letters-

Editor:

As I read Bob Faulkner's article I could hear within the depths of my heart and soul the sweet, melancholy sound of violins. Sympathetic tears streamed down my face, blurring my vision of the printed page before me. But could I justify my reaction to your moving account of life in Mesa Court? For I live in a "completely different world": I am a commuting student.

Alack! Alas! Am I doomed to "only taste of the real situation" of the university because of my daily journey to and from the Irvine campus? And the new friends I have made since the fall quarter began — must I terminate these new relationships because the fact that I am a commuter makes total involvement difficult? Oh, please Mr. Faulkner — say it isn't so! I thought that I had learned so much from the people I've met — tell me that I haven't been living a lie!

Are the posters I've put up; the lectures I've heard; and the conclaves and campus — show films I've attended — are these merely representations of what is a pseudo commitment to "this new university situation" into which I've entered? Have I mistakenly believed that I have been making a sincere attempt to use my own mind and heart in defining the nature of my relation to the university? Have I hopelessly deceived myself with my attitude that my course studies in "something vague called the Humanities" have greater significance than a grade at the end of the quarter?

I am lost and confused by the statements in your article — and if, in your lonely isolation, you discover the answers to the questions I have posed, you can easily locate me: I will be drifting between classes and my car, only sampling the idea of the university.

With love,
Pam Ellison
(of Irvine and Garden Grove)

Editor:

Sunday night, El Teatro Campesino presented THE SHRUNKEN HEAD OF PANCHO VILLA to a handful of people in Campus Hall. Although primarily aimed for a Chicano audience, the play, which I found interesting and very entertaining, could have given Anglo's insight into what is happening to the Mexican-American community. But apparently the people at Irvine don't care enough to leave their secure middle-class environment on a Sunday night to see an artistic-political happening. If you weren't there, it was your loss.

Viva La Revolucion!
Ann Doyle

Editor:

Where were you Chancellor Aldrich, Dean Garrison, Robert Cohen? Where were the drama students and the concerned students who scream for relevance? Where were you at eight o'clock Sunday night when El Teatro Campesino performed THE SHRUNKEN HEAD OF PANCHO VILLA? It's pretty sick when a typical play like GOLDEN APPLE can play to a full house every night and only forty people show up to see a superb performance of an experimental play. Finally something of significance, both political and artistic, happens on campus and nobody shows up.

Joseph L. Broido

newUniversity

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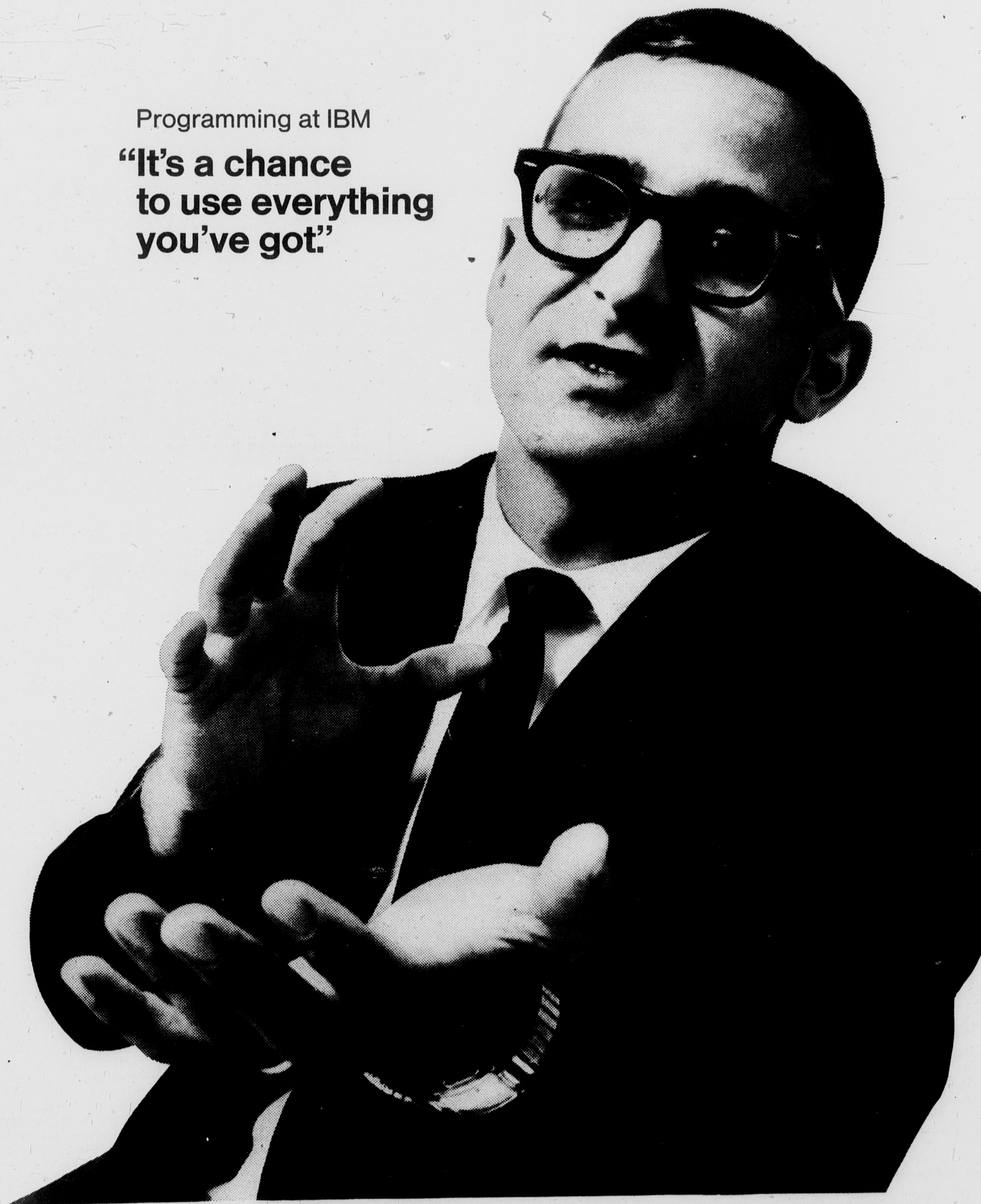
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'Golden Apple' Nice

by Joseph L. Broido, Christine E. Erickson, Kathy Monahan

"The Golden Apple," an operatic musical directed by Dean Clayton Garrison, opened last Wednesday night in the Studio Theatre. Set in the early nineteen hundreds, the play concerns one man's search for the "meaning of life." He, Ulysses, is the leader of a troop of soldiers who return from the Spanish War to their home town, Angel's Roost. Ulysses and his men are settling down to a peaceful hometown existence when "city slicker" Paris steals the town beauty, Helen, and takes her to Rhododendron, "the big city." Ulysses and the men go off to save Helen, but are seduced by the "big city life." After ten years Ulysses, having discovered the "meaning of life," returns home to his wife, Penelope.

Admittedly, this sounds trite, corny and contrived. The lyrics, when read, appear equally ludicrous. However, as presented, the show vibrantly comes alive and is surprisingly fresh.

Musically this show is more intellectually sophisticated than most musicals and operettas. Movement and dance are continuous and grow from music and situation naturally without contrivance or the transmission of, "O.K. kids, it's time to dance." In spite of the rapid pacing of the show not one motion is lost or wasted.

The stage setting, designed by Richard Triplett, is colorful and imaginative. From the stylized apple trees to the stock exchange in Rhododendron, Triplett easily overcomes the problems of too small a stage and the lack of a fly loft. The period costumes, also designed by Triplett, are eye-catching and appropriate, although the girl's dresses seem to hamper their dancing.

Ulysses, played by Jerry Groussman, is supposed to be a large, commanding, dynamic person. Groussman's physical characterization of this is inadequate, due to a lack of variety in his facial and body gestures and a lack of specific blocking. The only times his physical character works is when he has specific gestures, specifically planned. However, Groussman's rich voice expressively conveys strength and dynamism and makes him the obvious lead.

Judy Edgerly competently interprets the character of Penelope. Her "Tirade" is the musical highpoint of the show. In this song she conveys, with power and sensitivity, the frustration of a ten year wait. Her physical interpretation throughout the show is only adequate because of her overuse of stock gestures.

Ellen Robinson's Helen, with her hypnotic voice and enticing gestures seduced the entire audience in "It's a Lazy Afternoon."

Also noteworthy are Robert Currier with his underplayed stylized interpretation of Paris, Donna Fuller as the bluesy-voiced, darkly foreboding Mother Hare, and Mark Ericson who plays Hector, the slimy mayor of Rhododendron with flare.

The high-spirited male and female choruses give breadth and depth to the show. They compliment the main characters by playing off of and to them. Each of the chorus members creates a unique character, avoiding a monotonous Rockette-like uniformity.

The Golden Apple is a difficult and challenging musical to produce effectively. Problems of staging, costuming, choreography and functional characterization are distinctly visible when one reads the script. This production overcomes a majority of these problems and provides an enjoyable evening of musical entertainment.

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paparrhea

ON CAMPUS: "Golden Apple". . . Noon Concert today - Lieder Recital with works by Brahms and Dvorak, Fine Arts 178. . . "Treasure of the Sierra Madre," and "The Maltese Falcon" will be shown

Tuesday evening at 7 and 9:30 p.m. in the Science Lecture Hall by the Irvine Film Group . . . OFF CAMPUS: "Hair" opens December 3 at the Aquarius Theatre on Sunset Boulevard. . . "Yellow Submarine" is now at the Fox Village in Westwood. . . "The Heart is a Lonely Hunter," starring Alan Arkin, opened Wednesday at Pacific's Picwood Theatre, Pico at Westwood Boulevard . . . Warhol's "Nude Restaurant" is still at the Cinematheque 16 on Sunset. . . "Pierre le Fou," Jean Luc Godard's latest, premiered at the Los Felix, 1822 North Vermont, Wednesday. . . "Three Cuckolds" from the comedia del arte opened last Friday at the South Coast Repertory Theatre on Newport Boulevard, Costa Mesa.

pritrpritrpritr

by GLEN PRITZKER

Three albums have been released recently. Together they represent the best of soul music in the United States today. Coincidentally, all three albums are on Atlantic records or a subsidiary of Atlantic.

The first album is entitled "I Thank You" and features the vocal styling of Sam and Dave. The album is a very tight effort and includes some of Sam and Dave's best work to date. Particularly impressive are the title cut "I Thank You", "Wrap It Up", two exquisite ballads "Everybody Got to Believe in Somebody", and "If I Didn't Have a Girl Like You" in which the duo exchange solos and conclude with a virtuoso display of contrapuntal communication. The arrangements are all first rate, particularly the very tasty rhythm section of Booker T and the MG's.

The second album features a "live" recording of Aretha Franklin at the Olympia Theatre in Paris. On the disc are thirteen numbers, all of which have appeared on previous albums. Nevertheless, this recording is well worth getting because, although looser than her preceding efforts, it is more powerful than anything she has done in the past. There are some moments which are particularly noteworthy. Her version of "Satisfaction" is good, and she renders haunting interpretations of "Natural Woman", "Dr. Feelgood" and the very moving "Night Life". But for me the highlight of the album is Aretha's rendition of her own composition, "Don't Let Me Lose This Dream". What makes this performance so amazing is the unbelievably natural way in which Aretha makes the transition between the one line spoken introduction and the song itself. It is so fluid and beautiful that it really demonstrates more than anything else on the album what happens when soul blends with technical proficiency.

The last album is by the King of Soul, the man that influenced the Stones, Sam and Dave, Aretha Franklin, and many more. He is Otis Redding and the album is a recording of a "live" performance of his at the Whiskey A Go-Go in April of 1966. Otis, of course, departed almost a year ago when he died in a tragic plane crash. But before he died, he left us with a wealth of music and this album is one of the best examples.

It begins with a throbbing version of Otis's own "I Can't Turn You Loose" which is considerably better than the Chambers Brothers. Within the almost five minutes, Otis builds to several climaxes and tension releases before he gives the audience a rest.

The following number on the album is one of Otis Redding's first and most popular, "Pain in My Heart," a song which the Stones also recorded. Redding's is, of course, the definitive version and he sings it with a sustained agony which rather than leaving simply fades away.

There are other beautiful songs including Oti's classic "Mr. Pityful," an extended rendition of James Brown's "Papa's Got a Brand New Bag," and of course, "Respect."

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Martin Bernheimer, LA Times Calendar

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Academic Senate Fears 'Scenes' and Tapes

by ANNA GRAMSCI

The status of student involvement with the faculty senate, and the form that the faculty and students want — or don't want — that participation to take, got more confused than ever at the November Academic Senate meeting last Thursday.

On the one hand, Bruno Battistoli, representing ASUCI, came on with the oft-repeated refrain that "decisions shouldn't be made by faculty and administration alone," and "students can be given their proper part in the university" through "student participation on committees of the academic senate." He went on to say that some of the committees had invited students, but that, conspicuously, the important Educational Policy and Academic Freedom committees had not.

At this point there was a chorus of protests from the senate members and even from the two student representatives. Graduate student representative Peter Dill asked the NEW UNIVERSITY: "Did you ever go to any of the student senate meetings last year when we tried to get students to sit on the faculty committees? The reason there's little student participation on committees here is because students don't want to." Other students have expressed the opinion that faculty committees are a drag and don't have much power anyway.

On the other hand, it appeared that many professors don't appreciate the sort of interest indicated by the presence of over a hundred students at the last senate meeting. When Senate President Kenneth Ford asked if anyone objected to the few guests present on Thursday, Physical Sciences Dean Frederick Reines said he objected to guests when he didn't know their purpose. Ford listed the categories of visitors present — librarians, the press, and students — and noted that all were guests of one faculty member or another.

Drama professor Robert Cohen then suggested that the executive committee of the Senate draw up a motion, to present to the whole Senate, that would make the meetings open. But Political Science professor Martin Shapiro said he wanted to avoid "scenes" like the one in October.

"I'm going to object strenuously (to guests) in the future," Shapiro said. He went on to say that people "beyond the capacity of this room" should be disallowed. (No one suggested that meetings might move to a larger hall.) "At some time, as a result of open meetings, we're going to have a very unpleasant scene here," Shapiro predicted darkly.

Ford noted that the Senate could decide to go into executive session (excluding guests) anytime it wanted to; then the Senate voted to allow the guests — for this meeting, at any rate.

Ford casually announced that the Executive Committee

had decided that "There should be no cameras or tape recorders in use" at the meetings and that "visitors should refrain from disturbing noises. . ." At first no one commented on the obvious implication of this — that a small number of professors could act through the Executive Committee to overturn a decision the entire senate had earlier made (in this case, to allow the NEW UNIVERSITY's tape recorder) by majority vote.

Ford also did not tell the Senate about his conversation with the NEW UNIVERSITY the day before, when he gave a sneak preview of the decision and suggested some reasons for it. A few professors, he said, believed that it was illegal to record conversations without the permission of the people involved. The NEW UNIVERSITY questioned whether the Academic Senate meetings were private conversations, and asked why the Senate members were apparently afraid to be quoted accurately (by tape) but not afraid to be quoted inaccurately (by notes). "Well, replied Ford, "then they can claim they didn't say it." The NEW UNIVERSITY told Ford that the decision was "very unfortunate."

At the Senate meeting Ford went on to say that some time after the Executive Committee's decision (and apparently after his conversation with the NEW UNIVERSITY) he called the legal counsel in Berkeley, who told that the Senate should abide by the decision made by majority vote of the whole body. So the Senate decided to vote again at this meeting; and again the tape recorder won out. But the question of whether the Senate will develop a general policy on such matters, and how that decision will be made, remained up in the air.

The Senate did proceed to act on a matter students were upset about at the last meeting — the sixth of the U.C. Regents' September 20 resolutions, in which the Regents "instruct the President and Chancellors to take whatever steps may be necessary to assure that future campus (dramatic) productions conform to accepted standards of good taste, and do not portray lewd, indecent or obscene conduct."

English professor Robert Montgomery, Chairman of the Academic Freedom Committee, presented a resolution, first drafted by Martin Shapiro before the October meeting, which said, "this body finds Regents Resolution #6 contrary to the spirit of an academic community and demands. . . its immediate withdrawal." Montgomery, however, said he had changed "demands" to "requests" and deleted "immediately," because "we felt 'requests' would be more gentlemanly, quite frankly, and that the resolution would be taken more seriously."

Howard Babb then got up and announced, "I rise to speak as a fink." He was opposed to the resolution be-

cause discussions are going on between other campus's faculty and the Regents, and "negotiations may be endangered." Robert Cohen spoke for the resolution, pointing out that local newspapers have attacked some UCI productions as lewd and obscene. "If editors of these papers were to confront the UCI administration," he said, "I'm afraid that either this chancellor or future chancellors may feel impelled to cancel our production."

Shapiro was disturbed by the softened wording, but, he said, "Frankly, I think I'm going to lose on 'demands' since this is a rather lily-livered body." Therefore, he decided not to put "demands" to a vote, since he didn't want the body to go on record as "compromising on a basic freedom." He would rather pretend that the question of stronger wording had simply never been broached at all.

What finally happened was that "requests" was changed to "urges," "immediately" was stuck back in, and the resolution passed.

If all this seems a bit anti-climactical after the earlier furor over the Regents' resolutions, it's normal; and it's likely to happen again and again. Agenda items for Academic Senate meetings usually have to be introduced at least a month in advance. Thus when a student representative, or anyone else, brings up something of immediate importance, no one in the Senate seems willing to even comment on it.

At one point during the meeting, undergraduate representative Patti Nelson made some remarks about just such an immediate, pressing matter — the firing of professor George Kent. She commented on the students' concern, and the students' current action, and went on, "so I suggest to you that you become perhaps a little bit more receptive, perhaps a little bit more concerned; and we extend our sympathies to you for having to live in this kind of perverted institution."

Everyone just laughed — a little weakly.

Reagan Power ...

(Continued from Page 1)

cisco State campus offers evidence for both points of view. His statements in the controversy, such as calling the action "irresponsible," were reminiscent of the Cleaver controversy, but his actions at the State College Board of Trustees meeting Monday, when he said little and refused to hold a press conference after the meeting, showed unusual restraint.

On subject the governor is unlikely to have comments upon is the University budget which the regents will pass Friday. Inasmuch as he will later get two chances to slice the budget, before and after it is passed by the legislature, he will probably refrain from committing himself at this time.

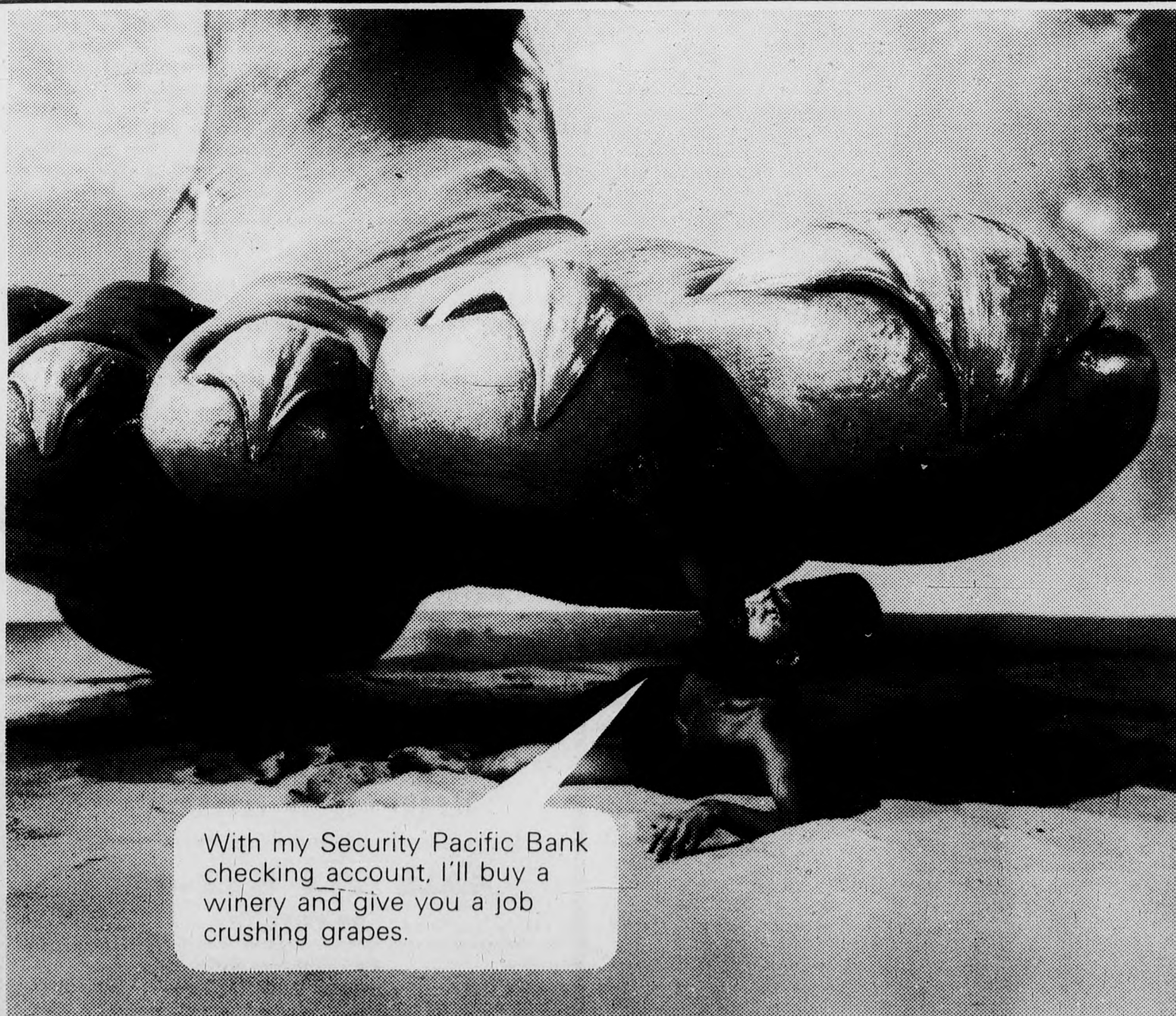
Old Folks Turn On

by BARBARA EVANS

Unknown to many UCI students, a small but brave group of adults congregates weekly in the Science Lecture Hall in an attempt to "blast a path to understanding" of the "now" generation. The class, entitled "The Generation Gap," is part of the UC Extension program for continuing education. The class recently struggled with today's rock music.

The struggle began with a lecture/demonstration by young sociologist Anthony Bernhard. Early in the twentieth century, observed Bernhard, the radio catered to the entire family. Music was written by adults in the business. But the late 1950's, Elvis appeared on the scene, and the adults turned the radios off. From then on, kids had a closed system of communication. If adults are to understand the youth culture, they cannot merely observe this system and murmur "How charming!" Instead, one must feel the music, its throbbing and its poetry, to the very core. If you can relate to the music, you can relate to the kids,

Bernhard dimmed the lights and began his demonstration with two oldies but goodies: a 15th century mass and another by Bach. The masses were followed by a modern Schonberg piece, "You're Pushin' Too Hard" and a round of electronic music.



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UCI Soccer Club Wins 3rd Straight Game 4-3

UCI Defeats Avanti Club In Game of the Week

Since the All UC Soccer Tournament at Berkeley last month, something has been happening to the Irvine soccer club. Imperceptible at first, the changes in the squad are real... there is a different attitude, a different spirit... they have finally begun to work as a team.

Winning beats losing, and the soccer club is more aware of that than at any point in their short career. They now own a three game winning streak and are looking for their fourth win today at 3:15 against Southern California College.

In their game Sunday against the Avanti Club, the Anteater squad faced a well-balanced, experienced team which considered

Irvine as a push-over. And why not? Irvine had not really been winning a lot of games, they were a new squad in a small school. But what the Avanti Club did not take into consideration is that this Irvine squad had won two games during the past week over Golden West and Cal Tech.

After playing some fine teams at Berkeley, the Irvine squad not only gained valuable experience but also the needed confidence in themselves to become a winning team. A winning attitude promotes winning teams and Irvine seems to have acquired that attitude.

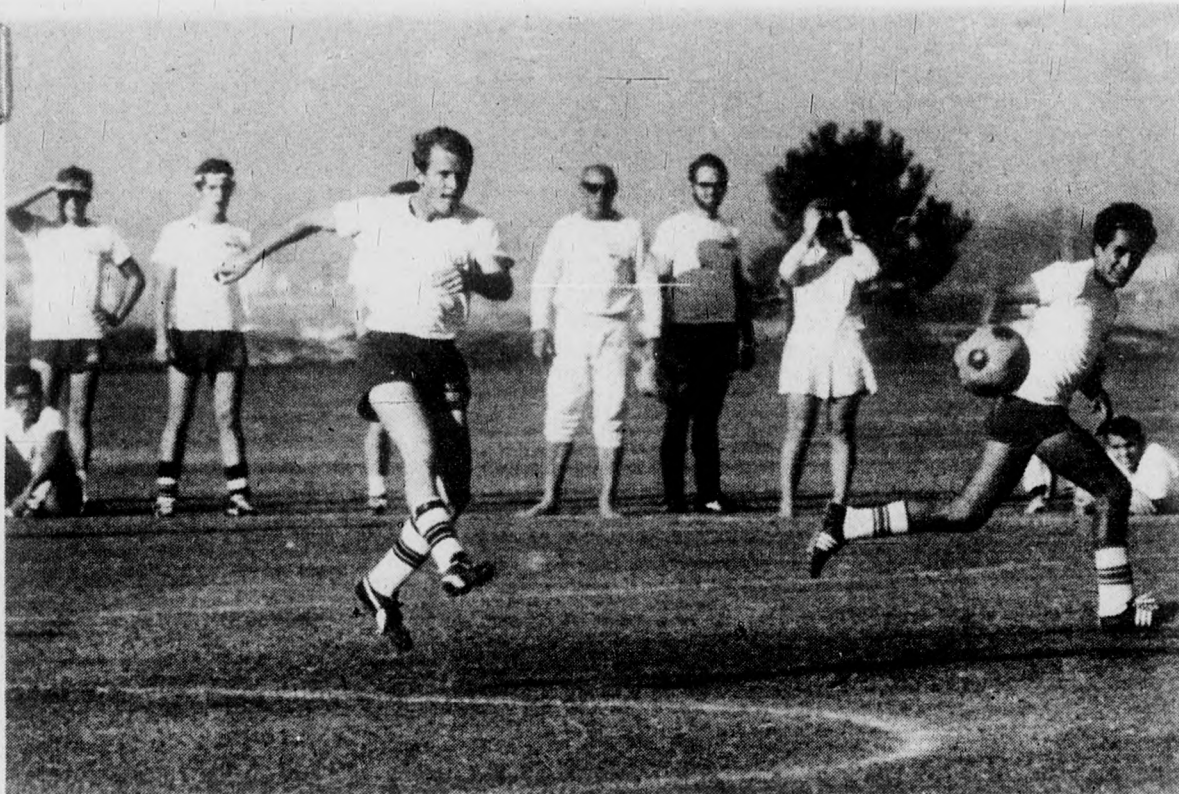
Thus, against the Avanti Club, the Anteaters scored a 4-3 upset victory over a team who had been playing together for a long time. "We are no longer JUST a defensive team," said Roger Isaacs, "we have also developed our offensive game. We are scoring... something we have not done too well in the past."

The squad has developed an attitude that "If we score first we cannot be beaten and if we don't, we'll win anyway..." Confidence in each other and in the team as a whole is another change in the mental attitude of the Irvine players.

In the 4-3 game against the Avanti Club, Tim Serrano scored one goal but passed to set up two others by Stan White. "Tim played a fantastic game," said Roger Isaacs. The fourth goal was scored by Isaacs when he received a pass from White at midfield and out-ran two defenders to score.

Earlier last week the Anteaters defeated Cal Tech 2-1 and Golden West 5-0. In the Golden West game, the Anteaters were constantly threatening to score. Frustrated by the repeated scoring attempts by Irvine, Golden West resorted to rough (dirty) play.

Because of the fine defensive play of Jon Kronick, Bob Bauman, and Mark Freeman, the offense has really improved. Roger Isaacs is able to play more offensive along with Stan White, Tim Serrano, and Achilles Palomino. "Kronick is playing great," says Roger. "Along with Mark Piekarski (Irvine's goalie), John has been playing fine defense."



THE DETERMINED LOOK. . . Mark Libby kicks ball in game against Cal Tech. Irvine won their game 2-1 and with their win last Sunday, the Anteaters have a three game winning streak. Racing in front of Mark is Achilles Palomino.

Photo by JOHN BLAIR

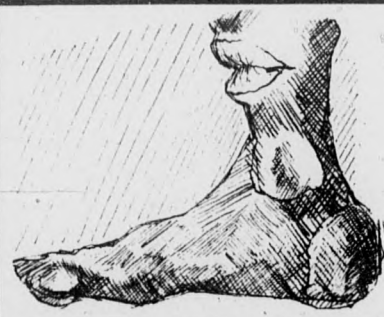
UCI Rugby Club Hopes For More Men This Year

Entering its third season November 26, the UCI Rugby Club has become one of the strongest and most respected teams in Southern California. In the short time they had been together, the UCI Rugby Club has become a vital part of the University of California Rugby Union.

Although the squad has done well in the past three years, they feel that they have failed in one conspicuous aspect: the inability to attract Irvine students to the team. In their first year, five students joined the Rugby Club. Last year, one person joined and they have gained another player this year.

The remainder of the team, representing the university, is made up of nonstudents. Because fifteen players are required to play rugby, the situation looks dismal indeed. Thus, the club has decided to create another team composed of only UCI students... all students who join are guaranteed six games during the year, two tournaments, and several parties.

November 26 will be a good time to discover "where its at" and "what its about" on the UCI athletic field, when the UCI soccer club has their first game. Students who would like more information about the club (practice times etc.) can contact Roland Markham at 673-5548.



athletes mouth:

FROSH vs VARSITY

by RON TAKEMOTO

To kick-off the 1968-69 season, the varsity basketball squad at Irvine will meet the freshmen from Irvine in the Second Annual Varsity-Frosh Game, Monday November 25. The game will be a chance to see the squads before they meet their first opponent on November 30.

Coach Tim Tift's frosh squad will be looking to beat the varsity squad who defeated them in this annual game last year by a score of 82-51. The 13-man squad will be led by Steve White, Gary Fox, Jim Blauro, and Robbie Sagehorn.

Also on the frosh squad are Bill George, Jim Helm, Jeff Jackson, Bill Moore, John Strock, Larry Wasserman, Bob Vieira, Bill Geary, and Rick Evans.

On the varsity squad that will "crush the Frosh" according to Coach Dick Davis are Jeff Cunningham (junior-forward), Jim Farley (senior-guard), Dave

Fontius (senior-forward), Mike Heckman (senior-center), Charley Howenstine (senior-guard), Nick Sanden (senior-forward), Mike Barnes (junior-guard), John Farwell (sophomore-forward), John Glavinovich (junior-forward), Steve Sabins (junior-guard), Gene Zech (junior-center), Keith Bean (sophomore-guard), Ed Burlingham (sophomore-forward), Bob McCormick (sophomore-forward), and Steve Schlesinger (sophomore-guard). The game Monday will be free

in campus hall at 8:00 p.m.

* * *

The Anteater soccer squad has won its third straight game against the Avanti Club and meet the soccer club from Southern California College this afternoon at 3:30 p.m. They will also play again this Saturday against U.C. Santa Barbara.

The squad seems to work better as a team and since the All UC competition they have begun to move the ball with more authority.

UCI Soccer Schedule

Saturday, November 23	UCSB	UCI
Saturday, December 7	Woodbury	UCI
Sunday, December 15	USC	USC
Saturday, January 11	Cal Tech	Cal Tech
* Sunday, January 19	Corinthians	UCI

* Denotes non-league game

Coach Bill Ashcroft: Business phone HE- 6-7295
Home phone (714) 548-6479

Capt. Roger Isaacs Business phone 833-6408
(French Department) Home phone 673-7373



UP FOR THE SHOT. . . Mike Heckman goes up for the shot in recent practice. The varsity squad is preparing for their first game of the season against UC San Diego and the pre-season clash against the freshmen next Monday, November 26.

Photo by JOHN BLAIR

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