

UCI Police Department shuns squads



MOBILE- UCI police Sgt. Russ Duncan tries out the "Honda Express", a moped purchased earlier this year for police patrol use.

photo by Howard DeCruyenaere

by Beth Blenz

A few weekends ago, UCI Police Chief John Barber got his kicks by riding around Campus Park on a bright yellow moped.

"I don't think anybody knew who I was," he laughed. "I was patrolling the HOT S.L.A.W. Roundup, but no one recognized me as an officer. All they saw was an elderly gentleman in a red 'HOT S.L.A.W. McDraw' T-shirt zipping by on a moped."

The chief was trying out UCIPD's new "Honda Express", one of the vehicles purchased this year for "more efficient patrolling." Honda 550 and 750 motorcycles and small squad cars (Dodge Aspens) have also been purchased by the department.

"We ride everything," said Sgt. Russ Duncan. "But in daytime, we've found regular squad cars are almost useless at UCI. In terms of economy and maneuverability, the motorcycles and mopeds are much more efficient."

Economy was certainly one of the biggest reasons UCIPD bought the smaller vehicles, according to Sgt. Duncan.

"We figured that the squads cost about 12 cents per mile to run. The motorcycles ran on about 3/4 cent per mile, but it was just about impossible to determine how much mopeds cost per mile; they get about 150 miles per gallon. You might say there's almost no cost involved in

running those little putt-putts."

Little "putt-putts" are also better at getting in and out of tight places on campus in emergencies than the "huge metal box." (squad cars).

"Last January, a motorcyclist was hit by a car during the morning rush hour," said Chief Barber. "Officer Gene Christiansen was able to get through the traffic before the paramedics, and saved the motorcyclist from bleeding to death. He (the motorcyclist) had broken his femur (large thigh bone) and severed a large artery, and was thrashing around on the pavement when Christiansen got to him. He was able to get a hold of the leg, and stop the internal bleeding before anyone else could get there."

The cycles are also more effective in smaller emergencies.

"One night last week, a false fire alarm rang in a dorm where a semi-formal party was going on," said student Steve Leichte AS Community Service Aide (CSA) who helps UCIPD. "I had been riding my bike through on regular duty, and spotted about 200 people running around in suits and long dresses on the lawn. I reported the alarm—it turned out to be an equipment malfunction—and helped break up the party. It was the funniest thing...but you'd never see something like that from a squad."

[con't on pg. 4]

New University

UNIVERSITY OF CALIFORNIA, IRVINE

October 25, 1977/Vol. 10/No. 9

Campus irrigation to use reclaimed water

by Alan Schoff

Millions of cubic feet of water will be saved on the UCI campus when the Irvine Ranch Water District (IRWD) connects a reclaimed water line to the university's water line completed on campus last Wednesday.

The conservation measure will be a major addition to the measures already taken to reduce water usage, according to Physical Plant Administrator C.O. Reinhardt.

The water will be piped from the IRWD reclamation plant where sewage is treated and used for irrigation. "Our line has been completed to Jamboree," said Reinhardt. "IRWD's line should be completed in late January or early February. Then we can hook up and start using reclaimed water."

Reinhardt said two thirds of the campus will be serviced with the water when the plan is first implemented. However, plans have been made to include Verano Place and the Medical School in the future.

Reinhardt claimed the used of reclaimed water will save about 10 million of the 17.6 million cubic feet of domestic water used in irrigation at UCI.

In addition, the cost of the reclaimed water will be much less. "We'll be paying about \$38 an acre foot for the

reclaimed water," said Reinhardt. "Right now we're paying about \$158 an acre foot for regular water service."

The university's cost for the system will be \$100,000 for the water line laid on university land and possibly an additional charge for the meter, according to Reinhardt. "The only other cost will be a normal hookup charge."

The use of the reclaimed water could have an effect on the cost of other maintenance. Reinhardt said other places which have used reclaimed water for irrigation fertilize less often because of additional phosphorous and nitrogen in reclaimed water. "We don't know if this is true, though, and we'll just continue fertilizing when it needs it."

Reinhardt claimed the biggest problem in getting reclaimed water for irrigation use was getting approval from the State Department of Health. "They were concerned about using the water around people. Most of the areas where they now use the water is agricultural. If one of the purification steps broke down, they said it would create a serious health hazard."

Another problem was ecological. "We have water run-off into the Back Bay," said Reinhardt. "The State Water Quality Control Board was concerned with the addition of more Phosphorous and



MMMM DELICIOUS -Irvine Ranch Water District employee examines

purity of reclaimed water.

photo by Darrel Mallonee

nitrogen into the water because it promotes the growth of algae."

Reinhardt, however, sees no great problem once the reclaimed water system begins to work. "There should be no problem. The water coming out of the sewage treatment plant is probably as pure or purer than the tap water we drink. You could even drink the treated water without any serious effects."

"The only danger," he added, "would be if the sewage didn't get the full treatment. That's why the Water Quality

Control Board is monitoring the water. Their concern is that if something should go out of control it may not be treated properly."

Reinhardt also said reclaimed water has been used for years irrigating agriculture on the Irvine Ranch. Reclaimed water is also used at Mason Regional Park on University Avenue.

Other steps taken towards water conservation on the Irvine campus have proven to be successful, according to Reinhardt.

TIGHTEN STANDARDS

UC Regents approve new admissions policy

by Alan Schoff

The UC Board of Regents voted 13 to 12 last Friday to increase dependence on standardized tests in determining undergraduate admissions.

The proposal, suggested by the Board of Admissions and Relations with Schools (BOARS), is designed to tighten current undergraduate admission standards.

The change will begin with California residents intending to enter the UC system in fall, 1979.

In addition, the new admission standards will require four, rather than the current three, years of English beginning with all freshmen entering in the fall of 1981.

The changes will affect only regular admissions and not out-of-state or

special admissions.

According to statistics published by the University of California, the new English requirement would not have affected many entering freshmen in past years, since 95% already had four years of English.

Studies done on the class entering fall, 1976, as a hypothetical example, indicated more reliance on standardized tests would have made 265 students ineligible for entrance to the university system, with a disproportionate number of minorities failing to meet the requirements.

University wide, 8.8% of black, 6.7% of chicano, 9.5% of latino, and 1.3% of caucasian freshmen entering fall, 1976, would have been ineligible. This compared with an overall 1.9% of ineligible

freshmen.

The statistics for UCI would be slightly higher in all categories, with 22% of the blacks, 17.2% of the chicanos, 13% of the latinos, and 1.9% of the caucasians ineligible.

These studies only included regularly admitted California residents, and did not include those students admitted through special action, nonresidents, or those students admitted by examination (CEEB scores) alone. This omission included approximately 16.8% of all students admitted in the fall, 1976, at UCI.

Opponents to the BOARS proposition claimed it would have too serious an effect on minority admissions. According to UCI Director of Admissions James E. Dunning, opponents found

themselves defending the current admissions standards as "the lesser of two evils."

Proponents suggested the university accept the proposal, but that special provisions to assure that no minority was affected by the new standards be made.

One possible provision, according to Dunning, would be to increase undergraduate special admissions from 4% to 5%. This would allow the minorities in the hypothetical example eligibility.

Dunning says he likes the new English requirement.

"It gives us another two semesters of grades on which to judge applicants. Especially since the 'A' through 'F' grading system gives such a limited pattern of performance anyway."

AS pulls the switch on noon concerts

Last spring AS council voted to switch the location of the noon concerts from Gateway Plaza to the campus park. However, the first two concerts of this year were held in Gateway because council never budgeted the additional funds necessary for campus park concerts.

Council passed the resolution after receiving a petition signed by 200 students calling for the change. If council had not passed a resolution, the issue would have gone to the general student body as a referendum.

AS officials estimate the move to campus park will add \$1000 to the cost of putting on the noon concerts. AS now feels that the extra cost is not worth the move — a financial problem they should have considered at the time they decided to make the switch.

Council should either have rejected the idea last spring and let it go to a referendum vote, or they should have funded what they passed. Passing a resolution without seriously examining the costs involved is clearly not sound business practice.

The original resolution banning concerts from Gateway was an ill-considered idea in the first place. But since it is there and only three more noon concerts are scheduled for this quarter, why not keep it until December? Students could then vote in the December elections to return the concerts to Gateway or keep them in the park — after having tried both places.

At most, AS would lose \$200 by the leaving the concerts in campus park for fall quarter. But that way, students will have a chance to decide for themselves if they want to spend the extra money.

UC tightens noose

Last week the UC Regents approved new undergraduate admissions standards which increase the importance of standardized test scores.

Although proponents of the new standards feel a greater number of minorities student will be made eligible, we're not so sure.

Studies by the university concerning the effect of the new standards indicate a disproportionate number of minorities may become ineligible for admission to the university.

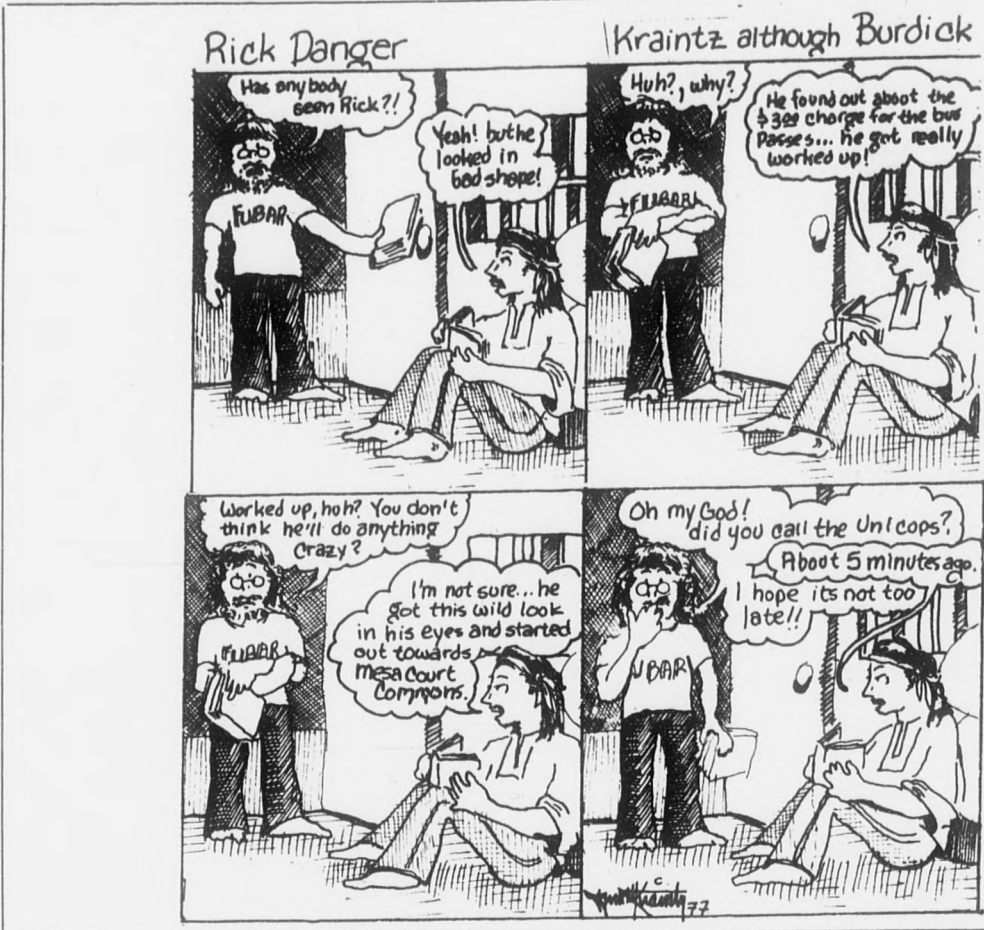
These studies show a positive correlation between family income and a student's performance in school and on standardized tests, such as the Scholastic Aptitude Test (SAT). Other surveys have shown that:

- many minorities live in lower economic areas;
- a minorities poor academic performance is not related to his or her skin color, rather to the environment they grew up in.

Unless the university allows for disadvantages which a financially insecure environment can cause, using standardized tests for determining admittance could decrease the number of students admitted to the UC hurt by this poor environment.

If the university is truly interested in academics, then there is no reason to reward financial wealth. The education of future talent should be the university's primary goal — and all that talent is not tied up in well-to-do families.

In order to maintain the level of minorities admitted to the university, special admissions must be used to help keep the number of minorities enrolled who would otherwise be ineligible for admission under the new guidelines.



US must protest apartheid

by Jim Parker

To Italian journalist Oriana Fallaci, one of the most noble acts a person can make is to oppose those in power. To her, the Greek letters etched on a hill in Italy signifying the single, defiant word 'No' is one of mankind's most important statements.

It seems that with the latest crackdown on the black majority population by the South African government, the white Afrikaners have forgotten the importance of dissent—both extreme and moderate.

The government of Prime Minister John Vorster no longer appears interested in even listening to dissent. Not only has the government arrested or detained 70 black leaders and outlawed 17 black protest groups, but for the first time South Africa's Indians found

themselves a major target of the government—97 of them were arrested last week.

Additionally, the moderate editor of South Africa's largest black newspaper was arrested, and the newspaper shut down. Editor Percy Qoboza's sin: asking his white rulers to come to terms with the black majority population.

These latest arrests were foreshadowed last month by the mysterious death of the widely respected and highly regarded moderate black leader Steve Biko, who had been called South Africa's Martin Luther King.

In keeping with their stepped up policy of removing all dissent, Vorster repudiated the United States, saying we had no right to criticize his government's actions; the next day the American ambassador to South Africa was recalled by Sec-

retary of State Cyrus Vance, with President Carter's approval. Recalling ambassadors, even temporarily, has often proved a prelude to severing diplomatic ties with a country.

By stifling and suppressing dissent, South Africa's government will only raise the level of hatred blacks have for the Afrikaners, hastening the day when full scale violence breaks out.

In light of the fact that dissent in South Africa is met by the government with arrests, tortures and assassinations, the only ones able to protest are the world's democratic countries. As the strongest—if imperfect—free nation today, the United States has an obligation to protest South Africa's atavistic apartheid.

I, for one, hope that this country never forgets the importance of that 'No' etched on a hill in Italy.

Letters to the editor

Does not compute

Editor:

Thank you for your article on the reservation system for computer terminals that was recently implemented by the Computing Facility. I was happy to see that the *New University* took the time and space to report on this facet of student computing at UCI.

The root cause of the problem, represented by the reservation system for computer terminals, is that demand for computing services has outstripped supply. There are insufficient computing resources to meet student, research and administrative demands. While there are long-term plans to correct the deficiency, the problem will manifest itself in one form or another periodically during this academic year. We have taken some immediate steps to guarantee that students who need computing have access to it.

The terminal reservation system is one such step. Obviously, as the article mentioned it is not without problems, however.

The article was guilty of one significant error of fact. The article gave the impression that the Computing Facility and the Information and Computer Science (ICS) department are the same. The facility is responsible for the provision of computing services from the central campus computers. The ICS department is responsible for the academic program (instruction and research) in computer science. ICS is one of many academic departments using the Computing Facility.

David. N. Sheldon
Director of Computing

No lifts on buses

Editors:

In his article on the College Legal Clinic (7 Oct.) author Jeff Ettinger gave the following ex-

ample of the Clinic's aid:

"By Law, all new buses in the area are required to be equipped with special hydrolic (sic) lifts for handicapped people. So, when OCTD came out last year with 75 new buses which did not comply with the ordinance, a handicapped student approached the College Legal Clinic for help.

"The Clinic found the student an attorney and wrote letters to the bus company and other concerned parties. Through this effort the problem was eventually solved, and the buses added the lifts."

There is a glaring mistake: as of this date, there are no lifts on the OCTD buses.

We do not want to disparage the work of the College Legal Clinic; they are still giving invaluable help in the fight with the OCTD. But, we want to inform the student body that the handicapped are still being unfairly and illegally denied the use of public transportation.

Esther Rubin
Larry Howard

New University

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UCI hosts University Day

Over 1800 high school seniors expected

by Maria Goutanis
and Jim Chaconas

UCI will host its fourth annual University Day Thursday for over 1800 high school juniors and seniors from around the state. The day-long event provides an introduction to UCI campus and academic programs.

"We expect close to 1800 students to attend—some from as far away as Yosemite," said Muriel Shishkoff, campus relations with schools liaison officer. "Only Orange County students were invited for the first University Day, but by the next year other high schools had requested invitations."

After a greeting from Chancellor Daniel Aldrich and Associated Student President Bruce Hallett in Campus Park, students will receive information packets on financial aid, housing, and general information.

From 10 to 12 p.m., each student will attend two classes selected from a choice of 71 classes. Each school offers a variety of classes specifically designed for the visiting students.

Classes include "The Un-American Ancient Greeks", "Television Production", "Is There a Real World", and "How to Grow New Legs."

"Professors will lecture as though the students were attending the first day of classes," said Shishkoff.

Shishkoff thinks University Day will be as rewarding as past years.

"Many of the students who visit the campus with their high school apply to the Irvine campus, become accepted and offer their assistance to the program the next year."

Volunteers for this year's University Day are still needed. Any students interested in donating their time to talk to visiting students should contact Muriel Shishkoff at ext. 5832.



GREETINGS- Over 1,800 high school juniors and seniors are expected to tour the UCI campus this Thursday at the fourth annual University Day.

Lunchtime concerts scheduled bi-weekly

by Beth Blenz

Noon concerts will continue to entertain bored lunch-time munchers every other Wednesday this year, according to AS noon concerts commissioner Jim Backman.

"Last year, noon concerts were mainly hard rock groups," he said. "But this year, I think we'll be getting more mellow groups. No special reason, we just can't be picky on a \$1,500 budget."

Bands get \$100 for each noon concert. Last week, Bill Boyd belted out some boogie-woogie blues, and on November 2, Woodfall will fill the Commons quad with laid-back Eagles and Jackson Browne tunes. Bill Hagland will perform bluegrass ballads on November 16.

"For the first time, we're getting auditions for noon concert players," said Backman. "But mainly we listen to tapes of the musicians' material."

Backman is also considering a program featuring local talent at UCI.

"I'd like to try to get some Irvine talent here to perform at lunchtime. It's just an idea, but I'd like to get some response from students who'd like to perform—any kind of act would be okay."

For more information, or for an audition, call Jim Backman at ext. 5547.

Students study alcoholics

by Dave Stoner

UCI medical students will be given a firsthand look at the treatment of alcoholism in a program sponsored by a local private hospital and the UCI college of medicine.

The program, part of an agreement between CareManor Hospital, a 94 bed treatment center for alcoholism in Orange, and the medical school, is effective this month.

In addition to treating alcoholics, the hospital has just recently started an organization to help those hooked on mind or mood-affecting medication in pill form. "Pill Heads Anonymous," is a self-help discussion group for pill addicts modeled after "Alcoholics Anonymous."

Students will spend time at the center in order to gain a greater understanding of how such a facility deals with its patients. In the past, according to Dr. Jean Carlin, associate dean at UCI college of medicine, students haven't had much of a chance to study patients at various stages in their addiction.

"Up to now students have had limited exposure to the treatment of these people, who usually are seen only in their acute or terminal states," Carlin said.

Carlin describes the UCI-CareManor program as "unique" because students have the opportunity to view private hospital care for patients.

Historically, doctors have been reluctant to deal with alcoholics or drug addicts, who often are considered undesirable patients. This will be an attempt to give good care, and to change the physicians' approach to people who do need care," she said.

Dr. Raymond Anderson, chairman of the department of family medicine at the UCI Medical Center agrees with Carlin.

"Inappropriate attitudes and myths regarding alcoholism have hindered appropriate treatment of the disease for far too long."

Another facet of the agreement with UCI is that CareManor will supply research funds to the university for the study of alcoholism.

CALENDAR

LECTURES

"The Snow Leopard," Peter Matthiessen, author and conservationist. Sponsored by the UCI Committee on Lectures in conjunction with L.S.B. Leakey Foundation. Mesa Court Gold Room, 8 pm Tuesday, Nov. 1. Tickets at \$2 available from Associated Students Ticket Office, Gateway Commons, or by mail from Committee on Lectures, University of California, Irvine, California 92717. Remaining tickets will be sold at the door. For further information call Committee on Lectures (714) 833-5588.

Melvin J. Lasky, founding editor of *Encounter Magazine*, a leading intellectual journal on continental and utopian affairs will give a lecture, "Utopia and Revolution" on Tuesday, Nov. 1 at 4:00 pm. Humanities Hall 178. It is free of charge.

MEETINGS

The Anteater's Gourmet Society invites the faculty, staff, and students of UCI to its first meeting on Thursday, Oct. 27 at 7 pm in Student Services 1, #230 (above the new bookstore.)

The club needs members who like to eat food, and members who like to cook food. Members who like to eat

fool will be served a gourmet desert. Members who like to cook food can find out how to share their skills with other members and the rest of the world.

Even if you don't like to eat or cook, the club still needs your ideas and enthusiasm. If possible, let Rich Kelly know you are coming. His phone number is: 640-5415.

One club, pass, three no trump, double, re-double. Does this sound interesting? If so, you are invited to join the UCI Bridge Club. Our meetings are held every Monday night at Student Center III (Verano Recreation Center) from 7:30 pm to 11:00 pm. We will be playing duplicate bridge which differs only slightly from regular contract bridge. Experienced and inexperienced, partnerships and singles - everyone is welcome. Refreshments will also be provided. For more information call Tom Miller at 752-2142.

Lesbian rap every Thursday, 7-9 p.m. in the UCI Women's Center (3rd floor Gateway Commons). Any woman who has loved or considered loving women is welcome. For further information, call: 631-2737 or 833-6000.

The Irvine Environmental Coalition will be holding an organizational meeting on Thursday, Nov. 3 at 7 pm in the Caballo livingroom in Mesa Court. Here's a chance for all you nature lovers, bird watchers, eco-freaks, recyclers and solar energy buffs to get together and hash over some ideas on how to improve the state of our local natural environment.

Some topics to be discussed will be the San Joaquin Marsh, recycling, and nuclear proliferation. So for all of you who are concerned about our environment, bring your ideas to the meeting.

MISCELLANEOUS

Applications for *Student Regent* are now available for all UCI students at the Information Desk in the ASUCI offices. The applications are being distributed by the Student Lobby, and completed applications will be accepted until December 2, 1977. The Student Regent serves as a voting member of the University of California's Board of Regents - the policy makers for all nine UC campuses.

Applicants must be enrolled in the University as either a graduate or undergraduate student during the academic year 1978-79. The Student Regent serves a one-year term beginning July 1, 1978. The Student Lobby encourages interested and informed UCI students to apply. For more information about the Student Regent, call the Student Lobby at 833-5983 or 833-5547.

Bring your own carved pumpkin to The Antrap Thursday Oct. 27 and Friday Oct. 28 to the Antrap's Annual Pumpkin Carving Contest. Judging and prizes will take place at the Antrap's Halloween Party Friday night the 28th. Carved pumpkins will be donated to the Fairview Children's Hospital.

"House of Blue Leaves" by John Guare. A drama workshop sponsored by UCI School of Fine Arts. Fine Arts Village Theatre, Room 161, Humanities Hall, 8 pm Friday and Saturday, Nov. 4 and 5. Admission 75 cents. For further information call Fine Arts Box Office (714) 833-6617/6614.

Women, exposure and \$\$\$: The Women's Coffeehouse is looking for talented women artists, musicians film makers, poets, dancers, etc. Call 631-2737 or 833-6000 for details/auditions.

CHAMBER CONCERT—Irvine Chamber Players, new professional chamber group under direction of Dr. Peter Odegard, UCI Professor of Music. Sponsored by UCI Committee for Arts in cooperation with Irvine Conservatory of Music and Local 7, American Federation of Musicians. Fine Arts Village Theatre, 8 pm Friday, Nov. 4. For further information call Committee for Arts (714) 833-5588. (This concert is open to the public without charge.)

A \$500 cash prize is to be awarded by the American Health Foundation quarterly journal, "Preventive Medicine," to the student author of the best original paper on the subject of preventive medicine. A runner-up prize of \$200 is also being awarded. Winning papers will be published in the Journal.

The deadline for receipt of papers is January 31, 1977, and the contest is open to any student (except post-doctoral students) currently enrolled in undergraduate or graduate courses in medicine, dentistry, public health, epidemiology, pharmacy, life sciences, nutrition, the social and behavioral sciences, economics, law or business.

For entry forms and information, students should write to: The Editorial Office, "Preventive Medicine," American Health Foundation, 1370 Avenue of the Americas, New York, New York 10019.

The American Health Foundation is a private, non-profit research organization based in New York, dedicated to reducing unnecessary death and illness through research, education and the promotion of good health.

PARTIES

Come to the Antrap Halloween Party on Friday, October 28 from 9 pm to 1 am. Prizes will be awarded for best costume and apple bobbing.

On Saturday, October 29, the U.C.I. Sailing Association is having a beach party Bar-B-Q. You bring the meat, and we supply the rest. The place is 620½ Ocean Front (62nd St.) at 3 pm. There will be an officer's meeting beforehand at 2:30 pm. Call George Epperson, 675-8148 for more details.

VOLUNTEER

Do you want to get involved in volunteer work and have a good time while doing it? Then Community Concern is for you! Community Concern is a volunteer organization that puts on projects during the year such as Big Brother days at the park, Mexico orphanage and Halloween fun.

Our first two projects of the year will be Halloween Projects taking place on Oct. 31. "Tricks or Treats" is a project where UCI students take 50 clients from Fairview State Hospital trick or treating in the Costa Mesa area. The other project will be to set up a Haunted House and serve refreshments for an underprivileged section in Huntington Beach. If you are interested in either of these projects, call Carol at the Community Concern Trailer X6038, or stop by trailer 308 to see what we do. Also available are long term volunteer placements in career oriented jobs. This could be for you!

All students interested in volunteering to conduct tours or rap with visitors on University Day, Thursday, should contact Muriel Shishkoff at 5832. There will be a meeting for volunteers tonight at 5:00 pm in Humanities Hall, room 252.

Symposium held on future society

by Jim Parker

Over 250 businessmen, educators and administrators attended last Friday's day-long symposium on the "Future of Society," held in the Fine Arts Village Theatre. The event was sponsored by the Council of Business Advisors and the UCI Industrial Associates.

Emceed by Vice Chancellor James McGaugh, the symposium was video-taped by the Fine Arts department for later broadcast over UCI's closed circuit television system.

Speakers included David S. Hogness, professor of biology at Stanford University on recombinant DNA; Peter Glaser, vice president for engineering sciences, Arthur D. Little Co., on solar energy and space; Nobel Prize winner Kenneth Arrow, professor, Harvard University, on future economics; Christos G. Dumas, University of London on archeology; and Philip Morrison, professor, M.I.T., on a summary of all the topics presented at the symposium.

At the luncheon, held on the lawn near the Fine Arts complex, Weldon B. Gibson, executive vice president of the Stanford Research Institute, talked on world business in the future.

Members of the audience paid \$175 for a chance to hear the scientists postulate their theories regarding the future of the world. Profits from the symposium are going towards the formation of a distinguished visiting professorship program, according to the events sponsors.

Dr. David Hogness, who said he had recently resigned from his role as a member of the National Institutes of Health's advisory committee on recombinant DNA, spoke on the techniques involved in splitting and recombining DNA strands.

Hogness said he thought the initial fears about the use of recombinant DNA were "dying out" and that they had been exaggerated in the first place.

"I would like to emphasize," he said, "that we're not going to make...monsters or make crosses between giraffes and gnats."

GRADUATE SCHOOL WEEK

Nov. 1 (Tues)

Recruitment by Major Law Schools, 9:00 am - 12 noon, 220 SST.
How To Get Into Medical School, 1:00 pm - 2 pm, 220 SST

Nov. 2 (Wed)

How to Select a Graduate School, 3:00 pm - 5:00 pm 220 SST

Nov. 3 (Thurs)

How To Select A School In Business Management, 10:00 am - 12 noon, 220 SST

Nov. 7 (Mon)

How To Select A School for Counseling Psychology, 3:00 pm - 4:00 pm 220 SST

How To Select A School For Clinical Psychology, 2:00 pm - 3:00 pm, 220 SST

Nov. 9 (Wed)

How To Get into Law School, 1:00 pm - 2:00 pm, 220 SST

How To Select A Graduate School in Writing and Journalism, 4:00 pm - 5:00 pm, 220 SST

Nov. 10 (Thurs)

Affirmative Action Graduate and Professional School Program, Co-sponsored with the Graduate Affirmative Action Program, 10:00 am - 2:00 pm, Gateway Commons Plaza or 220 SST in case of rain



HIT THE ROAD- Sgt. Russ Duncan and Officer Doug Bartosch ride UCIPD's two new motor-

cycles. Bartosch rides the "Honda Express" regularly on his inventory patrol.

Mobile cops...

[con't from pg. 1]

Although some of the CSA's ride their ten-speeds on patrol, most officers stick to the motorized version of the bicycle.

"Last year, officer Tim Wilhelm rode his bike all the time," said Chief Barber. "In fact, he would rather ride a bike than a car any day, even in the rain. But he decided to go on a cross-country bicycle trip, and now

he's managing a bike shop in Wyoming."

Chief Barber, who headed the UC Santa Cruz police department before coming to UCI two years ago, is familiar with alternate forms of campus patrolling.

"We had two horses given to us at Santa Cruz," he said. "At one time, there were a bunch of transients camping out in the

hills behind campus, pitching tents and hanging from the trees. Right around that time, a lot of murders were occurring on campus, so we decided to clear out those woods. But we wouldn't have been able to get in and out of there effectively without the horses."

One of the horses, a 16-hand Appaloosa named "Sam", was "almost intelligent", according to Chief Barber.

"Sam's trainer was leading him down a hill one day, but along the way Sam lost his footing, and began to slip. Sam gave the trainer a push out of the way with his snout, and fell. It was lucky he did, or the trainer would have been crushed under 1,600 pounds of horse."

"People like horses, so they helped officers and students interact on a more friendly basis as well as enforce the law," he said.

Chief Barber believes the new motorcycle-moped program at UCI will also help student-police interaction, but doesn't think a horse-patrol would work at UCI.

"The terrain of the two campuses is totally different; we don't need to get over 30 degree-angle hills here. Also, we don't have any experienced riders here like up at Santa Cruz. I've ridden horses before, but I got scared stiff."

"The motorcycles and mopeds seem to fit the needs of this campus," he added. "We need a vehicle to get through the UCI traffic congestion, and these do the job best."

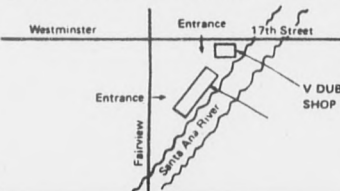
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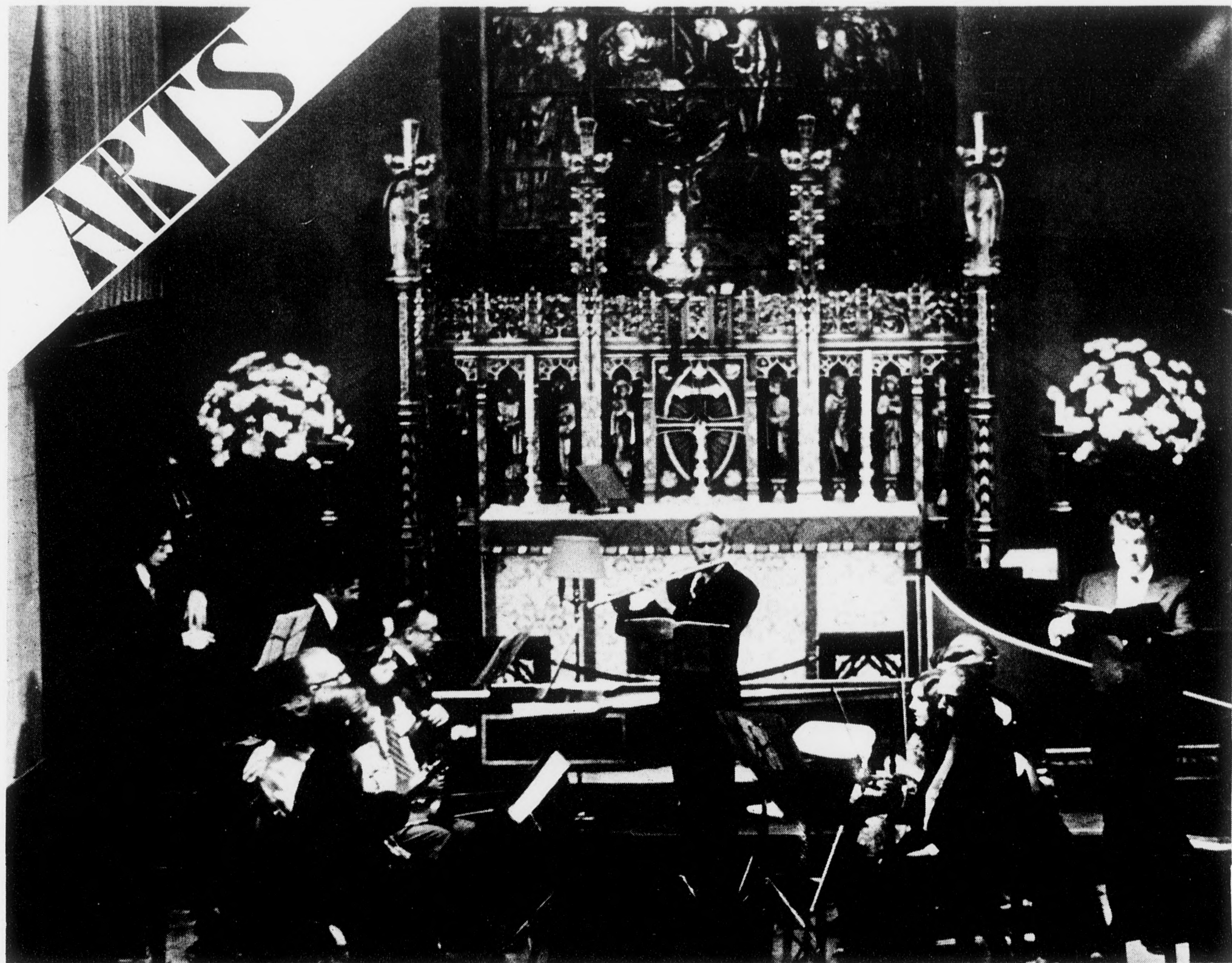


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Aston Magna: bit of Baroque comes to UCI

Baroque and early classical music will be performed by the Aston Magna Baroque Ensemble in concert October 26 at 8 p.m. in the Fine Arts Village Theatre.

Sponsored by UCI's Committee for Arts, the program will feature music from the 17th and 18th Centuries.

The Aston Magna Foundation was established in 1972 in Great Barrington, Massachusetts, as a center for the study and performance of music of the Baroque period. The foundation is directed by Albert Fuller, harpsichord virtuoso and member of the music faculties at the Julliard School and Yale University.

The members of the ensemble are considered authorities and virtuosos in their fields. The instruments used are either original or unaltered from the composers' own periods or exact replicas. The pitch, tunings, and stringings demanded by the geometry of the ancient instruments, are different from those of modern music and are used to reproduce as nearly as possible the sound of the original compositions.

Albert Fuller first established his reputation on the figured bass continuo. Later, as an interpreter of French 17th and 18th Century keyboard music, he developed an approach to baroque music that related it to the dance, painting, architecture, language and behavior of the period.

Fuller's views formed the foundation of the study and performance program at Aston Magna. His two double-keyboard harpsichords are replicas of instruments made by Pascal Taskin in 1769 and Francois Etienne in 1730.

Fortunato Arico, a member of the New York Chamber Soloists, plays a viola de gamba made by Matteo Grofriller in Venice between 1700 and 1725 and a violoncello made in Germany in 1750.

Other ensemble members and their special instruments include David Miller, member of the Concert Royal, playing a Matthias Albani viola made in 1687; Jaap Schroder, specialist in violion literature and performance before 1800, playing a violin made by Januarius Gagliano in Venice in 1720, and John Solum, concert soloist, performing on a one-keyed flauto traverso copied from a boxwood flute now in the Berlin musical instruments museum.

Singing with the ensemble is soprano Carole Bogard, who has performed with major opera companies and is versed in the spontaneous baroque style.

The program for the October 26 performance includes sonatas, cantatas and other pieces by Bach, Varacini, Duport, Mozart and Handel.

Tickets for the concert are \$2 for UCI students, \$3 for other students, UCI faculty and staff, and \$4 general admission. They are available from the ASUCI Ticket Office or at the Committee for Arts office.

...it was a virtuoso performance last Saturday at Schoenberg Hall

by Jim Tibbetts

**ASTON MAGNA
at UCLA
10/22/77**

Baroque music devotees had a treat presented to them Saturday night at Schoenberg Hall, UCLA, when Aston Magna performed a beautiful concert. A relatively new group on the music scene, Aston Magna was established in 1972 in Massachusetts specifically for the purpose of studying and performing 17th and 18th century music.

The program was opened by Albert Fuller, the artistic director for the group, with a few words about some of the composers and selections represented on the program, as well as some watchwords about what the listener should and should not expect from Baroque music. Then the program started with "Sonata for cello and continuo" by Duport, played by Fortunato Arico and accompanied by Fuller on harpsichord. The sonata was written in three parts and was extremely demanding technically, even if it had not been played on an original cello, made circa 1750. The performance was flawless and was greeted with appropriate enthusiasm from the audi-

ence. Arico also played continuo with Fuller for all of the program.

The second selection offered was "Sonata in G minor for violin and continuo" by Veracini, an Italian virtuoso from the first part of the 18th century. The part was played by present-day virtuoso Jaap Schroder on a violin made in Naples in 1720. The most startling feature of the selection was the unusual richness of tone

which was later evident. The viola also exhibited the tone mentioned before, and the flute, although often difficult to hear because of the nature of the instrument, produced a tone impossible to obtain on a modern metal copy.

The second half of the concert consisted of the Mozart "Quartet in D major" for flute, violin, viola, and cello. In these surroundings, the flute was much more audible, and its

"The performance was flawless and was greeted with appropriate enthusiasm from the audience..."

produced by the all gut stringing on the instrument, which was apparent from the opening triple stops of the first movement. The performance was carried out with great energy, and this sometimes proved a minor distraction, although certainly a very forgivable one.

The first part of the concert was completed with three Bach arias, sung by Carole Bogard and accompanied in turn by David Miller on a viola made in 1687, John Solum with a flauto traverso (a replica of one made in 1780), and Mr. Schroder. Although excellently pronounced, Miss Bogard's performance lacked the life which

balance against the strings was perfect as all four performed a rather demanding composition.

The final work on the program was the cantata *Lucrezia* by Handel for solo soprano and continuo. Here Miss Bogard was more expressive, occasionally to the point of being overdramatic, but the fact that the entire cantata was performed from memory was impressive.

Congratulations to Albert Fuller for organizing such an unquestionable virtuoso group to perform Baroque music so well for a public often unable to find anything but inferior imitations!

Birth of an idea/by Marty Trujillo

Amnesia

DAVE VAN RONK
at Golden West College
"Songbag" 10/14/77

The idea came to us three years ago while we were drinking V.O. during the last breath of a party which, frankly, had been panting most of the night. Usually, I don't drink V.O.; V.O. and I simply do not get along in the morning. This was one of those parties, however, that are so incredibly dormant they defy sobriety. Truly, the bash was a black-and-white photocopy of everything fine and mediocre. We decided to drink with devotion.

V.O. has a sweet, most honey-like essence. One friend insists that the fragrance of V.O. is quite the match of rose water (intoxicated cheers to Kurt Vonnegut) and must be drunk on-the-rocks, or with water (no bitter lemon, thank you), to pluck the buds of such roses. Perhaps it was the sweetness of our rose water, but the idea sat upon our tongues like the aftertaste of sugarcane. And with each sip the idea grew in proportion to our grins. Great grins, that night. But where were we? Ah yes—the Idea. (Insert trumpet obligatto here.)

The Idea was that we would bring live folk/bluegrass/country music to our college campus (Golden West Community, hail, hail, mighty Green and Gold) under the auspices of "Artist/Lecture Series." Here, school Director of Activities Terry Shoaff told me, was a fund that had gone untapped for years, primarily because all the lectures ever attempted at mighty GWC could not to come up with Jacks-or-better to open: the Eldridge Cleaver lecture at UCI last year, for instance, drew more. And so Terry handed me—for better and certainly not for worse—veritable *carte blanche* in our attempt to establish a continuing artist/lecture program that would be worthy of the money being set aside for it annually. I accepted. We toasted our V.O. and the next morning I felt as though the Tournament of Roses Parade had stomped through the intersections of my thoughts on its way to Pasadena. One can make too much of a hangover, however.

Enter Robin Matthews. Robin, then a part-time instructor (now fulltime) at GWC, is one of the greatest people I know, which (Duck! I see a Groucho Marx joke on the horizon) isn't saying much for him. Robin—God bless him—is the closest thing the mighty and majestic Green and Gold has to an encyclopedia of American music. The courses he teaches—histories of rock, folk, and country music—are among the finest of these



kinds of courses in the county. His record collection is a glutton's pantry, and he has done more than his share in trying to stress the value and plasticity of continuing American musical traditions. Bravo!

Robin and I (along with Terry and New University editor Manseau) met and decided we had the proper ingredients for a successful cultural batter; we spoke to who we felt were the proper people, contacted a friend who was willing to put together a sound and lighting system for a minimal cost per show, tied up loose ends, and pushed our series (now called Songbag) with all the verve of a Public Relations graduate student. Our first show—on a budget of \$350—featured Robin Williamson (the force behind the Incredible String Band) and we charged an exorbitant \$1 donation at the door. I blush now—Songbag was an instant success.

Now, Songbag has a budget of close to \$1,000 per show and has grown to remarkable proportions: Merle Travis, who two weeks ago was elected to the Country Music Hall of Fame, will appear at Songbag in two weeks. And it still costs only a buck.

Now that we have examined the pregnancy, let us cuddle the baby... * * * *

Part of the continuing crisis of rock 'n' roll is that it refuses to acknowledge its relationship to any part of a musical tradition, thus making it ripe for

(con't on pg. 9)

Stones go through motions on live LP

by Brendan Coughlin

ROLLING STONES
Love You Live
Atlantic (coc 2-9001)

Over the past few years the Rolling Stones have increasingly become not so much the victims of age, but rather the victims of their own apathy. Although this musical impassivity may very well be age-inspired, the distinction between not being able to produce quality and not feeling like it is an important one.

The Stones' albums of the middle and later seventies have gotten worse and worse...and correspondingly sold better and better. *Black and Blue*, their overwhelmingly lousy last release, was the best-selling record in the group's history. There's really no way that the disappointing, disco-oriented *B and B* could compare with the Stones' records like *Beggar's Banquet*, *Exile On Main Street*, or any of their early, formative stuff. The fact is that the rock and roll audience has become less and less demanding, preferring to worship the legend of Mick Jagger and the Rolling Stones rather than stimulate the band by ignoring inferior products.

Nowhere has the contrast between what the Stones can do and what they are able to get away with been more apparent than on the new *Love You Live*. For many this was to be the set that re-established the group as a major rock and roll power. Expectations for a package of high energy performances, due in part to its long delay in release, were extremely high. As it turns out, *Love You Live* is a frustrating collection of potentially great songs performed in the high spirit of indifference.

The two disc set was recorded at the Paris concerts during the '76 European Tour and in Toronto when the Stones played the two El Mocambo gigs earlier this year. Sides one and two are Paris, three is Toronto, then

on side four its back to Paris to finish this plodding work.

The Paris concert opens with a short excerpt from Aaron Copland's "Fanfare For The Common Man," followed by a officious-sounding French voice which introduces the band. Predictably the crowd goes wild. Why not? To get tickets to a Rolling Stones' concert anymore is to be among the blessed few. Undoubtedly they're looking forward to an evening of terrific music.

They don't get it and neither do we.

The main problem is Jagger's vocals. From the opening lines of "Honky Tonk Women" it's obvious that Mick is more interested in getting his words said than giving them any meaning. At the instances when he does decide to try to add something to the Paris performance, Jagger "slurs" his vocals. Not the natural slur that made his voice so distinctive and the group so damn threatening; this sound is a purely theatrical technique used by a man who thinks he has to exaggerate for effect.

Actually it sounds as though Jagger is trying to keep his tongue exposed for as long as possible during the show. It was Jagger, and before him Elvis, who proved it was possible to snarl and rock without losing melody. In Paris Mick sounds most like a punk rocker who has to try and act tough in order to hide the fact that he isn't.

Continuing the collection's preoccupation with the mighty Mick's oral appendage...the inner sleeves of the records are adorned with pictures of Jagger's profile, pointed tongue included. Ten years ago this sort of thing might be viewed as shocking and defiant, but today it comes across looking pretty stupid. Most of the blame for this probably belongs to the man who did the album artwork: Andy Warhol.

In the early seventies part of what still made the Rolling Stones such a great group was that although they were surrounded by cultural vampires like Warhol and Capote, they didn't let it affect them. They knew that the entire "jet set—

(con't on pg. 8)

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Calendar of Coming Attractions

Lectures

EXPLORING THE EROTIC
4 part lecture series presented in conjunction with L.S.B. Leakey Foundation. (UCI students \$1 per lecture, General Admission \$2 per lecture).

Tuesday, November 1
8:00 p.m. Mesa Court
PETER MATTHEISEN
"The Snow Leopard"

Account of and extraordinary 5-week journey on foot across the Himalayas where such rare endangered species as the snow leopard and blue sheep have become tame.

Tuesday, November 8
8:00 p.m. Mesa Court
F. CLARK HOWELL
"Clues to Human Origins"

Illustrated program of recent remarkable advances in research to discover the origins of human beings and clues to biological and cultural evolution.

Wednesday, February 1
8:00 p.m. Mesa Court
BRIAN M. FAGAN
"The Tomb of Tut-Ankh-Amun"

Multimedia presentation in advance of the Los Angeles exhibit of the Treasures of King Tut. Dr. Fagan discusses the search for the tomb, the legends which surround it, and its treasures.

Wednesday, February 8
8:00 p.m. Mesa Court
BERNARD CAMPBELL
"The Evolution of Intelligence and Language."

What conditions started the evolution of intelligent life on this planet? Dr. Fagan explores social communication and human consciousness.

Arts

Friday, October 21
8:00 p.m. Village Theatre
RUTOWSKI AND NELSON on Cello and Piano. Professors Geoffrey Rutkowski, cellist and Wendall Nelson, pianist join forces to present the Beethoven Sonata Cycle.

Wednesday, October 26
8:00 p.m. Village Theatre
ASTON MAGNA with Albert Fuller, Director
17th and 18th century music includes selections by Duport, Veracini, Bach, Mozart, and Handel

Friday, November 4
8:00 p.m. Village Theatre
IRVINE CHAMBER ENSEMBLE, Peter Odegard, director.
The Irvine Chamber Players, dedicated to the performance of new and/or unusual works, as well as the standard repertoire.
FREE ADMISSION

Tuesday, November 22
8:00 p.m. Village Theatre
COMPUTER MUSIC
Jean Charles Francois presents a lecture and performance of Computer-generated Compositions.

Tuesday, December 6
8:00 p.m. Concert Hall
RUTOWSKI AND NELSON
See above - Oct. 21 for program information.

Tickets: General Admission-\$4.00, Faculty, Staff and other students-\$3.00, and UCI Students-\$2.00. (IRVINE CHAMBER ENSEMBLE is FREE).

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Rolling Stones...

[con't from pg. 6]

liberal culture elite" trip was all crap. Their music from this period was constantly satirizing these kind of people. Recently, the band, most notably Jagger, has become engulfed by them. Mick has recently become the "pretty rock star with the big lips" in *People* magazine.

At any rate and for whatever reason, the vocals on *Love You Live* are poor. The reason why live albums are sometimes justified is because the polish of the studio work is replaced by the punch of the live version. But Jagger remains uninspired.

The fourth song on side one is "Happy" on which Keith Richards sings vocals. Keith's voice is very strained but he does an acceptable job of things anyway. The main reason why he's mentioned here is because he may not be around much longer. On the trip to Canada for the El Mocambo shows he was busted several times for drugs. In December he faces a possible life

sentence in Canada for a charge of heroin trafficking. Considering that Canadian drug authorities are planning to make an example out of the guitarist and that even if he doesn't go to jail he still won't be allowed inside the U.S. for a possible tour, things are pretty depressing.

Of the four album sides the most enjoyable is the one recorded during the El Mocambo performances. During the introduction of the band Jagger jokingly avoids the seriousness of the matter, "Keith, of course, is completely straight." Two of the tracks on this side, Ellas McDaniel's "Crackin' Up" and Chuck Berry's "Around and Around," are great. Along with "Star Star" from the close of side one, these are the only tracks that the band, inspired by Jagger's sudden enthusiasm, gives its best possible performance. For most of *Love You Live* the Rolling Stones seem to be tired... but willing to go through the motions.



HE'S LOST HIS AIRMEN- Commander Cody, center, is pictured with his new band. Geoffrey Stokes examines the legal and finan-

cial problems that are involved in the million dollar rock business, using Cody's old band as his guinea pig.

Stokes' book on music business examines a piece of the rock

by Thane Tierney

STARMARKING MACHINERY
Geoffrey Stokes
Vintage paperbound,
234 pp.

Six million. That's a pretty big number. Fleetwood Mac sold that many copies of their latest album *Rumours*. Put another way, that's enough discs to supply every man, woman, and child in Norway. With enough left over to give a copy of the record to everyone in Swaziland. And Gabon. And Iceland. And Cyprus.

To put it mildly, making records is **BIG BUSINESS**.

Geoffrey Stokes has written a thought-provoking, intelligent, and sensitive book about it. It's called *Starmaking Machinery*, a title taken from a Joni Mitchell lyric.

The music biz has grown quite a bit since Emil Berliner made the first flat disc some seventy-odd years ago. Any writer would be amiss in believing that he could write a book that could unravel its complexities *in toto*. Stokes has neatly side-stepped this potential problem by presenting a microcosm: Commander Cody and His Lost Planet Airmen.

"Ah, yes," you say, "Commander Cody...the band that had a hit with 'Hot Rod Lincoln' a few years ago...What else did they do, anyway?"

Now you know why the Lost Planet Airmen are no more. Their albums were populated with tunes like "Mama Hated

Diesels" and "Seeds and Stems." Those were two of their more memorable songs, too. At the beginning of the book, the Airmen were about to record their fifth album. They were, at

the time, also suffering from musician's disease: lack of funds.

To make matters worse, their record company (Paramount) had been purchased by ABC, leaving Cody in contractual limbo. So, with no funds and no label, the band did the only logical thing: they went ahead and tried to record an album on credit. This is no mean feat, as records these days can cost upwards of \$50,000 without batting an eyelash. (Item: the latest Klaatu album cost about \$165,000 just to record. And that doesn't take into account the manufacturing costs associated with pressing the discs.) So at the end of this sojourn, the band would only have a master tape, and a *big bill*.

At the time the album was being recorded, there was no assurance that Cody's new company ABC, would even release it. If ABC did not release it, and the record was tied up in litigation, Commander Cody and His Lost Planet Airmen would die for sure.

The life blood of the record industry is "new product." A band that doesn't release new albums dies on the vine. One way that a record company can threaten a band that gets out of line is to refuse to release (or worse, refuse to promote) the group's new album. New re-

cords generate interest in live performances. The converse is also true, and adding up all the strikes against the Airmen, the band was beginning to look like the Angels in the 9th inning against New York.

As the saga continues, we find that the Airmen are working with a new producer who is trying to get the most out of a basically lazy band. Personality conflicts play at center stage throughout most of the book. Stokes seems to be everywhere at once, cataloguing all the alterations between band and producer, lawyer and record company, band and manager, etc.

In *Starmaking Machinery*, it becomes evident that ego is what makes the record world go around. Many of the statements Stokes procured from record execs illustrated the fact that when artists and salesmen come in conflict, the salesmen will prevail, no matter the cost.

It would have been easy to make the record companies the scapegoat for Cody's failure and ultimate disintegration, but the book is (almost incredibly) unbiased, recognizing that both camps have their faults. It is understandable that a company that invests a lot of money into a band wants to see a return on its investment. On the other hand, there is cause for the artist to feel that he is being exploited.

The figures that Stokes laid out early on in the book indicate that the record company would make a profit of over \$70,000 before they were obligated to pay the band one cent in royalties. It's no wonder that there are, occasionally, hard feelings.

For people thinking about getting into the recording business, *Starmaking Machinery* is absolutely indispensable. More than anything else, it captures the real flavor of making an album, more so than any other book that has passed before this reviewer's eyes. For the rest of the people interested in rock and roll, the book provides a clear look at an industry that is too often surrounded by myth and hype. It shouldn't be missed.

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SRFP

The Student Recommended Faculty Program is underway and now is the time to generate nominations for possible Faculty members. Nominations may be made through any campus organization. The deadline is November 18th and for any further info contact Katy or Sue in ASUCI X5547.

Birth of an idea...

[con't from pg. 6]

all sorts of hucksters to stake claims upon anything committed to vinyl. An article in a recent Rolling Stone, for instance, reports that Venice Music, pub-

better of the latter-day composers, who, of course, do not write songs that fit distinctly into the folk tradition, but songs that are certainly indebted to

-there is a Van Gogh quality to it: sounds swirl throughout hues of blues and yellows; the timbre, is, simultaneously, harsh and brittle, luminous, yet eclipsed.

His stage manner is unassuming. Gently, he approaches the stage, sits down, and fidgets with his microphone. Nary a word is said. He strums his guitar. One has not heard folk guitar properly played unless one has heard—better yet, observed—Van Ronk's. He has mastery of sundry styles: delta blues and folk, Chicago blues, ragtime, country picking, as well as being something of a music historian (He, for instance, told a truly illuminating story about the origin of "St. James Infirmary").

At Songbag, Van Ronk was thoroughly captivating, waltzing his audience from mood to mood. It is hard to write of him without appearing to be blowing the critical horn a little too blaringly—without jumping from Alp to Alp—but Van Ronk was simply incredible, the finest

with; he receives so little press). His renditions of "Sunday Street," the masterful "Jesus Met the Woman at the Well," "St. James Infirmary," "That'll Never Happen No More," and "Stagolee" were his finest performances in a set that included no disappointments. Songbag has managed to attract and maintain an appreciative and intelligent clientele that reacts magnificently to the most subtle nuance, and respects the dignity of traditional performers like Van Ronk. In a phrase, these are not Kiss fans, and they are a big reason why Songbag licks the platter of success every show. At the conclusion of Van Ronk's set there was no containing their joy; they applauded Van Ronk back for an encore, tried (for five minutes) to coax another, but, understandably, Van Ronk was reticent in response (his vocal chords had probably swelled to the size of Reggie Jackson's ego, the strain of his performance, must be excruciatingly taxing.)

After the show I found Robin, shook his hand, and thanked him. This was one of the happiest days of my life and I think, of Robin's also. We com-

mented and marvelled about how amazing Dave Van Ronk was, and about how agreeably Songbag had matured in only three years. Then I left.

I was with a good friend who prior to the performance had never heard of Dave Van Ronk and who had become intoxicated on the nectar of Van Ronk's talents. All the way to the car he kept repeating (rather poetically, I add) about just how incredible the show had been. I wasn't listening to him, though: my mind wandered. I was thinking about rose water and about a smoke-filled room in Huntington Beach three years earlier. And I was thinking about the taste that had been on my tongue while we contemplated the creation of Songbag. I savored the taste. Roses.

I was thinking about what we would have done had I suggested, back in that living room in Huntington Beach polluted by the essence of roses, that in three years our program would be so good it would attract performers as talented as Dave Van Ronk. We would have been ashamed that we even dared to frolic in the meadows of so bold a conceit.

"Van Ronk is the 1970's paragon of the folk tradition."

lishers of Little Richard (among others), will collect probably between \$10,000 and \$30,000 because in 1965, the Beatles recorded "Hey, Hey, Hey, Hey" as part of its recording of "Kansas City." The song was never credited on the album where it originally appeared (*Beatles Six*) and Dorothy Rupe, vice president of Venice Music, did not realize "Hey, Hey, Hey, Hey" was part of the Beatles' "Kansas City" until she read about it in the book *All Together Now* this year. And so—not to be slighted—Venice Music requested a royalty payment more than a decade *post facto*. Which, to me, exemplifies what most rock has become: a revolving bank account for all songs bright and beautiful.

Not so with Dave Van Ronk.

Van Ronk is the 1970's paragon of the folk tradition. He is one of the few successful performers—Pete Seeger, Odetta, Arlo Guthrie, Taj Mahal are others—who have continued to tread the traditional path. Van Ronk is nothing if not eclectic therefore his song selections range from the finest of the traditional—Leadbelly, Mississippi John Hurt (ditto Fred McDowell), Jelly Roll Morton, Woody Guthrie, Brownie McGhee, even Scott Joplin—to the

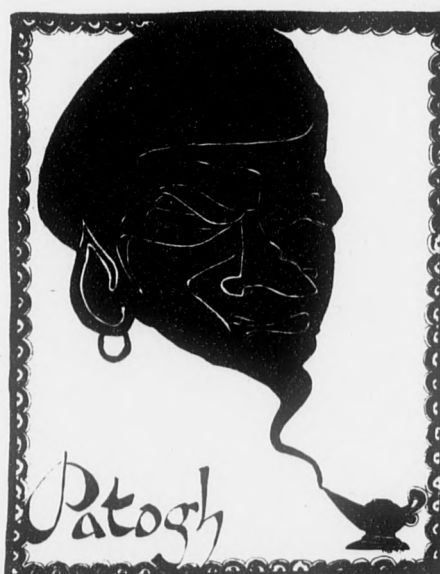
traditional melodies (for what is "The Times They Are A-Changing" if not "Dark as a Dungeon") and progressions—Randy Newman, Dylan, Baez, and especially Joni Mitchell, probably Van Ronk's favorite contemporary. His own compositions are intelligent and attempt to expand his cosmology of the tradition.

There is a certain leonine quality to Van Ronk's voice; at times he is the MGM lion, growling, proudly roaring his panache. Then suddenly he is gentle, delicate, and there is a breezy, almost translucent tenderness to his phrasing; each note becomes a feather in the

"There is a certain leonine quality to Van Ronk's voice; at times he is the MGM lion, growling, proudly roaring his panache."

wind—and, suddenly, the growl is back! Van Ronk is capable of leaping from peak to valley, back to peak, and then into the ocean; his singing is not without a trace of that eminence we call gallant-

performer we've seen in years. (We saw Elvis in April '76). Van Ronk performed songs mostly culled from his, presumably, latest album, *Sunday Street* (he is difficult to keep up



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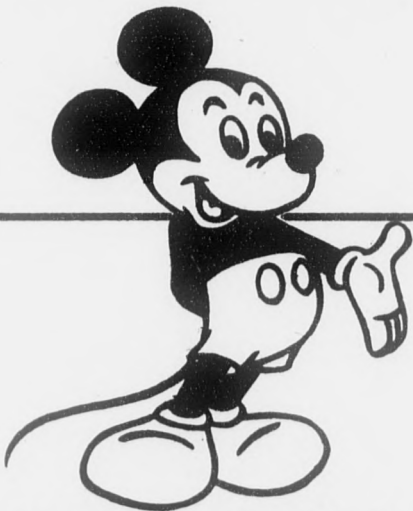
Linda Dempsey: pleasantly surprised

By Mike Mulligan
Linda Dempsey is surprised. UC Irvine's interim athletic director in Ray Thornton's absence, says she is "...pleasantly surprised" at the reaction she has received from students, coaches, and even the other Pacific Coast Athletic Association Athletics Directors.
"I would suspect there is a level of skepticism among the men," she says, "but as time goes by and they see for themselves that I know what I'm talking about, I'm sure it will disappear. But overall, the reception has been fantastic."
Dempsey's background made her an excellent candidate for the athletic director opening. Raised in the nearby city of Tustin, she can remember riding her horses over the very hills UCI is built upon.
"My family was always very outdoors and athletically inclined. But when I entered college, I told myself there was just no way I would be a Physical Education major."
Keeping that in mind, she entered UC Berkeley as a math major. But doubts soon set in.
"I wondered what good a degree in math would do me. I could teach but there were more opportunities for me as a female PE

major." Dempsey thus changed her major and graduated from UC Berkeley three years later. She then got a job at a Bay Area High School. "The thought of teaching at a university never entered my mind," she said.
However, her father, from whom she inherited her interest in business, was involved in locating a site for a UC campus in Orange County.
"He would write me letters, telling me how the project was developing," she said. Then, one day, it dawned on her. "I just thought to myself 'wouldn't it be nice to teach at this brand new university', so I went back to UCB, picked up a few more credits, and wound up here in '65."
During her first few years at UCI, Dempsey taught some classes and became involved in recreation. After jobs as junior and associate supervisors, she was named the Women's Sports Coordinator, and her duties grew as fast as the female sports program.
"By that time, most of my colleagues at the other schools were being named either women's athletic director or assistant athletic director, so when that job opened here, it was only a natural for me to step in." That was last year. [con't on pg. 11]



SEASONS END- Eric Hulst, UCI's All-American Cross Country runner has decided to red-shirt this season. Hulst has been plagued by injuries throughout the season. photo by Darrel Mallonee



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DECIDES TO REDSHIRT

Season ends early for Hulst

By John Ingle
November 13, 1976, Springfield, Missouri. The NCAA Division II Cross Country Championships:
UCI's Ralph Serna, Steve Scott, and Eric Hulst win in a blanket finish, having run away from the field. Hulst, only a freshman is awarded second. There are smiles and slaps on the back. The mood is one of joy.
September, 1977:
Hulst is not included on the cross country team, having failed to make the qualifying time. Coach Len Miller confronts him several days later and Eric admits to having a knee injury. Miller, after the team has unanimously voted to include Hulst on the team, reinstates him.

"I never should have reconsidered," Miller will say later.

In the Reno Invitational Eric finishes twelfth overall. It is the last meet he will run all year. What happened?

"It started last year in the Division II track championships," Hulst says. "I had been sick, and I felt really bad. I must have had a virus or something. That's the only race I ever dropped out of. After that I took a

week or two off before I started running again. Then I got a knee injury. I don't know how it happened. I didn't twist it or step in a hole. I was just running along and it really started hurting."

"I had that injury for about a month and a half. I was working up in the mountains. I had to run either up or downhill, which made my knee take longer to heal."



Eric Hulst

"So at the beginning of the season I wasn't in shape. I didn't make the qualifying standard, but the guys voted me back on the team."

"My knee still hurt. I could run on it but it took a long time to warm up and some days it really

hurt. Then after our first meet I got sick for just a day or two. After that I caught a virus. I was in the infirmary for a couple of days. I missed two weeks of training."

"The doctor told me I could run when I felt better. I guess he figured I would wait at least a week but I was back running in two days. Needless to say I suffered a relapse. Which meant losing another week of training."

"That was last week. Now the qualifying meet is only a month away so Coach Miller and I have decided I should redshirt. There's no way I could get in shape by the nationals. Since I ran only one race I can probably still have this year of eligibility."

"What I want to do now is get in shape for the track season. I'll probably run the three mile or the 5,000 meters. I'd also like to try the steeplechase."

"Right now I'm getting pulsating electricity and ultrasound for my knee. It seems I did something to the tendons under the kneecap. Right now I'm getting out to warm up with the team. I hope nothing else happens."

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Nick Roman

Case of Dodger blues

Last week's Yankee victory in the World Series has set me to thinking about the quality of accomplishment in sports. It's obvious that the Yankees were supremely successful; the problem for me, a Dodger fan, is in assessing my own team's success. I feel compelled to come to their defense—to battle those sharptongued and dullwitted critics who've branded my team as "chokers" or "no good" or whatever. But rather than burden you with a fifty line cheer for the Dodgers, I'll try to be openminded about the situation and head this in a different direction.

And so, to the point—I'm tired of people tagging the losers as failures. And the winners as dynasties. And all the other "winning/losing" evils that infect and ruin athletic competition. I resent those who try to clutter my appreciation for the game by using winning and losing as a measuring stick for quality. And I want them all to keep quiet for the next six paragraphs while I air out my musty, dusty views.

The values of the pursuit of the championship have become, or always were, somewhat twisted. It's no longer enough to put forth a "100%" effort when others seem capable of "110%". The "stars" of the game have been relegated to second-class status, behind those who have magically a-

chieved "superstardom". Some one is trying to con us into believing that it is meaningless to win some of it; you've got to win all of it.

Some offer that such an attitude is a logical outgrowth of professional sports. Pro sports is a business, the claim goes. That claim is a fallacy. Selling tickets to watch professional sports is a business; the sports that are played are not. It's not for money that Yankee Lou Piniella crashed into the outfield walls five times chasing home runs during the Series. That mad and daring display comes from an equally mad and daring enthusiasm for the game—an enthusiasm that appeals to us all. It's a quality that can be appreciated whether he catches them or not (and he did snare one of 'em). We go to the ballpark to see the players showcase those crazy qualities.

Some fans and most coaches are fond of saying that in sports there is only one winner; the rest are all losers. This, too, is a fallacy, and I doubt that a larger one could exist in sports. "Winners" are not only those who grab the championship flag, but those who were competitive and put forth the effort. How deadly depressing it would be if you could only legitimize athletic prowess by winning a title. So often those titles are decided by caprice—a bad hop, an inopportune injury, a slick field. I don't

mean to belittle the talents of those who do finally win, but neither do I care to minimize the success of the effort of those who finish second.

Yankee fans will have good reason to warm themselves by the glowing memories of a world championship. But I doubt their memories are any more satisfying than those of the White Sox fans, who watched their club spend a dizzying half of the season on top of the AL West. The Sox weren't supposed to be there, and they didn't stay, but I'll bet those fans had a marvelous summer.

The same goes for Giants fans and Twins fans and everyone who went out to watch the game, not to wait for victories. For those people, there are special remembrances that erase all the disappointment of terrible plays, bad seats, costly tickets, and cold hot dogs. My favorite moment this season was watching Willie McCovey beat the Reds with a homer. That afternoon in August 40,000 fans came by to Candlestick Park, and they witnessed a sight that was supposed to have disappeared years before—McCovey in a Giant's uniform blasting a pitch into the rightfield seats. It was the loudest cheer I heard all season.

They didn't win the pennant in San Francisco, but it was a good year. It was a good year for L.A., too. Savor it.

Surprised...

[con't from pg. 10]

When Ray Thornton, athletic director, announced his sabbatical leave this year, Dempsey was right there to step in as the interim athletics director. And that could have caused some problems.

"I was, of course, the only female at the PCAA conference and at the end, the chairman asked me what I thought of the meeting. I told them I was impressed, and another director told me they hadn't thought of me as a woman, only as a fellow administrator," she relates with a smile.

Back at UCI, Dempsey has been very busy. She tries to get out of her office and watch the teams practice, but it is proving increasingly difficult.

Thorton is due back in June, and at that time, he will be able to review UCI's first year in the PCAA as well as Ms. Dempsey's performance. We're sure he'll be pleasantly surprised.

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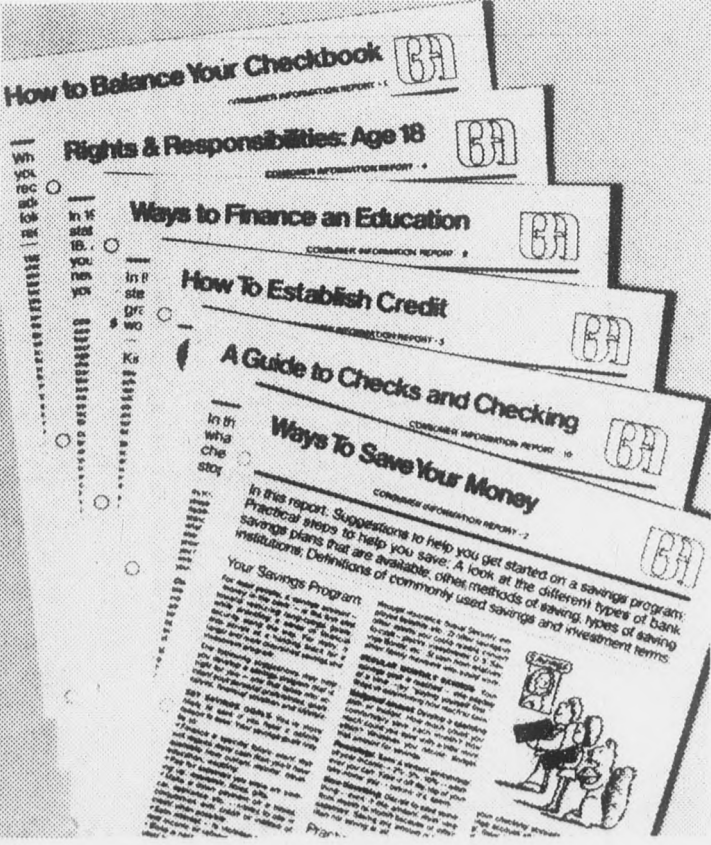
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