



Guardian photo by Peter Allen

Crowd 'Rallies' Against Draft

Only 50 Stay for Guild Speaker

BY PETER MORTENSEN
News Editor

Several hundred quiet students were all who showed up for yesterday's San Diego Students for Peace "resistance and education" anti-registration rally on Revelle Plaza.

Aside from a core group of about 50, few people stayed in the midday sun to listen to the eight speakers lecture on topics ranging from how to undermine the draft registration process to how the mass media is misrepresenting the anti-war movement and encouraging an atmosphere of blind patriotism.

The featured speaker of the

rally was Kathy Gilbert, from the National Lawyers' Guild, a group which has pledged its support to counsel those who refuse to register for the draft.

"We face a deadly threat of a draft and we face it very soon. Our very lives are at stake," she said.

She also charged that the draft has been and remains a process "with racist and class bias."

"The Selective Service exploits the lower classes and minority groups," she said, drawing the loudest applause of the afternoon.

She further explained that men born in 1960 and 1961 would most likely be required

by Congress to register for future registration during the summer months. "It sounds harmless," she said, "but they (Congress) can just as easily go ahead with the next round of legislation and prepare for the draft."

"If you don't want to kill the enemies of Standard Oil — the people of the world — then you must resist," she concluded.

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erratum

It was reported in yesterday's *Daily Guardian* that AS councilwoman Pam Gerber "argued that Student Affirmative Action Committee representative would merely be a token (on the Student Center Board) and should remain a non-voting member." Due to an editing error, what Gerber actually said, that the SAAC and Co-ops and Enterprises representatives to the SCB, two new voting positions on the Board approved by the AS last night, "could adequately represent their interests as ex-officio (non-voting) members," was garbled.

We apologize for any inconvenience caused by our error.

Errors were also made in the article's headlines — the first should have read "KSDT Budget Discussion Delayed Until Saturday" the second referred to a portion of the story that was not printed.

Henry: Sure, 'Get Smart' Wasn't Art...

BY JEFFREY S. LEE
Associate News Editor

Screenwriter and actor Buck Henry came to UCSD this week to talk to students about writing, acting and to answer questions. He held a workshop for arts students and an open forum for the rest of the school, which both turned out to be largely question and answer periods. The following is the transcript of an interview that Henry granted to *The Daily Guardian*.

The Daily Guardian: Why did you come to UCSD?

Buck Henry: Why did I

come to this very place? This very week? Because (Muir Provost) John Stewart is a very old friend, and teacher of mine at Dartmouth 67 (sic) years ago. And he asked me to.

DG: Any special reasons, or just out of a favor, or just to come to speak to the students?

BH: From time to time I go to places not unlike this to talk to a class or to answer questions or talk about writing or talk about show business or theatre or whatever. Once in a while I can be coerced into it, but not very often, just now and then. In answer to your

question, John Stewart is the reason.

DG: You're both a screenwriter and an actor. Are you satisfied with both professions? Would you recommend either writing or acting? Which do you prefer?

BH: That depends on what you want to do, doesn't it? I wouldn't recommend any of it to anybody. I'm not even sure I would encourage it, if I had a child, say, who wanted to do it. The chances or survival and the chances of success are somewhat narrow, but if there's someone who has the passion for it and thinks he's

Adm'n Shakeup: Herbenar is Ousted Move Dictated by Atkinson

BY KATHY HUFFER

Assistant to the Chancellor Maryann Herbenar will be laid off June 30 at the request of incoming chancellor Richard Atkinson.

Herbenar, who has worked in the chancellor's office for almost eight years, has retained an attorney and plans to file for a grievance hearing next week.

Her lay-off, the first shakeup in McElroy's office, accompanies the resignation of two other chancellor's assistants, who are returning to academic life next year. While no replacements have been slated for the positions, Bruce Darling, an assistant to Atkinson in Washington, DC, will assume the role of an assistant chancellor here next week.

According to McElroy, Herbenar was laid off as part of Atkinson's "reorganization" plans, which call for the dissolution of her position. She is the only member of McElroy's office laid off.

Atkinson, who is in Europe, was unavailable for comment. He will assume many of the duties Herbenar has performed, and will hire an additional secretary, McElroy said.

According to university regulations, layoffs must be

the result of "either lack of work or lack of funds." Herbenar claims that neither of these qualifications have been met.

"It is indispensible to the chancellor that somebody do that job," Herbenar said. "Somebody has to do that."

While McElroy said Herbenar has been "necessary" during his tenure as chancellor, he noted that her duties would be assumed by others and that "this is just a question of dissolving a job."

Herbenar said she inadvertently discovered the plans for her layoff several weeks ago, when in an "informal" meeting with McElroy and Assistant Chancellor Pat Ledden, she asked about reorganization plans and was told she would be laid off in June. She received official notice of the layoff from McElroy May 12.

Herbenar said she was surprised by the layoff because Atkinson had told her during his visit to UCSD last month that he would not begin reorganization plans until he takes office July 1.

Meanwhile, Ledden's position, scheduled to terminate at the end of June, was extended "indefinitely," according to McElroy.

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Collective Bargaining Ahead

BY CAROLYN FRIDAY
Sacramento Correspondent

The apparatus for collective bargaining at the University of California is slowly beginning to take shape. Campus and systemwide bargaining units are presently being determined by the State Public Employment Board (PERB), a quasi-judicial, independent agency.

By June 3, the first campus academic senate, at UC Berkeley, will have voted on whether or not faculty will bargain collectively. The role of students in the process remains nebulous at best, although the stakes in terms of what students can lose are all too clear.

Today's Weather

Night and morning low clouds, becoming sunny by early afternoon.

Waves will be three to four feet at 13-second intervals. The water temperature is 63 degrees.

Faculty workload, salaries and promotion, faculty/student contract hours, admissions, curriculum, academic planning and grading policies are all issues that have a direct impact on students and could be negotiated under collective bargaining.

"The hard-won student participation in these areas, and, in short, the whole concept of shared governance at the university, will be put on the line," said UC Student Lobby Co-Director Paul Rogers.

Under Assemblyman Howard Berman's Higher Education Employer-Employee Relations Act, students have been granted the right to have a student representative and an aid present during negotiating sessions. The student representative can comment at reasonable times during the meetings, will have access to all documents, and in return must abide by the rules

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Guardian photo by Peter Allen

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BSU Upset By Reg Fee

The letter is in behalf of the UCSD Black Student Union, in regard to the Registration Fee Committee's recent recommendation to replace the full-time legal aid coordinator, Nick Aguilar, with student interns from USD.

We feel that student legal services would decline disproportionately if the recommendation were to be implemented. Students would no longer be provided the capable and necessary legal assistance offered by a full-time qualified lawyer like Nick Aguilar.

Therefore, we are in strong support of MECHA's current stance and grievances against the proposed recommendation of the Reg Fee Committee to restructure student legal aid.

KEN OVERTON
President-Elect
Black Student Union

Guardian Good, But Fiddler Goofs

I generally enjoyed Wednesday's *Guardian*. However, the article discussing this week's on-campus movies contained one glaring error. *Fiddler on the Roof*, scheduled to be shown this Sunday, June 1, at 6:30 pm and 10 pm in USB 2722 was omitted from the listing. Tickets for this academy award winning saga are \$1.50. It is sponsored by the Union of Jewish Students.

SPENCER KLEIN



Proposition 9 Backed

Once again the facts supportive of Proposition 9, which I presented in an earlier letter to the editor, have been disputed, this time by a letter from Warren Wheeler (*Daily Guardian*, May 13). Mr. Wheeler stated that a household of four, with an annual income of \$15,000 per year, would not receive an annual reduction in state income taxes of 70.1 percent or \$275.07, but something less than that. He stated his figures were from page 32 of the April 25, 1980 issue of the *Los Angeles Times*.

First of all, according to the *Los Angeles Times* office, there was no page 32 of any section in that issue. (This is a fact you can check for yourself from the back issues of the *Los Angeles Times* at the Central or Cluster Libraries.) Even though Mr. Wheeler seems to be having trouble with his

numbers, I will assume this to be a simple error and address his question directly.

The California Government code, section 88006, allows any voter to ask the court to change or delete false or misleading statements made in ballot pamphlet arguments. On March 6, 1980, a hearing was held in Department 18 of the Sacramento Superior Court before Judge John F. Keane to rule whether the arguments included in the ballot pamphlet (which includes the numbers I quoted) were accurate. On March 7, 1980, Judge Keane ruled that the argument should be changed to state that Proposition 9 reduces only state income taxes but, "In all other respects, the relief requested in the petition shall be denied."

My numbers have thus been verified in court.

GREGORY F. REDMOND

Gary Likes Him, Me Too

I would like to say that I found the visit of John Anderson's children to UCSD most useful in helping me to decide to support Anderson for President.

On the issues, I learned that Anderson favors an increase in our conventional arms (although how he would achieve it by cutting \$30 billion out of the defense budget was left unclear). I also found that Anderson was going to raise revenue by a 50 cent tax on a gallon of gas, but this would be balanced by a 50 percent reduction in social security taxes (although how this would benefit students, the poor and the elderly who pay little or no social security taxes was also left unclear). I also learned that the Trilateral Commission was only a "social group" which has "no impact upon the policies of the US government" (after all, everyone knows that the heads of big multinational corporations have no effect upon this country's policies).

But I will support John Anderson. Anyone who gets in Doonesbury so much is good enough for me.

BRUCE NELSON

This is Your Page

The *Daily Guardian* welcomes letters to the editor. We only ask that your submissions are typed, triple-spaced, on a 72-space line.

'Fair Housing' in the RSA: Squatting

Cape Town is the oldest and arguably the most beautiful city in South Africa, nestled in a stunning setting of rugged mountains, cliffs and the sea, rimmed with white beaches. But, to hundreds of thousands of South Africans, it is a

poisoned paradise. The White neighborhoods, immaculate and spacious, are distinguished by elaborate gardens reflecting the meticulous care of Black gardeners. The townships in which blacks are required by law to live, however, are dismal, monotonous communities — their dwellings overcrowded at best. In any case, they house only half the area's Black population. The

housing crisis facing Cape Town's Blacks is so severe that more than 400,000 people are in need of adequate places to live. Most of them are now among an estimated 250,000 "squatters" who live in homemade shacks of corrugated sheet metal, forming illegal camps with populations up to 40,000.

The official response to these communities has been straightforward and nearly uniform: squatter camps are regularly leveled by bulldozers. Women and children are forcibly deported to the homelands, or they scatter into the bush with their belongings, where many tenaciously gather to rebuild their communities. For three years, Livonia Mandela and her five children lived in the bush, sheltered only by a piece of plastic. Then, in 1975, she built a shanty in the squatter community of Modderdam, near Cape Town, a community which was to be destroyed three years later.

"The police didn't warn us," she told me. "They came very early with dogs and tear gas, and the bulldozers began breaking everything." She and her children fled to a church at four that morning, leaving by daylight to go back into the bush. Once again the family lived under a plastic tarp, which was soon ripped apart by an inspector.

The family then built another shanty, this time in a squatter community called Unibel. They had lived there just six months when the police came once more to level the community. One of her children was only a month old,

but she managed to do what she had done before, when Modderdam was bulldozed: she buried her furniture. There was no other safe place to put it. A month later, she and some friends would come in the middle of the night to recover it.

Squatter communities like Modderdam and Unibel are not simply defiant violations of apartheid laws. They are attempts to satisfy pressing needs for shelter, stable family life, and a minimum of economic security against the odds of massive legal barriers.

Permanent Black communities located near "White" cities are considered a threat, and one of the measures the government has employed in attempting to destabilize and slow their growth is restricting the availability of family housing. Following an official policy decision in the late '60s, construction of Black family housing in White areas dropped, increasing overcrowding and lengthening the waiting lists. In the Cape Town area, a virtual moratorium on construction of homes for Blacks began in 1966, and eased only recently.

But the jobs are in the "White" cities, and the use of Black labor is essential to the White economy. Thus, Black men are allowed into White areas, not as permanent settlers, but as migrant laborers with one year contracts, required to live without their families in dreary single-sex hostels. They may work for 40 years in the same area, renewing their contracts every year, and still be considered "temporary sojourners" while their wives

are "superfluous appendages" who must remain in the homelands.

The homelands, which comprise about 13 percent of South Africa's land area, are impoverished, tribal reservations populated mostly by women and children or the aged and infirm left behind by able-bodied workers.

In Cape Town 60 percent of the Black men live in single sex hostels. In Langa, a nearby African township, the low brick barracks of one such compound strip a barren and dusty plot of ground. The quarters are dark, with the damp cement chill of a basement, and they smell of sour beer. The cliffs of Table Mountain and neighboring peaks form a grand and harsh background to these strange homes where six workers share one room, furnished only with cement slabs for beds. Some wives and children are present — illegally — and consequently in continual fear of arrest, fines and deportation back to the homelands.

"Migrant labor and a jail term as far as our conditions are concerned, are not very different — for even in our residences we can hardly sleep because of the relentless raids by the police," one worker said. "The day you are fortunate enough to get a contract, your life as a convict has begun."

More than one million families are split by the migrant labor system, involving nearly a third of South Africa's total Black population. In the Cape Peninsula, the situation is particularly difficult for those

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AP NEWSBRIEFS

Carter Clears Sale Of Arms to China

WASHINGTON — In a historic move, the Carter administration yesterday cleared the way for the first sales of military-related equipment and technology to the communist government of China.

Defense Secretary Harold Brown made the announcement after extensive talks with Chinese Vice Premier Geng Biao. Brown said the US government had approved export license applications for a wide range of equipment such as air defense radar, helicopters and communications gear, and the sale of computers.

Brown and Geng stressed that the actions are significant in what they described as a "step-by-step relationship" between the two superpowers, which once were enemies on the Korean battlefield.

Brown emphasized the moves did not represent the beginning of a formal alliance between the countries,

although he said "the People's Republic of China and the United States are friends."

He noted the landmark approvals do not involve the sale of weapons or arms. Other defense officials, speaking anonymously, said such sales are not under consideration.

But Geng, speaking through an interpreter, seemed to imply China may later ask to buy American weaponry. "I don't think there is such a possibility at present, but I believe there may be such a possibility in the future," Geng said.

There was an atmosphere of warmth and cordiality as the two defense leaders faced reporters after about two hours of wind-up talks climaxing Geng's visit to Washington.

Geng, the highest ranking Chinese defense official to visit the United States, has conferred with President Carter, Secretary of State Edmund Muskie

DOONESBURY



Vernon Jordan Shot, Injured

FORT WAYNE, Ind. — Vernon E. Jordan, Jr., president of the National Urban League, was seriously wounded by a sniper armed with a rifle yesterday as he returned to his motel in a car driven by a civil rights worker.

A police spokesman said the ambush by a gunman lying in wait in a grassy area near the motel was "a possible domestic-type thing."

"We're looking at that more than anything else," said Dan Gibson, police public information officer.

Gibson said police in this industrial city of 175,000 were not ruling out the possibility it was a racially motivated assassination attempt, but the Justice

Department said the initial evidence indicated it was not.

The 44-year-old Jordan, one of the nation's most prominent civil rights leaders, was shot in the back about 2 am as he stepped out of a car driven by a 36-year-old divorcee who is a volunteer with the Fort Wayne Urban League. He was listed in satisfactory condition at Parkview Memorial Hospital after four hours of surgery.

House Says No To Debt Ceiling

WASHINGTON — The House dealt President Carter's embattled dime-a-gallon gasoline fee another setback yesterday, paving the way for Congress to attach a measure calling for repeal of the fee to a bill needed to extend the government's borrowing authority.

The House voted 312-74 to reject ground rules for considering a 30-day extension of the debt ceiling that would have barred an amendment to strike down the fee.

The vote means that fee opponents will be able to attach repeal to the debt limit extension, a measure needed to enable the government to continue paying its bills.

Prop 9 is In \$ Trouble

SACRAMENTO — Howard Jarvis' campaign for Proposition 9 has run into financial trouble and has had to seek free television and radio time under equal-time laws, a campaign spokesman said yesterday.

Jarvis refused to discuss the subject at a Capitol news conference.

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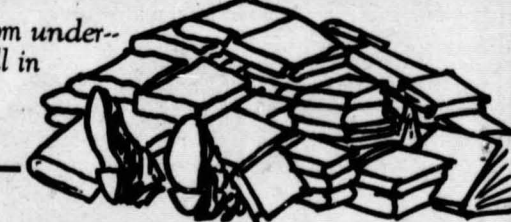
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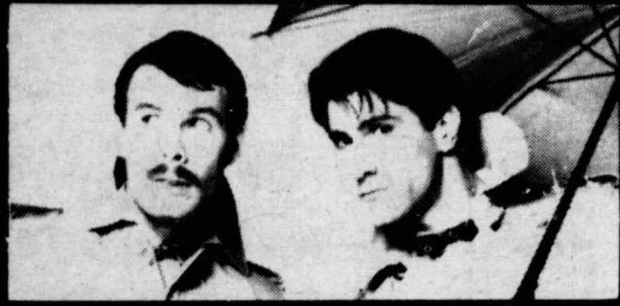
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Buck Henry Speaks Here For a Day

Continued from page 1

BH: I don't do a lot of acting; I do acting as a kind of pleasure. I don't do it for a living. I do it simply to accommodate a kind of hangover from a long time ago when I was an actor for a while. And it gives me a kind of pleasure that the other things don't. I mostly do other things for a living, and it's just a kind of avocation for me.

DG: So you do acting mostly for pleasure? Is that what you're saying?

BH: Yeah, I don't do a lot of acting. I appear now and then in films friends of mine make, and I do *Saturday Night Live*. I've been doing that show since it started a couple of thousand years ago.

DG: In the roles I've seen you play you've always played sort of a real ordinary guy, a clerk-type person. Is this by choice, or are the parts written for you that way?

BH: Who are these ordinary, clerk-type people?

DG: Well, for instance, in *Heaven Can Wait*, you played the clerk-type angel.

BH: Well, I don't know to answer that. I was hired as the co-director of the film. Which is what I was there mostly for, and I've acted in a lot of the films I've written, almost always by accident. In this case it seems that there was a part that I could reasonably play. There is no interesting answer to the question. I wish there were. They haven't all been clerk-types, but you're right, some of them have. One is limited to an extent by certain physical accidents. I mean I'm not going to play a weight lifter and I'm not likely to be in competition for the same part Warren Beatty is going to play. And since I'm not in the acting market looking for jobs, a lot of people forget that I do acting. I do turn down five or six parts a year in films that I know aren't going to be very good, or very interesting, or because I'm doing something else I'd rather do. I'm not terribly interested in acting in films anymore, unless it's very interesting directing.

DG: Any special reasons?

BH: No, I don't have a dislike for it. I do something else for a living, and it takes a lot of time. I write scripts for a living, or I direct films. And what I do on the other things is just a passing glance.

DG: You mentioned that you went to Dartmouth

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Small Rally At Revelle

Continued from page 1

Another speaker, SAAC representative Robert Cunningham-Tambuzi, criticized students for not showing up at the rally, saying, "They would rather do something silly. Let's get serious."

At one point, a heckler asked Tambuzi why he advocated violent acts to disrupt the registration processes.



Bad news from the Cinerama Theatre: There is no way to avoid the lines for *The Empire Strikes Back*.

If there is any truth to the statement, "His story repeats itself," it is evident in the lines of people waiting to see the *Star Wars* sequel. 4,530 people filled the 940 seat Cinerama Theatre for the film's five premiere showings last Wednesday night, and 5,508 came for six shows on Memorial Day.

"On the average, we get anywhere from 4,500 to 5,000 people," said the theater's assistant manager, John Filley.

The 8 pm showing is the worst for those for whom long lines are good only on mirrors. "It's the most popular and usually the fastest one to sell out," Filley explains.

The box office at the theater opens at 10 am on the weekdays and 9 on weekends.



The Star Wars Saga Continues

Viewers may purchase up to ten tickets for any performance that day. Admission prices are \$4 for adults and \$2 for children.

"Once they have their tickets, people will wait during

the show prior to the one they want to see," states Filley. "For example, those who go to see the 3 pm show will start lining up at 12:15 after those for the 12:30 show go into the theater." Tickets are usually

available at least until everyone has filed in for the next show.

The activities that elapse during the two or so hour wait range from eating lunch to — as in the case of one individual

on opening night — watching television on a portable set.

A juggling act every night before the 8 pm show is helping viewers in line forget the cold night and their tired legs. People are attending mostly in groups of two and three, and although more youngsters attend on the weekends, the assistant manager notes that the weekday crowds consist primarily of young and middle-aged adults. Also on hand are the hardcore fans who have already seen the movie four to five times and dress up as one of the *Star Wars* characters. Darth Vader is the all time favorite.

"We get one or two of them each day," remarked Filley. "With people waiting in a fixed position for such a long period of time, there is the inevitable threat of conflicts because of cut-

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British Tide in America

New Wave Is Just Rock 'n' Roll

Little popular music has attracted as much attention in the past decade as New Wave, which is rapidly expanding its influence from its precocious punk-rock roots in the mid-seventies.

There are obvious and undeniable similarities between the contemporary form and the R&B, rock 'n' roll-influenced British invasion of the mid-sixties, both in terms of the song-composition and public image which New Wave artists are attempting to project.

"It was the disco movement which did more to add to the confusion than anything else," says one former Capricorn Records artist-and-repertoire man. "The music industry didn't catch onto disco until it had crept up and taken over on the charts."

With the "death of disco", the confusion spread, especially in the States, where record companies were unfamiliar with such performers as Johnny Rotten or the Clash, who were conquering the British Isles with their raw, unpolished music.

"The English subsidiaries



ANGEL CITY

were more willing to take a chance with the punk-rockers, since they contract for fewer albums," he adds. "In a way, England was a test market for the American companies."

"Polydor, especially, went 'bananas' and began signing everybody in sight. In one month alone, they released 15 New Wave albums. CBS, on the other hand, saw that Clash and Angel City were selling big regionally, and finally released their albums through Epic in the States. They're cleaning up," he says.

In fact, the rush to sign American New Wave bands was characterized by confusion.

"In '78, nobody was doing a good job of predicting market trends," he says. "When we finally picked up the disco thing, it was on its way out. We were panicking. Then, especially on the West Coast, but simultaneously in the densely-populated urban centers, the punk thing was beginning to gain momentum."

"Sure, we have A&R men in the field all the time looking for new talent. But there was a period, especially in Hollywood, when all there was to hear was New Wave. Every club, concert, showcase (a formal presentation of a band's original material for record company people) — you name it — was New Wave. A&R men got their instructions that this could be the big thing, but didn't know enough about the music to judge the quality."

And indeed, it appeared that the higher echelon was right. Record companies saw how much money Elvis Costello was bringing in for CBS/Columbia, saw the faddism centering around the New Wavers, and decided that this was the promised



The Romantics — 1980's answer to the Beatles

land. But for how long?

Says the former Capricorn man, "Well, about the time that the rush to sign was on, New Wave was mellowing out from its punk roots. There seemed to be two lines of demarcation involved, between the basic punkers, the British Invasion 60's copycats, and what has evolved into power pop."

An example of this metamorphosis is the Pretenders, who this week hold the number 14 spot on the Billboard top 100 singles

chart, and have their American debut album firmly ensconced in the top fifteen.

Stan Pachter, a long-time musicologist and professional musician notes, "When I heard one of the old Pretenders' British releases, it was crude, flawed and rusty, in that it is a far cry from 'I'm precious, so fuck you' to 'I'm special...got to have some of your attention.'"

The record company problem has been that each expected that the New Wave movement would gain

momentum like the early British invasion as a social phenomenon replete with fads like dress, speech and behavior.

"This hasn't materialized," says Pachter. "The record sales are good, but they aren't all the rage disco was. This was what was hoped for. No one is doing a very good job of predicting what is going to happen next."

Thomas K. Arnold, editor and publisher of *Kicks* magazine, a local rock

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New Wave's British Tide

Continued from page 5
periodical, is willing to take a stab at predicting the direction of the movement.

"Roughly 40 to 50 percent of the regional and local acts we cover fall into the New Wave category," he says. "People are getting behind the sound."

Arnold points out that many former progressive rock and mainstream acts are hopping onto the bandwagon. "It's like the 'old school' believed that studio excellence came before emotion. What the New Wave is saying is that emotion and message are more important than the technical aspects of music. If I see a band live or listen to them on record, I want to be moved," he says.

Arnold agrees with the current belief that the New Wave movement is primarily an urban phenomenon. "It began with a radical disenchantment over the state of affairs of the world — the same sort of alienation which sparked the acid rock in San Francisco in the late sixties," he says. The primary urban centers were Detroit, LA and New York, and the sound was influenced by early Nugent, Seeds and Standells. "In this respect, it is like a resurgence of the old Motor City sound," Arnold says.

New Wave has evolved from its punk roots into a more refined, sophisticated format, owing to the influx of sophisticated production and slick songwriting into the genre. Arnold believes that "there is a definite shift to what we call 'power pop,'" and that "the next trend might be towards a technology-influenced venue, like what Gary Neumann is putting out."

Arnold sees no let-up in the local scene, and points to the



THE CLASH

mounting popularity of local groups like the Rick Elias Band, Fingers, and the Penetrators, in terms of their ability to draw crowds to locally-produced shows.

Popular music, by definition, appeals to a wide cross-section of the buying public. The consumer has little interest other than to be entertained, and is not particularly concerned about the musicianship, material or originality of the artist.

As a result many overlook the obvious similarities between the new 'power pop' and its precursive influences (Beatles, early Who, Stones, Sam and Dave, and the Detroit Scene of the sixties).

Pachter points out, "Take Angel City, who are being plugged heavily by Epic. Their stuff is just good, straightforward rock-n-roll, indistinguishable for the most part from any other you've heard. There is not one particular outstanding musician, and this is one trend I have noticed recently. It's getting back to the synergy of the unit, especially with respect to live performances."

In a recent San Diego appearance of Angel City at the Roxy, the after-concert mood was one of business-as-usual. The band played before a moderate-sized enthusiastic crowd. "Sure, we're riding the

crest of New Wave," says drummer Graham "Buzz" Bidstrup. "But we're not looking to market ourselves as a New Wave act. We're all rock n' rollers."

The band has been billed as "the only band ever invited to tour with David Bowie," and has a rapidly-climbing album on the national charts, but has yet to achieve a breakthrough analogous to Costello, the Pretenders or the Cars.

"I don't have any particular opinion on New Wave. It's just another form of music," he says. "If they want to lump us with that type of music, that's OK. We're concerned about ourselves and what we're doing, not with what someone else is doing."

Similar views are expressed by Wally Palmar and Jimmy Marinos of the Romantics, a CBS entry which was highly-touted and perhaps overhyped by the company. A Detroit-based group, they site Mitch Ryder and the Detroit heavies as their main influences.

"We don't look at what we're doing as really being a part of the new wave thing," insists Marinos, although he concedes that the image the band has used (matching leather suits in a sickening red, Beatle haircuts and pointed shoes) is deceptive to this argument. "We've played all kinds of music. Our influence comes from the kind of stuff we like to listen to. If we sound like we're a page out of the sixties, then that's fine with us."

Palmar points out that the New Wave movement has helped their concert popularity. "It just happened that what we've been doing for years is now popular," he says.

The band admits that their debut release lacks the power and excitement that their stage show generates. "We are a concert band, no doubt about it. Our debut album was disappointing to us, because it didn't project this," he notes.

Slouching Towards New West

BY MARCIA BRISBOIS

Nadine bought the cardboard box at exactly 7:16 pm. She knew it was exactly 7:16 because her Dior quartzite watch said so. Dallas had given her the watch for their sixth wedding anniversary. When he used to love her. Before the cat died. Oh well. She wouldn't think about that. Her cat.

They hadn't wanted to tell her about the cat. Her mother called that morning. "Your father wants to talk to you," she said.

"Oh," said Nadine. She'd already begun to think about the cookie house.

"Your father has never understood," said her mother. "But you don't care either."

Her father's voice came through the line.

Marcia Brisbois is a graduate student in English literature. She is convinced that the only person who would build an elaborate cookie house is the central character in a Joan Didion novel.

One small package pink party mints shaved on one side to make them flat. Did Dallas leave his razor?

"Nadine," her father said, "it's your cat."

She was still looking at the picture. Windows: six scalloped rectangular tea cookies (2 1/4 x 1 1/2") decorated with icing.

"Nadine, are you there?"

Where would she get the tea cookies? Doors: two long fig bars (3 5/8 x 1 1/2") available at soda fountains. The Sugar Shack, she thought. Hot summer time. Knees pressed against cool marble. "Two small yellow gumdrops for door handles," she said and hung up.

Dallas came home. He looked at her. "Baby you need a drink. Your cat is dead. Get dressed. We've got to go to a fundraiser." She never remembered how long she had screamed. She must have stopped eventually, because there were new checked curtains in the kitchen and she was looking at the cookie box. She was going to build the cookie house on page 64. And she had the box. The cardboard box that she was going to cover with exactly twelve kinds of cookies, three varieties of candy. With sugar cement walls. And a chocolate cat like in the picture. A chocolate cat.

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BUCK HENRY

Buck Henry Was Here

Continued from page 4
College. What kind of degree did you get?

BH: A BA.

DG: In what field?

BH: In the English department.

DG: So you were starting out to be a writer all the way along?

BH: Un huh. Yeah.

DG: I've talked to a couple of professors on campus who don't put much weight on the TV series *Get Smart*, which you co-created.

BH: Don't put much weight on it?

DG: If you mention Buck Henry, that he co-created *Get Smart* they say...

BH: Who cares? I think that's perfectly reasonable. I don't think it deserves much more than that.

Sex Wins Out Over Veracity

BY PETER MORTENSEN
Staff Writer

The scene on the television screen shows a voluptuous young woman removing her garments, preparing to hop in bed with a middle-aged gentleman with too much hair on his chest.

True, this is something you might expect to see on commercial television these days, but the surprise is, this is a scene from a recent "docudrama" on recombinant-DNA.

The Henderson Monster, (CBS, Tuesday, 9 pm) promised to deal with the current controversy of the alteration of life in the laboratory. In reality, the show's scientific unintelligibility kept the plot out of the lab and confined to the bedroom.

From a layman's perspective, it is easy to say that *The Henderson Monster* was network television at its worst; the acting was mediocre and the storyline slow, disjointed and cliched.

But one must heavily weigh the opinion of a scientist whose work the show tried to portray.

And he says "they just blew it...It

DG: And then if you mention *The Graduate* or *Catch 22*, they say...

BH: Who cares?

DG: ...that he's a somebody.

BH: Oh. A television series, a half hour television series is just what it is: an amusement. I don't think there's any reason to give it any more worth than

it deserves. It had an interesting moment in its time. It was the first popular show on television that made fun of what were then somewhat sacred institutions: the FBI, the CIA, and the government in general. And even to a certain extent, attitudes about war; more generally about violence and institutionalized

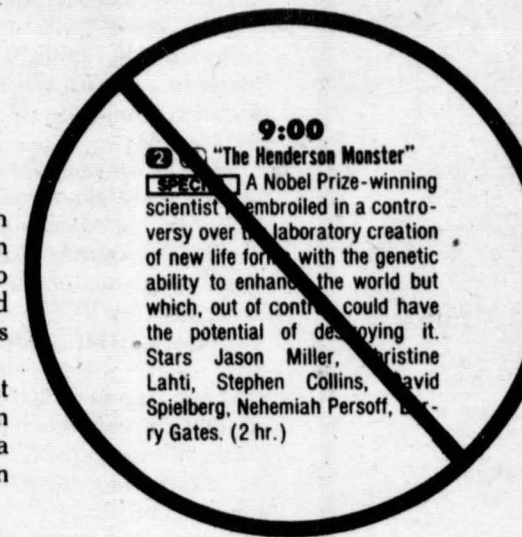
violence. But I would be hard put to muster a heavy argument for it as a major cultural institution. It was an amusement, and that's what it was intended to be: a satire. And once in a while we got lucky and were able to possibly instill in countless children's minds a sense of skepticism about some of the

things that their mothers and fathers held a little more sacred than they were going to.

DG: Are you satisfied with your achievements so far in TV, and acting and movies?

BH: I don't know anyone who's satisfied. Everyone would like to do a little more, a

TV Show Labels Profs



the scientists for years," Simon said, commenting on the quality of the script. "It is a real interesting issue that could have been brought up very nicely, but instead they did a real job on it."

"I watched an hour of the Nova program (PBS) on lasers which was absolutely fascinating," Simon said. He feels that a more practical and less "Hollywood" program would have been more appealing to the general public.

"I think anyone would realize the caricature of scientists there," he said. "I'm convinced no one watched that show because it was so stupid."

The Henderson Monster, aside from having the obvious problems of weak scripts, stereotyped each of its characters with demoralizing accuracy.

There was the old man scientist on the verge of going to the big lab in the sky (Nehemiah Persoff), the pig-headed, rude, arrogant, sexist, racist, otherwise unlikeable Nobel-prize winning scientist (Jason Miller), the beautiful, seductive and slightly dinghy lab assistant (Christine Lahti) and her drunk, science-fiction writing husband (Stephen Collins from *Star Trek*).

At times, Ernest Kinoy's dialogue did pick up, as was the case during several sharp exchanges between the scientist and the drunk writer, but the abysmal gaps between these barbs were almost unbearable.

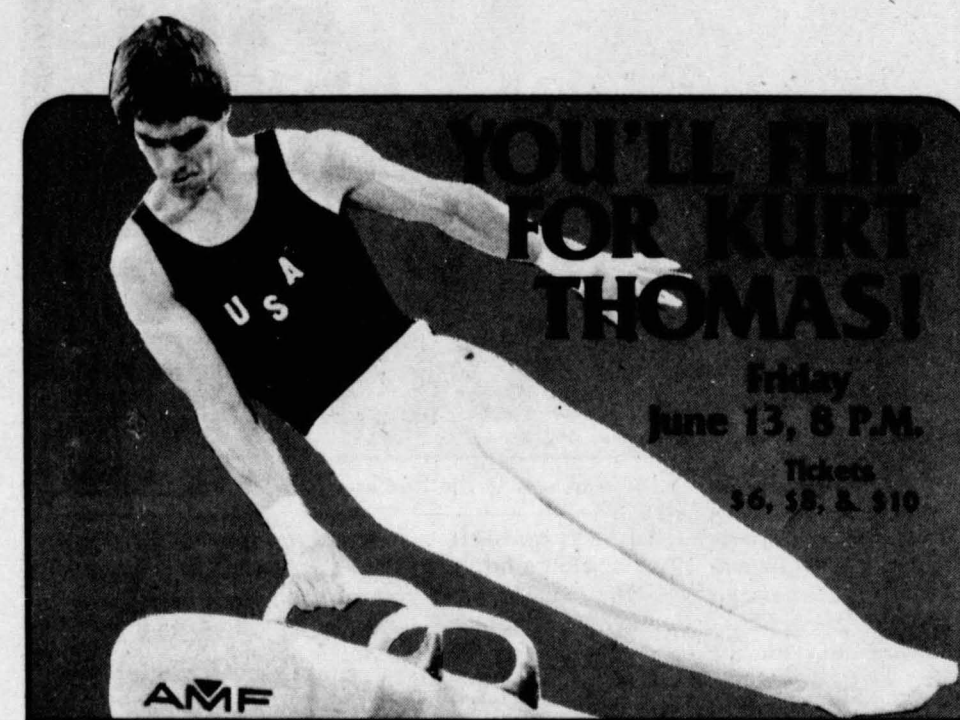
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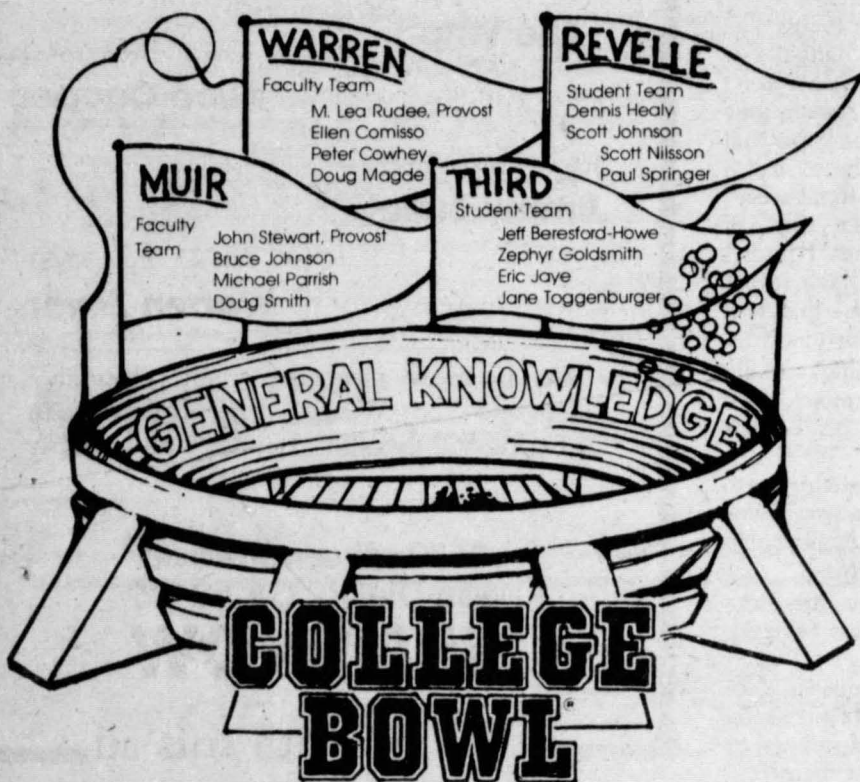
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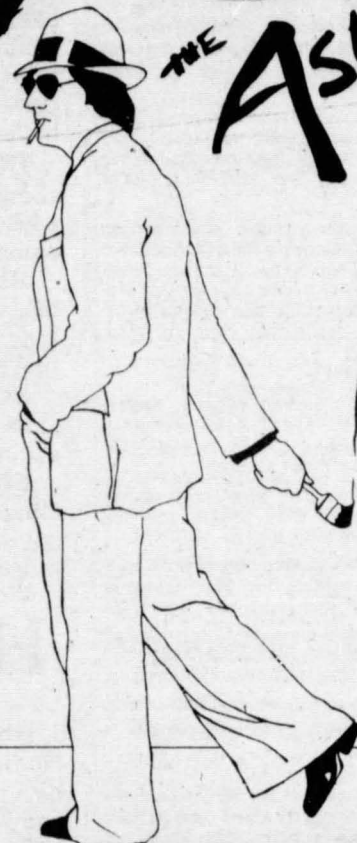
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Billboard's **Top Album Picks**

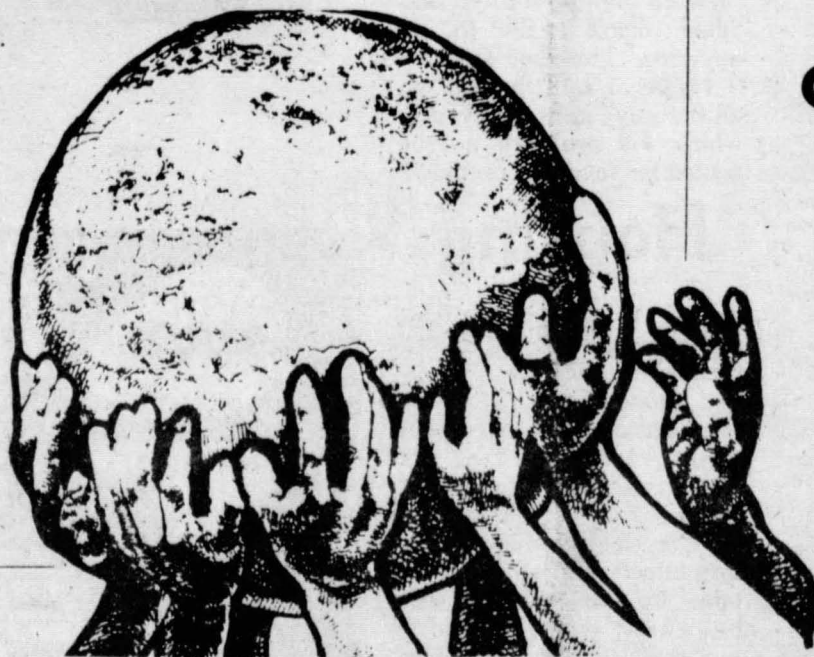


SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love is A Sacrifice, Mercury SRM13836. Produced by Billy Rank, John Lyon. Southside Johnny's second Mercury album continues the band's blend of high powered rock, blues and subtle jazz overtones. Johnny's gravelly lead vocal keeps the action moving at a steady, subtle pace with the guitar and horns work maintaining feverish pace. With each of the group's albums, there is a noticeable maturity in the playing, lyrics and overall sense of where the group is going.
Best cuts: "Why," "Love When It's Strong," "Restless Heart," "Goodbye Love," "Love is A Sacrifice."

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