Graffiti: a certain air of mystique surrounds this surprisingly widespread and misunderstood social phenomena. What is Graffiti? Where did it come from and what is it going to do? Although these prolific scrawlings and scribblings, casual writings and doodle drawings have adorned the cultural habits from primeval, man to Pompai to New York City, the deeply rooted significance of graffiti has only recently found appreciation.

For archaeologists, paleoanthropologists and philologists; even the doctor at the end of the street who had a theory about graffiti and the writing on the wall, "lo ba found locked in alda." The graffiti and archaeology and art history and the doctor at the end of the street would have been interested in the phenomena on its own merits, for the development of modern cultures and what are their effects?

From the primitive paintings of caves to the etchings of human beings on the walls of Pompai, Hiroshima has existed this ancient art form of graffiti. The phenomena is a direct reflection of the effect of many variables in any social or political climate. The current interest in graffiti, there is much speculation about. While the visible significance it has on man's psychological and social framework, generally, most theorists tend to adhere to one of the three major schools of thought in thinking.

First, there are those who view it as the "dialectic log of violation," a record of man's presence at a time and place. This theory may very well account for the writing of names, initials and dates, but, what are these encompassed as well? Perhaps Graffiti represents much more of man's individual and social character than merely a traditional sign-in-place.

Secondly, there are those who see Graffiti as a manifestation of man's innate drive toward territorial claim. These theorists speculate that man, preoccupied and impressed with his own celestial elevation, finds that to mark this territory, this elevation, would do. This may be ascribed to his image. Graffiti, then, is the result of a subconscious need to establish an individual "storming ground." This theory could easily be applied to the case of the American hobo or Indian, but, at all the present it is finding tangibility evidence.

There have been recent drives to restrict the sale of spray-paints and felt pens to teenagers in this country. This stimulates a group of these who also do not comply with the Graffiti, but even promote it.

Many people feel that non-obsessive graffiti is often creative, entertaining, thought-provoking and beautiful. There is an emergence of truly talented artisans Graffiti, who take pride in their works. The dark cold subways of New York City are beginning to appear with brightly variegated colors of true form and atmosphere. Big City children are finding purpose in a wall for displaying their names.

Barely the subway wall will function whether it is colorful or not. Barely the local school will keep out the wind and rain whether it isscientified or not. The affect of every kid on the block or not. Graffiti can be spontaneous, creative, spontaneous again. It is treated with good sense and respect. In fact, it has taken a giant step into the world of modern medical care. The history of graffito upon a wall is the tale of a story. America's history.

Cover photo by Tony Hertz

from the editor

I was privileged to hear Tom Tom, Democratic candidate for U. S. Senate, talk about his views on campus recently. It is a sign of the times. Suppose that the average citizen does not expect a politician to be completely open and honest in a public appearance. It is the legacy of the '60's and the first half of the '70's that we have become conditioned to feel that all politicians have something to hide.

It is perhaps for this reason that a political candidate who is completely open, who pulls no punches, and who doesn't skirt the issues, is extremely impressive. Maybe it is the wave of the future (if hopeful) because I have had the good fortune to have heard two such politicians in the last year. One is Governor Jerry Brown, the other is Tom Hayden. Hayden's campaign slogan is, "the radicalism of the '60's and the common sense of the '70's," a quote from an article by Hayden which appeared in the Rolling Stone.

It is not isolationism to work for the improvement of this country but it is escapist to tout, a理智 and middle abroad about ideas we seldom achieve here at home. In a campaign statement Hayden says, "While we need to conserve the energy which fuels our over-developed economy, we need to tap the under-developed human energy which alone can create a better America." Amen.

In this week's outpost Anna Zarem brings us the story of how some farm workers in San Luis Obispo County were not affected by last fall's oil shock electric. Christine Kirby Jones takes an historical look at the ever-popular art form of Graffiti and Melina Koolcaman tells us how to get on a line on a sea food feast without getting pinched. We would appreciate your comments and we hope you enjoy our magazine.

Eric DuVall

Cover photo by Tony Hertz

frustration, boredom, rage, joy, and emotions of self.

Upon mapping the history of Graffiti many questions arise. Why are people interested in it present in a multitude of cultures? Are there really what their stage of development? What needs of man, if any, are satisfied by these writings? Where do Graffiti fit into this picture? Is it an influence of modern cultures and what are their effects?

by Christopher Kirby Jones

photos by Mark MacKinnon

(continued on page seven)
Grab the Crab!

Who says crabby people don't have fun? I recently found that several of my friends fall into the crab category. No, they aren't actually crabs. At least they don't have pinchers. These people are representative of the stilt class which particularly enjoy crumbling off San Luis Obispo area piers. There aren't many non-commercial crammers in the area, but perhaps most people don't know how to grab or what you can get out of it. I didn't.

The first thing I was told when invited to join the group was that I would have to take plenty of "crab-bit medicine." I covered, remembering my childhood and how my body rejected every kind of medicine. I wasn't too excited about taking any remedies until I found out that the antibiotic was prepared in a brewery! Realizing at that point how vital the medicine would be to my well-being, I gladly took along my chair.

There are four piers in the immediate area available for crabbing, at Morro Bay, Avila Beach, San Luis Bay and Pismo Beach piers. There are also piers at Cayucos and San Simeon if you care to travel north. All are open to the public, and no fishing license is required. The only necessary equipment is crab nets, bait and a simple knowledge of California's Department of Fish and Game regulations.

Crab nets can be purchased in just about any sporting goods or hardware store. Depending upon the model, a net or cage will cost somewhere around $5. Crab cages have a center based metal screen with hinged, triangular sides (also metal screen) which close when drawn up. This prevents the crabs from crawling off the cage before it is surfaced.

"... I wasn't too excited ... until I found it was prepared in a brewery!"

If you want to make your own net, simply obtain a bicycle tire rim and some net or chicken-wire, and fasten either to the rim. Then attach and balance a long line of heavy-guage cord or light-weight rope, which will be used to draw the net up after it has been cast over the pier. All sides are open on the net model.

Bait can be purchased at most fish markets and some non-chain grocery stores around San Luis Obispo. The cost is only a few cents a pound. The bait available consists of remains of commercial fish which have been filleted, so be prepared to handle fish heads (yes, with the eyes still intact), assorted fish innards and tails.

The mere sight of the bait will ready you for your first round of crab-bit medicine!

To attach bait to the nets, string wire through a center part of the fish piece, as you would to meat on a skewer and fasten it to the net. A strong but pliable wire would be best.

"... be careful not to let your fingers get into the grip of the pinchers."

With a 60-foot (approx.) line, cast the net off the pier by swinging it back and forth a couple of times, letting it drop as far away from the pier as possible. A fatter toss lessens the possibility of the net becoming tangled in seaweed along the pier

Now that the hard part is over, you can kick back and start your second round of crab-bit medicine. About the time everyone is relaxed from the difficult feat of preparing the nets, it is time to check the nets. Quickly, firmly and with no grace at all, each pulls his net up from the water to see the big catch.

I must admit, my net didn't have anything on it the first time I pulled it up, but then the guy next to me pulled up a baby squid! Talk about being off the track! He either didn't know what we were after that night or he was experiencing side effects from the crab-bit medicine.

Crabs are nocturnal crustaceans and are mostly accessible during high tide. What one actually looks for are three of the 4,300 different types of crabs that can be found throughout the United States.

The species most frequently found along the Central Coast are Rock crabs, Kelp crabs and Dungeness crabs.

Rock crabs are brownish-red and have a bumpy area along the outer rim of their shells. The best meat on this crab and the Kelp Crab will be found in the pinnae and legs. Kelp Crab are bluish-green on top with a reddish underbelly and there is open season year-round for these two types of crabs. Dungeness crabs can only be taken from the second Tuesday in November through June 30. They have a smooth reddish-brown upper shell with a yellow underbelly. The Dungeness crab is commercially important and are the only type in this area which have a limit per person.

When you have pulled your net up with one or more crabs in it, quickly set your net down and grab the crabs from behind, being careful not to get your fingers into the grip of the pinchers. Secure a firm hold over the mid-pincher area, and in a backward motion, break it off!
Who says crabby people don't have any fun?

The mere sight of bait will ready you for your first round of crab-bite medicine.

Next time someone tells you that there's nothing to do around here, take them by the hand, get plenty of crab-bite medicine, and head on out to the pier! With a little luck, you might even catch your limit instead of drink it!
Emilio R. got up before dawn during November and December to work in the chili harvest on a ranch in Santa Maria. He was lucky to have work, for winter is the slow season in farm work, and many people are looking for jobs. Besides, he and his wife are expecting their first child soon, and the responsibility of a new mouth to feed is a further incentive to get as much work as possible, no matter what. Normally he probably would not discuss such things with a stranger.

But they help to explain why he works at that ranch, under conditions that workers in other industries would find intolerable. The worst part is the fear, not knowing who is your friend and who is your enemy, who is safe to talk to, and who will betray you. For Emilio is a Chavista, a member of a union that most growers regard as anathema, the United Farmworkers of America (UFW). And he is working at a ranch where there is no union representation of workers, a ranch that is a member of Los Podrns Growers Foundation.

Emilio, like other workers, works to earn his money, and not cause trouble. Unions are trouble, elections to determine if workers want union representation are trouble, and Chavistas are trouble.

So Emilio has learned to be discreet, to hide what he is and feels, and pretend that he prefers not to have a union. He must do this to get work, but it is distressful to him.

It is especially hard when workers who are loyal to the grower ridicule his union, for the union has become a part of his identity now. He is a Chavista, an ally and supporter of Cesar Chavez. Sometimes organizers from the union come to the fields at the legal access hours, and then those who are secretly Chavistas must hide their true feeling and keep working while the loyalists make derogatory remarks about the UFW.

"One cannot express oneself in front of them and say I am a Chavista, because if that happened they would fire us," explains Emilio. "Work comes first and since we have the chance to work we must do it."

Emilio learned discretion the hard way. At another ranch where he worked the grower signed a contract with the Teamsters Union, so Emilio and the other workers were forced to join the Teamsters in order to work there.
Emilio says that when the rancher realized most of his workers were really Chavistas he slowed the crops down, rather than risk a harvest season that would have brought union election resulting in victory for the UFW.

Emilio’s voice is soft but there is fire in his eyes when he says, “So he realized he was out of luck. He knew the workers were Chavistas. Those of us who are with Chavez’ union, what we are looking for is the betterment of all farmworkers. Chavez has increased hourly wages, and if someone helps you like that, then you help him back, don’t you?”

To Emilio, it is simply a matter of justice.

At the ranch where he now works there is no union, but there is Los Padres Growers Foundation. “Los Padres” means “the fathers” in Spanish, a fact that prompts a lot of jokes when Chavistas gather at union meetings. But Los Padres are no laughing matter to Emilio when he is working in the field.

Emilio, according to Emilio. Unlike union organizers, who are restricted to entering the fields only at certain hours, Los Padres have access to the fields at all hours and they spend much of the day out there, sometimes even picking alongside the workers.

Los Padres are always watching the workers to make sure we don’t talk to the Chavez organizers. If we do something suspicious, like talking, they will fire us,” says Emilio. He says it is not even safe to speak freely when Los Padres are gone, because there are several people working in the fields who write down the names of suspected union sympathizers.

Los Padres claim to hold contracts with more than 30 other ranches, employing about 1,200 workers in San Luis Obispo and Santa Barbara counties, a fact that gives a some idea of the scope of Emilio’s dilemma. If he is ever exposed as a Chavista he could not hope to get work at any of those ranches, because Los Padres and the growers in the foundation prefer to hire workers who support no union.

That way, if elections are ever held during a harvest the growers can be sure that a majority of his workers will vote “no union.” Many workers where Emilio works wear “no union” buttons to work, some because they really prefer to have no union, and others because it is the safe thing to do. Emilio says the buttons are provided by the crew bosses and by Los Padres.

Emilio hopes there would be elections during the chili harvest this year, but the UFW did not get enough signatures on authorization cards to petition the state for elections. Emilio says many workers were afraid to sign the cards.

He remembers another time when he hoped for an election that never materialized.

Describing another ranch where he once worked, he says: “They forced us to work only part time, to keep the union out. They would let us work only two or three days per week. The days when they thought the union organizers would come, they would prevent us from working and say there was no more work, but it wasn’t true. The whole thing was to prevent an election from happening. That is why we had no elections this year.”

Outpost was not able to question the ranch owner or his son about Emilio’s description of conditions on their ranch, but a lot of attempts to talk with them. The son told us, “Our position is that we don’t say too much about the subject (of farm labor and unions). We are not trying to hide anything but we’d rather stay out of the headlines if possible.”

The ranch owner responded through his secretary that both he and his son were “too busy” to talk with us and he hoped we wouldn’t print anything we’d be “liable” for.

But Raul Navarro, field rep for Los Padres Growers Foundation, talked with us at length. He describes “the foundation” as an offshoot of the California Winegrower Foundation of Napa county. He says it is supported entirely by contributions from member ranchers, and offers a benefit featuring insurance and pensions for workers at non-union ranches.

Navarro describes his role in the fields as one of helping workers with their personal problems and seeing that they have drinking water and toilets.

He says, “The number one concern is for the worker. This program was not designed for the grower, for his protection per se, aside from what we all understand and realize.”

(continued on page seven)
POETRY

You are cordially invited to hear
The Metropolitan Opera
Saturday night on KBLP

B污染物 Around

"Boogie music" is at best
one of those loosely-defined
categories that record
less, as we know it. As
you know now, "boogie music"
has come to category
any kind of music that is: loud;
has a steady driving rhythm;
is usually amplified, and
involves a minimum amount of
compositions. A few of the
bands who play this kind of
music (in my opinion) are 22
Top, Foghat, Montrose, etc.,
A few band players the
same, often word as for
something old as for
many country restaurants.
The girls were always the
tame, and the occasional
affair for one who's body is
confined in the world; and
who wants to be better
than they know that the
truth Aaroamlth, on th *
the ataga, and even look* Ilk*
them. Th* neat album will tell
the truth Aaroamlth, on th *
the album out. Kaapr an ay* on
the ataga or thalr rocorda find
mialon ovary time they taka
out of Naw Orlaana during JeL
style It la Ipoaaly baaed on a
mualo of the Southern rock
Outlaw* Both of thaaa dutflta
Hated Bob Dylan and the Moil­
ancy, Mott) gate tha nod from

KillerI

...or On Your Knaka, thalr
good-timay mualc of a great
live band with lyric* about love
and violence­
rifling In tha true heavy metal
Rollin' "and "MamaKin". BOC
ta a dynamite guitar player
who can boogia ma into aub-

KillerI

on the American heavy
metal scene. I have two
favorites Aerosmith and the
Blue Oyster Cult. Of the two
I prefer Aerosmith's more blues-
bred instrument, and some
rockers like "Train Kept A-
rollin'" and "R.O.C." more committed to flashy riffing and over-the-top
mellence and violence­
people. Hell, the name thesis is:
Dime a dynamite guitar player
but he is finally developed a bet
band and that has put their live
cut in a fall. On Your Feet
or On Your Knees, their
mellence and violence­
was a bit of a disappointment for me.
Un- they come up with something
new in the near future, the
joke will really be on
them. The next album will tell
the truth Aerosmith, on the
other hand, is an old-fashioned
boogie band in with the beat of
them. Steve Tyler (lead vocals)
dresses, sings, bluff around
the stage, and even looks like
Mick Jagger. All of this is done
behind Joe Perry and his
screaming lead guitar. The
rhythm section is one of the best
they have, as well as the in-
redients make Aerosmith
the boogie-tries dream.
They have had the albums out
and they just seem to get better
with every one. You do not hear
people who just like the
music. Finally, there is not
only boogie-blues, but of
rock'n'roll as well. Rory Gallagher
in particular is a
mualo from the British rock
category.

Staff

Editor — Eric DuVall
Assistant Editor — Sue Hagen and
Cheryl Russell
Photo Editor — David Suibbs
Advertising Manager — Graham Farran
Contributors: Melanie Kocijanan, Ellen Banner, Ann Zerrin, Tony Hertz, Christopher King James, Mark McDonald, Bruce Witten, Paul Austin, Beth Balcom, Linda Hugine, Abell, Jan Kuras, Judy Goddholm, Marguerite Seiberg, Brian Case, Michele Stokes.

DISCLAIMER — Advertising material is printed herein solely for informational purposes. Such printing is not to be construed as an express or implied endorsement or adoption of any of such commercial ventures by the Associated Students, Inc., or the California State University, San Luis Obispo. Office room 228, Graphic Arts Building.

Published two times a month during the school year except holidays and summer periods by the Associated Students, Inc., California Polytechnic State University, San Luis Obispo, California. Printed by the students majoring in Graphic Communications. Opinions expressed in articles are the views of the writers and the official opinion of the opinions of the staff, or views of the Associated Students, Inc., or official opinion.
Concerning the present and the future, graffiti holds a rather controversial position in certain circles.

In the "eyes of the law", graffiti is illegal. It is a misdemeanor, punishable by a fine and/or imprisonment at all of the city, state and federal levels. These legal restrictions are basically aimed at graffiti of an obscene nature. It is found on the public monument and restroom walls. Uninhibited writing-on of public and private walls has been denounced by most citizens as nothing more than vandalism.

So it seems that graffiti is another of those many, very human traits which accompany man in all his social conditions. Whether future cultures will discard graffiti as art, vandalism or simply nonsense is uncertain. It is almost a certainty that it will be revered for its historical expression by the uninhibited man.

Undoubtedly, Kilroy is still to be with us for some time.

The graffiti phenomena may be the result of a combination of these three theories as well as many other factors. As with a great amount of sociological research, here, too, there seem to be few absolutes.

Harvest of Fear (continued from page five)

We all understand and realize that most of the growers that are members of the foundation are in the foundation for one primary reason. They feel that they can offer a better program without unionization, and they don't want unionization."

David Aquino, another Los Padres rep, explains the difference between Los Padres and a union: "The only contract we have is with the grower himself. We don't charge dues, and we're in no way representing people."

He also says he tells the workers, "If you guys want an election grant, all you have to do is sign an authorization card and go out at it."

Aquino says that prior to last Aug. 28 when a new state law went into effect protecting farmworkers' rights to union representation, some growers would fire pro-union workers. Later he speculated that the fired workers might not have been union supporters at all, but "just a lazy bunch of people in this county," who wanted to "make trouble" for the growers.

According to Paul Navarro, Los Padres Growers Foundation was established approximately five months ago, about the same time the law went into effect protecting farmworkers' rights to union representation. The union was able to copy it. He does it all with his fingers and that makes it a different style of not only one has never been able to copy it. He does it so distinctive that no one has ever been able to copy it.

There are currently under investigation by the financially troubled Agricultural Labor Relations Board (ALRB) to determine their validity.

While other ALRB officials, no UFW legal staff were free to comment on specific allegations, outpost has learned from a reliable UFW labor relations source that there were allegations the farmworkers were not being represented by the union. The Legal Division and the Labor Relations Board (ALRB) to determine their validity.

Meanwhile Emmie must eat and pay the rent. Each UW election victory promises him, but victories do not directly benefit him because he is hired by economic necessity to work at ranches where they have successfully blocked unionization in spite of the law. For new he is a Chavista in his heart—being one openly is a luxury he cannot afford.

Best Boogie Around

(continued from page six)

and protests them with his life. When Taste broke up in 1970, two live albums were released. Taste Live at the Isle of Wight and Live Taste Both of these are available in the import section of your local record store.

Rory's bass is the blues and he handles them with an impeccable original style that is so distinctive that no one has been able to copy it. He does it all with his fingers and that makes it a different style of music that is far better.

You'll hear ballads, rockers, and (best of all) those great slide guitar numbers. Like I said, he's the best and there ain't much you can say about that.

Like any other genre, boogie has its home (Black Oak Arkansas for example) and unfortunately that's mostly what sells. A good boogie band is worth ten BOAs! It's just that record companies don't push what's good they push what sells. Anyway, Ellington and Basie played real boogie music and that is far better!

Do it in the dark and don't forget to boogie!
SCRUBBY & LLOYD'S

Prize Winning Hamburgers

First Annual Outpost Survey
Best Burgers in Town
Under a Buck

1136 Camel
Open 9am - 8pm
Mon. - Sat.
543-9718

ROSS JEWELERS

SAN LUIS OBISPO
Lunch 11-20 - 2
Dinner open at 6
Monday - Saturday

PAT JACKSON'S
Performing Arts

Baywood Park
1200 2nd Street
528-3723

NEW CLASSES IN
Adult ballet
Adult conditioning
Jazz

Patrician High School
536-8000
726 Higuera
Entertainment nightly

Edna Rd.
543-4499 or
544-0087

San Luis Obispo
The Redwood Manor

Performing Arts
Studios in