

Funding Dilemma May Spell End for EOP English Compensatory Program

A SPECIAL REPORT BY

Tom Bolton & Doug Amdur

A web of bureaucratic red tape may soon be responsible for the strangulation of a series of courses which have become known as the EOP English Compensatory Writing Program (ECWP).

Created in 1969, the program seems to fit within the University's stated commitment to affirmative action by providing "academic assistance...to minority/disadvantaged students to enhance the likelihood of their success within the University."

The program, which consists of special sections of Subject A and English 1AB, has become entangled in a mass of University funding battles and personality disputes, resulting in a loss of effectiveness.

Funding for the Compensatory Program for the years 1969-71 came from a grant for "Innovative Projects." These monies are designed to "support new experimental approaches to the organization of the learning process and to make teaching at the University of California more stimulating and meaningful," according to a chancellor's memo.

In 1972, a Faculty Advisory Committee on Innovative Projects in University Instruction rated the ECWP among four top rated innovative projects. A letter from a Committee member to Alec Alexander, then Dean of the

'EOP students who have enrolled in the Innovative Project English courses have profited immensely from the perception and understanding given to their individual problems in dealing with the English language.'

College of Letters and Science, states:

"I have just received from Vice President Taylor's office an evaluation of Innovative Projects funded during 1968-71. The report includes an evaluation of 87 projects based on the following criteria: innovation, quality of design, adequacy of evaluation, scope, and efficiency. Project ratings were assigned in each category on a 4 (excellent) to 0 (inadequate) scale. On this basis, (the) project received a 3/4/4/4/4 for an average of 3.6. Of the remaining 86 projects, only three others did as well; none scored higher."

Loeb, Wilkinson Victorious in Runoff; Executives Hope for 'Unified Council'

By Becky Morrow

With a high turnout that surpassed that of last week's A.S. general election, Internal President candidate Jeff Loeb and Executive Vice President contender Bob Wilkinson emerged victorious in the runoff election. The two ran on a slate.

Loeb received 51.26 percent of the vote, while his opponent, Debbie Dent got 48.74. Wilkinson stomped over his rival Alice Valdivia, receiving 54.51 percent while she claimed 45.49.

A total of 1984 ballots were cast during the runoff four more than those cast in the general election. 16.5 percent of the student body turned out to vote.

In his victory statement, Loeb said, "I hope the relationship between the elected leaders in A.S. government and the students they are elected to represent, will be a harmonious one in the upcoming year." He hopes to achieve this through "sincere communications involving all media, members of Leg Council and the student body itself."

Throughout campaigning the candidates seemed locked-neck in neck. When asked to explain the reasons for his victory, Wilkinson stated, "I got a lot of help from a lot of different people and I'm very appreciative of that help."

Wilkinson said he was "looking forward to working

Bill Villa, associate director of Chicano EOP, also had praise for the program. "Now that I have had the opportunity to talk with many of the Freshman EOP students who have taken the Subject A course...I would like to make a supportive statement in regard to the value of the program."

"EOP students who have enrolled in the Innovative Project English courses have profited immensely from the perception and understanding given to their individual problems in dealing with the English language."

Since this early praise, however, the ECWP has not fared as well. Grants have been lost, cutbacks have forced diminished service, confusion has clouded from where funds might be available, and now the program faces extinction.

In fact, the problems can be traced back to 1970, when a memo dated April 29 stated, "The grant is renewed for a second and final year on the basis of Dean (of Letters and Science) Spaulding's assurances that this course will be continued with campus resources in 1971-72 and beyond."

Spaulding, who retired as Dean in April, 1971, says that campus resources, as referred to in the 1970 letter, means "out of our regular instructional budget, I presume, but not specifically any departmental budget."

A further question asked if he meant the English Department should support the program specifically. Spaulding replied, "Not that I know of, no."

According to Laurene McLane, administrative assistant for academic planning and program review who works for UC assistant vice president James S. Albertson, "The idea of the (Innovative Project) money is 'risk capital.' If they (programs) become successful, they (campuses) can continue them on their own. It's up to them. There are systemwide guidelines."

With the expiration of Innovative Projects funding, Robert Potter, then Project Director, applied for and

with the Council that was elected and hopes to get a number of things accomplished."

Although Loeb plans to consult members of Leg Council before definite priorities are set, he indicated that he would like to see expanded services provided to students in academic areas. He also stated that communication would be a primary goal.

The two other Executive Officers were elected in last week's general election. External President Claude Ruibal, who won over two competitors, felt that he would be able to work well with the other Executive officers. In his aspirations for next year, Ruibal desires a "more centralized, unified council."

"I'm looking for credibility with students", he said, and hoped that members of this year's Council would be able to achieve that end.

Randy Cohen, who ran unopposed for Administrative V.P., also had high hopes that the Council would be able to work together. "I hope we can work out our differences and establish some concrete things for students."

Loeb and Dent were the two top vote getters in the General Election, beating out contenders Marty O'Leary and Seth Freeman.

Neither Wilkinson nor Valdivia received a clear majority (50 percent plus one), due to write-ins, and were thus forced into a runoff.

received funding through Regent's Undergraduate Instructional Improvement grants. This grant for the 1971-72 academic year was intended to "support the exploration and implementation of ideas for more effective undergraduate instruction," and is administered by the chancellor.

Instructional Improvement grants are supplied on a matching basis, and the English Department matched the \$21,000 supplied by the grant.

According to a memo from the chancellor dated December 20, 1971, "the possibility of funding for a second year is not excluded."

Serious problems for the program seem to center around second year funding from an Instructional

'An ensuing form of bureaucratic misunderstanding came in the form of conflicting memos and differing views of the situation, eventually leading to the discovery threat no 'external' funding for the program would be found.'

Improvement grant.

Frank Gardiner, English Department chairperson until Spring, 1975, reported that he was "advised that Regent's funding was not available," for the 1972-73 academic year.

With this avenue closed, Gardiner said, "I explored with the Dean's office (Alec Alexander) and Richard Jensen (Director of Planning, Analysis, and Budget) to find ways so that the program could be continued."

Indeed, Jensen said, "he (Gardiner) was trying to find another way to do it (fund the ECWP)."

However, some persons associated with the project were dissatisfied with the way Gardiner handled the refunding attempt. According to Potter, then an assistant professor of English, "I encountered a resistance on the part of the new chair in getting the project refunded." Potter seemed to feel that Gardiner was deliberately causing the project to lose out on refunding.

"I remember there was a basic contradiction," said Lynne Cantley, former employee of the Office of Planning, Analysis, and Budget, who was studying Innovative Projects at the time. "Gardiner had one story. I had another," she said, agreeing with Potter.

Toni Thornton, then an instructor in the program also felt misled. "It was as though we were not getting straight answers to the questions we posed."

An ensuing form of bureaucratic misunderstanding came in the form of conflicting memos and differing views of the situation, eventually leading to the discovery that no "external" funding for the program would be found. Once the possibility of outside funding was eliminated, Gardiner said, "it became clear that the English Department would have to fund this program."

Jensen, however, remembers talking with Gardiner. "I don't remember there being any specific discussion on grants," he said, but added that "it was a matter of concern to him."

No outside funding became available for the program, and for the 1972-73 academic year, the English Department picked up the salaries of the ECWP personnel, as it has ever since.

While faculty positions, Full-Time Equivalents (FTE) have decreased over the last few years, the English Department has maintained the ECWP. Continued budgetary pressures, however, combined with greater course loads being placed on instructors has forced the English Department to opt for discontinuation last year of the special labs which had been part of the program since its inception.

The labs seem to have been one of the most beneficial aspects of the compensatory writing program. Each lab carried two units of credit and was limited to five students.

(Please turn to p.16, col.1)

HEADLINERS

A TOP OFFICIAL OF THE FORD MOTOR COMPANY SAYS "dilly dallying" by Congress on future emission standards could force the U.S. auto industry to shut down if it doesn't get relief. Ford official William Burke said there is no way the industry can meet the 1978 emission control standards as they now exist.

POLICE STOOD BY AND WATCHED when sign-carrying women smashed the interior of two adult bookstores in San Diego recently. Norma Freeman said her group will stay on the sidewalk when they demonstrate again Saturday against the use of children in sexually oriented material.

THE FEDERAL GOVERNMENT HAS AGREED THAT CALIFORNIA OWNS over four thousand acres of disputed offshore land in 17 parcels scattered along the state's coastline. State Controller Ken Cory said that another 3,400 acres of land, potentially rich in oil, is still in dispute.

MORE THAN ONE MILLION WATER CUSTOMERS in Oakland and other East Bay communities have been ordered to cut back water usage an additional 10 percent.

A HOUSE BANKING SUBCOMMITTEE APPROVED un-amended legislation to encourage the development of consumer oriented co-operatives. The Carter administration said it wanted more time to consider the bill.

A FEDERAL GRAND JURY INVESTIGATION of criminal tax fraud by General Motors has been suspended following motions by GM to stop the probe. The automaker claims it is illegal to use the grand jury as an investigative tool.

CIA DIRECTOR STANSFIELD TURNER told the Senate Intelligence Committee yesterday that the individual budgets of the nation's intelligence agencies are necessary secrets. But he said President Carter has ordered the U.S. intelligence community not to oppose publication of overall budgetary figures.

-John Schentrup

Spring Enrollment Drops: Yearly Average Also Declines

By Leslie Bregman,
Enrollment for the spring quarter at UCSB has reached 13,490, bringing the three-quarter average for the 1976-1977 year to 14,077 students. This figure represents a decline of 58 students over the three-quarter average for last year, as 154 fewer students are attending UCSB than did in the spring of 1976.

The 1977 spring enrollment figure includes 11,669 undergraduates and 1,821 graduates. The 153 Extended University students are not included in the enrollment count.

According to Public Information Representative Betsy Watson, three measures were used to limit enrollment. The main method employed was early cut-off dates for applications. Admission of new students and advanced standing students for the spring quarter were cut off on November 15, 1976. The University is also enforcing cut-off dates for students seeking re-admission after an absence.

"The last, and most

complicated way of controlling enrollment," Watson said, "is to review the status of students who are still attending UCSB and have an excess of 200 units, without having any clear educational objective such as filing for graduation in mind."

Watson explained that the best way to limit enrollment is to control the number of incoming students. Early cut-off dates are the best way of doing it because the UC system has a commitment to accommodate all qualified students.

"The measures have been

successful as we did decline, even though by not as much as we had hoped to," Watson added. The administration had sought to cut enrollment by at least 100 students, but "that without the early cut-off dates, the University would have experienced another year of growth."

The expected enrollment for next fall is 14,410, a decline of 77 students over this year. Applications were cut off for incoming freshmen on March 1, 1977 and for advanced standing students on April 22, 1977.

Ads Aim at Americans Over 50

(ZNS) - With the U.S. birth rate steadily declining and the average age of Americans increasing each year, Madison Avenue is switching its attention away from the so-called "youth market" to "people over 50."

The trade publication Advertising Age reports that a number of major companies are quickly moving into the over-50 market by developing new products.

The Pfizer Leeming/Pacquin Company is reportedly spending \$4.5 million to promote its new shampoo for older people called "New Season." Not to be outdone, Alberto-Culver is said to have copyrighted three new trade names without even having the products ready yet. The new trade names are "Best Years," "My Age," and "Forty Plus."

DAILY NEXUS

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The Daily Nexus is published by the Press Council and partially funded through the Associated Students of the University of California, Santa Barbara, Monday through Friday during the regular college year (except examination periods) and weekly during the summer session.

Second Class Postage paid at Santa Barbara, CA, and additional mailing offices.

Mail subscription price: \$12 per year or \$5 per quarter, payable to the Daily Nexus, Thomas M. Storke Student Communications Building, P.O. Box 13402, UCSB, Santa Barbara, CA 93107.

Editorial offices: 1035 Storke Bldg., Phone 961-2691.

Advertising offices: 1053 Storke Bldg., Phone 961-3828. Gayle Kerr, Advertising Manager. Representative for National Advertising: N.E.A.S., 360 Lexington Ave., N.Y., N.Y. 10017.

Printed by the Campus Press, Goleta, Ca. 93017.

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Advocates for Nuclear Weapons Lab Conversion to Hold Vigil

By Becky Morrow

In conjunction with demonstrations being held this week in Livermore and Berkeley in support of the nuclear weapons lab conversion project, concerned students will hold an all day vigil in front of the Administration building on Friday.

Sponsored by Praxis, Amnesty International and the New American Movement, the vigil is an attempt to generate awareness on this campus about the University's involvement in nuclear weapons research.

The University of California

(UC), through the administration of the Los Alamos and the Lawrence Livermore Laboratory, is one of the major designers of the U.S.'s nuclear weapons arsenal. The two laboratories, funded by the Energy Research and Development Administration (ERDA), design and test nuclear weapons for the military. UC administers these labs under five year contracts which are under negotiation now.

UCSB's A.S. Leg Council, in collaboration with the UC nuclear weapons lab conversion project, the Student Body Presidents Council and several

other UC campuses, have united forces in requesting that the Regents open the contract negotiations process to the public.

According to Ann Davis A.S. off-campus rep and key organizer of the vigil, "These groups propose an investigation of the possibilities for conversion of the lab's work, from weapons research to more peaceful and socially useful technologies."

"Not only would conversion to non-weapons work be more job-inducing, safer for and more beneficial to humanity, but also more in keeping with the purpose of University involvement in research," Davis said.

"This issue is a paradigm of the unarrested excess of the techno-governmental establishment that the University is within. Such a situation demands significant ongoing dialogue among students, faculty, staff, the University and the general public."

Davis explained that the demonstrations and vigil are focusing on the need for the U.S. to make some changes in its military funding priorities and

foreign policy.

In addition, she cited the current Congressional transfer amendment, which calls for the reorganization of funding priorities, as another impetus. According to Davis, the amendment stipulates the transfer of some money from the Pentagon budget to areas of domestic spending.

Ecologically, she also expressed concern for the lab's activities. The output of plutonium from both plants is large, and since Livermore is extremely close to or adjacent to 13 earthquake faults, the potential dangers are devastating,

Davis said.

On Friday, there will also be a table in Storke Plaza from 11-2 with material pertinent to the nuclear weapons conversion project. People well-acquainted with the project will be on hand to discuss the situation with all interested students.

This Saturday, April 30, numerous groups throughout the state, including ASUCSB, are sponsoring a rally to show support for conversion. The day will begin by carrying a 550 foot long symbolic replica of the trident submarine to the gates of Livermore Lab, where such warheads are developed.

Carter Could Solve Mid-East Conflict

By Stuart Schneider

"An effective statesman can bring about peace to the Palestinian situation, and President Carter can be that statesman if he deals with the problem substantially," said Dr. Elmer Berger, president of the American Jewish Alternatives to Zionism.

Berger, who spoke to approximately 60 persons Monday afternoon, indicated that the United States can play a large role in solving the problem between the Palestinians and the Zionists, yet Washington itself doesn't understand Zionism.

"The essence of the problem," Berger said, "is that Zionism is a discriminating, exclusive and racist movement, and that there are two and a half to three million Palestinians who cannot go back to their economic interests in the territory designed for Israel."

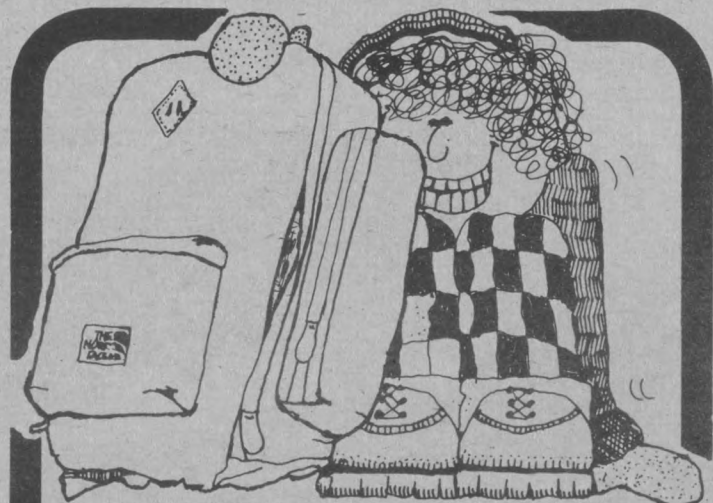
"The problem is compounded by the fact that Arabs have been terribly inept at presenting their situation to the American press," Berger continued. "The Arabs just don't understand the American press...they just don't know how it operates. The Arabs are not administratively efficient enough to keep feeding information to the American press."

Berger cited three elements that are a key to solving the problem. First, Palestinians must have a rectification of the territory taken in 1967. Second, the rights of the Palestinians must be satisfied, and third, there must be a recognition of the Palestinian Liberation Organization (PLO) as a party.

"Both sides are weary of 50 years of warfare," Berger said. "Yet five years to solve the problem is an optimistic appraisal."

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Under the Knife

by Chris Redgate

Some People Just Don't Understand

"Yodelin' is yodelin' and hollerin' hollerin' " whispered Leonard Emmanuel, self-proclaimed international Hollering Champion. "They won't let me in the National Championships since I won it 'cause they know I kin holler betterin anyone there."

He spoke in a low voice and paced himself so as to not waste any precious energy. Energy is a precious commodity once you pass 70. Leonard has, and that was more than a few miles back. He took his time between sentences and before and after hollers.

"Let's hear the distress holler," asked one of the students. Sitting on a chair on a small lawn outside Campbell Hall, Leonard let loose a distress call that nearly caused several bike accidents. As he finished he took his cupped hands away from his mouth and gently placed them on his very thin knees.

"Do you know any bird calls," asked another. Leonard replied, "Naw, I can't do no bird calls since a lost ma teeth. Ya need ta whistle ta do bird calls."

I asked him to do his favorite hollerin' song and he responded with a raunchy ballad about meeting some girl out by the railroad tracks. He followed this with a short description of the various uses of hollering and concluded with a short discussion of his philosophy of life. "Don't get into trouble," he said, "whenever there's trouble a jus walk away."

The anxious group of student questioners found his approach tedio is. I guess he looked off to the hills once to often. So his lengthy pauses took their

toll and after a short time only Leonard and myself remained.

I took his chair into the Campbell Hall dressing room and said "stay out of trouble Leonard." He replied "a will. You do the same." I nodded goodbye and headed back into Campbell Hall where the rest of the country musicians were instructing small open workshops.

I walked over to listen to Ola Belle Red talk about the banjo. She had a husky voice and a frame to match. She wore her hair back in a barette and had a youthful smile which gave her a kind of innocent charm despite her age.

"This one here is a tune y'all be able ta play. Thar ain't but a couple chords to it. It's jus as easy as this." All the surrounding banjo players joined in. "I believe in the old-time music/ I believe in singing and shoutin./ I believe in the old-time way....." Suddenly she leaned over the strings of her banjo, gave a glittering smile, and started picking faster than the ear can hear. She left them all hanging their thumbs on the wrong string and ended with a flourish. Everyone clapped.

As I continued listening to Ola. I couldn't help but overhear two people, stage right from me, interviewing Louie Boudrone and Alice Gerrard. The man had curly dusty-blond hair and a dark brown tan. The woman also had blonde hair (though chemically lightened) and sported makeup from several cover girl commercials combined. Both of them had an overbearing manner and introduced

themselves to Boudrone and Gerrard as radio interviewers. After asking a group of telling questions such as "how do you like Santa Barbara," the young man asked Boudrone, a legendary fiddler, "why don't you play us a tune." His girlfriend nodded in agreement. Boudrone looked at them both and spoke English in a French accent, "No."

The young man was not to be denied however. "What? Have you put it away for good?"

Again Boudrone answered with polite elegance, "No!"

"You want me to play it," the young man asked with his miniature Sony super delux pushbutton tape recorder in one hand. "Sure," Boudrone replied.

"No," the young man said, "I only play the piano."

Boudrone nodded, though perhaps unconvinced.

The interviewing couple said a few loud "good-byes" and "great meeting you's" and left with a flourish of closing notepads. As they exited Boudrone noticed a pen on his violin case and was about to return it to the couple, but they had left. He held it up to the light, examined it, clicked it closed, looked around, and finally slipped it in his pocket. Something tells me he got the best of that exchange and it was really nice to see the instrument in a pair of hands which could better use it. The applause brought me back to Ola and her banjo who was saying, "I'm jus telling ya what I know." The music followed shortly thereafter.

LETTERS

Too Direct for a Petition

Editor, Daily Nexus:

There were a few misconceptions in your April 25 article on the Women's Literature petition which was circulated in the English Department last quarter.

First, Thia Wolf, a Creative Studies major, and I were the co-originaors of the petition.

Secondly, the petition has not been turned into the department chairman not because of poor wording and charges of reverse sexism, but because there was no

longer a great need for it. Next Fall quarter, there will be a Women's Literature class taught by a woman professor in the English Department.

Although many students who saw the petition refused to sign it, charging reverse sexism, I do not agree with them. In addition to securing teaching positions for qualified women, it seems common sense that women should be teaching the Women's Literature courses for exactly the same reasons that Blacks should

be teaching the Black Literature courses. They have a special sensitivity to the material which students can benefit from.

Lastly, the petition was poorly worded in the context that it was too honest and direct...for a petition. It will always interest me that while people will gladly sign a petition vaguely calling for the equality of the sexes, they will refuse to sign a petition that tangibly and realistically presents a way to help achieve that equality.

Jylana Collins

It's Not Just Your Life

People of the earth, Hear and Beware!

Your greed and callousness is your childrens despair
You had better get wise & up the dough,
for Fusion, Solar Power, Alternatives, cause oil is on the go.

We are killing ourselves in slow Suicide.

Sadists and Masochists is your true disguise.
Look you fools! Open your eyes and try to see!
We've got to stand up and scream, Just to be FREE.
And all this...In a land that Reaks of Hypocrisy.

Many say that it's easy, Freedom that is.

But, the responsibility is ours; if the world Dies or Lives.
Please, I'm begging, Striving for our Future, you must see!
The world is transforming, together with you and me.
Feeling satisfied with Partiallity is certainly a lure,
From the implementation of the real true cure.

Listen!! Oh people, hear my concern.

As soon as your complacent you cease to discern,
that others are being undeniably Abused.
Instead you talk of freedom and democracy,
that one should go to Russia & then you'd see.

Let's change all this, we can I know.

There is Power in Purpose, it's not just a Show!
This one is for real, the time is NOW!
For changing the world with Trust not disavow.
Now you say oh how Ideal...but, you had better
Damn well believe this one is for real.
Let's change this world, We can I Know.
Come on people let's get off our butts & get on the GO!

We must keep on living...To all Whom we Can
We must keep on giving...Being us, Woman, Man.
We don't want your lies, All we give is our Love.
We don't want your hate, Just Peace, and our Symbols the Dove.

—Greg Patton



Centennial of Sound Recording to be Celebrated in 1977

One hundred years ago, Thomas A. Edison recited "Mary Had a Little Lamb" into a horn, the vibrations of his voice causing a stylus to cut grooves into a piece of tin foil wrapped around a rotating cylinder. That was the first sound recording ever made, the centennial of which is being commemorated worldwide during 1977.

The celebration of 100 Years of Recorded Sound will cite the evolution of sound recordings and their growth, development and emergence as one of the principal communications media bringing entertainment, education and culture into the homes of people the world over. In the United States alone, sales of sound recordings total close to \$2.5 billion annually.

The United States Postal Service will mark the Centennial by issuing a special commemorative stamp in March, and various echelons of the recording and audio industries are planning special functions as part of the observance. Both the Smithsonian Institution and the Library of Congress in Washington, D.C. have under consideration the staging of special exhibits to commemorate the observance.

Recordings today bear little resemblance either in looks or in quality of reproduction to Edison's original cylinder. In the early days of recording, a performer or an instrumental group stood singing or playing in front of a recording horn and had to repeat the performance to produce each recording.

It took several years until a process was developed of simultaneously making up to three cylinders for every performance by a singer, up to ten for a brass band.

It was not until the invention of the disc record by Emile Berliner in 1896 that recordings became capable of

mass-duplication, and two-sided records did not appear until about 1904. The development of electrical recording in the mid-1920's provided records with a much wider dynamic range than that offered by the acoustic method.

The two-sided 78-rpm shellac disc remained as the only record until 1948 when the long-playing record was introduced, followed within months by the introduction of the 45-rpm single. Along with tape, which came into use as both a recording and reproducing medium in the late 1940's, they revolutionized the industry.

Pre-recorded tapes were originally offered in the mid-1950's only in a reel-to-reel format and appealed primarily to audiophiles. It was not until the late 1960's, when pre-recorded stereo tapes were introduced, first in 4-track cartridge format, then in 8-track cartridges and later in cassettes, that a mass market for tape was created.

The artistry in recordings has also undergone vast changes. Originally, performers were never identified. Recordings bore nothing more than a general identification, such as "Sentimental," "Comic," "Irish," or some other general designation. The breakthrough to name identification of performers on records was accomplished by the opera greats of the early 1900's — Enrico Caruso, Emma Calve and Feodor Chaliapin — who also became the first to receive royalties from the sale of their recordings instead of being paid a flat fee per recording session.

Recordings eventually made superstars of its performers and gave them worldwide renown — from Enrico Caruso and John McCormack to Bing Crosby and Gene Austin to the jazz greats like Louis Armstrong, to the Big Bands of the 1930's, and to a

group of vocalists who broke away from the bands to become established performers in their own right: Frank Sinatra, Perry Como, Peggy Lee, Doris Day and Billie Holiday.

Then in the 1950's and 1960's came Elvis Presley and the Beatles who have sold more records than any other performers in the history of the industry. In creating an explosion of rock music and in shaping the music that has dominated the last two decades, they also exerted great influence on the looks, dress, speech and mores of youth the world over. They are the top superstars of a whole generation of rock superstars that were created via recordings.

Recorded repertoire today runs the gamut from pop and classical music to children's records, country music and jazz, operas, Broadway musicals and movie soundtracks.

The dream of Thomas A. Edison a hundred years ago that recordings would become priceless historical documents that preserve the voices and artistry of contemporary performers and notables for the appreciation of future generations has been more than fulfilled.



The advent of the two-sided record around 1905 was promoted in this ad by the Columbia Phonograph Company. The copy reads: "Music on both sides! A different selection on each side! Credit: Columbia Records"

Recording: Then and Now

Picture a typical recording session some 90 years ago: A singer stands facing the large end of a recording horn. Bunched behind her are the musicians. On cue, a studio attendant starts up the cylinder recorder, announces the title of the recording, and the singer and orchestra go into their performance. At its conclusion, another cylinder is placed on the

recording machine, the title announced, the performance repeated. Every cylinder record made in those days required a separate performance because there was no way then of mass-duplicating cylinders.

In time, it was found that up to three cylinder recorders could be run simultaneously to record a singer, up to ten for a brass band. But performers still had to repeat the selection over and over again to produce the required number of cylinders. Each performance was called a "round," and, to encourage the top artists to do as many performances as were needed, they were paid the then handsome fee of \$5 per round.

A few years later, the development of the disc record made it possible for the first time to mass-duplicate recordings from a wax master. These records suffered from the same dynamic range limitations as the cylinders but produced higher levels of sound. It was not until 1925, when electrical recording came into use, that the audio spectrum was extended upward from 2,000 to 5,000 cycles, permitting the reproduction of orchestral sounds with a reasonable degree of fidelity. Moreover, musicians no longer had to sit bunched together in front of a recording horn. Greater fidelity was achieved through the judicious placement of microphones and the improved design of physical

acoustics in the studio.

What did not change until the late 1940's, despite the improvement of recording techniques and the enhanced reproduction qualities of the 78-rpm shellac disc records, was the requirement that the 3- or 4-minute performance that went on one side of the record had to be done perfectly in one take. Even a small mistake meant scrapping the entire take and doing it all over again.

The advent of tape as a recording medium after World War II changed all this. There is no longer any limitation on the length of a "take." If a note is played wrong or is slurred, if someone is off key, only that bar of music has to be redone and the corrected version spliced into the tape.

The producer of a recording functions somewhat like the director and producer of a motion picture. He chooses the material to be recorded, commissions the orchestral arrangements, arranges for studio dates, supervises the recording session and is in charge of the post-recording editing, mixing and mastering. He determines the kind of sounds he wants to achieve, the effect he wants to highlight or subdue, the amount of reverberation that should be added in the production of the finished recording.



In the early days of acoustical recording, musicians had to cluster closely in front of a recording horn in order for the sounds of the instruments to be picked up. Credit: Edison National Historic Site

Film

Slapshot - Witty Satire Not Pointless Violence

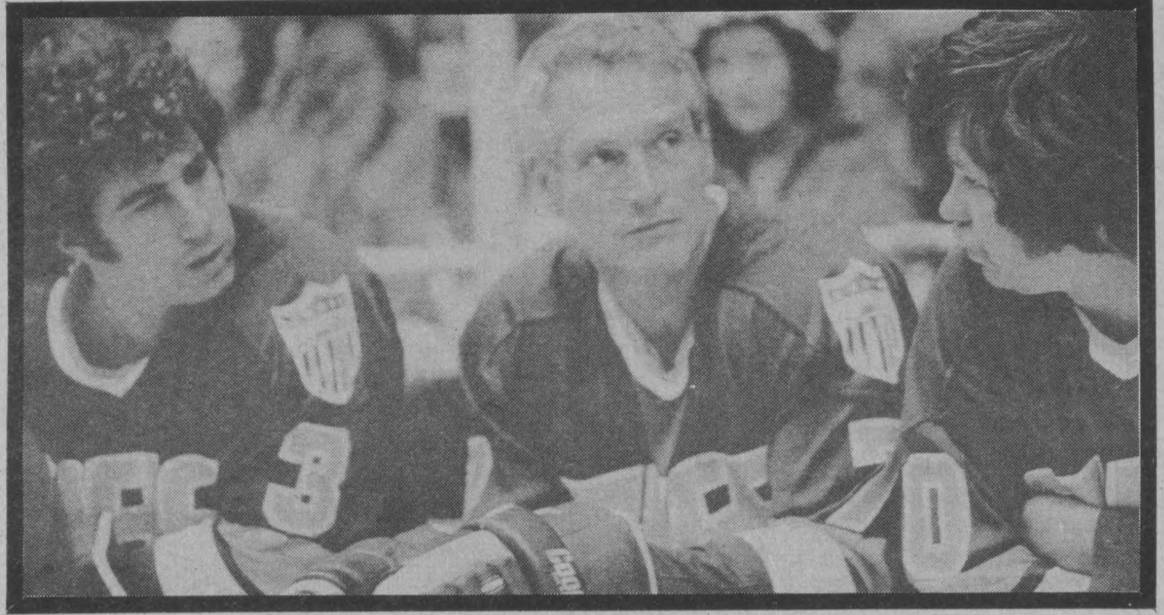
By Kathy Lanzarotta

I must confess that I wasn't expecting much when I went to see Paul Newman's latest movie, "Slapshot." From the previews it looked like just another unmemorable example of what passes too often for entertainment these days: mindless comedy laced with liberal doses of sex and violence, emphasis on the latter.

Therefore it was a pleasant surprise to find this wasn't the case at all. Not that it can't be enjoyed on that level if you're so

inclined. But beneath all the dirty words and macho fantasies about sports and women is a tinge of sarcasm that alters the whole perspective if detected.

"Slapshot" is a rather tongue-in-cheek look at the world of pro hockey, and at the society that produced it. Newman plays the aging captain of a washed-up team, the Charlestown Chiefs, who discovers that his club is about to be dissolved and uses every trick in the book to save it. He fabricates a story about negotiations for a sale to Florida



Newman contemplates what the puck it's all about.

and dupes not only his team but a newspaper reporter as well.

But the real shot in the arm comes in the form of the Hanson brothers, a three-man demolition team that joins the Chiefs. Although they have the mentalities of children (their first concern upon arriving in Charlestown is whether they can get "Speed Racer" there), they are terrors on ice. The fans, of course, love them — the bloodier the better — and soon a cheering section is following them on their road tours.

The Chiefs are on their way to

the playoffs and everything is going smoothly when Newman suddenly becomes disillusioned with the violence he has been perpetrating, realizing it is corrupting the sport. In a corny but effective speech before the final game he appeals to the team to play "old-fashioned hockey" with no fighting or dirty tricks. The futility of this noble resolution illustrates the extent to which violence has become a firmly entrenched part of our society. A radio announcer describes with great relish a player known as "Dr. Hook" who

is said to slice out a man's eye with his hockey stick, and in the same breath says "There's a carnival-like atmosphere here tonight..."

The media is another target under fire in the film. Newspapers are shown in their capacity to legitimize rumors merely by printing them, radio talk shows are vehicles for promotional hype, while the ever-present T.V. set has a prominent place in many scenes with such hypnotic garbage as "Jackpot Bowling" and medical soap operas. One superb transition involves a shot of Newman and a bed partner embracing that gives way to one of two monsters locked in mortal combat on the tube. A little girl is yelling "I hate it" and trying to turn it off while her brother holds her back by the foot.

There is also a long-needed challenging of the traditional sex roles and stereotypes. Newman has a frank discussion on lesbianism with a woman he is in bed with, and concepts of masculinity are shaken by images of male models and an exuberant strip tease. Newman's wife is not only strong enough to leave him, but is shown thriving on the separation and although he is able to con everyone else she doesn't fall for his lines. In the end, he is only deluding himself about getting her back.

A lot of credit for the film's humor and intelligence goes to the writer, Nancy Dowd. Director George Roy Hill also does a good job of maintaining a lively pace and a good sense of comic timing. Michael Ontkean's performance stood out among a largely unknown cast as the wealthy, educated boy on the team. Newman was disappointing, his acting not up to par in this film. He was relying too much on his pretty face, which the camera zoomed in on with dizzying regularity.

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Music

The Blues Live in Sonny Rhodes & The Mike Henderson Blues Band

By Mike Pullen

For years pop music killjoys have been predicting the coming death of the blues. Largely replaced by soul as the music of black city culture, it seemed one of America's oldest music forms had to perish as soon as its current practitioners died out. Yet the years pass and struggling blues scenes continue to eke out a meager existence in the clubs and bars of the nation's urban centers. Perhaps it's that very struggle that guarantees the blues will be around a while longer.

Keeping the blues tradition alive locally (or getting one started) is the task of the recently formed Santa Barbara Blues Society. The Society attempts to bring first class outside blues artists to town on regular basis. In their third effort last Friday and Saturday, the Society presented guitarist Sonny Rhodes along with the Mike Henderson Blues Band, both from San Francisco.

Rhodes and Henderson, both in their thirties, are typical of the California bluesmen. Transplanted from their home states (Rhodes from Texas, Henderson from Missouri), their music has been toughened by years of work in clubs

everywhere from the Haight-Ashbury to Richmond's "chitlin' circuit". Hard times, more so than in any other music, only improves the blues.

Perhaps that's why no one seemed disturbed playing on the pinhead confines of the Bluebird Cafe's stage. When Henderson's group came on Friday it seemed that if anyone exhaled somebody was bound to get knocked offstage. Once settled, the band proceeded with earnest led by Henderson's crisp, open guitar and rough vocals.

Dave Earls, on harmonica, displayed a jagged vibrato style and also sang the group through a haunting version of Sonny Boy Williamson's "Help Me". While not technical whizzes the band members were on the mark and showed a genuine feel for the blues.

After their short warmup set Rhodes joined the group onstage, not a small accomplishment in itself. Sonny, also a singer-guitarist has a smoother, more polished voice than Henderson. His husky baritone is reminiscent of Muddy Waters, though he tends to smooth out any roughness in a lyric.

Sonny made good use of a familiar lyric tool, the blues

metaphor. On "The Highway is Like a Woman" he spoke of the femininity of the road - "She's got soft shoulders and they just curve." Corny as it sounds, it's this simple, streetwise poeticism within a cyclical structure that keeps the blues pure and predictable.

Working in such a repetitive framework the success of the blues lies more in the player's imagination and ability to communicate feeling than in what songs are chosen. Sonny's guitar leads were all blues, terse and to the point. With a raw edge lacking in his vocals, his leads forced the band to pick up steam to keep pace. The added dimension of another adept guitarist in Henderson made for some fine rhythm playing.

But the most admirable thing about Rhodes and the rest at the Bluebird is just that they're so devoted to an artform that reaps so few material rewards. Why not check out a little of this artistic despondency in the flesh?

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PACIFIC PRESENTATIONS

Theater / Music**Handel's Semele Succeeds For Students And Star Alumni Too**

By Sue Winkelman

Opera must be one of the better buys at UCSB. A student's dollar purchases nearly two and a half hours' worth of Handel's ringing choruses and da capo arias. The da capo aria, literally meaning "back to the beginning," was strictly organized in a three part A B A scheme, and demonstrated the skill of the principal singers, more than advancing the plot. Operas at UCSB are also a worthy bargain for the participants. They seem to offer a chance for student as well as faculty singers and members of the orchestra to try their hand at a full-fledged production.

George Frederick Handel's *Semele* was originally written as an oratorio, a form similar to opera yet lacking scenery, action, and costumes, and giving the chorus a more important role. He used for his libretto the slightly altered script by William Congreve, written in 1717. Perhaps this is the root of the opera's static quality. For a tragedy which culminates in the death of its heroine it is remarkably sedate, a characteristic enhanced by the Restoration costumes. Jupiter, mightiest of the gods, assumes the shape of a courtly gentleman in an 18th century gold brocaded coat, stockings, and breeches. The contrast between the main characters' costumes and the flowing ancient Greek robes of the minor characters was somewhat odd.

Action on the stage was provided by flitting ballet dancers. Usually this meant a little welcome diversion for the eye, as *Semele* is directed mainly to the ear, but the capers after Semele's death are an incongruous addition to the chorus's awe-inspired song.

The story centers on Semele's love for Jupiter, her fatal wish to be immortal, and how the jealous Juno, wife of Jupiter and queen of the gods, uses Semele's ambition to bring her own death upon herself. She is visited by Juno in the guise of

Semele's sister Ino. Juno gives Semele a magic mirror which shows her reflection with such glowing beauty that Juno can convince her Semele is close to immortality. Juno counsels her to "be as wise as thou are beautiful," and when an impassioned Jupiter comes to her, she should refuse him until he swear an irrevocable oath to grant her a wish. The wish will be that he reveal himself to Semele as the blazing thundergod.

To his later sorrow, Jupiter swears and must grant her wish. Even the flash of his "tiniest thunderbolt" is too bright for Semele. As she droops like a candle from the searing heat, she mournfully laments her vanity and ambition.

Alumna Cook plays a lovely Semele. Her rich, full soprano dominates the stage as does the character of Semele, passionate in her love for Jupiter and yet coyly withholding herself to get her wish: "I ever am granting/You always complain/I always am wanting,/yet never obtain." Left alone by Jupiter, she sings "Oh sleep, why dost thou leave me?" with an air of delicate wistfulness like a nocturne by Chopin. Presented with the magic mirror she cannot relinquish it, indulging in narcissistic celebration of her own charms: "Myself I shall adore/If I persist in gazing."

Faculty member Carl Zytowski, who staged and designed the production, is to be commended for his imaginative "window to the heavens." A huge picture frame enclosing silver strips suspended like bricks without mortar serves as a lattice behind which the gods appeared in glittering attire.

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Lobero's Broadway Bombs

By Scott A. Keister

The Los Angeles Civic Light Opera Association must be short on funding. I can think of no other motivation for their mediocre musical revue, "Salute to Broadway," staged at the Lobero last weekend. This collection of well known and unknown tunes from Broadway shows came off as unrehearsed, unimaginative and on the whole, sterile.

The entire production lent little effort to do more than merely sing the tunes. There were some blase dance numbers — "Tea for Two," "Rhythm of Life" — which chiefly served to illustrate these singers were not dancers.

Costuming was unexplicably dull with the men in tuxedos throughout; the ladies in formal attire, occasionally changing colors for no clear purpose other than to look stunning. The lighting was off cue and misdirected, often leaving solo singers in the dark. The pacing was rapid, yet the energy level from one number to the next was rarely maintained.

The ensemble of thirteen male and female singers performed well as a chorus, which is exactly

what they are paid to do. As individual performers, their talents were sparse. Roxanne Pyle displayed a fine operatic voice in her occasional solos. Deborah Shulman showed a gift for comedy and a genuinely expressive vocal style. Annette Cardona, all teeth and legs, executed some flashy dancing, but her singing was a little too Ann Margaret-esque with too little power and sincerity. Robert Gregory's rendition of "Maria" was a standout amongst the men, and Mark Bradford sang a strong "They Call the Wind Mariah." The others were adequate, well-trained choral singers with little character or style.

There were occasional highlights dispersed about the two-and-a-half hours of musical blandness. "Nothing Like a Dame" was refreshingly spontaneous and managed a few real comic gestures. "Triplets," a little known song from "Bandwagon" is an hysterical number, and as performed by three adults in hurriedly pulled-on baby clothes, singing from their knees, could hardly go wrong. "Big Spender" was the ladies' forte, offering some

sensually sexual posturing and vocals that actually portrayed the song's spirits, as well as the few appropriate dance steps in the entire show. There were other brief moments of vocal skill that lingered lightly until the next mundane performance began.

The selection of songs were very uneven in quality and popularity. Performances, in general, were not fair representations of the compositions as they were originally penned. The production smacked of cheap commerciality aimed at the occasional theatre patron who only heard these songs before on record or radio, and doesn't give a damn that they are vital parts of entire musical plays.

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Little Emo Play... With Words, Music, And Water



Little Emo keep an eye open on the empty sink

Little Emo, Santa Barbara's resident revolutionary music group will perform the world's first WATER CONSERVATION SATIRE entitled, "The SINK" in Lote Lehmann Hall, April 30, at 8 p.m. Admission to the concert is only a dollar plus a drop of water.

So what's so funny about water conservation? Plenty, when you write a play that takes place in a sink. This sink happens to be occupied by the dancing water maidens, the drain creatures, a king, a poet, a millionaire and a revolutionary gang. All of the characters are trying to get water for themselves and the Big Drip

won't give them any. Trying to prove they deserve water, each character then presents his arguments and plays some classical music.

Musical selections on the concert include the Emo Quartet playing Haydn's Emperor Quartet, and Pachelbel's Canon in D, Debussy's "Reflections in the Water," Ives' Violin Sonata No. 4 (By the Brook), Godard's "Sur le Lac," Ravel songs, Solo Violin Bach, and two Idylls of Theocritos. Some original Emo compositions will also be included. Plus who knows what else! Rumor has it that Anthony Zerbe will read his poetry not in

Campbell Hall but at the Emo Concert. He likes water more than oil.

This will be Little Emo's thirtieth stage work and it will be one not to miss.



'GODSPELL' CAST

Rehearsals are underway for the UCSB student production of "Godspell" to be performed at Lote Lehmann Hall May 6 and 7 under the sponsorship of the Panhellenic Association as a benefit for Child Abuse Listening Mediation (CALM). The cast includes Anne Behr, Lance Boyd, Paul Breithaupt, David Burdine, Eileen Cowan, Allen Grodsky, Anthony Henderson and Cindy White. Regan Byrne and Jodi Grimshaw are producing, directing and performing in the production. The other student director and choreographer is Roxann Caballero. Performances are set for 8 p.m. each night with a Saturday matinee at 2 p.m.



The incomparable Joan Armatrading returns to Santa Barbara after her astonishing concert here at UCSB Fall quarter established her as a main attraction in the S.B. area. The sensitive singer/songwriter and accomplished guitarist will appear at the Arlington Center for the Performing Arts this Saturday, April 30, at 8 p.m.

Appearing with Joan Armatrading will be Hawaii's hottest act Cecilio & Kapono, already established stars on the island, they should repeat their success here on the mainland.

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Oregon: Serious Music For the Jazz Enthusiast

By Ben Kamhi

"Chick Corea and Stanley Clark are fun. They play great stuff, for the kind of music they play...which isn't really jazz. But Oregon — that's serious music! And personally I enjoy the kind of thing they do more," Steve Cloud explains. The promoter for a longstanding local concert outfit, Pemabo, Cloud is unknowingly defending his authoritative nickname, Mr. Jazz.

Together, Pemabo and A.S. Concerts are bringing Oregon to Campbell Hall on Saturday, May 7. While Oregon's guitarist, Ralph Towner has performed in Santa Barbara twice — at the ECM Festival last November and with guitarist John Abercrombie earlier this month — courtesy of Pemabo both times, the upcoming concert will be the local debut of this rarely-touring quartet. Though Cloud has produced a number of jazz shows, including Chick Corea and Return to Forever, he is noticeably more excited about Oregon's appearance than he's been about a show since the ECM Festival.

There is credence in Cloud's opinion. So much that it should

be obvious to even the rock 'n' roll animal, let alone the contemporary and affluent jazz-rock fan. On the concert market today, "jazz" usually means a commercial hybrid of improvisation and infectious but equally repetitive themes. The result is usually little more than instrumental rock. Guitarist George Benson and keyboardist Herbie Hancock both fill the bill.

As for Corea, Clark, Al Dimeola and the others in the Return clan, the spontaneity which is vitally necessary to any actual jazz group has been forsaken on continual revamps of theme, on album after album. This group of musicians sport a format more akin to Mahvishnu guitarist John McLaughlin's brand of rock than to the Miles Davis tradition of their past experience. New York rock critic Lester Bangs has recently suggested that the current products of these musicians be reserved to dentist offices and restaurants. In short, jazz-rock bears the stigma of high market potential.

In contrast, Oregon's music has distinguished itself more favorably from the Mile

Davis/John Coltrane legacy, which has evolved into jazz-rock, and the older, more traditional schools of acoustic and electric jazz.

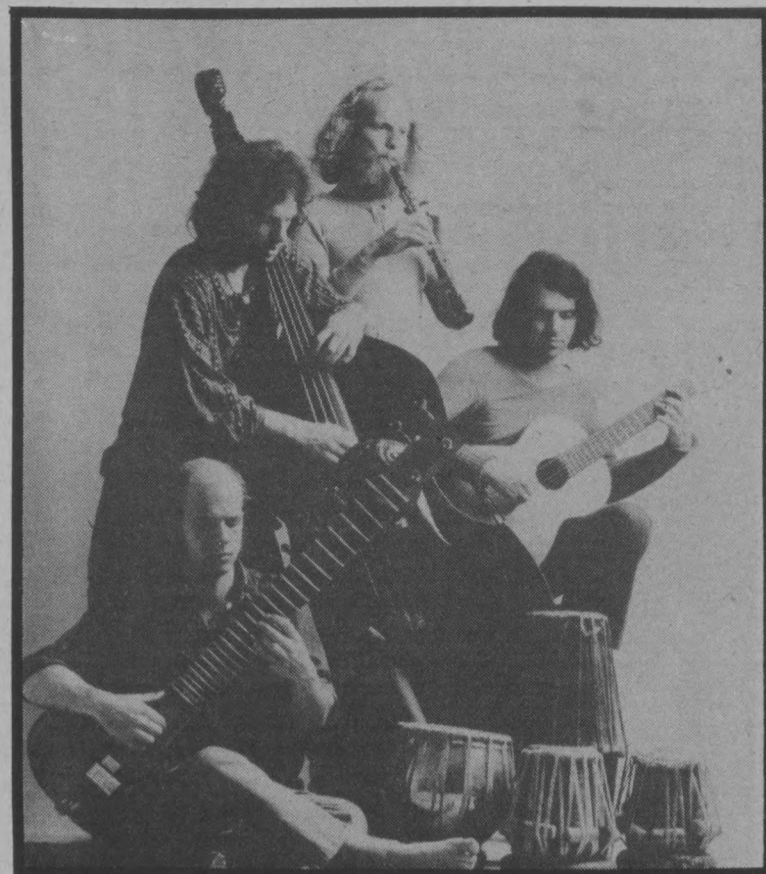
The proper classification of Oregon's music generally falls into what has already been described as a vast genre, jazz, largely because their compositions are dominated by improvisation. The primary instrumental components (guitar, bass, woodwinds, sitar and percussion) act independently, each exploring various rhythms and harmonies through free-for-all flurries. A subliminal melody takes shape from the abstractions, with almost magnetic cohesion. But the melodies are formed by the collective sound of the individual departures — not the simple-structured harmonies a rock fan would recognize.

It is not merely the spontaneity of the instrumental breaks, but the inevitability of resolution that sparks Oregon's music. The artists in this band are more than proficient. Their main asset is a propensity for creative execution.

Oregon draws on more electric sources for inspiration than do most jazz groups. The quartet bridges the distance between the cool, remote posture of the European avant-garde, favored by artists of the ECM label, and the musical disciplines of the Eastern world. Oregon's music is perhaps characterized best as a blend of innovative classical progressions and varying ethnic diversions.

The group's four members use a variety of instruments, but exercise careful discrimination. They aren't out to conquer the world. Throughout their five-album catalogue, their sound has remained uncluttered — refreshingly stark, in fact.

Towner, master of the six and twelve string guitars, plays with a light, deliberately sparing touch. Originally a pianist, the approach he uses on the keyboard, as well as his trumpet and French horn parts, is similarly refined. Paul McCandless heads up an entire



OREGON — will appear in Campbell Hall on Saturday May 7 at 8 p.m. The band includes Collin Walcott (sitar), Glenn Moore (bass), Paul McCandless (oboe) and Ralph Towner (guitar).

woodwind section, with special consideration to the oboe, flute, clarinet and the English horn. Glen Moore is the group's bassist, yet his skill as a violinist, flutist and pianist are utilized in Oregon. Collin Walcott's responsibilities are mainly two-fold: he plays the sitar and provides the band with percussion that shakes, rattles, and rings. Walcott's talents with the dulcimer and clarinet are also employed within the context of the band.

Apart from a one album project with drummer Elvin Jones, Oregon performs without rhythm-dominating percussionists. In reviewing the various instrumentals passages offered at any given Oregon concert, however, a critic could safely say that this quartet featured a multitude of musical combinations, evolving from a guitarist, bassist, a sitar player, two reed players, two horn men, a violinist, and four contributors of percussive rhythm.

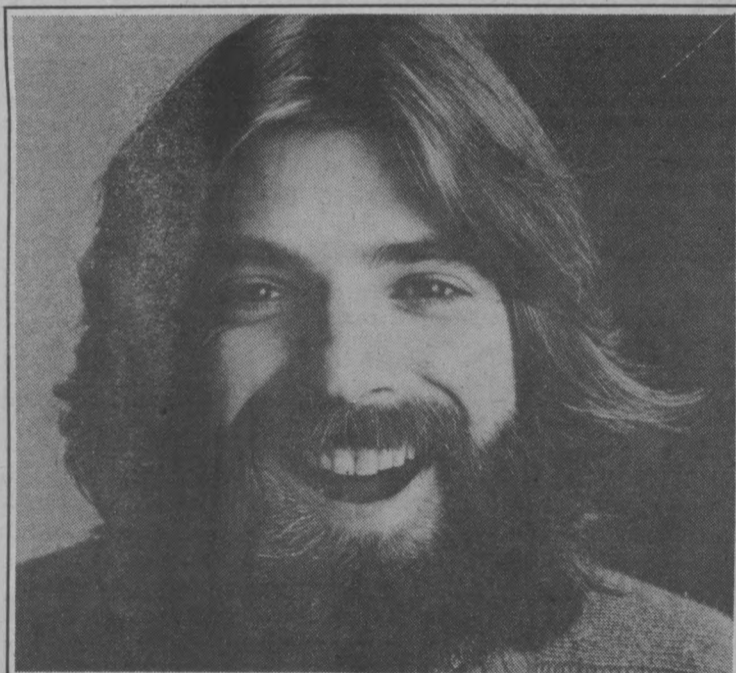
Towner is the most seasoned musician in the group. He started playing piano as a child. It was only natural then, that his first real interest in jazz would be generated by the music of a pianist, Bill Evans in this case. He

didn't start playing guitar seriously until he was 23. His training, however, includes the study of classical guitar in Vienna.

After spending some time on the East Coast club circuit in folk-singer Tim Hardin's band, Towner joined the Paul Winter Consort at its inception in 1970. He left two years later, after recording *Icarus* and *Road* with Winter, to establish a more flexible unit. Oregon was formed when Towner teamed up with two fellow Consort veterans Walcott and McCandless, and Moore. Towner had originally met Moore at the University of Oregon where the two studied music.

Disco!

A disco dance, presented by UCen Activities will be happenin' Friday, April 29 in the UCen Cafeteria. The A.S. Concerts sound system will be in use, giving the Disco the cleanest and best sound possible. If you really want to party Friday night, this WILL be the place to go. Willy Balckwell IV is spinning the discs this Friday and he expects to see you there. Admission is a mere 75 cents.



KENNY LOGGINS — will appear in concert with Fleetwood Mac on May 8 at UCSB's Campus Stadium. This Concert is completely SOLD OUT.

Panhellenic Presents 'Godspell' at Lotte Lehmann

A student production of "Godspell," the mod musical adaptation of the Gospel According to Matthew, will be presented for a three-show benefit at Lotte Lehmann Hall on May 6 and 7. The UCSB Panhellenic Association is sponsoring the event and all proceeds will be donated to a local organization, Child Abuse Listening Meditation (CALM).

Originally written by John-Michael Tebbelak and scored by Stephen Schwartz, Godspell is surely one of the more enjoyable alternatives to bible-study. The play features over a dozen folk and gospel-flavored pop tunes. The dialogue is staged largely through the continual question-and-response of Christ, costumed in Superman's outfit, and his followers. And the biblical rhetoric is brought to terms with the psyche of the contemporary world.

The UCSB production is being directed by two sorority women, Regan Byrne and Jodi Grimshaw. Both are also performing in Lotte Lehman. Roxann Caballero

has been designated as the choreographer. Lance Boyd will take on the role of Superman. Other students in the cast are Ann Behr, Paul Breithaupt, David Burdine, Eileen Cowan, Allen Grodsky, Anthony Henderson and Cindy White.

Although their names are not yet in the famed "bright lights," each member of the cast has had some prior experience with musical productions. Two of them, Caballero and Henderson, have previously played roles in "Godspell." Additionally, Caballero directed, and Cowan appeared in the UCSB Drama Department's production of "The Fantastiks" last fall. Cowan has also studied at the Steven Peck Dance Studio in Los Angeles, as did Burdine.

Director Jodi Grimshaw coordinated a roadshow company of theatrical acts for one year. And Boyd appeared in the Santa Barbara County Bowl production of "Jesus Christ Superstar" last fall. Several members of the cast have gained experience in singing groups;

Breithaupt in UCSB's Men's Chorus and Chamber Singers — along with Byrne — and Burdine in UCSB's Schubertians.

CALM, the beneficiary of this event, is primarily a telephone referral and resource center. It is designed to offer professional counseling and assistance in a confidential atmosphere to requesting or referred parents or guardians. The main goal of the organization is to prevent child neglect and abuse without the threat of legal involvement or punishment.

This group is an outgrowth of the seven-year-old Children's Protective Society and relies solely on contributions from the community and on group-fundraisers to maintain their services.

The Friday and Saturday evening performances of "Godspell" will begin at 8 p.m. The Saturday matinee will start at 2 p.m. Tickets are now on sale at the UCSB Arts and Lectures office.

B.K.

Celebrating Cinco de Mayo Amidst an Ongoing Struggle

Cesar Chavez, leader of the first successful farmworkers union, The United Farm Workers (UFW), will speak at UCSB May 5th on the UCen lawn at noon. His speech will be part of the celebration of Cinco de Mayo.

The UFW has successfully organized about 50,000 farmworkers. However, hundreds of thousands of farmworkers still live and work under miserable conditions. As Chavez observes, it is a great irony that those who pick our food often go hungry.

The recent successes of the UFW represent the culmination of decades of farmworkers' struggles. Almost from the beginning of commercial agriculture in the state,

California's farmworkers have been oppressed by and struggled against owners of giant farms-agribusiness — not the mythologized version of American farming, the family farm.

Until the organizing efforts of the UFW began in the middle of the 1960's, the owners of these "factories in the fields" were able to use their immense political and economic power to defeat every union organizing effort by California's farmworkers. Consequently, from the beginning of the century until recently, the working and living conditions of farmworkers and their families have not improved significantly. As recently as 1970

their average annual family income was around \$2,000-\$3,000. Children often worked alongside their parents to help make ends meet. The average life expectancy for farmworkers was about 49 years in 1969, one of the lowest in the country. Because of poor living conditions, farmworker families have had much higher rates of infant and maternal deaths, influenza and pneumonia deaths, and respiratory infections than the national average. Farmworker dwellings were usually tiny (1.9 rooms per family on the average) and generally substandard: often without sinks, flush toilets, tubs or showers.

The UFW's strength and success comes from farmworkers' growing awareness that their lives will be materially improved only through united action. Their solidarity was further strengthened when the union successfully mobilized national opinion through seemingly endless peaceful strikes and from the heavy pressure put on the growers of California's wines (especially Gallo), lettuce, and table grapes by the international boycott. The resulting pressure forced some of the growers to the negotiating table.

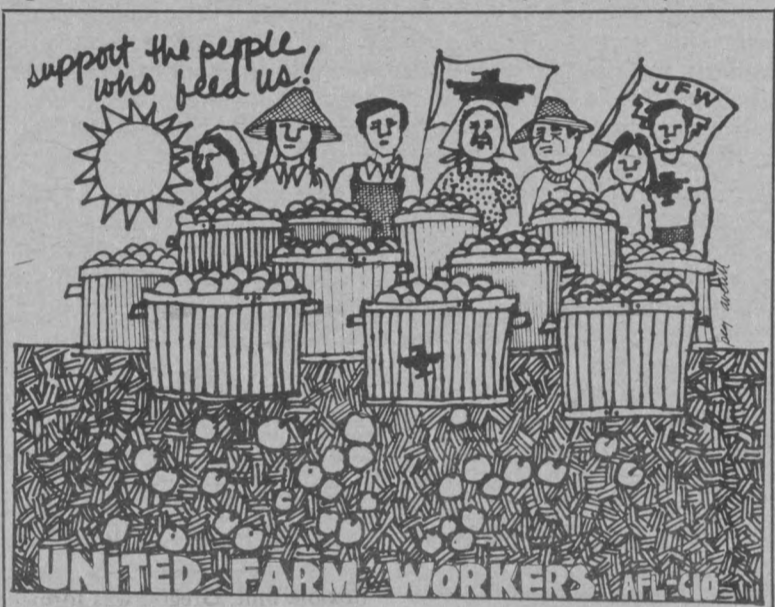
successfully negotiated a contract, their living and working conditions have improved dramatically and thousands of



workers outside the union have reaped similar benefits from the growers' efforts to placate growing farmworker militancy. Under a UFW contract, pesticide use is carefully regulated, preventing growers from forcing the workers to enter recently sprayed fields. In addition, UFW contracts provide for adequate drinking facilities, mobil toilets in the fields, rest periods, medical health plans, an end to child

labor, and the replacement of the heated labor contractor system with the union hiring hall.

Only a small fraction of the farmworkers in California are currently covered by UFW contracts. Over the next few years with the hopefully continued protection of the 1975 Agricultural Labor Relations Act, thousands of new farmworkers will join the UFW.



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

Student Films Send Flick Fans Reeling

By Joel Patterson

It could be me, that was the hook. It was only chance--or Fate--that I'd seen the sign Thursday night: "Academy of Motion Picture Arts and Sciences 1977 Student Film Awards Regional Finals, Friday, Campbell Hall...FREE." Hey! I'd entered that, long weeks ago, and I'd never heard anything. They didn't tell me I'd won...but then I'd never gotten my film back neither. There was that chance.

Dana Driskle, the man I wanted to see, wasn't in the Film Studies office Friday at one. I posed as a reporter, and a girl told me what I already knew, that there were four categories, Experimental, Animated, Documentary & Dramatic, and that these were the finals for all of Southern California and Hawaii. In all, there had been over 70 entries, a new

high. "Hawaii never sends anything, usually. What's your name?" I pressured her ruthlessly, but there wasn't any list of the winners.

"Wayne Stegs," I said. They couldn't know. In case.

Dana would be back at three. I thought about the film. I'd started with the Zapruder footage of Kennedy, which fell in eerie synch with James Taylor's "Shower the People"--and then I'd taken a camera on a Greyhound bus north, asking everyone along the way what they thought of Jimmy Carter--it was the day he was inaugurated. I'd called it "Greyhound's In Touch with America"--it's what's painted on the doors of all their buses.

But it didn't make it. In fact, most of the contenders were from monster film



schools UCLA and USC--with an exception of Dana's own "Header." If it wins, I'll remove it from the competition. It would cast a bad light on the whole thing." This was the fourth year, he told me, of this program. AT&T was now sponsoring it as well. There are more than 400 people in Campbell Hall at 7:30, up from last year, Dana pointed out--organizing this had been very trying--and like apes quitting chattering everyone gets quiet. The first reel rolls.

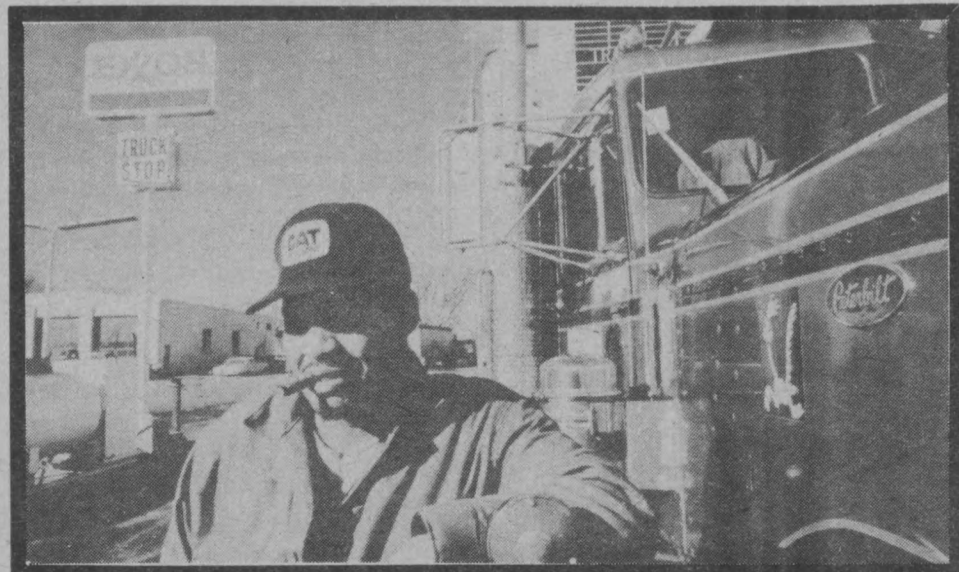
First were the Experimentals: "Greetings from California" was a scattering montage set to the pulse of its music. Once I'd taken a camera to Disneyland and shot, a few frames at a time, little things we did all day, and it was alot like that--a barrage of split-second images tumbling on top of each other moving too fast to leave anything but impressions. John Lee, film maker, told me in the lobby it was alot like a movie he'd done too. Strange. "Sit Down Sweet September" (which won the category) was about time and lives and how each are paid for. Utilizing fantastically disorienting shifts in mood and theme (and "mega-bucks," as Dana was to say later), and incessantly ticking clocks, it wound down into an agonizing slow-motion freeze frame that perfectly capped its statement. "Header" was an array of special effects (negative prints, slow motions, unusual color stocks) that captured beautifully the eloquence of UCSB's famed soccer teams.

The Dramatics dealt mostly with the imposing of moralities on rebellious

youth. Your mother would love it. "Nana" starts with an unruly girl rejecting her grandmother's hopelessly archaic attempts at friendship, and ends with the two best buddies and the mother the common villian. "Halfway" treats a mental patient's futile grabs for love. It is stark and tragic, and shows how people bind themselves in failure. "You can't go!" he shouts as he clutches a waitress he's tricked into his seedy apartment. "I haven't done anything wrong!" It's sad, he hasn't. Nothing right, neither. It ends in a stunningly effective white-out. But "Gravity" (the winner), a satire on all those endless gray science films, was totally hysterical. See it. It even included an animated "Jimminy Gravity" singing a song about the gravity shortage ("kick those books right off the shelf...and always stay downstairs!")

The Documentaries were taut and varied. "Portrait" traced the face for a Winston ad, from drawing boards to billboard lit against the night sky. "Miles to Go," which won, was a cinema verite about a truck driver. Initially interesting, it delves into the trivia of this man's life revealing only how trivial it really is.

Afterwards, over their wine, I heard the academic guardians of filmdom (the judges) speaking about the films I'd just seen, all in this slightly preposterous, haughty and very serious manner. It's too bad they have to do that to movies. I'll stick with the apes. And Jimmy Carter.



"Miles to Go," by Barry Mark Gordon won the documentary award.

Arts & Lectures Spring Events



New York Chamber To Perform Friday Night

Acis & Galatea, a serenata by George Frederick Handel with a concerto for harpsichord, will be performed in Campbell Hall on Friday, April 29 at 8 p.m. by the well known New York Chamber Soloists. This performance will be a refreshing change from the more traditional classical concerts.

When one mentions Handel, one does not usually associate his music with light-heartedness and charm, but Acis and Galatea is quite different from Handel's usual musical form. Acis and Galatea is entertaining and above all, it is charming.

The work stands apart from

Handel's other operas in that it is not actually an opera, yet it is difficult to class among Handel's oratorios. It is a very creative work which brings together an instrumental ensemble of two oboes, two violins, recorder, cello, bass and harpsichord with a dramatic ensemble of five voices in chorus. Idyllic, dramatic, grotesque, Acis and Galatea is also very profound in content as the story reveals.

In past months of touring around the world, the New York Chamber soloists have received outstanding reviews for their unusual and exciting performances of Acis and

Galatea. The London Times said, "The adaptability of the group allowed a great diversity of genre: musicianship is at a high level in this group..."

In Paris, the review read, "Incontestably the instrumentalists and vocalists of the New York Chamber Soloists are superb musicians who interpret the great classics with great skill and much depth." And finally in Pittsburgh, the Post-Gazette said, "It was one of the most fascinating evenings of music making we have heard."

In keeping with Handel's custom, the ensemble will also present a concerto for harpsichord by Handel during intermission.

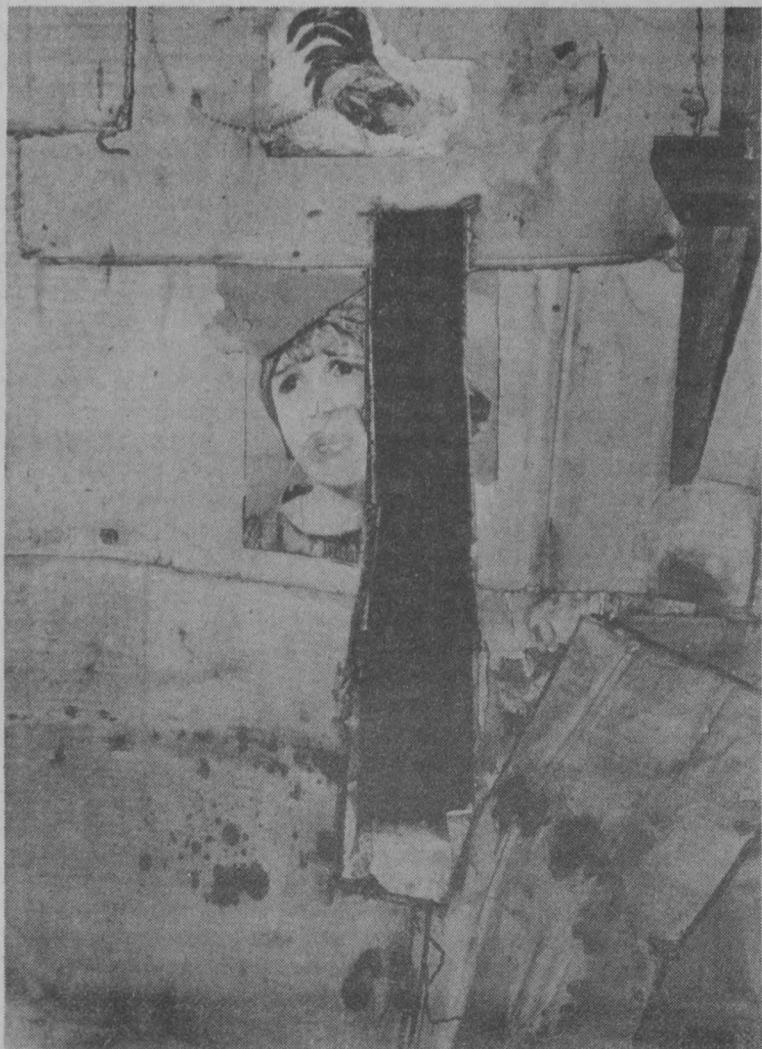
Multi-Media Show May 9

By Rebecca Steuermann

Ines and Gilbert Roberts will present Harmonic/Visual Synthesis on Monday, May 9 at 8 p.m. in Lotte Lehmann Concert Hall.

Multi-media shows, if well done, have great power to affect their audiences because they appeal to several senses at once. The tricky thing is, of course, seeing that the balance of elements is right so that the experience reaches us as a whole and not a competition of disparate events.

Ines and Gilbert Roberts stand as masters in this field. They combine photographs and music to create slide shows which transcend both the music and the slides to become a synthesis which is totally non-verbal and totally moving. The photographs range from the realistic to the fantastical, the music is classical: both arts can stand on their own.



African Black Theatre To Give 2 Performances

Singing in close harmony, aided by humor and choreography, the South African Black Theatre Project will present Survival on Friday, May 13 at 8 p.m. in Campbell Hall.

A free one act performance also will be presented on the same day at noon in Storke Plaza. The event is sponsored by the University's Committee on Arts and Lectures.

Survival is a vision of life in a South African jail, seen through the eyes of young black South Africans. The play, written by Dan Maredi, is a metaphor for the black experience of apartheid in South Africa. Each of the African artists shares with the audience an account of their lives and arrest, presenting four separate stories.

European critics have described the works as "explosive...wry, affecting, and yet laced with devastating comedy."

The artists arrival in Santa Barbara follows a series of complex and difficult problems both in their departure from Soweto, South Africa, and in their entry to the United States. The tour, initiated and arranged by Professor James T. Bertholf of Orange Coast College, was encouraged by the enthusiasm of his students and aided by various organizations including, ultimately, six members of Congress' Black Caucus led by Yvonne Braithwaite-Burke of Los Angeles. After their West Coast tour, the ensemble will travel to the East and then to London, Berlin, France and Tel Aviv.



ARTS & LECTURES

THUR., APRIL 28
3 p.m. SH 1004

AGENDA FOR THE
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FRI., APRIL 29 ACIS & GALATEA by the
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NEW YORK CHAMBER
SOLOISTS (Concert Series)

SUNDAY, MAY 1
7:30 p.m.
CAMPBELL HALL

FACE TO FACE
(Sunday Series)

TUESDAY, MAY 3
3 P.M. SH 1004

BRECHT AND THE CONSEQUENCES,
lecture by MARTIN ESSLIN

WEDNESDAY, MAY 4

7:30 P.M., CAMPBELL HALL

GIRL SHY with
CHAUNCEY HAINES
(Harold Lloyd Series)

Tickets to Events Sold at UCen

As a special service to students, and with the cooperation of the University Center, tickets to those events listed below will be available at the UCEN INFORMATION BOOTH two weeks before each performance. Note that tickets will be picked up and returned to the Arts and Lectures Ticket Office one working day before each event:

JANE GOODALL, Fri., May 6

Apr. 22 - May 4

SOUTH AFRICAN BLACK

Apr. 29 - May 11

THEATRE PROJECT, Fri., May 13

VANITIES, Wed., May 25

May 11 - May 23

REPERTORY - WEST DANCE

May 20 - June 1

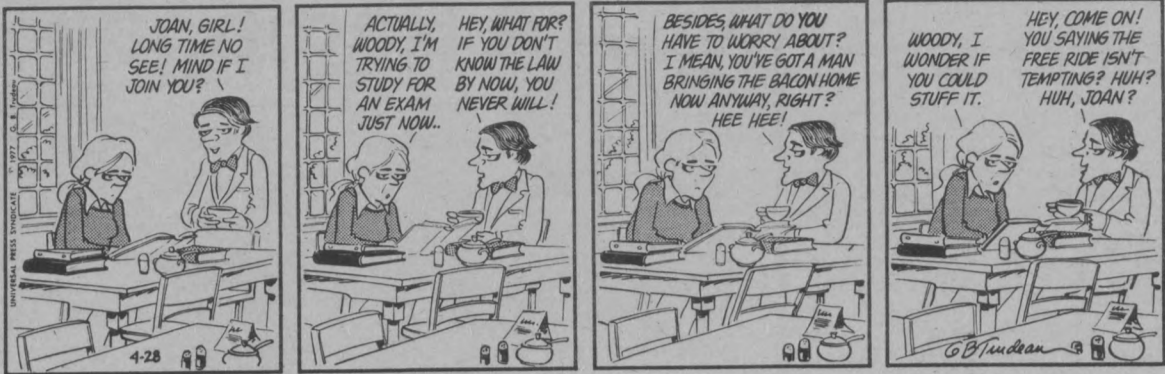
COMPANY, Fri., June 3, Sat., June 4

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

Arts and Lectures Ticket Office hours on campus are from 9 a.m. to 4 p.m. and through the lunch hours.

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Root of All Problems is Gravity

Editor, Daily Nexus:

We feel there is an issue that has been too long ignored by the student population of UCSB. Students fail to realize that gravity is constantly violating their basic, inalienable right to float around. In protest to this infringement, we are announcing the formation of the activist group Students Against Gravity (SAG). Think about it: every time you fall down, gravity has committed a "little scrape" against "person"-kind.

Another example you may wish to consider: parking problems that may be incurred by the development of the Campus Events Facility could

be alleviated simply by tethering additional cars to different lengths of rope. Bike paths would be less crowded, and students would be free to turn their handlebars up as they wish. Imagine the surf — it would always be up — way up. Everyone would be "stooooooked."

Of course, we can't abolish gravity alone. We need your help. We plan to present this issue to the Leg Council, and later seek an amendment to the U.S. Constitution.

Brian Ehrenpreis, Greek Lit
 Kevin Daly, Film Studies



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Flush Away Your Worries

Editor, Daily Nexus:

A recent study conducted by the Little Emo Research Agency released some startling statistics on toilet flushing in public buildings. The study shows that the average toilet user flushes the toilet three times per sitting. There seems to be a flushing trend in the main periods of usage, those being once before operations (starting things off with a clean slate, presumably),

once in mid-operation (emphasis of the half-way peak) and then the final good-bye flush at the end of operations.

The agency suggests that persons using public toilets treat their entire excrement operation as one experience. By flushing the toilet once per operation the Agency predicts that enough water will be saved in one day to flush down all the paperwork generated in a year by the

University Administration.

Figures indicate that if individuals using public toilets limit their flushing to once per usage, a toilet bowl as big as the Los Angeles Coliseum would be able to be flushed every hour, 24 hours a day. Many other water saving techniques will be discussed at the upcoming EMO concert, April 30; Lotte Lehmann Hall at 8 p.m.

Jim Sitterly

'Freak Bros.' Flick Faces Foes

(ZNS) — The Fabulous Furry Freak Brothers of underground comics fame are having some legal hassles with the giant MGM studios in Hollywood.

According to the Berkeley Barb, it all started when a San Francisco film group, Intergalactic Audio-visual Systems, announced plans to produce a full-length movie about the dope-smoking comic book heroes. The movie was to be

called "The Fabulous Furry Freak Brothers in Gone With the Weed — An American Classic."

MGM immediately wrote an angry letter threatening to sue

Intergalactic Films. MGM attorneys insisted that the phrase "Gone With the Weed" in the Freaky Brothers film might be confused with MGM's.

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Sigma Alpha Epsilon

UCSB Adds New Assistant Track Coach, Jim Klein

By Richard Bornstein

Former National Association of Intercollegiate Athletics (NAIA) District III track Coach of the Year in 1968, 1969 and 1971 when he was at Westmont College, Jim Klein, is the new assistant coach for the UCSB track team.

It sounds like another example of a small college coach finally realizing a dream of coaching on a major college level? Well, not exactly. In June, Klein resigned as the Westmont coach after sixteen years of service, and

"I used to be more immersed in coaching, more dictatorial...But I didn't like myself in that role. I've changed in the last 6 to 8 years. I think I have become a more complete person..."

began selling real estate. Then in September an old friend, current Gaucho head track coach Sam Adams called and said that there was an opening at UCSB. So he replaced Roy Caldwell in the fall, taking over the former's duties as coach of the middle distance and distance runners.

"I have enjoyed the switch," said Klein, "although I've had to adjust to coaching just one facet of track. Also, coming from a small school like Westmont, I thought I had the market cornered on good, quality kids. But, I have met some of the most intelligent, nice kids here at UCSB, that I could meet anywhere."

A casual dresser, Klein appears soft spoken and gentle; a man at ease with himself. He is like most

While He Coaches the Middle and Distance Runners, His Interests Include Music, Art and Poetry

coaches in the sense that he is constantly trying to do a better job; always encouraging.

"I used to be immersed in coaching, more dictatorial, domineering and demanding. But I didn't like myself in that role. I've changed in the last six to eight years. I think I have become a more complete person, and I will continue to do so," said Klein.

Part of this completeness which he referred to is his extended interest in literature, art, poetry and music. Klein sometimes writes his own poetry when he is not reading the works of Cummings, or other poets. His time is divided between the reading of novelists Steinbeck and Michener, or the music of Brubeck, Klemmer or Jarrett.

James Milor Klein was born and raised in Glendale, California. He attended several colleges around the country, stopping at UCSB for some graduate work in 1959-1960. A former track star, he was National Junior College decathlon champion in 1952 while he was at Glendale College, and he placed 15 in the Olympic Trials that same year. It was at the Trials that he met Coach



JIM KLEIN
NAIA District Track coach of the year '68, '69, '71.

Adams. In 1956, he moved up to 11th in the Trials, before just missing the 1960 Olympics when he placed fourth.

"Missing the Olympics was both a good and bad experience," commented the new coach, "it was disappointing to just miss the team, but I learned a lot during the time I spent training for the Games; things like discipline and persistence. They are important characteristics in everything I've done since then, not just track."

Klein accepted the Westmont job in 1960 and has accomplished

tremendous feats in coaching in the last 16 years. He has coached 32 track and cross country All Americans, including two former Olympians. He has served as Chairman of the NAIA District III track and field and Cross Country committee for nine years. Among other things, he has guided the Pakistanian and Sri Lank National track teams in the 1974 Asian Games.

Now his experience and expertise is at UCSB, coaching at a school in which he tried to beat

for so many years. Klein calls this year's version of the track team one of the most balanced teams he has seen at UCSB.

"We're in one of the toughest track conferences in the nation and although I feel we have a good team, we're not as good as I think we can be. I think we can compete more evenly with the teams from Long Beach, San Diego State and San Jose State. Here at UCSB we have one of the greatest opportunities for people to get an education and excel in athletics. I've talked to a lot of athletes this year and I think in the next few years we will be more competitive against some of the tougher schools," said Klein.

Volleyball Action

(Continued from p.4)

UCLA-Stanford pairing.

UCSB Volleyball fans will recall that the Gauchos beat Pepperdine handily at Rob Gym early in the season, only to have Pepperdine return the favor when UCSB traveled to Malibu. Said Assistant Coach Cathy Gregory, "We are the underdogs, but the home court advantage will help us, and it will really help if we get a big turnout."

Coach Mee also views the upcoming match with somewhat guarded optimism. "We're not about to count ourselves out of it just because they beat us in the regular season, and we won't give up until the last ball is down. We've had real good practice this week, and we're ready."

The Gaucho lineup is likely to be shuffled again, with Gary Sato to set a 5-1 offense (one setter), and with John Corbelli and Gary Pearce listed as probable starters.

The winners of the two Friday evening matches will return Saturday at 7:30 for the finals. Student tickets for both nights will be \$1.00 with a valid Spring Quarter I.D.

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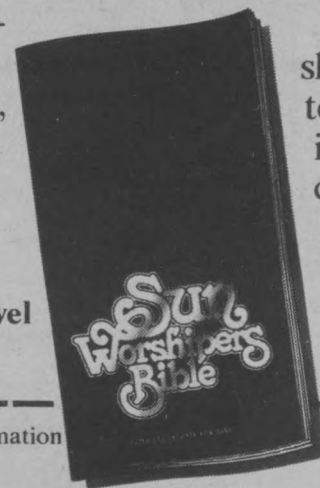
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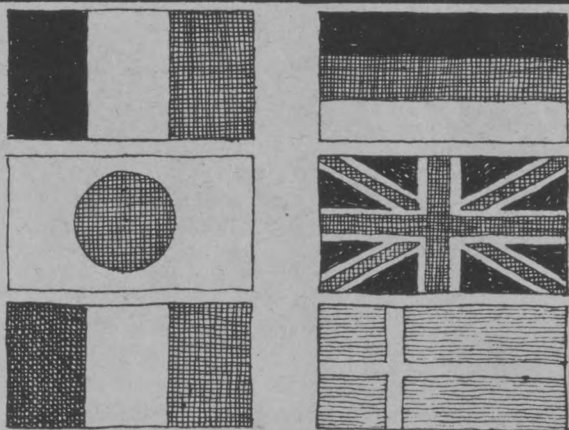
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Committee Supports Lobby's Charge of UC Funding Shortage

(SACRAMENTO) — A legislative subcommittee agreed Tuesday with a charge by the UC Student Lobby that the UC

administration has been shortchanging the Undergraduate Teaching Excellence Program over the last three years.

Funding Dilemma...

(Continued from p.1)

According to Michael Fernandez, an ECWP instructor for eight years, the loss of the labs hurt the program. "The labs are the strength and heart of the program," he said. "I still think it (the program) is going pretty well. In all candor though, losing the labs has reduced the program's effectiveness."

"The labs," says current English Department chairperson William Frost, "were an extra expense which the program couldn't bear."

Current ECWP director William Marks agrees with Frost that the discontinuation was a money problem: "We didn't have the staff to teach regular courses and labs on top of it...basically, it seemed to me to be a FTE problem."

The labs, though, most closely addressed the University's concerns that "skill deficiencies in mathematics and English composition are central."

Recently, the English Department has indicated that it cannot afford to underwrite the Compensatory Writing Program for much longer. Frost reports that the future of the program is a "little unpredictable because we are under strict budgetary pressure."

Frost said that his department has applied to the Vice Chancellor for Student Affairs for additional funding, but added that "if we don't get extra funding, I feel it is doubtful that the program will continue."

One possible source of funding which has been explored is Student Affirmative Action (SAA) money, which, according to SAA guidelines, is "academic assistance provided to minority/disadvantaged students to enhance the likelihood of their success within the University." On the surface, the ECWP would seem to fall within these guidelines, except for an SAA

stipulation that "these funds must not supplant existing resources in this area."

Thus, despite cutbacks in campus departmental resources, Affirmative Action money cannot go to the Compensatory Program, according to Kati Haycock, a UC staff coordinator, because "we have to prove to the Legislature that campuses are putting into the programs. We can't justify to the Legislature, Affirmative Action money supplanting campus money."

This restriction arises so that the number of programs will increase to better serve the needs of affirmative action students, rather than having many existing programs merely switching funding sources. What was designed, however, as a safeguard, may actually be a death blow.

Any decision to discontinue the program will be that of the English Department.

According to director Marks, "the position of the English Department with regard to the program is that we are unwilling to continue the program without some funding support for it."

At the crux of the issue is the multi-lateral praise which the program continues to receive. "I feel it's important and the staff feels it's important," Frost said.

Villa also voiced concern for the continuation of the program. "We have some real problems here with the bilingual students on this campus," he said. "If that program goes down the tubes, which it is my understanding it may, it will send these students back into regular English classes."

Thornton was even more adamant about the value of the program. "I think the project is the best thing the English Department has ever done," she said. "It makes me sick that they are thinking of cutting it. I know it's expensive, but I don't know how you can attach dollars to this kind of thing."

The Assembly Ways and Means Subcommittee on Education found that the University has not paid the excellence program the more than \$400,000 of inflation-compensation money allocated by the state for that program over the last three years.

The subcommittee, which is considering the UC's share of the state budget, voted to require the University to pay the program \$290,000 next year to compensate for crude inflation since 1973-74. It did not require the University to return the back inflation money.

"The money is sorely needed for inflation," said Jon Haber, Co-director of the Student Lobby. "Without the \$290,000, we simply could not do as much to improve undergraduate education."

Beginning in 1973-74, the state has allocated \$1 million each year to the Undergraduate Teaching Excellence Program, also known as the \$1 Million Fund. Each year since then the state has allocated additional money for the fund to compensate for price and salary increases.

In testimony before the subcommittee last month, Haber charged that the University had used more than \$900,000 of the

Women's Coalition Seeks Non-Violence

By Darby Kelly

The Coalition to Stop Violence Against Women is one response arising out of the anger caused by the Refugio Canyon murders a few months ago.

According to Coalition member Deana Affleck, "At first, it started as a reaction to our own community members being murdered and abducted. The interest broadened from there." Since the group was organized, that interest has taken two major directions. The first is to provide community services which would increase the safety of women traveling at night and alone. Through negotiations with the MTD, bus service was extended several hours in the evening.

"Ideally we would like to do all kinds of advertising to get people to support the efforts of MTD," said Affleck. "But we've had to run a more limited 'Ride a Bus' campaign."

Besides the extension of bus service, the coalition is also organizing a ride board at the I.V. Women's Center to provide transportation for women who cannot use the busses.

The other major emphasis of the Coalition is to study the causes of rape and to educate the community.

\$1 Million Fund money for other "high priority" purposes. Haber did not ask that this money be paid back.

He did ask that the University be required to allocate \$636,000 of state inflation-compensation money for the \$1 Million Fund in 1977-78. This is the amount the fund has inflated since 1973-74, he said.

Haber said the Lobby presented its figures to the University to check on their accuracy. But he received no reply before the hearing in March when he made his charges, he

added.

UC Academic Vice-President Donald Swain said last month that the University has always considered the \$1 Million Fund to be a program that requires no inflation compensation.

At the hearing on Tuesday, Swain said the University has been unaware of the Legislature's intent that the Fund should receive inflation money. The University should, therefore, only have to pay compensation money for the inflation from this year to next, he said. That amount would be \$74,000.

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