

State Budget Falls Short of UC Goals

By Chris Bowman

The new state budget signed into law this month by Governor Brown gives the University of California \$618.2 million, roughly \$46 million less than it requested.

The University fought hard to demonstrate its need for more state assistance, but only for a few priority areas - a departure from its past practice of seeking state money for virtually every item requested by the Regents.

Yet shortly after Brown unveiled his proposed budget for the University last January, UC President David Saxon said the spending plan was "fair," given the state's bleak economic forecast.

Rather than strident complaining, Saxon and other officials agreed these are difficult times. But the University's lobbying, however compliant with

Affirmative Action Trimmed, Increases to Offset Inflation

Brown's "era of limits" fiscal policy, was apparently not convincing.

Most of the state money the University received above the 1975-76 budget (31.8 million) will go toward meeting the inflationary cost of maintaining existing programs. There is generally no new money for either new programs or for expansion of existing ones. However, Brown did give UC \$275,000 for additional counseling and tutorial help for UC's disadvantaged students, and a 50 per cent increase in College Opportunity Grants, neither of which were requested by UC.

Eliminated from the final budget are UC requests for money to build a third residential college on the UC San Diego campus, and for new money for research, replacement of instructional equipment and expanded programs of Affirmative Action to recruit female and minority faculty members and staff.

At the Board of Regents meeting last Friday, Saxon said the final budget falls \$44 million short "of what I consider to be a very responsible Regents' operating budget."

"This remains a real source of disappointment," he added.

Through his slim budget, Brown has, according to some administrators and students, potentially limited access to higher education, threatened equality of instruction and research, and could force students to bear the burden of increased costs.

Brown eliminated from the budget UC's request for money to pay for financial aid administration, counseling, admissions, and other student services now paid out of student registration fees.

In recent years, inflation has eaten away the fee's buying power, prompting the Regents last Friday to approve University-wide a reg-fee increase of \$48 to \$93 a year, beginning fall 1977.

Saxon warned that the fees might again be raised after 1980 if the state is unwilling to foot the bill for some of the educationally-related student programs.

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"Quill" will be featured in a Helpline benefit concert tomorrow, July 22 from 7-10 p.m. in Campbell Hall.

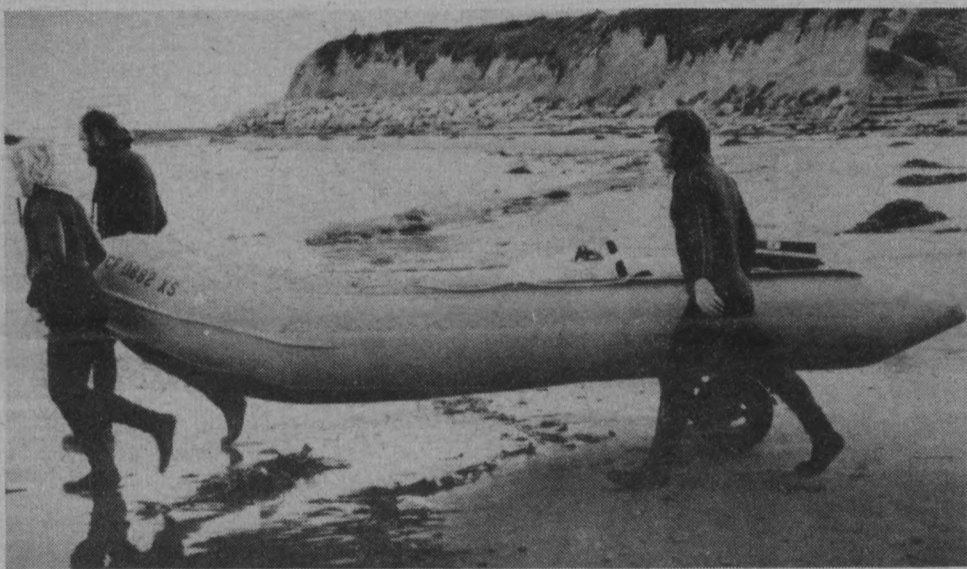
DAILY NEXUS

Pro volleyball returns to Santa Barbara tonight, as the Spikers host the Phoenix Heat at 8 p.m. in Rob Gym.

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DOWN TO THE SEA - UCSB marine scientists seeking to solve the mysteries of the ocean head out from Campus Beach on a recent research expedition. Photo by Matt Pfeffer

UC Abolishes Sub A Fee; SBPC, Faculty Requests Met

By Claude Ruibal

The University of California moved to abolish the \$45 Subject-A fee in an announcement made last Thursday by University Vice President Chester McCorkle.

Subject A is a remedial reading and writing course, taken by over 50 percent of those students who enter the UC system.

The decision was made in part due to the efforts of the Student Body Presidents Council which urged the University to abolish the fee. The SBPC pointed out that almost three-fourths of the students entering UC in 1974 scored less than 600 on the College Entrance Examination. This score is a prerequisite for exemption from Sub A.

According to Judy Samuelson, UC Student lobby co-director, concern over the Subject A fee was brought to the State's attention last year. The Lobby had hoped to get full state funding for the course, but the attempt backfired.

The cost per student enrolled in Sub A was \$90, with the state providing \$45 per student and the University financing the remainder by charging a \$45 fee to each student enrolled. The Lobby, in an attempt to get full state funding, found that the state decided to drop all funding for the course.

This move put more pressure on the University to do something about the fee. In addition, the fee and credit received for the course varied from campus to campus, a practice widely thought to be discriminatory. This, combined with the large number of entering students required to take the course, combined to

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SUNRAE Seeks to Eliminate Political Barriers, Promote Solar Energy Use

By Laurie Battle

The barrier blocking development and immediate use of solar energy is mainly a political barrier, according to members of Solar Use Now for Resources and Employment (SUNRAE). Ed Maschke, the organization's director, blames the major oil companies for convincing the public of the line that "solar energy is fine but will take 20 years to get going."

"Why would people who sell oil want us to have solar energy?" Maschke asked.

A variety of models demonstrating uses of solar energy were displayed at a fund-raising dinner for SUNRAE held Saturday at the home of Supervisor-elect Bill Wallace. Although the weather was overcast, there was nevertheless sufficient

Regents Approve Reg Fee Increase, Plans for UCen II

By Claude Ruibal

Acknowledging that inflation has caught up with the University, the Board of Regents has approved a proposal by UC President David Saxon for a \$48 University-wide registration fee increase. The increase will begin in the 1977-78 academic year.

The proposal also allows for differential Reg fee increases of up to \$93 on those campuses which show a need for increased revenue. Proposals for such differential increases are to be submitted to the University President by each chancellor as part of the annual campus budget.

The Reg fee, currently \$300 per year, is a charge assessed to each registered student for financing campus services which are not directly a part of the instructional program. Services supported by the Reg fees include Student Health, intercollegiate athletics, and arts and lectures programs.

Approval of the increase came despite objections from the Student Body President's Council (SBPC). Addressing the Regents for SBPC was UCLA undergraduate President Meg McCormack, who noted that not all campuses in the UC system need a Reg

fee increase. She stated that "a zero-based differential registration fee increase which will reflect campus needs over the next three years" would be more appropriate.

A systemwide increase would create revenue surpluses on some campuses, McCormack continued, which could possibly "eliminate the incentive for careful campus budget scrutiny to cut program costs."

Another of SBPC's concerns was that the new Reg fee policy calls for educational fee income to be used "exclusively for support of student financial aid and related programs." According to McCormack, "devoting the entire sum to financial aid gives students the full burden of financing the education of students who could more suitably be supported by a broader tax base."

At their meeting in San Francisco last week, the Regents also approved plans for both UCSB's UCen II and campus events facility. Construction will begin in March of 1977.

The new UCen will double the size of the student bookstore and increase the number of student-related offices and services. There will also be a two-story expanded food service and a 500 seat theatre.

radiation from the sun to heat tortillas, distill water, and power a radio. SUNRAE is sponsoring a series of promotional dinners throughout the state in an effort to push solar energy and to dispel what they consider to be oil company myths.

SUNRAE was formed in January 1976 to promote the use of solar power, the least polluting of all energy sources. According to a Federal Energy Research and Development Administration report from last October, "25 percent of the nation's energy is now used to heat and cool buildings. Thus, the installation of solar heating and cooling systems on only 1 percent of the buildings in the United States would save the equivalent of 30 million barrels of oil annually."

Although solar devices are initially expensive to install, the key, according to Maschke, is to look at "what the costs are over a life cycle period." SUNRAE is currently working on a California Solar Initiative with a low interest loan provision that would finance the purchase and installation of solar systems for heating and cooling.

The state legislature recently passed a law giving one-time credit on net state income tax of 10 percent, or \$1000, for the installation of a solar device on a building.

The California Solar Initiative contains two main provisions. One would require that a comparison of the life cycle costs

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Standstill Characterizes Investigation Into Charges of May Day Violence

By Dorothy James

With the dismissal of charges against 50 of 60 people arrested in the May 1 Browning Ferris Industries (BFI) demonstration, and the termination of public hearings being conducted by the Santa Barbara City Fire and Police Commission, investigation into the May Day violence has come to a standstill.

An inquiry, however, into the July 3 incident at the BFI yards when Richard Weiss, a strike supporter, was struck by a BFI truck leaving the yards at 6:35 a.m., still continues.

Helpline is putting on a Benefit Concert on Thursday July 22 7-10 p.m. in Campbell Hall. Ticket prices are \$2.75 Reserved, \$2 General Admission. The concert features Quill, a hot professional progressive rock band (like Yes or ELP), and promises to be a good night of entertainment. There will also be a special guest artist.

Weiss, who suffered a broken ankle and several contusions was among demonstrators attempting to stop BFI trucks from leaving the yard. Michael Hatadis, the driver of the vehicle that struck Weiss, did not stop at the scene, but did report the incident to police approximately 10 minutes later.

The case was turned over to the District Attorney's office, but no charges have yet been filed.

On Tuesday, a D.A. investigator viewed a film which was taken at the Saturday morning incident. It had been hoped that the film would aid in determining whether or not charges would be filed. The film was also shown to the press, and, according to reports, the Weiss injury was not visible to the camera.

The hearings conducted by the Fire and Police Commission were intended as an open forum for the testimony of witnesses to the

May Day violence. The Santa Barbara City Council voted, however, to terminate these hearings on July 6.

The move to discontinue the hearings followed a decision by the BFI strikers to boycott them. Strikers feared that a "whitewash of police behavior" would occur with the Fire and Police Commission in charge of the hearings. The strikers asked for the commission to be replaced by "an independent body, democratically selective of, and representative of the people." The commission's function is outlined in the city charter as an advisory body to the police and fire departments.

Speaking for the ACLU and the Society of Friends, ACLU lawyer Bradley Currey requested that the Santa Barbara City Council set up an "impartial Blue Ribbon panel" to investigate police violence at the May 1 demonstration. The motion was not carried by the Council.

Currey termed the Fire and Police Commission an example of the "police watching the police."

Attorney Martin Aaronstein concurred with Currey's doubt that the Fire and Police

Commission could act as an impartial body. Aaronstein asked that the City Council discontinue the hearings until the defendants arrested on May 1 had concluded their trials. The City Council denied this request.

Santa Barbara Mayor David Shiffman stated that the Fire and Police Commission represents a cross-section of the Santa Barbara community, and is therefore unbiased. There are according to Shiffman, minorities, women, the young and the old on the commission.

Citing an example of what he sees as the Commission's bias, Aaronstein said that commission member John Haas and Police Chief A.W. Trembley are good friends who often have lunch together.

Shiffman, however, said that "since this (the boycott of the hearings by the strikers) had taken place, the whole reason I had this thing done (set up the hearings) was moot." Shiffman then motioned to direct the Fire and Police Commission to terminate the hearings. This motion was passed unanimously by the Council.

The results of jury trials

COMMUNITY KIOSK

TODAY

Associated Students: Summer Leg Council will meet tonight at 6:30 p.m. in UCen 2284

POISE: People for informal, open, self-directed education will hold a workshop and discussion on the opportunities of a junior high alternative program and community school for Isla Vista (all ages). Two films will be shown. Tonight at 7 p.m. at the URC, 777 Camino Pescadero.

ANNOUNCEMENTS

The American Folk Dance Club offers free square and contra dancing every Monday night at 7:30 p.m. in Rob Gym 2320 (upstairs on the right). All the dances are taught and beginners are welcome.

Santa Barbara Underseas Foundation cruise in Santa Barbara Channel on floating marine laboratory. 10 a.m., 12:30 p.m., and 3 p.m., \$5. Call 966-4814 for reservations.

Sri Chimney Meditation Group will not meet this Thursday, but will have its final meeting for the summer, July 29, 7:30 p.m. in UCen 2294.

conducted for those arrested on May 1 have also ended in similar stalemate situations. Charges against the May Day 25 were dismissed by Judge Frank Kearney in July for failure by the prosecution to reveal the identity of an informant. Prior to this decision, the cases of Dana Schorr and Jose Santoyo were declared deadlocked on June 29.

In the Schorr and Santoyo cases, the jury, voting for acquittal, decided 8-4 in Santoyo's favor and 9-3 in favor of an acquittal for Schorr. Kearney's decision means that a retrial cannot be held for these two men.

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Student Regent Peeples Pledges Support for Affirmative Action

By Claude Ruibal

The Board of Regents recently completed the selection process for the 1976-77 student regent. Daryn Peeples, a UC Berkeley undergraduate, was chosen to succeed Carol Mock in the position.

Peeples, a 22 year old English major, was chosen over Angela Blackwell, a second year law student at Berkeley's Boalt Hall, and Steven Wade, a law student at UCLA. Peeples had been accepted at Northwestern School of Journalism for the coming year, but will instead remain at Berkeley as a fifth year senior.

Peeples termed the prevention of Reg Fee increases as one of her main points of concern. She expressed disappointment at the increase approved by the Regents last week, and plans to fight any further differential increases.

Implementation of affirmative action on the UC campuses and the Regents' budget for 1977-78 are also among Peeples' priorities. She has been appointed to the Regents' educational policy committee, the buildings and



Daryn Peeples - new student regent.

grounds committee, and the audit committee.

Peeples stated that the Regents are most willing to listen and respond to student perspectives when issues are of strong interest to students. She hopes to provide substantial input at the Board meetings, and plans to keep in

close contact with students about the issues concerning them. To accomplish this, she plans to visit all the campuses and to communicate through student body presidents and the UC Student Lobby annexes.

Peeples will also serve on the Regent committee on reorganization, which will be evaluating the student regent position. This committee will determine whether or not the position should be continued.

The Student Body Presidents' Council (SBPC) recently examined the student regent position and suggested several possible changes to increase its effectiveness. Carol Mock, the first student regent, was faced with a number of obstacles upon her appointment to the Board of Regents. These included a need for office space, some amount of staff support to adequately prepare for the Regents' meetings, and increased financial assistance. The amount of time the student regent is expected to spend on class work and in preparation for meetings

eliminates the possibility of part time employment.

According to the ASUC Student Lobby newspaper, the Advocate, SBPC and the Student Lobby plan to actively assist the student regent in securing a permanent office along with some kind of staff support.

Chumash

The Santa Barbara Underseas Foundation will present a slide show of Santa Barbara Channel circumnavigation in Chumash plank canoe today, July 21, at 7:30 p.m. The recent Chumash Indian trek around the Channel Islands, in an authentic replica plank canoe, will be documented by Pete Howorth in Fleischmann Auditorium of the Natural History Museum.

Viking One Reaches Martian Soil

Pasadena (AP) - A happy team of scientists cheered yesterday as confirmation reached Earth that Viking-one's Mars lander had touched down safely on a dusty plain on the planet's surface.

The first picture transmitted by the Viking lander showed an area of soil strewn with what seemed to be chunks of rock of varying sizes. The head of the Lander Imaging Team, Dr. Thomas Mutch, said the picture looked as though some of the rocks had tails of dirt formed by

the rushing of strong Martian winds across the surface.

Scientists had expected the landing site, a low plain where streams may have once run, would be covered by a blanket of material deposited by water. Although the pictures showed a rocky surface, the lander apparently avoided any geologic hazards that project officials had feared might imperil the touchdown.

Mission director Thomas Young said, "I think its great. It has exceeded all our

expectations. The landing was okay, there were no problems, and it's as scientifically interesting as we had hoped."

Science fiction writer Ray Bradbury was at the Jet Propulsion Laboratory for yesterday's touchdown of Viking-one's lander. Bradbury, in whose science-fiction Mars has long played a role, now envisions that planet's future saying, "I know in the next 20 years we'll have a manned landing on Mars, ... eventually we'll have colonized and taken over the planet."

Rexroth to Survey Ethnic Poetry

Kenneth Rexroth, one of America's most renowned and distinguished poets, will lead the UCSB Extension summer course, Kenneth Rexroth: A Celebration of Ethnic Poetry. With a poet's sensitivity and a critic's insight, Rexroth explores with the class the poetry that is deeply rooted in the world's civilizations. The

three-day survey will examine the artistic triumphs of many cultures, and will include such materials as American Indian chant songs and early Japanese poetry. The course will conclude with a shared reading of known and unknown poets.

The class will be held Friday from 7 - 10 p.m., Saturday from

10 a.m. - 5 p.m., and Sunday from 10 a.m. - 3 p.m., July 30 - August 1 at the McGuire House, 2311 Garden Street, Santa Barbara. One and a half units of credit are available.

For more information, please phone University Extension at 961-3231.

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letters

Keep City-Planned Rent Control

Editor, Daily Nexus:

On August 10, a bill will come before the State Senate Judiciary Committee that calls for "prohibition upon the imposing of rent controls by cities." This bill, AB 3788 would instead give this power solely to the discretion of the State. Not only is this action dangerous to the establishment of much needed rent control, but the arguments used to justify the bill reek of

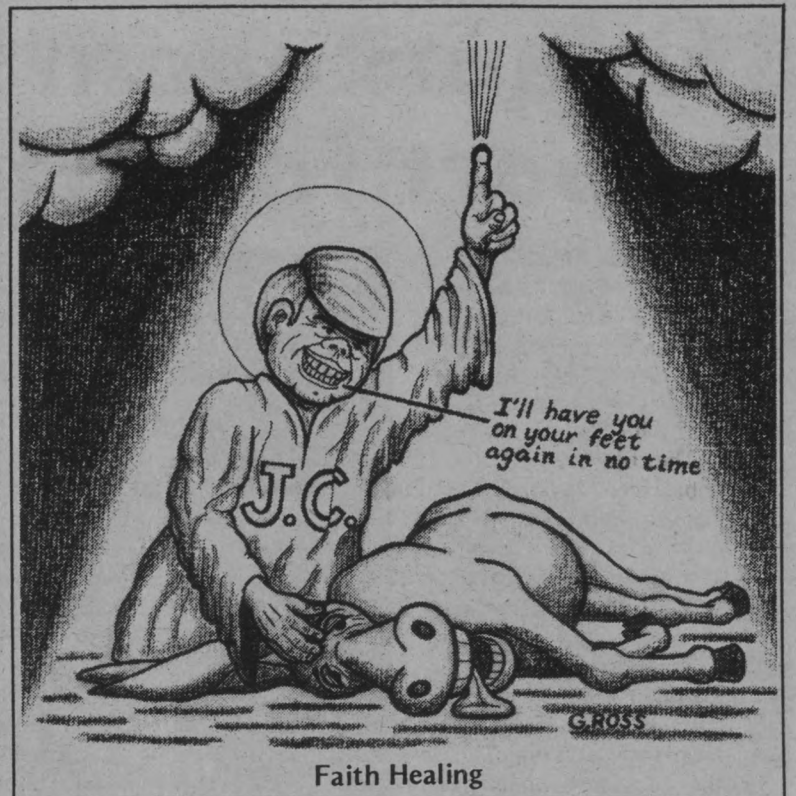
insincerity and hypocrisy, as well as lacking an intelligent understanding of the nature of rent control legislation.

The chances of establishing rent control in individual cities, are small if not nil as long as this power is delegated by the State rather than left to the determination of the cities which seek this action. State bureaucracies composed of special interests have little

affection for rent control which limits profits, as well as lack the manpower or the finances to familiarize themselves with the particular circumstances that make the imposition of rent control in individual cities critical. It is much more effective and efficient for tenants to support their tenant unions into pressuring local city governments, than it is to exert the same pressure on some nebulous bureaucrat in Sacramento. It is only each individual city which should have the power to decide on rent control, because it is only each individual city which can fairly and adequately assess the need for rent control in its area. At the most, the state should only have the power to decide an appeal by a tenant union whose city does not support the establishment of rent control the tenants desire.

My contention here is that by seeking to rob the local governments of the power to decide rent control, the author of AB 3788, Assemblyman Campbell, is actually trying to bury the subject of rent control once and for all. This belief is further validated by the shallow arguments presented in the bill. Campbell contends that these arguments justify State control of the imposition of rent control, but what he is actually putting forth are fallacious and ignorant arguments against rent control in general. These arguments consist

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Faith Healing

On Yearbook Troubles

Editor, Daily Nexus:

There has been much controversy over the yearbook, the campus photographic studio and Anna Fontana who now operates the studio. I would like to address two issues that come out of this controversy.

First, inquiries should be made into the practicality of producing a product, the yearbook, which is not sellable. This leads us directly into the second issue, the purpose of the campus photographic studio. However, do not confuse the possible need for a yearbook with the real need for a campus photographic studio. There are other services offered here than just sittings for the yearbook picture. Students use the studio for portrait packets, passbook photos, and application snapshots. What is the purpose of the studio? Does the studio exist for the yearbook or to provide these other services for the student? If it exists for the yearbook sittings, do the facts merit this? Contract bids have been submitted by several people. Do these contracts take into account the non-year book services provided by the campus studio? Will they also offer these services? It is my opinion that the campus studio should exist to provide the services needed by the campus. If it is the case that an off-campus studio can produce the yearbook pictures as specified in the contract (the desirability of which you must ascertain for yourself), fine, but this should not leave the campus without a studio.

The only way that I can finish this letter properly is to praise the work and personality of Anna Fontana. She is a pleasure to work with and is liked by all that come into her studio. You could not find a better person to operate the campus studio.

Federico J. Banales

Save Us From Clones

Editor, Daily Nexus:

The end of the world is at hand. I saw it the other day as I walked through our very own Storke Plaza, and could not believe my eyes. The entire courtyard had been taken over by creatures clad in garish colors, products of some brave new world skilled beyond our wildest dreams in the techniques of cloning.

Strange, primeval chants filled the air. I stood aghast, watching the extra-terrestrial beings writhe about in perfect unison. They displayed no overt hostility and in fact took no notice of my presence, but the plaza was bathed in an unearthly glow and I fled in terror to the safety of the UCen.

Where are our leaders during this time of certain crisis? These beings are obviously the preliminary troops setting the stage for an invasion from outer space. I find it the most frightening of all that life in this sleepy little town continues as usual, as if the seeds of world destruction were not being sown in our very midst. Students of UCSB: shake off your lethargy and answer the call to arms before it is too late!

Laurie Battle

Cookie Crumblers Create Campaign Cacophony

By Anne Burke

God forbid but that we should have to watch Amy Carter finish her wonder years on national television.

So what irreparable damage did we do to ABC to be castigated to by that drivel of a pre-pubescent, snot nose from Plains, Georgia during the Democratic Convention, an event preferably attended by those with some connection — remote as it may be — to the American political

scene. One can deduce that the youngest of the Carter pea-brains was there only due to some conjugal accident.

Why ABC's man-on-the-floor would think that even half of the over-11 viewing audience — or those still awake after Carter's acceptance speech — would have the slightest interest in listening to Amy Carter try to explain what had just happened to her father, while intently studying her crotch, is beyond comprehension.

Though I often have difficulty in remembering even half of what I knew yesterday, I can safely say that if at age eight, I had had a father who had just been nominated for president, I would have known it. Rosalynn Carter's Thursday-morning hotel room coaching was wasted energy. "Daddy's going to be nom-i-nated tonight," she undoubtedly told Amy, drilling her to the point of dizziness. However, when queried by ABC in an exclusive post-acceptance speech interview, the Georgian prodigy couldn't even remember that, defeating any still-held notion that intelligence is inheritable.

Don't feel guilty if you didn't hear what Carter tried to pass off as an acceptance speech. The farmer's daughter didn't hear it either and she was sitting not ten feet away from. But then, I suppose it's no easy task to revel in your father's finest moment when you're trying to pull up your socks and pick your nose at the same time.

The Kennedy kids can be safely judged innocent of what might be construed as a similar case of tubal interference. Their mother's grace and glamour stole the show, removing any threat of their undue exposure on camera, when they probably did not want to be there in the first place,

as evidenced by Caroline's recent coffee-flinging episodes at British Ron Galella types.

Unfortunately, Rosalynn Carter is notably lacking in any Kennedyesque charisma, guaranteeing the outbreak of a severe case of camera-veer from her to the 8-year old clutching her hand.

The two Johnson birds who later nested in the Pennsylvania Avenue paradise were unobtrusive enough, their afternoon hours being monopolized by those mandatory token appearances at homes for the elderly, unfit, deranged and those deemed a general nuisance to the nation.

The two Nixonian popsicles who stayed in the White House after them dished out their quota of "daddy can do no wrong," but were more farcical than annoying.

The only saving grace of two white house weddings during one term is that they pre-empted "Days of Our Lives," slightly curtailing brain cell death to American housewives. There is however, some vindictive consolation in knowing that Eddie Cox bet on the wrong horse and is no doubt still licking his wounds — a lesson to all nuptial opportunists that getting hitched to a White House barbie

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DAILY NEXUS
Opinion

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Roeg Impressionistic, and Bowie Proves Sensitive

By Ben Kamhi

David Bowie could not have chosen a more appropriate vehicle than "The Man Who Fell to Earth," for his emergence in the film industry. Transcending his station as one of rock and roll's greatest performers, Bowie has successfully made the transition to a new station in the world of cinematic stardom.

The film's impressive though unbalanced artistry, however, is due primarily to the craftsmanship of director Nicolas Roeg, who also fared well with "Fahrenheit 451," "Far From the Madding Crowd," and "Don't Look Now."

Throughout the movie Roeg maintains an impressionistic barrage of semi-sequential, invariably stunning images. As the work now stands, (with some twenty minutes trimmed out by the distributors), however, Roeg's passion for form overwhelms the film's narrative content. The resultant is dazzling, but the story-line suffers from the inconsistencies remaining after the imagery vanishes.

Uneven editing causes the story to progress at a sporadic pace. Venturing past the fiery solar explosions of his drought-ridden planet, Bowie lands himself in New Mexico. At least a splashdown in a mountain lake is observed after Bowie's said descent from an atmospheric fusion of color. After a quick stop at a rural pawn-shop, to hock one of his many wedding rings, the visitor reaches New York. A disturbing yet purposeful inconsistency has already been introduced into Bowie's character, first noticeable in that his eyes are not a matching set.

Of equal surprise is that Buck Henry, appearing as a patent lawyer, seen peering from behind

a pair of half-inch lenses, instantaneously creates a monumental corporation from Bowie's formulas. In the tradition of all the world's richest men, Bowie retreats to a seclusive existence bleached in the New Mexico landscape with Candy Clark and a bottle of gin to comfort his fragile, alien being. Indeed, the visitor learns to soak up drink like a sponge to quell a thirst which long endures after the descent from his barren home.

Rip Torn appears on the scene as a college lecturer fed up with traditional sluggish research, interested only in exploring the feminine physique of coeds. Finally becoming involved in the research outfit, Torn becomes one of the few to discover that Bowie is not in fact English, nor earthling at all.

Though still ignorant of Bowie's actual intentions, (I now suspect he came to earth simply to drink as much as he could), mysterious implications are induced through sensational cinemagraphic technique and scenes which offer only stark realities. Colorful, filtered flashbacks to Bowie's silvery desert home, his skinless wife (and two kids) and the recurring splash-down image fill in the story-line at a provocative but uneven, sometimes annoying pace.

Initially confusing are the dramatic additions of stylistic material, a vision of a pioneer family on the past of dry plain now serving Bowie's corporation, among this plastic material. But such intrusions begin to allow a bit of insight into the visitor's interpretation of our world. This insight is much needed after absorbing abstract splinters of Roegish Sci-Fi surrealism.

A tasteful blend of jazz, blues



and country pickin', scored by John Phillips, lends itself well to the context of the changing scenery, piercing through the abstract emotions of the film, while keeping in tune desired effect of a scene.

It soon becomes apparent to Bowie (and he probably read the book) that he must end his mission, whatever it was. His health is failing him. His soul is suffocating under his white skin, the orange head of hair and the

British pronunciations that effect his disguise.

Sabotaged in his attempt to escape earth by an ambiguous technocracy, of unknown corporate or possibly governmental origins, Bowie's role undergoes a transformation, as does his soul. Previously he was impassive to the intense rate of changing situations, sensitive only to his desire to return to his family. In the era of his

ascendance to power he made love tenderly but was vulnerable only in his dainty form, and often nauseous state.

But Bowie, who has founded his rock career on temporal change, is most convincing when several shocking realities are encountered. His portrayal of the psychic degeneration which accompanies his confinement is terrific, totally eradicating any hope he once had. He has fallen a great deal further than earth.

The decadence assumed by Bowie after an agonizing jolt into humanoid existence, is a painless state, sensitively realized by the actor. Then, who is more decadent than Bowie?

"The Man Who Fell to Earth" is by no means equal in public impact to "From Here To Eternity," noteworthy here only because Bowie is intent on achieving Sinatra-like status as an entertainer. In the meantime, the film stands to his credit as an actor. And Roeg has proven to be a brilliant filmmaker, regardless of the director's inclination to overwhelm the script with his style.

Process Theatre Premieres 'Pitz' Vaudeville Routines Poorly Planned

By Gwen Williford

Theatre of Process Theatre (TOPT) opened its second annual summer season Friday night with the premiere performance of "The Pitz, A Vaudeville." Subtitled "an original company work," it suffered from the same maladies which usually plague committee compositions; lack of sufficient time to exercise the bugs, and a communal 'good idea' which unfortunately fails to materialize into a satisfactory story.

The nature of the show (pathos with a thin veneer of comedy song and dance) and its use as the season opener illuminate the reasons behind the

problems. TOPT is a young, ambitious, energetic assemblage of aspiring female talent. Although they do not publicly avow feminism they do necessarily deal with problems of being women. Hence, the pathos. The decision to use this production as season opener turned it into a showcase — "We're gonna' show Ya' everything we've got." Good idea, disappointing results.

"The Pitz" is the name of a crumbling vaudeville house in Pittsburg, circa 1929. Enscenced therein are an assortment of song, dance, and comedy teams, a longsuffering — hardcore manager with a well hidden heart of gold,

a chorus line which runs the gamut from starry-eyed hopeful to worn out has-been, a line leader — M.C. with enough faith and guts to energize an entire Busby Berkeley production, her bright but stage struck sister, and a lack-luster band which could use a double dose of geritol. Vaudeville is making a last useless stand against the forces of burlesque and a bored and changing clientele. The possibilities for development within this framework are many and varied but unfortunately we don't see them. The air of impending doom which surrounds Kelley, the manager,



AWB: Scottish Blokes playing R & B, No Joke

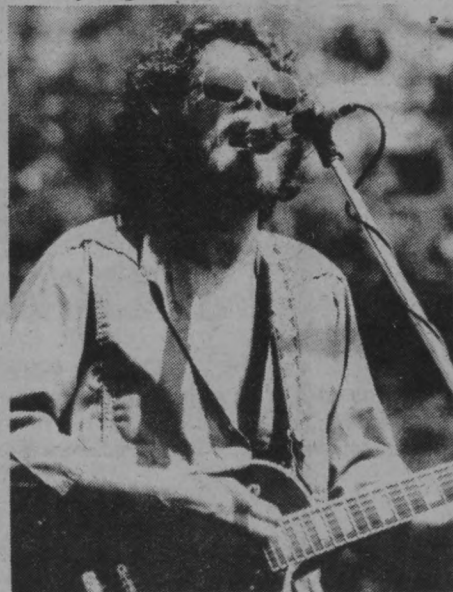
By Ben Kamhi

Serving potent portions of rhythm and blues would seem a difficult task for a bunch of Scottish blokes. But Sunday, in their return appearance to the Santa Barbara County Bowl, the Average White Band demonstrated just how easy it is for them to perform the task. Indeed, the Scottish jokes have grown old since last year's show.

Preceded by a well-matched opener, another white R&B band, the Sons of Champlin, the AWB performance consisted largely of their most popular hits, notably "Pick Up the Pieces," "Cut the Cake," and "Music is Queen of My Life," saving "Work To Do," for the encore. The band paced their set well, making apparent that their success is due to the tight interaction between them. Allowing no single band member to solo off into tedium, the six Scotsman functioned totally as a group.

Each member performed well singularly too. While bassist Alan Gorrie acted as the group spokesman, he shared the lead vocals with lead guitarist

Hamish Stuart, the AWB's most vibrant member. Stuart, trading off leads and rhythms frequently with guitarist Onnie McIntyre, generally delivered the liveliest



AWB bassist Allen Gorrie

photo: Matt Pfeffer

performance. Though his voice seemed to scratch the uppermost limits of his range at times, Stuart sang soulfully, with a sensual urgency that is vital to a solid R & B sound. Stuart usually blends in well with Gorrie on the harmony vocals, yet Sunday he overshadowed the vocal ability of his partner, permeating the natural amphitheater with a vocal style which can be described as nothing less than sexy.

His guitar licks were not without distortion, Stuart relinquished them sparingly, thus maintaining a highly polished sound.

With Gorrie and drummer Steve Ferrone providing a strong rhythmic backbone for the group's departures, Molly Duncan and Roger Ball, both on sax most of the time, embellished the rhythms often with melodic lines comparable to those laid down by Stuart on guitar. Switching too, from leads to harmonies, both sax men were allowed a free-hand at improvisation. Ball doubled, playing keyboards also, filling in the thrust of the AWB's sound,

but it was McIntyre who was most responsible for the band's pulsations of eminantly danceable music. Standing nearly as far off stage as possible while still performing, Onnie revealed himself to be a master of R & B with his stacatto-chicken-scratching style on guitar. Supporting Stuart's leads, McIntyre proved himself equally capable of the lead work when he got a chance, but brilliant when he lets his rhythms lead the rest of the band.

Despite the unity of this year's performance, it appears true that the AWB has become more lacedaisical in their newer material. Sunday's performance was indeed a worthy event; the crowd ate it up, anyway. But it lacked the energy and inspiration of the concert they performed last year at the Bowl. Perhaps the road has worn the band down, or an important show loomed on the horizon. In any case, the AWB failed to provide Santa Barbarans with that which they had already proved capable of: a performance with no reservations.

Gentle Giant Show A Give-Away, Despite Innovative Musicianship

By Ben Kamhi

Offering an intense exhibition of innovative musicianship, to a small cult audience of about 800 at the Arlington Theatre last Friday night, Gentle Giant performed a brilliant ninety-minute set, exposing the group to be comprised of dazzling showmen, unworthy of their relative obscurity.

Proving to be among the most phenomenal of "progressive" rock bands in that genre today, the English quintet presented a well-rounded survey of their past six recording accomplishments. Picking-up far beyond the musical realm which most bands are capable of exploring, Gentle

Giant idealistically practiced a dedication (explicit on the linear notes of the second giant LP, "Acquiring the Taste,") to unconventional, uncommercial, and experimental musical creations. The concert here demonstrated that Gentle Giant is a band which ranks with the most imaginative musicians in rock.

Yet Friday's show was a give-away, performed, for the most part, matter-of-factly. The apparent reason for this was no doubt a larger concern for a date at Anaheim Stadium the following morning, compounded perhaps by a discouraging void which filled empty seats. While

the concert can easily be accorded a nod of approval, a distinct dissatisfaction with the small acclaim Santa Barbara had heralded them was present, noticeable in the jiving which occurred between tunes, preventing the group from performing a truly dynamic set.

Nonetheless, Gentle Giant effectively commanded the audience's attention. Relying on their musical prowess, the group's electronical orientation was thankfully overshadowed by the various musical devices employed during the set. In the course of abstract and complex developments within a single piece, Gentle Giant could be



RAY SHULMAN - Gentle Giant's most inventive musician.

photo: Matt Pfeffer

observed rapidly juggling time signatures, transposing passages often for a jazzy interlude of solo, and recapitulating with a driving rhythmic surge. Indeed, the sporadic, melodic progressions developed by Giant were usually incredible, often unfathomable.

More amazing still were the intricate five-part harmonies, accomplished in perfect pitch with dissonance existing from the poorly mixed PA only.

Precise instrumentation dominated the performance, as Giant proceeded, displaying only three numbers (the title track, "Timing," and "Give it Back") from the group's most recent release, "Interview." "Proclamation," "The Boys in the Band," "Peel the Paint," and "Knots," were also displayed in the survey of Giant's strongest material.

On electric bass and violin,

Ray Shulman delivered the most energetic performance. His bass lines were laid down with careful precision providing a solid foundation for the rest of the band to work from, even at break-neck speeds. On violin, Shulman's solo departures were the most inventive moments of the evening.

Amidst a stage arranged to give the band mobility, with visual attractions projected and an amusing lighting sequence, only lead vocalist Derek Shulman appears out of place. Awkwardly roaming the stage, bewildered no doubt by the limits imposed on his powerful vocal style by the not so powerful PA, Derek Shulman repetitiously, even irritatingly, thrust his arms about as if attempting to jinx the other band members. Confused in the role of magician-musician, Shulman would do better to confine himself more.

TOPT's 'Pitz' Lacking...

(Cont. From p. 5)

admirably portrayed by Alice Thompson, and the weary and waiting attitudes of the troupe all telegraph the eventual outcome. The entire last half of the show is simply a prolongation of the inevitable.

Whether this is the responsibility of director Shelley Andersen or of the entire company is not clear. Improvisational theatre places the majority of the creative burden on the actors' shoulders, therefore the director functions more as master organizer than creative editor. In any case, Ms. Anderson should have monitored the flow of the thing more closely. The pacing began on a high point and did a slow coast downhill. Occasional respites were provided by Sally Branstetter as Ruth, the energetic M.C.

Vaudeville really took it on the

chin here. I'd like to believe that this was a satire on the naivete of the genre, but the argument isn't convincing. The actresses didn't seem to have a full, convincing commitment to vaudeville as a viable form of entertainment. Whether this was due to their characters' knowledge of vaudeville's impending demise, their own lack of virtuosity, or directorial decision is not clear. If the chorus line's dedication had been more evident, then its eventual failure would have been much more poignant and ironic.

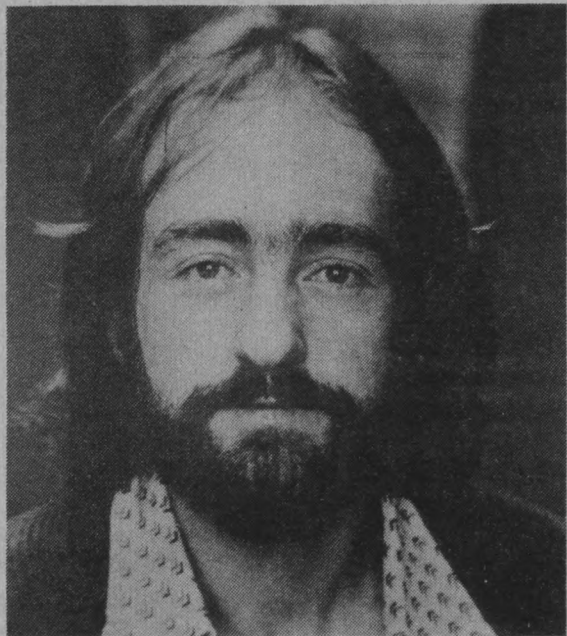
In spite of the loose construction, the backstage scenes revealed some fine glimpses into the lives of these struggling women. For those who could see it, (no one beyond the third row could see, they really needed a platform) Jackie Freeman as Lulu did a fine job as the pitiful, drunken ex-come-dienne-now chorus-girl

for whom all reason for performing had vanished.

The setting designed by Alice Thompson conveyed the low budget predicament of "The Pitz" in 1929 but missed the allusion to former lavishness that would have underscored the situation.

TOPT's season runs through September fourth. If you are interested in seeing what this company can really do, see any of their other productions.

"The Pitz" will run in repertory with "Story Theater," "Voices," and "The House of Bernarda Alba." The first show is always the most difficult due to lack of time, and particularly so if it begins only with ideas. This young company is riding high on a well deserved reputation from last summer, and I'm confident they will live up to it.



SUNDAY JULY 25 1:30 PM

DAVE MASON

Lawn & Box Seats \$8.50.

Reserved Seats \$8.50, \$7.50, \$6.50. Available at all the regular Santa Barbara outlets & Ticketron.

PACIFIC PRESENTATIONS

FILMS

THE BRIDGE ON THE RIVER KWAI
with Alec Guinness & Sessue Hayakawa
winner of 27 international awards (1957)

TONIGHT - 7:30 P.M. - CAMPBELL HALL

STRIKE UP THE BAND

Judy Garland, Mickey Rooney, George Murphy
directed by Busby Berkeley (1940)

SUN. JULY 25 - 7:30 P.M. - CAMPBELL HALL

Presented by the
Committee on Arts & Lectures



"WOMEN ARE IRRATIONAL ..."

... Their heads are full of COTTON, HAY & RAGS."

So says 'enry 'iggins from a male viewpoint which can temperately be described as limited. The heads of Julie Payne & Ruth Silveira are full of scenes, sketches and songs which they will share with you at UCSB's Main Theatre on Friday, July 23 at 8 p.m. These two talented young women, formerly with THE COMMITTEE, will be accompanied by pianist Mark Schecter.

FRI. JULY 23 - 8 PM - MAIN THEATRE - UCSB

82 Students / 83 UCSB Faculty & Staff / 84 General Public (Unreserved)
Tickets available at the Arts & Lectures Box Office, UCSB, Lobero Theater & Hittsville, La Cumbre Plaza. Presented by the University of California, Santa Barbara, Committee on Arts & Lectures.

Rock-Space Fantasy to Hit Lobero

"A Minor Miracle," a rock-space musical fantasy, will make its world debut in Santa Barbara at the Lobero theater on August 27. Written by two local writers, the show has everything from space travelers and Harley-Davidson 450's to a Computer Corporation and the President of the United States.

Work on the project began over two years ago when Pat Starbuck, a local resident with a fine feel for music wrote a song entitled, "A Minor Miracle." She had an idea about a space traveler crash-landing on the estate of a rather eccentric earthling. With Sylvia Brickley, another Santa Barbara resident, she began speculating about what might happen as a result, and they came up with the basic plot. Pat wrote more songs and the two soon found themselves with a full-length musical.

After this preliminary work had been completed, Dennis Dunn joined the project as Director. Mr. Dunn has directed several plays in the area, including the recent "Couplings" with the Alhecama Players. He immediately began assembling his production staff. Serving as Assistant Director is Russ DesAulnier, long affiliated with the Santa Barbara Playhouse.

In addition, the technical staff includes Gary Gerdes as Musical Director and band conductor, Jim Allen as Vocal Director, Set Designer Robert Weiss, Costume Designer Karen (Chartrand)

McKee, and Choreographer Sheila Peters. According to Mr. Dunn it is "the most talented staff" he's ever worked with.

Included in the cast are several UCSB students. In the role of "Pi", a 435 year old space traveler is Anthony Kortick, seen at UCSB recently in "The King Stag" and "You Can't Take it With You." As Lyra, a dancer and descendant of an earlier space traveler is Reenie Matthes, who appeared in Carol Sorgenfrei's award-winning "Medea: A Noh Cycle." As "Libby", a computer company representative is Gwen Williford who appeared in "The Gift" and "No Sweat" here.

Others in the cast include: Leslie Blanke, Frank Califano, Bob Cline, Jackie DeFrancis, Patrick Fennell, Marjorie Field, Jeff Gaither, Lisa Glerum, Erin Graffy, Ron Herzog, Peter Horton, Jeffrey Jarrett, Jeffrey Koons, John La Puma, Rita Martinez, Joy Matthews, Cloe Mayes, John McCloskey, Jonathan Morrison, Charlene Pitcher, Ron Sorgman, Robert Trentham, Daniel Walker, Andre Washington and Paula Young.

After expenses are met, all proceeds will go to the Lobero Foundation. Ticket information may be obtained by calling 966-7400.



SPACEY - Anthony Kortick (right) rehearses "A Minor Miracle" with Vocal Director Jim Allen.

photo by Jon Silver

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"The Omen" (R)
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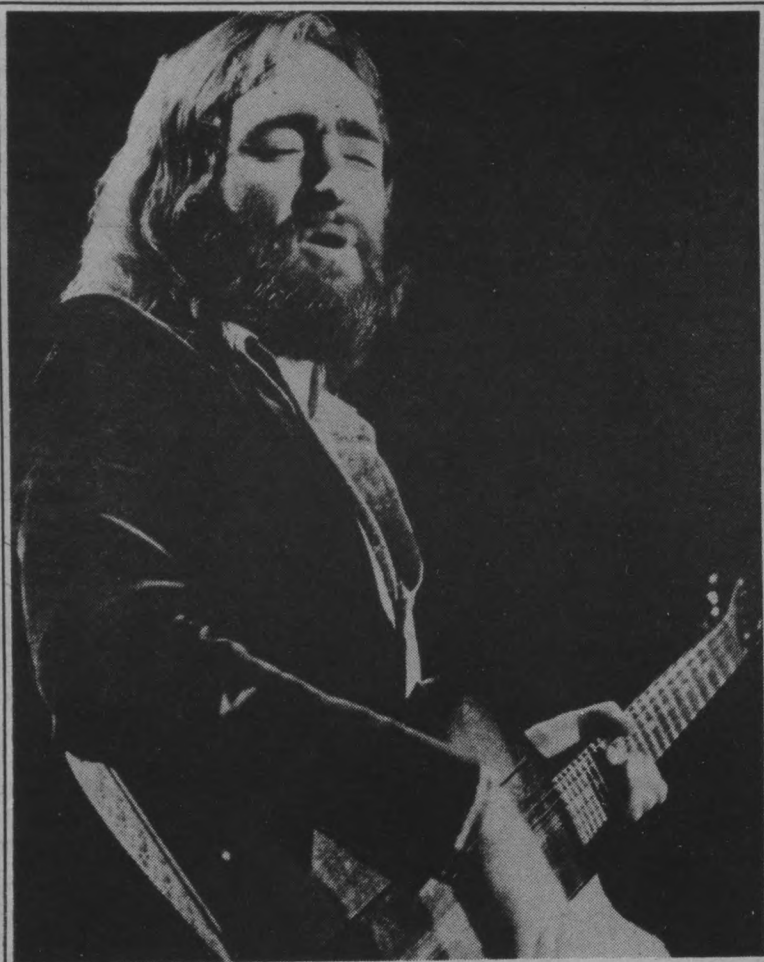
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 and Charles Bronson in **"CHINO"** (PG)



DAVE MASON, singer-guitarist-songwriter, and an old Santa Barbara favorite, will appear at the county Bowl Sunday July 25th, with guest star Chris Hillman.

Book Review

Brautigan Back With Dull 'Pitchfork'

By Micki McGee

Try to avoid being deceived by the promising title of Richard Brautigan's latest poetry collection — "Loading Mercury With A Pitchfork." The title remains the most interesting piece of writing in the book, from the cliched opening poem to the banal conclusion.

Brautigan convincingly demonstrates one point with the publication: commercial success can spoil the ablest of writers. To one who has previously been an incorrigible Brautigan enthusiast it is disappointing, if not a little embarrassing, to see the depths to which a once fine poet can descend. Brautigan no longer challenges the limits of the poetic format, but languishes behind the boundaries he has set.

A suitable example of Brautigan's recent descent to laziness occurs in a set of poems entitled "Group Portrait, Without the Lions, available light." The title, once again, has far more insight than the poems. "Betty Makes Wonderful Pancakes", one poem of the set, tells us "Everybody agrees to that." So what? Another of the set,

"Maxine", informs us:

No party is complete without you.

Everybody knows that.

The party starts when you arrive.

The poet hasn't gotten past common place characterization. Although Brautigan may have wished to confront the reader with cliché, his intention is not clear enough to succeed.

Brautigan seems to have hoped for the snapshot effect; aimed to encapsulate a moment in time as he did in earlier poems. Unfortunately, in these poems he has captured the most obvious of moments, yielding little more than hackneyed images. The poet's powers of observation have somehow been misplaced, or replaced by a new perception guided by the publisher's taste.

Not all the poems in "Loading Mercury" are quite so desperate for originality as "Group Portraits". A few even seem to possess the old Brautigan flair for

wit. One such success occurs in "Albert Einstein (Or Upon First Reading That Light Is Projecting Itself At 372,000 Miles per Second from Crab Nebula 5000 Old Fashioned Light Years Away)." The body of the poem states simply: "We all lose a few." The poet has captured a fragment of information and focused on a single, very human implication in a most amusing fashion. This is the perception that has saved Brautigan's earlier works from wallowing in sentimentality and seems to be the insight which, if anything, will save his latest poems from their mundane character.

Brautigan presents one poem which seems to summarize the problem of the entire test of "Loading Mercury." The poem deals with the relationship of the title to the poem, essentially capturing Brautigan's flair for titles while revealing his attitude to the poem's body. The poem — "The Amelia Earhart Pancake" — indicates better than any review the attitude of Brautigan to the poems in "Loading Mercury".

I've been unable to find a poem for this title. I've spent years looking for one and now I'm giving up.

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ONE-ACTS SCHEDULED
An evening of one acts is to be presented by the Dramatic Arts Department and Summer students attending UCSB. The productions will run July 29th through 31st in the Studio Theatre. Admission is free, and all are cordially invited to attend performances at 8:00.

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CAB Restaurant Survey Part III

The following is the third in a five-part series of the Community Affairs Board restaurant survey. During Spring Quarter, CAB Consumer Group volunteers were asked to evaluate food quality and prices, service, sanitation and atmosphere at 41 Santa Barbara area restaurants. For the sake of the survey, restaurants were divided up into categories: Mexican, Steak and Seafood, Oriental, American, Delicatessen, Natural, Italian and European-Continental. Readers are reminded that prices are accurate as of May, 1976. This week's category of restaurants is Oriental, reviewed by Corrine DeBra and Kerl Boling.

CRITERIA	MING ON	KIBO'S HIBACHI	NANKING GARDENS	MS. EGG ROLL	SUISHIN SUKIYAKI
ADDRESS	3534 State St., S.B.	300 Pacific Oaks Rd., Goleta	507 State St., S.B.	6578 Trigo Rd., I.V.	511 State St., S.B.
PARKING	Difficult	Lot Available	Lot Available	Difficult — ride bike	Lot Available
SPECIAL FEATURES	BA, MC accepted. Checks w/ID accepted.	No credit cards. Local check w/ID accepted. Take-out food. Vegetarian choices.	No credit cards. Checks accepted. Wines/beer available. Take-out food.	No credit cards or checks accepted. Take-out food.	All major credit cards & checks accepted. Private tatami rooms available, if reserved ahead.
HOURS	Daily til 9:30 p.m. Sunday 5 - 9:30 p.m.	M - Sat til 9:00 p.m.	Daily 4 p.m. - 9 p.m.	Tues - Sat 11 a.m. - 10 p.m.	Daily 12 - 11 p.m. Tues 5 - 10 p.m. Sun 12 - 10 p.m.
ATMOSPHERE	Pleasant decor	Nestled in University Village. Like "fast-food" place. Some tables available.	Booths/counters available	Well-kept. Counter service. Outdoor patio dining.	Japanese-type surroundings.
DRESS	Casual	Casual	Casual	Casual	Casual or nicer wear.
SERVICE	Polite, but rushed.	Good	Good	Friendly, good.	Good: Meat and vegetables cooked at table by waitress.
GENERAL SANITATION	Generally clean	Sparkling facilities	Clean restaurant and restrooms	Clean.	OK.
FOOD QUALITY & PRICES	Family dinners (each) \$2.60 - 3.10 - 3.85. Lots of variety. No. 3 dinner incl. tea, cookies, soup & main dishes. Lobster too sparse. Shrimp rancid-tasting. Too little meat on ribs. Fried rice quite tasty. Noodles in chow mein stale. Many items too greasy. Too little for what you pay.	Dinners from \$2.10 - 2.80. Savory teriyaki dinners. Good salad. Succulent fried Shrimp. Breaded vegetables. Good rice. Lean strips of pork teriyaki. Fortune cookie w/dinner. Fries, shakes also available.	Family dinners (ea.) \$2.40 - 2.75 - 3.35. \$2.75 dinner most popular, incl. soup, fried shrimp, sweet and sour pork, egg foo yung, tomato beef & chicken chow mein, and choice of dessert. Plenty for what you pay.	Lunches recommended at \$2.25 incl. sweet & sour item (Chicken, pork or beef) rice, chow mein, soup. Dinners at \$3 - 4.50 for essentially same thing. Portions are large & good. A la carte items available.	Dinners from \$6.25 - 6.75 (Beef & fish teriyaki & sukiyaki) incl. soup (Seaweed excellent), Shrimp Tempura (deep fried, crisp), Japanese salad (w/shrimps), vegetables, rice and tea. Fish is flaky & tender w/sauce. Beef is savory. A la carte items w/rice \$2.00 less than reg. dinner. Get what you pay for.

This ad paid for by CAB

Keep City-Planned Rent Control

(Cont. from p. 4)
 of:
 a) the inability to finance needed new construction thereby affecting the entire population, but primarily the low- and moderate-income group; b) the inability of existing property owners to maintain acceptable standards of habitability and thereby creating a housing

problem (once again) affecting the entire population, but primarily the low- and moderate-income groups; c) the weakening of the local tax base through...deterioration of existing housing units; and d) (such controls may lead to) a housing shortage. (11. 16-28).

These often redundant arguments do not demonstrate to

a clear understanding of present day "second generation rent-control." Second generation rent control, which differs from simple rent freezes, provides for solutions to these age-old arguments against rent control. For instance, a "fair return on investment" is guaranteed to the landlord, as well as some exemptions from control for certain kinds of rental units, in order to maintain the incentive to "finance needed new construction."

(Note here that in the absence of rent controls in California the "private sector" is NOT solving the problems of much needed "new construction" especially for "low- and moderate-income" families which the bill expresses so much concern for. According to Mr. Leonard of the Associated Building Industry, less than 10 per cent of new construction is available to low-income families, and that by July 1, 1978, the current 42,500 needed new units for low-income families per year will jump to 189,000 units. This does not take into consideration dilapidated housing that needs rehabilitation.)

Also under second generation rent controls are clauses stipulating that the landlord must maintain "acceptable standards of habitability." This is further insured by evaluating and adjusting the "fair return on investment" clause which insures

fair profits, and by provisions for certain "pass throughs" such as, adjustment of rent (as an increase or decrease) in relation to rising or declining taxes, or certain capital improvements.

With these kinds of things insured, the tax base is not eroded, and as a matter of well-known fact (including by Assemblyman Campbell), demonstrated by the rapid rise in property taxes in Santa Barbara, land values appreciate, not depreciate, which strengthens not weakens the local tax base, and which in turn, makes money available to finance new construction, which answers the argument of "housing shortages."

This bill has quietly passed the State Assembly and comes up for vote before the State Senate Judiciary Committee August 10. Time is limited, but we can, and must stop this bill here. Fortunately our State Senator Omer Rains is on the Judiciary Committee and is "sitting on the fence." This means that he is open to response from you. It is up to us to let our elected officials know where we stand and how we feel - and we must immediately inform Omer Rains that we strongly oppose this bill. Remember, Isla Vista means 8,000 votes and so how we feel about issues concerns Senator Rains.

Write him today at his district office:

Studio 127, El Paseo Bldg., Santa Barbara, 93101 or State

Capital Bldg., Sacramento, 95814.

Voices speak louder than written words, so call his office and register your opposition to AB 3788: 963-0634.

Here is a list of points to cover in your letter of opposition:

1) Rent control is only effective at the local level, controlled by local rent control boards familiar with area circumstances.

2) An effort to hand over this control to the discrimination of the State is only inviting the chance to kill the subject of rent control in California.

3) Second generation Rent Control is a positive control, as opposed to the negative control of simple rent freezing, because it provides for both tenant and landlord protection.

4) Because of this positive perspective, traditional arguments (like the ones I covered in this letter), are invalidated. Taking into consideration the specifics of the area and tenant-landlord needs, a rent control program can be constructed that is favorable to tenants and which does not penalize landlords.

5) What is needed is legislation which guarantees that no rent control will be passed that does not adhere to provisions of the kind put forth by second generation rent control legislation, instead of a bill that will only serve to kill all attempts at imposing rent control.

Deanna Affleck

Cookie Crumblers...

(Cont. from p. 4)
 doll is risky business.

The Ford kids are simply a relief. At least Susan has publicly admitted, appropriately on the pages of Seventeen magazine, that she's dumb and hasn't the slightest interest in politics. Mike and Steve have fulfilled their duty to dad by staying a comfortable distance away from the white House purview. There is some evidence to indicate that

Jack verges on normalcy, having revealed that he once "tried" pot and has mused aloud in Rolling Stone that his father's re-election was of dubious value to him.

How much can an eight year old admit? That she went to bed without brushing her teeth? All that I can foresee is page-two pictures of a swollen-gummed Amy getting braces, or some similar tripe.

Hey kids, anybody but Amy.

Sub A Fee Abolished

(Cont. from p. 1)
 help get the fee abolished.

Faculty members also favored eliminating the fee. A resolution passed by the Academic Assembly last May noted that "Subject A is a graduation and not an admission requirement, and that no special equipment is

needed for the class."

The faculty also felt that the fee tends to adversely affect student moral. The Assembly resolution recommended that credit be given for Sub A as long as "instruction is University level work."

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-Olympics From Outside The Spotlight-

By Laura Fredericks

There is a sort of magic which we, as spectators, naturally attach to the Olympic Games. Stationed in front of our TV sets we find ourselves mainly aware of the glamour, the triumphs, and the excitement of this — the highest form of athletic competition.

There is, however, another side of the Games which we catch only in glimpses. It involves the majority of the athletes at the Games, (mostly the ones we don't read about in the headlines) as well as a multitude of competitors who "almost" made it.

This is the side which reveals the tremendous self-discipline necessary for Olympic competition; both mental and physical. It often involves defeat and disappointment as well.

One UCSB athlete, Harold Wiley, had a closer view of this "other" side as he competed in this year's Olympic Wrestling trials. An outstanding athlete in both high school and college wrestling, Wiley finally made it to the trials after placing second in the NCAA's last February.

Wiley's coach, Ed Schwartz, was extremely proud of his star athlete. He explained that although Wiley did not qualify for the Games, he lost both his matches to the eventual champions of the competition. According to Schwartz, Wiley

also received a standing ovation for his performance at the trials which were held in Cleveland last May.

Wiley, a senior Black Studies Major, is hoping to pursue both his wrestling and his graduate school education at UCSB. His ambitions include possibly trying

to make the Olympic team again in 1980.

Describing his experience at the Olympic trials Wiley stated that he felt himself to be "as good as the competition," although he lacked experience. "Many of those guys had been training specifically for the

Olympics for the last four years," he said.

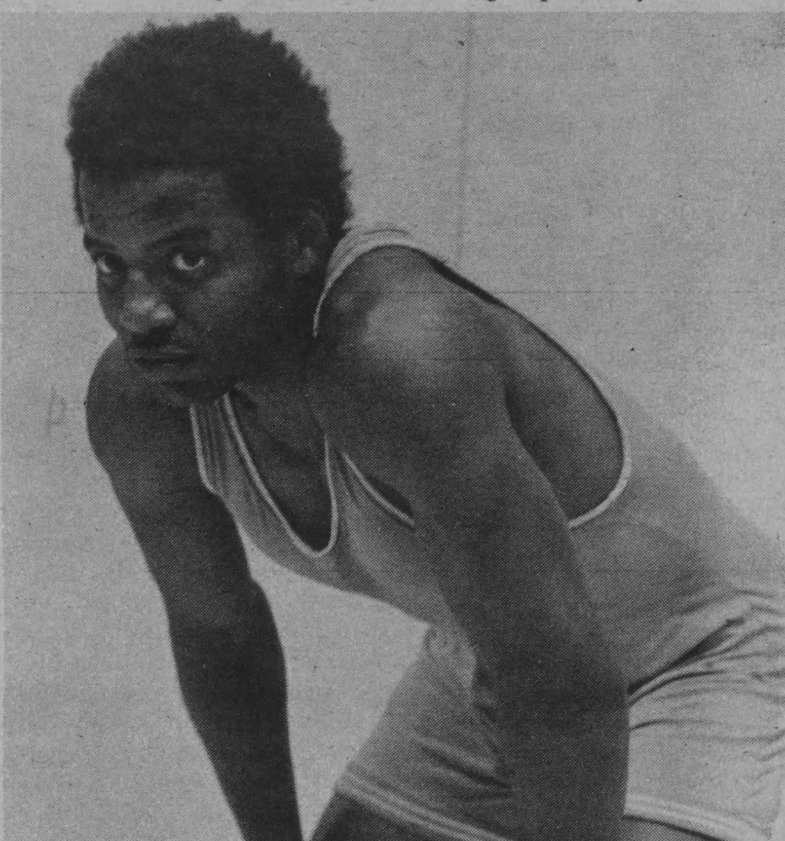
Wiley also found himself overwhelmed by the amount of energy he needed in the tight competition. He hadn't realized that there would be such constant pressure to put out 100 percent. As he said, he simply "was not used to it."

Wiley competed in both Freestyle and Greco-Roman categories where he placed 7th and 4th respectively. Olympic style wrestling is much different from that practiced on the collegiate level which added to Wiley's disadvantage.

As his coach said, "he is a baby in this, it is his first year with the international style, but there is no question about his potential to be an Olympian."

Wiley described the Olympic style as "much more aggressive and demanding on the wrestlers." They are forced to wrestle faster and any pause in action is penalized as a "stall."

The young athlete also suffered tremendous financial and scholastic losses because of his demanding preparation for this trials. He admitted that there is no money in Olympic competition, and he sees it as mainly a matter of "pride". According to Wiley, who now works at Santa Cruz Dorm, most of the athletes at the competition were suffering financially as a result of their training. "It is much different for the European athletes," he said, "for them it is their job."



"A MATTER OF PRIDE" — UCSB senior Harold Wiley was among the top wrestlers in the nation as he finished seventh and fourth in Freestyle and Greco-Roman competition, respectively.

Despite Politicking Opening Goes Well

Olympics, 1976 have been the subject of heated and fierce political battles among many of the entering nations. The top of the athletic world has been stained with messy politics. But this is not the first for the Games.

There is a long history of political entanglements in the Olympics. At the first modern Games in 1896, there were no national flags or team sports. Even in the ancient Games (from 776 B.C. to 394 A.D.) only individual athletes were recognized.

In 1900, the Games were held in Paris where both national flags and team sports made their debut.

When the Games were resumed after World War I (1920) an Olympic flag with five interlocking rings, representing the continents was flown for the first time and an Olympic oath was introduced. Thus the concept of individual reward was co-opted for the sake of honoring nations and their flags.

Although politics still plagues the Olympics today it has not yet prevented the Games from taking

place. The excellence of this year's opening proved that, at least to some extent, athletics can still transcend the political clashes and thrill the audience.

With athletes from 94 nations participating before 73,000 spectators and Queen Elizabeth II of Great Britain, the opening of the XXI Olympiad was celebrated Saturday without incident or flaw.

The technically flawless ceremony was performed in the 1.5 billion dollar Parc Olympique, with 26 nations absent. The missing nations, all but four of which have withdrawn for political reasons, created a visible gap in the opening day parade.

There was however, no indication of a sympathy walkout by U.S. athletes. The boycotting nations refused to compete in the same Games as New Zealand because that country sent a rugby team to play in South Africa. There is still a threat that other African teams may withdraw from competition as the Games continue.

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Banucci's Still Dominating IM Innertube Waterpolo

By Moby Dude

Banucci's fall and spring Intramural coed innertube waterpolo champions, have continued their domination of this sport during the summer Intramural season. Despite the loss of guru, spiritual leader, and star player, Billy "Banucci" Martin to UC Irvine for the summer, the Banucci dynasty rolls on.

Their current onslaught is sparked by high scoring forward Cindy Iliiss and rugged defense by Tim O'Neil and goalie Phil Armstrong. Iliiss is a scoring machine who can hammer a shot home even when double teamed and has an uncanny knack for getting open even when blanketed. Banucci's, with all these strengths and unlimited experience, has to be considered the odds on favorite to add the summer championship to their myriad of successes.

However, it hasn't been all smooth sailing for Banucci's this summer. They have had tough games with both upstart SubDude and darkhorse White Water, two strong yet relatively inexperienced teams. SubDude, led by a balanced offense featuring Randy Hasson, Pam Campagnoa and Craig Armstrong and a gambling defense with "Dirty" Dan Shiells in the goal and Duncan Guild, star defenseman. When SubDude met the Banucci's it appeared at first that the Banucci's would run

away and hide leading 12-0 at the end of three periods. But SubDude came on strong in the fourth period scoring three goals by Randy Hasson and two by Stuart Johnson to make the final a respectable 14-8.

White Water, a team of R.A.s and summer students, also has come on to challenge the leader. Their team features all everything forward, Kim Lokan and the play-making of Chris Edmonds. At the half, White Water only trailed Banucci's 9-5 and came as close as 9-7 before succumbing to a second half explosion 20-12. Earlier in the season White Water faced SubDude and despite being tied 6-6 at the end of the third period, SubDude scored six times

in the fourth to win 12-7.

But summer Intramurals isn't all competition. It's also relaxing in an innertube, splashing around and having fun. This attitude is best exemplified by the three highschool juniors' teams, Gators, Jaws, and Quackers. — Although they don't possess the "horses" to challenge teams like Banucci's and SubDude, their enjoyment of the game itself is not diminished. — This is not to say they don't have talent, Jaws possesses a fine goalie in Neil Berlad, Scott Bernstein is a fine forward for the Gators and Kerry Daley plays a strong defense for the Quackers. But mostly these teams go out to have a good time in the water and the sun and that's really what summer is all about.

Spiker Imports Spark Three Straight Wins

Carrying the momentum of a three game winning streak, a revamped Santa Barbara Spikers squad will return home tonight to open a three game homestand as they host the Phoenix Heat at 8 p.m. in Robertson Gym.

The new-look Spikers have been unbeaten since acquiring Polish All-World setter Stanislaw "The Sorcerer" Gosciniak last week, and over the weekend announced the acquisition of Brazilian powerhitter Lino De Melo Gama. Even though the newest Spikers have been with the team for barely a week and have played together even less, the results have been quick and meaningful.

Prior to the arrival of Gosciniak, the Spikers had managed only a dismal 1-6 record on the road and were struggling at 7-10 overall. But since the roster shakeup last week, Santa Barbara has beaten Los Angeles, El Paso and Phoenix in successive road matches and is 10-10 on the year.

Gosciniak is a 6-0, 170 pound veteran of the 1968 and 1972 Olympic Games and was voted Best Player in the World at the World Championships in Mexico

in 1974. De Gama, nicknamed the "Caveman" for his wild antics and menacing beard, was picked up from the El Paso Sol where he holds every season and individual match record including a league-record 50 kills one night in 1975. He comes to the U.S. after a distinguished career with the Brazilian Olympic Team and numerous international competitions. De Gama was an IVA All-Star last season.

Coming into town tonight for "Welcome Back Stan" night, a two-for-one ticket promotion, will be the Phoenix Heat. The Heat has not played consistently this year, sporting a 7-13 record, but their lineup includes Mary Jo Pepler and former UCSB star Jay Hanseth. The Spikers are locked at 2-2 in this season's series with Phoenix, but the locals are hoping to change that with their two new foreign stars.

Final Spiker Notes: Setter Randy Stevenson and second-year hitter Jeff Reddan have both been released by the Spikers. Reddan was second in the IVA in total kills prior to his release, and was picked up by the San Diego Breakers.



STILL ON TOP— In Intramural innertube waterpolo action like this, Banucci's is still the best team at UCSB. Photo courtesy of Intramurals

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Budget Falls Short of UC Goals

(Cont. from p. 1)

Also gone from the budget was money for UC's fledgling Extended University, a program established on several campuses to provide part-time graduate degree programs for working persons.

As a result, the University decided to phase-out the Extended University, meaning that if the program is to survive at all, it must be funded individually by each campus.

This means that a campus would have to cut back existing services in order to keep Extended University barely afloat.

The most controversial proposed budget cut issue this year was the omission of state funds to support 2,388 graduate and undergraduate students expected to enroll this fall. The

action was unprecedented; money tied to enrollment has never been withheld before.

Preble Stolz, Brown's higher education adviser, told the Daily Nexus that the action was triggered by a suspicion that some campuses, "were kind of cheating" on the projected enrollment in order to get more enrollment dollars for departments.

"We were saying that we were prepared to withhold funds for the enrollment until (UC) takes the plan seriously."

In order to meet Brown's demand, said student representatives and some UC officials, qualified students would have to be turned away for the first time in University history.

About a month after the Governor's proposed action, however, UC announced that it

had revised its enrollment projections for the fall and determined that the 2,388 students it had originally anticipated had shrunken to 1,014.

It was interpreted by some legislators and students as a "sellout" to the Governor, or, as Stolz said, "clear evidence that (UC) took the Governor seriously."

Whatever it was, it apparently pleased Gov. Brown. In his final budget, he gives UC the additional money for the 1,014 students.

Another sore point between the Governor and the University is his \$70 a month flat salary increase for most state employees, a plan which gives the faculty salary increases among the lowest they have received in recent years.

Saxon told the Regents last Friday that the across-the-board

raise "has caused the University countless difficulties," and has placed the personnel system under great stress.

Brown's plan, which the Regents reluctantly approved, raises faculty salaries this coming year by \$800 a year for junior faculty members and \$900 a year for those at the top of the pay scale.

This money distributes the Governor's one-time-only flat salary increase so that it favors more senior professors.

Use of Solar Energy

(Cont. from p. 1)

of conventional vs. solar heating and cooling systems be made before local, county and state buildings over 35,000 square feet using tax monies could be constructed. SUNRAE believes the savings on solar systems would be over 50 percent.

The other provision calls for the state to begin construction of a 1 to 10 MWe (megawatt electric) demonstration solar power plant. If, on a life cycle basis, the demonstration plant proves to be economically competitive with conventional systems, the state will construct a full scale 100 MWe plant. The electricity produced would be sold, in order of priority, to state agencies, municipal utility districts, and other public and private agencies.

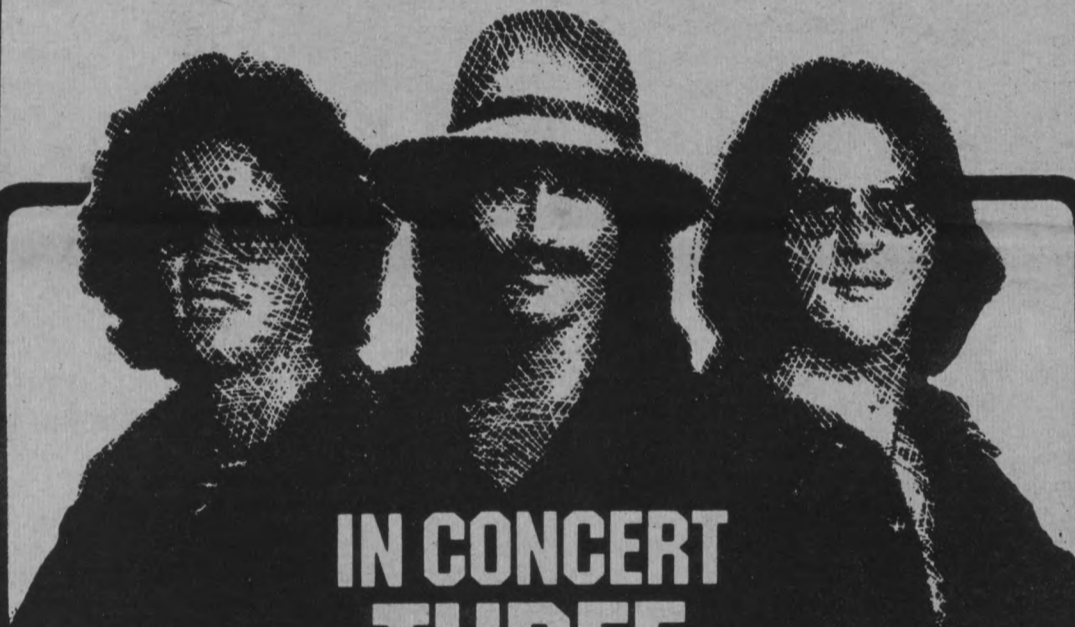
Revenue for these provisions will be generated by an \$0.08 per barrel surcharge on all oil refined in California for a five year period. Through this SUNRAE hopes to encourage the accelerated development of renewable sources of energy to

replace "the rapidly diminishing non-renewable, polluting sources of energy now used."

The idea behind solar energy use is to have it provide the majority of the nation's energy needs, saving countless sums of money and resources. Cydney Miller, a member of SUNRAE who helped build their equipment, termed 80 percent of energy needs a "good figure to count on solar energy to provide." She cited the misconceptions about the fact that solar energy operates on radiation from the sun, which is always present in some degree. "People think you've got to have a clear day with lots of sun for solar equipment to work," she said. "Actually, warmth has nothing to do with it."



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