

The UCSB Jazz Ensembles will perform tonight in Campbell Hall at 8.

DAILY NEXUS

An admissions officer from Hastings Law School will speak on admissions procedures today at 4 p.m. in Physics 1610.

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University of California at Santa Barbara

Thursday, May 27, 1976

I.V. Bloc Vote Places Support Behind Brown

By Andy Furillo

Described by his devotees as the Messiah of political reform in the United States, presidential contender Jerry Brown has been rapped as of late for aligning himself with machine-style politicians in the recent Maryland primary.

And the same criticism may hold true in Isla Vista as well as in Baltimore, as the mechanics of "the most powerful political machine in the Tri-Counties area" are flocking into the Brown roost.

At least three politically active architects who exercise some control over the Isla Vista Bloc Vote have placed themselves firmly into the camp of Gov. Brown. They are Carmen Lodise, the Isla Vista economic development coordinator, and Alan Holzman and Matthew Steen, two members of the Isla Vista Community Council. At least one other member of the IVCC is also reportedly backing Brown.

But the criticism of Brown, vis

a vis machines, is not without some basic faults, the main one being that the three aforementioned activists doubt that there is any machine controlling the Isla Vista voting bloc. And one of the members doubts that he's all that influential as an individual in the first place.

"I'm not that effective," says Lodise, an important adviser and information source for the IVCC. "I can only recall that I backed Paul Kinney against Omer Rains for the state Senate, and Kinney lost Isla Vista by 200 votes."

Another one of Brown's Isla Vista supporters doubts that the IVCC could be considered a political machine in the first place.

"It's not in the strict sense of the term," says IVCC member Holzman. "But in the sense that it does comprise the sentiments of the progressive elements in the community, you could say that the stands it takes on issues reflect the sense of the community as a whole. The IVCC

has always gone on record as supporting progressive issues, and it will continue to do so. Jerry Brown represents those issues."

And if there is such a monster as an IVCC machine, the other Isla Vistan for Brown feels that it's a machine of a different color.

"If it is a machine at all," says Steen of the IVCC, "then it's a benevolent machine and not a despotic one."

Lodise and Holzman were both in attendance at Monday night's Brown caucus held in downtown Santa Barbara. On a night when the regular Democratic party machinery was plugging Brown

because he's good-looking and, in their estimation, a winner, Holzman and Lodise occupied the stage to plug the governor on the issues.

Holzman also confronted Central Committee Chairperson Greg Pachett as to why the area caucuses last April were held in Ventura when most of the congressional district's so-called progressives live in Santa Barbara and Isla Vista. Holzman later lobbied Brown aide Jim Mulligan on the issue of getting an Isla Vista delegate on the 19th District's slate to the national convention.

As it now stands, there is no

Isla Vista delegate up front, which will provide a valuable tool for the Morris Udall campaign on June 8. Udall voters in Isla Vista have two UCSB students and Isla Vista residents, Rich Lieb and Joie McKay, on the 19th district slate, while Brown voters in Isla Vista would be sending party regulars from Ventura to New York.

Isla Vistans for Brown are concerned about this in more ways than one. An institution named Hubert Humphrey lurks in the background as a potential compromise candidate at the convention, and the feeling of the

(Cont. on p. 16, col. 1)

Leg Council Vote on Activities Coordinator's Position Tonight

By Anne Burke

Leg Council will vote tonight on a motion to rescind last week's resolution terminating the position of Activities Coordinator, now held by Jim Curnutt.

Authored by off-campus rep Steven Ashby the motion calls Leg Council's action "premature" and requests that more information be gathered on the concerns head in order to make a "fair and just decision." Ashby suggests that the move be nullified and put to a student vote in a fall election.

University personnel policy sets down specific guidelines by which an employee can be separated from his job. The

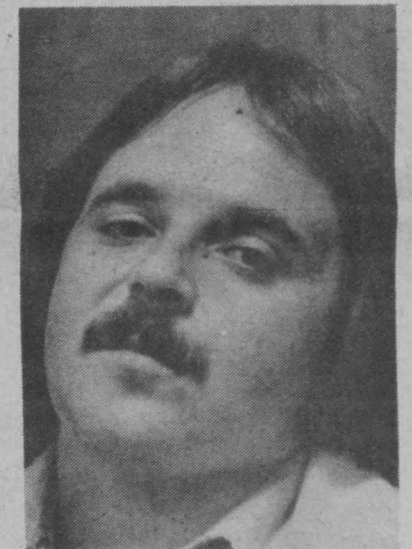
condition applying to Off-Campus Rep Dallas Riley's resolution eliminating Curnutt's position stated that a University employee can be placed on "indefinite layoff" due to a "lack of funds or a lack of work."

As stated in the resolution, Riley contended that the position's responsibilities constituted a "lack of work, due to the practice of producing concerts with outside promoters."

Curnutt, however, contended that "they (Leg Council members voting to remove the Activities Coordinator position) don't know how the office operates."

"You have to establish a

(Cont. on p. 16, col. 3)



OUSTED — Activities Coordinator Jim Curnutt.

Turnout Heavy for RHA Recall Effort

Turnout was uncharacteristically heavy yesterday as 753 voters made their feelings known in the recall election of Leg Council RHA reps Aaron Chaney and Greg Boyer.

The total exceeds the required 25 percent turnout needed to validate the election. A two-thirds majority in favor of the motion to pass. Polls will be open until 5 p.m. today.

There were reports of long lines, with some students waiting 5-10 minutes to vote.

"The turnout is phenomenal," said A.S. External President Mitch Gertz, a proponent of the recall. "Never in our history has a recall election had such a turnout."

Gertz said that he is "very confident" that the reps will be recalled, but he added that he is "cautious."

"Although we already have the 25 percent minimum, we still have to get the two thirds majority. It's just as important for students to vote on Thursday."

A meeting was scheduled for last night where the RHA coordinating board was to review their "pledges." Gertz said that "they are going to work just as hard to help on the second day of elections."

Violations against the RHA Coordinating Board have been filed by both Ed Mackie and Leg Council Rep Paul Pooley. Mackie and Pooley claim that the RHA has made several sign violations and violated endorsement policy by releasing a statement in the

RHA newsletter, the Coot Sheet.

Joie McKay of the Elections committee said that she felt "if the endorsement violation was to get to subjudicial, they will throw the charge out."

The violations, if proven, will result in the fining of RHA and will in no way affect the outcome.

Feminist Kennedy Regales Audience With Angry, Flamboyant Advice

By Martine White

"Many people are so revolutionary that they don't vote — if they can't see the difference between U-Haul Udall, Smiley Whitey Fraud, Wrinkled Reagan and Pampers Wallace...!" said feminist Flo Kennedy, as she threw up her hands.

"Pissed off" and outraged at society for just sitting back, Kennedy harangued everything and everybody to a receptive audience Tuesday afternoon in Campbell Hall.

Due to confusing and last minute publicity, only a sparse two hundred persons, mostly young and female, attended Kennedy's lecture. A rowdy beginning was in order as she called them up on stage and distributed copies of militant feminist songs. Only a few stragglers remained seated, sinking deep into the cushions as if hoping to escape Kennedy's roving and demanding eye.

Stomping and clapping to the



RADICAL FEMINIST — Flo Kennedy.

beat, the women began to pick up on Kennedy's exuberance and vitality, even joining in her clenched fist salute and the end of each song. The themes were men and society but subjects

ranged from "Abortion Rap" to "Tired of Fucking."

"God how exhilarating!" exclaimed one girl as she stepped off stage. With the mood definitely set, — Kennedy prepared to zero in and begin the attack. A flamboyant but elegant figure in her cowboy hat and boots, Kennedy displayed her savage wit and humorous explosive style.

"I don't think California will ever catch up — I mean really — after giving us Nixon and Reagan..." She then advised her audience to register to vote "because we don't want wrinkled Reagan to win!" She prefers Udall, but later in answer to a question, spoke of Brown. She believes that Brown would clean up his act and split from machine politics if enough students make a fuss, but if there's no interest, he has no reason to change!

Looking about 40, Kennedy, who is sixty, said, "I've lived through a third of this

bicentennial bullshit and I'm getting pissed." Her criticisms were aimed at groups and movements that spend their time talking and making excuses for their plight but don't actually do much.

She pointed accusingly at "piranha-ism", the tendency among women to pick off at their own community. "It's the kind of thing done to Gloria Steinham... We criticize each other instead of the oppressor because it's less dangerous. The oppressor fights back."

"Niggerization" is an attitude of which everyone is guilty, she said. "Everybody has their nigger." Blacks are just as guilty she said, referring to the efforts of many blacks to resemble whites in their dress and manner. "Having an afro isn't enough if you haven't straightened out your head... Having your shit together is in regard to how you deal with niggerization."

(Cont. on p. 16, col. 1)



"If you aren't careful, you forget what the outside world is like" - A student

JIMMY CARTER moves his campaign on to Ohio and New Jersey after winning nine out of 15 primaries in May. Carter still maintains a comfortable delegate lead but conceded that the final verdict on the Democratic nominee may not be in until the party convention. Stressing that he still hopes to win a first ballot victory, Carter added "I would never do anything at the convention I could not make known to the general populace of this country," when asked about the possibility of a floor fight at the New York convention.

Polls indicate Carter holds a lead over Frank Church and Morris Udall in Ohio, where 152 delegates are at stake, and has the support of New Jersey's Gov. Byrne where 108 delegates will be chosen by the voters in next Tuesday's balloting.

THE SENATE HAS APPROVED \$317 million for the purchase of 60 additional Minuteman-three missiles. The Minuteman request had been made as a "safety measure" in case the arms limitation talks with the Soviet Union break down. Defense Secretary Donald Rumsfeld said the new missiles will not add much to U.S. military capacity but Mississippi Senator John Stennis said "you must not take a chance of not having enough."

SECRETARY OF STATE KISSINGER says the crisis in Lebanon has preoccupied so many nations that the Arab-Israeli peace process has been slowed to a halt. Kissinger told delegates to the Central Treaty Organization meeting that "it's now time to begin restoring negotiating momentum." CENTO is no longer an active defense alliance, having been made obsolete by various Middle East revolutions, but Kissinger characterized the group as a high level forum for discussion.

COMMERCE SECRETARY ELLIOT RICHARDSON and the Japanese Foreign Minister agreed that ties between the U.S. and Japan must be strengthened despite the current Lockheed scandal. Reports of bribes to Japanese officials by the American aircraft corporations have thrown Tokyo politics into chaos and the future of Prime Minister Miki's government is uncertain. Members of his own party have called for Miki's resignation and there is the possibility of new elections.

IRAQ HAS CRITICIZED Saudi Arabia's bid to freeze oil prices and called for an annual price revision to keep pace with inflation in industrialized nations. Iraq wants a 15 percent increase to offset the rise in costs of manufactured goods imported from western nations by oil producers and developing nations. Saudi Arabia will fight the Iraqi move at an OPEC meeting that opens today on the island of Bahi. The Saudi delegation contends that price increases now would only damage the industrialized economies.

BRITISH PRIME MINISTER CALLAGHAN presented a visiting U.S. Congressional delegation with a golden reproduction of the Magna Carta as a loan for the Bicentennial celebration. The 13th century document is regarded as the most important in English constitutional history. The reproduction will go on display in Washington and will be visited by Queen Elizabeth during her state visit in early July.

- Terry Croft

Fisher's Graduate Program Delayed in Reviewing Process

By Dorothy James

There has been some delay in the Public and Social Affairs Program's reviewing process. "The delay," said Dr. Sethard Fisher, head of the program, "makes it very hard to plan for next year. Students want to know what's going to happen..."

The review is the standard three year assessment required for all new graduate programs in the University. It is conducted on the campus level by the Graduate Council whose report is given to Chancellor Cheadle. After this complete campus review, the report is passed on to President Saxon.

Dr. Theodore Hanley, academic assistant to the Vice-Chancellor, said, "It is quite possible that the report has already left campus," meaning that Dr. Saxon in Berkeley has received it. He also said Saxon's reply to the report should reach UCSB within the week.

However, Cheadle's response to the report, not yet given, is also critical, since his decision ultimately determines the program's structure.

The Graduate Council's report,

turned in last week, was several weeks late in completion. Last week, Fisher, who is trying to plan for next year's program, said, "It's all up in the air because the report is late in getting in."

When the report was completed, Fisher felt the need to write a letter of reply because he feels that "the program is better than is presented in the report." The Graduate Council was scheduled to respond to his letter Monday, but because they did not have time to read it—due possibly to late mailing—the council postponed hearing Dr. Fisher's reply until June 7.

Fisher was agreeable to the new date, but he said "any delay from the time of getting the final report is certainly causing us pain." He is now concerned with meeting the fall catalog deadline.

Dr. Clifford Hopson of the

Graduate Council, who was in charge of compiling the report, said "we've made a very detailed study and done a thorough job." He said the delay was because "I'm so busy." He also said he'd "never worked so hard on anything in his life."

The report looked at two different aspects of the Public and Social Affairs Program: academic quality and administrative and budgetary matters. The report, however, focused on academic quality. Hopson based the report on, among other fact-finding methods, student interviews, questionnaires and personal interviews with instructors and administrators. A preliminary report, prepared at the end of winter quarter, was open to criticism.

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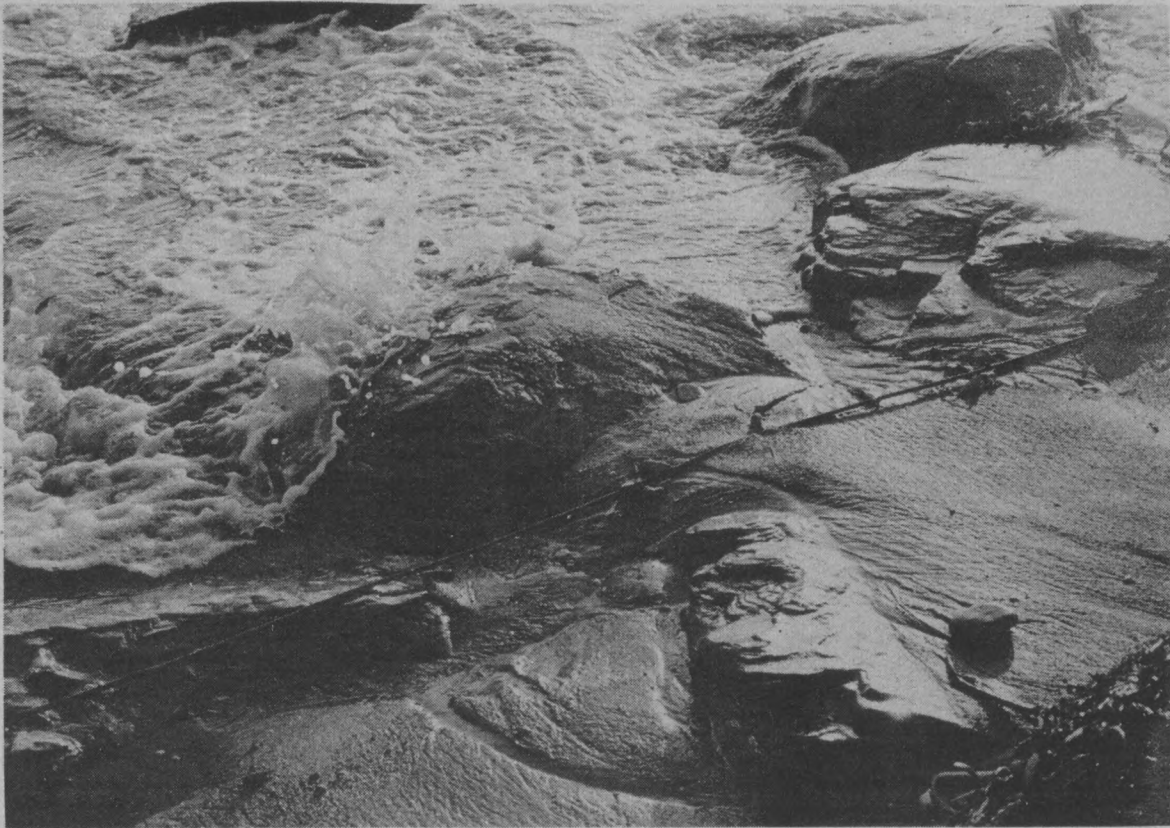
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A Little Out of the Way, But Well Worth the Trip

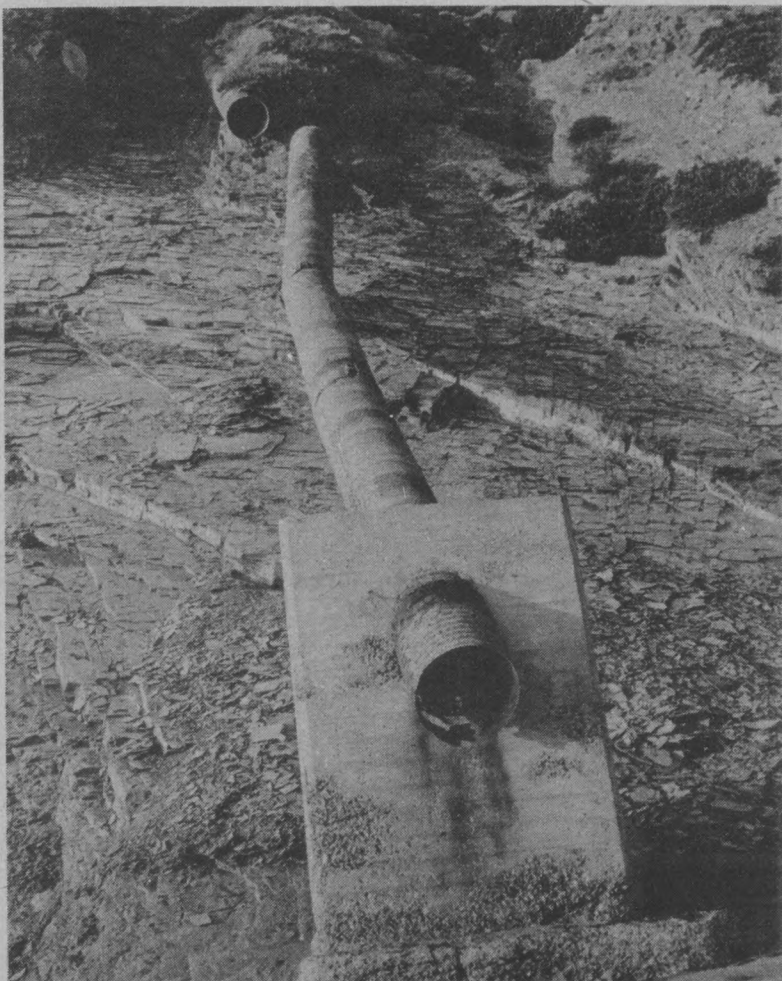
For those adventurous souls willing to brave the fringes of the north county, there is a beach six miles north of Point Conception that offers South Coast residents certain elements almost unknown in this area: a little bit of tar, an absence of dogs, and a whole lot of isolation—Jalama Beach.

It takes a little doing to get there, though. After passing through the Gaviota Tunnel and turning onto Highway 1 to Lompoc, you turn left on Jalama Road, a winding 15 mile drive lush with green vegetation and bright yellow mustard seed.

A Santa Barbara County Park, Jalama offers 100 overnight campsites for \$3 a night. For day use, the beach is open from 6 a.m. until dark. If you walk the right way there aren't even any surfers.

Photos:

Al Pena



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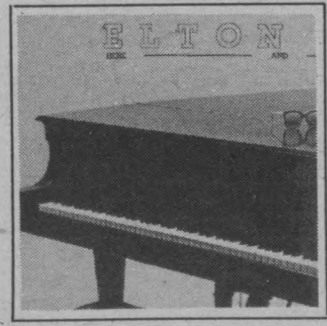
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LETTERS

Should Not be Recalled

Editor, Daily Nexus:

Who is Aaron Chaney and why are they kicking him around? Aaron Chaney is a representative to A.S. Legislative Council— representing A.S., not just RHA. A band of unhappy former office holders are demanding his recall for failure to sign a dorm contract. What they never told the public, you voters, was the A.S. Constitution does not require an RHA representative to live in the dorms.

Let's get it straight right now, I was elected under A.S. laws— not RHA laws as presupposed by Dana King, Greg Evans and others who are sponsoring this idiotic (\$600) recall! I am serving under A.S. laws and therefore should be recalled by A.S., not by RHA. Besides, I ran in the A.S. election, not the RHA election. If you don't know the difference, you shouldn't be voting. For those of you who voted "YES" yesterday there will be a recall re-vote in San Nicolas Hall 1319 (my room). B.Y.O.B.— Bring Your Own Ballot.

The law-abiding proponents of recall scream "illegal" but themselves have committed more than 200 separate election violations. (See Article XIII, A.S. By-Laws.) At an average of \$5 per violation, it could cost RHA \$1000— in the name of the Constitution.

Even by the RHA Constitution I should not be recalled— at least not until September— because I will be living in the dorms until June 20.

Dana King, R.A. for next fall, thinks I cannot recall him. I hope he has an apartment in which to live next fall. Commenting upon the extent of my

knowledge about this office, in comparison former RHA President Greg Evans has a "parking lot" between his ears.

In conclusion, I would like to inform the electorate that even if I am recalled I will run again. Join the Committee to Re-Elect Aaron Chaney RHA Rep. 1976-77.

Aaron Chaney
RHA REP.

Concerts Can Survive Without Coordinator

Editor, Daily Nexus:

A few facts need to be reviewed regarding the alleged connection between an "activities coordinator" and a successful university students' concert program.

Coordination and production are two different activities. Coordination is handled through phone calls, office hours, presentation of facts and figures, and on-the-job hustling. Production actually makes the groups available, sets up the tours, tentatively chooses the markets, handles coordination of publicity, financially "fronts" the money, and, in general, makes the concert happen. Regardless of the fate of the position of "activities coordinator," the production crew locally, in the form of A.S. Concerts Committee, will continue to function.

Concert producers throughout the state all agree that the "market" in Santa Barbara is established to the point that



SECRETARY COLEMAN'S LITTLE BUNDLE OF JOY

touring groups will continue to plan on an extra day here to further fatten their pocketbooks. Arenas and halls in the area (and that includes UCSB) will continue to be available to the promoters who (1) increase revenue for home facilities, i.e.— the ASUCSB, and specifically in the case of UCSB, to (2) reflect student interest and input in a self-perpetuating concerts program. Yes, the show will go on without a \$13,000 a year "coordinator," and here's why:

(1) A.S. Concerts is not a one-man show! Heading A.S. Concerts are two co-chairpersons, whose talents, experience, and professionalism in past concerts productions were necessary criteria for their appointments to their highly competitive positions by the Associated Students Legislative Council.

For the past two years though extremely qualified persons as co-chairs have been rendered virtually powerless by the activities coordinator's usurpation of

power. Reduced to "go-fers," concert heads were assigned to supervise poster distribution or stage construction, for example, while it was the activities coordinator who made the calls and facilitated the bookings. How satisfied were the co-chairs of past concerts' committees with their "position" in the concerts scheme? Ask Ken Katz or Jim Fox if there be any doubts in your mind.

(2) Pacific Presentations is not the only available promoter! Concerts West, Wolf & Rismiller, Fun Productions, Pemabo, KTYD, Tom Campbell (from San Luis Obispo), and yes, even Bill Graham would be glad to further their affluence with profits from this established "live" concert market. Absence of an "activities coordinator" might, indeed, open our stadium, Rob. Gym and Campbell Hall doors to other promoters, competitive bidding (it's the Amerikan way!), and maybe, yes, actually lower ticket prices (Cont. on p. 5, col. 3)

Opinion

Concerts in Jeopardy From Motives of Political Revenge

Editor, Daily Nexus:

Legislative Council '76-'77 the show that never ends, has turned into a nightmare. Last Thursday, a coalition of Representatives-at-Large Alice Valdivia, Debbie Dent, Off Campus Representatives Dallas Riley, Marc Wutschke, Steve Ashby, Arlene Lozano, Ann Davis, and R.H.A. Representatives Aaron Chaney, Greg Boyer, Don Heinsohn, along with their puppeteers Ed Mackie and Murv Glass terminated the position of Activities Coordinator. The termination of this job was, in this person's opinion, a political maneuver which facilitated the coalition's effort to fire Jim Curnutt. By eliminating the coordinator's position (removing Curnutt), the coalition in essence voted to wipe out our present program. In the future, stadium and most Robertson Gym concerts may cease to exist because there will be no professional coordinator who can be held accountable.

The long road to disaster started about a month ago with a letter Don Heinsohn signed and sent Jim Curnutt, a letter which "COMMANDED" Jim to appear before the Legislative Council to answer charges of "unethical conduct, perjury, theft, and malfeasance in office." According to Don, this letter was not written by him, but rather was given to

him; by whom?

Ed Mackie has long had a score to settle with Jim Curnutt. Mackie's first step toward revenge was to put up three candidates (Heinsohn, Chaney, and Boyer) in the spring elections for the three R.H.A. Representative spots. Heinsohn told me that during these elections he and Mackie "conspired" to have "non-issues," "conspired" to have a low turnout, and "conspired" to have only Mackie's three candidates in the R.H.A. race (in fact, there were only three candidates in the R.H.A. race).

Jim Curnutt took the letter very casually. Two weeks ago he told Don that he had Don in a good position to sue him for libel, but wouldn't.

The second attack on Jim Curnutt came with Dallas Riley's resolution of May 13 which read:

WHEREAS financial restrictions upon the Associated Students have forced us to reevaluate our monetary outlays in order to produce financial support for previously unfunded or underfunded areas.

WHEREAS the management of A.S. Concerts and Lectures appears to us to be top heavy overpaid and unnecessary in light of the aforementioned.

BE IT RESOLVED that the position of Associated Students Activities

Coordinator be immediately terminated and that Leg Council shall begin progress on the termination of that position forthwith.

It would be informative to look at Dallas' (or whichever coalition puppeteer wrote it for him) resolution. Dallas talks about "unfunded or underfunded areas." Anyone who sat through this year's budget sessions knows that he is probably referring to political groups. Young socialist coalition members Marc Wutschke and Steve Ashby have served ample notice that they intend to fund the Young Socialist Alliance and I.V. Friends of the Farmworkers beyond their lectures allocations, thus directly violating a university rule about not funding political groups. Even though requests of these groups are modest and may be deserved, the action of funding these organizations will open the floodgates to political spending at the expense of student services, social programs, and especially Concerts. In the future, candidates will run for office to secure money for their political interests. In fact the Young Socialist Alliance tried to resubmit a higher budget request when they learned that socialists Ashby and Wutschke were elected.

As far as generating A.S. funds is concerned, Concerts is presently making

back over \$23,000 of its allocations, thus keeping other "underfunded" programs afloat. Contrary to coalition claims, crippling the Concerts program will not "produce financial supports" for other areas.

Dallas (or whoever wrote the resolution) says that the management of Concerts is "topheavy, overpaid, and unnecessary." The managers of A.S. Concerts (Jim Curnutt with co-chairpersons Brook Smith and Jim Fox) must check the popularity of touring groups, supervise the ticket sales, publicize the shows, give complimentary tickets to the performers, press and radio, rent stages, hire stage crews, arrange security and parking, hire cleanup, get food for the act, and negotiate the contracts. Each of the tasks on this incomplete list represents a substantial amount of work and complication.

The value of Jim Curnutt is attested to by the fact that when he became Activities Coordinator in '73-'74, Pacific Presentations starting promoting UCSB shows. During that year, UCSB's total gross from Concerts shot up to \$487,000 as compared with \$181,000 the year before.

(Cont. on p. 5, col. 1)

Concerts in Jeopardy

(Cont. from p. 4)

After having Dallas' motion tabled for a week, last Thursday the coalition moved in for the kill. The coalition's puppeteers (Mackie, et al) decided that Dallas' resolution of the week before might be libelous and thus pushed forward Don Heinsohn to make this new resolution instead:

BE IT RESOLVED that the position of Student Activities Coordinator be terminated due to lack of funds and lack of work effective June 30, 1976...

To illustrate the determination of the coalition puppeteers, they even were able to get Chaney and Boyer to show up at a Legislative Council meeting (something akin to an act of God!).

When the resolution came on the floor, I spoke against it. I said that this was the most important legislation thus far before Legislative Council and that there ought to be a student plebiscite so that UCSB students could express their points of view. I reminded everyone that only 14 percent of the students voted in the last election, and that we were not representative of all students. My idea of a plebiscite did not stir the determined coalition. Dallas Riley scoffed and one of his friends told me that all the "surfer" types wouldn't understand the issue.

Noting that no one from Concerts was in the audience, I further asked Dallas if anyone from Concerts had been invited. Dallas said no, but added that they should have known about it. I cited a lack of due process and reiterated my request for a plebiscite, but was rejected.

The final vote was 10-3-1 in favor of eliminating an Activities Coordinator. Voting yes were Valdivia, Dent, Riley, Wutschke, Ashby, Lozano, David, Chaney,

Boyer, and Heinsohn.

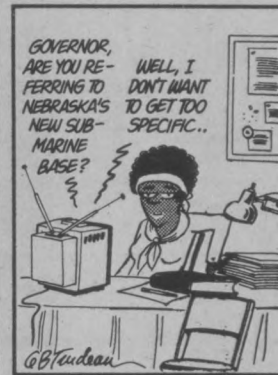
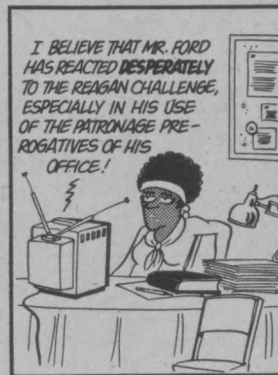
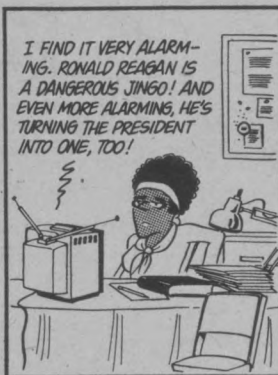
What is going to happen to Concerts now? I asked who was going to books acts over the summer (for the fall quarter), and nobody seemed to know. To fill the void, I was told, new members of Concerts would be appointed. Why do we fire an effective and productive professional concerts director merely to replace him with amateurs? I say strongly that the answer lies in the coalition's political maneuvering. They want to gain control of Concerts just as they did the "new Finance Board." But will promoters want to work solely with students again, especially coalition lackies? Only time will tell.

The emphasis of this letter lies not so much in the question of whether or not there should be an Activities Coordinator, as in the process and reasons the coalition eliminated that position. Whether or not Jim Curnutt deserved to be removed (i.e. eliminating his position), I can't say for sure. I will, though, tell you that the process was flagrantly unjust because it was motivated out of revenge and political considerations. This coalition is not in your best interests.

Guy Chambers
Representative-at-Large



DOONESBURY



Concerts Survival...

(Cont. from p. 4)

for students! Ever wonder why it's almost exclusively been "A.S. Concerts and Pacific Presentations" for the past three years?

There is no valid basis for the assumption that "elimination of the salaried coordinator position would lead to the eventual demise of A.S. Concerts." Ask any member of Concerts Committee how he or she would feel working without the coordinator. Are they rushing the doors to walk off their jobs in protest? Don't hold your breath! Are they at a loss for words or actions or direction of thought without their "salaried coordinator" to guide them? Don't bet on it!

The resulting A.S. Concerts Committee would be a truly dynamic group of high-energy persons, working under the co-chairpersonship of two professional coordinators. Experiences with personal promotions from concerts past will merge with sincere new desires to work on a committee with the responsibility of improving a concerts program of

questionable credibility with the students supporting it.

New people mean new production coordination, and the resulting energy could well mean better sound at concerts (balanced amplification for a change), more humanistic security measures (farewell to N.E.S.), and lower ticket prices for students (recycling the profits).

Do these reforms hint at the "collapse of the whole concerts program" and a "sinking into anonymity," as writer Joe Mock suggests? Reorganization of the A.S. Concerts hierarchy with the elimination of a created position deemed unnecessary by the persons financing it will be a breath of fresh air amidst a stagnant pond of bad vibes, negative energy, and watered-down Pacific Presentations road shows.

Richard Zimmerman

GLEaming pillar of constancy in a changing world, the design of the schooner is lost back in the dim past of Scandinavian glass craftsmanship. Until 1895, it remained nameless, when Australian sailors adopted it as the regulation beer quantity for young seamen. (A 3/4 pint mug was too much; a 1/2 pint glass too little.) So the wasp-waist, bottom-heavy taw-glass was christened with the name of a ship midway between a cutter and a frigate.

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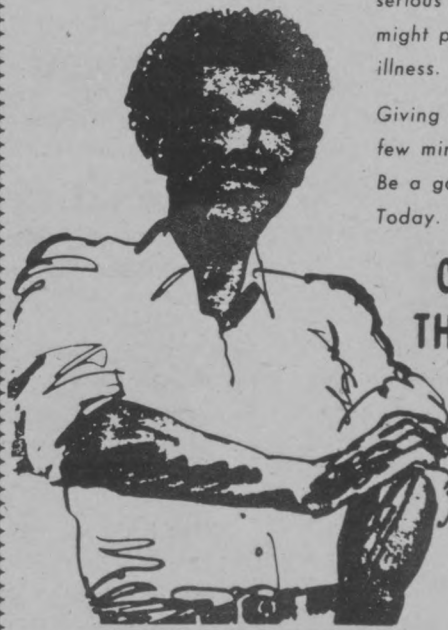
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COMMUNITY Kiosk

TODAY

- Find out the pros and cons of the propositions that will be on the June state ballot tonight at 7:30 in the San Rafael Dorm Formal Lounge.
- Discussion with Bill Tappin, Hastings College of Law student and member of the '76 Admissions Committee, on his first year experiences at Hastings and the admissions process at 4 p.m. today in Physics 1640.
- All students are welcome to join in a simple prayer and spiritual peace at the meeting of the Christian Science Organization tonight at 7 p.m. in the URC, 777 Camino Pescadero.
- Project Survival hold it's weekly organizational meeting today at four in UCen 2292. Anyone who wants to work for Nuclear Safeguards is urgently needed.
- Tom Sneddon will be in front of the UCen from 11 a.m. - 1 p.m. today to speak with interested students concerning his candidacy for Municipal Court Judge.

- Today is the last day for IRO elections. IRO members with card are urged to vote from 9 a.m. - 5p.m. in the Cafe Interim.
- A.S. Leg Council meeting tonight at seven in the UCen Program Lounge.
- I.V. native wildflowers seed collection from Madrid and Children's parks. Meet at 3 p.m. today at I.V. Planning, 966 Embarcadero del Mar with bike, or call 961-3775 for the IVCC Ecosystem Management Group.
- UCSB Jazz Ensembles, under the direction of Charles Wood, will be performing tonight at eight in Campbell Hall. Admission \$1.

TOMORROW

- Desy Gerard, psychologist at the California Institute of the Arts, will speak on "The Creative Process" tomorrow at two p.m. in the UCen Program Lounge.
- The "Mark Mohr Show" on KCSB-FM winds down to an eventful close after three years. Tune in to KCSB tomorrow morning between nine and noon.
- Benefit Concert and Dance for Das Institut. Music provided by the high energy Jazz/Rock group "Travelers." Admission \$1.50 for

two sets starting at 8 & 10 p.m.
 • The I.V. Open Door Clinic sponsors a Well Body Clinic Fridays from 9:30-12:30 and 2-5 p.m., for nutritional counseling and/or physicals and follow-ups. 968-1511 for appointments or drop by 970 Embarcadero del Mar.

Positions Available With Law Offices

Bill Tappin, a UCSB alumnus, and currently a law student and admissions officer at Hastings Law School, will give a talk on Thursday, May 27 at 4 p.m. in Physics 1640.

Tappin will speak on the admissions procedures to law school and what it is like as a first year law student.

There is an opportunity for eight to ten prelaw students to work as interns in local Santa Barbara law offices the remainder of this quarter, this summer, or next school year. An intern would be working together either full or part time with the lawyer in his office.

It isn't necessary to have experience. Applications should be submitted now for working this summer and next fall and if credit is desired, those arrangements should be worked out in advance with the professor. Interested students should contact either Brian MacLaughlin at 968-0262, Bruce Smith at 968-6998, or the Prelaw adviser, Shirley Onodera at 961-2948.

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CANDIDATES' WEEK for the
PRESIDENTIAL AND CONGRESSIONAL RACES
 Sponsored by the National and UC Student Lobbies

Friday, May 28 12:00 to 1:00 p.m.
 Field Coordinator Robert Peters for Presidential Candidate GEORGE WALLACE
 UCen Program Lounge

1:00 to 2:00 p.m.
 Jack Ford for Presidential Incumbent GERALD FORD
 UCen Program Lounge

TUESDAY, June 1: 12:00 to 1:00 p.m.
 Congressional Contender DAN SISSON
 UCen Program Lounge

1:00 to 2:00 p.m.
 District Assistant Michael Wooten for Congressional Incumbent ROBERT LAGOMARSINO
 UCen Program Lounge

Wednesday, June 2: 12:00 to 1:00 p.m.
 Alan Barry, attorney from L.A., for Presidential Candidate EDMUND BROWN
 South Hall 1004

Thursday, June 3: 12:00 to 1:00 p.m.
 Dr. Dennis St. Peters of the S.B. Freedom Clinic for Presidential Candidate JIMMY CARTER
 UCen 2284

Friday, June 4: 12:00 to 1:00 p.m.
 UCSB Student Ted Baehr for Presidential Candidate RONALD REAGAN
 UCen 2284

1:00 to 2:00 p.m.
 Assemblyman Gary Hart for Presidential Candidate MORRIS UDALL
 UCen 2284

Scheduling is subject to change. For further information please call the Student Lobby office at 961-2139.

Kingfish: Tight, Forceful, and Fun

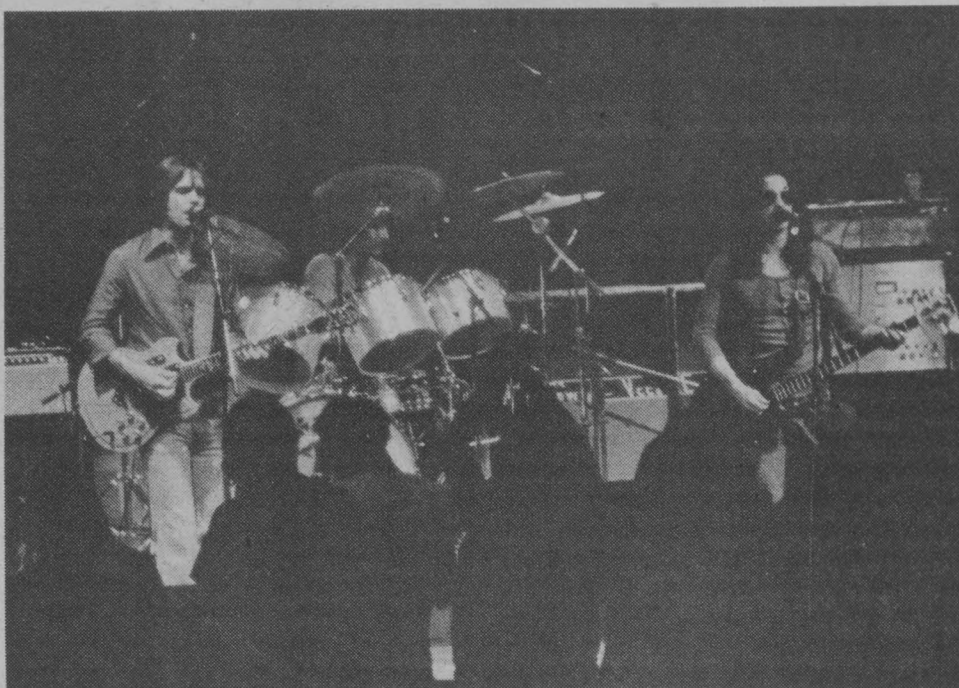
By Scott A. Keister

No band has canvassed California over the last year with as much energy and public response as Kingfish. Small wonder. Considering the heart of the band is the ever-popular Grateful Dead sex symbol, little Bobby Weir, Kingfish has a made-to-order following to inherit.

Despite the current regrouping of the Dead, it seems Weir still has the time and energy for another saturating Kingfish tour. Not surprisingly, the band was rejected by an audience in Berkeley when they dared to appear without Weir. Allowing for a somewhat prejudiced public to please, it's quite astounding how little Kingfish actually resemble the Dead. It may well be their refusal to imitate that makes this band so special.

Kingfish played two shows at Campbell Hall last Saturday night that clearly demonstrated a unique approach to country-flavored R&B. The repertoire is comprised of originals (old and new) and assorted cowboy songs. What really makes this band shine through a haze of sentimental and otherwise bland material is the great attention to arrangements and the sophisticated instrumentation incorporated smoothly into each song.

It's really a shame that when Kingfish decided to produce a vinyl recording of some of their material, they chose to do it in a studio. The album they turned out is not a representation of their true spirit. It's much too laid back. Kingfish is a hot band. Their material may well be mostly mellow ballads and crooners, yet the precisely coordinated rhythm circus happening between the five musicians is



BOB WEIR AND KINGFISH — "It may well be their refusal to imitate that makes this band so special."

— Nexus photo by Al Pena

delightfully clean and rambunctious.

Credit goes to songwriter-singer-bassist Dave Torbert (from the New Riders), Robby Hoddinott (lead guitar), Matthew Kelly (guitar and harmonica) and Chris Herold (drums). Of course, Bob Weir on rhythm guitar is the mainstream of the sound.

Torbert shares vocals with Weir, along with the songwriting duties. It's a role he's familiar with, and he handles it with confidence. His relaxed, clear voice fits

his off-beat country blues compositions perfectly. And Torbert's fluid bass lines thread a dancing beat through the tunes that augment the drums with hand-clapping infection.

Hoddinott's lead licks are chopped out with such intensity and direction that Kelly's energetic guitar rhythms are sometimes lost. His blues harp sounded slightly muddled, but still added a vital touch.

Still, this barrage is empty without

Weir. His long apprenticeship with the Dead, and especially Jerry Garcia, has provided him with a mastery of rhythm guitar that few equal in the rock field. Weir has a different riff for each chord progression. There is so much variety in his playing that each song becomes an exploration and challenge to Weir's creativity. He rarely fails to invent at least two strong hooks per number. Although his singing is flawed by some off-mike rendering and little attention to elocution, his strength and emotional delivery overcome all errors. Weir has that cowboy twang in his voice that lends much of the Western tone to Kingfish.

The band played through a selection of old Weir and New Riders favorites, strictly avoiding Dead songs. "Battle of New Orleans" and "Road Runner" were exciting highlights in a consistently high level performance. Although a few of the newer songs need a little more growth, most of them came off with lots of spirit. Everything they played was highly listenable, however simple its conception. It's impossible for anyone who loves music and good times not to bounce in his seat watching Kingfish.

Even though the hall was only 2/3 full for the early show, Weir & friends put on a tight, forceful, good clean fun concert. They played two encores and generally made everyone present happy. That's a pretty nice effect to achieve at a concert, and Kingfish have been consistently doing it for over a year now. Let's hope the Dead reunion won't put an end to Kingfish, or blow the chances for a dynamite live album.

ENTERTAINMENT

Current Cinema

'Missouri' Flops

By Scott A. Keister

"The Missouri Breaks" just goes to prove you can't make a great movie with a poor script. You can make a good movie, but not a great one. Not even with Arthur Penn and Jack Nicholson and Marlon Brando. It's an easy temptation to lacerate the life out of a film as disappointing as this, but with the three great talents involved, something good has to happen.

Regardless of how poor a script may be, Arthur Penn ("Bonnie and Clyde," "Night Moves") is a very talented stylistic director. He has crafted a film that is elegant to watch. The Montana landscape circa Butch Cassidy has been captured exquisitely. Michael Butler's cinematography is sensitive, and lets us see a lot of faces. It would seem Penn wanted this to hopefully lend a subtext to an otherwise flat script.

Nicholson plays Tom Logan, a good natured, basically non-violent horse rustler. His performance is admirable considering the static nature of the character he was given. He finds a true sense of commitment in Logan, and plays it to the end. It is a superbly controlled performance equal to his J.J. Gittes (from "Chinatown") and definitely one of his finest to date.

Brando is Robert E. Lee Clayton, the "regulator" hired to hunt down Logan and his four partners. Brando's portrayal of a man who kills other men for profession and sport is an odd paradox of comedic and murderous tones. At surface level the flamboyance and eccentricity of Clayton make him totally unbelievable for that time period. But Brando is the best, and he makes Clayton very real and brutally cold. His strange costumes and bizarre mannerisms suggests a comic book character. Yet his lethal actions soon destroy that image.

Nicholson and Brando really get very little chance to play off each other. The sparks don't get an opportunity to fly.

(Cont. on p. 11, col. 3)

Boz Develops Disco Sound

By Micki McGee

The Wednesday performance of Boz Scaggs at the Granada Theater assures us that Scaggs has lost little, if any momentum in his transition from a rhythm and blues sound to a more disco-Motown style. In this evolution, Scaggs maintains a surprising intimacy in his vocals while appealing to a larger audience by full and energetic accompaniment.

Scaggs' successful development of a disco style was particularly evident in new arrangements of old

performer. His high energy deliverance marks him as a performer with the potential of a Springsteen, without the Springsteen hype.

"Harbor Lights," one of the truly sensitive compositions which blends Scaggs' earlier sound with his current style was marred by some disturbing technical difficulties. Amid the subdued presentation a disruptive screech of feedback repeatedly interrupted the languorous tone of the song.



BOZ SCAGGS FLIPS HIS DISCO

— Nexus photo by Al Pena

This unfortunate development was corrected without further damage to the continuity of the show, but it demonstrated a lack of awareness which manifested itself later in "Running Round, Running Blue."

Scaggs offered "Running Round" as an opportunity to display the talent of his backup musicians. However, in "Running Round" the usually fine trumpet of John Madrid was marred by his position to the mike. Madrid might take a lesson from Maynard Ferguson and step away from the mike when he reaches into the scream trumpet range,

unless his intent is to burst blood vessels. Although "Running Round" revealed a less than spirited sax performance along with the deafening screech trumpet, the other musicians fared well in a critical view of their solos.

Fred Packett and David Hungate on guitar and bass, respectively delivered some fine riffs, while Steve Pickard and David Page offered an appropriate measure of keyboard and synthesizer. Jeff Porcaro and Kevin Calhoun on drums and assorted percussion brought an underlying drive to the entire performance.

As was anticipated, Scaggs concentrated on music from his new album — "Silk Degrees." His anecdote in introduction to "Georgia" was more than well received by the enthused audience. The dynamic, yet intimate quality of the vocals along with the superb backup lent the ballad a vigor missing in the "Silk Degrees" rendition.

"What Can I Say?" presented an even more exciting example of Scaggs' talent as a live

(Cont. on p. 11, col. 1)

Los Angeles Stage

Mark Taper Forum Excels With Play Trio

By Laurel Lyle

When you think of cultural activities in Los Angeles—what comes to mind? Movies, concerts, a few museums and . . . oh, plays?

Los Angeles is not known for theatre. Ever since "talkies" appeared in 1929, L.A. has been dubbed the movie capital while New York has remained the "place to go" for theatre. Until recently, every aspiring actor or actress has been told to "Go east!" and take their place as a starving artist pounding the sidewalks of "The City" in search of some release.

But amid the sound stages and back lots of L.A. there has emerged a theatre community. Oh, there were always the larger theatres which housed the New York "copies" (The Shubert is famous for that), touring hits (ah ha—the Huntington Hartford) and the sure-thing ticket-seller musicals and classics (sound like the Music Center?).

The one professional theatre in L.A. which has the best of both theatrical worlds is the Mark Taper Forum. Yes, they do classics and hits, but only occasionally—the majority of their work is on a more innovative level.

Growing out of the UCLA Theatre Group, the Mark Taper (under the direction of Gordon Davidson) was established in 1967. They are the envy of every other theatre; they have federal funding, a perfect location at the Music Center (which attracts those who go to the theatre for status reasons only) and a company of actors, writers and directors that are unbeatable. Yet, even with all

these advantages, the Mark Taper has tried, and usually succeeded, in staying away from the world of commercial theatre.

Since its beginning, the Taper has instituted several new programs to help its total theatrical growth. Formed in 1967, the New Theatre for Now program has served as a place for playwrights to explore and display their new works. It has produced some of the most interesting work in theatre presented to the general public in the L.A. area. This last year, however, it was cut due to lack of finances. In 1973 the Forum Lab began, using the 99 seat space below the Pilgrimage Theatre. The Lab has been for directors what the New Theatre for Now was for playwrights. There are performances constantly for invited audiences, at no charge. Robert

Greenwald, director of the Lab, stated, "The aim is to work, not to showcase. That's why we invite critics to attend, but not to review."

Of the three plays currently running in repertory at the Taper, "Cross Country" by Susan Miller, originally started at the Lab and then moved to the main stage.

"Cross Country" originally began as a poem and, through expert direction of Vicki Rue, has been transmogrified into an interesting theatrical experience. It deals with the changes a young woman encounters as she attempts to put her life together. It is very reminiscent of Susan Miller's other play, "Confessions of a Female Disorder."

Although the play is very self-indulgent at times, there are many things in it which have needed to be said for a long time.

David Rudkin's play "Ashes" is receiving its American debut on the Taper stage. It is a play which deals on several levels, exploring the phenomena of change in our society.

The play opens with a young couple (Tyne Daly and Michael Christofer) who have been trying to have a child. At this point, the focus on the characters and their immediate situation is so direct that it seems almost a dissection, taking apart piece-by-piece and exploring.

After this initial situation the action of the play moves through the changes in the characters' lives much more rapidly. The woman eventually becomes pregnant but then miscarries, adjustment; she is given a hysterectomy, adjustment; they apply to adopt a child, again—adjustment.

The focus shifts again and places the emphasis on the situation in Ireland and its relation to the characters. The man is torn between loyalties—his patriotic feelings and for his homeland and his pacifism. In refusing to become a part of the violence in Ireland he is disowned by his family. He is now a man with no past and no future. That he is a man at all is even in question—he has no heir and he will not fight; a contradiction to the classic macho image.

They are two people living within a social vacuum and attempting to keep their lives in balance. When the final blow comes, that their application for adoption has been refused, they are faced with another adjustment. The end is ambiguous how will they change, what

(Cont. on p. 11, col. 1)



ENSEMBLE — This talented troupe of actors currently holds reign over the Mark Taper Forum Repertoire.

Popular Bard Bows

THE TEMPEST which opens an eight-night run Thursday evening, May 27, at 8 p.m. in the Main Theatre is one of hundreds of Shakespearean productions presented in this country each year. Directed by Stanley L. Glenn, the Department of Dramatic Art's production is fully staged and has original music by Howard Greenfield and choreography by Alice Condodina.

"For the past seven years Shakespeare has been produced more often in college theatres than any other playwright, with more productions produced than Tennessee Williams, Neil Simon, and Arthur Miller combined," according to Robert Potter, departmental faculty member.

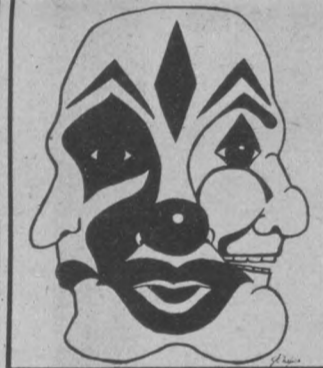
"These productions are only the tip of the iceberg that some people call the Shakespeare Complex. I'd rather call it an

industry," says Potter. "And that's not a metaphor but a reality. Shakespeare is a multi-national corporation, with branches throughout the world."

Despite all the commercialization, Potter is convinced of one thing. "The Shakespeare industry doesn't succeed because theatregoers have the idea that culture is good for them, like medicine. He is entertaining. People will go to see a Shakespearean play like THE TEMPEST who wouldn't go to see a play by any other playwright."



AMAZED — Laurie T. Smith as "Miranda" is one of 35 actors in William Shakespeare's THE TEMPEST which plays in the UCSB Main Theatre tonight thru Sunday and June 2-5.



UCSB Dramatic Art presents

REPEAT PERFORMANCE

by Slawomir Mrozek

directed by Peter Robinson

May 26-29 8 p.m.

Studio Theatre

Students \$1, UCSB Faculty/Staff \$1.50, General \$2, Arts & Lectures Ticket Office

the UCSB JAZZ ENSEMBLES

Charles Wood, director

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The UCSB Department of Dramatic Art presents

THE TEMPEST

by William Shakespeare

directed by Stanley L. Glenn

May 27-30 June 2-5

8 p.m. Main Theatre

Students \$1, UCSB Faculty/Staff \$1.50, General \$2
Arts & Lectures Ticket Office, Lobero Box Office, Hitsville

UCen Activities presents

PYRAMID

FRIDAY, MAY 28 NOON

UCen Lawn

Chambers Play Bach



In their final concert of the current season, the UCSB Chamber Players will perform an all-Bach program with special guest violinists Bonnie Douglas and Paul Shure and pianist Betty Oberacker. The concert is Tuesday (June 1) at 8 p.m. in Lotte Lehmann Concert Hall.

The public is invited to attend the free concert which is under the direction of Peter Mark.

The program will include Bach's A Minor Violin Concerto as performed by Bonnie Douglas and the D Minor Two Violin Concerto to be performed by Bonnie Douglas and Paul Shure.

Pianist Betty Oberacker will conclude the program with the D Minor Cembalo Concerto.

Bonnie Douglas and Paul Shure, guest artists from the Los Angeles area, are concert master and assistant concert master of the Los Angeles Chamber Orchestra under Neville Mariner. A husband and wife team and frequent performers on the Monday Evening Concert Series, they were at one time members of the L.A. String Quartet along with UCSB faculty violinist Peter Mark.

Betty Oberacker, well-known to Santa Barbarans, is on the piano faculty at UCSB and is in demand for both her piano solo and chamber music performances. She was heard earlier this year as a soloist with the UCSB and Santa Barbara Symphonies and in addition to local performances, has concertized in Europe.

BASKIN-ROBBINS
31
 ICE CREAM
 5749 Calle Real-Open 'til Midnite

All Over Town

A CONCERT OF ELECTRONIC MUSIC will be presented in UCSB's Lotte Lehmann Hall on Saturday May 29, at 8 p.m. Coordinating the program is Emma Lou Diemer with assistance by electronic lab supervisor Terry Setter. Included on the program will be works by various students from UCSB. Pieces by Linda Silbert and Douglas Scott will feature live synthesizer; other students whose works will be performed are George Radebaugh and Doug Haynes. Admission is free and the public is invited to attend.

JAZZ PIANIST LARRY GELB and his quartet will be performing at the Cafe Interim this Saturday from 9 p.m. till 1 a.m. Admission is \$1; herb tea, espresso, juice and snacks will be available.

WILLIAM SHAKESPEARE'S 'THE TEMPEST' opens tonight for a eight-night run (dark Monday and Tuesday) in UCSB's Main Theatre. Directed by Drama Professor Stanley L. Glenn, this will be a fully staged, uncut production with original music by Howard Greenfield and choreography by Alice Condodina. Student tickets are \$1 and on sale at Arts and Lectures.

THE AWARD WINNING MUSICAL '1776' opens tonight at the Lobero Theatre. Presented by the Alhecama Players, the show will continue May 28, 29, June 3, 4, 5, 11, and 12. All performances at 8:30 p.m. Tickets are \$3 each through the Lobero Box Office 963-0761.

THE SATIRE 'REPEAT PERFORMANCE' by Slawomir Mrozek continues this weekend in the Studio Theatre. Directed by Peter Robinson, the show plays tonight thru May 29, and tickets are available thru Arts and Lectures. Show time is 8 p.m.

THE FILM NOIR CLUB PRESENTS
FILM NOIR
 No. 9 in the FILM NOIR series
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Rugby Team presents
ROBERT REDFORD
 in
THE CANDIDATE
 Friday, May 28
 7 & 9:30 p.m.
 Campbell Hall
 \$1.00

Music for Piano and string orchestra
KEITH JARRETT
 with soloists
 JAN GARBAREK, tenor & soprano saxophones
 CHARLIE HADEN, bass
 Friday, June 11, 8:30 p.m.
 Royce Hall · UCLA
 \$7.00, 6.00, 5.00, 2.50 students*

Tickets at UCLA Central Ticket Office, 650 Westwood Plaza, L.A. 90024 (825-2953); Mutuals (627-1248); and Wallichs-Liberty Agencies (466-3553). Also at box office one hour before performance, if available (478-7578). *1 ticket per ID

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"Bangladesh" (R)

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GRANADA

1216 State 966-4045

Jack Nicholson & Marlon Brando in

"Missouri Breaks" (PG)

STATE Partly filmed at the Arlington

1217 State 966-2479

"Won Ton Ton The Dog Who Saved Hollywood" with "Doc Savage" (PG)

RIVIERA

NEAR SANTA BARBARA MISSION opposite El Encanto Motel 965-6188

Audrey Hepburn and Sean Connery in "Robin & Marion" (PG)

with "DROWNING POOL" starring Paul Newman

FAIRVIEW 964-4988 STARTS FRIDAY

251 N. Fairview - Goleta

Walt Disney's "Follow Me Boys"

and "Ben & Me" G

AIRPORT DRIVE-IN Final Week

Hollister & Fairview 964-8377

Jack Nicholson in Academy Award Winning (R)

"One Flew Over The Cuckoo's Nest" plus "RANCHO DELUXE"

TWIN DRIVE-IN 1 964-9400

907 S. Kellogg

Alfred Hitchcock's "Family Plot"

with "Black Christmas" (PG)

TWIN DRIVE-IN 2 964-9400 1st week in Santa Barbara

IN Goleta

Robert Deniro in "Taxi Driver"

with "Hard Times" (R)

Starring Charles Bronson and James Coburn

Where Is the Money Behind the Concerts?

Recycling Student Funds Through Student Services

This article is the final installment of a two-part overview of A.S. Concerts. The following is a financial analysis of the Concerts Committee.

With the financial feasibility of a full-time Activities Coordinator currently under Leg Council's scrutiny, the presentation of a few facts concerning A.S. Concerts' financial status becomes appropriate, for inevitably, the financial status of the Concerts organization is the Coordinator's responsibility.

Looking back to the 1969-70 school year it is apparent that the Concerts program has improved considerably, not only in the number of shows, but also the quality of talent offered. Only five shows were produced that year, followed by six shows in 70-71 and eight in 71-72. Every year since, over a dozen, and as many as 18 concerts have been produced, apart from the various other activities promoted.

The campus concert facilities, Campbell Hall, Robertson Gym, and the Campus Stadium, have been utilized on a progressively increasing basis, and student attendance to concert events has soared from 8,000 in 1969 to an average of 25,000 a year during the three years in which concert activities on campus have been coordinated by a professional. The point to be made here is that the Concerts organization serves more

students directly than any other organization on campus. This should be Leg Council's primary concern.

But money is the source of all. Dealing directly with Concerts' gross income it is apparent that while A.S. Concerts has managed to increase the quality of acts performing from second bill types to some of rock's hottest artists, the student group, with the aid of a Coordinator, has raised the average gross of a Robertson Gym show to \$30,000. Shows done solely by a student staff grossed an average of \$12,000 in 69-70 and 72-73 and were as low as \$4,000 in 70-71 and 71-72.

The total gross of all concerts in 1971 was a low of \$26,000. Since the inception of a full-time Coordinator in 1973 this figure has surpassed \$480,000.

To put these "gross" figures into some kind of perspective the average gross of a show in each hall can be specified. In Campbell Hall the average gross ranges from \$4,000-\$8,400. The average gross of a Rob Gym show is between \$7,000 and \$21,000 and an average Stadium gross has varied from \$70,000 to \$180,000. It should be noted here that for those concerts co-promoted with Pacific Presentations, a flat fee is charged by A.S., \$500 for Campbell Hall shows and \$1,150 for Rob Gym. The Stadium fee varies from \$5,000 to \$10,000 depending on negotiations. It should also be noted

CONCERTS TOTALS

YEAR	NO. EVENTS	ATTENDANCE	STUDENT	GENERAL	TOTAL GROSS
1969-1970	5	17,591	8,617	8,974	\$63,561.90
1970-1971	6	9,372	8,216	1,156	26,032.94
1971-1972	8	13,292	10,581	2,711	32,570.50
1972-1973	14	46,419	26,067	20,352	180,199.00
1973-1974	18	88,274	28,372	59,902	487,450.00
1974-1975	14	75,095	24,835	50,260	483,799.50
1975-1976	12	50,790	18,010	32,780	324,951.00

that Pacific Presentations has taken substantial losses on campus shows more than once, losing up to seven times the amount that they guaranteed the Associated Students.

Financially speaking, however, the most important feature of the A.S. Concerts program is that year after year this committee manages to raise the funds which balance the total Associated Students budget through the income factor that Leg Council demands of Concerts annually. Since the Associated Students hired a professional coordinator, the rigid income factors have been imposed as a means of balancing the budget. During 1973, in addition to paying for the Coordinator's salary, and returning the budget allocation, A.S. Concerts topped the \$15,000 income factor by returning \$7,000 to A. S. Capital Reserves (unexpended funds accumulated over the course of years to insure the financial solvency of A.S.). In 1974 a \$34,000 income factor was met and an excess of \$20,000 went to Capital Reserves. A \$20,000 income factor was met in 1975 with over \$30,000 earmarked in Capital Reserves.

Further, Concerts has parted with profits before the annual budget sessions. During 1973, the first year A.S. Activities were coordinated by a non-student, \$25,000 was taken from Concert profits and allocated to various Isla Vista Community projects. \$18,000 went to a variety of other groups that year including the \$2,450 to the BSU, \$5,750 to OCB, \$5,750 to UCen

Activities. A visit by the Royal Shakespearean Company was funded with \$4,000 of Concerts' profits as is the \$10,000 allocation from which the Alternative Newspaper operates.

\$15,000 was put back into Concerts in 1975 through the purchase of the A.S. sound system. In 1973 a \$10,000 stage was purchased, but funds for this were removed from Capital Reserves after Concerts' input into that category. These examples, however, are only a few of the different ways that the student community has benefitted from concert profits which, in fact, are continually re-channeled back to the students.

Since 1972 the A.S. Concerts program has increased its excess funds a staggering twenty times while operating expenses have risen only five times, which just goes to show what can be expected from proper concert coordination by a professional. In the three years UCSB has had a professional 32 profit-making shows have been produced with only eight losses (all rhythm and blues and jazz shows). In that time the total income factor required, \$99,000 has been surpassed many times over. Finally, the A.S. Concerts Office, in 1975, became financially self-sufficient to the extent that this Committee has and can meet all of its financial obligations, and continue operating without costing the Associated Students a single cent. The Concerts Office is now paying totally for itself, as well as the many other student services they fund.

Why change a good thing?

CONCERT AVERAGES

YEAR	Average Student	Average General	AVERAGE GROSS
1969-1970	1,723	1,794	\$12,712.00
1970-1971	1,369	231	4,338.00
1971-1972	1,322	339	4,071.25
1972-1973	1,862	1,454	12,871.36
1973-1974	1,576	3,328	27,080.56
1974-1975	1,774	3,590	34,557.11
1975-1976	1,501	2,732	27,079.25

Leon Leans Towards Softer Rock Sounds

By Ben Kamhi

Leon Russell, long one of rock's most commanding figures, will appear at the Santa Barbara County Bowl on Saturday, June 5. As a performer, a pianist, singer-songwriter, arranger and producer, Russell has achieved formidable stature as a rock musician.

Advertised as "The Leon Russell Show," Russell, though not for the first time, will be accompanied on stage by his newly acquired spouse, Mary Russell. In a search for more inspiring musical venues, Leon and Mary are currently experimenting with a blend of his mid-western blues-base and her soulful embellishments. The immediate result is their first-born, "The Wedding Album," with the massive "Leon Russell Show" tour following the album's recent release.

Backing Leon and trading off lead vocals with him on duets, Mary is no newcomer to the vocal spotlight, at least not as Mary McCreary. As such, Leon's wife can be recognized as a former member of Little Sister. That group recorded two hits produced by Sly Stone, "Somebody's Watching You," and "You're the One." Mary's vocals have previously been heard on albums by both Russell and Barbra Streisand, and her own solo projects, "Butterflies In Heaven" and "Jezebel."

Russell himself has produced numerous albums which stand out as rock classics. Co-producing two LP's with Marc Benno as the Asylum Choir Duo, Russell transversed a recording plateau which can be best exemplified by "Salty Candy" and "Trying to Stay 'live.'" Forming his own record label, Shelter, with Joe Cocker's producer, Denny Cordell, Leon recorded his first solo effort, which spawned "Roll Away the Stone." Russell's performance on the "Bangla-Dash" LP is the most inspired and energetic from the entire cast of superstars on that album. And "Leon Live" too realistically displays the unique vocal dynamics Russell is capable of.

"The Shelter People" is a prominent album containing many memorable pieces including "Stranger in a Strange

Land," "The Ballad of Mad Dogs and Englishmen," Dylan's "It's a Hard Rain Gonna Fall," and George Harrison's "Beware of Darkness."

"Carney," however, remains the definitive Leon Russell album, by virtue of its material strength and tasteful production. The tenacity of Leon's vocals, in his slickest singing voice on "Tight Rope," and the exhibition of tremendous vocal control on that cut is singularly great. "Me and Baby Jane," "Manhattan Serenade" and "Out in the Woods," provide prime samples of the flux between scratchy and smooth that Russell uses to



enhance his vocally-centered blues and ballads.

"Hank Wilson's Back" is a rare excursion into the world of Leon's alter-country ego, and a fond dedication to more than one country great through the recording of some classic C & W tunes. While the album ranks highly in the Russell catalogue, he lent his talents to the genre only temporarily, following up with a more experimental, especially for Leon, electronically fielded LP, "Will 'O the Wisp." Marking Mary McCreary's recording debut with Russell, the album denotes a tendency to progress towards softer rock rhythms.

A strange blend indeed, the "Wedding Album" is a jazz-like combination of the couple's vocals and synthesized pop—a progressive soul of sorts which seems to be the direct result of the union. Consisting largely of soothing love songs, the latest album, perhaps a disparaging and unintentional comment on marriage, is distinctly less defiant than Russell's earlier works.

Forming his first rock band in 1959, Russell should be able to settle down a bit without too much criticism. In addition to piloting the success of his own career, Russell has aided many others along the path to stardom. The musical saga of Leon Russell commences at age 14, when Leon put down classical piano and began playing trumpet, which earned him gigs throughout his home state during his teenage years.

It was not until the late sixties that Leon was able to break away from session work for his solo career, during which he co-produced Joe Cocker while jamming at many of Cocker's early gigs.

This page and the following half page are paid for by A.S. Concerts.



REGGAE'S JAGGER

Marley: A Favorite of Critics and Fans

By Ben Kamhi

The "Rastaman Vibration" — the bitter-sweet vibration of Jamaican reggae will fill the Santa Barbara County Bowl this Monday afternoon, Memorial Day, with Bob Marley and the Wailers providing the source of the musically rebellious vibes. The Bowl show is the final date of Marley's 1976 tour.

A distinctive blend of early rhythm and blues, African and Jamaican folk and Caribbean calypso, reggae has a soul of its own. Reggae has grown out of Jamaican ghettos with light, bouncy, syncopated rhythms often carrying the bitter truth of socio-political and racial oppression beneath the sweet, soulful melodies.

Reggae develops into an extremely accessible and popular style in the states, and Bob Marley and the Wailers have emerged from the same Kingston slums of reggae's roots to be superstars of Jamaican soul. While other artists, both black and white, made reggae available to the public in somewhat diluted versions which include Johnny Nash, Paul Simon and Eric Clapton (who recorded Marley's "I Shot the Sheriff"), Marley and the Wailers are chiefly responsible for presenting the purest reggae strains to America.

The recent release of Marley's fourth American album, "The Rastaman Vibration," has assured his standing in the western world

of music. Marley's first three albums, "Catch A Fire," "Burn" and "Natty Dread," all gained critical acclaim for the Wailers. "Get Up, Stand Up," "No Women No Cry" and "Lively Up Yourself" are some of Marley's best cuts from his first three LP's which have earned him untold attention statewide. But it was during his 1975 tour that Marley received massive audience response to performances which critics tagged "devastating," "fierce," and "compelling." Many critics agree that the extent to which Marley charges his performance with emotional urgency is comparable to the intensity of Mick Jagger's performance. Some argue further that Marley's impact on reggae is equatable to that of Jagger's own rock.

While his talent as a live performer has been praised heavily, it is the newest Marley LP which led LA Times critic Robert Hilburn to the conclusion that the Jamaican artist "may well be a major force in the music of the seventies."

Without question, Marley has achieved what few of his contemporaries have been able to accomplish. Marley and the Wailers have cashed in on reggae's essentially commercially acceptable but pleasingly raw, primitive rock, without compromising their explicit political-religious ideals — even the sharp tone of Marley's reggae

is generally street-wise and assertive, though tender at a necessary moment. Marley continues to produce the authentic artifact, in both body and spirit of the music.

Staccato guitar lines, a pounding bass and a steady drumbeat, all accentuating the West Indian rhythms provide the foundation for the Wailers' music. Additional percussion and rhythm pieces, congas and keyboards, heighten the effect of the incessant throb of the polyrhythmic instrumentation. Aroused and compelled by the

Jamaican beat, the listener becomes vulnerable to Marley's rustic vocals, often exhibiting desperation, confusion, anger or alienation. The lyrics are usually politically volatile. Embracing his political aspirations and dedication to social revolution, Marley's words filter through to consciousness only through his infectious melodies.

The dynamic stage presence Marley exudes is augmented by his social, political and religious consciousness, the side effect of western society's repression, and

his strict adherence to the religious/political beliefs of the Rastafarian sect, a strictly Jamaican cult. Influenced by early American rock — Elvis Presley, Fats Domino and Rick Nelson — Marley recorded his first album with assistance from Jimmy Cliff in 1964 but the LP was in no terms a success.

Continuing to play ska, reggae's rock predecessor, The Wailing Rudeboys, as the Wailers were then called, made themselves known later through their persona of the Jamaican streetlife with a couple of hits, "Simmer Down" and "Rude Boys." But the group had been manipulated and fleeced by local record labels, earning about two hundred dollars for six hit singles, and disbanded.

Marley went to work for several months in a Delaware auto assembly factory but found life there unsatisfactory and returned to Jamaica in 1967. There, he met an Island Records executive and joined the Rastafari, whose influence on reggae has been considerable.

The combination of Island Records' resources and Marley's inspiration has thus far culminated in the successful acceptance of reggae in the states, as well as Marley, and his political concerns.

Both the message and the music, the Rastaman Vibration, will be shaking the canyon walls of the County Bowl this Monday



RASTAMAN — Bob Marley, reggae's cult leader will appear in the County Bowl next Monday.

Boz's Disco

(Cont. from p. 7)

Even with this considerable array of talent the main attraction was still Scaggs. The majority of the performance's success lies in his penetrating vocals and engaging stage personality. Scaggs retained an intimate rapport with the audience throughout the performance and two encores. His encore rendition of "I've Got Your Number" reached the roots of rock and roll potency.

Not to be forgotten was Fool's Gold's surprisingly adequate performance

preceding Scaggs. Although Fool's Gold made no advances for country rock, they fulfilled the difficult chore of entertaining the anxious audience with an unpretentious love of performing. Especially pleasing was their conclusion with Hank William's "Hey Good Lookin'," heightening audience enthusiasm for Scaggs' appearance.

Despite the occasional technical flaws, the Boz Scaggs concert left a satisfied Santa Barbara audience convinced that Scaggs has successfully integrated the intimacy of his earlier style with the energy of a new sound.

Mark Taper Ensemble

(Cont. from p. 8)

will happen? It is in the last line that their future is revealed: "What is..."

There are several moments where one feels as if they are being preached or lectured at — yet the production, on the whole, is a very moving experience. Though the play is much broader. Tyne Daly and Michael Christofer are both excellent in their roles. Each has an honesty which carries them through much of the didactic dialogue. They are a beautiful ensemble.

The final production running in repertory with the others is Oliver Hailey's "And Where She Stops Nobody Knows." Hailey is a well known at the Taper, having had two other plays ("Who's Happy Now?" and "Father's Day") premiere there. "Stops" follows one woman throughout her life, as she searches for love and acceptance from those she meets and especially from herself. Sound heavy... hardly. Hailey has emphasized the humor in this woman's life through exaggeration and irony.

The play has been likened to an adult fairy tale, which is as fitting a title as any. How else could one describe a play which deals with orphanages, poor little

rich girls, homosexuals, shipwrecks, insane asylums, illegitimate children, cannibalism, etc. all in one.

Through the mask of humor the audience is allowed to look much more at themselves without feeling uncomfortable. We are moved through our laughter and not our tears.

The beauty of the play is in its simplicity. There is no set, just a clothesline which carries costume changes on and off, and a curtain. The movements between each episode are often accompanied by music and dance, reminiscent of a vaudeville-type atmosphere.

The true strength in the play, however, lies in the brilliant performances by Eileen Brennan (The Woman) and Lou Goussett (all the men in her life). Hailey has written an excellent play — but Brennan and Goussett give it life.

"Ashes," "Cross Country" and "Where She Stops Nobody Knows" are stunning images of the various ways in which men and women become human beings. We put these three plays together for you because, despite their obvious differences, they share a curiously contemporary sensibility about the colorful, sad and

funny journeys that ordinary people take as they become (somehow, through the magic of theatre) extraordinary," Gordon Davidson commented on the three plays.

Missouri...

(Cont. from p. 7)

The story follows the love affair between Logan and the local land mongrel's daughter (Kathleen Lloyd) set perilously against Clayton's perusal and execution of Logan's gang. The structure is hopelessly lifeless and provides little tension.

Primarily this is a character film. Thomas McGuane, the author, has a flair for snappy dialogue, some of it a shade too modern, but he flaunts it on superficial character building. Arthur Penn has drawn uniformly excellent performances from his cast. Randy Quaid and Jerry Dean Stanton as two of Nicholson's doomed buddies stand out in minor roles. Overall this is a very well acted film — an essential requirement of a character story.

Still, the proceedings are stuffed with dialogue, and it generates very small amounts of excitement. The story can't seem to find its focus, or direction. It fluctuates between a love story, a revenge story a rustling story and combinations of these. The majority of film time is donated to Nicholson, yet we don't see Tom Logan grow as a person. The entire action of the film seems to have inflicted little change on him. So, what was it all for? One gets the feeling the romantic angle should have been more important to the development of Logan. The script presents numerous opportunities for interesting relationship twists between people caught in a tense situation, yet it neatly skirts over every one. The occasional moments of honest interaction between Logan and his

rustling gang make up the best scenes in the film.

What we are left with is a movie of limited proportions that expands to its limit, and then can go no farther. Brando and Nicholson are well worth seeing in anything, and they quite obviously save "The Missouri Breaks" from total obscurity. Kathleen Loyd contributes a moving, honest portrayal of a naive young girl trying to grow up in a world where grown-ups are killed too frequently. Henry Mancini has written some subtle period music that chalks up another point for the fine technical achievement apparent here. Yet it all really goes nowhere, and when it's all over that's where we are left... nowhere.

Chamber Music

UCSB student chamber ensembles will be featured in a free concert on Wednesday (June 2) at 8 p.m. in Lotte Lehmann Concert Hall. Works for duo, trio, and quartet will be performed.

Performing Haydn's Trio No. 28 in D Major will be Nan Washburn, flute; Jeanne Crittenden, cello; and Trish Waters, piano.

Two works for flute and clarinet duet will be performed by David Blanke and Gary Sears. The pieces are "Duo" by Jean Rivier and Choros (No. 2) by Heitor Villa-Lobos.

Concluding the program will be Mozart's Piano Quartet in G Minor, K. 478 to be played by Judy Kmetko, violin; Carrie Holzman, viola; Becky Heninger, cello; and Cindi Carver, piano.

Includes Many First Editions

Keener Gift to Library Is Largest since 1920's

The largest single gift to the UC Santa Barbara Library since the Wyles Collection in the 1920's is now being catalogued in preparation for its installation in the new library wing, which is scheduled for completion in the fall of 1977.

Helen Sweet Keener, former dean of women at UCSB, and her husband Clyde, presented University Librarian Dr. Donald Davidson with a portion of the collection in connection with University Day and Homecoming activities on May 1.

The total collection, consisting of 8,086 volumes valued in excess of \$89,000, represents the lifetime collection of Mrs. Keener's father, Dr. Robert Ballatine Sweet. A physician and longtime resident of Long Beach, Dr. Sweet acquired many first and signed editions of the works of modern writers. The selection presented to UCSB recently includes first editions by Robert Frost, Aldous Huxley, Mark Twain, Hemingway and Theodore Dreiser.

Of special interest to UCSB students is a series of books by poet William Blake, used in the Blake symposium held on campus earlier this year. There are also two subcollections consisting of approximately 80 books on women, and a number of early volumes on racism. According to Dr. Davidson, the sub-collections, as well as the entire library, reflect Robert B. Sweet's ability to "anticipate some of the central issues and interests of modern times."

The Robert B. Sweet Collection will also be an asset to areas of special importance to the UCSB Library, such as the Lincoln-era and Civil War portions of the Wyles Collection, the works of Robinson Jeffers, modern fiction and poetry,



Shown at Library presentation of the Keener gift, are (L to R): Clyde Keener, Helen Sweet Keener, University Librarian Dr. Donald Davidson.

—Photo by Anna Fontana

philosophy and religious studies.

"He cast a very wide net indeed," Davidson says of Dr. Sweet, "and although the collection is quite diverse, his pursuits were thorough and systematic. Like the UCSB Library itself, this contribution is a 'collection of collections.'"

After the completion of the new library wing, the Sweet Collection will be installed in its own section of the Special Collections Department. Protected by temperature and humidity control, the new

facility for rare books will combine a relaxed setting for reading with a new security system to keep Special Collections safe while accessible to interested persons.

Mrs. Keener, in addition to her tenure as dean of women, also served as UCSB associate professor of biology, beginning on the Riviera campus. Her husband, Clyde Keener, is a retired professor from the industrial arts department at UCSB. The couple resides in Orange.

National Endowment for Humanities

Prof. Capps Heads Seminar On Religious Studies

Professor of Religious Studies Walter Capps has been chosen by the National Endowment for the Humanities to conduct a summer seminar at UC Santa Barbara for college teachers.

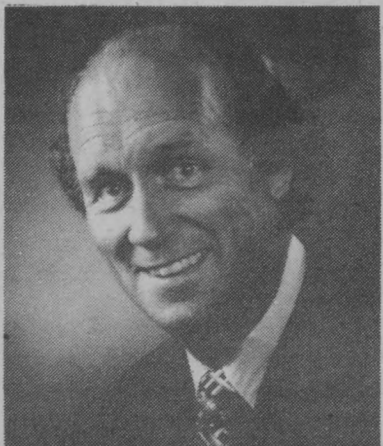
His is one of 77 such seminars in the country, to be led by distinguished scholars in literature, history, philosophy and other disciplines.

According to the National Endowment, the seminars are held at major educational institutions to offer teachers of undergraduates the opportunity to meet with distinguished scholars in their fields and to use libraries and research collections of the host universities. Dr. Capps' seminar, "The Historical and Theoretical Development of Religious Studies," is one of three in the country in religious studies.

Dr. Capps has published five books during the 1970's, including "The Religious Personality," "The Future of Hope," "Time Invades the Cathedral," and "Hope Against Hope, Moltmann to Merton in One Theological Decade." He was also singled out by the Society for Religion in Higher Education for distinguished teaching,

Capps has received a grant to experiment in visual approaches to religion under the Regents' program in innovative projects in teaching. He is also director of the Institute of Religious Studies, UC Santa Barbara.

Dr. Capps is the only faculty member at UCSB to offer a summer seminar under the National Endowment for the Humanities this year. In 1975, Professors C. Herman Pritchett and Joachim Remak taught such seminars, Dr. Pritchett's on the political theory of the Warren Court and Dr. Remak's on German history from 1871-present.



Prof. Walter Capps

Exhibit to Show Plans for UCen 2, Events Facility

An exhibit showing the progress of the planning for two new buildings to be constructed at UCSB — the University Center 2 and the Campus Events Facility — will be on display in the UCen Lobby on Wednesday, June 2, from 10 a.m. to 4 p.m.

The displays will have models, schematics and floor plans for the two new structures which are scheduled to be completed in 1978 and 1979.

William Liskamm, UCSB's consulting architect, will be available in the exhibit area to provide information about the buildings. Student members of the building committees will also assist in explaining the plans.

Student and campus-wide input in the planning of these facilities has been sought from the beginning through a series of planning workshops which were open to everyone. The cost of both buildings comes from student fee reserve funds and other non-state sources.

Don Winter, Acting Associate Vice Chancellor for Student Affairs, said that students, especially, are invited to come and view the display.

Aldritt Elected President of Gymnastics Coaches Assn.

Arthur J. Aldritt, UC Santa Barbara gymnastics coach, was elected president of the National Association of Collegiate Gymnastics Coaches (men) at the meeting held in conjunction with the recent NCAA Gymnastics Championships at Temple University.

Aldritt is the first UCSB coach ever to be elected to head a national coaches organization in any sport.

Last year the association selected him for a special services award and elected him to the vice presidency. He was previously secretary-treasurer and a member of the executive board for three years.

This association of coaches is the official group to provide All-American recognition for male NCAA gymnasts and selects college and university division "coaches of the year." It has a representative on the governing

council of the U.S. Gymnastics Federation and provides for forums with the NCAA rules committee and Olympic and Pan-American Games coaches. It supports biomechanical research related to the sport.

Aldritt joined the faculty at UCSB in 1965 and holds the rank of associate supervisor in the physical activities department. He received his BA and MA degrees from UC Berkeley where he was a three-year letterman and team captain with competition in two NCAA finals. He was selected university division "Coach of the Year" in the western district in 1970.

Auction Put Off

The lost and found auction scheduled for June 4 has been postponed until next fall. Insufficient unclaimed material is available for a spring auction.

Warshaw Painting Is Academy Gift

An oil painting by Howard Warshaw, professor of art at UCSB, entitled "Sunday Morning" has been presented to the Tennessee Botanical Gardens and Fine Arts Center in Nashville through a purchase by the American Academy of Arts and Letters, the nation's highest honor society in the arts.

The museum is one of the 19 institutions to receive a gift from the Academy's Childe Hassam purchase fund this year.

The fund was initiated by Hassam, leading American impressionist painter who died in 1935. He bequeathed a large collection of his works to the Academy with the stipulation that as they were sold the income be used to purchase works by contemporary living American and Canadian artists for presentation to museums in this country and Canada.

Since the program began in 1946, 373 museums have received 563 paintings at a total cost of \$573,000.

Warshaw was born in New York City in 1920 and studied at the Art Students League. He is Professor of Art at the University of California at Santa Barbara and resides in Carpinteria, California.

One-man exhibitions of Warshaw's work were held at the Museum of Art, Bowdoin College, Brunswick, Maine and in commercial galleries in New York City and Santa Barbara. Among his commissions are murals for the Public Library and for the University of California in Santa Barbara. Mr. Warshaw's work is in the collections of the Carnegie Institute, Pennsylvania Academy of Fine Arts, Los Angeles County Museum of Art, Santa Barbara Museum of Art, University Galleries of the University of Southern California and others, as well as in numerous private collections.

These two public service pages are provided and paid for by the UCSB Public Information Office.

Reimer Wins Chemistry Prize

Jeff Reimer, a senior in chemistry at UCSB, took first place and a cash award for his research paper presented at the 26th annual meeting of the Student Affiliates of the American Chemical Society held recently at USC.

Also reading papers based on their research were UCSB chemistry majors Ken Katz, a junior, who was awarded honorable mention, and Kirk Dougherty, also a junior.

The meeting was attended by more than 40 students and faculty advisers from educational institutions throughout southern California.

Reimer and Katz carried out their research under the direction of Dr. John T.C. Gerig of the UCSB chemistry department; Dougherty's work was guided by Dr. Donald H. Aue, also of that department.

Grad Student Wins Fulbright Fellowship

UCSB Graduate history student David L. Tengwall has won, through competition, a Fulbright-Hayes Fellowship enabling him to visit Portugal and Spain to further his studies.

A candidate for the Ph.D. degree, Tengwall is conducting research on the military policy of Portugal as it related to its colonial empire in Brazil and West Africa during the 17th century. The fellowship will enable him to take up residence in Europe for nine months to utilize the archives in Lisbon and Coimbra, Portugal, and in Madrid and Simancas, Spain.

"Fortunately for scholars," he commented, "the notary public

was a respected official in Portugal and Spain. Consequently many areas of Portuguese and Spanish colonial history are very well documented."

Much of Tengwall's research on this colonial period has been gathered at the Bancroft Library at UC Berkeley. His findings and conclusions will constitute his doctoral thesis. He is working under the guidance of UCSB history professor Francis A. Dutra, chairman of the Hispanic Civilization Committee.

Tengwall will leave for Europe in October, accompanied by his wife, Catherine, and two sons, Christopher, 3, and Mathew, 1.

The fellowship-winner

George Seaton Joins Panel Judging Corwin Writing Awards

Screen writer and director George Seaton has agreed to serve on the panel of final judges for the Second Annual Sherril C. Corwin-Metropolitan Theatres Corporation Writing Awards at UC Santa Barbara.

Seaton, who began his screen-writing career with Metro-Goldwyn-Mayer Studios in the 1930's, is regarded as one of the industry's most honored and respected creative talents. Among the many films he has written, directed or produced during the past years are: "The Song of Bernadette," "Miracle on 34th Street" (for which he won an Academy Award for screenplay), "The Bridge at Toko-Ri," "The Proud and Profane," "The

Country Girl" (Academy Award for screenplay), "Airport," and "Showdown."

During various times in his career, Seaton has served as president of the Screen Writer's Guild, vice-president of the Screen Director's Guild, president of the Academy of Motion Pictures Arts & Sciences, and board member of the American Film Institute. He was also a founding member of the Watts Writer's Workshop and board member and vice-president of the Center Theatre Group at the Music Center, Los Angeles.

Seaton joins Santa Barbara News-Press drama critic Bob Barber, acting chairman of the

MEMO TO STUDENTS

Prelaw Students

Bill Tappin, a 1975 UCSB graduate and a current Hastings College of Law student will be sharing his impressions of the Law School and the admissions process with interested students today in Physics 1640 at 4:00 p.m.

All prelaw students are strongly encouraged to attend.

Re-admission Deadline

The deadline for filing applications for re-admission for the fall quarter, 1976, is June 30.

received his BA from the University of Chattanooga, Tenn., and his MA degree from Creighton University, Omaha, Neb.

Department of Dramatic Art Theodore Hatlen, and Dramatic Art Faculty members Nancy Reinhardt and Bob Potter in judging the contest entries.

The writing awards were established in 1975 by Sherril C. Corwin and Metropolitan Theatres (for which Corwin serves as chairman of the board) with the cooperation of the UCSB department of dramatic art. Cash awards in the contest, which is open to all UCSB students, are given in three categories — best original stage play, best original screen play, and the best original television play. In 1975 the only award made was to Carol Sorgenfrei for "Medea: A Noh Cycle Based on The Greek Myth," in the original stage play category.

Preliminary judging are now underway and announcements of the awards will be made at Commencement on June 20.

Exxon Grant Aids Students

The Exxon USA Foundation has given a \$2,500 grant-in-aid to the UCSB department of geological sciences which will use the money "to help academically worthy students who demonstrate financial need."

This is the fifth consecutive year that the foundation has given money for unrestricted use by the department, enabling it to give awards ranging from \$100 to \$500 to undergraduate and graduate students, according to Dr. Donald W. Weaver, UCSB professor of geology.

He reports that some of these students have since received advanced degrees, accepted teaching positions, taken jobs with industry, or are presently considering offers from industry.

"The Exxon fund is being used to help industrially interested students during financially critical times in their education," Dr. Weaver said. "Though no one student has received more than \$500, the amount awarded in each case served as a significant boost at a time when it was most needed."

Prof. Fingarette to Head Philosophical Assn. Unit

Dr. Herbert Fingarette, professor of philosophy at UC Santa Barbara, has been elected president of the Pacific division of the American Philosophical Association for 1976-77.

One of three units comprising the national association, the Pacific division has a membership that includes approximately 750 philosophers in the western United States and Canada.

Dr. Fingarette is a noted authority on the philosophy of mind and on U.S. and English criminal law in relation to mental illness, alcoholism and addiction.

He is recipient of a 1976-77 National Endowment for the Humanities Fellowship enabling him to devote the year to a research project on the concept of privacy and the right of privacy.

The philosophy professor is the author of many journal articles and five books: "The Self in Transformation," "On Responsibility," "Self-Deception," and, most recently, "Confucius: The Secular as Sacred" and "The Meaning of Criminal Insanity." At present he is writing a book covering all forms of mental impairment as



Prof. Herbert Fingarette

they affect criminal responsibility in U.S. and English law.

Art History Lecture

Prof. Eleanor S. Greenhill from the University of Texas, Austin, will give a public lecture on "Econographical Programs at Chartres West and Senlis" on Wednesday, June 2, at 5 p.m. in Arts Building room 1426 under the sponsorship of medieval studies program and art department.

Prof. Bruice Elected to Academy of Arts & Science

Dr. Thomas C. Bruice, professor of chemistry at UC Santa Barbara, has been elected to the American Academy of Arts and Sciences, a national honorary society, founded by John Adams in 1780 "to encourage and diffuse work in all fields of art and science."

He was one of 29 new members chosen from the western states. Election to the academy is considered one of the highest professional honors that can be received by a scholar. Nationally, 122 new members were elected.

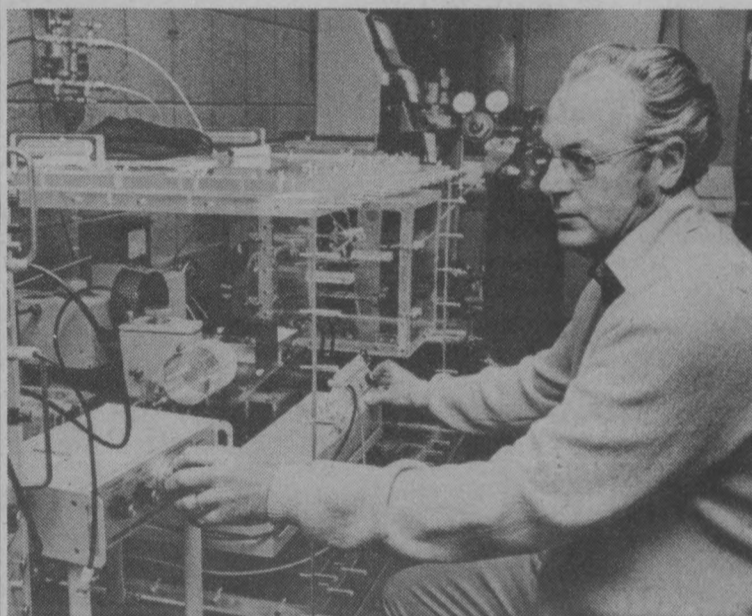
A biochemist, Dr. Bruice has devoted his scientific life to the understanding of the chemical interactions that govern enzyme catalysis.

His studies of cancer-causing hydrocarbons which occur in such pollutants as industrial smoke, dust from tires and cigarette smoke are supported by funds from the American Cancer Society and the U.S. Public Health Service. His research is also backed by large grants from the National Science Foundation.

Two years ago the UCSB biochemist was elected to the prestigious National Academy of Sciences, making him the first UCSB faculty member to be elected to this group on the basis of research done while at UCSB. He is presently UCSB's only member not on the retired list.

Dr. Bruice's faculty colleagues named him Faculty Research Lecturer in 1970, stating in their citation that his work had speeded the process by which "many of the classical divisions between the sciences are now crumbling," especially the division separating organic chemistry from biochemistry.

Before joining the Santa Barbara faculty in 1964, he had taught and conducted research at Cornell University, John Hopkins School of Medicine and Yale University. A Navy veteran who saw service in World War II, Dr. Bruice worked as a postdoctoral fellow at UCLA after receiving his Ph.D. degree in biochemistry from USC in 1954.



Chemistry professor Thomas C. Bruice, newly elected to the American Academy of Arts and Science, is operating a stopped-flow spectrophotometer in his UCSB laboratory. He is engaged in several cancer studies, including research on a group of hydrocarbons which are causative agents for cancer.

What Happens When Star Flickers Out?

What happens to a star when it flickers its last spark?

Stars have long been taken for granted as eternal by poets, lovers and casual stargazers — but no more.

Dr. James B. Hartle, UCSB professor of physics, is one of a small number of people who very much cares how stars end up. For the past 12 years he has been studying burnt-out stars and how to identify them. Stars may end, he says, as white dwarfs, neutron stars or black holes.

Dr. Hartle presented his findings at the spring meeting of the American Physical Society last month. He spoke on the "Upper Limits on the Masses of Neutron Stars." The astrophysicist stated that there is a good possibility that neutron stars and black holes —

observationally, very much alike — may be distinguished by measuring their mass.

There is a maximum mass that a neutron star can have if it is not rotating, he said. Although it is not possible today to determine this mass, an "upper limit" can be determined through the use of Einstein's laws of relativity and other principles of physics.

According to current calculations, the upper limit for a neutron star is about five times the mass of the sun.

"Thus, if we find a highly compact object with a mass greater than five solar masses, it is an excellent candidate to be a black hole." One such object has already been discovered in the constellation Cygnus, he concluded.

Short Basketball Play-offs Show Tough Competition, Finals Today

By Steve Spanier

The semi-finals of men's and women's "small person" basketball were held Tuesday afternoon at the Old Gym. Most of the games were close, and all contests were accentuated by rough physical play.

In the first division of the Men's "A" league, Again beat Swabs 40-26, while Team Canada defeated Camels by a score of 40-28. In the battle of these quarter-round victories, Again edged Team Canada 40-36.

In the Men's "A" second division, Hurley, Hill, and Haig won a tough match over Califas to advance. Meanwhile, Wrath of Ed was defeating 7.2 meters in their quarter-final contest. This set the stage for a well-played

semi-final, in which Hurley, Hill, and Haig calmed the Wrath of Ed 40-36.

In the Men's "B" league, Tough 1 to Lose advanced by defeating Los Tres 40-36 after having a first round bye. Nocturnal Emissions also enjoyed a bye in the first round, and then romped over the Unknowns 40-24.

In the B second flight, Carter Morgan blew past Spunk 40-24 to reach the semi-finals. The Double Dribblers beat Theopedia and Bush Leaguers by identical scores of 40-34 to earn the right to meet the infamous Carter Morgan on the 27th.

In the Women's combined A and B league action, the Pot Shots crunched "CCYP" 40-12,

while Spenders were equally impressive in defeating By Hook or Crook 40-16. This semi-final lived up to its expectations, as the Pot Shots had to score 50 points before they could subdue the Spenders by two baskets.

The second division of women saw Fore Get It defeat Legs 40-28, while Bodacious Tatus disposed of the Dribbling Dunkers 40-28. Results of the semi-final match between Fore Get It and Bodacious Tatus were not available to the Nexus by press time.

Finals in the Women's and Men's competition will be held today and, if the semi-finals are any indication, they should be very exciting.



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064	August 6	September 8	34	\$419	June 3
065	August 6	September 18	44	\$429	June 3
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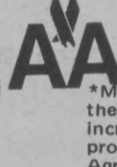
209	Jan. 3, 1977	June 21, 1977	170	\$399	Oct. 31, '76
210	March 20, 1977	June 21, 1977	93	\$399	Jan. 16, '77

LOS ANGELES/PARIS roundtrip

211	Aug. 28, 1976	June 21, 1977	298	\$419	June 25, '76
212	Sept. 22, 1976	June 21, 1977	273	\$419	July 20, '76

OAKLAND/PARIS/LOS ANGELES roundtrip

213	Aug. 20, 1976	June 21, 1977	305	\$419	June 17, '76
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*Minimum pro-rata prices listed are based upon the sale of all seats chartered. Minimum fare may increase proportionately (1to20%) to the maximum pro-rata charge as shown in the Participant's Agreement.

Alumni Tourney, June 12

UCSB's Alumni Association will host the second annual Alumni Tennis Tournament, to be held Saturday June 12, from 9 a.m. to 5 p.m. The tournament will take place on the UCSB west tennis courts and the deadline for entries is Wednesday, June 9.

Play for the tourney will be a mixed doubles, divisional round robin format. Groups of five teams will play in a round robin playoff. Each match will consist of a ten-game pro-set, with a nine point tie breaker at 10 games all. There will be four such round robin groups, with the winner of

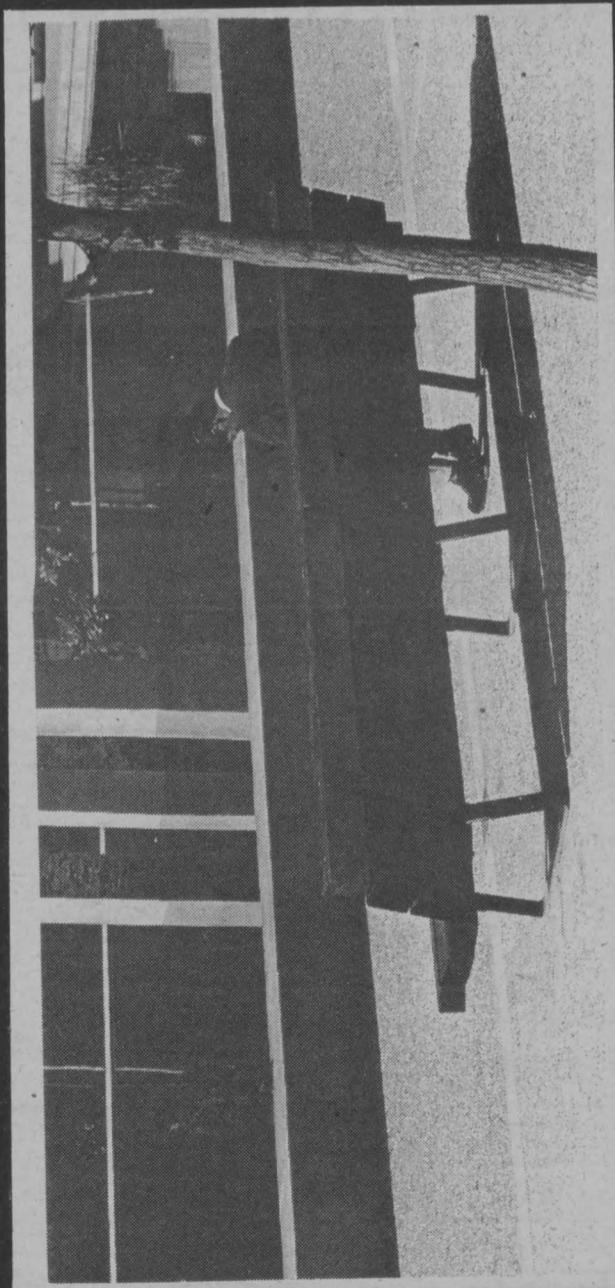
each group being determined by the number of matches won. The first through fifth place teams in adjacent divisions will play in order to determine team rankings.

UCSB's men's tennis coach Gary Ogden is the tournament director, and prizes are being donated by Lin's Tennis Court. Entry fee for the all-day tournament is one can of Wilson Optic yellow heavy duty balls, plus four dollars per entrant (eight dollars per couple). For more information call Gary Ogden at UCSB.

Big Sur Wilderness

The UCSB Recreation Department is offering another weekend backpack trip into the Ventana Wilderness area up the Big Sur River. The trip is scheduled for the weekend of June 4 - 6, and the cost will be \$29 for UCSB students and \$32.50 for non-students.

An organizational meeting to make acquaintances and cover last minute details will occur on Tuesday June 1, at 5:30 p.m. in the Recreation office. For more information, call 961-3738.



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Kennedy

(Cont. from p. 1)

Kennedy analyzed New York City's situation and blamed it on the "niggerizing" concept. "They're taking money from the pension funds of the poor and the middle class to support the rich banks" she claimed. "The reason I'm getting into this is that campus people are inordinately ignorant." But she smiled gleefully to the cheering response and struck off on yet another tangent — her manner of speaking.

She then flipped back to her "niggerizing" idea and related it to feelings about herself. "Being

niggerized is the opposite of being precious. My parents made me feel precious," (attributing part of this secure feeling to the time when her father threatened to shoot the school principal for trying to spank her).

In order to achieve change, Kennedy suggested using three powers: the body, the vote and the dollar. She feels that the feminist movement is losing out to the conservative women's movement. "The real movement is the women's auxiliary to the red, white and blue — the women's anti-busing movement. The only woman running for president is a 'right to life'!" she exclaimed in disbelief. "You'd

better shake your pickles 'cuz the women's movement ain't worth shit!"

Racism is the reason for the decline of the women's movement, she said and criticized the feminists for not being as upset about the racism of white women towards each other as they are about the sexism of black men toward black women.

Curnutt on the Line...

(Cont. from p. 1)

working relationship with the promoters," Curnutt said.

Riley also stated that the action would free the Activities Coordinator's salary, about \$13,000, to be channeled elsewhere and that students could perform the job at less cost.

Internal President Tracey St. Johns noted that if a student were to fill the position, the University would be held responsible for any concert mismanagement. "The University feels safer with a professional who can be held accountable," St. Johns said.

Curnutt further stated that last week's action was a personal

attack on him by students dissatisfied with the concert program. "The only rhyme or reason I can see behind this whole move is personal vendetta, namely by Ed Mackie and Murvin Glass."

Glass denied the allegations, saying, "That's totally absurd. The position was eliminated on the merits of the issue, from what I understand." Riley refused to comment on any of the issues.

Laughing, she noted that black women often do not push for their rights either.

achieving change. "And don't rely on the four I's" she said, waving an accusing finger. These are the excuses most good persons rely on to cover up their inaction: innocence, ignorance, impotence, and incompetence.

Talk on Nuclear Wastes

Nuclear waste storage will be discussed by Ed Edwards, manager of process engineering at the Fluor Corporation today at 7:30 p.m. in Phelps 1260. His talk is part of a series on nuclear energy sponsored by the UCSB student chapter of the American Nuclear Society.

I.V. Bloc Supports Brown

(Cont. from p. 1)

Isla Vistans is that the Ventura regulars will desert Brown in the back rooms for Humphrey.

"We're working on getting an Isla Vista delegate," says Lodise. "We've already made contacts on the state level about it, and their comments were, 'no deals.' The greatest concern is Brown delegates turning to Humphrey, and if that happens, Brown will be dead in '80."

Lodise says that he holds Humphrey personally responsible for all deaths in Vietnam following 1968, when Humphrey secured the Democratic presidential nomination by dubious means from the Eugene McCarthy surge.

Mentioned as possible Isla Vista delegates for Brown have been Lodise, Holzman, Steen and Paul Miller, the UCSB Students for Brown coordinator.

Miller, who also spoke at the Monday night precincting caucus, is also pushing for an Isla Vista delegate, and was instrumental in securing the support of Lodise and Co. for Brown.

Lodise said that he's for Brown because the 38-year-old governor "is the most interesting, and he's addressed all the major questions, including man's relationship to the cosmos. Udall is an honorable man, as is Church, while the rest of them are pretty much a bunch of creeps."

JOSEPH KEMPE

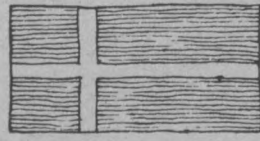
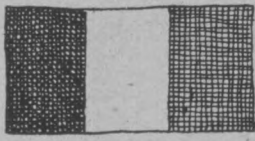
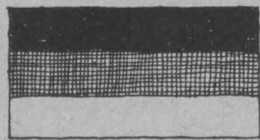
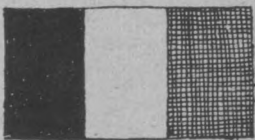
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