

Pre-dental students will meet today at 4 p.m. in Physics 1015 to discuss the formation of a student association. All interested students are invited to attend.

Vol. 55 - No. 115

# DAILY NEXUS

University of California at Santa Barbara

Thursday, April 24, 1975



Campus firemen (left) were called out yesterday to rescue a bird stuck in telephone wires near the west campus kiosk. The rescue attempt was successful.

photo: Al Pena

## Bill Would Limit UC Arrest Power

By Maura Dolan

SACRAMENTO—Assemblyman Ken Meade (D-Alameda) today has introduced legislation that would limit the power of University officers to exclude "campus disruptors" from University property.

The bill would require that a person must actually be breaking the law to receive an exclusion order. It would amend the Mulford Act, which currently authorizes campus officers to eject any person disrupting campus order, even if the person's actions do not violate the law.

### LIBERTIES DENIED

UC Student Lobby Intern Beth Labson said that the bill, which the student lobby helped draft, would guarantee students certain civil liberties that may have been previously denied them during campus disruptions.

"It would protect student

freedom of speech and assembly," Labson said, "and would prohibit University officers from infringing on constitutionally-guaranteed rights."

Labson said the bill would protect any person on campus, not only students.

Meade said he authored the bill in response to recent court decisions relating to campus demonstrators.

California's Supreme Court in October, 1973, he continued, reviewed the Mulford Act and ruled unanimously that a person must be committing illegal acts before he can be issued an exclusion order. The Court also ruled that an exclusion order could not violate freedom of speech and assembly.

### MULFORD ACT

The Mulford Act authorized the "chief administrative officer" at colleges and elementary and secondary schools, to exclude a person from campus for up to 14 days if that person has "willfully disrupted the orderly operation" of the campus.

If that person enters the campus before such an order expires or is rescinded, he is guilty under the Mulford Act of a misdemeanor punishable by imprisonment.

Meade said the current law is vague and "open to abuse and misuse." He said his bill would establish exact procedures for appeal and recourse for wrongful issuance of an exclusion order.

The Legislature passed the Mulford Act in response to campus violence during the sixties. The law was originally sponsored in 1965 by Assemblyman Frank Don Mulford, who Meade defeated in the 1970 election.

### SPARSE PUBLIC INPUT

The only public input came from a private citizen and a radio station manager, both of whom pointed out small omissions in the document. These were noted by Caltrans, along with around

(Cont. on p. 20, col. 4)

## Campus Receives \$47,000 for Innovative Instruction Projects

By Ann Haley

UCSB received an unprecedented \$47,000 in statewide monies for innovative instructional improvement projects earlier this month.

In competition between the nine UC campuses for project funding from a special \$1 million fund set up by the Student Lobby and the state legislature, UCSB received the second largest grant for innovative course designs and renovations. UCLA led the list of project grants with \$79,883.

"We have three programs which provide money for projects," explained David Outcalt, academic assistant for instructional development. Outcalt listed the three programs as innovative projects, summer projects, and Regents Undergraduate Instructional Improvement Grants (RUIIG).

Summer projects grants and RUIIG monies are allocated for renovations and improvements in existing courses and for implementation and development of new courses. Recipients of summer project monies must complete their project by September 30 and run the course during the next school year. RUIIG proposals have from July 1 to the following June 30 to set up the course and like summer projects must offer the class the following year.

Innovative projects must also be completed between July 1 and the following June 30, and run during the next year. However, unlike RUIIG and summer projects, which are restricted to undergraduate classes, innovative projects can include proposals to better graduate courses.

### NEW AND BETTER CLASSES

"A considerable number of our faculty make a systematic effort here to improve instruction," said Outcalt. Some of the innovative projects approved for the coming

year include a mathematics course utilizing a small module approach to improve precalculus placement and math 1, a small learning center with auto-tutorial modules to individualize learning in upper division archaeology, a revision of videotapes for American Government: the Constitutional System, development of self-instructional modules for General Biology, and development of a course to study painting and poetry in the works of William Blake.

### NO FUNDS NEXT YEAR?

This is the second year the legislature has allocated funds specifically for instructional improvement projects. However, Outcalt expressed doubt as to whether there will be a similar allotment next year.

"We will be hurt quite a bit if the money isn't forthcoming against next year," he said. In addition to the generally poor economy, Outcalt pointed to a

philosophical problem in the allotment of instructional improvement grants. According to Outcalt, legislative refunding

(Cont. on p. 20, col. 2)

## Crosstown Freeway Alternatives Viewed

By Jim Tang

Santa Barbara's crosstown freeway, an idea over 20 years in the making, is nearing the end of the planning stage. A public hearing to consider the draft environmental impact statement (EIS) is tentatively planned for Mid-June.

At a separate public hearing held last Friday, the city Environmental Hearing Board solicited comments from a sparse crowd of around 20 people. These comments, along with those of the city environmental

consultant, John Jostes, will be taken into account before Caltrans, the corporation that prepared the EIS, and will submit the document to the Design Review Board in the early summer.

(Cont. on p. 20, col. 4)

## Black Studies Center Grew From Discord; Research Never Funded

By Chris Redgate

The Black Studies Center, born from conflict and discord on September 19, 1969, seems to have died under the same tensions on April 14, 1975.

The center was founded in response to student demands and has now fallen despite them. In an open letter printed in yesterday's Nexus, members of the black community expressed their view that not only have black programs "faltering for want of an active commitment from the Administration and Campus" but that the Black Studies Center's failure was in fact a "preordained stillbirth."

### THREE DIRECTORS

At its inception Melvin Wade was enlisted as the Director of the center followed shortly after by Milton White and then finally Abdulhamid Akoni. According to Henry Offen, now acting director of the Center, Akoni was recommended by a special committee with minority representation. Subsequently, he was appointed by Chancellor Cheadle.

The center defined itself as "an organized research unit charged with the responsibility of evaluating and analyzing the experiences of black people and translating them into viable academic programs both for the campus and the surrounding community."

### PROPOSALS NOT FUNDED

There are eight research proposals which emanated from the center. None were funded.

In 70-71, Milton White wrote research proposals for: "Study of Black Attitudes toward Mexican-Americans, (\$9,937)," "Black Community Workshop in Grass Roots Development, (\$14,979)," "Black Studies Collection Library Utilization, (\$85,051)."

In 71-72, James Garnes submitted a proposal for the study of the "Social Adjustment of Black Inmates, (\$159,250)" to three foundations. Milton White wrote one for the study of "African and Black American Counterpart Communities, (\$126,541)."

In 72-73, Akoni and Cotten teamed to write a proposal titled

(Cont. on p. 20, col. 1)



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

**NORTH VIETNAMESE FORCES ARE REPORTED** to be closing in on Saigon. Experienced observers now believe that even if the South Vietnamese troops fight hard, Saigon will be overrun within 36 hours.

**THE SHERIFF OF SONOMA COUNTY** has called a news conference for Friday to outline a theory that a maniacal mass killer obsessed with witchcraft may have murdered as many as forty young women.

Sheriff Don Striepeke is reported to offer a \$10,000 reward for the capture of the mass slayer.

**A FORMER OFFICIAL OF SIGNAL OIL COMPANY** has told a Federal Grand Jury that when one oil company decided to raise or lower its prices, it usually notified competing oil companies beforehand.

**THE TESTIMONY OF RICHARD BREHME**, taken last October was made public in Los Angeles at a pre-trial hearing in the perjury trial of George Hopwood, director of retail sales for Douglas Oil Company.

**CONVICT CLIFFORD "DEATH ROW JEFF" JEFFERSON** took the witness stand in Sacramento yesterday afternoon and claimed he ordered the killing of Oakland schools chief Marcus Foster.

Jefferson testified at the murder trial of Symbionese Liberation Army members Joseph Remiro and Russel Little.

**THE LOS ANGELES CITY ATTORNEY'S OFFICE** says the State Supreme Court has declined to review a lower court ruling dismissing a suit against Los Angeles for alleged airport noise damage. City Attorney Burt Pines says the action supports his contention that a class action suit on behalf of all the residents of Inglewood was improper.

**MARYLAND HAS BECOME THE 32ND STATE** to reinstate the death penalty since the United States Supreme Court's ruling in 1972, declaring capital punishment unconstitutional as imposed at that time.

The legislation, which Governor Marvin Mandel signed yesterday, applies to murders committed after next July 1st.

**A STATE JUDGE IN WASHINGTON**, North Carolina, refused to dismiss the murder indictment against Joan Little, a black woman indicted in the slaying of a white jailor, whom she said was trying to rape her. Superior Court Judge McKinnon made the ruling after seven days of pre-trial hearings on a defense motion for dismissal of the charges. Little's attorney says he will file an appeal on the ruling.

—Frank Ware and Patrick Markey

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CHAPTER

# Arab Week Includes Bazaar, Dancing, Music and Lectures

By David Brainard

The Arab Student Organization in their first annual Arab week is presenting Dr. Khalid Babaa in a noon lecture at UCen 1128-A today. As Director of the Arab League Office, Dr. Babaa is presently publishing his book, "Non-Alignment, Myth and Reality."

The Arab Bazaar is also in progress, open from 9-5 today through Friday in UCen 1128-B. Handicrafts, costumes and decorative items are on display and sale in a colorfully cultural exposition.

According to Fared Haddad, Arab Student Organization member, the highlight of the week will be the Arabian Cultural night Saturday in the San Marcos High School cafeteria at 6:30. This event will feature student performed folk dancing, Arabic Music, and belly dancing, a traditional art form.

### DINNER SPEAKER

An Arabian dinner will be served, featuring foods from throughout the Middle East, and author Fawaz Turki will speak. Student tickets are available in the Bazaar at \$4.00 or \$5.00 for general admission.

The culmination of the week will be a forum on Monday in the UCen Program Lounge featuring Fawaz Turki again, on the "Existential Aspect of the Palestine Problem." Turki is an author, poet, and literary writer



A UCSB student takes an opportunity to tour the bazaar in the UCen that is part of the Arab Week program.

who has spoken at UCSB in the past.

Speaking for the goals of the Arab Student Organization in its presentation of Arab Week, Haddad feels that in the past many people have failed to reach

a cultural understanding with Arabic students at UCSB. There are over 100 Arab students from eight countries on campus, and Haddad believes that this type of mutual understanding will breed world-wide unity and peace.

## Financial Aid Scholarships Available

The Tri-Counties Chapter of the California Society of Certified Public Accountants is offering a scholarship award for an aspiring accountant of at least sophomore class standing. The student must have completed at least one year of accounting with at least a 3.5 average and must have an overall GPA of 3.00 or higher. Students meeting these requirements should contact the Scholarship Coordinator in the Office of Financial Aid.

The National Federation of the Blind is accepting applications for the 1975-76 Newel Perry Scholarship for the Blind. Interested students should contact the Financial Aid Office for application forms prior to the July 15 deadline.



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# Press Council Hears Complaints, Threats

By Becky Morrow

Press Council addressed two formal complaints against the Nexus' printing of a cartoon depicting Murvin Glass in the "External President's throne" at Tuesday night's meeting. A decision was expected by late yesterday afternoon.

The first complaint, filed by Dean of Students, Lyle Reynolds, charged that the Friday cartoon and another one appearing on the previous day were "insensitive and irresponsible journalism."

George Smith, vice chancellor for Student Affairs and Isla Vista Affairs, filed the second complaint. Smith stated that the cartoon was "not only in bad taste, but also racist in concept and execution." Both complainants felt the cartoon unbecoming of a University newspaper and called on the Press Council to take appropriate action.

In the exchange between Press Council and Jim Daily Nexus Editor-in-Chief, Minow explained that the intent of the cartoon was to depict Glass as a small child incapable of handling the responsibilities of the office of external president. He stated that the cartoon was not meant as a racial slur.

### HOT CAMPAIGN

According to Minow, the reaction of racism was due to "the fact that it was a heated

external president's race and the fact that the candidate was black."

Bill Downey, a journalist for the Santa Barbara News-Press and a member of Press Council, stated that the newspaper has a responsibility to the campus readership. "You must make judgements in good taste," he asserted.

"The intention of the cartoon was not in bad taste," Minow declared. However, in retrospect, he felt the response the cartoon generated was unfortunate.

Press Council then opened the floor to comment from the audience. While the issue at hand was the journalistic responsibility of the cartoon, members of the outraged audience digressed into charges of racism and incompetency against Minow, discussion of other cartoons, election coverage, election violations and threats of a racial war on this campus.

One individual charged that the cartoon was a "racial slur against an individual" and classified it as an "attempt to make the run-off a biased election."

John McDonald, a recent off campus rep candidate, asked for responsibility on the part of the Nexus. According to McDonald, "Press Council, the administration...these are the people who had the opportunity to choose the editor. The



Press Council members (l-r) Alan Lefebvre, Bill Downey, Tom Laube, Betsy Watson, Naomi Norwood, and Glen Wade hear charges against the Nexus. photo: Al Pena

selection process was violated all the way down the line."

Press Council addressed itself to this question during fall quarter and determined that no violations in the selection process occurred.

### RACE WAR THREAT

"Press Council, along with the Chancellor, are racist," McDonald

charged. "We're going to have a race war on this campus. People are getting frustrated."

Harold Banks, a member of Black Students Union, concurred with McDonald. "It's racist. The cartoon was racist," Banks declared. According to Banks, "You talk about mob action. That stuff happens too much.

But you're seeding it again."

Tom Laube, Press Council member, reminded the audience that the duty of Press Council to oversee the Nexus on journalistic ethics. According to Laube, "The judgement is not on a person's motivations, but did the Nexus adhere to the canons of journalism."

## Physical Improvements in I.V.

By Scott Larson

Brotherhood of the Sun has cleared one obstacle in its way to building a storage shed in the back of its new food store next to the Isla Vista Planning Office on Embarcadero del Mar. However, the proposed shed will be smaller than the group originally wanted it to be.

At its regular Monday night meeting, the Isla Vista Community Council (IVCC) approved the I.V. Planning

Commission's recommendation for the shed addition. IVCC had previously rejected a request for a larger shed in the same location.

### PLANS THREATENED

Originally, the shed would have extended into the parking the I.V. Service Center, a situation that was opposed by IVCC on the grounds that IVCC hoped eventually to purchase the Service Center and that it did not want a permanent structure

added there.

The shed, as approved, will extend out of the building only as far as the sidewalk so that it will not extend into the parking lot. Planning Commission spokesperson Mitch Baroff told the council that final approval was up to the county planning commission and that the I.V. Planning Commission's approval was "contingent on the Brotherhood securing all the (Cont. on p. 13, col. 3)

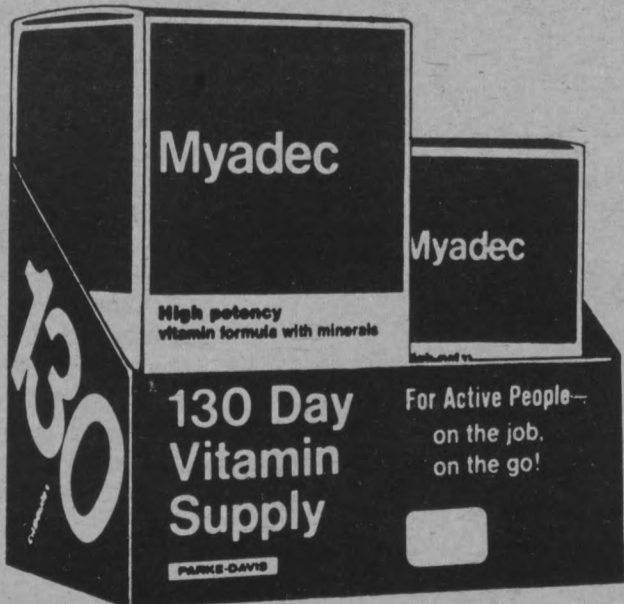
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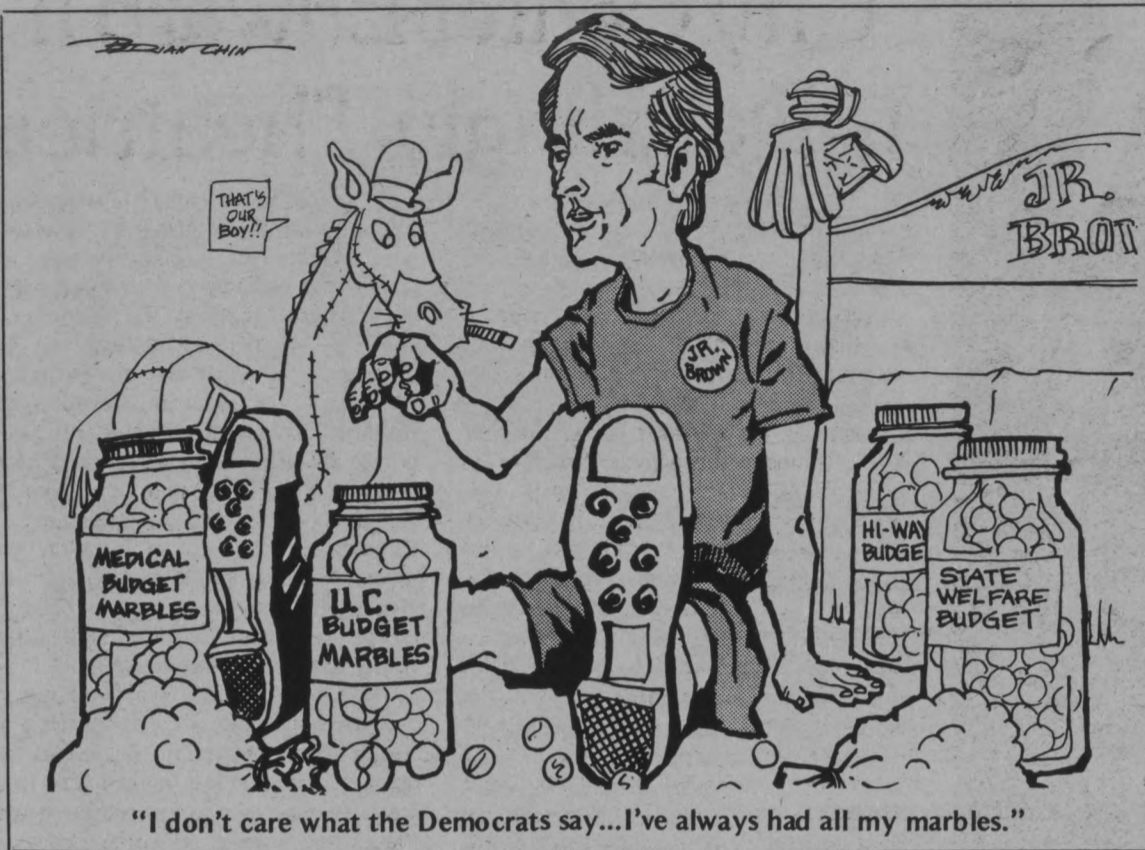
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Mark Forster

# Hey Vern...It's Nothing

David Saxon, the newly designated UC president, has been busy rearranging the UC executive staff in preparation for when he assumes office. Three vice presidents have already received termination notices, and according to the Los Angeles Times, chancellors at Berkeley, Santa Cruz, Irvine, and Riverside are also in danger of losing their jobs. Saxon however, denies that these chancellors are on the way out and has even telephoned to reassure them.

Although nobody in the UCSB administration is fearful of losing a job, everytime the phone rings in the Administration building, coffee cups are dropped and secretaries are told not to take any messages.

"Chancellor Cheadle, Mr. Saxon is on the phone."

"Not again. Tell him I'm in conference with important visitors from the Middle East."

"He says Young at UCLA has already used that one, sir."

"Alright transfer the call. David, please give me ten minutes and I can justify my whole job here."

"Vern...."

"Enrollment is rising yearly at Santa Barbara. Some of our departments are outstanding. I really feel I'm accomplishing something."

"Vern...."

"I'm so near retirement you can't let me go now. Take Bowker at Berkeley, he'll go quietly."

"I only called to say hello, Vern, and to tell you not to listen to any rumors in the newspapers. None of the chancellors jobs are in danger."

"You really mean that, David. You worried me when you kept calling the last month. I guess I can unpack those cardboard boxes that have been cluttering my office."

"Your job is as secure as anyone else's today."

"I was a little concerned when I saw a Rental's Etc. sign on my garage and students came by University House asking to see the place."

"Just a precaution the Regent's took, Vern. You can never be sure about today's market."

"Now about that classified ad in the school paper under help wanted...."

"That's already been cancelled, Vern. I can firmly say that you will be handing out diplomas in June."

"We know you're doing the best you can. Just one more thing, Vern. Governor Brown has asked me to remind you that if you shampoo the rug at University House you can probably get most of your cleaning deposit back."

## Letters

# They Warned Me About MTD

Editor, Daily Nexus:

Following a freeway crash, my car spent the month of December in a body shop. Mostly I cadged rides from friends and borrowed my wife's car; but on three different occasions I needed to use the local bus service. These occasions served to remind me again why all our residents, who can afford to do so, insist on damaging their pocketbooks, our air and the world's resources by driving their own car everywhere. Since I presume you to be interested in public transportation, I thought that I would share my experiences with you.

The third occasion was the least irksome. The last bus of the day stopped in Goleta at 5:30, requiring me to leave work over an hour early; a substantial, but not really annoying, inadequacy.

The second occasion was on the previous Saturday afternoon when I called to find out if the schedule was the same as weekdays, and if the bus was running (a wise precaution I learned some years ago while waiting 23 minutes at -7 degrees for a bus that was being repaired). No one answered; I called again a few minutes later, still no answer. Not knowing when, or if, the bus would come, I had to call my wife to come out from Santa Barbara for me. The first occasion was on the Friday before that. I was told a bus would stop at 6:35 and another at 6:55. I checked my watch with the phone company; the error was less than 30 seconds. Walking towards the bus stop, at precisely 6:30 I saw a bus pull away; the next one came at 7:01—20 minutes between buses and a 30 minute wait. While I understand the second driver was unavoidably detained, there is no reason why the first driver could not have stopped and waited until he was on schedule again. I had been warned it was bad, but not this bad.

Having observed the bus line to be unable to provide satisfactory

service even once, I now understand why no one I have met takes it seriously. Indeed, considering its deplorable state, it is hard for me to believe that responsible governments take seriously the need to reduce air pollution and petroleum consumption. Should bus service in Santa Barbara ever become accessible and reliable (notice I

do not require comfortable, convenient or inexpensive), I shall rejoice as I look forward hopefully to the day when public transportation will largely displace private automobiles. Until then, the MTD will remain a negligible asset to the majority of the community and I will remain in my Renault.

Michael Lamboley

**Daily Nexus**  
James Minow Abby Haight  
Editor-in-Chief News Editor  
Wendy Thermos  
Editorials Editor

## Opinion

Opinions expressed are the individual writer's and do not necessarily represent those of the Daily Nexus, UCSB Associated Students or the UC Regents. Editorials represent a consensus viewpoint of the Daily Nexus Editorial Board unless signed by an individual. Any articles submitted for publication in the Daily Nexus become the property of the Daily Nexus and will be printed solely at the discretion of the Editorial Board.

# Shameless Implications of the Baby Lift

Recent publicity through the news media has purportedly shown the good will of the American people in the "baby lift" that has recently brought hundreds of Vietnamese orphans to the U.S. This type of publicity is another in an incredible series of propoganda barrages used by the U.S. to salve the conscience of the American people. Apparently it is thought that the blasphemies of U.S. foreign intervention in the past would be compounded by the latest U.S. blunder in S.E. Asia to the point of turning the American people against the existing policies in S.E. Asia. The story of the Vietnamese orphans, fanned by the news media and President Ford himself, has been used to imply the cruelty of a war claimed to be caused by the PRG, the VC and the Hanoi leaders; while showing the seemingly merciful compassion of the U.S. in adopting these children.

But the reality of the situation only shows the liberalism that runs rampant through the general population in this country. This kind of liberalism blinds people to the real uses to which this propoganda regarding Vietnamese orphans is used. The publicity shows many Americans taking into their homes as their own sons and daughters, children from Vietnam who have been given up by, or lost from their parents. This on the surface is a humanistic and laudable action on their part. But there is along with this act, a contradiction that brings the situation of the adoptions into proper perspective.

The most obvious and glaring factor which illustrates this contradiction is one which cannot escape the eye. Many of the Vietnamese orphans that have been brought here are the result of the many American

men, soldiers and workers, who have exploited Vietnamese women in a most cruel and degrading manner. Many of the orphans are from situations in which Vietnamese women have borne the children of American men, only to be quickly abandoned and left to bear the total responsibility of the care for the child. Many of the other children are

And yet in the face of these incriminating factors, American people are being led to believe that the adoption of these Vietnamese orphans by American families is an act that typifies the feelings of the U.S. But considering the factors that caused the presence of these orphans, can the "baby lift" really be seen as a positive act by the American people?

Again, a closer examination of the situation will cast real doubt as to the positive aspects of the "baby lift" and subsequent adoptions. A question which must be posed is one regarding the environment to which the children will be forced to relate and the effects that it may have on the children themselves. Has anyone determined as yet the effects of a non-third world, non-minority dominant culture on an adopted, third world, minority child? How will the child be able to deal with his/her situation of being visibly different from not only his/her peer group, but also from their very own family? Can anyone still be so naive as to think that being visibly of a different racial background makes no difference? Have the people who are adopting these children any answers to these questions? Have they even considered these questions? Of course, the answers pertaining to the effects of a dominant culture on minority individuals have not been formulated. But this makes an even clearer point that the adoption of a needy child is not simple, especially if the child happens to be visibly of a different racial background. Many factors must be considered, and to my knowledge, no one has taken into account the kinds of adjustments these children will

(Cont. on p. 14, col. 1)

## Guest Commentary



by  
**Thomas M. Nishi**  
Coordinator, Asian-American  
EOP

orphans due to the political imprisonment of parents by the Thieu regime of South Vietnam, a regime supported and maintained by the U.S. and other international powers, ignoring the right of the Vietnamese to govern and determine policies themselves.



Edward II (Norman Snow) cuddles his son (Patti LuPone) while queen (Mary-Joan Negro) looks on.

## City Center Edward II Is Dazzlingly Theatrical

By Daniel Jacobson

The City Center Acting Company of New York opened its three-night run of plays in consecutive repertory in Campbell Hall Tuesday night with a dazzlingly theatrical production of Christopher Marlowe's "Edward II." The CCAC, an outgrowth of the Drama Division of the Juilliard School in New York, is under the artistic direction of noted producer-director, John Houseman. Nearly all of the actors are graduates of the Juilliard School, and their extensive training in the technical, disciplines of elocution and stage movement which form the core of the school's curriculum was amply displayed in this performance. Under Ellis Rabb's skillful direction, the actors moved in a constant pageant of kaleidoscopically shifting tableaux and dance-like patterns of mime and movement that underscored the formal rhythms and ritual backgrounds of this seldom-produced play.

"Edward II" is a chronicle pageant based on the life of a doomed English monarch who tempts fate by giving himself over to his irresponsible and single-minded passion for his "favorite", a low-born courtier named Piers Gaveston.

In so doing, he alienates the affections of his nobles and his queen; she eventually goes over to the side of the rebellious nobles and becomes the lover/accomplice of Mortimer, head of the rebel faction (played in this production by Sam Tsoutsovas, a Santa Barbara native). As Mortimer's fortunes rise, he becomes a ruthless Machiavellian tyrant, his rise to power thwarted only at the end of the play, when he is condemned to death for his treachery by Edward's young son Edward III (Patti LuPone). Mortimer's career thus exemplifies two characteristic Renaissance themes: the corruption that comes with power, and the inexorable revolution of Fortune's wheel.

Both this play and Shakespeare's "Richard II" deals with a posturing and self-indulgent monarch who recklessly abandons prudent statecraft and turns the state treasury over to flattering and hated "favorites", thus bringing rebellion, deposition, and eventual death upon himself. Unlike Shakespeare, who examines with clinical detachment the fall of Richard and rise of Bolingbroke, Marlowe focuses with morbid fascination on Edwards's perverse and headstrong

(Cont. on p. 16, col. 4)

## Art World Witnesses New S.B. Diversity In Museum And UC

By Catharina Wittenstein

A column of cascading water, a breaking wave, the wake of a swan: arrested and translated into bronze or marble. We follow, with a sense of mystery, the subtle, supple ripples reflecting the marble memory of a swan; and immerse ourselves into a bronze waterfall. Jack Zajac's intense battles with the intransigencies of nature and matter can be witnessed at the Santa Barbara Museum of Art through May 18.

His battles, however, have never been waged merely to create a beautiful object. Zajac, even in his non-figurative pieces, seeks to comment on man's condition, and creates humanistic, ethical, often spiritual statements with unswerving conviction.

A visual poet, Zajac has the power to dramatize nature in an expressionistic manner, or instill it into subtle forms symbolizing its less obvious aspects. The dramatic inner quality of "Beach

Pebble" (1971, bronze) conveys both elation and mortification in an explosive stillness. The inert energy vibrates on the dazzling surface. Zajac, like Brancusi and Arp, bases his art on the tangible elements of nature around him. Never would he create forms for the sake of forms. His is a very personal lyrical vision which, through his deep conviction to nature, becomes universally comprehensible.

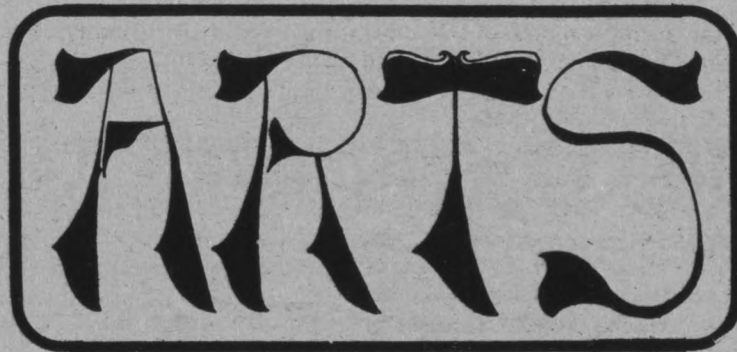
From under the Chilean sun another artist has emerged and is exhibiting side by side with Jack Zajac. The vibrant colors of Chile's port city, Valparaiso, Mexico, and California are reflected in his paintings. The hustle and bustle of the harbor life is captured in a collage effect. "Small memories and large hopes" combine a strong idealism, Latin symbolism and mythology with a reminiscent touch of Paul Klee's watercolors.

Catalan draws inspiration from the colorful landscapes around him. But his is not a

genteel vision. He allows his brush to wander deep among the emotional aches of Mankind. Like Garcia Lorca, whose poems he has illustrated in such works as "No Te Conoce" or "Y Su Sangre" (both watercolors), Catalan has a preoccupation with intellectual and emotional concern for man. A devastating and cutting outlook is submerged under a collage of cheerful and hopeful colors.

The Planet Mongo threatens to collide with the Earth. Yale-bred polo player Flash Gordon and a beautiful girl named Dale Arden are kidnapped aboard the rocket of crazed genius Hans Zarkov. It's 1934 and our hero is up against the yellow-skinned, almond-eyed Ming the Merciless, at the UCSB Art Galleries current exhibition, "L.A. in the thirties."

The aura created by the film industry in L.A. provided a great escape outlet for the depression-hit city. But, off of the silver screen, what was the



city really like? In the decade of 1931-41, there was a population and subsequently an auto increase of 250,000. In answer to the growing transportation problem, the Strip and the Parkway became major development.

The architecture of the time was a direct response to the increasing number of cars and people. This was the era of 'motorized living'. The fellows would take their canaries to the drive-in restaurant, then take in a film at the drive-in movies, and maybe cut the rug at a dance hall afterwards. Drive-ins of every kind were launched. Supermarkets, known as "a box with a sign" (the sign has it all, the box has nothing!), sprung up at every corner. Department Stores such as Sears and May Co. geared themselves to the modern

public needs.

The real core of this decade's architecture was the single family dwelling. A comfortable combination of Colonial Revival and functional modern supplements was the most common style. The influence of Frank Lloyd Wright and the Bauhaus is very apparent and a new importance was attached to the individuality of the suburban home.

Clean lines and functionality were the key elements in furniture of the thirties. Ken Weber's 'Airline Chari' (1934-35), on exhibit, could have been designed yesterday.

This was truly a golden age for the City of the Angels. By the end of the decade she had reached her full potential and created an atmosphere of optimism for all.

## 'Stepford Wives' Incredibly Nauseating New Movie

By John La Puma

"The Stepford Wives," a somewhat nauseating new movie based on Ira Levin's novel, is about the married women in that community who are suddenly changed into domestically and sexually automated robots; any signs of individualism or independent thought lead to much-altered models of themselves, alterations effected by stud-type husbands. As one might expect, there's a tinge of women's-lib to this movie; the hue of most of it, however, is pretty blue.

"Stepford" rails against men, depicting them as shallow, polite, fatuous chauvinists, who have married for sexual comfort and spotless households. The women, who were initially intelligent and sensitive people, were systematically turned into bosomy stereotypical beauties, programmed to serve. Suave, sinister Dale Coba, played by Patrick O'Neal, is the

mastermind behind the operation; appropriately, he is owner of Coba Biochemical and is nick-named Diz—a name derived from his former employment at Disneyland. It is a revolting process, and the "truly feminine" result is something one might expect to get in a Servomation machine.

Unfortunately, almost everything is wrong with this movie, despite the interesting original idea. Almost a complete antithesis of this film is Aristophanes' "Lysistrata," where the idea of a full-fledged altercation of men against women is admittedly obscene; nevertheless, and perhaps therefore, it has a lot of movie potential. Most of the acting in "Stepford" is, indescribably inane, the dialogue insipid and contrived, the casting embarrassing, and the pace lethargic.

Joanna, played by Katharine Ross, who fears the

move with her husband and two kids from New York to Connecticut because it may limit her artistic outlet, is convincingly frightening. She somehow realizes what is happening to her friends and she understands who is at the controls. By the time she decides to pick up and leave, it's too late and she too is transformed.

If you can ignore the horrendous film content and instead gaze at the multitude of unnaturally beautiful women, floating down supermarket aisles, see the film. If you're a woman and feel the desire to see men socked where it really hurts, see the film. And if you're a man and want to see women tastelessly put in their place, that home within the home, their kitchens, see the film. And finally, if you have the inexplicable desire to attend an incredibly poor movie, one that is so low you can't even laugh at it, see the film.

# Touchstone Review

By Teresa Frary



## WORKING

What Americans really feel about their jobs is the topic of Studs Terkel's incredible new documentary called "Working." With his hidden tape recorder and a helpful crew of roving journalists, Terkel has spontaneously interviewed everyone from spot-welder to publisher to discover what meaning each has found in his work. But most of all, this book is about the daily frustrations and lack of purpose suffered by the American worker: dehumanization, alienation and anonymity.

The conversations of the factory worker as well as the "successful" stockbroker reveal candid and poignant emotions, telling how each tries to maintain his dignity and self-esteem under monotonous schedules and humiliating conditions. A typical quote from workers of all economic levels is:

I can't say what I'm doing has

any value but I'll continue to cope.

The idiomatic speech and biographies of those who participated gives the book an authentic and warmly colloquial flair. For example, one farm worker named Roberto Acuna relates,

If you're picking lettuce, the thumbnails fall off 'cause they're banged on the boxes. Your hands get swollen but you can't slow down 'cause the boss sees you're behind so you'd better get on ....

Real aspirations and the actual difficulties of survival are remarkably accounted. This book grabs your attention and evokes the maddening and despairing question "Why?" Why must Grace Clements work under horrible factory conditions which could easily be solved? Why must a bank teller feel "caged" and the picker say, "I'm less than a farm tool"?

The book resonates with oppression. In fact, this message

becomes all too clear. Even though they vary in degree, most of the subjects related the same outraged and hopeless feeling that they have sacrificed their true being for literal survival. However, this minor flaw of an overstated theme redeems itself in the marvelous organization and different occupations included.

Studs Terkel in "Working" has caught the tedium of living in a most fascinating account of those fortunate enough to work. The unemployed is another story.

## MONTH OF SUNDAYS

John Updike's latest wonder called "A Month of Sundays" revels in the ironic delinquencies of one, Reverend Thomas Marshfield. The stereotyped pastor, married with two children, appears to epitomize Christian virtue while he makes love to most of the women in the congregation including (with a pun) the church organist. Humorously, Marshfield says of himself, "I suffer nothing less virulent than the human condition."

To meditate upon his adulterous past and retreat from the world, our decadent Puritan incongruously is sent by his Bishop to a desert resort in the Southwest. Here he resigns himself to celibacy by way of golf, poker, drinking and writing in between. Amid this delightful desert nothingness, Updike exhibits his affinity for Kierkegaard and his concern for what is ultimately ethical and finally Christian.

Along with all the wit and satiric fun Updike offers a serious

# Solomons Dancers To Perform May 6 and 7

The Solomons Dance Company, referred to by "Dance Magazine" as a "major choreographic talent," will spend two days in residence at UCSB under the auspices of the Committee on Arts and Lectures, giving a free lecture-demonstration on Tuesday, May 6 at 3 p.m. and a full concert at 8 p.m. on Wednesday, May 7. Both events will take place in Campbell Hall.

Gus Solomons, Jr., founder and Artistic Director of the company, began his dance career as one of the five original members of The Dancemakers, Boston's first professional dance company. Although he studied architecture at MIT, he was very active in local music and drama

productions. After being selected by Donald McKayle to dance in the Broadway musical "Kicks & Co." he received many offers to perform on the concert circuit in dance companies, including McKayle's.

He has danced as soloist with Joyce Trisler, Pearl Lang, and Martha Graham and, from 1965-68, toured with the Merce Cunningham troupe in the USA, Canada and Europe. He has taught extensively throughout the US and has choreographed and performed works for commercial as well as National Educational TV.

The Company was formed in 1971 and presently consists of seven persons, three men and three women who dance and a stage manager. Rather than assign definite and precise meaning to their choreography, the company deals non-objectively with kinesthetic and spatial relationships, many of them formed during the actual performance. The movement is shaped by the dancer for the moment, giving the audience an opportunity to respond directly to an original experience of motion, forming their own identity and participation with the performer. The key to the company's work is found in this unique co-participation in building a relationship in space and movement shared by the audience with the dancer, yet subjectively experienced by each one individually.

This is illustrated in a performance entitled "Masse" at New York's Trinity Church. The dancers, all clad in the same white, goggled costumes, moved together and separately throughout the aisles and the congregation, drawing the audience into the final confrontation at the altar. There was no strict division between spectator and performer.

Tickets for the May 7 performance can be obtained at the Arts and Lectures Ticket Office on campus, the Lobero Theatre, and Hitsville (formerly Discount Records) in La Cumbre Plaza.

A festival of films by local filmmakers will be shown at the Riviera theatre on Tuesday April 29, at 8:00 p.m. The festival is being conducted by the Santa Barbara Society of Filmmakers, a non-profit association and which last fall organized Santa Barbara's first international film festival. Many of the films to be shown at the Riviera have won awards at festivals throughout the world. One such film is Brad Shaw's, "The Weekenders," which has in all won ten awards in various competitions.

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A shot of "Beaver" Bob Hermann and "Mad Dog" Morley posing. photo: Eric Van Soest

# Country Porn Grants More Than Interview

By Eric Van Soest

What was originally considered by booking agents and record companies as a joke, has been verified by Rolling Stone and Playboy magazine as a reality. A band by the name of Country Porn that plays pornographic country rock and roll does indeed exist.

After hearing a Country Porn tune, "Bennies n' Beer," on the radio, it was apparent that the band offered expert musicianship as well as decadent lyrics. I searched L.A. and San Francisco's nightclubs to find Country Porn's bass player, "Beaver" Bob Hermann and drummer, "Mad Dog" Morley. The two consented to do an interview which took place in a fifty-five Ford en route to Mexico.

**Nexus:** How did Country Porn get started?

**"Beaver" Bob:** Country Porn got started quite a few years ago with Chinga Chavin when he was in college in Texas. He got the idea and started writing songs for it. Then a little over a year ago I got together with him to just jam and he pulled out those songs he had written and we started playing them ....

**Nexus:** What kind of people make up Country Porn's audiences?

**"Mad Dog":** Everybody. We've had compliments from gay crowds, straight businessmen and the general concert going public. There is really no stereotype of the crowds.

**Nexus:** What gives Country Porn the distinction of getting so much national publicity without having done any extensive touring.

**"Beaver" Bob:** Like Rolling Stone says, we are the only pornographic country western band in existence. By virtue of our uniqueness people notice us who otherwise wouldn't if we were just another band.

**Nexus:** Where would you like to tour?

**"Mad Dog":** It's hard to say where we can go. I don't know if we can play any of the small towns in the midwest. We're sticking to the west coast for a while. The big cities will be able to take us. We might avoid the south.

**Nexus:** Have you had any problems with offending anyone?

**"Mad Dog":** Most people that are offended just leave. I never have actually had anyone come up to me and say they were offended.

**"Beaver" Bob:** We've seen shock on their faces.

**Nexus:** Is there any redeeming social value in the songs that the band performs?

**"Beaver" Bob:** A lot of the songs are written for their comic qualities and to some extent for their shock qualities and also for their educational qualities. We call ourselves pornographic but we're really not. A lot of the things we do are infused with humor to show people there is a real fine line, if there is any line at all, between what or what isn't pornography.

**Nexus:** What direction do you see Country Porn headed in for the future?

**"Mad Dog":** As far as where the band goes will depend on how far the public will let us take them.

**"Beaver" Bob:** We have to balance that as opposed to the possibility that if we still are ahead of our time and the people in control of our publicity are not ready for us, we may just keep pushing on harder in what we're doing and become an underground sensation first ... It's up to the public. We feel that our musicianship is such that we are a legitimate band. If we aren't accepted, it won't be because of our musicianship but because people aren't ready for the lyrics.

### Calendar Events

#### Today

- City Center Acting Co. presents "She Stoops to Conquer" at CH at 8 p.m. - Tickets \$2 for students.
- Piano Recital, Free Adm, with Michael Rogers at 8 p.m., LLCH
- Santa Barbara City College Jazz Ensemble at the SBHS Auditorium at 8 p.m.
- "Jacques Brel Alive and Well and Living in Paris" plays tonight and thru the weekend at the Park Theatre at 8:30 p.m.

#### FRIDAY APRIL 25

- Christopher Parkening, Guitarist, CH at 8 p.m., Students \$2.
- Today thru the 27 a Dance Marathon starts in the OLD gym.
- Waldo's Coffeehouse - UCen Program Lounge at 8 & Free.
- Film: "Harold and Maude" Chem 1179 at 7 & 9 p.m.
- Moliere's "Scapin" to be performed by the SBCC Players, free, at the De Le Guerra Plaza at noon.
- SB Playhouse presents "Miss Julie" and "The Stronger" at 8:30 p.m.
- "Prisoner of Second Ave." at the Lobero Theatre, 8:30.

#### SATURDAY APRIL 26

- Christopher Parkening to perform with guitar again at 8 p.m. in CH.
- Film: "Magic Christian" at 7 & 9 & 11.
- Student Composer Concert: 8 p.m. LLCH, David Gordon coordinator, Free.
- "HMS Pinafore" dinner-show at the Circle Bar - B.Comedy Theatre at 7:30.

#### SUNDAY APRIL 27

- Film: "Blood Wedding" CH, 7:30 p.m.
- Faculty Artist Concert, pianist Peter Yazbeck, starting at 8 p.m. LLCH, adm. \$1 at door only.

#### MONDAY APRIL 28

- George Shearing Quintet concert, CH, 8 p.m., Students \$2.50.
- Noon Free Program entitled "Churches of East Anglia" by Dr. John Waddington in CH.

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Welcome to the Club with a bit of bass photo: Tom Borgeson

## Kingfish Appears Blueblood While Walsh Plays Weakly

By Eric Van Soest

The sun descended through the haze and a soft breeze carried springtime laughter and the faint smell of a sweet smoke to every corner of the garden walls for Santa Barbara's County Bowl last Sunday afternoon. The smiling faces and bronzed bodies were not only infected by a madness better known as spring fever but also by the sounds of two distinct brands of rock n' roll, Kingfish and Joe Walsh.

After having tantalized northern California audiences for over the past three months, Kingfish gave Santa Barbara a taste of their magic. Blending traditional rock n' roll with a slight country essence and a touch of blues, the band welcomed the audience to the peaceful afternoon festivities.

Their crystal-clear sounds are heavily influenced by the guitar and vocal characteristics of Bob

Weir of Grateful Dead fame. Expertly complimenting Weir's style with his own influence was bassist, David Torbert, formerly of the New Riders of the Purple Sage. With Weir and Torbert supplying directional talent, Mathew Kelly, formerly with the late T-Bone Walker, alternately supplied guitar and harp blends to build and balance the Kingfish repertoire. The lead guitar duties were handled by Robbie Hoddinott whose leads, ringing out of his telecaster, were as imaginative and almost as crisp as Jerry Garcia's. Rounding out the quintet was drummer, Chris Herold who provided a visual flashiness as well as solidity of structure and form.

Coming back for an encore, Kingfish displayed its roots with a touch of nostalgia by playing "One More Saturday Night."

When Joe Walsh took the stage he must have known he had a hard act to follow. He launched himself into a set that featured his best songs from all of his albums, including material from his James Gang period. Walsh attempted to get comfortable and between songs he authored and instigated what appeared to be comic relief.

There is no denying that Joe Walsh, when delivering the lazy, laced back chords of "Welcome To The Club" or offering the ingenious leads of "Rocky Mountain Way" is one of the masters of his trade. Nevertheless, the Joe Walsh brand of rock in all of its power and excitement seems to be suffering from overwork and did not match the quality of excellence displayed by Kingfish last Sunday in the sun.



Joe Walsh with some of his toys were not enough to surpass the performance of Kingfish. photo: Tom Borgeson

## Commentary: Tony Awards Fall Under Money Consciousness

By Jon Silver

There is a myth which floats over theatrical circles in this country that the Antoinette Perry (Tony) Awards provide annual recognition for those folks who have achieved "excellence in the theater." It is a sad realization, but each year it becomes increasingly obvious that those persons who receive these prizes invariably are not those whom the theater deems "excellent," but those who are bringing money and attention to their craft. And this year was no exception.

The major indication of this growing absence of awards to truly excellent performers was the evening's incredible recognition of a small piece of theatrical frivolity called "The Wiz." The show is a modern musical version of "The Wonderful World of Oz," and although it boasts an "all-black cast," it is no less "white" in content than the 1939 MGM spectacular. Yet theater crowds are flocking to this show because they can comfortably view a show which is "black," but does not invade their white consciousness, and the show is making a great deal of money.

Now that "The Wiz" has won seven out of the ten awards available to a musical show, it undoubtably will make more money, while nothing

has been done which might promote the good "black" theater which is available to New York audiences. Two fine plays dealing with the black experience in South Africa, "Sizwe Bansi is Dead" and "The Island," currently playing the Broadway circuit, went unrecognized, as did the few other theatrical presentations this past season which promoted black consciousness.

The second indication of the theater industry's "money consciousness" was shown this year in the gift of a special prize to Mr. Neil Simon. Mr. Simon has now written more plays than I wish to count, and although critics have not always been in agreement as to the validity of his work, there has been no doubting one fact. Mr. Simon's plays do not fail to bring in the cash, and with each "Tony" and the prestige which accompanies it, "Doc" Simon writes more of these little money makers.

The list goes on, and unfortunately, the good performers become discouraged. Hopefully, the losers were listening when producer Kermit Bloomgarden, in his acceptance of the Best Play award, paid note to them, saying "maybe some day we will be able to find some other way of awarding excellence, other than this competition." I couldn't have put it better.

## Old Time Fiddlers Pluck up Storm with Variety of Tunes

By Tom Flagg

I eat when I'm hungry  
I drink when I'm dry  
If I get to feeling much better  
I'll sprout wings and fly.

—from "Drunken Hiccups", as  
sung by Tommy Jarrel

Old time American music is no strange commodity in these parts. Fact is, if you went out and beat the bushes around Santa Barbara for a couple of hours, you could run down three or four dozen pickers who'd play you a tune before you could say Cripple Creek. And for every one player, you'd find a hundred or so people who'd be more than happy to sit around and listen.

Most of the Bluegrass and traditional musicians around town are excellent, and put on performances just as polished and perfect as the finish on a new Gibson F-5. The production of Tuesday night's American Old Time

Music Festival in Campbell Hall lacked some of that string-and-finger wizardry, but nobody missed it. The tunes the old gentlemen played were as smooth and easy as the neck on your grandfather's fiddle, burnished from long use.

Mike Seeger, musician and traditional musicologist, is the tour director, emcee, and part-time guitarist for the three groups who make up the touring company of nine old time musicians. Before introducing the first act, Seeger told the capacity crowd that the music they were about to hear represented the roots of American music culture: Anglo, French and Afro-American.

The first act of the evening was Tommy Jarrel, Blanton Owen and Mike Seeger, playing songs of Anglo-American origin. Jarrel fiddled like a man who had been playing front porch concerts for the last sixty years. He warmed up with "Soldier's Joy" and followed with three or four more

standards before he stopped to take a taste of "cough medicine" from the cup at his feet. The crowd acted as if they were witnessing second coming.

Jarrel was accompanied by Owen Blanton, a tall, thin man who spoke not a word as he frailed his fretless, five-string banjo. Seeger played back-up guitar on a couple of tunes, and banjo on one.

The clamor hadn't died down following Jarrel's act before Dennis McGee, S.D. Corville, and Marc Savoy took the stage. Playing the French-flavored Cajun music, these three produced a sound distinctly different from that coming out of the American Northeast.

McGee, 82, and Courville, 70, played "twin fiddles," while Savoy pumped a Cajun accordian. They played as if that time might be the last, throwing themselves into the effort with a passion.

Unlike Jarrel's familiar songs, the Cajun's weren't easily recognizable, and their titles weren't easily translatable, but the audience didn't give a damn: they didn't give a damn, but they did give a hoot, nearly beating themselves to death with applause.

The first two acts set the crowd up, and the last one knocked them off like ducks on a pond. Seeger billed Carl Martin, Ted bogan, Howard Armstrong and Tom Armstrong as "the only black string band still active today." This band's repertoire defies classification. They played blues, jazz, country, and traditional songs with a style that can be described as simply "smooth."

Their best number was a slow twelve-bar, appropriately entitled "Blue," and Howard Armstrong bowed some of the classiest blues fiddle I ever heard. So it's back to the porches and corn cob pipes to set down and wait for the show to pass through again.



# Performers and Audience Join For Another Good 'Party' Time

By Jon Silver

People essentially get involved with the theater because they want to have a good time, and other people go to the theater because they, in turn, want to have a good time. Such is the case with Michael Vallee's pop-music extravaganza "Where's the Party?" The lighthearted show presented for the first time several months back, let both audience and cast enjoy themselves to such an extent that pleas for a repeat performance quickly ensued.

So the whole gang got together again last weekend for another fling, and basically, as was hoped for, everyone had a good time. The music was as rowdy and joyous as before, and the laughter was infective. The performances were basically as kinky as ever, and save for some technical errors, which sadly revealed a lack of polish, "Where's the Party?" again proved to be a fun theatrical

happening.

The most outstanding asset of the production continued to be the on-stage band. Lead singer and guitarist Brian Carroll proved his professional ability to manipulate a guitar and carry a pleasant tune; he is a thoroughly accomplished performer. The piano of Charles Knight, Bill Crawford's bass, Tom Dutcher on the drums, and Dave and Dan Johnson on brass all got together to produce the charisma necessary to form a fine band and a fine show.

As a performer and band leader, Vallee himself shines. He evidently had a great time putting the show together, he had a great time performing, and thus, the audience had a great time watching and finally, participating. "Where's the Party?" remained an entertaining evening for both performers and audience, and hopefully, it always will.



Joy Riding at "Where's The Party?" photo: Tom Borgeson

# Strindberg Suffers In Satiric Playhouse Production of 'Julie'

By John Arnhold

In his preface to the one-act psychological drama, "Miss Julie," August Strindberg utters an optimistic thought on his work: "I have made an attempt. If it has failed, there is time enough to try again."

Strindberg, unlike the Santa Barbara Playhouse in its current production of "Miss Julie" and "The Stronger," succeeded in his efforts; he created a fierce yet tenderly engaging play. The local production, however, under what seems to be the non-direction of Robin Mather-Sampson, flounders drastically in its misunderstanding and misrepresentation of the Swedish playwright's love-hate relationship concerning a wealthy young girl and her father's abject valet. The tension and drama has disappeared and all that remains is a semi-satiric circus — a parade of misguided actors.

Cecile De Forest is Miss Julie, and despite some ability to quickly adapt to new situations

and grasp much of her character's complexity, she is inadequate and melodramatic. She is completely overpowered by Ernest Stewart in his role as Jean, who, with over-abundant footstomping and smugness turns the play into a caricatural war. All of Strindberg's subtleties are lost with Stewart's satire; he simply tries to inject too much into his character. Neither he nor his mistress can balance the other's frailties. Intended by the author to act as the moral conscience of the play, Kristen, the cook, (Sylvia Pugh) appears as little more than a churchgoer who suddenly finds herself thrust upon a stage for the first time.

The production is in sore need of firm direction, for there is virtually no consistency of attack. At one moment the cast pleads for laughs, at the next it begs tears. Only Julie's brief encounter with the cook runs smoothly due to an unflinching grasp of the mood by Miss De Forest.

Billed with this play is the famous monologue, "The Stronger," a work which strips bare two very fragile souls. Miss De Forest is Mrs. X, a woman of power and status who encounters Mrs. Y, played by Barbara Cross-Johannson, a weaker silent creature who has won the attention of Mr. X. Mrs. Y sits mute, carefully observing the lady who was once her friend. Mrs. X, in a lengthy speech which involves rapid shifts in tone, suffers through a sort of exorcism until she concludes that she has gained new fortitude and has become "The Stronger."

In this role Miss De Forest is more comfortable, and she succeeds in capturing the "bitter sweetness" of her painful struggle. It is indeed pitiful though that the pain is then transferred to the audience in "Miss Julie" and that Strindberg's tragedy is so depressing not so much in content but in presentation.



Cecile DeForest as the complex Mrs. X

# Prisoner of Second Ave.-World's Collapse Funny?

By Jon Silver

Neil Simon has an eerie ability to manipulate an audience into believing he's amusing them. He tells us that the "whole world is going out of business" and we laugh; we laugh outrageously. The problem with Simon's "The Prisoner of Second Avenue," produced by the Alhecama Players and now being presented at the Lobero Theatre, is that it is a very funny play, but it is about some very unfunny things. Mr. Simon seems to think that masochism, man's inhumanity to man, and the dissolution of family structure are humorous topics with which a play may deal.

Mr. Simon conceives humor as a man who cannot cope with the world. Every time we see Simon, we are confronted with the perennial "Simon's Sap," invariably portrayed by Jack Lemmon in the movies. This time, the Sad Sack is Mel Edison, owner of a nice, comfortable duplex apartment on Manhattan's upper east side. Mel is a man who, after 22 years of being a nervous, hard-working ad man, is literally at his wits end. He loses his

job, his apartment is ransacked, and he cannot stop shouting (do Simon's characters ever speak calmly?) at his poor, helpless wife.

Eventually, Poor Mel suffers a nervous breakdown, and his siblings pay their token visit, doing naught but rubbing salt in the wounds suffered by Mel's unfortunate wife. By the way, Mrs. Edison has now taken a job (secretarial work, of course), and is really trying hard to fight the difficult times.

It appears that Neil Simon pictures this to be a comical story, as the production at the Lobero, directed by Dr. Pope Freeman, indicates. Dr. Freeman has a fine artistic flair, and his cast performs beautifully. The show is paced extremely well, and comes off with all the vigor and spirit which Mr. Simon had intended.

In leading roles as Poor Mel and his equally unfortunate wife, Edna, Larry Williams and Karen Chartrand shine. Mr. Williams knows how to clown when Simon says "clown," he knows how to sulk when Simon says "sulk," and he knows how to cry when Simon says "cry." Miss Chartrand, adding her own



Karen Chartrand and Larry Williams as Edna and Mel

stylistic energy to the role of Edna, perhaps gives Mel's lackluster wife more credit than she deserves. At any rate, we are thankful to Miss Chartrand for adding a much needed sense of humanity to a hypocritical world.

The Alhecama Players present an impeccable production of "The Prisoner

of Second Avenue" and thus, perfectly illustrate Mr. Simon's morals. Simon says, "don't take the world seriously," and we ignore the problems which confront us all. He says, "laugh!" and we forget our misfortune. We go beyond laughter, we guffaw, while we watch the whole world collapse beneath our feet. Is that funny?

# → Billy Jack vs. The Critics ←

A CONTEST/SWEEPSTAKES

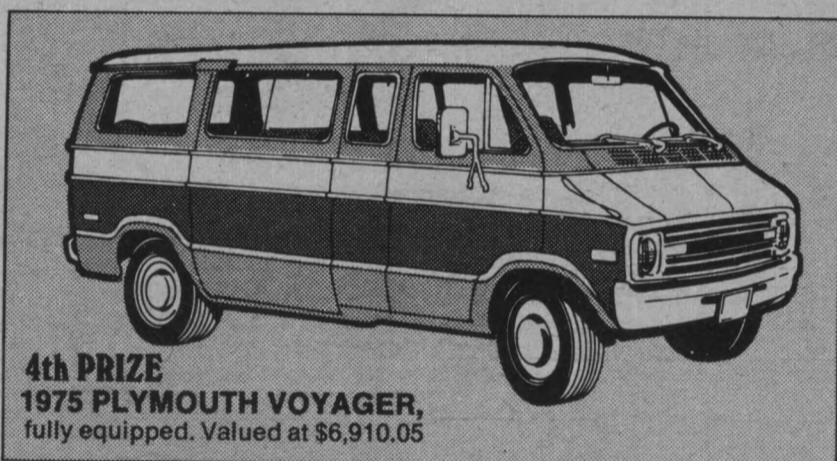
# → \$100,000.00 ←

In Cash and Prizes in Southern California alone.

**1st PRIZE** → **\$25,000.00 CASH**

**2nd PRIZE** → **\$10,000.00 CASH**

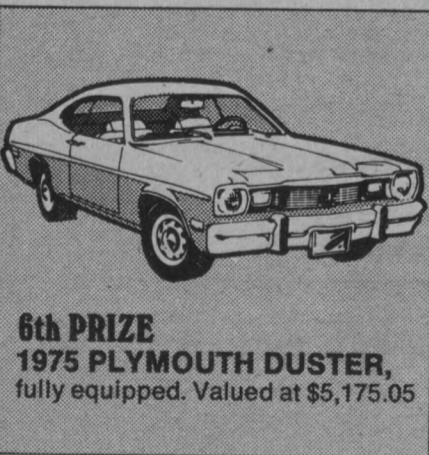
**3rd PRIZE** → **\$7,500.00 CASH**



**4th PRIZE**  
1975 PLYMOUTH VOYAGER,  
fully equipped. Valued at \$6,910.05



**5th PRIZE**  
1975 PLYMOUTH  
TRAIL DUSTER, 4-wheel drive.  
Fully equipped. Valued at \$5,992.50



**6th PRIZE**  
1975 PLYMOUTH DUSTER,  
fully equipped. Valued at \$5,175.05

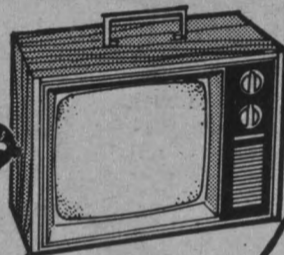


**7th PRIZE**  
16 FT. MARK TWAIN  
Fiberglass Boat.  
65 HP MERCURY  
OUTBOARD  
& Trailer.  
Valued at  
\$4,733.05

IF YOU DON'T WIN ANY OF THE TOP PRIZES YOU STILL HAVE A CHANCE TO WIN ONE OF THESE FABULOUS PRIZES DURING THE GIANT SWEEPSTAKES DRAWING ON JULY 6th, 1975.



**2 FIRST PRIZES — HONDA MR-50**  
Motorcycle.  
Valued at \$429.95 each.



**4 SECOND PRIZES — HITACHI 17" COLOR TV,**  
Model CE-731.  
Valued at \$429.95 each.

**200 FIFTH PRIZES — NOVUS "WHIZ KID"**  
calculators.  
Valued at \$15.95 each.



**4 THIRD PRIZES — HITACHI AM/FM STEREO,**  
record & 8-track tape player,  
Model SDP-2820.  
Valued at \$279.95 each.



**200 FOURTH PRIZES — 10-SPEED PRINCE BIKE.**  
(Unassembled) Valued at \$129.00 each.  
(Boys and Girls models.)

**500 SIXTH PRIZES — LLOYD'S DELUXE AM POCKET RADIO,**  
Model NN-8379.  
Valued at \$9.95 each.



### OFFICIAL RULES

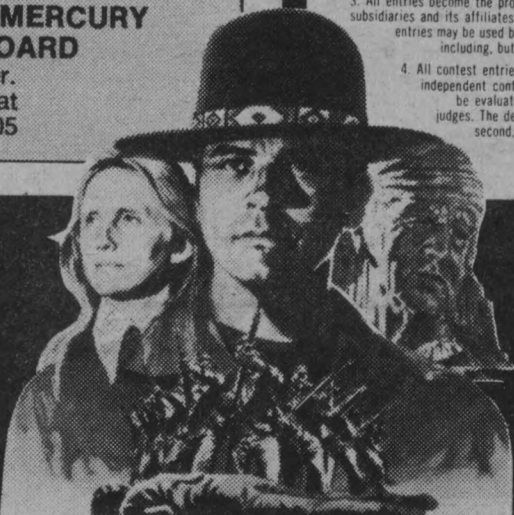
1. To enter the contest, please write in 300 words or less your answer to the question, "Why are movie critics out of touch with the audiences?" All contest entries must be on 8 1/2 x 11" white paper, typewritten or in ink. Your name, address (with city, state and zip code) and phone number must be printed in the upper right hand corner of your entry. Neatness and originality count. To enter the sweepstakes only, please print your name, address (with city, state and zip code) and phone number on an 8 1/2 x 11" sheet of white paper.
2. You may enter only once. All contest and sweepstakes entries must be postmarked no later than June 5, 1975 and received no later than June 15, 1975.
3. All entries become the property of Billy Jack Enterprises, Inc., its subsidiaries and its affiliates (BJE) and will not be returned. Contest entries may be used by BJE in whole or in part for any purpose, including, but not limited to, promotion or publication.
4. All contest entries will be opened and read by E.R.A., an independent contest coordinating company. Finalists will be evaluated by an independent panel of qualified judges. The decision of the judges will be final. First, second, third, fourth, fifth, sixth and seventh place prizes will be awarded to contest winners. All remaining contest en-

- tries, as well as sweepstakes only entries, will be entered into one random blindfold drawing to be conducted by E.R.A. (whose decision is final) and to be held on July 6, 1975 with a minimum of 910 sweepstakes winners to be drawn. You are not required to be present to win. Winners will be notified by mail. Prizes will be awarded. Chances of winning sweepstakes prizes are dependent on, and will vary according to, the actual number of entries received. List of winners will be available on request by sending a stamped, self-addressed envelope to "Billy Jack Winners List," P.O. Box 5221, Beverly Hills, CA 90210.
5. Neither the judges nor the contest coordinators will enter into any discussion, oral or written, about the decision of the judges. No substitution or exchange of prizes will be made. In the event any prize winner declines to accept a listed winning prize, that person will be automatically disqualified and a supplemental drawing or drawings will be held from the balance of the non-winning entries to award the unaccepted prize.
6. Winners will be liable for all federal, state and local taxes.
7. This contest sweepstakes is open to all bona fide residents of Los Angeles, Santa Barbara, Ventura, Orange, San Bernardino, Riverside, San Diego, Imperial, Kern and Inyo counties. Employees (and their families) of BJE, its subsidiaries and affiliated companies, its advertising agencies and contest coordinators are not eligible.
8. Entries not conforming to the rules and regulations will be disqualified.
9. Federal, state and local regulations, if any, apply. This contest/sweepstakes void where prohibited by law.

## The Trial of Billy Jack

Starring  
DELORES TAYLOR and TOM LAUGHLIN

PG PARENTAL GUIDANCE SUGGESTED

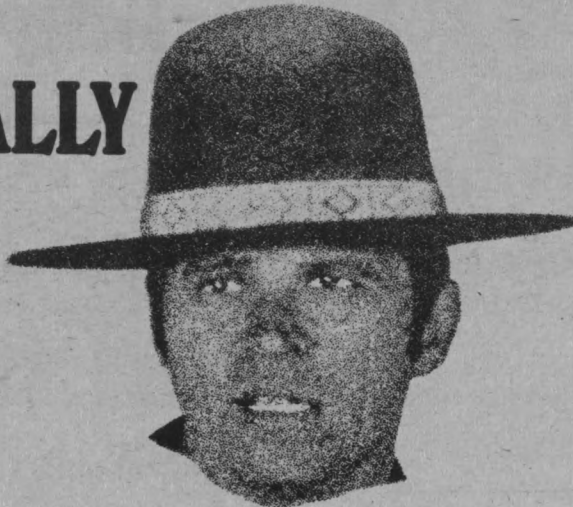


WATCH FOR IT—  
STARTING WEDNESDAY,  
APRIL 30th AT A  
PACIFIC DRIVE-IN OR  
OTHER LOCAL THEATRE

An open letter from Tom Laughlin...

# WHY IS IT THAT CRITICS ARE SO TOTALLY OUT OF TOUCH WITH THE AUDIENCES THEY ARE PAID TO REVIEW FOR?

## Why do critics consistently misjudge and condemn the pictures that their audiences want to see the most?



In last week's ad we pointed out that what critics like in their "ten best" lists and what American audiences like are fundamentally and drastically different.

We stated that critics generally condemned most of the largest grossing pictures ever made in America, yet clearly the audiences, voting with their hard-earned cash at the box office, overwhelmingly chose them as their favorites.

On the other hand, the films that the New York critics have raved about—again with few exceptions—have generally died in America.

**WHY THE ENORMOUS DIFFERENCE BETWEEN THE RESPONSES OF CRITICS AND THE AUDIENCES THEY ARE SUPPOSEDLY REVIEWING FOR?**

It is as if critics see themselves as belonging to an elitist group of highly esoteric film devotees, and are writing really to impress each other and a high-culture literati... sometimes barely disguising their contempt for the "mediocrity" of the "popular" films their "simple-minded" audiences wish to see.

It has been so from the beginning.

**THE PLAYS THAT SHAKESPEARE WROTE** for the courts and the intelligentsia are the most boring of his works, endured only by those forced to read them in English classes, and remembered by almost no one... **WHILE THE PLAYS SHAKESPEARE WROTE FOR COMMERCIAL PURPOSES OF COMPETING WITH THE COCKPITS AND THE PUBS—MACBETH, HAMLET, KING LEAR—ARE CLEARLY RECOGNIZED TODAY AS THE GREAT MASTERPIECES.**

This is not to say that everything popular becomes a classic (though anything popular does have great significance for those who take the time to investigate the reasons behind its popularity), **BUT IT IS TRUE THAT FROM ANCIENT GREECE THROUGH SHAKESPEARE TO OUR OWN DAY, THE CLASSICAL IN DRAMA AND FILMS (AS DISTINCT FROM PAINTING AND POETRY) ALMOST ALWAYS EMERGES FROM WHAT IS POPULAR.**

Anyone familiar with journalism in America today is aware of the process by which editors usually decide who will be their local movie critic... (A frustrated writer of the Great American novel, drama or screenplay??) **ALMOST NEVER DOES A CRITIC HAVE ANY SPECIAL TRAINING, SKILL OR OTHER CRITERIA TO QUALIFY HIM TO DARE TO CLAIM HIS JUDGMENT OF A WORK OF ART IS THE VALID JUDGMENT FOR OTHERS—LET ALONE THAT IT IS SUPERIOR TO ANYONE ELSE'S OPINION.**

As the vast difference between the ten best lists and the highest grossing pictures gives overwhelming proof that the critics have literally no effect on an audience's reaction to a given film (with the exception of certain high culture art films), why all the concern over the power of the critic?

**UNFORTUNATELY, SOME MOTION PICTURE FILM MAKERS, DISTRIBUTORS AND EXHIBITORS ARE NOT REALLY IN TOUCH WITH THE AUDIENCES THEY ARE MAKING FILMS FOR.** They are insecure as to how to sell their picture, and they give an inordinate amount of power to critics by running critics' praises in ads trying to sell a movie (as we mistakenly did before we ran our surveys) or even more unconsciously—by quoting out of context, or letting critics effect the destiny of a film by influencing an exhibitor's willingness to book it, or even causing it to be pulled out of circulation. **IN HOLLYWOOD THERE ARE EVEN RUMORS THAT ON OCCASION A FILM HAS BEEN CUT IN ORDER NOT TO INCUR A CRITIC'S CONDEMNATION.**

**THE BASIC THRUST OF EVERYTHING WE'VE DONE AT BILLY JACK HAS BEEN TO BREAK STRANGLEHOLDS OVER THE PRODUCTION, DISTRIBUTION, EXHIBITION, AND RECEPTION OF FILMS.** We have decided that it would be in our own as well as the public's interest to promote the summer re-release of **THE TRIAL OF BILLY JACK** by helping our industry free itself of the illusion that these "critic-monsters" have any impact at the box office, for ultimately only word-of-mouth can sustain a picture.

To this end we are sponsoring the "Billy Jack vs. the Critics" essay contest sweepstakes. This will give audience members who feel frustrated when seeing critics sarcastically attack the films they love, and will give film makers... who feel so helpless when all of their work, time and money is so cavalierly destroyed by some inflated critic smugly showing off his intellectual superiority in the newsroom... a chance to criticize the critic.

**WHEN BILLY JACK FIRST CAME OUT, WITH ONE OR TWO EXCEPTIONS, THE CRITICS CONDEMNED IT... AND WE EMBARKED ON A LENGTHY FIGHT TO GIVE AUDIENCES A CHANCE TO JUDGE THE PICTURE FOR THEMSELVES.** What happened is now history. In 1974, Variety listed **BILLY JACK** as the 11th largest grossing picture of the year; the only picture—EVER—

to achieve that honor while in continuous release through 1971, 1972, 1973 and 1974.

The critics were even more venomous regarding **THE TRIAL OF BILLY JACK**, yet in **ONLY SEVEN WEEKS OF ITS LIMITED ENGAGEMENT IN 1974 IT DID ALMOST TWO-THIRDS OF THE BUSINESS THAT BILLY JACK DID IN ITS ENTIRE RECORD-SHATTERING FOUR-YEAR RUN.**

Again, why the vast difference of opinion between the critics and the audiences that come to our films?

**FIRST OF ALL, IT IS IMPORTANT TO UNDERSTAND THAT A REVIEW IS NEVER ANYTHING MORE THAN MERE OPINION—AN UNVERIFIABLE, UNSUBSTANTIATED OPINION.**

A critic's opinion is never forced to undergo any reality test or to in any way be challenged by the facts or events. Unless the critic dares to predict the box office success of a picture, there is no test that he can really be put to, and in this area of opinion, one is free to ramble on almost as if in a Rorschach Test.

**IT IS ONE THING TO WRITE A FACTUAL DESCRIPTION OF A FILM**—how long it ran, who starred in it, who directed it, whether there was nudity in it, coarse language, etc. It is quite another to place a value judgment on it and say that a film was "good" or "bad."

(Interestingly enough, it takes little intelligence to put something down with pejorative remarks like "This picture stinks," and to dazzle one's colleagues with one's sarcastic ability to inflict insult. It does take skill to know exactly why a film succeeded—or failed—and to constructively criticize for future growth.)

**THIS PUT-DOWN PROCESS BEGINS IN SCHOOL WHEN A TEACHER GRADES A PUPIL ON HIS OR HER UNDERSTANDING OF A GIVEN BOOK.** By grading the student, the teacher is placing his or her own subjective value judgment on someone else's inner personal experience, whereas the student should be free to enjoy the inner experience the book aroused without the imposition of someone else's opinion.

For a person to fall under the delusion that what he got out of a given book or film is **THE TRUTH**—the definitive, objective, absolute of what the book or film was all about—is clearly to fall into a delusion of grandeur. It is to make a claim to omniscience. Different? Yes! Superior? Who dares to say??

Anyone who has tried to create (whether he be a painter, sculptor, film maker, poet, dancer: whether he be a professional or someone painting by the sea for his own enrichment) knows that when one has an inner vision that he is attempting to put into the artifact (i.e., the film, the poem, the painting) exactly as his inner mind sees it, it always takes on a life of its own. So much so that when it is finished, the artist may never call the artifact *his* painting or *his* film.

The artist knows that though it came from him, that deeper inner source of creative inspiration has given it an essence all its own. He can describe what it is he thought he was creating, but, if he has any psychological awareness, he knows he can never be the arbiter about what was actually created—for the artifact no longer belongs to him.

So it is with everyone who comes to view the artifact—including the critic. **A MOVIE EVOKES IN EACH PERSON WHO SEES IT AN INNER RESPONSE, AND AS THAT INNER RESPONSE IS DIFFERENT, UNIQUE, AND PECULIAR TO THAT INDIVIDUAL, THERE WILL BE AS MANY INNER RESPONSES AS THERE ARE INDIVIDUALS WHO EXPERIENCE THE ARTIFACT... AND WHO WOULD DARE TO PRESUME, LET ALONE PRONOUNCE THAT HIS PERSONAL EXPERIENCE ALONE IS THE VALID EXPERIENCE THAT THEREFORE DEFINES THE VALUE OF THAT PARTICULAR WORK OF ART?..... (A CRITIC??)**

Therefore, when someone attempts to review a piece of art, he is not necessarily telling us what that artifact is in itself (for it now belongs no more to the viewer than it does to the artist) what he is really describing is his personal inner response that the artifact has evoked. One is not telling us so much about the artifact as about himself.

**THUS, WHEN A CRITIC REVIEWS A FILM, HE IS TELLING US NOT SO MUCH ABOUT THE FILM AS ABOUT HIMSELF AND WHAT IT EVOKED IN HIM.** Unknowingly, he is revealing to us some of the secrets locked in his secret psyche.

"Judge not that ye be judged!"  
One can see how deeply the critic betrays himself by reading the reviews on **THE TRIAL OF BILLY JACK**. Those who criticized the picture for being overly long wrote overly long reviews. Those who felt it was too emotional or violent wrote extremely emotional and violent reviews. Those who felt it was widely opinionated and simple-minded wrote wildly opinionated and simple-minded reviews—never realizing that by their very reviews they were revealing themselves to be guilty of exactly those things in the movie their ego-intelligence so strongly condemned. This process became even more like

a Rorschach Test when some critics even attributed to the movie things that simply were not there.

**IT IS SAD WHEN A CRITIC ABUSES HIS POWER BY GIVING EMOTIONALLY CHARGED AND IRRESPONSIBLY OPINIONATED REVIEWS THAT TOTALLY DISTORT A FILM'S INTENT**—but it is a professional sin to be so caught up in one's emotions and the grandeur of one's own opinion that one loses professional objectivity and worse—one's integrity by either reporting inaccurately, distorting, or even printing falsehoods.

As with other pictures in the past, that is what happened with some reviewers in **THE TRIAL OF BILLY JACK**.

For instance, **ALL OF THE POWERFUL ISSUES AND SCENES IN THE TRIAL OF BILLY JACK THAT CAUSED SUCH A FUROR WITH THE CRITICS** actually happened in some form or other in real life. Critics, by a simple phone call, could have done the minimal amount of research and homework... **THEY COULD HAVE CHECKED WITH US** as to our source material, instead of accusing us of distortion, exaggeration and falsification of events—in a *fictional* movie yet.

**LOOK AT SOME OF THE ISSUES WHICH WE WERE ACCUSED OF INVENTING OR FALSIFYING:**

- **THE SCENE SHOWING THE CONSUMER PROTECTION GROUP IN ACTION AND WINNING.** (PHILADELPHIA)
- **LOVE EFFECTIVELY HELPING IN CHILD ABUSE.** (DENVER)
- **THE HUNTING PARTY.** (SAN FRANCISCO)
- **THE EXPOSURE OF THE CIA MEDDLING IN DOMESTIC AFFAIRS.** (Any non-believers now?)
- **THE SCHOOL TV STATION BEING BOMBED.** (HOUSTON)
- **THE MY LAI MASSACRE.**
- **THE CLAIM OF OVERKILL IN DEPICTING THE SHOOTOUT AT THE SCHOOL (KENT STATE, SOUTHERN UNIVERSITY, ETC.)... AND THE CLAIM THAT ALL OF THIS HAPPENED IN THE SIXTIES.** (ONLY KENT STATE WAS IN THE SIXTIES.)
- **THE BEATING OF THE BOY IN THE ALLEY** (REPORTED NATIONALLY.)
- **THE DEER HUNTING CHARGE AGAINST THE INDIANS** (NEVADA.)
- **THE EXPOSURE BY THE CRUSADING PUBLIC AFFAIRS TV STATION WHICH RESULTED IN BRINGING DOWN CORRUPT OFFICIALS** (NEW ORLEANS)
- **AND MANY OTHERS...**

All of these issues were either dismissed or viciously attacked by critics as being absurd exaggerations or patently untrue, **YET EVERY ONE OF THEM IS BASED ON HISTORICAL REALITY**, and we would have gladly supplied backup data required—**IF ONLY THEY HAD CHECKED WITH US.**

Is there no way the eight to twelve percent who go to the movies each week can get reviews written by people they can trust—or at least feel is writing for them?

Clearly there is a responsibility for a reviewer to protect people from being ripped off, and to inform audiences regarding the nature of a film, or whether or not it is suitable for a given audience or age group. The need for factual description is self-evident, but what about when it comes to the area of mere opinion?

If we must have opinion... **WHY NOT SIMPLY HAVE TWO REVIEWS WRITTEN SIDE BY SIDE IN EVERY NEWSPAPER OR MAGAZINE—ONE BY SOMEONE WHO DISLIKED THE FILM AND ANOTHER BY SOMEONE WHO LIKED THE FILM—THUS GIVING THE AUDIENCES A CHANCE TO EVALUATE FOR THEMSELVES?** It is this abuse of the power of expression without making available an equally important platform of rebuttal that develops resentment.

Why not, if the film is strongly disliked, allow someone connected with the film an opportunity for equal space at the same time the review is run in order to defend his work?

Was it not Cahiers du Cinema that said—**"IF YOU DON'T LIKE IT DON'T WRITE ABOUT IT."**

We hope this contest will open up some windows and let in some fresh discussion and a vigorous exchange of ideas.

We can all benefit from it. Who knows? In the dialogues that will ensue, we might even break a few log jams, free up some more films for people to see, and maybe even upgrade the whole art of criticism.

After all, once editors and the industry realize—like the little boy with the emperor—that the critics also wear no clothes...???

Sincerely  
*Tom Laughlin*

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Good seats for both the 7 and 10 p.m. Herbie Hancock show are still available.

# A.S. CONCERTS

Weather Report and drummer Billy Cobham will be in Campbell Hall on May 9.

## Doobies

### Close to Sell Out

Ticket sales for the Doobie Brothers stadium concert, May 4, are rapidly approaching the sell-out level, despite the predictions of skeptical speculators. Over 18,000 tickets have been sold to date.

Although many predicted that the show featuring the Doobie Brothers, Dave Mason and Henry Gross, would not sell out, the rate of ticket sales indicates otherwise. With only 5,000 seats left and only one performance of the Doobies scheduled for Los Angeles, the usual masses from the valley can be expected to travel to Santa Barbara for the concert.

In order to more easily facilitate the 23,000 rock fans expected, A.S. Concerts asks that those attending the concert heed the following guidelines:

- No Camping will be allowed at or near the stadium. People are requested not to start lining up until after 7:30 a.m.
- No glass bottles or cans will be allowed at the stadium. Concertgoers are urged to use plastic containers only;
- No one will be allowed within a one-half mile perimeter of the stadium unless they possess a valid ticket;
- Car pooling is recommended. All on-campus parking will be free;
- All weapons, including knives, will be confiscated upon entering the stadium.

To make the concert more comfortable, concessions will be sold on the lawn as well as in the stands.

Avoid getting sold out and buy tickets now.



Skunk Baxter, on the right, playing with the Doobie Brothers at Kezar Stadium after leaving Steely Dan.

photo: Mark Balestra



The Doobie Brothers are pictured above displaying their versatility at the SNACK concert on May 23 at Kezar stadium, San Francisco. Guitarist Skunk Baxter takes to the drums.

photo: Mark Balestra

## Headhunters' Solo Effort, 'Survival of the Fittest'

By Ben Kamhi

Following the success achieved by Herbie Hancock and the Headhunters on Hancock's "Head Hunters" and "Thrust" albums, the Headhunters have extended their roles as musicians through the release of their first album since Hancock. The Headhunters will, however, join Hancock in next Tuesday's Campbell Hall concert.

"Survival of the Fittest" is an appropriate title for the Headhunters first solo venture. The album will mark either the success or failure of the Headhunters as a commodity in the competitive jazz market. The overall tone of the album is set by the tune, "God Make Me Funky." The album is indeed a "funk-oriented" work by veterans of the East Bay circuit and one of the most interesting to emerge from that school of music. While the previously mentioned cut, and "If You Got It, You'll Get It," reveal the most outward of funky style, "Here and Now", "Rima", and "Daffy's Dance" exhibit a smooth, excitingly textured flow, loosely structured, yet bouncy and vibrant.

Hancock's absence from the Headhunters is not a noticeable loss, since he is still one of the producers. The Headhunters album is a notable effort and



The Headhunters

should survive in an era of progressive jazz musicians.

Bennie Maupin, on saxophone and clarinet, may be construed to be the Head Hunter. Maupin leads the group with complex lines on the woodwinds while the other members conjure up the rhythmic patterns. Influenced by legends like John Coltrane and Thelonius Monk, Maupin ranks with many of the great artists he has played with, including Sonny Rollins, Horace Silver, Freddie Hubbard, Chick Corea and Miles Davis. He has also released one solo album, "The Jewel in the Lotus." For the past five years, however, Maupin has been associated with Herbie Hancock.

Drummer Mike Clark and bassist Paul Jackson are both natives of the East Bay and have been playing together for a number of years, working with Bobby Hutcherson, Vince Guaraldi and Woody Shaw. Clark has also played with the Coasters, the Olympics and Sonny and Cher. "Survival of the Fittest" marks Jackson's debut as the lead vocalist on "God Make Me Funky."

Percussionist Bill Summers'

recording credits include sessions with Merle Saunders and Jerry Garcia, the Pointer Sisters, appearing on the Headhunters album, Norm Connors and Tower of Power's Lennie Williams. For 20-year-old guitarist Blackbird McKnight, the Headhunters' latest release is a chance to spread his wings for extended flight from the overcrowded nest of session musicians.

Passport, a German contingent in the American field of progressive jazz, will also be on hand to open next Tuesday's Campbell Hall shows. The band presents an original blend of horns and electronic keyboards, yet performs without a guitarist commonly found in most bands of any kind. Their stops in Santa Barbara next Tuesday and in Los Angeles last night, playing with Hancock and the Headhunters at the Santa Monica Civic Center, are part of the group's first West Coast tour. Passport has recently released its second album, "Cross Collateral."

This page is paid for by A.S. Concerts.

ENTERTAINMENT CALENDAR		
Today - Noon	Program Lounge Concert	UCen Lobby
Friday - Noon	Cecilio and Kapono	UCen Lawn
Saturday 8 :30-12:30	Social Dance	UCen Cafeteria
April 29 7 and 10 p.m.	Herbie Hancock Headhunters Passport	Campbell Hall
May 4	The Doobie Brothers Dave Mason Henry Gross	Campus Stadium
May 9	Weather Report Billy Cobham	Campbell Hall
May 11	Jackson Browne Pheobe Snow	County Bowl
May 26	The Jefferson Starship	County Bowl



German jazz rock group, Passport, pictured above, will join Herbie Hancock and the Headhunters in Campbell Hall.

News Analysis

Interior Nominee Alarms Ecologists

By Roger Keeling

The nomination April 4 of Stanley K. Hathaway, former governor of Wyoming, to replace Rogers B. Morton as Secretary of the Interior by President Gerald Ford has caused a major uproar among environmentalists.

Among the groups opposed to Hathaway are the Wilderness Society, Environmental Action, Environmental Policy Center, Federation of Western Outdoor Clubs, Friends of the Earth, The Fund for Animals, Sierra Club, and the Animal Protection Institute.

Hathaway's record on environmental affairs, they contend, is not just poor, but indeed "frightful." Because the Department of Interior is directly involved in the issue of offshore oil leasing, the issue of Hathaway's nomination has become a major concern to Santa Barbara.

"The importance of mining to Wyoming's economy outweighs possible ecological hazards," he once said while still governor, and his record is one of encouraging strip mining, coal and shale oil development, and construction of nuclear power plants.

It is feared that this approach and attitude will lead the man to favoring, and actively pursuing, massive expansion of offshore drilling here and elsewhere.

One Wyoming newspaper, The High Country News, termed Hathaway's record as "dismal," and editorialized that the appointment "is rather like appointing W.C. Fields to run a day care center, or Typhoid Mary to be Surgeon General."

Administration officials and representatives of the former governor have argued, however, that Hathaway's record is in fact "excellent." The environmentalists, they argue, are over-reacting to Hathaway's "balanced" approach, and that they are demanding the appointment of a fanatical environmentalist rather than a man "who can represent all the people."

At the time of the nomination, White House Press Secretary Ron Nesson, speaking for President Ford, said that Hathaway has "compiled a distinguished record" environmentally.

The Sierra Club has responded that Hathaway's two terms as Wyoming governor (1967-1974) were environmentally "bleak." They say that he had a pro-business bias, and was environmentally insensitive.

A Los Angeles Times article on April 4, by Gaylord Shaw, reported that on at least one subject - the issue of protecting golden eagles - extensive documentation from government files has been obtained showing that Hathaway had clashed with Department of Interior officials in an attempt to obtain a blanket permit for killing golden eagles in his state. The birds have been protected by federal law since 1940.

In addition, he attempted to have development allowed in

Yellowstone and Grand Teton National Parks (including construction of a jet port in the latter park), and also was in favor of predator control programs, increased timber cutting, and a moratorium on additions to his state's wild and scenic river and wilderness system.

Yesterday the last of three days of Senate hearings were completed regarding Hathaway's appointment. While several environmentalists questioned that they fully expected the Senate to approve the nomination, it was their hope that the hearings "raised the consciousness" of Congress and the press about the man.

I.V. Planning

(Cont. from p. 5)

necessary permits from the county."

IVCC tabled consideration of another planning commission recommendation which deals with additions to be made to the home of Robert Russell on Del Playa.

Baroff also reported that the planning commission would begin implementation of a request from the Isla Vista Association (IVA), a homeowners group, to put three barriers on Camino Majorca which would create dead ends at the western ends of Del Playa, Sabado Tarde, Trigo and Pasado.

Aims of the project are to deter the problem of cruising traffic in the area and to alleviate the problem of parking associated with beach goers.

Legal problems standing in the way of the planned Pescadero Mall seem to be clearing up thanks to the discovery of the Pedestrian Mall Act of 1960. The act clarifies many legal problems, and is considered a significant step toward converting Camino Pescadero into a walkway-bikeway landscaped mall.

Libertarian to Speak

Karl Bray, a leader of the Tax Rebellion Movement in this country, will speak at UCSB tomorrow and at two local political meetings today and tomorrow.

Bray will speak to the meeting of the Santa Barbara Young Republicans today at 7:30 p.m. at the El Paseo Restaurant Gold Room. He will speak at UCSB at noon tomorrow at Room 1133 of the UCen.

He will also speak to the meeting of the Santa Barbara Libertarian Party tomorrow evening at 7:30 p.m., at 294 Via El Encantador. The public is invited to all these events. Call 964-4131 or 964-4310 for information.

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Blitz-Weinhard Company, Portland, Oregon

# More to Baby Lift. . .

(Cont. from p. 4)

have to make, simply due to their ethnic and cultural origins, in growing up in this country.

Instead, why not support institutions and families in Vietnam who are willing to provide care and support for these orphans in their homeland? There is no need to re-locate these children from their birthplace to another side of the world in order to rear them. They need not be forced to undergo the pressures that will be applied to them growing up in this foreign environment. Far greater sensitivity and concern should be shown by the U.S. and the American people by attempting to ensure that these orphans are given the opportunity to grow up in an environment that is their own, and not one into which they are thrust by good intentioned but unaware adopted parent's dictates.

What the recent publicity thus exposes is not the completely positive, humanistic, altruistic intentions of the American people. The publicity is being used as a means to de-emphasize the forces which preceded the "baby lift". And even what is being publicized has questionable value. Many factors associated with adoption of Vietnamese children by non-Vietnamese parents, in a non-Vietnamese country are not considered. If the publicity is more closely examined, it exposes the typical

kind of American thinking which has constantly been the best example of American liberalism. That is, a fact such as the transportation and adoption of Vietnamese children is taken out of context, inaccurately reported, and used to represent an attitude which is not particularly true. This is a negative use of propaganda of the highest order. It is a prime example of a situation created by U.S. intervention, and a vindication of that situation and intervention, by a desperate attempt to correct an incorrectable situation.

The only conclusion that can be drawn from this kind of news media escapade is that all the facts and all the implications of a news story are not consistently reported or emphasized. Other important information and implications are suppressed by non-reporting or are only reported in alternative or other non-commercial news media. Many times it is the responsibility only of the individual to investigate and question a reported news story. Considering the range of individuals inundated by news media and the powerful propaganda tool it may be, a consciousness of its importance must be developed or we are threatened to never know the true implications and facts behind an "isolated" incident, such as the "baby lift" and adoption of Vietnamese orphans.

## DOONESBURY



by Garry Trudeau

## Cheadle Likes Nexus

Editor, Daily Nexus:

The attempt on Monday of the Daily Nexus' staff to make it appear as if the Chancellor did not approve of Friday's racist issue can be seen as a cover-up tactic for the successful smear campaign run by the Nexus, and endorsed by the Chancellor, against Murv Glass and "Students for Collective Action."

To make it appear as if the Chancellor found displeasure with the Nexus' conduct, he is referring his complaints to Press Council, a disillusionary tactic aimed at muffling student and broader critical reaction to the Nexus.

The attempt is made to make it appear that the much needed disciplining and upgrading of the Nexus is in the hands of our faithful Chancellor and that students need not concern ourselves with it.

On the contrary, the interests of the Chancellor and the Nexus have been, and remain, one.

The Chancellor each year, with

support from entities such as the Nexus attempts to get persons who are acceptable to himself on A.S. Leg Council. Friday's issue, I'm sure, met with his approval.

When the Daily Nexus no longer carries the distasteful image it has currently (i.e. "ground glass in your coke..."; Apr. 22 issue) and no longer serves as an instrument to conserve the Chancellor's bureaucratic status quo; it may be on the way to representing the interests of the student body, and quit hampering progressive movements.

Arturo Casillas

## Being Involved In the W.C.

Editor, Daily Nexus:

I would like to encourage women in the University community who have not been to the Women's Center to go there

with any ideas, questions, or just free time you might have. I have been to the Center myself and each time I was there the feelings were good.

I became acquainted with the Women's Center because I am a member of a group of women poets. We were in need of a meeting place at approximately the same time the Women's Center opened. A member of the group went to the Center with our problem. We not only received a place to meet, we also received encouragement and information from Leslie Zomalt, director of the Women's Center. If you are interested in poetry, then please come to the Center and meet with us Tuesday nights at 7:30 p.m.

I became involved with the Center because of my poetry group. Please come to the Women's Center for your own reasons. The Women's Center can only be as good as the people who become involved. So get involved and help yourself and the Women's Center to grow strong and healthy.

Evette Gille

# Chancellor Rejects Graduate Mini-bus Referendum, Students Protest

Chancellor Vernon I. Cheadle has denied a request from the Executive Council of the Graduate Students Organization (GSA) to accept the Winter Quarter election approval of the mini-bus graduate fee referendum. The action threatens to end the year-long effort to provide graduate students with the prepaid, UCSB-to-Santa Barbara mini-bus service now enjoyed by undergraduates.

In the January election 825 votes were cast, representing nearly 46% of the graduate student population. Sixty-five per cent of these favored the \$3.00 quarterly fee increase required to contract for the service with the Santa Barbara Metropolitan Transportation District. The GSA constitution requires only a simple majority for passage of such fee measures.

Cheadle's refusal, conveyed in an April 15 letter from Vice Chancellor of Student Services and Isla Vista Affairs George Smith, was apparently based upon the claim that the votes failed to reach a 50% voter turnout figure considered by

the chancellor as "the established campus criterion" number for raising student fees. The same fee increase proposal required only a 3 per cent voter turnout in the Associated Students election held in 1973. The GSA constitution has no such voter requirement.

At the behest of the GSA Council, the Executive Board argued in a letter to Smith that the 50% figure was unfairly restrictive and, further, that its imposition in the pre-election agreement resulted from a misunderstanding between the administration and the GSA. (GSA officials understood the 50 per cent figure to represent a simple majority of those voting, rather than a 50 per cent voter turnout.) The Council challenged the requirement's restrictiveness, especially in light of registration practice that, they argued, discouraged voter turnout. They cited a graduate student practice of filing program packets by mail. Since election balloting is done only during the packet filing week, and only at the Graduate Division Office, students filing by mail were not able to vote.



Yet, considering even this handicap, the graduate voter response on the referendum was significantly greater than its A.S. counterpart which was accepted. In addition, the 65 per cent approval figure suggested the popularity of the service among graduate students, many of whom live in Santa Barbara and Goleta and find the regular bus service tedious and expensive.

What's to be done? The GSA is preparing to forward a letter of complaint to UC President Charles Hitch regarding the election policy imposed by Chancellor Cheadle. The legitimacy of the chancellor's extra-constitutional and discriminatory election requirement are viewed as

overshadowing the mini-bus issue.

(Indeed, it was suggested in the April 15 letter from Smith that an arrangement might be reached with MTD to enable individual graduate students to participate in the A.S. service agreement.)

The larger question of the integrity of the student election process must be addressed. It is the view of the GSA Executive Board that that integrity, as well as the spirit of student self-government, has been capriciously violated by the UCSB administration.

For further information contact the Graduate Students Association office, South Hall 1409 (Graduate Tower), or call 961-3824.

\*\*\*

The Graduate Student Association, Bureau of Educational Research and Development and the University Religious Conference will continue its series of graduate seminars next Tuesday with a discussion of "Academic Freedom: A Contemporary Perspective." The session will

be hosted by Bill Van Ness, an Interdisciplinary Ph.D. candidate in Higher Education and Religious Studies.

The seminars, collectively entitled the "Graduate Survival Kit," are designed to inform graduate students of current issues and debates affecting university life. The sessions are held every other Tuesday, noon to 2 p.m., in the Graduate Tower, South Hall 1432. All interested students and faculty are invited to attend. For further information, contact Van Ness, 968-1555.

\*\*\*

Nominations for offices on the Executive Council of the Graduate Student Association for 1975-76 are now being accepted. All registered UCSB graduate students are invited to submit nominations. The selection of a President, Vice President-Academic Affairs, Vice President-Administrative Affairs, Secretary and Treasurer will be made by the Graduate Student Council in May.

For information, contact the GSA office, South Hall 1409, or call 961-3824.

## Text of Statement Concerning Nexus

The following is the complete text of the statement issued by the Chancellor's office on April 18 concerning the Daily Nexus:

It is our perception that the cartoon in today's Nexus expresses tones of racism. We believe many others will have the same perception.

We are distressed because the cartoon can easily be conceived as an attempt to call for voter participation in a student election on the basis of the race of both the candidate attacked and the voters.

We know that the freedom of the press to express unpopular views which may result in controversy is a necessary element of a democratic society. But the people who decide what the press will print thereby exercise great power. The press has just as great an obligation to use that power with civility, sensitivity, and responsibility. In our opinion, in publishing the cartoon the Nexus abandoned these qualities of journalism which we believe are required, especially in an academic community.

THE CHANCELLOR AND VICE  
CHANCELLORS  
UCSB.

## Guests of Chicano Studies Center Foreign Scholars Conduct Colloquium

Three scholars from the Philippines, Colombia and Ethiopia will conduct a colloquium on "Limited Access to Post-Secondary Education for Ethnic Groups: Implications for Social Change" today at 4 p.m. in the Center for Chicano Studies library, Bldg. 406. Students, faculty and staff are welcome.

Guests of the Center for Chicano Studies, the visitors are Ms. Concepcion Limbao Van Der Veer, a specialist in early childhood education in rural areas of the Philippines; Dr. Joaquin Gomez Paez, director of the Association of Caribbean Universities and Research Institutes and an advisor to Venezuela's Ministry of Education; and Dr. Wolde Michael Akalou, an urban affairs specialist who has served as dean of the faculty at Haile Sellassie University in Ethiopia.

The scholars are traveling under a program sponsored by the overseas liaison committee of the American Council on Education to further intercultural communication among ethnic groups in this country and visiting scholars from Latin America, Africa, Asia and the Caribbean region.

The visitors have participated in a number of discussions and viewed exhibits and films to gain an understanding of the Asian-American, Black and Chicano experiences in the Santa

Barbara area, according to Fernando De Necochea, associate director of the Center for Chicano Studies. They have observed UCSB classes in ethnic studies and have visited local ethnic community organizations.

Tomorrow the scholars will visit Guadalupe for a series of discussions and community activities. Noting that Guadalupe was the subject of an intensive investigation by the United States Commission on Civil Rights two years ago, De Necochea said that this town "has been identified by experts as a microcosm of the social, political and economic forces which oppress the Chicano in the American Southwest."

The visitors are one of two teams of foreign scholars touring American communities with significant ethnic group populations.

## Grant Awarded

Dr. Paul K. Hansma, assistant professor of physics at UCSB, has been selected by the Alfred P. Sloan Foundation of New York City as a Sloan Research Fellow.

The foundation will support Dr. Hansma's basic research with a \$19,962 grant-in-aid of 1975-77.

## Princeton Historian Lectures Monday

A free public lecture on "publishing and perishing" in eighteenth century France will be given by Princeton history professor Robert Darnton Monday, April 28, at 4 p.m. in Ellison Hall, Rm. 1930.

Prof. Darnton has been a Rhodes scholar, a Guggenheim fellow and a fellow at the Center for Advanced Studies of Behavioral Science at Stanford University. He is the author of several books and a member of the Society of Fellows at Harvard University.

## Engineer Speaks On Optics Tues.

Prof. J.R. Whinnery of the UC Berkeley Department of Electrical Engineering and Computer Sciences, will discuss "Topics in Integrated Optics" in a lecture-demonstration Tuesday, April 29, at 4 p.m. in Room 5120 of the Engineering Building.

Prof. Whinnery, author or co-author of a number of texts, has held visiting professorships at a number of universities and is a Guggenheim Fellow.

## Faculty Research Lecture Tonight Prof. Pritchett to Lecture On Supreme Court Opinions

Political scientist C. Herman Pritchett will deliver UCSB's 1975 Faculty Research Lecture on "Law and the Political Scientist: Reading Supreme Court Opinions for Fun and Profit" tonight at 8 p.m. in the main theater of UCSB's Speech and Dramatic Arts Bldg.

The public is invited free to hear the recipient of the highest award which the UCSB Academic Senate can bestow upon one of its 607 members.

Dr. Pritchett, considered by his peers as the leading scholar among American political scientists specializing in public law, is a prolific writer whose books cover the lives and opinions of many of the justices of the U.S. Supreme Court and analyze the court's relationship to the constitution, congress and the executive.

He has delved deeply and written extensively on questions of civil liberties. His latest book, "Congress versus the Supreme Court, 1957-1960," was reissued in 1973.

The UCSB scholar was president of the American Political Science Association in 1963-64 and served as chairman of the political science department at the University of

## University Dialogue

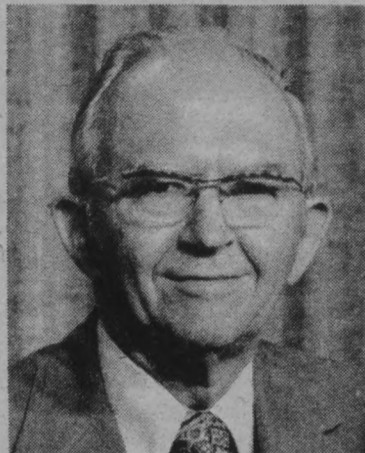
A project called "Law and the Minority Student" is the discussion topic for host Gary Hess and guests Alex Pulido and Rita Salinas on Sunday's University Dialogue. The program airs at noon on Channel 3, KEYT, and is a rebroadcast of an earlier discussion held Tuesday.

The project, funded through UC Extension by the Ventura Region Criminal Justice Planning Board, is primarily designed for the Mexican-American and Chicano student. It involves in-service training and curricular materials for teachers, weekend programs which bring high school students together with school and law enforcement personnel and an upcoming weekend devoted to confrontation issues including constitutional rights of individual students on high school campuses.

Both Pulido, principal of La Cuesta High School, and Ms. Salinas have been awarded Ford Foundation grants to study at UCSB in the Graduate School of Education confluent education program. University Dialogue is produced by the Office of Public Information.

Next Tuesday, April 29, at 5 p.m. environmentalist and historian Roderick Nash, Professor of History, will talk about his visits to and study of national parks around the world. That program will be rebroadcast on the first weekend in May.

This page is provided and paid for by the UCSB Public Information Office.



Prof. Pritchett

Chicago for nearly half of his 30-year stay at the institution. He came to UCSB in 1969.

"His pioneer work in reorienting the study of the judicial process from the points of view of political psychology

## Dr. Shapiro Holds Seminars for City

Dr. Stewart B. Shapiro, Professor of Education here, is assisting the City of Santa Barbara in the presentation of a series of monthly seminars designed to help 60 supervisors deal with the pressures and challenges of their jobs, according to Phillip Rosenberg, city personnel director.

A specialist in human relations and the dynamics of planned change, Dr. Shapiro is the author of numerous articles dealing with mental health, counseling and other aspects of psychology. He is a clinical and organizational psychologist.

## Scholar Talks On Economy

Dr. Emile Benoit, professor emeritus and senior research associate at Columbia University, will lecture at UCSB on the topic "The Political Economy of Shortages," on Tuesday, April 29, at 3:30 p.m. in South Hall 1004.

Dr. Benoit, whose lecture is presented by the Committee on Arts and Lectures, teaches courses on international finance and investment as well as on human survival in the technological age. After receiving his education at Harvard, he served as senior economist in the Department of Labor and as foreign service reserve officer in London and Vienna. He has also served as a consultant to the UN Secretariat and the Departments of State and Defense.

He has distinguished himself as an author on a wide range of topics dealing with history and sociology as well as disarmament and economics. As a member of the Society of Friends he has had a continuing interest in questions of human survival with particular attention given to world peace,

and quantification have earned him a position of recognized preeminence," according to the citation of the Academic Senate's selection committee.

## Courses Open To Grads

Additional members of the local research and development community will be able to enroll this fall in the master's degree programs of the UCSB College of Engineering, which will offer an expanded selection of late afternoon and evening courses.

Engineering Dean John Skalnik emphasized that the courses are part of UCSB's regular, graduate engineering curriculum, but are being scheduled at more convenient hours for the benefit of working adults in the community. The college's three departments of electrical and computer science, chemical and nuclear, and mechanical and environmental engineering are participating.

Four courses are tentatively scheduled for the fall: biomedical engineering, digital computing, analysis of signal and linear systems and statistical communication theory.

Dean Skalnik said that 30 employees of various local research and development firms already are enrolled in graduate programs in the College of Engineering, and that the new program should open this opportunity to many more.

## Large Trees To be Pruned

Large eucalyptus trees in the area of the Phelps Hall Court and between Santa Cruz Hall and De la Guerra Dining Commons are being pruned to protect individuals and property from damage, the Physical Plant Department announced.

The top-heavy trees are potentially dangerous during periods of high wind and wet soil, according to John Gabe, head of Physical Plant. He noted that the sites had been personally inspected by Chancellor Cheadle, who then authorized the pruning.

he authored "Disarmament and the Economy," as well as ecological problems.

In his lecture at UCSB he will discuss shortages as they affect the problems on inflation and recession. This will be done in a rather informal way, much as a President's State of the Union message. He will also approach the questions of long run shortages offering three options that could begin to address the crisis situation the nations of the world are now facing. These will be given with reference to the political and bureaucratic obstacles that such measures must overcome.

# COMMUNITY Kiosk

## TODAY

- The Arab Student Association presents a forum on "The Middle East Crisis." Guest speaker will be Dr. Khalid Babaa. Noon, in UCen 1128-A.
- Denis Brand will show slides and speak on diving around the world, at 5 p.m. in Phelps 2510.
- The first meeting of the Pre-dental Club to discuss the organization of the club and the upcoming dental exam. 4 p.m. in Physics 1015.
- Piano recital by Michael Rogers. 8 p.m. in Lotte Lehmann Concert Hall.
- Karl Bray, author of "Taxation and Tyranny" will speak on his experiences with the IRS. Noon, in UCen 1133.
- KCSB-FM live poetry program, 8-9 p.m. on Thursdays. This week - Kevin Hyde and his work. 91.5 FM.
- The Christian Science Organization invites the campus community to its weekly meetings, Thursdays at 7 p.m. in the URC.
- Hillel presents a discussion on "Meditation & Judaism - Are they Compatible?" at 7:30 p.m. in the URC Lounge.
- French Club meets at 7:30 p.m. at the Cafe Interim for coffee and conversation.
- Kundalini Yoga classes are offered every Thursday at 5:30 p.m. in UCen 2272. Please bring a blanket and donation. For more info, call 963-4040.

## TOMORROW

- The dance marathon benefit for

multiple sclerosis begins tomorrow. Open to anyone, meals and refreshments provided. Live bands, prizes. 5 p.m. Friday to 5 p.m. Sunday at the Old Gym.

- Friends of China presents a free movie, "Away With All Pests", from the People's Republic of China. Noon, Friday in the UCen Program Lounge.

## ANNOUNCEMENTS

- Arabian Bazaar: Arts exhibition, handicrafts, Arab costumes and Arabian goods. All week, from 9-5 p.m. in UCen 1128-B. Free.
- Loans - The Santa Barbara Chapter of the American Association of University Women will be considering applications for loans for Spring/Summer session. Applicants must be women students in fourth or fifth year of university work, and have GPA of at least 2.50. See Mary Robinson in the Office of Financial Aid.
- A.S. Judicial Council is accepting applications for Fall membership. Applications are available in the A.S. office, 3rd floor UCen. Deadline is Friday, April 25.
- People needed to conduct survey of community women's employment needs. Get valuable survey experience. Call 961-3939 for details. Training session is May 1.
- A daily exercise class for women faculty and students is held from 12:10-12:40 p.m. in Rob Gym 1270.
- Fee Waiver applications for the Graduate Record Examination may be obtained in the Office of Financial Aid for senior students receiving financial assistance with zero parental contribution. Next test date is June 21. Applications for this test must be in by May 27.

# City Center

(Cont. from p. 5)

passion. He stresses the association between the monarch's liaison and notions of lascivious, debauched pleasure and compulsive appetite.

This element was played up in a number of ways in the City Center production. The excessively pretty Gaveston (Peter - Dvorsky) exchanged suggestive embraces with Edward (Norman Snow) throughout the first act. Their effeminate costumes were in stark contrast with the heavy, armor-like robes of disapproving nobles and the chaste black gown of Edward's suffering queen (Mary-Joan Negro). The first act closed with Edward, who had just learned of Gaveston's death at the hands of Mortimer and the others, defiantly planting a firm "soul kiss" on the lips of young Spencer (Robert Bacigalupi), another pretty-boy sycophant who, it is thus suggested, will succeed Gaveston in Edward's affections. The homoerotic implications of Edward's death (he is sodomised with a red-hot poker) were likewise inescapable.

But over and above the play's sensationalism, the City Center Company stressed those qualities in the play that make Marlowe much more than merely a talented forebear of Shakespeare. The eloquence and power of his verse was rendered with an amalgam of ringing elocution and high drama, and the lyrical pageantry of his dramatic construction conveyed with a highly stylised use of movement and gesture. The simplest scenic resources (essentially, a few banners on a bare stage with the lights fully in view, enriched visually by the highly imaginative costumes and stage groupings) were used to create a continual feast for the eye. Unfortunately, the complex lighting cues became obtrusive because of technical difficulties backstage.

Tonight, the company will present its last play to be performed in repertory here, Oliver Goldsmith's "She Stoops To Conquer." It is a play so different in style from Marlowe that it will demand an entirely different range of production values from those seen on the stage of Campbell Hall Tuesday night. It is sure to offer us another worthwhile view of the capabilities of this talented young company.

# Blood Pressure Clinic Today

Hypertension, the medical term for high blood pressure, is a disease which affects an estimated twenty-three million Americans. It is called the silent killer because an individual with hypertension may have no symptoms, and yet suffer damaging effects on target organs such as the heart, brain, kidneys, and eyes. Heart attacks and strokes kill more Americans each year than the other leading causes of death combined.

High blood pressure affects women and men almost equally, and has been found in young people as well as the middle-aged, the affluent and the poor. It does, however, affect blacks more often (one in four as compared to one in seven whites).

Student Health Service has been conducting quarterly blood pressure screening clinics which are open to all students, faculty and staff. The Medical Assistant program students from City College have been donating their time to help. There will be another clinic today from 2:00-4:00 p.m. in the Student Health Service.

## LOST & FOUND

Found your brn tweed coat left 4/21 at social dance. Do you have mine? Call 968-9551.

LOST - Keys on a shell key chain somewhere on campus. Please call 968-8610 if found.

Lost: Gray-brown longhaired slightly striped male cat - lt. grn. eyes - Sat. night 6779 Del Playa - Please contact 685-2398.

LOST: My jean jacket 4/8. Has initials BS on back. Please call 966-6656, Thank-you.

LOST in Isla Vista - keys on a string. 1 small gray one, one larger apt. key. 968-0025.

Lost BB glove Sun 4/20 field No. 6. Must have for IM plus certain sentimental value. 685-1133.

FOUND: Male Doberman Pincher. Black and brown. About 1 year. Plastic flea collar. 966-0844, Lynne.

FOUND: Wallet. Claudia Gausted, your wallet was found by I.V. Rexall last Sunday. Call 968-8092.

Lost 4/9 Silver chain w/moon & star disc. Lost on back lawn San Nic please call 968-2112.

LOST 4/19/75 Small F lilac pt Siamese cat. Very poor vision. Flea collar 6724 Abrego No. 114 if found or seen please call 685-1448 (hm) or 961-3359 (wk)

LOST: Necklace-Shell on Silver chain. Sentimental value! REWARD 968-3395

## SPECIAL NOTICES

**MOTHERS DAY SPECIAL**  
Better than a phone call  
Nicer than only a card  
An ORCHID boxed with card  
Sent anywhere in U.S. \$3.25  
Call 968-6926 or 968-9517.  
Or see table at UCen.

Bar 717 Ranch Camp, Trinity County Cal. Looking for 2 male horsemanship counselors with fine riding & teaching hist. Call 968-2818 after April 27.

BORSODI'S now open ALL DAY - Tuesday thru Friday 11 a.m. on .... Join us for Lunch sometime soon.

Edgar Cayce (are) Study Group. Open house April 26, 1-4 p.m. 2325 Edgewater, S. Bar. 962-2200.

Lonesome Tumbleweeds country western Thur 9 p.m. Bluebird Cafe 33 W. Anapamu Buy American.

VD INFO AND REFERRALS. HELPLINE 968-2556

## PERSONALS

SUTTER - HAVE A GRAND OL TIME THIS WEEKND I MISS YOU ALREADY YOU PRETTY FACE LOVE

JONES

If you can dance, Help those who can't! DANCE MARATHON for MS - Old Gym - All Weekend - Ap. 25-27.

Sire Zor, "Wrong me not nor thyself to make a bondmaid and disdained slave of me." All shalt be revealed anon, Deva.

A NOTE ON DOMINATION: TO S.I. Be Careful of the words you eat when again you do get beat When Stick it says they are great, they forget who dominates The Phuckers United are very rough; it's been said they never Muff

The P.U. team has never lost S.I. remembers & knows the cost Your new additions may be ruff the question is - are they enuff? We play intense & so do you But we're the team to beat so PHUCK U. II. P.S. Who the Puck is Hockey Floyd?

Feel Bad? Need someone to talk to? The I.V. Human Relations Center has trained Staff Counselors on-call every day & Tues. & Thurs. nights. No charge! Call 961-3922, or come by, 6586 Madrid.

## BUSINESS PERSONALS

FRANCISCO TORRES is a staff young enough to know what you want.

Unusual/usual Senior portraits taken. Call 968-7622 for prices and information.

## RIDES WANTED

Ride desperately needed to Santa Cruz area on Fri. 4-25. Ask for Sarah 968-8397.

Need ride to DAVIS May 2, return 4.5. 2/3 expenses for round trip. Andy 968-4219.

## HELP WANTED

FRANCISCO TORRES HIRING RESIDENT ADVISERS for 1975-76 school year. Applications avail. at F.T. South Tower desk 1-5 P.M. thru May 6.

## CHILD CARE

2 year-old child recently transplanted from Berkeley needs mates to form playgroup Goleta - I.V. area 685-1631.

## FOR RENT

For Summer 2 bdrm 2 bath apt. 1 blk. from campus & beach \$140 mo. 6542 S. Tarde No. 2 968-7684.

Need immediately - roommate for own large room in 2 br. apt. dog ok!! 6571 Sab. Tarde No. 5 Come by!

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## Races Shaping Up In IM Softball Leagues

By John Vian

The races in Intramural fast and slowpitch softball are already starting to materialize as competition has been keen in the games played thus far.

"A" league slowpitch is headed up by the Truckee River Valley Boys (2-0), Tropicana Square Gardens (2-0), and Royal Tonies (2-0). The Valley Boys were second in last years slowpitch competition.

Other top teams in the slowpitch league are the Scums, who are made up of Gaucho Varsity basketballers, and the

Deep Canyon Muff Divers, led by the inimitable Jeff Hesselmeyer.

Fastpitch is a whole different game, with the teams in "A" league out for victory. Top ranked Del Playa Yacht Club is now 1-0 after putting down the Mud Sharks 20-2. Second ranked Foul Balls is led by perhaps the best pitcher in IMs, Bruce Flint. The Balls have won both their games (11-3, 21-0). Third ranked Hammer Walker Red squeaked out a victory over the Phi Deltis, 4-0.

### UPCOMING BIGGIES

**SLOWPITCH** - Today the top ranked Truckee Valley River boys take on the Green Weenies at 4:00 p.m. on Storke Field. Also at 4:00 p.m., fifth ranked Deep Canyon Muff Divers will take on Hop Shop.

**FASTPITCH** - Tomorrow top ranked Del Playa Yacht Club will be challenged by the Phi Deltis, Hammer Walker will be challenged by Ananita's revenge, and Joint Effort will take on Foul Balls.

## Eight Gauchos Selected in IVA Draft

By Peter Gort

Yesterday in Los Angeles the International Volleyball Association held its first draft meeting in which a horde of Gauchos, past and present, were selected.

Heading the list of 1974-75 players were Dave DeGroot, Jeff Redan, Mike Maas, Dean Nowack, Jay Hanseth, Chris Talunas, Robin Irvin, and Kathy Hanley.

DeGroot, Redan, Maas, Nowak, and Hanseth are currently performing on UCSB's number one rated NCAA team which concludes its regular season this weekend in Los Angeles with matches against Long Beach State Friday night and Loyola Saturday night. The Gauchos are expected to keep their perfect record against collegiate opponents intact with their matches versus the 49er's and Lions.

Talunas, a transfer from UCLA prior to the 1973 season, Irvin, and Hanley all performed on the UCSB's women's team which placed third in the nation each of the past two seasons.

The bulk of Gaucho players were picked up by the local Santa Barbara franchise which will be coached by Larry Rundle. Redan, DeGroot, Irvin, and Talunas will all be playing their volleyball for the Santa Barbara club.

Hanseth and Nowack will be reunited with their former coach Rudy Suwara when they go south to do their digging and spiking for the San Diego franchise.

Maas will return to his home in Los Angeles if he decides to play professionally, as he was picked by the LA based club that will be coached by former volleyball great Dodge Parker.

Hanley will be doing her performing in front of Anaheim audiences for coach Toshi Toyoda and his Southern California team.

### FORMER GAUCHOS

In addition to these Gauchos of the present era, several Gauchos of yesteryear were also selected in the infant IVA's initial draft. Last year's number two NCAA squad contributed Skip Allen and Chris Kane to the pro

ranks with Allen going to Santa Barbara and Kane to San Diego.

Other UCSB grads chosen were John Lee and Rich Riffero to Santa Barbara, and Ed Spaw, Mike Wilson, and Don Shaw to Southern California. All of these players, plus Skip Allen, played in the Winston League which performed during the winter.

An interesting sidelight to the draft was the selection of Shaw, a former basketball player who transferred to UCSB from Loyola. A tremendously gifted athlete, Shaw did not play volleyball collegiately, being drafted solely on his fine showing in the Winston League.

### Softball Poll

#### "A" FASTPITCH

1. Del Playa Yacht Club (1-0)
2. Foul Balls (2-0)
3. Hammer Walker Red (1-0)
4. Lambda Chi (1-0)
5. Amanita's Revenge (1-0)

#### "A" SLOWPITCH

1. Truckee River Valley Goys (2-0)
2. Tropicana Square Gardens (2-0)
3. Royal Tonies (2-0)
4. Scums (1-1)
5. Deep Canyon Muff Divers (1-1)
6. Soft (2-0)

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Applications should include:

- 1). A resume describing previous journalism experience and any other general information about the applicant, and your GPA.
- 2). A two-page statement of philosophy and goals for the UCSB Yearbook.
- 3). At least two letters of recommendation.
- 4). Samples of the applicant's work. (Examples: Photographs, clippings, cartoons, creative writing assignments, papers, etc.)

APPLICATIONS FOR OTHER PAID STAFF POSITIONS WILL BE AVAILABLE ALSO AFTER THE EDITOR SELECTION ON MAY 8th BY COMMUNICATIONS BOARD.

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**THE 1976 LA CUMBRE  
YEARBOOK**

# Gauchos Rout Westmont 14-6



By Peter Gort

UCSB kept up its playoff onslaught yesterday, pounding out 12 hits in routing cross-town rival Westmont 14-6. The victory, number 18 of the year and just seven away from the "magic number" of 25, made up for a 7-6 loss to the Warriors earlier in the season.

Hitting stars for the Gauchos were, once again, the big three of Bob Edson, Randy Robinson, and Marty Slimak, although the three for four, four run scoring day of centerfielder Jerry Rosenburg certainly can not be overlooked.

Edson picked up his second home run in two days, and fourth

of the year, to go along with a 400 foot double to rack up five runs batted in.

First sacker Robinson, who slugged his first four bagger of the season Tuesday against Cal Poly, went three for four, picking up three RBI's, and Slimak, who hit for the cycle against the Mustangs, continued his torrid pace picking up two more hits and four "ribbies".

### RESPECTABLE

Although the Warriors scored six times, the Gaucho pitching was quite respectable, as only three of Westmont's runs were earned.

Righthander Brian Kingman

went five innings to pick up his fourth victory of the year, yielding five runs, only two of which were earned, while striking out seven and walking four.

Coming on in relief of Kingman in the sixth more for the work than for assistance was Joe Wikel, the JC transfer from SBCC. Wikel went two innings, giving up one run, striking out Westmont star Bobby Thompson on a beautiful change, and walked nobody.

Southpaw Carlos Moreno, seeing his first action in some time, finished the game for UCSB, shutting out the Warriors over the final innings. The Junior from Los Angeles allowed only two hits and struck out one, in turning in his best performance



**GAUCHO ACE** — Brian Kingman fires a strike against Westmont in UCSB's 14-6 thumping of their cross-town rivals. The big righthander, who unquestionably has a major league arm, picked up only his fourth victory of the year against three losses as the bounces have continually gone the other way when he has been on the mound. photo: Al Pena

**GOTCHA** — Shortstop Chris Good makes the tag on Westmont runner foolish enough to test the arm of Gaucho catcher Dave Powers. photo: Al Pena

since his 1-0 loss to WAC powerhouse Pepperdine over a month ago.

In the slugfest, the Gauchos scored twice in the first, five times in the second, once in the fourth, four times in the sixth, and just for good measure, twice more in the seventh.

### UPCOMING GAMES

UCSB travels to UC Irvine this Saturday for a doubleheader beginning at 12 noon. The Gauchos defeated the Anteaters earlier in the season and need these two games to keep their

playoff hopes alive.

Following the twin bill, the horsehiders return home to Campus Diamond Monday to take on Westmont once again at 3:00 p.m., and then lock horns with the USC Trojans Wednesday night at 7:00 p.m. at USC. Coming right back the following day, the Gaucho nine will play host to San Diego State on Thursday afternoon.

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**Maas, Nowack, and Sato**

**Little Men Key Defense**

By Mike Reiter

Dean Nowack, Mike Maas and Gary Sato are three integral parts of the number one ranked UC Santa Barbara volleyball team, yet none receives a great deal of publicity.

The characteristic that all share is their diminutive stature, although all have compensated for this with great success.

**FIERCE COMPETITOR**

Of the three, Maas is the most spectacular. Fans will recall his acrobatic dives into the stands and the benches to save the ball. More than anything, this comes from his competitiveness. Says Coach Gus Mee, "He is always going as hard as he can, and his drive always sparks us." Nowack adds "He is one of the best defensive players in the nation. He is always there." Remarked Sato, "A fierce competitor; what his whole game is about."

Not surprisingly, Maas has a bias towards small players. "I think small players make the game more exciting." To compensate for his lack of height, Maas remarked, he "has to play a lot smarter." By smarter, he means, "you have to concentrate more and try harder."

Generally, Maas does not feel his size is a disadvantage. "Naturally there is a disadvantage at the net," he agrees, but he says it is a defensive advantage because of added quickness.

About the lack of recognition, Maas seems indifferent. "I don't care if they get the glory," referring to Gaucho stars such as Jon Roberts or Jay Hanseth. "I know the team has confidence in me."

**UNSUNG**

Nowack undoubtedly is the most unsung player on the team due to his steadiness and consistency. Sato offered, "Dean is really consistent; it's what gets him by." Maas is more effusive in

praising Nowack, stating "He covers me up a lot. He's always driving — putting out all the effort he can."

The lack of recognition does not faze "Deano." He states, "I'm out there with a certain job to do. I do what I'm supposed to do. I'm just the happiest guy in the world to play on the best team in the nation."

Concerning his size, Nowack feels hampered only when on defense at the net because he cannot block spikes. He jokes, "The big hitters look for me to go over." but realizes his strength is defense, saying "I'm in there for back row action."

He praises setter Dave DeGroot for his ability to set him up in one-on-one spike situations which Nowack says helps him overcome his height disadvantage.

As with Maas, Nowack relies on strategic intelligence, and he is a student of the game. He says, "You have to use your brain a lot more. Intelligence overrides ability on the front row." Adds Mee, "I rarely have to tell Dean anything. Without being told, he picks up things on his own. He has done a lot of thinking about the game."

**QUICKNESS**

Sato is, as Nowack puts it, "The little brother on the team. Full of pep — a great guy to play with." Sato, feels his height a definite advantage at times. "Everything I do is quicker", he

says. "I can hit before the blockers are set, and I can correct for mistakes defensively." He feels quickness is an asset especially on the net. "Most little guys can crank a ball past a big blocker one-on-one."

Sato had a tough job this year in that he had to prove he could make a contribution to an excellent team. Mee says, "He has earned the respect of the older guys. He's proved to them he is good, because they've seen him do things they couldn't do if they were his size." Maas agrees with Mee. "He is fast — super quick reactions."

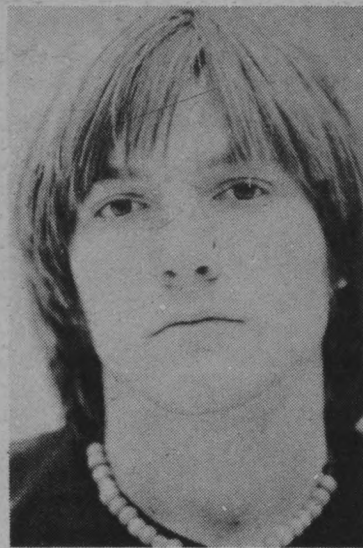
**SPIRIT**

Sato has an added problem in that he is asked to come off the bench in key situations, as he did against UCLA. He says the waiting around does not bother him. "Most of the time I'm pretty sure I'll play. I can have a more relaxed attitude but still be mentally ready. I know Gus has confidence in me."

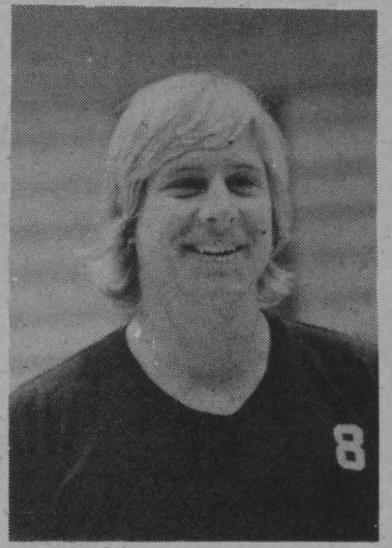
Sato likes to think he brings "new blood" to the team, as well as "a little spirit." He proved that point last Friday.

Unquestionably, all three players have one thing in mind, to capture the NCAA title. Nowack spoke for all when asked if the fact that UCSB has beaten all of their potential opponents for the title will affect the Gauchos.

"We'll just have to beat them one more time."



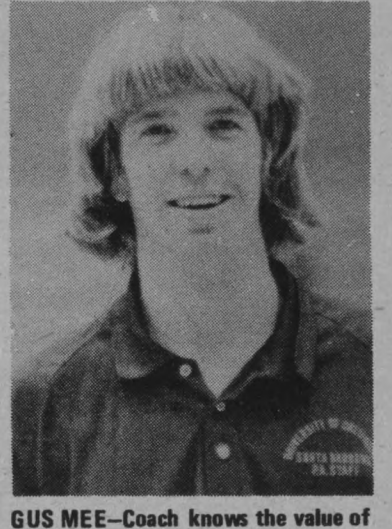
MIKE MASS—Fierce competitor



DEAN NOWACK—Unsung performer



GARY SATO—Super quickness



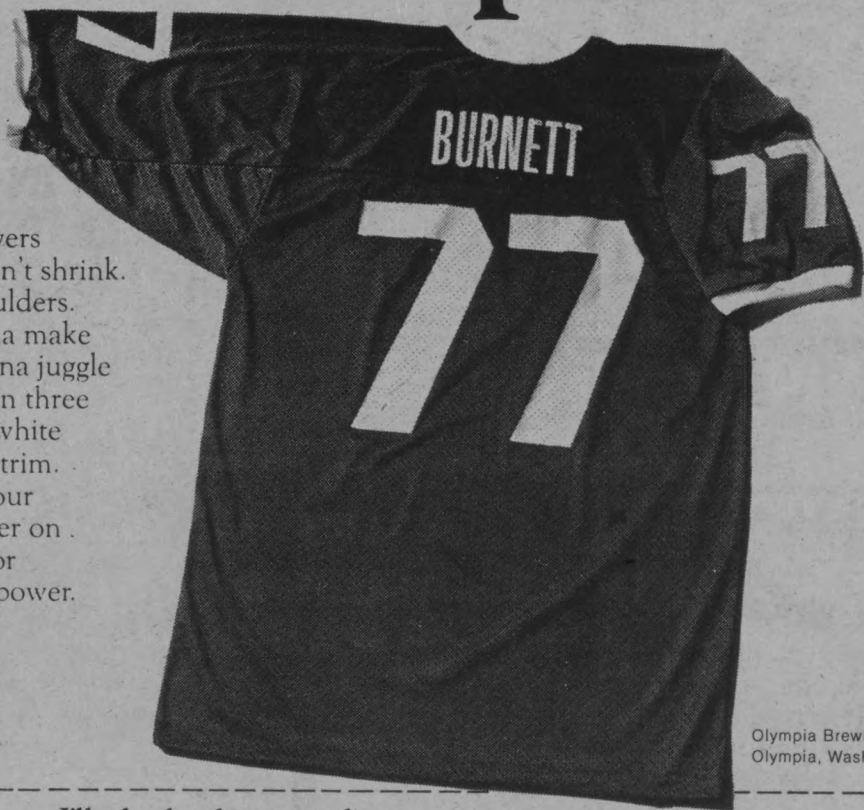
GUS MEE—Coach knows the value of his "little men"

**Co-ed Softball Tourney**

This weekend, April 26-27, IM's will sponsor its eighth annual co-ed softball tournament. Entries are due today at the IM trailer at 5

p.m. Teams will consist of ten players, five women and five men. Batting orders must alternate "boy, girl, boy, girl" etc.

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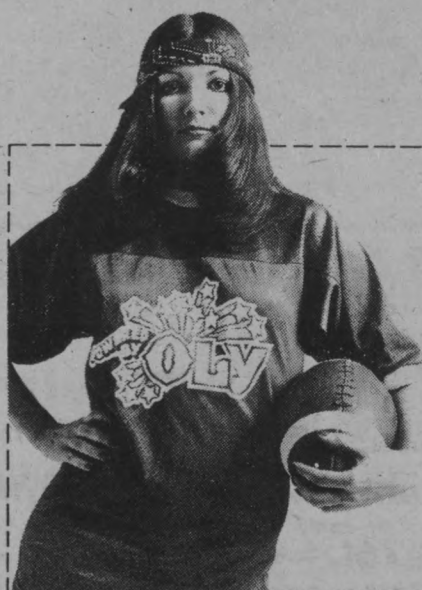
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# Academy Announces Student Film Contest

The Academy of Motion Picture Arts and Sciences has announced plans for its second annual Student Film Awards, designed to recognize outstanding achievements in film production by college students.

Awards of Merit will be

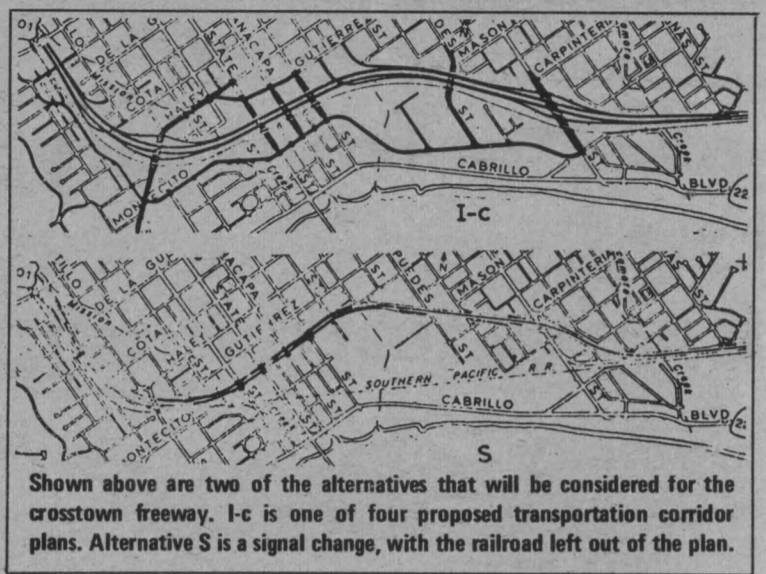
presented by the Academy in mid-June to the best student film in each of four classifications: dramatic, animated, documentary and experimental (free-form, non-narrative, etc.). A fifth special award may be presented at the judge's discretion.

To be eligible, a film must have been completed after Oct. 15, 1973, in a student-teacher relationship within the curriculum structure of an institution of higher learning. Films of any length in 16, 35 or 70mm may be submitted for consideration.

Preliminary judging will be conducted by ten regional committees throughout the United States, and all films must be entered in the region where they were made. Regional finalists will then be screened by the Academy's Short Subjects Branch and Documentary Nominating Committee, which will nominate the three best films in each category.

Final judging will take place when the nominated films are screened for the entire Academy membership in mid-June. Tabulations for both nominations and winning achievements will be conducted by the Academy's accounting firm, Price Waterhouse & Co.

The deadline for regional judgments is May 31, 1975. A list of regional coordinators may be obtained for the Academy of Motion Picture Arts and Sciences, 9038 Melrose Avenue, Hollywood, Calif. 90069. (213) 278-8990.



## Freeway . . .

(Cont. from p. 1)

20 points brought up by the board and its staff.

The subject of this long process is a 2.6 mile stretch of Highway 101 that includes four stoplights in downtown Santa Barbara. Studies were begun in 1954 to determine solutions to the bottleneck, which includes Chapala, State, Anacapa, and Santa Barbara Streets.

This section of highway has a record of being accident prone, with an accident rate 67 percent higher than the state's.

Representatives for Caltrans predict an 84 percent reduction with a crosstown transportation corridor.

Plans presented by Caltrans to upgrade the capabilities of the roadway all include the idea of a transportation corridor, moving the railroad close to the freeway and opening up a large amount of land near the beach for development.

With selection and approval of one of the alternatives, or a combination of them, tentatively slated for June 1976, completion of the project is projected for 1980-82.

## Black Studies Center . . .

(Cont. from p. 1)

"Instructioning Learning Skills to Disadvantaged, (\$31,191)."

In 73-74, their proposal was rewritten and submitted for another grant with a request of \$82,000. The other project submitted was "School as Viewed by the Black Child (\$53,035)."

### NO SUBMITTALS

In 74-75, there have been no submittals. A confidentially appointed Review Committee examined the Center and filed a confidential report. The Academic Senate Committee on Educational Policy and Academic Planning, chaired by Barbara DeWolf endorsed the report.

The minutes of the endorsement read, "It was moved, seconded, and approved that committee endorse the recommendation in the report on the Center for Black Studies that the Center not be an Organized Research Unit. It is not clear from the report what the

function of the center will be if it is removed from the category of organized research unit however."

### CHEADLE DECIDES

The Review Committee report with the Senate Committee endorsement was examined by Chancellor Cheadle who issued a bulletin containing revisions of the center.

A concerned worker at the center wondered how one could challenge a report that couldn't be seen.

Vice Chancellor of Academic Affairs, Alec Alexander said that the confidential report will not be released publicly under any conditions.

## Project Funds

(Cont. from p. 1)

for the \$1 million student lobby fund encounters the difficult question of whether the University should be getting extra monies to improve the quality of instruction when the quality of instruction is assumed to be a central purpose of the University.

"It could be that next year each campus will be given a lump sum for each of these three areas (innovative projects, summer projects and RUIIG)," said Outcalt, attributing some of the uncertainty to the unknown plans of the new UC president, David Saxon. Saxon will take over the reins from retiring UC president Charles Hitch on July 1.



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