

Regents commit student fees till 2002 A.D.

By STEVE WADE

Part of student tuition for the next thirty years was allocated by the Regents of the University of California last week in San Francisco. The students' money will be used to float bonds to finance construction of a life science building at UCLA, a marine biology building at UC San Diego, and a "learning resources" building here at UCSB. All the buildings are "research oriented."

Kevin Bacon, UC Student Lobby co-coordinator, termed the action by the Regents, "the most detrimental action possible to the cause of eliminating tuition at the University of California." Any action now undertaken to eliminate tuition must now also deal with this incumbence.

This action, which seemingly insures the continued existence of tuition, comes only one month after the Student Lobby succeeded in getting legislation designed to eliminate the fee all the way to the Governor's desk, only to have it vetoed there. In spite of last week's action the Lobby has announced that it will not discontinue its

fight to eliminate tuition, hinting that stronger action to these ends is in the offing on their part.

In other action the Regents voted to implement, on a four year experimental basis, a less restrictive admissions plan for Junior College transfers which would require only a 2.0 minimum Grade Point Average rather than the former 2.4. The move is an attempt to channel more Community College transfers into the UC system as well as to attempt to recognize the role of Community Colleges as equal partners in the State's higher education system. It was noted in discussion that, on the whole, J.C. transfers do just as well as "native" students who took their lower division work at the University of California.

In action taken Thursday the Regents' Educational Policy committee approved a "growth" revision which will put anticipated enrollment at between 128,000 and 137,000 by the 1981-82 academic year. This is a considerable drop from the goal formerly anticipated for this same year. The original Master Plan had set enrollment projections for 1981-82 at 150,000.



BASSIST ROCKS in Perfect Park over the weekend. Did you hear?

Conservative expected to fill Water Board vacancy

By DAVID HANDLER

During the past year, the Board of Directors of the Goleta County Water District, a previously inconspicuous and generally ignored body of public officials, has been thrust headfirst into the public eye.

There used to be plenty of water for the Goleta Valley, but the citizens became aware last year that such was no longer the case.

Rapidly becoming a bonanza for developers, Goleta must either curtail its growth or be prepared for the jump in property taxes which accompany being party to the California Water Project.

Widespread desires of homeowners to preserve rather than exploit the area, combined with press investigations of suspicious conduct on the part of several of the exclusively pro-development Board members, made last November's election to choose three of the five directors more popular than ever before.

A slate of three liberal, no-growth candidates (Jose Martinez, Llana Sherman and John McCord) emerged victorious.

Harry Iddings and Dee Pagliotti, both pro-growth, veteran Board members, remain.

An unfortunate turn of events, however, threatens to shift the seat of power away from the homeowners and back into the hands of the developers.

It was announced in March that John McCord's employer had transferred him to another part of the country and that he would be forced to resign.

Since then, the remaining four directors have attempted to find someone to appoint to the position. With such a two-versus-two schism in ideology, it hasn't been easy.

After submitting a wealth of resumes and appearing at a series of interviews and executive session meetings, the candidates have been narrowed down to four. If the directors can't come to an agreement on one, the decision will be taken away from them at the beginning of next month and given to the Santa Barbara County Board of Supervisors for the vote.

If that becomes the case, Herman Farnum, a conservative real estate

salesman, will probably get the nod.

The March 26, 1970 Santa Barbara News-Press cited Farnum as speaking in favor of the controversial El Capitan development before a Planning Commission hearing.

Farnum owns 300 acres of land adjacent to El Capitan. Approval of the development by the Planning Commission would have increased the value of his property.

Of that 300 acres, only 30 are presently being served by the Goleta County Water District. In his position as a Director, Farnum would have an excellent opportunity to get his land annexed into the District and enjoy the tremendous profit which would result.

Another Santa Barbara News-Press article, dated October 6, 1970, stated that Farnum opposed anti-development arguments by conservationists before the Board of Supervisors.

In February of this year, the Supervisors, based on a recommendation from Third District Supervisor Daniel Grant, appointed Farnum Chairman of the Goleta Valley General Plan Advisory Committee.

Such an appointment indicates the Supervisors' strong personal and political support of Farnum, and is good evidence that he will get the Water Board post if the Supervisors are given the power of decision.

The remaining four directors of the Water District will meet tomorrow night (Continued on p. 2, col. 1)

FOR \$6 MILLION

Honey sues sanity testers

By DAVE CARLSON

Captain Joel B. Honey, reinstated last month after having been fired in November by Sheriff John Carpenter, filed a claim in Los Angeles Superior Court asking for up to \$6 million in punitive and general damages. Named as defendants were two physicians and a psychologist from Los Angeles along with the County of Santa Barbara.

Honey alleged that before his dismissal in November he was compelled to submit to medical testing in relation to the charges by Carpenter which led to the dismissal. Although the County had agreed to a stipulation that examinations of county personnel were to be conducted by medically licensed experts only, Honey claimed that a letter from Carpenter compelled him either to submit to

whatever examination he was directed to take by Los Angeles physicians or face dismissal.

When Los Angeles physicians assigned a psychologist, a person not medically licensed, to conduct the examination rather than a physician or psychiatrist, "they were," according to Honey's attorney, James Lindsey, "put on notice before the examination commenced that they would be served with a malpractice action." The psychologist later drew conclusions that were highly unfavorable about Honey's mental fitness.

Lindsey, however, commented yesterday that the claim would probably not blossom into a full law suit, but rather that the claim had been submitted to preserve Honey's options from some fast approaching legal deadlines.

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WEDNESDAY, JULY 19, 1972

UCSB
Summer

NEXUS
UNIVERSITY OF CALIFORNIA, SANTA BARBARA

When did Cappello quit as attorney?

By MIKE GORDON

When did City Attorney Cappello stop acting as attorney for Oakdale Manor president Paul Zamora?

Cappello says that he officially withdrew as Zamora's attorney in a civil action against Zamora by January 1, 1971, shortly after he was promoted to assistant district attorney by District Attorney David Minier. This withdrawal protects him from conflict-of-interest charges, says Cappello.

But official minutes of the Santa Barbara County Superior Court which were reproduced in the July-August issue of Probe say that Cappello was in court on four dates in 1971, including September 8 — the same day that Santa Barbara City Council decided to name him City Attorney.

Cappello, however, appeared on local television last Wednesday to present evidence which he says refutes the official records of Santa Barbara County.

Speaking to KEYT-TV News Director Bill Huddy, Cappello produced xeroxed copies of court minutes from which the official records were allegedly transcribed. In several of them, Cappello's name was crossed out and another attorney's entered as counsel for Paul Zamora.

The NEXUS has learned that one document Cappello displayed on television as proof that he did not appear in court was actually typewritten by a clerk in the County Clerk's office on the morning of the interview.

On KEYT, Cappello went on to condemn the Probe and the NEXUS for publishing stories about the documents, claiming that both publications had accused him of appearing in court on Zamora's behalf during 1971.

The NEXUS contacted Cappello last Thursday and pointed out to him that the NEXUS news story in question did not say that Cappello appeared in court. Cappello retorted that the NEXUS had "implied" and "insinuated" that he was in court.

WAS HE OR WASN'T HE?

On the basis of the documents produced as "evidence" in the Was-Cappello-In-Court? affair, it seems clear that the City Attorney probably did not appear in court on Zamora's or Oakdale Manor's behalf on those four dates in 1971.

But the plaintiff against Zamora in that case, William Hackett, recently told Probe editor Bonnie Adams, "To the best of my knowledge and recollection, I believe he (Cappello) was there."

Cappello, meanwhile, has so far failed to explain another document, which the NEXUS printed last week, listing him as attorney of record for Zamora until September 15, 1971. The document is a Substitution of Attorney form.

Attorneys in Santa Barbara tell the NEXUS that such forms are occasionally filed months, even years, after an actual substitution takes place. Thus the document does not prove that Cappello acted as Zamora's attorney in 1971. Legally, though, he is considered the Oakdale Manor president's attorney until September 15 — nine months after Cappello says he "officially withdrew, in writing."

When did Cappello quit as Zamora's legal counsel? Legally, not until September 15, 1971. The fact remains though, that during the nine months between New Year's Day and September, Cappello lived next door to Zamora, and his house rested on land conveyed to him by Oakdale Manor at no money down. If he did give Zamora legal advice he need not have appeared in court to do so.



Laurel and Hardy this Friday night in Campbell Hall! 4 flicks for \$1. Showtime 7:30.

UC wins court delay in Macksoud tenure test

By MIKE GORDON

Assistant Professor of Speech John Macksoud's suit against the University of California for denying him tenure at UCSB has been postponed for another two weeks by the United States District Court in Los Angeles.

Attorneys for the defendants in the suit — the Regents, UC President Charles Hitch and UCSB Chancellor Vernon Cheadle — moved for the delay after seeing a legal memorandum outlining the strengths of Macksoud's case, filed with the District Court on July 10 by Macksoud's attorney. The delay will move the opening court date for the suit from July 17 back to July 31. The University had

already been granted a delay from July 3 to July 17.

Macksoud was denied tenure by the UCSB Administration late last November, although he got a favorable tenure appraisal the year before and received unanimous support for tenure from the tenured faculty of the Speech Department.

The Administration says it based its negative decision on two "negatively critical" reviews of an unpublished manuscript Macksoud has written, and on his "overall record." Macksoud has not been allowed to know who wrote the "negative" reviews — standard practice in faculty promotions — nor has anyone outside the tenure

decision-making chain been allowed to see the reviews.

An appeal for a new review of Macksoud's case for tenure, signed by every tenured member of the Speech Department, was sent to UCSB Chancellor Vernon Cheadle last January. Cheadle granted the review, but the decision — that Macksoud be denied tenure — was the same.

So on May 26, Macksoud filed a complaint in federal court, asking for a permanent injunction against the University which would reinstate him at UCSB as a tenured associate professor. He also asked for a temporary injunction directing the UCSB Administration to provide him with "sufficiently explicit reasons" for his dismissal, at a fair and objective hearing.

"I took legal action because I had exhausted the alternatives," said the assistant professor.

His basis for that "legal action" was outlined in a July 10 legal memorandum filed by his counsel, Los Angeles attorney Jack Levine.

That document contends that the Administration's refusal to grant him tenure, refusal to give satisfactory reasons for their decision and refusal to grant him a fair and impartial hearing are all in violation of the "due process"

clause of the 14th Amendment.

Also filed with the July 10 memo were affidavits from three UCSB faculty members: Speech Professor William Reardon, Biology Professor Maynard Moseley and Physics Professor William Walker, all past members of the Academic Senate's Committee on Academic Personnel, which handles tenure cases.

Those affidavits, says Nash, establish two principles: that faculty members with Macksoud's qualifications have uniformly been granted tenure in the past, and that Macksoud is legally justified in asking the Administration to explain its

actions at a hearing.

Some have suggested that the Administration's no-tenure decision in Macksoud's case might have been motivated by shrinking payroll funds rather than by any lack of qualifications. However, the Chancellor has denied that budget considerations in any way affected the decision.

Macksoud stresses that he wants to have the case settled out of court if possible — "providing that equity can be obtained." Nash agrees, fearing that a firm court decision either way might significantly damage the delicate faculty-Administration balance of power in faculty promotion.

Water

(Continued from p. 1)

and are expected to discuss the appointment.

Several letters from concerned citizens are scheduled on the Board's agenda. Each expresses a firm desire to have the Directors choose someone of similar views to McCord.

Based on conversations with Board members and observations of their previous inability to agree on anything, it appears

highly unlikely that they will be able to make a decision on a fifth director—easily the most crucial decision they have faced to date.

The other three men vying for the post are Dr. Michael Kuhn, a UCSB Assistant Professor of Geography, Dr. Berl Golomb, former UCSB Professor of Geography and presently a private consultant, and Thomas Stieglitz, Vice-President of the Goleta Valley Chamber of Commerce and a member of the Goleta Valley Citizens Planning Group.

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Campus Donut Shop will not reopen its doors this fall. Instead, Duncan plans to open a 24-hour stand-up bakery next door to Rusty's Roast Beef in the old Morninglory Music building. Duncan, who owns Rusty's, the Donut Shop and The Deli, hopes to have the bakery ready for business in a month. Meanwhile, donuts are on sale at Rusty's.

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The trashing of a mural: property owners vs. 'porno'

By MIKE GORDON

Picture yourself in the sandals of a young, fashionably starving Isla Vista artist. Suddenly you're offered a wall in I.V. where you can create a mural. You've had the seed of an idea rattling around in your head for a year, waiting for a chance to get out.

So you leave school for a quarter to paint your mural. It starts out as a weekend thing, but gradually you find it gobbling up Monday too, and then Tuesday, and then Wednesday... so it goes. Seven weeks later, with \$50 spent on materials, you've got yourself a mural.

Then you stroll by your masterpiece one day and find that someone's painted it out, returning the wall once more to blank virgin ugliness. What do you do?

I.V. painter Dave McCutchen is asking himself exactly that question today. He spent seven weeks this spring transforming the side of the Finear Realty building into a painting. Unfortunately, some people didn't like his painting. And since those people owned the building, splash! no more painting.

Jack Schwartz, the Isla Vista property owner who brought you the campaign

against the Park District, was the man who ordered the mural painted over. His objections? Well, there was this mysterious crumpled candy wrapper at the bottom. Wrapper?

"The sign's all right except the two people at the bottom screwing each other. That's what I'm against," declares Schwartz.

Egad! He's right! If you looked closely at the original mural, you may have noticed that disguised in the design at the bottom of the wall were two figures that were....

"Good heavens, Martha. Look at that. Two people making a baby right in public. What's this generation coming to?"

Both Schwartz and a representative of Ventura Realty insist the mural is pornographic. The artist denies it.

McCutchen painted the mural as partial fulfillment of requirements for a painting class on campus. "It was my gift to the community and a great investment of my time," he says.

"We thought it was going to be an advertisement for candy," commented the middle-aged woman at Ventura Realty.



ALMOND JOY on the side of Finear Realty? Not if Jack Schwartz can help it. Notice naughty figures at bottom.

"After it was finished, I found it offensive."

So did Schwartz. He owns the building. Ergo, he has the legal right to obliterate anything that appears on the walls. And he exercised that right.

Both Schwartz and Ventura Realty say they were unaware what the mural was going to be. "I never saw a preliminary plan," commented Schwartz. Ventura Realty insists they didn't even know it was being painted until it had been on the wall for six weeks.

Schwartz said yesterday that if McCutchen had painted out the "offensive" figures, he wouldn't have trashed the mural. He admitted that he never asked McCutchen to paint them out. "I couldn't find him," explained Schwartz — who told the NEXUS last week that he wants to make Isla Vista "a nicer place."

Yes, Niceness and Goodness have triumphed. Filth has been expunged from our midst. Heave a sigh of relief, Isla Vista; if your daughters are raped walking home at night, it won't be by longhaired perverts aroused by pornographic murals.

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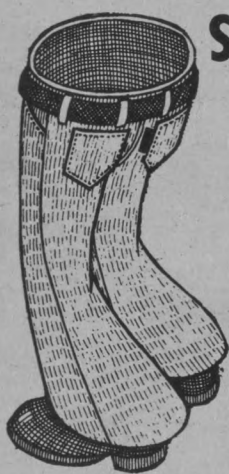
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LABOR DAY — Monday, September 4
Building Closed

Editorial

Brass tacks

News Item: Santa Barbara City Attorney A. Barry Cappello has begun to foam at the mouth.

Previous to an investigation on Cappello that we printed last week, we conducted a thorough examination of the public record.

We feel the public record contradicts statements Cappello has made on the local media, and we said so.

Cappello, however, went on KEYT news last Wednesday night and launched an attack on us, which, to use his own words, could only be understood by a psychiatrist.

He said he was sorry to say that it appeared to him the NEXUS had been taken over by the staff writers of Probe.

He based his startling disclosure on documented evidence that the same writer who authored the NEXUS investigation also appeared in the Probe staff box. If he had read the explanation at the bottom of the staff box, Cappello would realize that the writer is a veteran NEXUS staff member who only did basic production work on the Probe because there

wasn't a NEXUS that week.

He also suggested the University made a mistake in giving the newspaper back to us, and hinted that the NEXUS should be tossed off campus.

This scandal is far too serious for your immature raving and mudslinging, Mr. Cappello.

You only addressed yourself to a minor portion of our findings in the KEYT interview — whether or not you appeared in court on behalf of Paul Zamora after January 1, 1971.

We never said you did. We merely stated that court documents showed you were the Attorney of Record after January 1, 1971.

Jack Otero, the other attorney in the case, says you weren't in court. An office clerk confirms it. But Hackett says he thinks you WERE in court.

Whether or not you appeared in court is irrelevant. Building up straw men based on verbal testimony is weak evidence in comparison to the public record.

Let's talk brass tacks, Barry. Were you the attorney of record after January 1, 1971? Did you receive a \$48,000 loan from Oakdale Manor?

Your present tactic of yelling and namecalling simply doesn't get anyone anywhere. What's the problem — is the truth too painful?

Letters

Minier to Sarguis

Editor's note: Attorney Sarguis received this letter from the District Attorney in response to a letter printed in the NEXUS last week in which Sarguis asked Minier to resign.

July 11, 1972

Mr. Francis Sarguis

Attorney at Law

Dear Frank:

I will not at this time dignify your contemptuous letter of July 8, 1972, with a response.

Because you have probably made prior arrangements to have your letter published in a certain local "newspaper," however, I will be more than happy to submit a response for publication in the same newspaper if that should become necessary. Such a response would, of course, include a discussion of your motivations.

DAVID D. MINIER
District Attorney

The term paper mills: created by University

By EDWARD MACKIE

The explosive growth of term paper factories in recent months has provoked alarm from administrators and delight from many students.

On the heels of this explosion, Governor Reagan signed into law last month a bill forbidding the preparation, sale, and distribution of academic papers if such papers are to be submitted by another person for a fee or other compensation at any public or private college or university. The law provides for the issuance of a court injunction against term paper salesmen.

The Los Angeles Times two weeks ago printed a scathing editorial of the subject of selling academic papers. "The only fitting response," it asserted, "is for the universities to throw students out whenever they are caught in their deceptions."

Both the editorial and the advent of term paper factories provide a telling commentary on the present state of our formal institutions of learning.

The disquieting over-emphasis of academic credentials as the only key to future success has sown the seeds of this dilemma. Caught in the revolving door of educational impressment, the reluctant student seeks the simplest route out of an unpleasant situation. Though essentially an escapist approach for the student, the purchase of term papers reveals larger sins of the university itself.

The problem indicates a need for re-examining the very purpose behind assigning term papers. Certain questions should be asked: What is the reason for assigning papers? Is it assigned merely to fulfill a grade requirement or to comply with a mandatory work-load? Is the paper assigned for the benefit of the student or of the professor? Is it written in acute agony and then read in equally acute boredom?

Too frequently an assignment of this kind exposes the intellectual dishonesty of those pathetic and unthinking nincompoops whose courses are too frustrating and irrelevant to endure. That students have come to regard term papers as an absurd waste of time and energy is by no means their own fault. The fault lies with the university system—the very system that encourages and requires cut-rate courses taught by cut-throat instructors.

Thus, for sound and obvious reasons, the term paper factories have prospered immensely. Unquestionably, a four-year succession of superlative term papers opens the door to the Bachelor of Arts Degree—the student's passport to success.

Given the present circumstances of the university, term paper factories were inevitable.

NEXUS

Opinion

Autocide in Isla Vista PART 2

By BILL BOTWRIGHT

Lately, some people have been bringing it all on home about autocide around here.

Eileen Kadesh did a count of cars running recklessly around campus, and it is ridiculous. Hugh Carroll wrote a piece in NEXUS about that used car lot, Isla Vista—5,000 cars for 11-12,000 people. Lee Steward, the Roads

gave her a distance of 11.8 miles we commute, average, to and from home. That's 103,958 miles of smog we spew into our own faces, every day.

Jane says it costs us \$1.42 each per day to get back and forth to work (includes depreciation; data from Farmer's Insurance). That means, as a family, we blow \$12,510.20 every day, just out of

California Air Resources Board): Carbon monoxide, 7,752.8 pounds; particulates (soot, to you) 775 pounds; nitrous oxide 910.8 pounds.

(Not to mention that a 400-cube engine at 4,000 rpms gulps as much oxygen per hour as 1,825 humans; that the carbon dioxide level of the hemisphere is up 8 to 12 per cent since 1960,



Commissioner, showed to the UCSB Community Advisory Panel for the Long Range Plan projections for car movements so massive they will reduce the Goleta Valley to bedlam in the next few years.

Isla Vista could go another way. Bob Henderson, I.V. Planning co-ordinator, points to data demonstrating fewer injury accidents since I.V. put in even a few car-detering street mini-parks. "Bike and foot traffic has gone past critical mass," Bob said. "Bicycles and people should have right-of-way over cars in I.V."

Jane Van Dyke, an Environmental Studies student, focusses the thing by quantifying what we do to ourselves. Not just to anybody out there, but you and me within the UCSB family.

She found that 8,810 cars come to campus on the average day. A dot map of where we live

our own pockets. (And that's using the 12 cents per mile figure, which is silly by any sophisticated economic appraisal. It doesn't include the burden on society of highway police, ambulances, lifetime basket-case injuries, traffic courts, air pollution damage—a huge segment of our social costs.) Motoring is so cheap it's killing us, which is quite an expense when you think of it.

But on to Jane's analysis of the nastiest part—the poisons. Here's the crud that our together little family (and these figures are just for UCSB, not including I.V.) lovingly externalizes upon our own nest every day (data:

and a 25 per cent increase is expected by 1980; and other trivia.)

Will we really go on this way? The great power centers, Detroit and Tulsa, and their errand boys, Madison Avenue and Washington, operate on the gleeful ethic that theft is fun. We can't expect much help there.

What CAN we do?

(Next, a report on feeble floundering of self-defense on the UCSB-IV peninsula. Meanwhile, if your allergies are bothering you, don't blame it all on the flowers.)

The opinions expressed are those of the individual writer and do not necessarily represent those of the Regents of the University of California, the Associated Students or the UCSB DAILY NEXUS. Articles labelled "editorial" represent a consensus of the UCSB DAILY NEXUS Editorial Board unless they are signed by an individual writer. The UCSB DAILY NEXUS welcomes letters and columns from opposing viewpoints.

A Correction

Of the District and City Attorneys' nine latest demands for retraction of "libelous" material in the NEXUS, we find that two actually address themselves to factual inaccuracies in our stories. Factual inaccuracy is not libel. But to set the record straight:

On June 28 the NEXUS printed a photo of two women at a NEXUS-Probe-News and Review press conference. They were busy taking pictures of those in the audience. The News-Press later identified them as secretaries in the DA's office, and we reprinted that identification. However, it has come to

light that the two women in question were not secretaries in the DA's office. We heartily apologize. They were Barry Cappello's and David Minier's wives.

Also, in a statement on the editorial page June 21, a sentence read, "The allegedly libelous articles (in the NEXUS, Probe and News and Review) contended that Minier, Cappello and Worthen were involved in fraudulent real estate dealings." That statement is wrong and should not have been printed. The NEXUS has not contended that these men are involved in fraudulent real estate dealings.

Lecture to analyze Vietnam air war

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Bring your letters to the NEXUS office in the Storke Publications Building or send them to the NEXUS, Letters to the Editor, P.O. Box 13402, UCSB.

Contributions must be in no later than noon prior to the day of publication and should be typed, triple spaced on a 60-space line.

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Politics and art unhappy bedfellows

By BILL CROSS

Some very noble young men and women have started an alternative paper here in Santa Barbara in an attempt to counter the stale formalism of the Santa Barbara News-Press. They call themselves the News and Review, and either out of a passion to be different or out of a sincere political conviction, they have injected politics into the substance of the paper.

Politics can do wonders for political events and the conduct of our society. America has always found any separation of politics from the rest of life nearly impossible. However, art and the criticism of artistic works frequently abandons the world of politics for a "transcendent" reality. Any attempt to cement political conviction to this enclosed sphere of the fantastic results in stifling boredom. Such is the case with the majority of film reviews currently running in the News and Review.

Undoubtedly their best reviewer in the past was Mike Silverman, who combined an exhaustive knowledge of film with strict logic. His film reviews were clearly precise and dealt with film as art form. No matter how much pabulum is still consumed, film is quite definitely an art form.

Politics certainly enter into film art; countless

persons of different political persuasions have attempted to use film as an instrument of direct political indoctrination. Yet unless the director (or collective) deliberately dispenses with any techniques of cinematic skill (arrangement of shots, rhythm, pace, or any form of variety), the film becomes more than a polemic, and begins an ascendance into art. Some extremists have even insisted that the cinema is inherently non-political because it "beautifies" whatever it visualizes.

The result of this controversy is a four-way split. The movie industry has preferred to dispense with politics since the cold war is unprofitable. One can find little overt political content in most films produced today for commercial consumption (especially in the U.S.). The second group has drifted into the radical cinema (Dziga Vertov Group, Cinema Journal Libere), attempting to refine film into a tool for political action. The third group has given up on political reality, instead attempting to come to terms with the illusive logic of pure art. Some of the artists in this category (Bertolucci, De Sica) might be regarded as political in their use of subjects such as the problems of Italian facism. Yet both men are concerned chiefly

(Continued on p. 8, col. 3)



THE ANTICS of the dynamic duo of Laurel and Hardy will delight fans this Friday evening in Campbell Hall at 7:30 p.m. "Tit for Tat," "Big Business," "The Music Box," and "Another Fine Mess" are being presented by the NEXUS. Admission is \$1.00 with a 50 cents charge for children.

Kate Millett film fete slated

The Isla Vista Women's Center will sponsor two showings of Kate Millett's film "Three Lives" on July 22; the film will be shown in Chemistry 1179 at 8 and 9:30 p.m. The proceeds from the 50 cent donations will go to the Women's Center.

The film documents three women's lives: Mallory Millett-Jones describes her conventional upbringing and married life, and her subsequent involvement in the freedom and struggles of an autonomous existence; Lillian Shreve then reflects upon her happy 23-year marriage, for which she gave up her career as a chemist; and Robin Mide recounts how she left home at 17 to lead a transitory life, independent of former ties.

The three women are ordinary and intelligent, but very different, and it was the hopes of the Women's Liberation Cinema Company that all women might identify with their general and individual experiences. This film represents one of the first attempts to express the female experience — what it feels like to be a woman; these three lives show the range of experiences possible when a woman attempts to claim an identity for herself alternate to the one prescribed by society.

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PRESERVATION HALL

Jazz packs 'em in

By JIM TURNER

Enjoying New Orleans jazz is as easy as rolling off a log. An audience of 1,500 found that out last Wednesday night.

Most of the people who filled Robertson Gym to hear the Preservation Hall Jazz Band had never heard a lick of early jazz in their lives but before the evening was over, the crowd made it clear that its thunderous applause came not only out of respect for the display of priceless musical heritage, but also in honest response to a musical experience.

Preservation Hall in New Orleans is a club for performers and fans of Dixieland jazz. The touring band, which has just returned from an appearance at the Newport Jazz Festival, is led by Billie and "Dede" Pierce, ages 65 and 68, the youngsters of the group.

The members of the band (with the exceptions of side men Allen Jaffe, tuba, and Frank Demond, banjo) are all veterans of famous bands from the 1910's and 20's — King Oliver, Sam Morgan, Bessie Smith, and Bunk Johnson to name a few. Of course it takes a bit of imagination to hear what they would have sounded like fifty years ago, yet their friendly and unabashed enthusiasm more than compensates for anything old age has taken from them physically. I think only clarinetist Willie Humphrey, 71, retains to this day all his youthful performing abilities. From lightening runs on the stomps to lyric choruses on the spirituals, he is brilliant. Willie also gives us a glimpse of the clowning that went on in the brothels and became an ever present facet of early jazz. He always saves up just enough energy to bounce around that stomach of his and to indulge in a little twinkle-toes dancing on Li'l Liza Jane.

Jim Robinson, 82-year old

trombonist, tried bravely to show the stumbling dancers in the back of the gym how it was done-but with no success! Joe Frazier lays down a heavy stomping rhythm on drums and, predictably, brings down the house with his solos. Billie, who missed last year's tour because of a broken hip, plays a gentle but full piano, sensitive and effortless in accompaniment, which was hampered only by the miserable acoustics of the gym.

The high point of the evening came, surprisingly, with a slow piece entitled A Closer Walk With Thee. Willie Humphrey's mournful solo captivated the audience and proved the virtuosity of the performers and the diversity of New Orleans Jazz.

The evening of Dixieland came to an end with enthusiastic audience participation in a march around the gym to the perennial finale The Saints.



"BICYCLE THIEF," a film starring non-professional actors, is a poignant tragedy sponsored by Arts and Lectures. The movie is screening on Sunday at 8:00 p.m. at Campbell Hall. Students, 75c, non-students, \$1.25.

Two free shows

The UCSB Drama Department will be presenting two free productions in the near future. The first will be a one man show of Ernie Stewart, entitled, "Encounter with Frederick Douglass." Free, Old Little Theatre, 8:00 p.m., July 24. The second, with a cast of 18, is called "Open Theater Ceremony," and will be in the Studio Theater July 25 and 26, 8 p.m., admission free. (Really, it's a play!)

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Whither Spectrum?

By STEVE BELTON

The editorship of Spectrum, UCSB's chief literary organ, is up for grabs. The new advisor, Logan Spiers, says of Sam Hamill, the last editor, "He resigned...I can't make it out." George Obern, of the Office of Public Information which supplies the English Dept. with the funds, believes that the last issue was "quite good," but that the magazine "needs reorganization...I suggested to Sam that he consider forming a student group." A former secretary for the publication, disgusted by the lack of elementary office space or equipment, wonders if the magazine should continue at all.

Sam Hamill says "There's no room in The System for Spectrum as it's supposed to be... I was rejected by the unCreative College as 'too far advanced' and now also from an upper division verse composition class (John Ridland's English 105) for the same reason...the university cannot make room for a serious artist because he simply don't fit the goddamned program."

Specifically, Hamill's resignation stems from a brief conversation with Spiers, in which (according to Sam) Spiers announced his intent of hiring a Business Manager who is not affiliated in any way with Spectrum. Since Hamill's income as Business Manager was what was allowing him to remain a student, this would prevent him from editing Spectrum. (Hamill did not accept the usual salary for the position of Editor).

Spiers, recalling the conversation, admitted "I was a bit confused."

"I personally don't like the idea (of one man doing both jobs)...this looks kind of strange to me," Spiers continued. He has "no opinion at all" of Hamill's recent effort, and, further, "I see no point in expressing an opinion," although apparently someone is supposed to inspect each Spectrum to see that it measures up to the standards expected. As Spiers enigmatically put it, "The editor has absolute power—as long as he does a good (Continued on p. 8, col. 1)

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Anyone interested in working for the NEXUS this fall should contact Mike Gordon in the NEXUS office at 961-2691. There will be a meeting of prospective fall staff members in the NEXUS office on or about September 15.

Literary magazine

(Continued from p. 7)

job." Hamill quit because "I didn't feel like begging those assholes anymore... Spiers is pandering with Spectrum—he doesn't take it seriously." Finally, Hamill has seen no evidence that Spiers knows "a tinker's damn about modern poetry."

Spectrum operates without a phone or a typewriter in an old army barracks located across campus from South Hall. The \$2000 budget has to be continually fought for. Back when Hugh Kenner was advisor, and Ezra Pound was being published in Spectrum, its standing as a national literary magazine was unquestioned, while in recent years it is difficult to pay anyone enough to keep them interested in the magazine. This reached a paradigm of silliness a few years ago when Editor Everett Barton published a collection of himself under various pseudonyms.

When Ridland began (in Ridland's words) "withdrawing from all this as gracefully and

rapidly as I can," there was talk of making Spectrum an independent outfit, but this idea bogged down somewhere in the English Department. Then funds for summer circulation were cut off without warning (Hamill suspects that this was the work of Jan Monroe, as secretary he calls "the real chairman of the English Department"), and Hamill was without visible means of support, in addition to being extremely bitter about our educational institution.

Hamill spent months reading 300 short stories and thousands of poems ("and some of them were pretty bad") to put out this issue of Spectrum, which he feels—not entirely without justification—to be the best issue in recent years. Hamill doesn't feel that he can get things straightened out with Spiers (Spiers, Hamill fears, wants "too many fingers in the pie"). With his disappearance, the magazine will lose what one of his secretaries called, "editorial dictatorship." The fate of Spectrum is troubled.

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Politics, reviews

(Continued from p. 6)

with an artistic reality, a stand which leaves them open to criticism from both the left and right. Jean-Luc Godard considers nearly everything not overtly political as "non-revolutionary" (i.e. bad), while John Simon regards Bertolucci as "Fuzzy-minded."

The final group comprises those who cling to the belief that the camera is a means of fusing art and politics, that it makes objects on the screen somehow "real." Unfortunately for Santa Barbara, Karen Stabiner and the News and Review staff at present have become enmeshed in this mental mud. To them, a genuinely artistic and poetic work such as "The Garden of the Finzi-Continis" is "sentimental," whereas a lifeless social melodrama such as "The Last Picture Show" somehow draws them to the bait with its apparent social conscience.

The News and Review is infinitely preferable to the mindless slop of the Santa Barbara News-Press and their PTA reviews. Evidently Mr. Veblen has not

grown up enough to realize that the people of Santa Barbara would like something more than show times and what's playing. Ms. Stabiner and her friends obviously have serious ideas about what the cinema should be in S.B. They refuse to spoon up the drivel of the day, and certainly they want us all to be better film goers.

Yet their marxist journalism will only lead those truly interested in film away from its delights into a desert of political irrelevance while encouraging Bill Brown of Metro to dismiss the whole staff as a minority of radicals. The News and Review must take a political stance in its politics, but to impose the political consciousness learned in the streets onto art is as futile as one who writes his name in water.

Yet the News and Review is young and full of change. Just as they have shown excellence in the past, there will be a future when they can mature into a newspaper with intelligent reviews, free from the necessity of subscribing to political dogma.



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