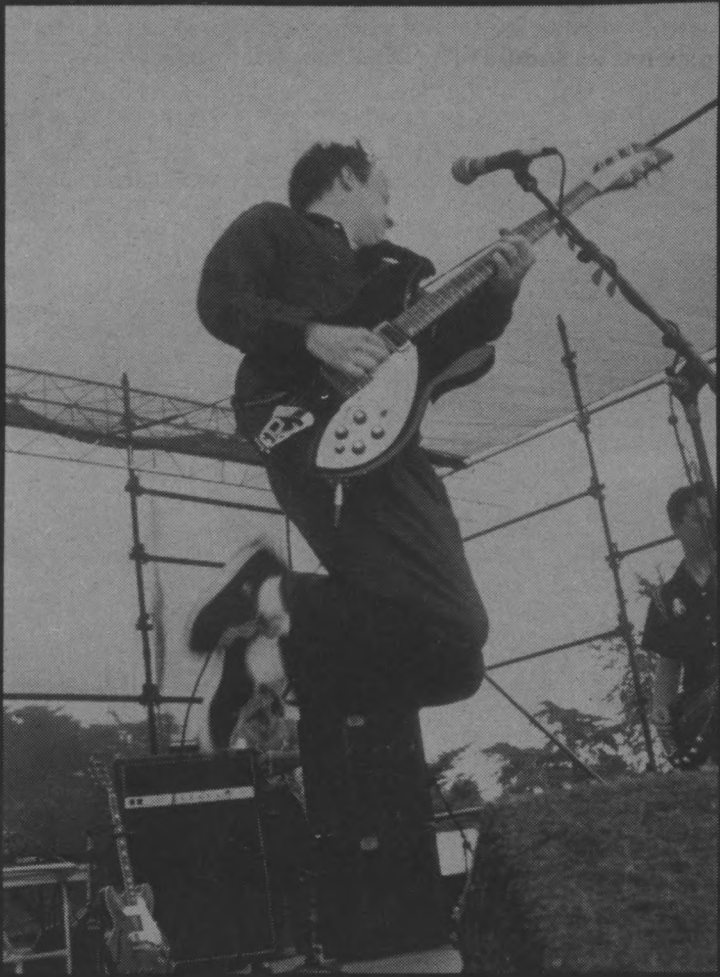
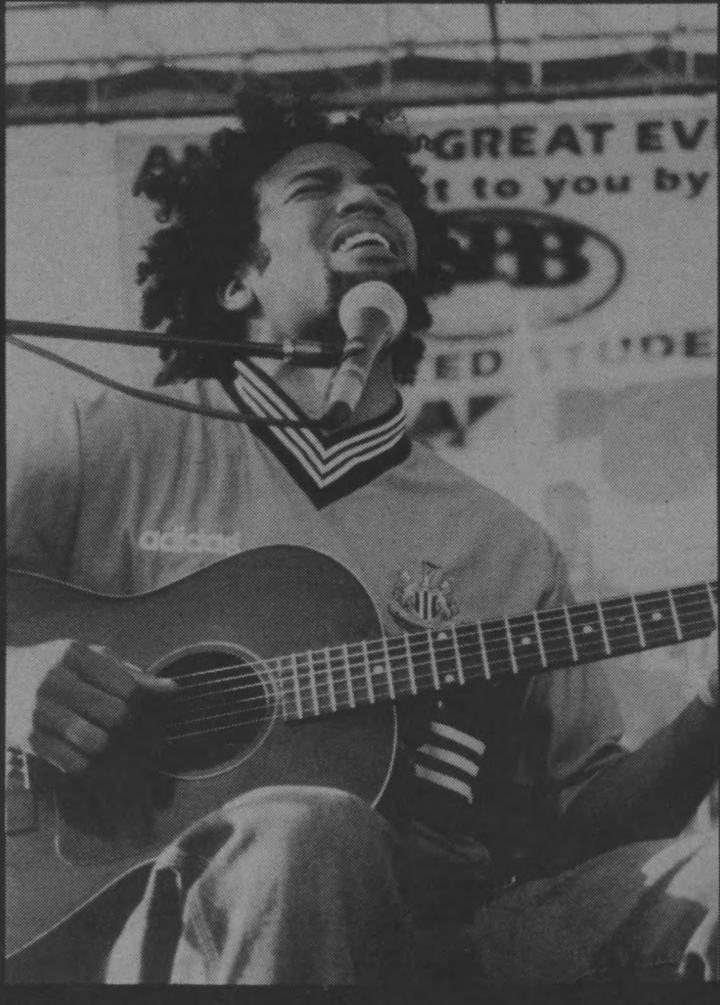


You don't know what you do to me when you read ...

# Artsweek

Inside: the Clap Extravaganza Snot Tall Dwarfs National Tap Dance Day



## Extravaganza 1997

Photos by Larry Mills

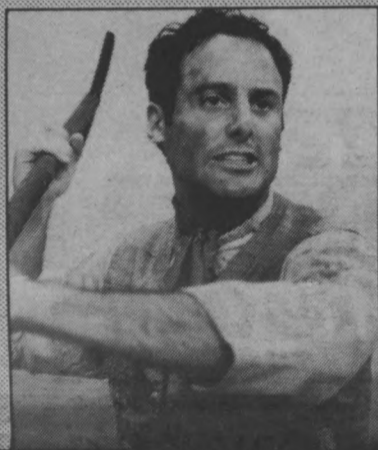




## Ya Playin' Ya'self

Theatre UCSB opens tonight with "The Playboy of the Western World," a play somewhat inspired by true events, by John Millington Synge.

Directed by Judith Olauson, "Playboy" humorously analyzes people's need to invent their own heroes, and how these feelings wane when they discover that their hero is no longer a "wonder." Set in an Irish pub, this production focuses on Christy Mahon, played by Jonathan Westerberg, a murderer of sorts trying to escape his terri-



ble deed. He takes refuge with Pegeen Mike, played by Faline England, and instantly becomes an infamous ladies' man. Christy Mahon has supposedly killed his father in a fit of rage, and this daring act impresses the local villagers.

Kudos should first go to Michael Morgan, the dialect/vocal coach, and also to all of the actors in this performance for their super-cool Irish accents. It really seemed as though these were authentic Irish locals hanging out in their neighborhood pub. They were loud, jolly and constantly moving all over the stage.

Jay Michael Jagim also deserves praise for set design. The set was the interior of a pub, complete with bar and stone fireplace all engulfed in a starry night with a smoky atmosphere. It somewhat resembles the interior of a Disneyland ride. All in all, it's a humorously directed play by Olauson, complete with lots of sexual tension between Christy and Pegeen.

"The Playboy of the Western World" opens tonight and runs until May 31 in Hatlen Theatre. For more information, call the box office at 893-3535.

—Tami Mnoian

## Bin-Bargain Bonanza

The longevity and durability of CDs in conjunction with the rising costs of new music has helped to advance the ever-growing market for used music. Consumers are finding it more and more difficult to shell out \$12 to \$20 per title for new music when quality used CDs are inexpensive and available.

Record stores, especially the smaller chains that can't deal directly with distributors, also benefit from carrying used titles, boasting huge profit margins over new-music sales. Used CDs are bought by record stores for an average of \$3 and sold for around \$8. But when stores purchase new CDs from distributors, they pay between \$9 and \$12 for top-100 titles and make a profit as small as 65 cents.

Used music is a great way to avoid dealing with such small-profit hassles, according to Morning Glory's Scotty Goodman.

"We make more off the used music than we do off the new because we don't have to deal with distributors. ... We also fully guarantee the used [CDs] because we won't buy stuff that is obviously scratched



VINCENT LUCIDO/Daily Nexus

or messed up," he said.

Most stores carefully screen the items they buy back for defects and other problems. The store-to-store breakdown, including what each store pays for used merchandise as well as what they have in stock, is as follows:

The Wherehouse — pays between 25 cents and \$7 per disc. They have a very limited selection of titles — a graveyard of long-dead albums. The place to go for *Dookie* or *The Fresh Prince*.

Deep Groove — pays between \$3 and \$5 per disc. A great place for hard-to-find LPs. Not a great place, however, for used CDs. Scattered boxes full of old promos and other stuff nobody wants.

Morning Glory — pays up to \$4.50 cash or \$6 in-store credit per disc. The best selection of titles with a lot of reasonably priced new releases. A great selection of pop titles as well as a good number of rap, soundtrack and "live import" titles, including some by The Cure and Smashing Pumpkins.

Tempo — pays up to \$4 per disc. The used racks closely resemble the graveyard at The Wherehouse with, actually, fewer titles.

In general, used music seems to be a beneficial undertaking for both consumers and retailers as a way of avoiding the high prices for new music imposed by national distributors.

—Robert Hanson

## Read Artsweek every Thursday!

**Correction:** In Artsweek's coverage of Reel Loud last week, Adam McGinness was improperly identified as the director of the film "Oxygen." Ken Volock is actually the director. Artsweek regrets this error.

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# Battery Acid Blues

Keir DuBois is not a sell-out

We, as a band, have been ready for the many pitfalls of stardom, and we've avoided several hassles that have brought down or severely hampered the abilities of other bands to exert their creative juices and love of performance, but the Clap was caught substantially off guard when an interviewer from a weekly publication that shall remain nameless asked us what our opinion was of some fans' allegations that we'd sold out.

Sold out? The Clap? Hey, we don't even have a record deal, since our lead singer kicked the bucket! This we had to know about. Evidently some disgruntled fan of ours got a little irked at us for supposedly cutting him out some square of our tour profit. This was a little peculiar, since we've never had roadies or groupies and we'd never been on a major (or minor) tour. When the guy figured out he couldn't get any money out of us, he apparently decided to kill us the Bohemian way and accused us of committing the heinous sin of selling out.

I've got several problems with this kind of name-calling. First, as I understand it, "selling out" means compromising one's artistic integrity for the sake of making more money. Now, if someone has bills to pay, I understand such actions are immediately necessary; I'm sure it's great to be a cult hero for a while, but if you're a cult hero that dies in penniless starvation just because you adhered to some ridiculous code of hip ethics, then there would never be a more idiotic martyr.

However, going the other way is just as bad. For example, for about two years now it's been very easy to throttle a band like Hootie and the Blowfish because their output has been consistently bland. Granted, that in itself is a matter of opinion, and in those two years criticizing Hootie has taken on bandwagon-like proportions, but they still suck, even though people think that dissing them is an instant ticket to hipness.

For me, being the opinionated guy that I am, I've always thought that any band that willingly advertises that they play pop music of the beer-and-tears or high-school-prom variety deserves to get dragged through the mud a few times. Still, I'm also a sucker for a good pop song, and even though there have been precious few of those lately, that smacks of hypocrisy. Well, so what?

What I mean is, why do pop music fans have to be either hip or square, cool or uncool? Why not both? The great majority of good pop music is both, and I think that the best music comes out of the tension that results from the mixing of the artistic and the commercial. The best artists out there have realized this, and every single one of them, from Bob Dylan to U2 to the Beatles to the Clash to Public Enemy has taken not a small amount of hell from those who think they know better.

What's so annoying is that the critics really don't know any better, but for some reason they think they do. The reasoning behind the cries of "sellout" is very grandiose but inherently hollow; just because someone translates their art to a more commercial medium doesn't always mean they sold out. What if they just want to reach a wider audience? Who wouldn't?

Also, if the artist is still in creative control of their work, then there's no reason to call them a sellout; no matter how much the work sells, it's still from the original source and therefore uncorrupted. If it still isn't good work, well, that's the fault of the artist losing their love of creating good work, not the fault of the artist creating lousy work just for the money. Sometimes the critics or the public genuinely don't get it, and when great things get under-appreciated because someone says their creator is a sellout, that can really hurt.

However, sometimes the problem isn't with the public's misunderstanding the artist — it's the other way around. Sometimes it seems to me that there is an unwillingness of the artistic few to surrender their great creations with the masses simply because the artists assume their work won't get the appreciation it deserves. Well, tough. Nobody's going to appreciate it the same way the artist does, but that's no reason not to present it to the public and have no chance of praise at all.

Granted, the masses haven't always made it easy for this kind of thing to happen, but that's because the public is a very fickle entity; the people know what they like and they're not so sure that they'll like something new unless the novelty can hold their attention. This process often involves the public becoming impatient with the eccentricities of the art and immediately ditching it in favor of something new. This, in turn, almost always makes the art's creator bitter and cynical, and that can be justified or not depending on specific cases, but the end result is the artist's whining about the public being characteristically moronic and how there's no way in hell that the artist will dumb down their work to a third-grade level just so that the average doofus on the street can understand it.

In other words, the artists are just too damn anal. It's one thing to try and challenge the collective intellect of the public, but it's quite another to become so pretentious as to think one has to create second-rate art just so that people won't have to think too hard to understand it. The artists aren't as brilliant as they think they are, and the public isn't as stupid as the artists think. The people know that they can make or break a career by using their wallets as a weapon, and if it turns out that someone's art doesn't sell until

See BLUES, p.6A



ERIC HICKS/Daily Nexus



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Thanks so much!!!, ASPB

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<b>Atmosphere</b>	Dark & dingy. Wasn't this the place where Abe Lincoln got shot?	A lot like riding the Pirates of the Carribean, only you can drink the water and there aren't any pirates.	Clean, well-lit, wholesome. The theater to take your parents to.	Quiet & secluded. Just like a monastery, except they show movies.	Casual and laid-back once you realize you don't have to take notes. Watch out for seats that shoot springs up your ass.
<b>Clientelle</b>	People who are too cheap to drive downtown.	People from all walks of life, it's like a Jello Pudding commercial.	The upper class. People who can actually spell cinematography.	The kind of folks who can't get enough of "Howard's End."	The kind of folks who think "Howard's End" is a porno flick.
<b>Refreshments</b>	Popcorn from the late 1970s. 	The popcorn has enough cholesterol to kill a man in his mid-50s, but it's damn tasty.	A splendid lobster bisque can be purchased for \$39.95.	Self-serve candy. Fill 'er-up!	Enjoy a wide selection of the country's finest marijuana. 
<b>Selection</b>	Typical mainstream fare.	The place to watch event movies ("Star Wars," "The Lost World," etc.). 	Same as Cinema Twin except your feet don't stick to the ground as much.	"Angels and Insects." 	"Cheech and Chong."
<b>Extras?</b>	Rob Lowe once bought a ticket to the film "Bad Influence" here, bringing the box-office total to \$14.	If you don't wanna miss any of the action, you can urinate off the balcony.	If the movie sucks, you can go next door to Mel's and get plastered beyond belief. 	They have real-life rats prowling the theater (honest).	Conveniently located desks give one a sturdy surface to roll joints.
<b>Worth it?</b>	Only if you can't afford gas money to go downtown.	Worth every damn cent unless it's a Pauly Shore movie.	Worth every damn cent unless it's a Pauly Shore movie.	Why not? After all it's the only place showing "Kayla" within a 100 mile radius.	Even Monty Hall hasn't seen deals this good.
<b>Overall</b>	Just go downtown dammit!	The best place to watch movies in Santa Barbara.	Big screens, nice theaters, the second-best place to watch movies in S.B.	Very barn-like, but it's one of the only places that shows independent films.	Food, folks, fun. What more could you ask for.

ALAN JACOBY/Daily Nexus

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# Blowin' in the Wind

Rabia Shirazi picks a winner with Snot

They call themselves hardcore loungers, but I think they sound like Korn. In any case, the local act of Lynn Strait (vox), Mike Doling (guitar), John Fahrenstock (bass), Jamie Miller (guitar) and Sonny Mayo (drums) kick ass and are preparing to release their debut album, *Get Some*.

Introducing, due to reader demand, ... local favorites Snot.

**Artsweek: How did Snot get started?**

**Lynn Strait:** Well, it started out with me and the guitarist Mike Doling. We were in local bands, hardcore bands, but both our bands dissipated.

We had menial jobs downtown and one day we met each other on the street — I hadn't seen him in a while and we just kinda got together — and talked about getting together just for fun, to play parties and stuff like that, nothing serious. I'm actually a bass player. I showed up to practice the first day but there was nobody willing to sing. I'm like "uh-oh."

I'd been singing in a band at that time, a local band that I just fooled around with 'cos I couldn't find anybody that needed a bass player. The thing is, it was a total joke, I mean I'd never done it before, and then Mike came and saw us playing in Goleta one time and he really hated my singing, but he liked the way I looked on stage. I had good stage presence I guess, so he hired me or we hired each other.

**How'd you come up with your name?**

Well, really, it was just that we were sick of trying to think of really cool names, you know. We just couldn't think of anything and that's the dumbest thing we could think of. It was stupid, I mean, we got together just to fool around.

**How would you describe your music style?**

Well, we have two guys that joined from back East. They were in a similar situation that me and Mike were in; they were in the same band back East that was fronted by [a guy] who left the band to join Ugly Kid Joe in Santa Barbara. When he left, it broke up their band back East,

and Mike and I were with Snot. Over a period of about two years three members of the band joined from back East — a drummer, Jamie, a guitarist, Mike and a bass player, John; they all came one at a time to join.

But, it added for a lot of diversity. ... They were a similar genre of music, but their style was different. They helped us out as far as not having stuff be too mundane or fall into the same category, like you play a lot of different styles in the same genre. Like, we're a hardcore band, but we play a lot of rap and a little bit of jazz, some straight punk rock and rock 'n' roll. But we just kinda take different styles and incorporate them into music. As far as I'd say, we're a hardcore lounge act.

**How does it feel to be on a major label with a band like Guns N' Roses?**

Well, Geffen has always been good, by [reputation],



you know. We looked into it — we were afraid of major labels, you know. Geffen seems like a very artist-run label; the artists have a lot of input into preparations, the videos, the artwork on the album, stuff like that. They're willing to go as far left as the artist wants to go. I really like just everything.

For instance, when we first signed with them, they introduced us to everyone in all the departments, and every time we go in there,

we're reintroduced to the people and introduced to more people and then we end up feeling we know the head of the video department and the head of the art department by their first names, and we can call these people any time we want.

So, as Geffen goes, we never had any dismay whatsoever about selling out per say, 'cos I don't think there's really any such thing. Everybody that does music knows that they need to make a living. I mean, nobody wants to live in poverty. So, we're not really afraid — they're the least monstrous of major labels.

*Artsweek's interview with Lynn Strait will continue next week, so stay tuned.*

## Attention EOP Students!



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**Mix in 3 stages until sticky dough forms.**

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PRESENTS

**YOUR DAILY HOROSCOPE**

BY LINDA C. BLACK

To get the advantage, check the day's rating: 10 is the easiest day, 0 the most challenging.

**Aries (March 21-April 19)** - Today is a 7 - You ought to be in the kind of job that allows you plenty of freedom. If you are, check out the situation three counties over. You're in the mood to go somewhere. While you're there, gather information. It's a good day to sign up for a class, or to teach one. You're sharp!

**Taurus (April 20-May 20)** - Today is a 4 - Are you thinking about taking a risk? Better think twice. The sun's in Gemini right now, opposite that moon in Sagittarius. That means separation or, yes, even loss. Good thing you checked in here before you did something radical. Pay bills instead.

**Gemini (May 21-June 21)** - Today is a 7 - You may have a bit of a confrontation today. This could take the form of an argument with your spouse. Or it could be some sort of competition. Don't worry, you have the advantage. The other person can help you learn another point of view, however, and that's always valuable.

**Cancer (June 22-July 22)** - Today is a 5 - It seems like there's more to do. Maybe that's because you have to do more than your share. Anybody who can find an excuse to be someplace else will. That goes not only for your own work space, but for everybody else's, too. Don't worry, just wait it out.

**Leo (July 23-Aug. 22)** - Today is an 8 - There are so many opportunities, you hardly know which one to grasp first. Some of them are happening simultaneously, which could be awkward. You can pick and choose between them. Isn't this wonderful? You might even get a bidding war started. Be nice.

**Virgo (Aug. 23-Sept. 22)** - Today is a 6 - Luckily, you're a very well-organized person. You will be a godsend to the people around you. They'll start off going one direction and end up headed in another if you don't keep them on course. It's on days like this that your true talent shines forth. Flaunt it!

**Libra (Sept. 23-Oct. 23)** - Today is an 8 - Your brain is hungry for knowledge. Don't let it gorge itself on trivia; give it something substantial to chew on. Take a course on Gandhi or get a book on the lives of the saints. Read about people who weren't stopped by their circumstances, and be inspired.

**Scorpio (Oct. 24-Nov. 21)** - Today is a 5 - Everything seems to be in a state of flux today. You prefer to have a little more stability in your life. Well, you may have trouble finding it. Be especially careful with your money or that's all you'll be left with - change.

**Sagittarius (Nov. 22-Dec. 21)** - Today is an 8 - You woke up bright-eyed and bushy-tailed. And, hopefully, in a combative mood. Somebody you know is honor bound to try to start an argument. Why would he or she want to start up with you now? For the fun of it, that's why. Don't hold back.

**Capricorn (Dec. 22-Jan. 19)** - Today is a 5 - You're being pushed to do something you've been avoiding. You knew it was going to happen eventually, and now it's here. This doesn't have to be scary; it could be kind of exciting. You might as well look at it that way. Same price.

**Aquarius (Jan. 20-Feb. 18)** - Today is an 8 - If a couple of your friends are fighting like cats and dogs, be the voice of reason. They can't see how much they have in common, so point it out to them. You can be very effective in this situation because you love them both. They'll notice that, and listen.

**Pisces (Feb. 19-March 20)** - Today is a 6 - The moon's in Sagittarius and the sun's in Gemini. Mars is in Virgo and your sun sign's in Pisces. That makes a grand cross in mutable signs. You like to find out what will happen if you do this to that and then turn the other upside down. Today, there'll be a lot of that going on. Enjoy!

**Today's Birthday (May 22)** - A legal battle or disagreement with your partner leads to changes this year. Declare your love in June. Improve your living arrangements in August. Tell the truth in December and clean up an old misunderstanding. Sell an ancient item in January to finance a trip in February. Your group keeps you headed in the right direction in April. No need to go it alone. Heed an insider tip in May to make a valuable investment.

**Wants Your Feedback**

Come eat, fill out a comment card, and you may win a **free Half and Half meal!**

This week's winner  
**Dennis from I.V. Clinic**

valid from 5-22-97 until 5-28-97

# Extapaganza

I bet you didn't know that National Tap Dance Day is this Saturday, and was declared a holiday by Congress in 1989. I also bet you didn't know that there will be a fifth annual celebration on our very own campus. Well, now you know, so there are no further excuses for not attending.



According to Julie Wiess, a member of Taps, Ltd., the company producing the show, the holiday is celebrated in honor of Bill "Bojangles" Robertson's birthday. "We feel the best way to honor the holiday ... is to try and make it more of a celebration and emphasize the idea of fun," Wiess said. This year's celebration will take on a vaudevillian role. "The theme is a celebration of the old styles of tap," Wiess said. One special feature of the performance will be a community piece, which was created through an open call for dancers of all ages and levels. "This gives the dancers in the area the opportunity to express themselves as dancers ... and be on stage," Wiess said. "I think it gives people of all ages and abilities a chance [and] is a really special part of our show." Those attending the show will experience a wide variety of dance styles and see how the art can be pushed to extremes, Wiess added. The National Tap Dance Day celebration will begin Saturday in Campbell Hall at 8 p.m. Admission is \$8 for students and seniors, and \$14 general. Need more information? Tap into the source at 893-3535. —Tony Tap Bogdanovski

## BLUES

Continued from p.3A

after their death, well, sometimes those are the breaks. The public can't appreciate everything at once, but that doesn't make them inherent cretins. Whoa, I'll stop that right there. I didn't want to turn this into a debate of high art vs. low art, because I don't know much about that and I'd really be stretching my bounds of credibility in addition to starting a shit storm of criticism that I'd never be able to deal with. The point is that reaching a larger audience shouldn't always be called selling out. For those of you who are too cool, and you know who you are, don't shortchange the intelligence of the music-buying public. They'll come around sometime; they just need a shove in a new direction now and then.

## Another %&? \$ing Contest

No, we're not rich, we just know how to pull a scam on corporate rock. Win Blur posters, U2 CDs, "Speed 2" posters, Ben Harper stuff, or a big thumbs-up from Artsweek if you can name all seven dwarves. Call 893-2691, or drop your answers under Storke Tower.

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# Off the Record

The flavors of the month

**Plexi / Cheer Up / Sub Pop**

They may look like Marilyn Manson on a glam-rock kick, but they certainly don't sound like them. For one thing, you can take Plexi seriously. Well, almost.

They make up stuff to include in their bios (like one of 'em used to be in a cult) to make them sound



more interesting, though with an erratic mix of dejected pop and rock 'n' roll tunes, Plexi's sound is pretty interesting on its own.

Plexi molds putty into bitterly charming, lyrically acerbic masterpieces like "Day Glow." They even make bird chirping melancholy and morbidly fascinating in "Change."

*Cheer Up* may be a bitterly ironic title for such serious music, but all jokes aside, Plexi is something worth looking out for.

—Jolie I. Lash

**Man Or Astro-Man? / 1000X / Touch and Go**

Attention Earth People: When a debut record is as brilliant as that of Man Or Astro-Man's, there is an incomprehensible amount of pressure placed on the band to keep pumping out releases of invariable quality. Unfortunately, after a motherlode of great 7-inchers and LPs, MOAM? chose to orbit Planet Bland with their previous record.

Modern science has

hypothesized it may be due to their departure from Estrus, a label which, oh so uniquely matches the humor and creativity manifested in MOAM?'s music.

Well, whatever it was, the trio has returned with all ray-guns blasting for a phenomenal seven-song EP. New among the interstellar frequencies are some wacky sound effects and more pounding reverb than Dick Dale's mother felt while giving birth. Gone are the B-movie intros that personified MOAM? as an incarnation of Link Wray's love child with Ed Wood.

Fortunately, all tunes kick intergalactic ass and prove to be up to par, though more polished than the first few albums.

—Tony Or Bogdanovski?

**International Tall Dwarfs / Stumpy / Flying Nun**

Finally, Australia's Flying Nun recordings has a home in the states. Not only does that mean more quality eclectic music, but more quality eclectic music — like the Tall Dwarfs — at domestic prices.



On the Australian duo's last release, 3 EP's, they requested that people send in recorded samples. You could make sounds, simply with your tongue and cheeks, record them on a cassette and send them to the Dwarfs. Se-

venteen people actually sent in tapes and *Stumpy* is the result of the Dwarf's collaboration with taped mouth-made washboard sounds, warped baby doll chimes, and other bits of cacophony from people across the globe (thus the reason for *International Tall Dwarfs*).

Although kind of weird, the Dwarf's bizarre experiments with a variety of musical genres is really fun to listen to.

—International Lash

**Toad the Wet Sprocket / Coil / Columbia**

Trashing Toad as artsy-Hootie-pop has become quite the trend, if the media pays attention to Toad at all (well, except here, of course). Sure, their sacred-cow status in this town needs to be deflated a little, but not so maliciously. Unfortunately, *Coil* makes it easier for some critics to lump Toad in with the harmless boomer-rock that rules everything these days.

It's easily their most mainstream record, and a lot of people could give them hell about that, but it's really not a bad pop album. I'm sure "Come Down" and "Whatever I Fear" will get oodles of national airplay, but that's a relief after the ignoring of Toad singles for about six or seven years. The truth is, if a band like Dishwalla or Hootie or Gin Blossoms made an album like *Coil*, it would be the best of their career, but for Toad, this is no step forward like *Fear* or *Dulcinea*.

In the end, though, that doesn't matter. It's a good disc, so buy it and support the best local big-little band.

—JKD

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Film Society Members: \$3 General Admission: \$5

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The University community joins together to give praise and thanks to those graduates who have demonstrated excellence during their years here.



### The Thomas More Storke Award for Excellence,

symbolized by a bronze medal forged by Francis Minturn Sedgwick, is given to the graduating senior who has demonstrated outstanding scholarship and extraordinary service to the University, its students and the community. This year this distinction is awarded to:

## Sarah Louise Triano

\*\*\*

### The Jeremy D. Friedman Memorial Award

is presented in grateful recognition of outstanding leadership, scholastic excellence, and innovative contribution to student and community life at the University of California, Santa Barbara in memory of Jeremy D. Friedman, undergraduate 1979-83.

## Jaime Malia Gher

\*\*\*

The following students have been selected as recipients of this year's

### University Service Awards

Given in recognition of unselfish and dedicated service to the University, its students, and the community.

<i>Thomas Moulding Beers III</i>	<i>Kevin Paul Haughey</i>
<i>Megan Meredith Beschen</i>	<i>Lynn Maile Terue Ikemori</i>
<i>Jody Lynne Brandon</i>	<i>Michael Albert Killackey</i>
<i>Trinity Rose Eyre</i>	<i>Farnoosh Lashkari</i>
<i>Margarita G. Martin del Campo</i>	<i>Sudarat Musikawong</i>
<i>Heather Kellan Geis</i>	<i>Genevieve Erin O'Brien</i>
<i>Rae'Chel La'Sha Harris</i>	<i>Jessica Posada</i>

\*\*\*

Below are listed those students who are receiving the

### University Award of Distinction

given to seniors and graduate students who have contributed greatly to the quality of life by giving unselfish service to others within a particular area during their time here.

<i>Amy Kristin Andrew</i>	<i>James Alan Lucas</i>
<i>Andrew John Brooks</i>	<i>Shirlie Mae Peralta Mamaril</i>
<i>Jennie Alison Buchanan</i>	<i>Michael Patrick McNellis</i>
<i>Samuel Solomon Deskin</i>	<i>Ramon Miramontes Jr.</i>
<i>Kelly Michelle Fate</i>	<i>Ricardo Silva Venegas</i>
<i>David Alan Fortson</i>	<i>Darrell Mingkong Young</i>
<i>Robert William Leedom</i>	

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The following seniors have also been selected by their campus organizations to receive awards for scholarship or special achievement.

<b>Alpha Lambda Delta Award</b> The Alpha Lambda Delta Award recognizes the graduating senior having the highest cumulative grade point average of all graduating Alpha Lambda Delta members. This year's winner is: <i>Heather Ann Cook</i>	<b>Mortar Board Award</b> The Mortar Board Award is given each year in recognition of the graduating senior having the highest cumulative grade point average in the graduating class, combined with the fewest number of transfer units. This year's recipients are: <i>Jennie Alison Buchanan</i> <i>Lynn Maile Terue Ikemori</i>
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### Alyce Marita Whitted Memorial Award

This award, established in 1993, is presented to one non-traditional graduating senior who has demonstrated endurance, persistence and courage in the face of extraordinary challenges while in pursuit of an academic degree.

This year's winner is

*Kimberley Anne Forde*

Award winners, their families and interested faculty and staff are invited to be guests of Chancellor Yang and Mrs. Yang at the University Center Corwin Pavilion Friday, June 13, 1997 from 3:30 to 5:00 p.m.