

DAILY NEXUS

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University of California at Santa Barbara

Wednesday, July 7, 1976

Funds to Flow

A.S. Movement: Budget Passes

By Jim Martin

Emerging from what seemed to be a summerlong budgetary stalemate, A.S. Leg Council passed a new budget for the present fiscal year at an emergency session held Friday. Voting for the proposed budget were Dallas Riley, Ann Davis, Alice Valdivia, Don Heinsohn, Seth Freeman, Paul Pooley and Rich Perrigo's proxy Cindy Wachter. Mitch Gertz and Guy Chambers voted against it.

Invalidation of the initial budget stemmed from a violation of Policy 10 of the A.S. Constitution, a clause that requires \$15,000 to be set aside for "working capital" during the school year. In passing the new budget, Leg Council amended Policy 10 so that no money must be mandatorily set aside.

The new budget allows about \$10,000 working capital for the year.

The newly "dug-up" funds are the work of Council members Davis, Heinsohn, Perrigo and Pooley.

"We knew that money was there all along," said Davis, "we just had to dig it up."

The extra monies are coming from two central sources. The majority of the money will be coming from capital reserves interest. External President Mitch Gertz said that the money that A.S. does not spend on groups, projects, or other activities during the fiscal year is put into a "capital reserve" fund.

"Building up of these reserves is really important for A.S.," explained Perrigo, "because it gives us a lot of financial credibility and backing."

Rep Heinsohn added that "if no one says anything about it, then the interest on the capital reserves is just added into the fund itself." Heinsohn added that the drawing from capital reserves is usually only for "onetime emergency expenditures" noting that the current budgetary

situation was such.

The second main source of money for the fiscal year is the Concerts reserves.

The new budget varies in allocations given at the original budget. However, Heinsohn assures that "there are no cuts in the budget from the original budget, only additions."

Among the several allocations, the I.V. Women's Center received \$4300 for next year, a figure that is almost twice the allocation cited in the original budget.

KCSB, who at one time feared that their originally cut back allocation would cause them to minimize service, received a figure of \$18,000.

Rep Pooley said that the allocation should "let them (KCSB) survive."

Pooley added that the distribution of the budget has "more short (groups that were under funded) than fat (groups that received the larger allocations). We had a July 1 Constitutional mandate to have the budget passed by then," he added.

Tempers Flare In Isla Vista Rental Disputes

By Laurie Battle

Accusations are being leveled from all sides in the rental disputes embroiling several Isla Vista businesses. Repercussions from the original conflict between Rhythm Cafe and the Cosmic Surf Supply have spread to the Chili Bowl and its neighbor the Leather Guild, and to Ms. Egg Roll and neighboring New World Resources.

Animosity between the owners of Rhythm Cafe and the Surf Supply flared up when it was learned that the Cafe had signed a lease to expand into the current surf shop space beginning in September. According to Bud Eckardt, owner of the Cosmic Surf Supply, this represents a "conspiracy" between the Rhythm Cafe owners and the building owner.

Eckardt claimed that the termination of the Surf Supply lease without his knowledge constituted a breach of a verbal agreement made with the landlord at the time the Eckardts originally rented the space. The agreement was that if the shop was successful the lease could be renewed indefinitely.

The original animosity between the Eckardts and the Rhythm Cafe owners stems from the construction of Rhythm's outdoor deck. According to the Eckardts, the deck, higher than originally agreed upon, extends to the inch of Rhythm's property line, and detracts from the Surf Supply storefront. According to Tim McQuillan of the Cafe, the

(Cont. on p. 12, col. 1)



PEACEFUL PROTEST — Workers and supporters of the BFI strike staged a non-violent demonstration at Loreto Plaza last Saturday morning in an attempt to prevent the trucks from leaving to make their rounds.

— Photo by Matt Pfeffer

BFI Workers Stage Peaceful Demonstration at Loreto Plaza

By Anne Burke

About 250 striking Browning-Ferris Industries (BFI) workers and supporters staged a Saturday morning demonstration against the national garbage collection company in Loreto Plaza, noticeably devoid of the violence which marked the May Day confrontation between police and BFI supporters earlier this year.

Pickers and supporters initially convened in the BFI yard at Santa Barbara and Ortega streets before it was learned that the trucks had been transferred to Loreto Plaza in an effort to avoid a violent confrontation and to circumvent the picketers' efforts to detain trucks.

Capt. Gerald Lowry of the Santa Barbara City Police said that the "plan" to move the trucks to Loreto Plaza was initiated by the City Police, but said that the trucks, which left sometime during the "early morning hours," were driven by

BFI management personnel and escorted by the firm's security forces.

Lowry said that the plan to move the 29 trucks was discussed and approved by BFI Operations Manager Bruce Jameson. Approximately 11 trucks were still behind Fazio's supermarket in the plaza after the arrival of the demonstrators who unsuccessfully sought to impede them by group pushing at the front of several of the trucks.

The transfer of the trucks was intended to prevent demonstrator interference with the "leaving or entering" of the trucks and to keep the picketers at the BFI yard. Lowry said that he was "sure there would have been" a confrontation had the trucks not been transferred.

Our purpose was to allow people to go down to BFI and picket all they wanted, but they wanted to stop the trucks," Lowry said.

James De Loreto, a Santa

Barbara attorney who holds the plaza in a trust fund with other members of his family, said that neither he nor his brother Emil De Loreto were informed of the plans to move the trucks.

"We (the City Police) just didn't bother to inform him," Lowry said.

According to Lowry, about 15 officers were dispatched and four city and county police photographers were dispatched to Loreto Plaza.

Phil Henderson, manager of Fazio's, was none too happy about either the trucks' departure from the rear of the store or the short-lived picketing of Fazio's. "Trembly, without Fazio's knowledge, told BFI to put the trucks behind our store," Henderson said. "Why they're not picketing Trembly's house, I don't know." Trembly was not available for comment.

Grievance Committee member Lorenzo Rosas, claimed that the

(Cont. on p. 12, col. 1)

Russ Burton: Writing From Experience

By Tommie Davidson

I came to work at 11 a.m. as usual. As usual, Russ Burton, the old guy with the white hair that sometimes takes your order, was already at work on the Habit's chili sauce, a concoction yet undiscovered by the Food and Drug Administration. I entered the restaurant through the Annex door, and the local restaurateur flashed one of his smiles that along with his wild eyebrows, gives one the impression of witnessing the facial remnants of some brilliant idea.

I debated whether I should ask him about his new novel, or just let it come up in the conversation.

"Why don't you take out the chairs and wipe down the tables while I stock up the sandwich board?" Russ said, looking like a modern day alchemist as he

stirred the chili sauce.

After setting up the chairs and taking care of a few odds and ends, we were ready for business. Armed with a spatula, I carefully positioned myself behind the grill.

"Any special angle you want on this story?" Burton asked.

"Let's just start chronologically," I said, arrogantly flipping a double cheese burger.

"Ten years ago I left a public relations job with Universal Studios due to the usual disillusionment and pressure. I'm trying to show that you can drop out and make it."

I wrapped the double cheese and called it out.

"In the past three years I've produced three plays and two full length novels. This restaurant allows me to support my family



RUSS BURTON — short order cook and author.

and gives me four full-days a week writing time."

The corner of my notebook casually slipped into the mustard

as I paused to put on a new hamburger.

"One of my plays, 'The Man

(Cont. on p. 12, col. 1)

Britt Charges Administration, Supervisors with Corruption

By Laura Fredericks

In a letter of resignation to the County Board of Supervisors, Martha Britt attacked the County Board of Supervisors and University administrators for "shifting the goals of the IVCC." She charged them with budget manipulation and self-interest.

Britt lashed out at the Supervisors for financial negligence of IVCC and accused them of "total disregard for communication on a serious level." Describing their attitude as "laid-back," she sees their lack of direct involvement with the IVCC as an indication of "corruption and banality."

Central to Britt's allegations is the fact that the University supplies 80 per cent of IVCC's funds. She stated that University contributions would be acceptable but "total support is

highly questionable."

Criticizing the University's use of numerous separate funds for IVCC, Britt felt that this should be reported on. "Members are only in council for one year and that is not enough time to fully understand the budgeting procedures," she said. Britt would like to see all procedures clearly explained at the beginning of the council's term, in order to avoid what she called a "secret attitude" about finances.

Britt also feels that there is a definite "corrupting factor" in the attitude of County Supervisors. This exists, according to Britt, in their continuous "nickel and dime handouts" given in place of funds for larger projects.

In reaction to Britt's allegations, IVCC member Matthew Steen said that, "her

letter reflects a definite lack of understanding." He feels that she has aimed her complaints in the wrong direction.

While Britt believes that the IVCC, which also acts as a municipal advisory council to the Board of Supervisors, (MAC), should be recognized as a "legitimate government by state law," Steen explained that the IVCC itself is actually just a "non-profit organization." He described their relationship to MAC as purely "an advisory role."

Steen complained that Britt had "not informed anyone of her dissatisfaction with Council until now." He said, "I've never heard any of it before, maybe bits and pieces but nothing like her letter."

Indicating that other Council members, especially Walt Wilson,

had voted complaints about the budgeting procedures, Steen denied Britt's claim that she had been complaining throughout her nine months on Council. Steen also said that Britt's attendance at Council meetings was "the lowest of all representatives."

"She had always complained about the lack of an established planning commission," but even records of the most recent steering committee meeting indicate that Britt "made no mention of what was going on," he said.

In direct contradiction to this, Britt claims that she had been communicating with other council members, such as Walt Wilson, and O.L. Scott long before her resignation.

In her letter Britt called for an immediate audit and investigation of IVCC's books. She did not indicate who would perform this audit however and Steen described the numerous complexities involved in obtaining one. Last January, the Board of Supervisors had declined to audit their books despite the demands of Ruth Peck, a representative to the Board.

As a result of Britt's allegations, however, Supervisor Bob Kallman has asked the County Counsel, the County Auditor, and the County Administrative officer to investigate her claims. "If they are true," he said, "an indepth investigation will be required because public money is

involved."

IVCC Rep-at-Large, Cindy Wachter, questioned the reasons behind Britt's resignation. She agreed with Steen, stating that her allegations represent a "probable lack of understanding." Wachter speculated that perhaps because "Britt had never been deeply involved" her resignation was, in part, the result of frustration and confusion.

Addressing the budgetary complications, Wachter explained the need for separate funds from the University to direct money in to the various channels of rent, payrolls and other expenses.

COMMUNITY KIOSK

ANNOUNCEMENTS

- Are you interested in radio journalism, investigative reporting, or news announcing? Come by KCSB (under Storke Tower; rm. 1055) and sign up. Meeting for those interested will be Friday, July 9 at 5:30 p.m.

- The Gay People's Union will hold a potluck picnic on Sunday, July 11. Meet at noon at the GPU office (next to the swimming pool). More info, call 968-4219.

- The women's caucus of the Gay People's Union will hold a women's rap group, Monday, July 12, at 7:30 p.m. Call 968-4219 for info.

- The American Folk Dance Club offers free square and contra dancing every Monday night at 7:30 in Rob Gym 2320. Beginners are welcome.

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10:45 a.m. (Folk)
5:30 p.m. (Folk)

WEEKDAYS

12:10 in the UCen
5:10 p.m.

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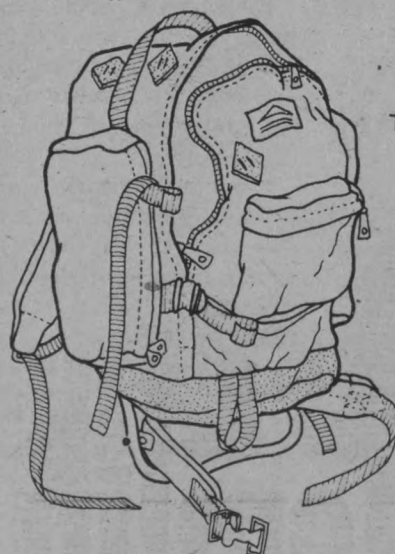
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Fontana Contests Photographer Contract; Questions Continuation of UCSB Yearbook

By Jim Martin

A new bid-contract proposal, written by Communications Director Joe Kovach to guide next year's hiring of UCSB's yearbook portrait photographer, has sparked complaints from Campus Photographer Anna Fontana.

Anna Fontana, this year's sole portrait photographer for the La Cumbre, claims, along with Internal President Tracey St. Johns, Communications Board



CAMPUS PHOTOGRAPHER
Anna Fontana

Chairperson Bob Combe and former Communications Receptionist Peggy Duran, that Kovach's actions toward her have been unjust.

Use of the bid-contract would mark the first time in recent years that dealings between the yearbook and the portrait photographer have been "on paper." For the past year, Anna Fontana has worked for the yearbook without a formal written contract. Based on what she termed a "friendly verbal agreement," Anna Fontana has shot most of the La Cumbre's portraits for the past two years.

Last year, the verbal agreement called for Anna Fontana to submit one photograph of each yearbook purchaser to the La Cumbre free of charge. While Anna Fontana considered the deal financially infeasible, 1975-76 La Cumbre, Editor Michelle Blansfield justified the arrangement.

"The idea was that we (the yearbook) would redirect our photographic business over to the Campus Studio. The increased flow of customers through the Studio would increase her package sales," Blansfield

explained. "In exchange for the increased business, she would give us one photo of the person for the yearbook for free," she added.

Anna Fontana however, suffered financially and found that she could not provide the free yearbook "mug" due to the high costs of printing and developing.

This year, working through a verbal agreement which included a stated payment for each photo, Fontana again encountered financial difficulties. Her original deadline for the photos having been set in the Fall, the yearbook extended several times the portrait sitting deadline, primarily due to poor student response. Since Anna Fontana had arranged to have all of the pictures processed at once by a non-local firm in an effort to save money, the extension of the deadline caused a delay in delivery of the packages.

"The 'last day' dates were moved ahead without moving ahead my due date simultaneously," Anna Fontana complained.

In an effort to complete the photos, Kovach offered to pay Anna Fontana what she thought was an additional \$.50 per photo. Kovach understood this to be a flat rate of \$.50 per photo. Anna Fontana also agreed to have the prints done at her Studio.

After the "rush job," as Fontana called it, was done and the pages were finished in time for the publisher, the inevitable conflict over price per photograph arose. Due to the yearbook's tardiness in completion, higher mailing costs not previously accounted for, also arose and seemed to indicate that funds would not be available to pay Anna Fontana. After "bitching for the money" as she described it, Anna Fontana has received most of her fees.

"Anna Fontana was not 'rushed' into finishing up at an earlier than expected time," La Cumbre Editor Bruce Bigenho said. "In actuality, she experienced delays and the photographs were delivered late."

Kovach said that although the money was at first thought to be unavailable, they later "found the money in an emergency fund."

Kovach also maintains that Anna Fontana's lack of organization is a problem. He said that this year "she was especially disorganized."

Anna Fontana agreed, saying that "it was crazy in the studio this year with me trying to take the photographs and be the secretary at the same time." At one point, she said, there were two work-study students in the studio, "but they didn't work out at all." According to Anna Fontana, the employees did not do the work that they had been assigned and were quickly fired.

Former Communications Receptionist Peggy Duran said that she occasionally "helped out Anna" with the bookkeeping and felt that although she did need some help, Anna Fontana "basically had good files."

Anna Fontana feels that her outspokenness against continuation of the yearbook is another factor that has entered into the initiation of the bid-contract proposal. Anna Fontana feels "the problem behind the whole situation is that there just isn't enough interest in the yearbook at this point in time."

"I didn't always think that the book was unnecessary," Anna Fontana admitted, "in fact I was selling books at the Studio this year...But for the past two years the yearbook has been upsetting for those who have worked on it. They worked to death and received nothing in return...and in the end they are hardly speaking to each other."

Last year's La Cumbre Editor, Michelle Blansfield disagrees with Anna Fontana's rationale, saying that "no pay" and "high demand for time" cause the high staff turnover. She also felt that once they lost the people who did not have the incentive to remain, "there were a lot of good feelings among us. She noted that the



COMMUNICATIONS
DIRECTOR Joe Kovach

final number of people working on the staff was four as compared to the original twenty.

Blansfield did, however, agree with Anna Fontana that there currently "doesn't seem to be that much of an interest in the book."

Anna Fontana also fears that her feelings toward the book pose

a threat to Kovach, and that this might further complicate the matter

Kovach admitted to spending approximately "70 percent" of his time working on the book. '76-'77 La Cumbre Editor Tomas Machin said at a recent Communications Board meeting that he felt "Joe is spending too much time working on the book." He shouldn't be laying out pages," Machin said.

When asked if his other responsibilities suffered due to

(Cont. on p. 9 col.3)

ocean toad



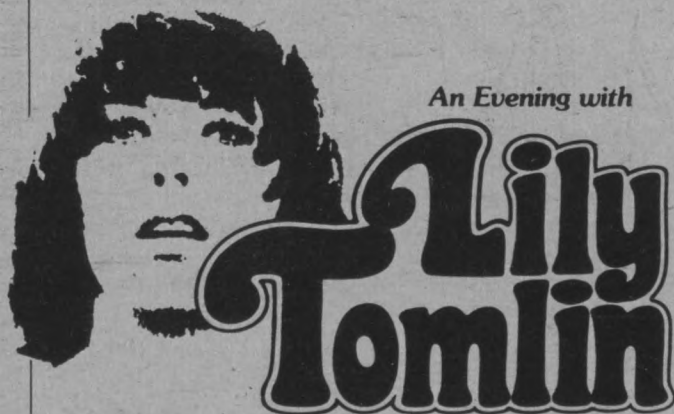
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Birth, Life, Liberty, Death

The anniversary of America's birth should be a time for looking to the successes and failures of the past and re-evaluating our priorities for the future. Considering the current state of American affairs, there could be no higher priority than the continued attempt to find means of lessening the burdens of social and economic repression so that a great majority of Americans can pursue that hackneyed dream of "life, liberty, and the pursuit of happiness."

We would be hard pressed to find an irony sweeter than the decision of the United States Supreme Court to make two socially influential, yet morally contradictory rulings on the eve of our nation's bicentennial celebration. In their July 1 ruling that states cannot force a woman to obtain parental or spouse consent before terminating an unwanted pregnancy, the court has torn down yet another barrier in the way of a woman's right to "Abortion on Demand." With these pressures off, the pro-abortionists will now be allowed to turn their attention to alleviating the conditions which force so many women to seek abortions in the first place. An investigation of this sort is a sorely needed social priority.

Yet, by upholding the conditional reinforcement of the death penalty in their July 2 ruling, the Supreme Court is offering states the easy alternative of instituting capital punishment, rather than trying to solve the problem before it is

created. Only by seeking better means of preventative law enforcement and rehabilitation can we make progress in deterring capital crimes.

On the one hand, the Court is making it easier for states to find improvements for social conditions, while on the other, they are setting up additional blockades to needed advancements. By taking a giant step backward in the search for solutions to capital crimes, our highest court appears to assume that continued law and order reforms are not even necessary.

In no way does Capital punishment get to the root of the crime problem in this country; it is merely a band-aid solution. The studies on cruel and unusual punishment have shown the death penalty to be an innately ineffective deterrent to crime; "An eye for an eye" is nothing more than Dark Age law enforcement.

At a time when America should be working to find positive social reforms which will stop crimes from being committed, the Supreme Court should be applauded for their efforts to pressure states into recognizing the justification for abortion. It is regretful, however, that such a progressive move should be so closely followed by the undoubtedly ineffective reinstatement of capital punishment.

letters

Keep Progressive Yearbook

Editor, Daily Nexus:

It was with some dismay that I read Jim Martin's article in last Wednesday's Nexus. Apparently Joe Kovach has a short memory, or he has not yet realized the type of students he is dealing with.

"Why should we be any different than any other campus?" Joe asks. Because we are. Other campuses have football teams and traditional yearbooks. We have neither. The traditional yearbook died at UCSB the same year the football team did. If you want proof, you can buy a copy of Ricardo Freeman's yearbook at the bookstore for a dime. And with nude dividing pages, even that book was not all that traditional.

It would be impossible to put a picture of every student in the yearbook. So in 73-74, Stephen Guess hit on a novel idea for selling books: put in a picture of every person who bought one. Students were given a choice of traditional portraiture or a creative-type picture. Most (545 vs. 47) opted for the informal-creative approach. Joe objects to this type of photography on the parents' behalf. Dammit, who cares what they think, they aren't the students in the

book. Most of them still have their yearbooks from when they were in school, why can't we have ours?

Parents aside, why not use a photographer who is "too creative for the job" to her fullest potential. Why have a yearbook where all the photos look like they were taken in the SOS photo booth when we have an opportunity to be different and at the same time good.

Finding a photographer to replace Anna's immense talents will not be as difficult as trying to find one that will also replace her extraordinary personality. Regardless of how busy she is, Anna never fails to greet you with a smile. If her replacement will still be able to smile after completing the requirements of the yearbook I will buy him/her a fifth of Chivas.

This is 1976 Joe, not 1966. Students change, yearbooks have to also. Joe, I implore you, keep Anna and informal portraiture for those who want it. The last two yearbooks have been fiascos with their lateness, etc. Don't tarnish the yearbook's image any further by trying to take it back ten years.

Al Pena



No GSA Misrepresentations

Editor, Daily Nexus:

We mistakenly gave the impression that we did not support the University's "candidate norm period proposal" in the June 7th Daily Nexus. We in fact do support this plan, but are concerned about several provisions of the proposal. We are seeking clarification of these issues and plan at a later date to inform Graduate Students as to the status of this proposal. It was not our intention to misrepresent the GSA's position.

The Executive Committee

Proposed Qualifications and Duties of a Chancellor

Guest Commentary

By Agustin De Mello

WHAT DOES IT TAKE to be a university chancellor or college president? In 1975 Antioch College's "Presidential Search Committee" ran the following ad which is quoted in part here: "The Presidential Search Committee of

Agustin De Mello is an instructor of guitar and creative writing at UCSB. His poetry has been published in the UCLA literary journal "Westwind," "Bitterroot," "Grass Roots Forum," and other publications.

He is president of the Writers' Guild of Santa Barbara and graduated from UCLA in 1974. Following his graduation De Mello moved to Santa Barbara and is currently a resident of Isla Vista.

Antioch College is accepting nominations & applications for the presidency of Antioch Colleges. / Persons nominated or applying should have substantial experience in a national college or comparable institution, diverse educational experience, contact & work with different ethnic & class groups, demonstrated skills in fiscal management & fund raising, and a deep commitment to creativity, innovation & excellence in higher education."

During the "Second University of California, Santa Barbara Conference on Effective Teaching," Vernon I. Cheadle, Chancellor of U.C.S.B. and chairman of the Conference issued the following statement: "I would like to take this opportunity to point out that we are no

longer allowed the luxury of doing what we please about accounting for our teaching. We have reached the place where we must now account for it. I hope this notion will persist and eventually permeate the thinking of faculty people and those surrounding them, including the students, because I think we have no other alternatives."

The following is a proposal consisting of recommended qualifications and duties for a university chancellor. Most colleges are encountering major financial and administrative difficulties at this time. Qualified leadership at the highest level is urgently required to control the serious problems in the university system that are endangering the quality of higher education in America in 1976. A number

of progressive changes are worth considering by the educational leaders in our nation where education is still held in the highest esteem by the majority of citizens, in spite of the catastrophic turmoil and disasters of the last decade.

The chancellor of a university must be qualified to handle a wide range of problems. He must have the absolute respect of his peers, the faculty and the student body. This is the first essential and the firm basis of qualified educators. The chancellor has many special functions to perform and although his schedule may be very full, he would be wise to consider adding certain special assignments which will greatly enhance education and serve to validate his status

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

DAILY NEXUS
Opinion

Doug Amdur,
Editor-in-Chief

Jonathan Silver
Editorial Editor

Anne Burke
News Editor

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Duties for a New Chancellor

(Cont. from p. 4)

as a professional administrator. The first duty of a chancellor is to coordinate and control all departments in the university, handling all matters and university constituents with top level diplomacy. He must present a distinguished image at all times.

It is recommended that the chancellor of a university should possess four doctorates; one in education, one in management, one in the arts, and another in some branch of the sciences. For maximum efficiency the chancellor may possess another doctorate in law. The chancellor should have undergone extensive psychological and intelligence testing, and his level of intellectual functioning should be certified above the 99th-centile. He must also be psychologically qualified to handle the duties and the stress pertinent to the requirements of his position. He cannot have any emotional problems of consequence and should dwell in a satisfactory

The chancellor should have done extensive research in education and university administration, and have written a book dealing with some vital aspect of education prior to his appointment. He must have an impartial attitude and not be inclined to favor the administration over the interests of the faculty or the student.

The chancellor should meet frequently with administrators and members of the faculty, and should place himself on call on a 24-hour basis to meet with his constituents to handle any special emergencies or problems. He would be advised to meet with state and federal directors and administrators of education at least once in each academic year to discuss the status of education and any special problems that may exist.

Should any student problem of significance arise, the chancellor must be willing and available to meet with qualified student leaders on short notice. He

academic environment. He should meet with the committee at least once each month during the academic year and at other times as required.

The chancellor must organize fund-raising events to provide for scholarships for deserving students, as well as to assist in the maintenance of the university. These events should include sports activities, dances, concerts, travel tours, and even some forms of lotteries.

The chancellor should be actively concerned with legislation that aids and advances higher education, and he must make all of his university constituents aware of any such legislation pending or otherwise.

THE CHANCELLOR IS ADVISED to take some of his time to perform advanced research in educational refinement, and publish his findings at least once a year. He can, of course select research assistants to assist in his work, preferably enlisting the aid of graduate scholars attending the university. This may well be a new concept in higher education, and the chancellor as head of such a research team will function at the highest level of the university system, gaining international recognition for all contributions accomplished, and increasing the prestige of his particular institution.

Retaining close contact with the students in the university should be of prime importance for the progressive and informed chancellor. Possessing appropriate academic qualifications, the chancellor should perform as guest lecturer, teaching a different class at least once each month during the academic year. He should encourage debates among the students and be open to progressive criticism and suggestions. Chancellor Charles Young of U.C.L.A. engages in water-bag battles with the students on campus each year, and usually emerges completely soaked on each occasion. But he

IVCC Needs An Audit

(Editor's note: The following is the full text of Martha Britt's letter to the Board of Supervisors.)

To the Chairman of the Santa Barbara County Board of Supervisors:

It has come to my attention that the bookkeeping procedures of the IVCC/MAC and its commissions is totally irresponsible and in some aspects nonexistent. There are supposedly six bank accounts that are not reported and when an IVCC/MAC representative questions the administrative employees as to financial feasibility of various commissions the staff has an almost paranoid response. The Economic Development Commission which funnels a certain amount of its funds through the Community Development Corporation keeps no books at all and seems to feel no accountability to the MAC. The Planning Commission through lack of organization acquires debts without permission of the IVCC/MAC. The IVCC/MAC office administrator keeps books that seem only for the convenience of the University and when asked to change refuses.

This ignorance and unreasonable attitude to learn a more efficient means of financial responsibility warrants a complete audit so that future IVCC/MAC programs can run smoothly with the staff cooperation it needs. The Santa Barbara County Board of Supervisors is as much to blame in their total disregard for communication on a serious level. To alleviate this problem between the county and the Isla Vista community an audit is not only the first step but more importantly a needed step.

Martha E. Britt

IVCC/MAC Representative First District

"The chancellor should organize a committee of citizens and students interested in higher education, and include a number of key faculty members and administrators. This would greatly reduce the isolation and alienation factors felt by students on the inside and citizens on the outside of the university system. It would also serve to make a more congenial atmosphere in the academic environment."

personal environment.

The chancellor must be physically sound and fit in every sense if he is to keep up with his very active schedule. He should appear trim and be reasonably youthful. He should not be more than fifty years of age at the time of his appointment, and a prime age might be forty five.

IT IS VIRTUALLY ESSENTIAL that the chancellor have had experience consisting of at least five years of teaching and five to ten years of administrative background prior to his appointment. Ideally, the chancellor might require ten years of teaching and ten years of administrative experience.

should not surround himself with assistants or bodyguards during any meeting with students as such precautions will only damage his credibility and image in the eyes of the students, thus reducing his effectiveness in bargaining procedures.

The chancellor should organize a committee of citizens and students interested in higher education, and include a number of key faculty members and administrators. This would greatly reduce the isolation and alienation factors felt by students on the inside and citizens on the outside of the university system. It would also serve to make a more congenial atmosphere in the

wins a lot of votes this way, increasing his popularity tremendously among the student body. The chancellor should engage in sports activities with the students whenever possible, and must remain in good health and top physical condition in order to gain the respect of the students.

The chancellor should personally invite distinguished scholars and politicians to speak on his campus, and he should attend and openly debate with each speaker whenever possible. He should lead the student body in questioning political authorities and candidates for offices in government, demanding that democracy in government and education is preserved.

Another progressive measure would be for the chancellor to lead a group of politically active students to attend political functions on other campuses and at other events held elsewhere in his state. The chancellor should encourage the student body to attend local town hall meetings

and other civil functions, and advise his students to make their voice heard in all matters of concern to them. In this way, the prestige of the student would be greatly enhanced with the end result being that all politicians everywhere will keep the students' interests in mind when making political platforms or introducing new bills in government.

In general, the chancellor of a university must accept a role as father-leader for all of his constituents in the system, and maintain an aura and appearance that everyone will respect at all times. The chancellor should consider making himself available at least three hours each week to hear suggestions and grievances from anyone, including faculty, administrative personnel and students. He cannot be aloof at any time, and might also encourage everyone on his campus to address him by his first name. These are only a few suggestions.

CAB Restaurant Survey Part I

The following is the first of a five-part series of a restaurant survey of Santa Barbara area restaurants conducted by the Community Affairs Board Consumer Legal Group during Spring Quarter 1976. Sixteen volunteers dined at 41 restaurants and carefully evaluated the food quality, service, atmosphere and sanitation at each.

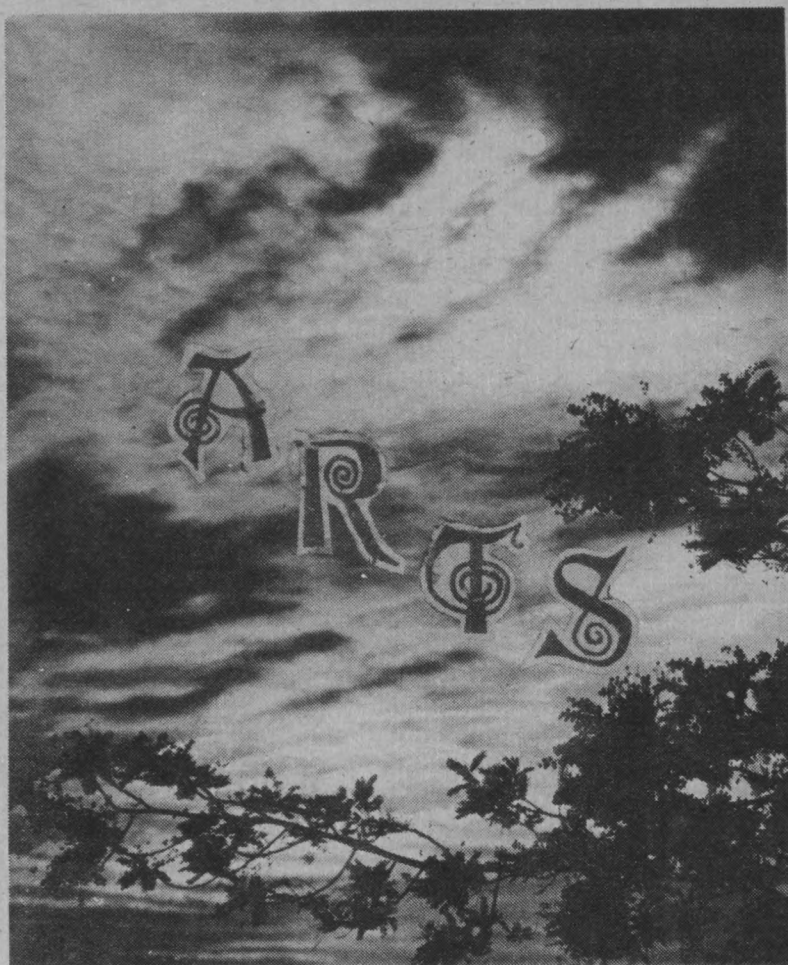
Although restaurants might not advertise themselves as such, CAB divided the 41 restaurants into 8 specific categories: Mexican, Oriental, European-Continental, Steak and Seafood, American, Natural, Delicatessen and Italian; this was done for the convenience of the survey.

Operating within a limited time schedule and budget, CAB only surveyed restaurants that they felt students frequented often. Readers are reminded that quoted prices may have changed since the date of the survey.

In the fall CAB will be publishing a complete pamphlet on its findings. The following is a sample of one group of restaurants, Mexican, surveyed by Charlie Nelson and Betsy Gebhart.

CRITERIA	SERRANITO	LA JICORA	PANCHO VILLA INN	MAYITAS	ESPANA	EL PASEO
ADDRESS	6565 B Trlgo Rd. Isla Vista	909 Embarcadero del Mar, I.V.	5771 Calle Real, Goleta	6547 Trlgo Rd., Isla Vista	28 East Cabrillo, Santa Barbara	813 Anacapa, Santa Barbara
PARKING	Difficult — ride bike	Lot available	Lot available	Lot available	Lot available	Lot available
SPECIAL FEATURES	No reservations. No credit cards or checks accepted. Big pitchers of beer \$1.50. Free chips w/ meal	No reservations. No credit cards. Checks accepted. Domestic/Imported beer. Food to go.	Reservations not needed. Checks & BA accepted. Beer & wine at bar. Food to go. Free chips w/ meal.	No reservations. No credit cards. Checks are accepted. Domestic/Imported beer. Free chips w/ meal.	Reservations accepted. Checks & BA, MC, AE, accepted. Full bar; free chips. Entertainment Th-Su. Banquet facilities.	Reservations accepted. Checks, BA, MC, AE, DC accepted. Full bar; free chips. Dancing every Sat nt. Banquet facilities.
HOURS	M-Sat 5-10 p.m.	Daily 8 a.m. - 9 p.m. Closed Tués.	M-Sat 11:30-10 p.m., Sun 12 noon - 10 p.m.	Daily 9 a.m.-10 p.m.	M-Th 11:30 a.m. - 10 p.m. F-Sa 11:30 a.m.-11 p.m. Sun 10 a.m.-9:00 p.m.	M-Th 11:30-10 p.m. F-Sa 11:30-11 p.m. Sun-11:30-9 p.m.
ATMOSPHERE	Tacky decor; dark; small; some community tables.	Plain decor — well maintained. Mexican music.	Americanized Mex. decor; well maintained; spacious.	Shabby decor — booths in need of repair.	Attractive Spanish design; beautiful ocean view.	Charming dining area in outdoor courtyard.
DRESS	Casual	Casual	Casual	Casual	Nicer wear for eves.	Nicer wear for eves.
SERVICE	Fast service. Always crowded, so promptness advised.	Friendly, Competent.	Fast; efficient; exclusively male service personnel.	Very friendly; helpful and fast.	Excellent service. Exclusively female waitresses.	Accommodating
PRICE VARIATIONS	Flauta \$1.75-2.25. A la Carte \$5.00-.90 Complete Dinners (incl. soup, salad) \$3.50. Beer: Bottle \$.60-.80, Pitcher \$1.50.	A 50c minimum charge. Complete dinner (incl. soup or salad) \$2.40-2.95. Combination dinner \$1.80-2.25. A la Carte 70c-85c. Beer: Bottle 60c-75c.	Complete dinner (incl. salad, beans, rice) \$2.30-2.95. A la Carte 55c-80c. Mexican Pizza \$2.00. Beer: Glass 55c-60c.	Complete dinner (incl. salad, dessert, coffee, tortillas) \$2.60-3.25. Combination dinner \$1.85-2.10. A la Carte 60c-75c. Beer: bottle 60-75c; Pitcher \$1.90.	Complete dinner (soup or salad, rice, beans, tortillas) \$2.95-4.95. Seafood dinners (incl. salad) \$3.95-4.95. No a la carte items. Margueritas \$4.50/liter.	Mexican plates \$3.50-7.50. Continental plates \$4.95-6.75. Steak dinner Appetizer, soup, salad \$7.50-3.25. Sunday Brunch \$4.50
GENERAL SANITATION	Floors clean; tablecloths dirty. Kitchen small, well organized, neat.	Floors clean. Food prepared by hand. Equipment well cared for.	Quite clean. Accommodations for wheel chair patrons. Kitchen somewhat clean.	Somewhat dusty kitchen below our standards; files, meat defrosting on counter; quite greasy.	Restaurant clean; Kitchen sloppy; sauce and beans laying in various parts of kitchen.	Well-kept kitchen average looking in cleanliness.
FOOD QUALITY	Salad fresh; bigger than average. Flautas excellent — tasty ground beef & sauce. Big portions. No. B dinner delicious and filling. You get more than what you pay for.	Soup tasted homemade. Meat items all string beef. Taco, tostada, burrito adequate, but quite dry. No sauce.	Salad adequate. Meat items contain ground beef. Enchilada, taco, rice, beans are average. Mexican pizza good and filling.	No. 1 Carne Asada is tough, thin. Beef taco has string beef. Lots of sauce; not too spicy. Plenty for what you pay for.	Best chips & salsa. Salad dressing rather bland; Not much crab in Crab California. No. 2 chile relleno greasy, tasteless. Rice & beans bland. Food is overpriced.	Small salad. Steak Tampico \$7.50. Enchilada, relleno, taco, beans average. Steak tastiest part of meal.

This space paid for by CAB



FILMS




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PACIFIC PRESENTATIONS

Current Ci Hollywood Entertainment Varies in Q Moments of Glory Assembled Poorly

By Ben Kamhi

In the return of a long since retired art — silent comedy — "Silent Movie," the latest film from Hollywood prankster Mel Brooks, proves to be a success as a comic spoof of show biz, despite the film's dubious dependence on gags as primitive as the silent genre.

Though arousing much laughter without verbalizing a single word, "Silent Movie" is only an adequate testimonial to Brooks' ability; nothing more. It does not merit the praise received by his earlier comedies satirizing other Hollywood archetypes — the western, "Blazing Saddles," the gothic horror, "Young Frankenstein," or the romantic epic, "A Funny Thing Happened To Me on the Way to the Forum." But this time Brooks' sarcasm strikes closer to the heart of Hollywood.

Starring in the leading role as a washed-up filmmaker on the road back from alcoholism, Brooks appears taking a poke at himself

first, as Mel Funn. Together with cohorts Marty Feldman, irrepressibly as Eggs, and Dom Deluise, still acting as lame as ever, Funn proposes to save Big Studios from selling out to a corporate monster, faithful to the almighty dollar, Engulf and Devour. Big Studios' director Sid Caesar accepts Funn's proposed silent musical (with dollar signs flashing before him), but only after promised an all-star cast will do the film.

"Silent Movie", then, is a spoof on its own creation. Funn, Eggs, and Dom enter on a search through Hollywood for talent, while Engulf and Devour attempt to sabotage their efforts. And the list of stars grows to include Burt Reynolds, James Caan, Liza Minnelli, Anne Bancroft and Paul Newman, who appears only to be denied a part in the film by Brooks' alter-ego, Funn.

The threesome effect their assignments with a coordinated competency equal to that of the Three Stooges. Funn does not



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possess Mo's fetish for twisting noses, or apply other forms of physical punishment to his pals, but the similarity of routines between the two trios does indeed exist. Brooks relies largely on slapstick, the implication and incidence of pain, and the chaotic organization of Funn's efforts for laughs, rather than verbal witticisms. Clad in knights armor, it comes as no surprise when Funn and his cronies fall clumsily about Ms. Minnelli. The comedy suffers only because it is so very predictable.

Dom's obesity and continual hunger, and Eggs' promiscuity become recurring elements in Brooks' formula, the former resulting with that proverbial pie landing in the policeman's face. And earlier, Dom tips an unbalanced mobile home simply by eating more than his share of melon balls.

Yet Brooks utilizes absurd extremes to overcome tiresome moments where the action tends to be trite. "Silent Movie" is funny because the actions provided express the intended pun better than real dialogue could.

In the image of Carmen Miranda (with a dash of Marlene Dietrich) Bernadette Peters appears as Vilma Kaplan, a lady whose hips prove capable of demolishing an entire nightclub. Engulf and Devour hire her to distract Funn from his work. When the president of the corporation first unveils a life-size photo of Vilma before his board members, they show their approval only in that the table they sit around rises up about six inches.

A sound score of fine quality commonly lends itself to Funn's

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FILM

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Cinema

Quality While Linked to the Past; Comedy, But Mel 'Funn' Gains Laughter



definitely qualify as entertainment. So why "Duck Soup"? Both qualify, which is more ent, Part II."

silent predicaments, most apparent during a dance routine with Anne Bancroft, who allowed herself to be included in his scheme after being bounced across the dance floor. The score also aids two insanely effective chase scenes, one in automobiles during the grand finale and one with Paul Newman through hospital grounds in high-speed wheel-chairs.

Though the noiseless, slapstick vehicles appear overly contrived at times, "Silent Movie" makes no pretense of being other than simple fun, even if silly. The extent to which it succeeds remains to the credit of Mel Brooks. Neither slapstick or silent movies should be accorded resurrection, but when Mel Brooks makes a movie, well, That's Entertainment.

By Micki McGee

For anyone who still has any doubts that the era of Hollywood's large budget, studio productions has met its artistic demise, "That's Entertainment, Part II" thoroughly evidences the point. From the film, Hollywood seems only capable of reveling in its past glory and riding on the partial success of the original "That's Entertainment."

Not to be overly critical, "That's Entertainment, Part II" does present an amusing montage of Hollywood's great moments which seldom bores. Unfortunately, it goes no further. The assemblage amuses, though is never truly comical; entertains, though never really enlivens.

As compared to "That's Entertainment," the new film lacks the original's momentum, as well as technical effects. The original film utilized the deteriorated original sets and faded them into film clips where the sets were new, showing the effect of time on the sets, as well as on the actors. In an unsuccessful innovation, "That's Entertainment, Part II" employed a futuristic construction of cones, cubes and spheres as a modern set. The geometric forms not only failed to provide any continuity for the film clips, but even distracted from the faltering coherence of the movie.

With the barrage of negative commentary, one might wonder in retrospect, if there was actually anything worth seeing in the film. Certainly the film could not have been entirely worthless. Indeed, "That's Entertainment, Part II" did have moments of refreshing comical insights.

One such moment was the superb footage of Esther Williams water skiing in her pink swim suit and color coordinated bathing cap. In her routine with other skiers, the filmmakers and Esther captured an unforgettably, even unforgiveably, kitsch moment of American entertainment. The routine was only complete after Esther exchanged her water skiing rope for a trapeze suspended from a helicopter. After being hoisted far into the air, Esther made the perfect dive back into the water, recovered her skiing rope and emerged from the water without so much as a hair out of place. The performance fully captured the inane and garish entertainment that so enchants middle Americans.

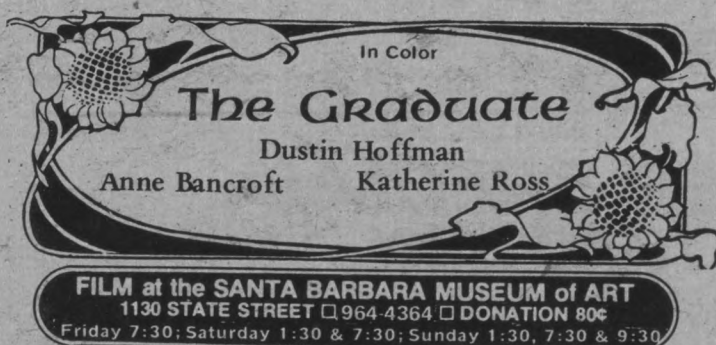
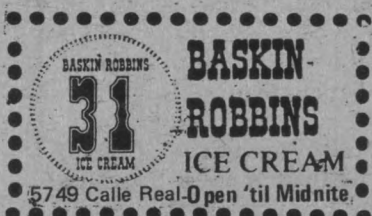
Another clip showing an equally amusing, but thoroughly different type of American humor was the scene from the Marx Brothers' "Night at the Opera." As Groucho's cruiser cabin is filled with more and more attendants, the effect was increasing comedy. When the maid, plumber and manicurist arrived, the scene was completed in a Marx Brothers' finale, as everyone tumbled out of the room.

The Marx Brothers incident, entertaining though it was, brings up a final question. If one is truly interested in old films, why not see the entire movie, rather than a montage like "That's Entertainment, Part II"? Why not see Garland singing "Be A Clown" in the proper context? Or see Reynolds, Kelly and O'Connor in the original "Singing in the Rain"? Surely one would gain a better appreciation of the film in its entirety and hence, a richer enjoyment of Hollywood's earlier triumphs.

"That's Entertainment, Part II" did not begin to capture the vitality of Hollywood's earlier production, only reinforcing the fact that Hollywood can no longer even revive a moment of its past virility.

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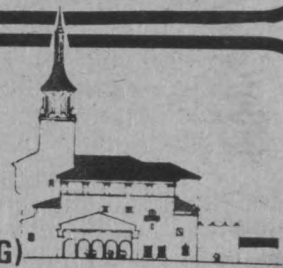
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IN Goleta

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"All The Presidents Men"

and

"Drowning Pool"

(PG)

Coroner Pronounces Dead 'live' DOA

By John Schlosser

My title for this album would have been "Better Off Dead." It's just that the pictures on the inside of the jacket of "Steal Your Face" are damn close to being the best thing about the whole package. In living Kodacolor they offer us a tantalizing glimpse of the whole fabric of the social history of the Grateful Dead, from heady free concert days to their "farewell" appearance at the Winterland in the fall of '74. My gripe is that there should have been more!

But the Dead need money. Possessors of a longer tail (staffers, supply and logistical units as opposed to front-line troops) than the U.S. Army in Vietnam, and financially drained by two years of comparative activity, they need the benefits of a high-yield, low-cost project. This here double album is that project, and timed to coincide with a national tour, will make zillions.

Admittedly, "Steal Your Face" serves as a fitting summary of the post-Pigpen, one drummer, Keith and Donna, Bob Weir-as-rock-star Grateful Dead. This is the Dead who packed 'em in at UCSB stadium, whose many offshoots' LP's are eagerly anticipated, whose devotees have a sense of the obligation of faith rivalled in modern times only by the followers of a Guru Maharaji, a Ralph Nader or an Oral Roberts. Nothing printed here will deter the recently converted from buying this package, so I can only warn those who remember those smoky, sweaty, five hour endurance contests ending in Pigpen grunting "Lovelight," Mickey Hart banging his gong like a frenzied dervish, and a cannon going off that THIS IS NOT THE SAME BAND.

That being readily acknowledged (by

Jerry Garcia among others), why not "A Tribute to Pigpen" featuring "Ain't It Crazy" and "It's a Man's Man's Man's World," organized by the deranged glorified roadie Bear to enlighten the latter-day enthusiasts? The faithful would certainly buy anything bearing the official logo.

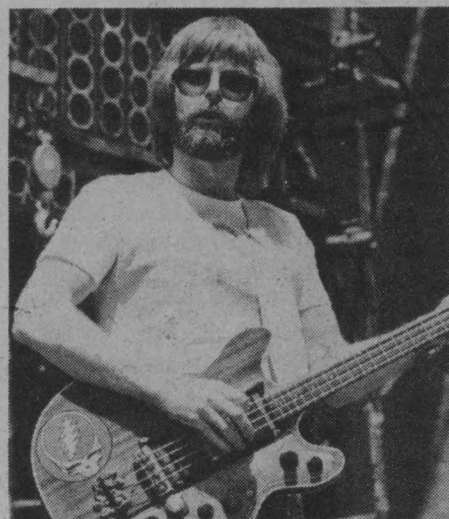
Recorded in 1974, the songs here have about as much pertinence now as Elton's current live disc. The material is tired. The band was tired. (My friend says it's a tribute to the Dead's integrity that they released documentary evidence of the staleness that forced them off the road.)

"Promised Land" is good, but should have been recorded a few years before when it was still fresh. I'll go along with "The Grateful Dead Play the Chuck Berry Songbook," but "Around and Around" can't hold a candle to the Stones' or the Animals' versions, recorded eons ago. The Dead should be shot for tampering with their own gem "Cold Rain and Snow" off the first album. The drive and energy of that number make pitiful the coke-induced wheezings of Garcia in this "updated" version. It's the difference between "Get Off of My Cloud" and "Hey Negrita" on the new Stones' album.

"Stella Blue" and "Ship of Fools" are draggy dirges of the type that have given Garcia the reputation of having a case of the "slows." His penchant for reworking Chuck Berry numbers at tempi three times as slow as the originals has occasioned the premature departure of this writer from more than one "Jerry Garcia and Friends" concert.

"Mississippi Half-Step Uptown Toodleo" is the kind of "tasteful" venture the Dead wouldn't have dared to play so long as Pigpen's kidneys allowed

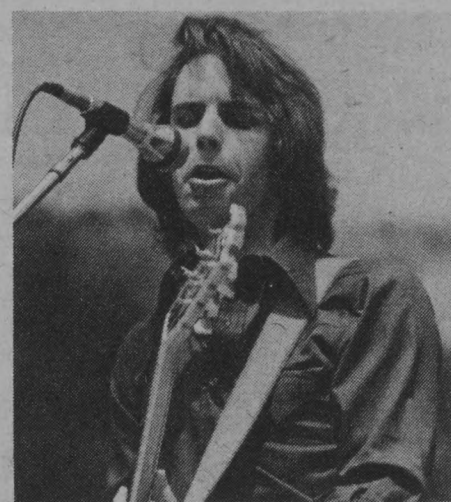
him to slouch around backstage. Better left to that most mellow of Dead discs, the "Wake of the Flood," say I. Although "Beat It On Down the Line" can hardly be criticized here in the light of its comparatively high energy level, it once again pales in comparison with its first album counterpart. The Dead do get cooking here, but it only serves notice that there is absolutely none of their vaunted jamming represented on these



PHIL LESH - The Grateful Dead's power-crazed bassist.

sides. Why? Maybe a hoary chestnut like "The Other One" would only prove that Garcia, like Cipollina and Kaukonen before him, has finally run out of licks (although he had more to begin with). His continual sixteenth note noodlings can't hide the fact that Weir has become the more inventive guitarist of the group.

"Big River" has been floating around the Dead's repertoire since at least 1969; they've finally committed it to wax. For good country-flavored Dead, though, I'll take Weir's lusty rendition of George Jones' "The Race Is On" over "Big River." "Black-Throated Wind" was presumably included to cut Weir



BOB WEIR - Now the Grateful Dead's most inventive guitarist?

collaborator Barlow in on a piece of the royalty pie, and its lethargic treatment suggests it should have been left buried in semi-obscurity on the first side of Weir's solo outing "Ace."

"El Paso" is over-familiar shlock (Kingfish's "Big Iron" from the same Marty Robbins LP is better) and recommended only to those who appreciate Garcia forced to noodle in brisk six-eight time. Of the two shuffles, "U.S. Blues" is pleasantly inoffensive but "Sugaree" is arguably - along with "Deal" - the most maddeningly annoying Garcia tune ever. Its cloyingly repetitious refrain has endeared it to hordes of Dead Heads the world over.

Old third-time-around "Casey Jones" finally gets chugging at the end, but its grand finale points up the distressing fact that these guys still sound like they have bad sinus colds when they're singing. Donna Godcheaux, brought in to bolster the vocal department, only makes matters worse with her off-key warblings.

Better off dead? You are if you like this album. Until their next studio album or live appearance, dust off that ice-skated-on copy of "Live Dead" and content yourself with "Dark Star." Better off dead than this Dead.

Little Emo Slated for Show

Little Emo will present a program of avant garde musical fantasies in Lotte Lehmann Hall, July 10, 8 p.m. Using the finest players available, the program will include violin and piano works presented in an improvisational style. Violinist James Sitterly will perform several pieces with pianists Mark Harlqan, David Mattson, Stephen Kelly and Larry Peters.

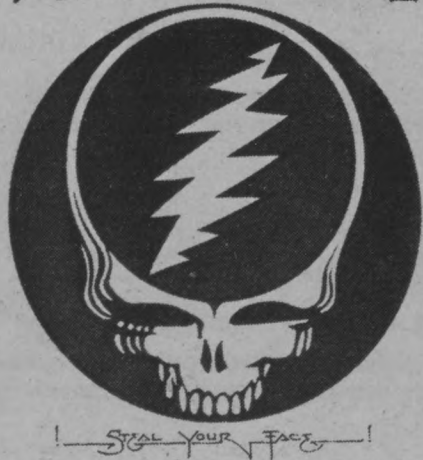
Each of the pianists will also perform solo pieces in an alitonic manner. Additional performers include poet laureate Rip Cohen and ballerina Rachel Brokken from the Los Angeles Ballet Company. The price is \$.50.



Returning to UCSB for their sixth year, the Preservation Hall Jazz Band will deliver two performances, tonight and tomorrow night at 8 p.m. Tickets are still available.

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Religious Studies Project Probes Department Impact on Students

Little more than ten years ago UCSB established a department of religious studies on its campus. It was a first in the University of California system, one of a handful of such programs in state universities across the nation.

For years scholars have maintained that religious studies was appropriate for a state university's curriculum. The objective, scientific study of religions, did not violate the Constitution's doctrine of the separation of church and state, they said. Studying about religions is not at all the same as indoctrinating specific religious beliefs and practices.

"You can't ignore the study of religions if you want to study the history and growth of eastern and western cultures," Walter Capps, Professor of Religious Studies said.

Evidently many students agree, for the department here has proven phenomenally popular. It enrolls more than 700 undergraduates, has over 160 majors and graduate students and a faculty of eight full-time and several part-time teachers.

Its very popularity may have produced an unanticipated result. Religious studies may be stimulating the practice of religion among college students.

"This may seem ironic in view of the faculty's scrupulous attention to maintaining objectivity. The students

themselves demand more than intellectual analysis and understanding," Capps said, "They also want a system of personal beliefs and values and religious studies brings them in touch with new possibilities."

For example, the department of religious studies at UCSB offers a number of courses on mysticism. It offers courses on religious literature in Coptic (Greek), Persian and Sanskrit. For these latter, the students not only study about the tradition, they learn the languages and do careful textual analyses.

"This exposure to other religious traditions has occurred at the precise time that searching questions have been raised about the legitimacy of western culture," Capps says. "A student at work on the source texts may very likely incorporate some of it into his personal beliefs. A student who studies mysticism, for instance, may become a mystic."

Of course this occurs in other academic areas as well. A student of science is "influenced" by what he learns, as is the student of history or philosophy or literature. But these are not new subjects in state-supported universities, as religious studies is, and there is no Constitutional problem with them.

Dr. Capps is now proposing to study the influence of religious studies upon religion. The

project, the first of its kind, is funded by a private foundation and centered at UCSB. It will evaluate the effects of the academic study of religion, surveying institutions around the

Fontana Contests Photo Contract

(Cont. from p.3)

the large amount of time spent on the book, Kovach said "at times they do."

Gayle Kerr, advertising manager for the Nexus, said, however, "When the La Cumbre staff is under pressure to meet deadlines Joe will spend work time and personal time to make sure all the details of laying out pages are done. This may amount to 70 percent of his time just before deadlines, but certainly not during the rest of the year."

Anna Fontana feels that because the yearbook supplies such a substantial percentage of Kovach's livelihood, her stated objections to the yearbook's existence pose an actual threat to his job and that he has retaliated with the bid-contract.

Although Anna Fontana has received notice of the bid, she refuses to submit an offer on it as she considers the "specifics" in the bid "insane."

Her two strongest objections to the contract are directed against the sections that deal with portrait descriptions and

country and asking such questions as -

- What happens to the student who studies several traditions simultaneously? How does such study affect his or her capacity to maintain firm personal convictions?

- In any marked or traceable sense, does religion enhance the moral or ethical sensitivity of religious studies students? How,

precisely, does religious studies function to enhance sensitivity to human values?

Faculty members from state universities which offer religious studies will gather with research experts for an initial planning conference at UCSB. They will identify crucial interest areas, specify procedures, and then return for a later conference to present the results of their work.

deadlines. The bid cites specifics for general positioning of the head in the portrait. Describing it as the style as that of the "66-71" genre, Kovach feels the portraits are "ideal" for yearbook purposes.

Known for her creative photography, Anna Fontana, feels the specifics for the portraits are "incredibly restricting" and maintains that since she has to make her money on package sales, "I don't and can't sell that type of photography to anybody."

Anna Fontana also objected to another section of the bid that states that 90 percent of the pictures must be turned into the yearbook office by early December. The Campus Photographer also maintains that the December deadline would be "impossible" to meet since "most people don't come in to have their pictures taken before then."

"I was still shooting pictures this year in March," Anna Fontana explained. "I don't see how they could realistically ever expect that date to be met," she

continued.

Kovach offered no explanation as to the details but added that approximately four persons have made offers on the bid. They "evidently feel that they can do it (finish the portraits) by that date."

Machin explained the situation as "a strictly business proposition."

"What we have here is a service that we need rendered," Machin explained. "These people (the persons who have submitted offers on the bid) feel that they can do this service. If Anna feels that she can't do it, then fine, she can't, but these people feel they can."

Anna Fontana said Kovach is "painting a golden picture," for the bidders.

The real reason for the bid, and everyone seems to overlook this," Bigenho said, "is to avoid such disagreements in the future and to try to make the whole process of photographing students more efficient, pleasurable, and less costly to all parties."

KCSB - FM 91.5 Stereo	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6 a.m. to 9 a.m.	William Armbruster "19th Century"	Gary Tegler "unconscious"	Byron Beaver "whatever"	Mike Nowacki "20th century bits"	Robert Land "avec elan"	Christoph Guttentag "morgen musik"	Dean Hoffman
9 a.m. to 12 p.m.	Frank Catalano "Rock"	Cheryl Williams "Soul"	Greg Drust "Country Swing"	Michelle Beutell "Jazz"	John Carter "Jazz"	Helen Lyons "Ethnic"	Gary Myers "Half-Jazzed"
12 p.m. to 1 p.m.	NEWS & PA	NEWS & PA	NEWS & PA	NEWS & PA	NEWS & PA	OPERA THEATER	Steve Sellman
1 p.m. to 3 p.m.	Joe Empey "Rock"	Eugene Hugues "El Sonida Latino"	Justin Harris "Rock"	Bruce Agler "Country"	Dean Hoffman "Rock"	with Stephan Catalano	"The Big Bopper"
3 p.m. to 5 p.m.	4:00 Mind & Body	Glen Coleman "Rock"	4:00 I.V. Affairs	Tim Strawn "Swing Music"	Bob Lee & "Jazz Seen"	CAMPUS CONCERTS Robert Land	Pete Siegel "who knows?"
5 p.m. to 5:30	NEWS	NEWS	NEWS	NEWS	NEWS		
5:30 to 8 p.m.	Helen Lyons / Bob Reed "Classical"	Barby Hirsch "Classical"	Gary Tegler "Classical"	Bruce Agler "Classical"	William Armbruster 7:30 "Classical"	Rockin' Ronnie 6:15 Greg Drust "Behind the Chickenshack"	Gary Baumuel Jay Trachtenberg "Blues"
	Innervisions	Ethnic / Trina	Radio Theater	Her Voice	Dan Orias "Rock"		
9 p.m. to 12 a.m.	Tim Strawn "Rock"	John Pereyra "Jazz"	Bob Blackmar "New Releases"	Eugene Hugues "Jazz"	Ken Sweeney "Soul"	Rocky Siegel "Country"	Bill Tarbi "Folk"
12 a.m. to 3 a.m.	Art Hayes	Bob Reed	Ron Dawson	Debbie Hall	Glen Coleman	Wayne Edwards	Bruce Agler
3 a.m. to 6 a.m.	Paul Bergevin	Bob Reed	Ron Dawson	Gregg Wynne	Glen Coleman	Wayne Edwards	Paul Harding

Olympic Stage Nearly Complete Political Games Shroud Opening

By Laura Fredericks

Tickets have all been sold, the scene has been set, and millions of dollars have been spent in preparation: Summer Olympics 1976 is finally becoming a reality.

The setting for the Games, which will begin July 17th, is beautiful Montreal, Canada but the mood is at best, tense.

Sadly enough, it looks as if politics will once again be a major event in this Olympic Games. They have already been once endangered by the refusal of the Canadian Government to allow Taiwanese athletes to compete as representatives of China.

Declaring that they could not refer to themselves as The Republic of China, the Canadian Government stirred up a great deal of hostility which led to the possible withdrawal of the U.S. from the Games.

This potential pullout by the United States is now dependent upon whether or not the International Olympics Committee (IOC) strips the Games of official recognition. If the Games are not declared official, there is serious doubt as to whether or not the U.S. will participate.

The dispute is the latest in a series of crisis brought on by spiraling costs of staging the Montreal Games, and numerous construction delays. Despite the impasse, Canadian officials are reportedly optimistic that the Games will be held.

A confused weekend rehearsal of the event last month exposed numerous problems in both the sound system, and turf conditions for the main stadium facility. In addition to this, officials oversold tickets for the events and 14,000 spectators were turned away without refunds.

Obstacles have been mounted

in the past, however, and the Games have always taken place, providing a fascinating arena for true athletic competition. If all goes well, this years Games should prove to be one of the most exciting ever.

New coaching and training methods are producing athletes of a new and far superior type; they are indeed "the cream of the



LOCAL OLYMPIC HOPEFUL - Jane Frederick, who has been training in Santa Barbara, will be representing the U.S. in the Pentathlon competition. She is the current U.S. women's record holder.

— Photo by Ralph Merlino



crop." Despite many recent debates about the selection process itself, those who make it to the Games have earned every inch of their way there.

Looking now to two of the most exciting events of the Olympic Games, track and swimming, we can get a glimpse of what is in store for both participants and spectators in Montreal this summer.

Characterized by a number of extraordinary events, this year's Olympic Track and Field trials produced a strong, although rather inexperienced, team. Five new records were set while two world record holders failed to make the team. Three of the qualifying sprinters had come directly out of high-school.

Steve Williams and Marty Liquori, both world class athletes, were plagued by medical problems which kept them from qualifying. It was a bitter end of a long struggle for both, but typical of this year's trials which produced an unprecedented number of injuries.

On the other side of the coin, Dave Roberts set a new pole vaulting record under ironic conditions which forced him to borrow a teammate's pole. After Robert's own pole snapped on his first jump, Earl Bell generously lent him his and then watched as Roberts broke both Bell's and the world record.

In what is surely one of the most challenging track events, the Decathlon, Bruce Jenner emerged as America's best hope for a Gold medal. At the trials Jenner broke his own world record with a new total of 8,538 points. Coming out of third place on the second day, Jenner captured the title despite faulty electronic timing devices which forced officials to use hand timers.

Jenner's decathlon competition began in 1970, and has been his main focus ever since. His dedication extends to the point of having a hurdle in the living room of his house so that he can practice technique in slow motion as he walks through the room.

The decathlon, which takes two days because of its emotional and physical strain, is a combination of numerous track and field events. It requires the athlete to run long distance and sprints as well as throw and jump with finesse.

In other track events, Bill Jankunis, former University of Colorado student, set a new American high jump record of 7'5 3/4". The world record, however, is 7'7 1/4". The four men thus far named to the men's relay teams are Johnny Jones, Reggie Jones and Ed Preston in the 400 meter relay, with Benny Brown of UCLA in the 1,600 meter relay.

The women's trials, benefited this year by their competing with the men on tracks superior to past years, also provided a few shake-ups. The trials saw records broken or challenged in every single event. The women are, however, still overshadowed by the stronger East German team.

Madeline Jackson was the first American woman to run the 800 meter race in less than 2 minutes. Her time of 1:59.8 is still considerably slower than the fastest German record of 1:56 set by Valentina Gerasimova.

One of the United State's strongest female hopes for a gold medal is Kathy Schmidt, whose javelin throw at the trials won by nearly 22 feet. She goes to Montreal with hopes of improving her Munich bronze.

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

classified ads

Special Notices

I.V. Massage Class begins Tues., July 6th, 7 p.m. 4 sessions \$10. FREE Demon. Class Thurs. July 17 p.m. I.V. Comm. Service Ctr. Suite E above Open Door Clinic 685-1602.

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McAdams Takes Over As Spikers Owner

By Tom Bolton

Santa Barbara's one and only professional team, the Santa Barbara Spikers, is facing an uncertain future in the wake of last Thursday's pullout by Eric Bruckner as owner of the team.

Following some frantic maneuvering over the weekend, however, it was announced that Spikers' general manager Brian McAdams had taken over controlling interest in the local International Volleyball Association (IVA) squad, and McAdams assured that "we will finish the season." McAdams will also continue as general manager of the team.

Coming with McAdams into the ownership role will be a group of Santa Barbara citizens who McAdams said "feel that it's important that the Spikers remain in Santa Barbara." This group has not yet been identified.

But while it appears that the Spikers have found adequate financial backing, there are still several other problems which could hinder the squad through the remainder of the year. Most significant of these would be salary cuts and personnel problems.

With the ownership shakeup, all of the Spikers personnel are facing salary reductions, a situation which could lead to several contract disputes. McAdams however, is optimistic about the present situation, and has reported that he has renegotiated contracts with all Spikers' players.

"I have gained a lot of respect for this team," he said, "for continuing to play in this

situation. The team has agreed to continue for the rest of the season, and to me this commands a great respect." Salary cuts for the Spikers have been reported as high as 75 per cent, and initial reaction by some players was rather negative. One player in fact, Linda Pettit, a recent Spikers acquisition, has been dropped from the roster.

McAdams feels, though, that most of the dissension has been overcome. "There's a lot of pressure on players when they're told the night before a game that the owner has quit...you can't blame them. There are going to be those kind of feelings in any situation such as this." McAdams does feel, however, that the remainder of his players will continue with the team.

"It is my wish to keep this team together, and we will try to make the necessary adjustments," McAdams remarked. "Santa Barbara is the ideal place to play, and I have had personal associations with all the team members before becoming involved with these people professionally."

How well the Spikers can continue together as a team will be tested tonight as they return to Robertson Gym to host a strong San Diego Breakers squad. San Diego too, has been having financial troubles, but McAdams reported that an influx of new money into the Breakers franchise has averted that difficulty. Game time for today's contest will be at 8 p.m.



INTRAMURAL BADMINTON TOURNAMENT - This weekend (the 10th and 11th) Intramurals is sponsoring a badminton tournament. Featured will be Men's and Women's singles, Coed doubles, and Men's and Women's doubles. Those interested in competing should sign up at the IM trailer by Thursday at 5 p.m.

Olympic Political Games...

(Cont. from p. 10)

Another hopeful is Jane Frederick who won the pentathlon by 205 points. Since competing in Munich in 1972, she has concentrated her efforts under the training of Sam Adams, the noted multi-event coach from Santa Barbara, and increased her strength considerably.

Everyone loves to make predictions and it seems that this year swimming is the most speculative sport in the Olympics. With the trials now completed, the consensus is that the U.S., especially its strong men's team, stands to make a clean sweep in Montreal this summer.

Based on the trials of the world's major swimming nations, it has been estimated that the

U.S. could capture 10 of the 13 men's events. The women stand to win six medals, with only one of them a gold. This is, of course, just on paper — much of the thrill of swimming lies in its unpredictability. Since any swimmer can pull through in a strong race, we could be in for some surprises.

From the men's team there is a whole crew of potential superstars this year, ready to continue their tradition as the world's dominate power in the pool.

17 year old Brian Godell has been singled out as one of the most likely to follow in the footsteps of such past greats as Charley Daniels (1904), Johnny Weismuller (of Tarzan fame), Don Schollander and, of course, Mark Spitz. Godell's teammates Tim Shaw, John Hencker, and Jim Montgomery, as well as Bruce Furniss, and USC's John Naber are all equally ready for a strong performance in Montreal.

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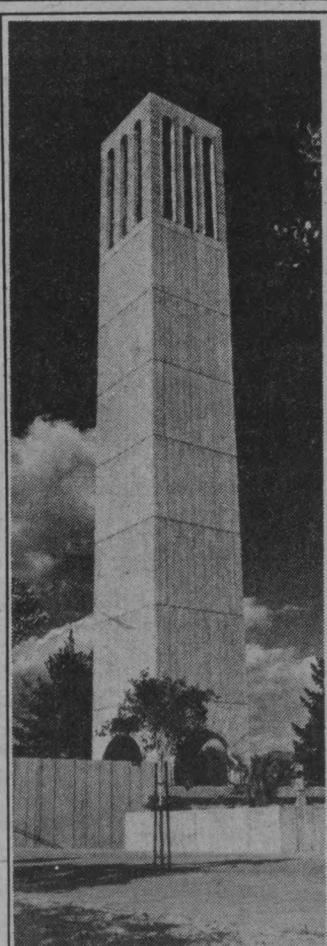
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Isla Vista Rental Disputes . . .

(Cont. from p. 1)

deck is a thing of "worth and beauty" which enhances the entire building.

Arguments over the deck construction led to a collapse of speaking relations between the two businesses. McQuillan admits that he wouldn't have taken over the Surf Supply space if Eckardt had been a friend of his. "I'm not saying that what we did was justified," he said. "I'm just saying that I don't think it's horrible." In a letter to the IVCC explaining his position,

McQuillan stated that it "...became obvious that one of us had to go...and the landlord, naturally, decided that it would be to his advantage to have two units filled by one tenant, rather than one by one, and one standing empty."

The Eckardts, meanwhile, took the matter before IVCC, which passed a resolution strongly opposing "individuals or groups who attempt to occupy businesses or dwelling units when such units are occupied by tenants who are paying rent in good faith." Councilmember O.L.

Scott resigned in protest following the failure of a resolution to boycott Rhythm Cafe.

IVCC also requested the Cafe owners to terminate their lease of the surf shop space, a request they apparently do not intend to comply with. Eckardt is furious and plans to take the matter to court, where he feels he has "a very good case". "They're not going to get it without a terrible fight," he said.

Mike Rawson is involved in the dispute both as a member of the Tenant's Union having to moderate between Rhythm and Cosmic Surf, and as the owner of New World Resources involved in a similar dispute with next door Ms. Egg Roll. Moving would be undesirable, Rawson said, because the shop's current location facing south with a picture window permits them to operate without electricity. Another such location would be hard to find. "I don't feel that we (New World Resources and Cosmic Surf) should have to suffer just because they (Rhythm Cafe and Ms. Egg Roll) used poor judgment when they moved in on how much space they would be needing," he added.

Ai-Lan Kao, owner of Ms. Egg Roll, explained that she has been waiting for the New World Resources space ever since she opened in December of 1974. "I asked them at the time how long they would be here and they said from one to two years," she said. "Because I have been waiting for the space I haven't made too many changes". Kao especially needs the space for increasing her kitchen size to be able to expand into her newly-acquired catering truck. She is willing to pay the first month's rent for New World Resources in a new location.

Froy Hernandez of the Chili Bowl had expressed an interest in expanding into the space now occupied by the Leather Guild, but is held back by the Leather Guild's five-year lease. He is now offering the Chili Bowl for sale, either to bring in a partner and expand or to move and open a business elsewhere. "You do business and see which way it'll go," he said.

compiled by Ernest Hemingway and several of his colleagues. It was through this periodical, Copy, that Russ met, and struck up a ten year correspondence with Papa Hemingway. Burton now regrets having declined the invitation to visit Hemingway in his Cuban home.

Speaking of Hemingway, Russ remarks that he made poetry out of prose. "Hemingway cleaned the language; he attacked the use of unnecessary description, of describing a room for twelve pages. He dispensed with all that shit and wrote about direct experience." Russ' advice to young writers is simple: "you should never write about something you've never experienced." Russ believes that the young writers today have no direction. "Kids today should read more Steinbeck, Thomas Wolfe, and Sherwood Anderson. The young writers of the seventies aren't passionate enough, they're too laid back, not revolutionary enough."

Paraphrasing George Bernard Shaw, Russ declares that without heat there is no light. He was right, our cigarettes had gone out.

I put my notebook away as he called out an order for three double cheese burgers. "There just aren't enough angry young men around."

Burton: Writing by Habit

(Cont. from p. 1)

Who Lost His Skies," was put on by the Lobero Theatre a couple of years ago, and I've got another, "Kangaroo Court," being considered by the Westwood Playhouse in L.A."

By this time I had smeared mustard all across the page of my notebook. The lunch rush was just beginning.

Russ' writing career has spanned a quarter century, and in that time he's published Science Fiction stories and over 300 magazine articles. His agent, Don Condon, handles a few of the heavies: Lillian Hellman, William Manchester, Doctor Reuben, and Russ' old friend Ray Bradbury.

In the early fifties, Russ Burton was one of two writers chosen by Bradbury to take part in a writing course. Bradbury would have his two students over every Wednesday night, and if either of them failed to bring a new short story, the deal was off.

"Ray's a strict disciplinarian," Russ said, "he believes that genius is not so important in a writer, it's discipline and productivity that counts." It was during that year as Bradbury's student that Russ sold his first short story.

In 1951, Russ edited a literary periodical that was acclaimed by the New York Times as the best since "Dial," a magazine

BFI Demonstration . . .

(Cont. from p. 1)

demonstration was effective despite police efforts to abort attempts to detain the trucks. "We've shown them we mean

business," he said. "They (BFI officials) don't want to negotiate in good faith," he added.

One supporter, slightly dismayed with the hour-long demonstration, said "It just didn't come off." He noted, however, that the planned demonstration "scared them (BFI trucks) away from the yard and they thought they could get away with it."

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