

Overflow Crowd Hears Hellman, Coles Discuss Wide Range of Topics, Issues

By William Justin

Greeted by prolonged applause from an overflow crowd in Campbell Hall, renowned playwright and autobiographer Lillian Hellman spoke yesterday on topics ranging from politics to the theatre.

Hellman participated in an onstage dialogue with Robert Coles, Pulitzer-Prize-winning author and noted Harvard psychiatrist.

Both Hellman and Coles were critical of what they saw as a current trend toward what Hellman called "amateur self-analysis...too much of the wrong kind of examination." Hellman noted that in her memoirs, which she contended were not autobiographical, she shows "herself through other people, rather than just myself."

"My generation did a fair amount of jabbering about ourselves," Hellman said, "but then there was a point where no one

would listen any more." Coles said that the "wayward product of psychoanalysis" make it "harder for people today to go ahead and 'do'."

The two spoke in almost remorseful tones about the condition of young people today. Hellman noted that in the period around 1965 and 1966, she implored one of her students to "find out what you believe in now. When the war is over, you'll be aimless." Now, in the time "since Vietnam," she feels "students have lost interest in almost everything...they've said so."

Coles pointed out that students nowadays "don't know quite where to go against consolidation of power" in the country. Hellman offered no prescriptions, but said, that after seeing McCarthyism and Watergate, we "learned we must watch government."

"Be on guard," she said. "Watergate

was almost a total accident. We'll probably not see such a stupid group again." She was hesitant to make any optimistic "prophecies on the basis of Watergate," and expressed her uneasiness at the idea of, "it's behind us." She said the "main thing from Watergate and McCarthyism is to learn from it and not to recover from it." As a warning, Hellman noted that "history does not repeat itself - exactly."

Asked by Coles about the effect of being a Southerner, Hellman remarked that it has "been a very good place to come from, particularly for a writer."

"It is the one place that is a region that a native can always call home. A 'mysterious mud connection' she termed it. Still, she added that she did not know "how long it would stay that way."

Hellman, in reflection, said that she "doesn't see any past existence of



LILLIAN HELLMAN

Presidential supremacy." Instead, she sees exaggerated Presidential power we know today as "a form of laziness of the people" where it is easier to remember one man's name and give him all the power.

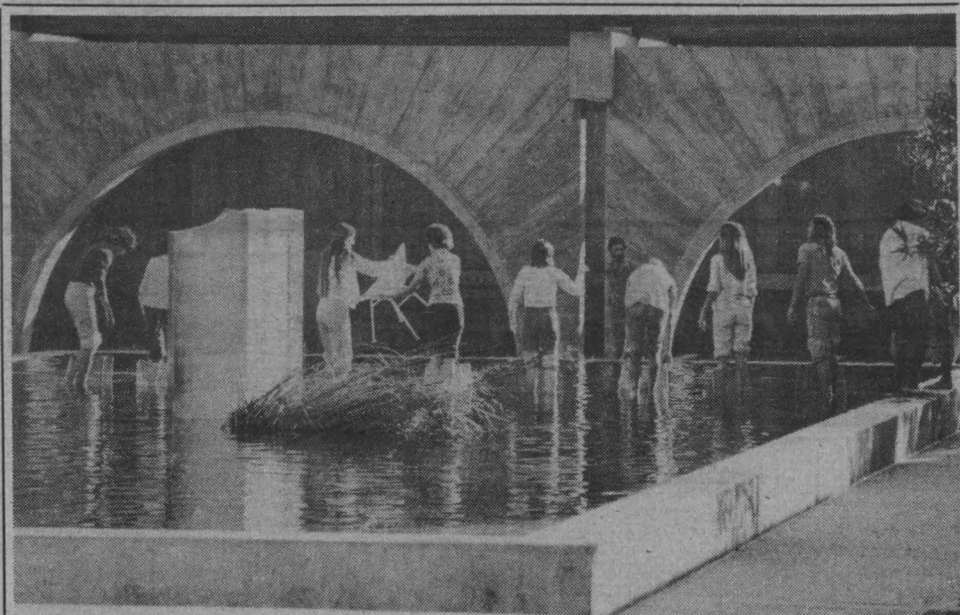
Hellman was asked by a member of the (Please turn to p.16, col.1)

DAILY NEXUS

Vol. 57, No. 60

University of California at Santa Barbara

Thursday, January 13, 1977



TEAM WORK was all it took for these students to maneuver themselves across the pond in Storke Plaza yesterday; the chairs also helped.

Photo by Matt Pfeffer

Opposes Fee Hike

Peeples 'Delighted' by Brown Regent Choice

By William Justin

UC Student Regent Daryn Peeples said yesterday that she was "delighted" at Governor Jerry Brown's appointment of Vern Orr, former Governor Ronald Reagan's finance director, to the UC Board of Regents.

Peeples, a Berkeley undergraduate, will be at UCSB through tomorrow to meet with members of the University community and attend a meeting of Student Body Presidents Committee.

Peeples expressed her disappointment with the University Administration's decision to go ahead with a projected Reg

Fee increase, contending that the increase is unnecessary.

Peeples said that Orr's familiarity with both University and state finances would enable him to ask pertinent questions of the University administration making the University "more fiscally responsible."

Encouraged by State Assemblyman John Vasconcellos' favorable evaluation of Regent-designate Vilma Martinez, Peeples said that "a woman's perspective was sorely needed on the Board." But on Brown's appointment of Gregory Bateson, Peeples said she had "no ideas" about him, but was "sorry" that the Governor did not consider other qualified senior citizens for appointment to the Board.

Noting a provision in Brown's UC budget for the state to pick up instructional lab costs, an expense now paid from student fees, Peeples said she would have rather seen the state funds offset reg fee deficits.

Peeples said that the transfer of lab fee costs from student fees to the state is only the first phase of a three-year plan to relieve student fees.

Peeples also noted that allocations for Affirmative Action programs in Brown's budget fell short of UC requests. UC officials had hoped the State would foot the entire bill for the program, according to Peeples. Brown instead proposed a program where the State would match University funds for Affirmative Action.

Peeples said that problems could arise if the University, in times of limited budgets, allocated less money to Affirmative Action, thereby receiving less money from the State. But Peeples felt that if Affirmative Action remains one of the University's high priorities, the programs could continue successfully.

Peeples was also disappointed that more funds were not included in the (Please turn to p.16, col.1)

Transition Period for UCSB, Cheadle Will Not Mean a 'Lame Duck Year'

By John Wilkens

Unlike Washington D.C.'s present transitional period, Vernon I. Cheadle's last year as UCSB Chancellor has been anything but a "lame duck" year.

"The transition should not slow down the progress of this campus," said Cheadle. "We've said from the beginning that this was not going to be a lame duck year and it hasn't been."

"We've never had a transition period before," he continued. "The urgency of the person coming in to learn all the nuances and subtleties of the job makes it something different from when I came here. That whole urgency wasn't present."

After months of deliberation over possible replacements for Cheadle, the Chancellor Selection Committee is expected to take its nominee before the UC Regents at the March 18 Regent meeting. Cheadle, who retires June 30 after 15 years as Chancellor, is confident that a worthy successor will be selected.

"It's not likely that the committee will

come up with names which have not been carefully considered," said the Chancellor, who also emphasized that his successor will have his help if it's needed, but that Cheadle will not "try to run his life in any manner, shape, or form."

Although he has very little to do with the selection of the new Chancellor, Cheadle does feel that there are a number of criteria which are essential for the job.

"He (Cheadle's successor) should learn composition of the faculty - by department," the Chancellor said, "And he should learn about the budget and what it represents. The type of student is important. He (the new Chancellor) should know what their outlook on life is and how it differs from the other UC's," said Cheadle, who also stressed the importance of learning the make-up of the UCSB community.

The choice of Cheadle's replacement is still unknown, as is the future of much of Cheadle's Administrative staff.

"We don't program for him (Cheadle's replacement), he programs for us,"

remarked Cheadle. "The future of the staff is within the parameters set by the new person."

"I'm sure they'd (the staff) like to know how their jobs will be affected," the Chancellor continued, "They have their own future to be concerned with. Actually, they've submerged their own futures into this campus. That's a profound statement but one that is simply put," said Cheadle.

The Chancellor calls the possibility of a female replacement "the least of my worries."

"Men and women are equally capable of doing the job," he said, "They will encounter different types of problems but that's because they are different."

Following his retirement, Cheadle plans on returning to the laboratory to continue research. And he is confident that the UCSB campus will continue to flourish.

"We've come a long way in 15 years and we'll go a long way in the next 15 years."

HEADLINERS

CRIMINAL CONTEMPT PROCEEDINGS HAVE BEGUN against the New York Times. The charges stem from the paper's disclosure of portions of a secret U.S. grand jury report on the Internal Revenue Service undercover Operation Leprechaun.

THE CONSTITUTIONAL RIGHTS OF TEACHERS are the subject of hearings underway in Los Angeles. U.S. District Judge Matt Byrne began the hearings to determine whether or not the L.A. Board of Education's mandatory teacher integration program violates the teachers' rights.

SOUTHERN CALIFORNIA GAS CO. will be allowed by the state Public Utilities Commission to increase its rates \$3.3 million to continue several previously authorized exploration projects. The increase is effective immediately.

PRESIDENT-ELECT CARTER'S White House staff is expected to be considerably smaller than that of President Ford. Carter directed his aides to make "drastic" reductions in support staff.

A RECOMMENDATION OF TOUGH RESTRICTIONS ON COVERT CIA operations won approval from members of the Senate Foreign Relations Committee for Secretary of State-designate Cyrus R. Vance.

CHARGES AGAINST PRESIDENT FORD'S former campaign manager, Howard (Bo) Callaway have been dropped. The Department of Justice had been conducting a criminal investigation of conflict-of-interest against him.

ATTORNEY GENERAL-DESIGNATE GRIFFIN BELL said he would replace Clarence Kelley "before too long" as head of the FBI. Bell also pledged that as attorney general, he would not authorize electronic surveillance against American citizens without court warrants.

THE NATION'S UNEMPLOYMENT RATE DROPPED to seven and nine-tenths percent last month. It was a drop of two-tenths of one percent from the previous month. The Labor Department said most of the decline in unemployment was among adult men, most of whom simply dropped out of the labor force.

THIS WINNER'S COLDER-THAN-NORMAL TEMPERATURES could spell trouble for many people who heat their homes with natural gas, warned five members of the Senate Commerce Committee. They asked 13 gas pipeline companies to tell Congress how they plan to cope with the emergency.

SUPERMARKET AND GROCERY OFFICIALS have announced plans to stay open in spite of a threatened strike by 17 thousand Retail Food Clerks in eight San Francisco Bay area counties.

- Kathy Bailey

Reg. Fee Increases Top List Of Priorities for Student Lobby

By William Krebs

With the start of the new legislative session in Sacramento the UC Student Lobby has plans of its own for legislation to push in the coming year. For 1977, the Student Lobby will concentrate on student finances and housing in its legislative program.

One major priority for the Student Lobby is student fees. The \$31.00 per quarter increase in fees has made student control a concern of the Lobby. A proposal has been made to the legislature to give students a choice between increasing fees or eliminating programs. This idea has met with some support from Governor Jerry Brown.

The Student Lobby is also pushing for greater student control of activities fees. A bill is presently being written that would permit students to assess A.S. without approval by the Regents.

Affirmative action will also receive continued support from the Lobby. Legislation is planned to provide better information on financial aid to low income students.

Most banks have discontinued their student loan plans. New legislation will bring the state of California into the student loan field. The Student Lobby, however, will oppose new legislation that would have the state lend money directly to students. Instead, it will favor state-guaranteed student loans to supplement present federal programs.

Two main student lobby initiatives are related to housing. The Lobby, in conjunction with the University of California, plans to co-sponsor a bill that would

exempt University students from possessory interest taxes. Some students at UC Berkeley have already been billed for possessory taxes on their dormitory rooms.

To protect students from discrimination in renting, the Lobby will sponsor an amendment to the Fair Housing Act. This amendment will add students to the list of those groups protected from housing discrimination.

The Lobby has also indicated that it will oppose AB 2. AB 2 would require approval by the state legislature for rent control programs.

This year the Student Lobby will concentrate on more consumer information for college students. A resolution will be introduced in the state legislature calling for more information in

college catalogues about college conditions. Such information would include class size and the number of small classes available. The Lobby will also sponsor a bill to create regional information centers. These centers would give students comparative information about local colleges and universities.

In addition to these programs the Student Lobby will press for increased graduate fellowship funding. Another attempt will be made to extend full workmen's compensation protection to student firefighters at UC Davis and UC Santa Cruz.

The Lobby is also working to enforce the agreement reached last year permitting student participation in collective bargaining.

DAILY NEXUS

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Opinions expressed are the individual writer's and do not necessarily represent those of the Daily Nexus, UCSB Associated Students, or the UC Regents. Cartoons represent the opinion of the individuals whose names appear thereon. Editorials represent a consensus viewpoint of the Daily Nexus Editorial Board. All items submitted for publication become the property of the Daily Nexus. We welcome contributions from alternative viewpoints.

The Daily Nexus is published by the Press Council and partially funded through the Associated Students of the University of California, Santa Barbara, Monday through Friday during the regular college year (except examination periods) and weekly during the summer session.
Second Class Postage paid at Santa Barbara, CA. and additional mailing offices.
Mail subscription price: \$12 per year or \$5 per quarter, payable to the Daily Nexus, Thomas M. Storke Student Communications Building, P.O. Box 13402, UCSB, Santa Barbara, CA 93107.
Editorial offices: 1035 Storke Bldg., Phone 961-2691.
Advertising offices: 1053 Storke Bldg., Phone 961-3828. Gayle Kerr, Advertising Manager. Representative for National Advertising: N.E.A.S., 360 Lexington Ave., N.Y., N.Y. 10017.
Printed by the Campus Press, Goleta, Ca. 93017.

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Author Coles Attacks Effects of Political Socialization on Youth

By John Wilkens

Greed, competitiveness, jealousy, and hatred have all been recognized as influences on young children. But noted author Robert Coles chose Tuesday's lecture at UCSB to attack another form of childhood persuasion.

"How many of us have looked at the subtleties of the political socialization of children?" asked Coles of a large gathering at Lotte Lehman Hall. "What about the way children are taught to think about their nations and cities?"

"You'd be amazed at what some children think about a particular governor or, God save us, an American President," Coles continued. "I know some children who were on to one American president long before some of us were, and long before they built an apartment complex in Washington, D.C."

Utilizing his experiences as psychiatrist, consultant, and author, Coles spoke for over an hour on the topic, "Autobiography as a Part of Life — the Personal Statements of Ordinary Americans." A Pulitzer Prize winner for his three-volume series "Children of Crisis," Coles repeatedly used youngsters as examples in establishing his points, and talked at length of the influence of stereotypes and standards on the average American.

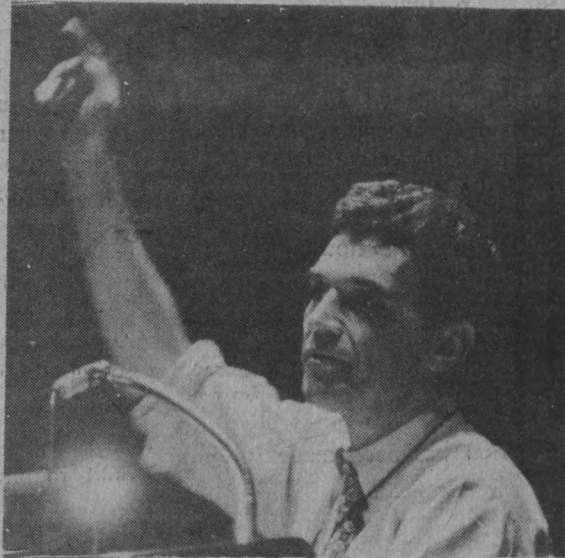
"In an ordinary working class home," began Coles, a research psychiatrist at Harvard University, "one hears again and again... about visions of how this country is set up, who owns what...and who am I to change that?"

"We ought to look at our relationships with editors, with magazines...who tell us what to say, and to what audience, and what words we just don't use...," Coles suggested.

"You ought to know about those...whose values, and ideals, and wishes, and obsessions dictate the way the rest of us live," continued Coles. "And if you don't know that, why don't you know it, and make sure to get...in the longstanding psychological position of introspection."

Using a first-hand experience with a wealthy Florida family as an example, Coles showed the importance of "examining your own assumptions before you so quickly examine the assumptions of others." The wealthy parents could not understand why their ten-year-old son felt compassionate toward the migrants employed by the father. The father, who had built his "empire" by hard work, did not feel that the migrants should be given any breaks.

"The father could not understand the way this boy had come to feel as a citizen about other human beings," Coles said, adding that the parents



ROBERT COLES, attacks "political socialization of children".

Photo by Doug McCulloh

had sent their son to a psychologist. "This is a boy, mind you...and millions of children in this country...go to school and ask these same questions, a little more remotely in their minds. And some would argue, I would argue, that they have been systematically taught not to ask these questions."

"There is a radical class analysis that that ten year-old was capable of," remarked Coles. "I would submit that many children are capable of it. Children, I will tell you, whose parents belong to the Ku Klux Klan are capable of it...I wonder how many people in some of our affluent suburbs are capable of making even that observation."

Coles sees the wealthy class as "voices of moderation" when it comes to civil rights.

"The most discerning observation I've heard about all this is from a man in New Orleans," said Coles. "That man said to me, 'I bet those people who are having trouble in South Boston must be like us...just ordinary people...they wouldn't bring school desegregation to the rich people.' Oh how right you were," he reasoned.

"The irony of it is one hears...dismay from the well-to-do about the racism in South Boston," Coles continued. "The mixture in this society of class and race has not been sufficiently documented."

The problems of stereotypes and pre-determined standards bothers Coles, as well as the fact that little is being done to remedy the situation.

"Perhaps the Harvard School of Anthropology should take fewer trips to Africa and take more trips to South Boston," he concluded.

Goleta Transit Center Planned

Construction on a new transit center in Goleta may begin mid-February for completion by August, states Robert Yaco, Metropolitan Transit District (MTD) general manager.

The transit center, to be located at Hollister and Orange Avenue, in Goleta, will mainly serve residents in the Goleta Valley area. A commuter, for instance, may park his car at the transit center and take a bus to downtown Santa Barbara or as far as Summerland for \$0.25. Students with reg cards may ride the buses free of charge.

Yaco called the transit center a "convenient stopping-off-place where those waiting for buses will be provided with heated or air conditioned shelter, restrooms and bus route information."

In addition, MTD, through a \$1.5 million grant, hopes to purchase 20 new buses. "This is solely to increase our service by decreasing the amount of time people must wait between stops,"

Yaco commented.

MTD is currently awaiting approval for the center from the Environmental Qualitative Office before soliciting bids. If an environmental impact report is found unnecessary, the contractor will be chosen within the next few weeks and the estimated \$400,000 project will begin construction in February.

MTD's five-year goal is to build eight transit centers linking the southern coast from Carpinteria to Isla Vista. "Our Chapala Street transit center in Santa Barbara is widely used and already in need of expansion," Yaco said. "Mass transportation is becoming more economical and we also hope to make it more pleasant and convenient."

Library Alterations & Study Rooms

Alterations to the UCSB Library building will continue until late Summer 1977. Until then study spaces in the Library at times may be inadequate.

From January 5 until March 16 additional study spaces will be available outside the Library as follows:

Monday through Friday 7:00 p.m. - 10:30 p.m.
 Saturdays and Sundays 10:00 a.m. - 10:30 p.m.
 GIRVETZ HALL (South Hall) rooms 1112, 1115, 1124 and 1127 available daily; rooms 2108, 2115, 2123 and 2127 available Monday through Friday only.
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letters

UCSB Athletics & the Recall of Steve Cohen

Editor, Daily Nexus:

Steve Cohen has claimed that his recall is a "political move not based on any just reason." I invite him to publicly state what he thinks the purpose behind this so-called "political move" is.

Steve Cohen has stated (choosing his words carefully, as indeed he should) that "administrative interference has not and cannot be proved." I beg to differ. Athletic Director Al Negratti's mere calling of a mass meeting understood by some to be mandatory for the purpose of delivering political propaganda is, in itself, administrative interference. Especially since Vice Chancellor Steven Goodspeed had to approve of the meeting beforehand. On top of that, Negratti had not spoken to anyone on Leg Council concerning their intentions regarding athletic funding.

But, come to think of it, this is understandable. After all, since the Leg Council athletic allocation is locked in, it really doesn't matter what anyone on Leg Council thinks about it, since the allocation can only be unlocked by the affirmative votes of two-thirds of a required student turn-out of 25 percent. All of which means that the athletics issue, on which Steve Cohen ran and was elected with the help of administrative interference, was the result of people "trying to make an issue where there is none," to use the words of the soon-to-be ex-RHA rep himself.

"He (Negratti) didn't do anything wrong by calling the meeting." No, there's nothing wrong with an administrator authorizing the calling of a meeting of 800 students, organized by the coaches and staff of the Athletic Department, for the purpose of spreading incorrect information to an audience uncertain as to whether or not their attendance was required, right in the middle of a political campaign. In fact, it's a time-honored American political tradition. Tammany Hall did it all the time.

"It wasn't my fault that the other candidates didn't (speak)." That's true. Out of sixteen candidates for office, only three knew about the meeting.

Why weren't the other thirteen notified? It would be unfair to blame Cohen for this. He just "took advantage of an opportunity during a political campaign." An unfair advantage, as it turned out. Negratti and Goodspeed were at fault, and it is hoped that this recall will discourage any further attempts by the Administration to interfere in student politics.

This is my interest in the recall. I ran against Cohen, and lost. Badly. Badly enough that it was clear that nothing would have changed that fact. When Cohen is recalled, there will not be another election for his seat. In short, I gain neither satisfaction nor opportunity by coordinating this recall.

I hope students turn out to vote on the recall. It would be nice if the students let the administration know whether or not administrators should be allowed to manipulate student elections. Frankly, I can't help wondering why Cohen hopes that "people don't even vote on the recall." Surely he has nothing to fear from the outcome.

Michael Lauderdale



Main Reason to Attend a University

Editor, Daily Nexus:

In his articles on athletic recruiting at UCSB, Stan Rogers seems to forget the major reason for attending a university. Most people come to UCSB intent on capturing a degree, not an N.C.A.A. championship. Although participation in sports is a popular pastime and even a way of life for some, do we want to see our entrance requirements, budgets, and priorities juggled so a few "future pros" will give us the honor of attending our school?

It's really sad that some people judge the quality of a school by the number of championships its teams have won and the number of pros graduated. At a school where the students voted down

having an intercollegiate football team, yet participate in astounding numbers in intramural sports, it should be obvious where our priorities are. Most of us participate in sports for the

pleasure and physical activity. Fortunately, Rob Gym isn't a Pauley Pavilion, and equally as fortunate, UCSB isn't a "big time" school.

Christiane T. Eccles

Students Neither Know Nor Care about Cohen

Editor, Daily Nexus:

Steve Cohen is sitting fat. He knows that nowhere near 25 percent of the student populace cares enough to even check out who in the hell he is, let alone vote for his recall. Until his name strikes fear in the hearts of Leg Council and RHA, a la Boyer & Chaney, we're bound to see his smiling mug on the cover of the Nexus for many weeks to come.

Rich Zimmerman
Senior, Political Science

Comment on University and Grades

Editor, Daily Nexus:

The major problem that I can see with Harold Drake's essay on the value of the university is that I agree with him. In addition, in reference to grades, several times

I have felt very good upon receiving an "A" in a class, only to find its value cheapened by the fact that there were twice as many "A"s as "C"s.

My only complaint is that I

wish that there was a nicer way to tell someone to put up or shut up...

Ernest Kimme
Junior, Psychology

Should We Be Taught To - Win or to Learn?

Editor, Daily Nexus:

I have seen the light! Stan Rogers' aptly named article, "Buying Athletes for UCSB" (Jan. 11) came as a revelation to me. Having for many years labored under the delusion that the purpose of the University was to educate its students and to encourage the propagation of research and knowledge, I at last see the error of my ways. It is all too clear from Mr. Rogers' article that the true and noble task of a university is to acquire national athletic championships.

And how do we do this? Mr. Rogers gives several very interesting suggestions for acquiring money to "buy" promising athletes for UCSB with athletic scholarships. Among them are the following: 1) shift the burden of an increased athletic budget to students by forcing them to buy an athletic card or to pay regular (read "exorbitant") public prices if they want to see a UCSB event; 2) shift the cost to the state government by having the state set up athletic scholarships (presumably diverting the money from less worthwhile causes in the University budget, such as, perhaps, scholastic scholarships, financial aid programs, or research costs); or 3) employ professional fund raisers (Excellent. If the public will give money to the University, do let it be to the athletic department).

(Please turn to p.13, col.3)



"It's publish or perish, and he hasn't published."

Local Funny Men Do It To It With Laughs

By Darron Sayre

Friday night, Campbell Hall hosted the last two surviving Deluxe Brothers, Mark Ward and Richard Procter, whose deluxe show attacked the poor stonies seeking a respite from the rain, and perhaps some mild amusement. Instead, the packed auditorium was treated to a fine blend of structured and free-form "underground" comedy. While not up to the professional standards of say George Carlin, or even Cheech and Chong, they are more varied than the latter, and quite refreshing in their own right.

The 90-minute show began with a farcical medley of tunes from "West Side Story" rendered by a rather sorry looking band playing in early Salvation Army style. Although a little tedious, the band did set the stage for the inanity to come.

After a quick intro, the Deluxe Bros. rendered their version of a Star Trek episode entitled "Eat Death You Vulcan Know-it-All," complete with Spockian pearls of wisdom such as "Whether you ignore a pig or worship it from afar, it's all the same to the pig." After suffering the trials and tribulations of space travel, including confrontations with CB interference, Capt. Kirk finally concludes "The astral shit is about to hit the intergalactic fan," and concurrently realizes that the average trekkie is a "twenty-six year old burned out acid freak who must use his eight remaining brain cells to turn on the tube." The episode was broken up by the appearance of a Larry Johnson School of Broadcasting commercial where, amongst other things "you'll learn what to do when the drummer from the Average White Band offers you a strange white powder."

From there the audience soon found itself sitting in on the introductory lecture of Professor Chesemore's class, Introduction to Muff Diving 1a, where Mr. Chesemore informs his students "Although you've just met me, this is the last time you'll see me all quarter." Among the eight textbooks required for the class, all written by Prof. Chesemore, was the classic "Ten Most Commonly Asked Questions About Muff-Diving" and its magnificent sequel "Ten Answers To The..." Such tremendous insight into the U of C must have come from Richard Procter, who as a graduate of UCSB should have a steady source of comedic inspiration for years to come.

Before departing for the ivory tower, Prof. Chesemore introduced a good friend, (Richard Procter) a singer on his way to Las Vegas who stopped briefly in Goleta

(Hey, thank you) to (You're a great audience, hey) say hello (Hey, you're beautiful, thank you) and sing (Hey) a (You're beautiful-hey) song — the Patty Duke theme (Hey, thank you, hey, bye, hey).

Other skits included the Chet Show, sponsored by the Contaminated Pork Co. — Don't eat pork unless it's Contaminated, and the Nude Nooze. Chet's guest was the producer of the latest smash film "The Goleta Chain Saw Vasectomy," who when asked about the possible detrimental influences of his film replied "Chainsaws don't kill people, people kill people. Besides, those old people are no match for those chainsaws."

The Nude Nooze was just that. The day's headlines

were "There's no more food. I don't know what happened, we just ate it all up," and "researchers succeed in inducing guilt in a lima bean." The bean was found to have fewer scruples than an eggplant, but more than a Republican. The nooze ended on a rather depressing note, the bean committed suicide.

The Deluxe Bros. also premiered their tragic film "Drugs - Road to Nowhere" for the audience. Although often silly, it was touching note the less, telling the story of an athlete whose addiction to marijuana leaves him a bum and his girlfriend a hooker. The film was produced by Deluxe Broadcasting whose other projects include

(Please turn to p.7, col.1)



LET'S MAKE A DEAL — The artichoke on the left is Richard Procter, fielding questions from game show host Mark Ward. Evidently, he didn't get the right answer.

Photos by Matt Pfeffer

Film

By Kathy Lanzarotta

"The Dirtiest Harry of them all" — this is how "The Enforcer" is being advertised, suggesting some rather disturbing trends in both movie promotion and public response. The inference is that this newest incarnation of Clint Eastwood's hard-headed cop is even more shocking and outrageous than the last, and that jaded audience requires ever-increasing doses of graphic violence and sadism to feel any titillation. It is small comfort that the film does not live up to its reputation, being if anything tamer than the original "Dirty Harry."

"The Enforcer" is the continuing story of Harry Callahan, a San Francisco cop whose methods are, shall we say, a trifle unorthodox. His rough treatment of the local underworld is the source of numerous run-ins with his superiors, resulting in his periodic demotion (only to be re-installed in homicide when they need his help).

Harry's alienation and contempt for authority, always a facet of his character, is so pronounced by this film that we can only wonder, along with the black radical leader, why he is on the side of "people

who wouldn't let you in their front doors any more than they would me." Harry's feeble reply, "You wouldn't believe me if I told you," provokes only a sardonic laugh in response; he invites all kinds of nasty speculation as to his real motivation with that comment.

Although he periodically resigns from the force in noble gestures of degiance, he can never stay away for long. The one moment that made "Dirty Harry" worthwhile, when he tosses his badge over the bridge, is sold out by the making of the sequel, "Magnum Force."

"The Enforcer," like the original film, goes to great lengths to make its villains as despicable as possible, but Harry is, in his own way, just as brutal as those he pursues. More gangster than cop, he is carrying on a personal vendetta rather

than operating out of a sense of civic duty.

He belongs in a class with Popeye Doyle, but unlike the Hackman character there seems an effort on the part of writers Silliphant and Reisner to glorify Dirty Harry, whitewash his faults and make him out to be one of the last great individualists. The narrow view he takes of policewomen, for example, is just one of his amusing little quirks.

The film attempts relevance by including token feminists, black radicals, a terrorist group called the People's Revolutionary Task Force, and a political kidnapping (the mayor of San Francisco). But, despite all the current events, the story remains a virtual rehash of the original "Dirty Harry" — the terrorist leader becomes as loathsome as the

"The makers of current thrillers such as 'Marathon Man,' 'The Omen' or 'The Enforcer' seem to have forgotten the art of subtlety, and the principle that less is sometimes more."

The 'Dirtiest Harry': There's Still No Point To Screen Violence

psychopathic killer, and we are supposed to cheer when they finally get theirs.

By the time Harry blows him off the Alcatraz tower with a bazooka, however, all I could feel was numb. The only warm, human character in the film, the policewoman Kate (Tyne Daly), had just been shot and there was really nothing left to feel glad about. Harry obviously feels no pleasure in having rescued the dithering mayor.

All in all the film's ending presents a pessimistic, even despairing view of society. But it is not complex or substantial enough to provide real commentary or food for thought. "The Enforcer" can only be put in that category of escapist entertainment films, although why anyone finds that sordid, essentially pointless variety of screen violence entertaining is beyond me.

As for the argument that it is necessary to the furthering of the plot, one has only to look at the classic Hitchcock bloodless murders to see that this is just not so. The makers of current thrillers such as "Marathon Man," "The Omen" or this film seem to have forgotten the art of

(Please turn to p.7, col.1)

Micki McGee
Editor

Music



LES McCANN -Stablehorse of the cocktail jazz circuit has gone electric.

Photo by Eric Woodbury

McCann Goes Electric— Not Less Mechanical

By Mike Pullen

Jazz singer-keyboardist Les McCann is something of a delicate entity. Several elements must be present for his proper chemistry to work: a receptive audience, a complimentary band, the right material and setting, and when on record, no commercial pressures.

Saturday's show in the cozy confines of the Lobero Theatre sagged in several of these areas. The audience, to be sure, was enthusiastic (ecstatic in fact). But McCann, long a stablehorse on the cocktail jazz circuit of the fifties and sixties has gone electric. For me, at least, this move has served to undermine much of his attractiveness as a singer-pianist.

In the last few years McCann has followed a steady transition away from acoustic piano. The modern realm of synthesizer and clarinet now take up the lion's

share of his solos. While he does bring a surprising amount of feeling to his playing, it still seemed out of place. More digestable was his electric piano work which usually backed the vocals.

Coupled with this, McCann has surrounded himself with rock musicians even though he's still trying to play jazz. Guitarist Mirosław Kudykowski showed some signs of taste, but occasionally fell victim to machines (once on a particularly vegetarian wah-wah solo). Roadie-turned-guitarist Stewart Liebzig filled in on some leads, usually using volume in place of ideas.

The rhythm section of Kevin Johnson on drums (son of trombonist J.J. Johnson) and Jimmy Roswer on bass suffered from a too heavy mix. Johnson came the closest to showing any jazz skills, displaying a good choice of accent to go with a fairly rudimentary sense of time. Roswer provided an adequate foundation much of the evening but served up a ten minute solo during "Smile" that reached new depths of the mundane. The solo, utilizing all sorts of foot switches, developed weakly, overdubbing one dull bass line with another. It was amazingly well received.

Whether McCann has opted for this type of back-up for economic or creative reasons is beside the point. (He left Atlantic for ABC Records yesterday which hopefully should reduce some of the commercial pressure.) More important is the fact that McCann almost overcomes it all with an enrapturing vocal blend of Sunday gospel and mature Stevie

Wonder. McCann uses his rough-edged baritone more often than in the past. Occasionally scattling, Les showed great control and trademark delivery. Saturday's vocal highlights included Marvin Gaye's "What's Going On," an unaccompanied "River High, River Low," and the ever popular "Compared to What."

The band appeared more competent in the gospel groove, providing energetic support behind Les' vocals. Less heartening was the new "Superific Lassitude." A rocker, it features screaming double lead guitars, totally out of character for Les.

In the first half of the show Les kept the preaching to a minimum. It wasn't until after intermission that:

• we learned that "war is not the answer,"

• everyone was asked to shake hands with the nearest stranger,

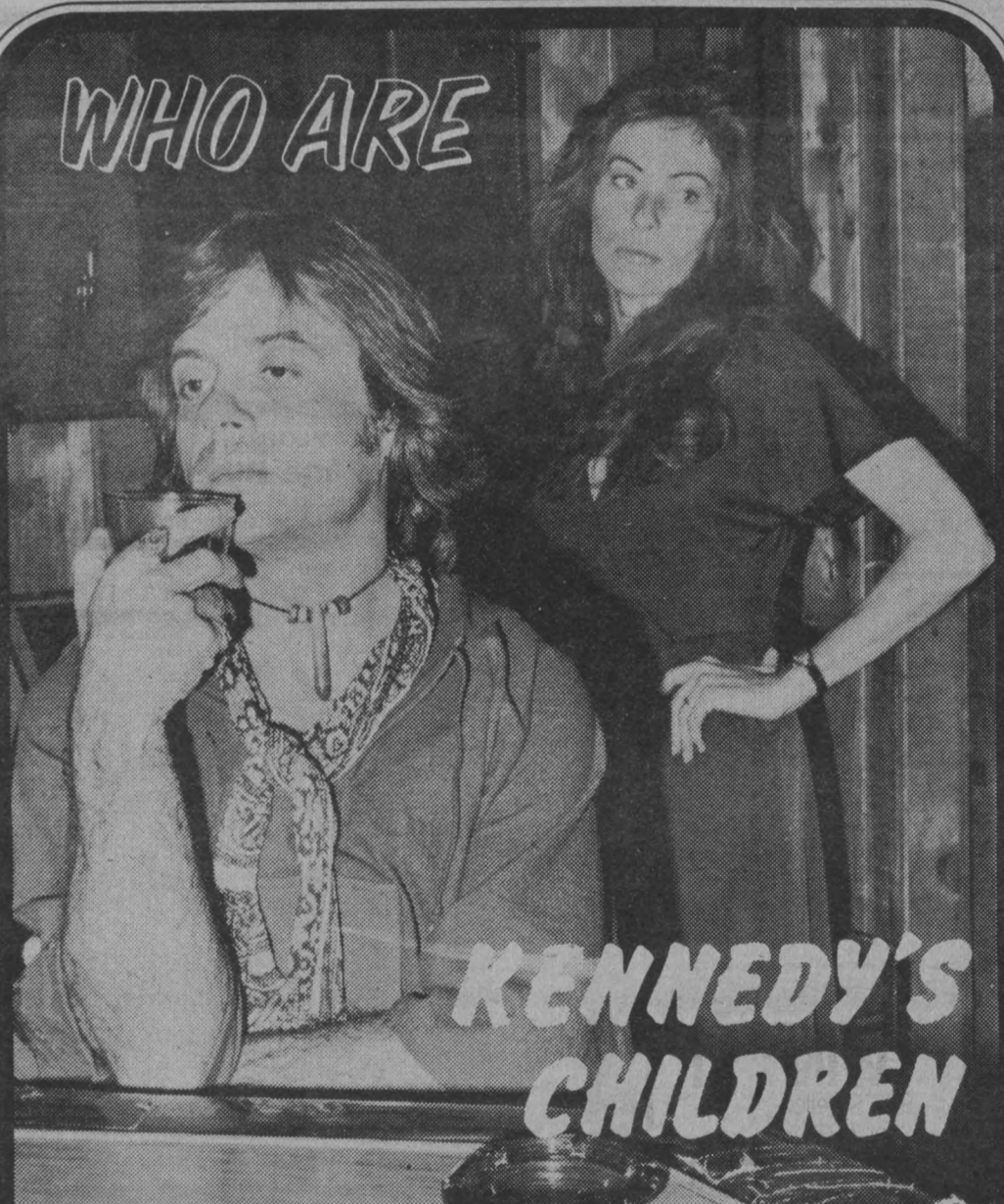
• McCann led the audience through three sing alongs,

• individual audience members got the spotlight to sing the line "Let's see what love can do,"

• Brother Les instructed the congregation to "Take this love home and do something with it."

If all that sounds stupid it really was not. It was some of the greatest audience participation I've ever seen. The key to Les McCann lies in his personality. Perhaps more than anyone in jazz he is an entertainer, able to channel and lead an audience at will. As long as he can maintain the level of intimacy that a setting like the Lobero affords he'll always be a joy to watch. If he'd only come around with a nice little acoustic trio sometime.

WHO ARE



KENNEDY'S CHILDREN

The headlines of the 60's and new hopes for the 70's come alive in Robert Patrick's play

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• • "A blockbuster!" — Clive Barnes, New York Times • •

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Music For a While



Music of the English Renaissance and Baroque will be featured in a concert by Music for a While, a performing ensemble, marking the first winter quarter concert presented by the Committee on Arts and Lectures at UCSB on Wednesday, Jan. 19 at 8 p.m. in Campbell Hall.

Music for a While, Artists-in-Residence at Sarah Lawrence College, have distinguished themselves in the performance of early music.

Class of '65 Revisited

By Suzanne Winkelman

Here is a book that all of us, out of sheer curiosity, have wanted to write at one time or another. Who wouldn't delight in the chance to look up old high school chums and ten nostalgic years after the bright lights of graduation night, find out where the twisted roads of fate have led them?

In January, 1965, "Time" focused on the senior class at the new and exclusive Palisades High School for its cover story, "Today's Teenagers." Today, authors Michael Medved and David Wallechinsky shock and amuse us with tales of the extraordinary, often jolting journeys into lives of their former classmates. These were the bright achievers from wealthy households, riding the crest of an optimistic age, self-labeled the "golden era of education." What indeed became of this highly educated, materially blessed bunch? Overwhelmingly, the experiences of this class testify to a painful entry into a world where the only certainty was uncertainty, the only security found in rejection of settled tangibles of home, bonds, family. With this about-face on apple pie-istic values came a frightened, often desperate, search for substitute relevance. Coping by commitment became the messianic cry as drugs, sex, draft evasion, rebellion, drifting, religious sects and special societies lured students beneath their banners.

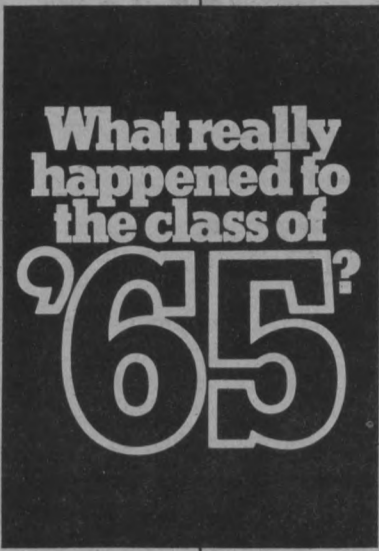
America's fresh face was blotched with problems that no amount of Clearasil could cover: the upheavals of civil rights movements, the military escalation in Vietnam, the first

eruptions of student and urban unrest, the reborn religious fervor of the early '70's. The stories of the class of '65 compel the reader on, simply by their unpredictable variety. The strength of the book lies in its commitment to personal experiences, the fascinating accounts which in sociology texts so often retreat behind the graphs and charts.

Paradoxically the authors' brief treatment of each individual case is also one of the most evident weaknesses. The little facts of each life as pieced together from personal accounts, the reminiscences of friends and parents, and the labels which are attached to each name: the intellectual, the surfer, the flirt, and so on, give a stereotypic scene of a cardboard figure, obscuring the human being behind the words. Medved's and Wallechinsky's intriguing, if brief, commentary on their classmates' fates, like their sketches, have the characteristic light touch of someone restricted by the scope of his undertaking.

Yet the authors' flair for sensationalism has not gone unrewarded. There are many stranger-than-fiction stories: that of the lead cheerleader, now an associate professor at Princeton; that of the handsome, part-time actor, voted most popular guy in his class, who quietly committed suicide.

What did happen to the class of '65? The authors leave us to answer it without much help: apparently those who haven't meandered too far from the stream of normal life have settled down into relative stability and obscurity. Yet the tales of their travels along the way make pleasant, if somewhat frothy, reading.



Deluxe Bros. Do It

(Continued from p.5)

"The Catatonic Woman," "Betty and Idiot," and "I'm Halderman - he's Erlichman."

The Brothers did a bit of editorializing by declaring "the worst thing that can happen to you is to have someone come into your house and bore you to death." Their solution? The Captain Nasty Asshole Detector, available in stores everywhere.

Their final guest for the evening was Harve Kirshner, who

sells not "nip kiddy cars," but American gas guzzlers ("God put it here for us to use"), and who promises "I'll sit on your face to make you a better deal."

While their humor may have limited range and appeal, their performance, though far from perfect, was a pleasant surprise, and with some more work and polish, they should be able to establish themselves within the underground comedic network. Believe me, it could be worse.

Screen Violence...

(Continued from p.5)

subtlety, and the principle that less is sometimes more.

Behind the cruel humor Harry shocking a restaurant crowd (and us) by kicking a heart attack victim who turns out to be a con man is another, more repugnant type of violence, that of psychological manipulation: shocking the audience on false pretenses, milking the outrage for all it's worth, and then exposing

the fraud (for example, we witness what appears to be the shooting of a nun in church, only to find afterwards that she was really one of the terrorists).

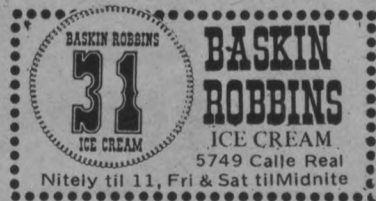
The fact that director James Fargo had to rely on cheap shots like this, would seem to indicate a certain lack of confidence in his own abilities. And perhaps he is right - for all his efforts the film lacks much of the dramatic impact of Don Seigle's original "Dirty Harry."

The only thing of real value the film had to offer was a memorable jazz score by Jerry Fielding. I would say buying the soundtrack album would be a better way to spend your money than the movie ticket.



Sure there are a lot of good reasons to drive 55, but there's one thing to remember:

It's not just a good idea. It's the law.



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—Judith Crist, NBC-TV

WALK ABOUT

Friday, Jan. 14
Lotte Lehmann Hall
6, 8:15, 10:30 p.m. \$1.00
PLUS: "The Red Balloon"

Arlington Center For the Performing Arts 1317 State Street 966 9382	LED ZEPPELIN "Song Remains the Same" plus "Janis"
granada 1216 STATE 966 4045	"King Kong" (No Passes)
STATE 1217 State 966-2479	CLINT EASTWOOD AS DIRTY HARRY In "The Enforcer" plus "Freebie and the Bean"
CINEMA 6050 Hollister-Goleta 967 9447	PETER SELLERS "Pink Panther Strikes Again"
RIVIERA NEAR SANTA BARBARA MISSION opposite El Encanto Hotel 965-6188	Wed. thru Fri. JAMES TAYLOR "Two Lane Blacktop" and "Zabriskie Point" music by the Grateful Dead Sat.-Tues. "Walkabout" "Man Who Skied Down Everest"
FAIRVIEW 251 N. Fairview - Goleta 964-4988	"Nickelodeon" "Harry and Walter Go To New York" Starts Friday - "Rocky"
AIRPORT DRIVE-IN Hollister & Fairview 964-8377	DUSTIN HOFFMAN "Marathon Man" ROBERT REDFORD "3 Days of the Condor"
TWIN DRIVE-1 907 S. Kellogg 964-9400	WOODY ALLEN "The Front" WARREN BEATTY "Shampoo"
TWIN DRIVE-2 IN Goleta 964-9400	"Torso" "Texas Chain Saw Massacre"
MAGIC LANTERN 968-3356 TWIN THEATRES Upper left hand corner of State Street 960 Embarcadero Del Norte	Thurs-Tues - Led Zeppelin "Song Remains The Same" and "Janis" "Tunnelvision" "Pardon My Bloopers"

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Taj Mahal



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Saturday, January 22, 8 pm
Arlington Theatre, Santa Barbara

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For Immediate

Stoppard Visits UCSB

Dedicated playgoers can have a real festival over the next two weeks by participating in the special events arranged by the Center for Dramatic Teaching in connection with the west coast visit of British playwright Tom Stoppard.

Stoppard will cap off a day spent on campus with a public lecture tomorrow at 8 p.m. His talk "The Language of the Theatre," is an opportunity to hear the man who has written such celebrated plays as "Rosencrantz and Guildenstern are Dead," "After Magritte," "Jumpers," "Travesties," "Dirty Linen," "Albert's Bridge," and "Artist Descending a Staircase."

During the day, Stoppard will visit a 10-10:45 class an 11:30-12:30 class in South Hall 1108. UCSB students are invited.

The Mark Taper forum in Los Angeles is now presenting both "The Importance of Being Earnest" and "Travesties," directed by a single director and using the same actors in both productions. Stoppard has used a number of characters and situations from the Wilde play in his own "Travesties."

Beginning at noon on Sunday, January 16, the Center for Dramatic Teaching is sponsoring a bring-your-own picnic lunch and pre-play workshop before the 2:30 p.m. performance of "The Importance of Being Earnest" and a post-play discussion following, with the actors and Stoppard himself. Tickets are

\$3.50. Playgoing continues in the evening, with a performance of Stoppard's "The Real Inspector Hound" at the new Solari Theatre, along with Peter Shaffer's "Black Comedy." Tickets have been reserved at the special group rate of \$6.50.

"Travesties" will be performed at 2:30 p.m. on Saturday, January 22. This event also includes picnic lunch at noon, pre and post play discussions, and tickets for it are also \$3.50. A celebration dinner follows at a cost of \$9.00.

For ticket information on the January 14 lecture call Arts and Lectures, 961-3535. For all other events of the Stoppard series call 961-2457 or send checks payable to the Center for Dramatic Teaching, English Department, UCSB.

On Monday, January 17, from 8-9 p.m., KCSB will rebroadcast the lecture given by Stoppard in 1975 at the Lobero Theatre in Santa Barbara.

UCSB students will act, direct and produce two Stoppard plays and scenes from a third during the week. Admission is free to these events. In the Old Little Theatre from 8-10 p.m. on January 19, Wednesday, they will do "Albert's Bridge" and scenes from "Rosencrantz and Guildenstern are Dead," and on Thursday, January 20 from 7-8:30 p.m. in South Hall 1004 they perform "Artist Descending a Staircase." Both events are presented by the Center for Dramatic Teaching.

Film

WOODY ALLEN'S "Take the Money and Run" will be shown January 14th at 6, 8 and 10 in Chem 1179.

YELLOW SUBMARINE, the cartoon classic starring The Beatles, will be shown in Lotte Lehman Hall on January 16th at 6, 8 and 10.

"KING, A Filmed Record, Montgomery to Memphis," a

documented account of the work of Dr. Martin Luther King, Jr., will be shown January 15th at 6 and 9 in Lotte Lehman Hall.

A BERGMAN FESTIVAL continues with "Winter Light," being shown January 17th at 7:30 p.m. in Physics 1610. The festival of Ingmar Bergman's films will continue every Monday night through February 7. Tickets are \$1.25 students and faculty, \$1.50 general.

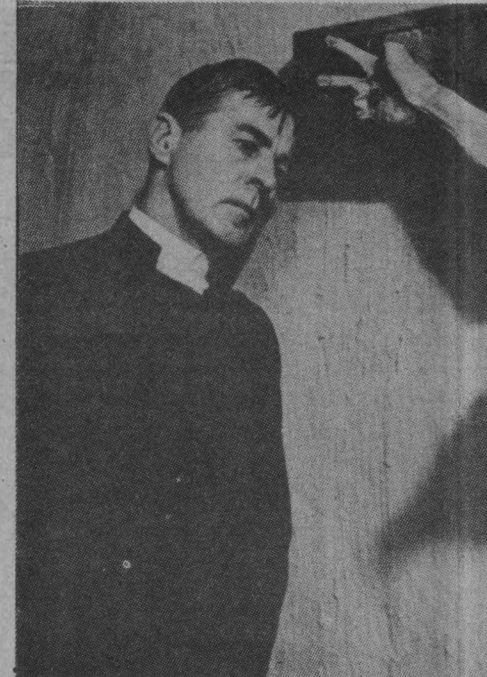


Terry Kiser as Sparger and Mary W. Robert Patrick's "Kennedy's Children"

Notes

POET KENNETH REXROTH will be in Music 1145 for an informal discussion entitled "Conversations with Kenneth Rexroth" on January 13 at 8 p.m. World traveler, translator, co-founder of the San Francisco Poetry Center, associated with San Francisco's "Beat Movement" and a plethora of other genres, Mr. Rexroth has moved to the vanguard as one of the most enigmatic, powerful, controversial, and talented writers of our day.

PROMOTERS: If you are sponsoring an event on campus or in the Santa



"Winter Light," part of the continuing this Monday evening at 7:30 p.m. in

'Krapp's Last Tape' Holds T... to Text in Beckett-esque Sty...

By Laurel Lyle

There is no human experience that the theatre cannot explore, and playwright Samuel Beckett has explored some of the most bizarre and yet universal experiences.

Recently performed on campus was one of Beckett's later plays, "Krapp's Last Tape," directed by John Kazanjian. The play concerns one man, Krapp, played by Stephen Godwin, who has recorded the entirety of his life and feelings on carefully categorized reel-to-reel tapes.

Beckett uses this play to force his audience to be aware of time and experience. A simple movement becomes a challenge and the eating of a banana becomes an almost sensual ritual, every taste savored.

While this may sound bizarre, it is not unlike what each of us does unintentionally. We, too, store our feelings, (though perhaps not on

tape recordings), and laugh in remembrance. Krapp's difference, however, is that in his recordings, he loses nothing.

All too often, we edit our memories. However, his system has kept him alienated from the world and even his own life. Krapp can turn to nothing but this tape as he cradles in his arms.

Director John Kazanjian has incredible details are observed. He has taken the time to rush this old man through even the most intricate costumes are the perfect complement

mediate Release



Mary Woronov as Carla in a scene from "Children," opening at the Lobero Theater. Photo by John Hunt

Theater

IBSEN'S "A Doll's House" opens Friday night January 14 at Santa Barbara City College's Little Theatre for a two weekend run. Curtain time is 8:30 p.m.

THE CRITICALLY ACCLAIMED "Kennedy's Children," by Robert Patrick, will open January 14 at the Lobero Theatre with an Equity Cast. Directed by "Emergency" co-star Kevin Tighe, the play takes an in-depth look at the lives of five people who were influenced by the 1960's. A Vietnam Veteran, an inspiring actress, a remnant of the drug culture, a homosexual and a

secretary turned teacher all find themselves in a New York bar reflecting on their present lives in light of the past decade. After the opening "Kennedy's Children" will run Friday, Saturday, and Sunday evenings for three consecutive weekends. Tickets are \$6 and \$4.50 for reserved seating. For further information call 963-0761.

JOHN STEINBECK'S "Of Mice and Men" has been rescheduled to open January 14 at 8:30 p.m. at the Trinity Church in Santa Barbara, and will run weekends through January.

ROBERT PATRICK, the author of "Kennedy's Children," will speak on Thursday, January 13, in South Hall 1004 at 8:30 for free.

Notices

will be Barbara area, and you wish it publicized in the Arts and Leisure section of the Nexus, you MUST fill out a Calendar form in the Nexus office, or see the Editor personally.

THE ARTS and LEISURE section is looking for writers with some experience and much interest to act as very part-time critics of local talent and classical music. If you are interested, please see Jon Silver below Storke Tower.



TAJ MAJAL AND GIL SCOTT-HERON bring their wailing blues/reggae mix to the Arlington this Saturday, Jan. 22 at 8 p.m. Veteran blues performers, the pair will appear with a special guest, Mississippi Charles Bevel in what promises to be innovative blues evening. Tickets are on sale at the usual outlets for \$5.50, 6.50 and 7.50.

January. Also continuing is the nature photography of Eliot Porter.

A RETROSPECTIVE of the work of William Dole from 1960-1975 opens January 15 at the Santa Barbara Museum of Art. Dole has received national acclaim for his collages which will remain on view throu Feb. 27.

Continuing at the Santa Barbara Museum as a complement to "Women Artists: 1550-1950" at the Los Angeles Museum of Art is "The Many Faces of Women," focusing on women in art from ancient Egypt to the present.

WATERCOLORS by Helen Siegel will continue at the Campus Women's Center through Feb. 10. Siegel took first place in the juried women's art show at the Center fall quarter.

Art
"Present Tense," an installation presentation of the work of Ann Bobco highlights Center Gallery's show for the next two weeks. Three other artists also present work in the gallery: Sarah Longaker shows "Recent Color," Stanley Somers shows figurative painting and drawings while Dena Blum presents fabric collages.

JAMES COLLINS presents a series of film loops and color blow-ups from the films in the College of Creative Studies Gallery now through Jan. 23.

PAINTINGS by Jack Tworlov and Guy Williams remain on exhibit in the Main Campus Gallery through the end of



Continuing Bergman film series' screens 8:30 p.m. in Physics 1610.

True Style

Theater

in remembrance at the young fols we once however, is the consciencious system of his

ur memories, and therefore lose invaluable system has forced him into isolation; he is and even from himself. These bits and pieces a little holding them together. In the end, but this machine, and it is this object which

has indeed respected Beckett's text; all the as taken he necessary time and refused to even the simplest of actions. The setting and compliment to a concise and uncluttered

interpretation. Kazanjian is currently working on a one act to be presented this quarter, Israel Horowitz' "Line."

And now, Krapp. Stephen Godwin. This is surely a most difficult role for a college actor, and Godwin handled himself extremely well. He was both convincing and moving as the 69-year-old Krapp. Godwin's progression as an actor has been interesting to witness, from his portrayal of the painter in "Interview", to Prospero in "The Tempest," and now, Krapp.

It is only through exploration that student artists can grow, and campus sponsored activities do not always provide the most conducive environment for this growth. Artists must go out on their own and create these opportunities for themselves. This is what Kazanjian and Godwin have done. This is what needs to be done.

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Singer Joan Armatrading Gains Ground Stateside

U.S. Tour Spurned by Successful Third Release

By Ben Kamhi

Currently on her second American tour, singer-songwriter Joan Armatrading will perform in concert at Campbell Hall this Saturday at 8 p.m.

Armatrading's stopover in Santa Barbara falls in the wake of her third album's release. The album, *Joan Armatrading*, has gained the West Indian singer both increased popularity and critical acclaim in large heaps. An English performer by character, her music is a smooth, soulful blend of pop, folk and easy jazz.

Los Angeles Times Pop Critic Robert Hilburn placed Armatrading on his list of the top five up and coming artists for 1977. Last year England's "Sounds" magazine rated her third album as the year's best release, and ranked Armatrading herself as England's number two artist overall.

Though Armatrading's style is distinctive, music critics often compare her to various other female vocalists. Her fluid lyrical style, supple guitar work and rich

vocals, which span several octaves, have commonly led critics to proclaim her a "vocally husky Pheobe Snow," or a "funky Joni Mitchell."

Armatrading's music is as diverse as it is powerful. On her current hit, "Love and Affection," her vocals linger effortlessly over the chorus. In contrast, she drives in the vocals on the title track of her second LP *Back to Night*, a somewhat funky tune, or in a rock cut like "Steppin' Out." On the gospel rendition of "Get in touch with Jesus," she adds a strong spirituality.

Yet the singer-songwriter does not rely solely on her voice. Her instrumental accompaniment is anything but barren. With ex-Faces drummer Kenny Jones and pedal steel guitarist B.J. Cole heading up the crew of session men used on her third album, Armatrading's arrangements are sophisticated and diverse. In one tune she employs African rhythms and some R&B construction with a brass section,



JOAN ARMATRADING — appearing in Campbell Hall this Friday and Saturday night at 8. The singer-songwriter-guitarist will be joined by David Pomeranz, who will be returning to UCSB for his third concert.

while she may rely on some pedal steel work or simple guitar on the next. On "Like a Fire" she provides her own jazzy improvisations of acoustic guitar.

As a songwriter, Armatrading has no pretensions about seeking universal truths. Nor does she dwell on personal experiences.

Instead, she merely writes about what she sees and feels. Her feminist inclinations are relatively limited, though she treats the sexual combat-zone like a veteran trooper, aware that mystique and liberation do not go hand in hand. "Water with Wine" exemplifies her awareness: *This*

man was getting hot/I got no strength to make his stop/I guess it's too late/But I'll know next time/to mix some water with the wine."

Armatrading, originally from the West Indies, began her career in the States, though her recording efforts were produced in England. As a teenager in Birmingham, Alabama, she sang her own folk renditions of Dylan and Paul Simon material at colleges, clubs and hotels.

She crossed the Atlantic in 1973. Collaborating with lyricist Pam Nestor, Armatrading recorded her first album, *Whatever's for Us*. The LP earned Armatrading some attention as a singer but she spent the next two years extricating herself from her English label and management. *Back to Night*, on A&M Records, was produced by Peter Gage, previously leader of the British jazz-rock ensemble, Vinegar Joe. This album won Armatrading notable recognition as a songwriter, giving her a boost of confidence necessary before her first tour of the States.

Her latest release, produced by Glyn H. Johns brings all the loose ends together for Armatrading — the singer, songwriter and musician.

One-Man Phenomenon

Bobby Brown, Homemade Musician

By Ben Kamhi

Bobby Brown, a local musician whose talents far surpass the boundaries of generic terms, will celebrate his birthday with a concert this Friday at 8:30 in the UCen Cafeteria.

The concert, Brown's farewell performance to Santa Barbara, is presented by Waldo's Cafe — as was his 1970 debut performance here.

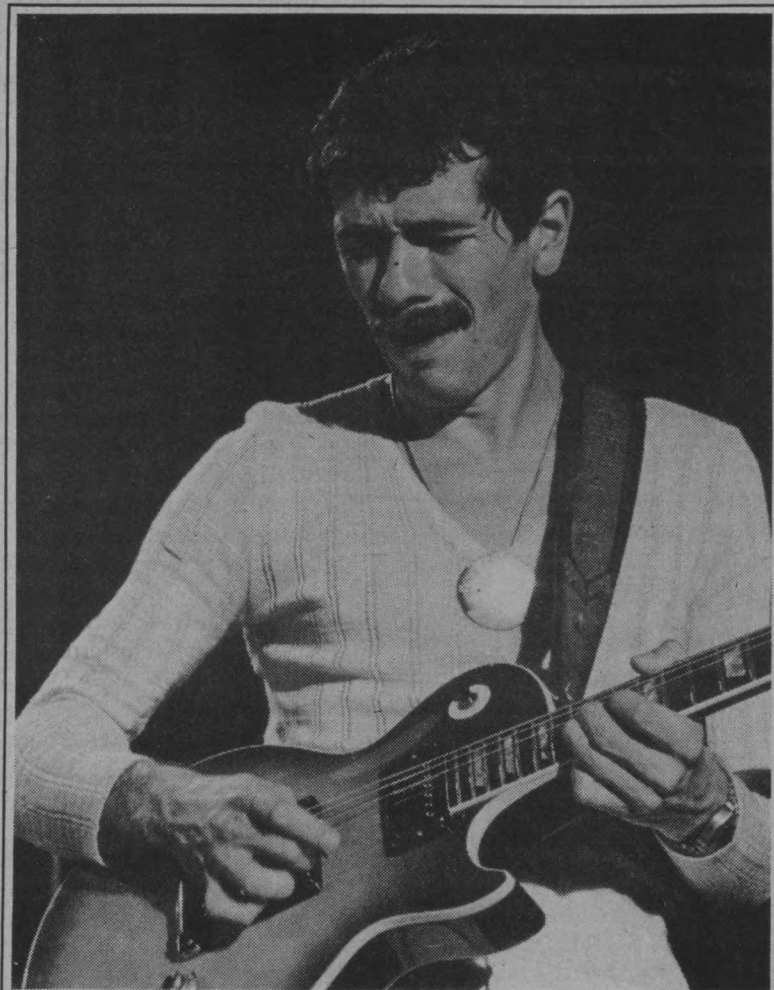
Brown's music is most simply and commonly termed "spacey." But his brand of Santa Barbara space is an electric and experimental blend of acoustic jazz and international folk. Utilizing close to 50 homemade instruments, Bob Brown is a one-man orchestral phenomena — a modern minstrel — with a sound which is both primitive and futuristic.

The most exotic of Brown's instruments is his voice, and on his first and only album to date, *The Enlightening Beam of Axonda*, Brown claims a six octave vocal range modestly described in the liner notes as "possibly the greatest vocal range ever recorded." Indeed, his voice can soar easily from a low, throaty roar to a polished hum. Often slurring his lyrics into a tribal dialect or a primitive chant, Brown's unique vocal style evolves during live performance into totally spontaneous, verbal jazz. He not only sings but feels his words.

Yet it is Brown's diverse instrumentals which usually draw a crowd to his stage, as many who have seen and heard him on campus before may attest to. Combining and reducing the size of about 50 instruments, mainly strings, woodwinds, and percussion, into several boxes, and on racks, he single-handedly builds layers of sound, laced with electronic sound waves from his homemade synthesizers.

Most of Brown's instrumentals, however, are rhythmically-oriented, and he prefers to lead with his voice. The "me," so-called because it epitomizes what he likes to play acoustically, is his primary instrument of harmony. The "me" includes two sitars, a dulcimer, an electric lute, guitar, Japanese koto, thumb piano, santor, and Swedish hummel.

An assortment of drums and bells, some electric percussion, a strong and mouth harp, bass, flutes, and several more string instruments fortify his sound more still. Electric pickups and



GUITAR WIZARD CARLOS SANTANA will return to UCSB for a concert in Robertson Gym on Tuesday, Jan. 25. Santana's latest album, *Celebration*, was released earlier this week.

photo: John Conroy

synthesizers, built from coils and computer parts, designed by Jon Lazell, echo and compliment Brown's improvisational flow.

Audiences warm up well to Brown, yet his approach bears a curse — the lack of overt market potential — which severely limits his career. Brown recorded, produced, and arranged, his first album three years ago on his own Destiny Records. The album was to be released originally on Warner Brothers but a management dispute, some staging problems and the uncommercial, philosophical

nature of the album caused Warner to dismiss it.

So he released and distributes the LP himself.

The album is a concept work based on Brown's prophetic inclinations. The theme behind *The Enlightening Beam* is that science will evolve humanity to a fourth dimension akin to heaven. According to Brown, "Technology will lead us to oneness. It's a step closer to God, if we fed a computer our conception of God."

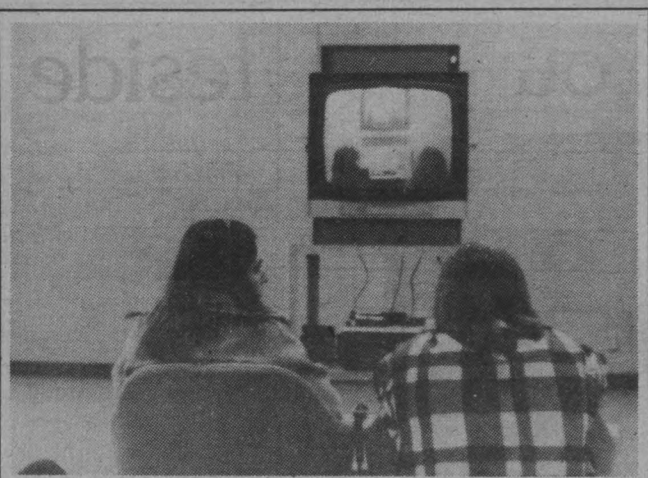
With new material in the (Please turn to p.11, col.1)



BOBBY BROWN, Santa Barbara's own one-man orchestra will appear in concert tomorrow night at 8:30 in the UCen Cafeteria. The concert is Brown's farewell performance to Santa Barbara.

photo: Barry Slobin

What Makes Performance Different From Other Art?



JUDY DEVOSS AND TRACEY LOEB'S video-performance exemplifies performance based on a structure situation. Performed in Spring 1975, the piece took place over a five day period. On day 1 the pair sat watching the blank television monitor while being video taped. On day 2 they played the tape of day 1 and recorded themselves watching it. At the end of the five day period the tape included a video image and sound track for all five days within a single screen image. Viewing the tape with Judy DeVoss is Dick Dunlap.

Trying to define an art form like performance, which is continually evolving, is a bit like trying to describe air. Some days it's clean and crisp, other days it's heavy and foggy. And some days it's both within a matter of moments.

Performance lacks the stability of an established medium and most people lack the vocabulary, both verbal and visual, to deal with it. As a result, numerous misconceptions and prejudices have grown about the form.

Why is performance different from other art?

Performance grew out of the artists' awareness of him/herself as a political entity and out of the Happenings of the 1960s. Artists began to realize that they could not continue within a gallery/museum system which was financed by the same people who were bringing them the

Vietnam war. Yet to step outside the system it seemed necessary to make an art which functioned without galleries, without museums, and preferably, without the making of objects.

This is where performance, along with video and conceptual art, emerged, as an art form from the 1960 tradition of Happenings. The "dematerialized arts," as they have come to be called, allowed the artist to continue making art without contributing to a capitalist gallery system. An artist might stage a performance within his/her own studio or in any public space. Regardless of the space, the artist took control of his role in society.

Since each artist views his/her role slightly differently, performance can take many forms. Dance and music may enter into a performance piece, or the piece may require stillness and silence. A performance may be theatrical, using multiple props and costumes, or it may be a simple series of significant actions or a structured situation. Possibly the only defining point of performances is that they are non-static works of art involving the artist or designated individuals.

Like most art which begins as challenge to the preceding generation, performance is gradually losing its vanguard status and taking its place as an established medium. An ironic extension of this recognition comes in the actions of Chris Burden, a well known Los Angeles performer. Burden has begun selling the "relics" from his performances, completely ignoring the political traditions of a dematerialized art. As more artists become involved in the possibilities for non-static art, the medium becomes increasingly common and accepted.

Although performance has received critical recognition, you're not likely to find a class in it at UCSB. Most performances occur under the guise of an academically verified form - painting or sculpture. And this is likely to remain the case until performance becomes thoroughly validated as an historical form. Fortunately the chances are that performance will long outlast the irrational biases against it.



"OBJECT: RITUAL," a performance by Donald Bradford on March 1, 1976 in the UCen Gallery illustrates the notion of a theatrical performance. Bradford presented the two-hour piece in twenty minute cycles, utilizing a variety of props including a sleeping bag, a tux, a stool and a dead fish. Drawing heavily on the dance experienced, Bradford's piece might be considered choreographed, rather than as purely structured.



Brown Breaks Loose at Waldo's

works, Brown intends to leave for Hawaii shortly after his show here so that he can "stay away from the record industry and prepare (my) second album." He intends to go for some commercial appeal this time but isn't willing to compromise his intellectualism.

"My songs now are more on problems and feelings of the present," Brown comments. "But if you want to talk about it, the record industry won't help you. I'm still going to have trouble selling them. I just can't do twenty love songs and think I've fulfilled my existence."

"We're totally void of intellectualism in our pop market. It's time that some artists started taking stands on something like over-population or pollution. It's not big business to talk about it. To passify us into the American dream is," he contends.

"My songs are not accessible now," Brown says, explaining that the way to do it is to "get

audiences high, get them with you, don't preach, make your statement so that they want to do something in a positive way. Music contrasting a place like Hawaii to pollution here would be positive - and I'm going to do something like that."

Brown, now 34, came to Santa Barbara in 1968. An All-American in track at San Jose State College, he transferred to UCLA to work on a Ph.D. in Philosophy. Brown left school in 1968 to train for the Olympics (javalin) at UCSB under Coach Adams. He retired from athletic competition soon after, and began building, re-building and reducing instruments he had collected from various countries during his travels with track teams.

The staging problems Brown encountered later caused him to revise and further reduce his stage setup. Since then, Brown has been touring college campuses, clubs and fairs statewide, and on the islands, selling his album as he goes, and gathering a small

following.

"In the last five years there's been a lot of pressure to conform if you want to make it in L.A.," says Brown, so he's heading to Hawaii anticipating only "going slowly and getting an audience" before he attempts his second LP.

Carol Kleyn, Brown's sound technician at his first Waldo's show, will open this week's show. Admission is \$.50 at the door.

Stoppard

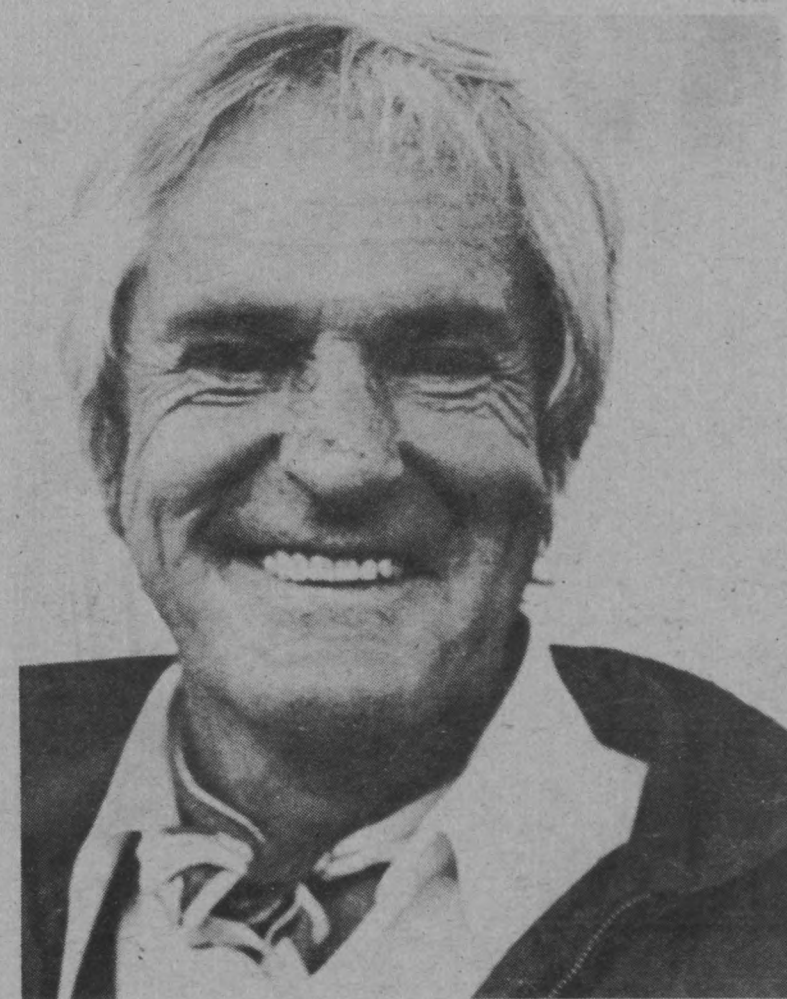
TOM STOPPARD will lecture in Campbell Hall on "The Language of the Theater," January 14 at 8 p.m. Call the Arts and Lectures ticket office for information.

STOPPARD'S "Albert's Bridge" will be performed by members of the UCSB Drama Department on January 19th at 8 p.m. Scenes from "Rosencrantz and Guildenstern Are Dead" will also be performed at this time.

UCen Activities proudly presents the first annual UCSB pie-eating contest, to be held this Friday, Jan. 14 at noon in Storke Plaza. There will be a men's and a women's division, with prizes to be awarded to the winners. Signups are now being taken at the A.S. Concerts Office on the third floor of the UCen. This creamy event promises to be the highlight of your lunch hour.

LECTURES COUPON
Please pick the speaker (only one) which you would most like to see and hear speak at UCSB. Return the coupon to the A.S. Programming Office on third floor of the UCen.

Bella Abzug
Erica Jong
Susan Brownmiller
Carolyn Bird



DR. TIMOTHY LEARY, Harvard Professor, LSD advocate and political revolutionary will speak on "American Culture, 1946-1985" next Tuesday in Campbell Hall. Tickets for the lecture are still available.



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

Arts & Lectures Events



FIVE EASY PIECES starring Jack Nicholson and Karen Black will be shown Thursday, Jan. 13 in Campbell Hall at 7:30 p.m. This is the second of six films being shown entitled, "Jack Nicholson Retro Series."



FIVE MEMBERS of the Royal Shakespeare Co. (left to right) Ben Kingsley, Patrick Stewart, Richard Pasco, Juliet Aykroyd and Sheila Allen) will be performing on campus January 25-29. (See story on this page).



TOM STOPPARD - will present a lecture on "The Language of Theatre" tomorrow at 8 p.m. in Campbell Hall. Sponsored by the Committee on Arts and Lectures, the lecture begins a week long Stoppard Festival sponsored by the Center for Dramatic Teaching.

ROYAL SHAKESPEARE COMPANY

Campus Performances Include Shows, Lectures, Workshops

Love's madness, from the tragic to the comic, a look at the relationships between Shakespeare's men and women from the mystical "love at first sight" to troubles after marriage, and a dramatic anthology of poetry, prose and music are among the three evening performances to be presented by five members of the Royal Shakespeare Company during their residency at UCSB from January 25-29.

Richard Pasco, Juliet Aykroyd, Patrick Stewart, Sheila Allen and Ben Kingsley from the Royal Shakespeare Company will also provide lectures, workshops and classes with UCSB students in addition to their performances for the community. Richard Pasco recently was awarded the honor of Commander of the British Empire by the Queen.

Sponsored by the Committee on Arts and Lectures, the residency marks the third year that visiting actors from the Royal Shakespeare Company have come to UCSB in the Distinguished Actors Education Program of the Student Center for Dramatic Teaching at UCSB.

Public performances and lectures include:

- Tuesday, January 25, 8 p.m., Campbell Hall: *Lovers and Madmen*, A Shakespearean Frenzy: The borders of madness: truth, foolery, dreams and passion, lie close together in Shakespeare's theatre. The depth and range of Shakespeare's perception and his dramatic use of madness are explored, moving from the "written troubles of the brain" in Part I to the illustration of comic madness in Part II. The first half of the program delves into the minds of the prophetess Cassandra, Ophelia, Lear and Lady MacBeth; the feigned madmen (Edgar and Hamlet); the

causes and cures (the Doctors in *MacBeth* and *Lear*); takes a look at the fragmentary, allusive world of Shakespeare's sardonic fools (*Lear's* and *Feste*); and ends up with the exorcism of Malvolio. The illustrations of comic madness, which include illusions, mysteries and ecstasies of love, feature extracts from *Twelfth Night*, *Comedy of Errors*, *Troilus and Cressida*, *Antony and Cleopatra* and the *Taming of the Shrew* among others, and winds up with the frenetic third act from *Midsummer Nights Dream*. The program features all five artists.

- Wednesday, January 26, 3 p.m., Main Theatre: *The Play's The Thing*, a lecture by Ben Kingsley. (Admission free)

- Thursday, January 27, 3 p.m., Main Theatre: *The Tarnished Pehonix*, by Richard Pasco and Sheila Allen: A program based on D.H. Lawrence's poetry and

letters and Frieda Lawrence's memoirs. Devised by Roger Pringle. (Admission free).

- Friday, January 28, 8 p.m., Campbell Hall: *Groupings/Gropings*: A dramatic anthology which includes poetry, prose, and songs ranging from John Donne to Bob Dylan, works by Joyce, Lorca, Sandburg, D.H. Lawrence, John Betjeman, notices from journals, newspapers, classified ads, collected and edited by Cecily Berry, voice coach of the RSC. She commented: "It is a very personal statement of a view of life, about the knots we make for ourselves, how we form groups, and our search to find out who we are." Featuring Allen, Kingsley, Pasco and Stewart.

- Saturday, January 29, 8 p.m., Campbell Hall: *Wooing, Wedding and Repenting*, Shakespeare and Marriage.

ARTS & LECTURES

TICKETS CURRENTLY AVAILABLE IN ARTS AND LECTURES BOX OFFICE, OPEN 9 A.M. TO 4 P.M.

THURSDAY, JAN. 13 7:30 P.M. CAMPBELL HALL	FIVE EASY PIECES (Nicholson Retro)
FRIDAY, JAN. 14 8 P.M. CAMPBELL HALL	THE LANGUAGE OF THEATRE: a lecture by TOM STOPPARD
SUNDAY, JAN. 16 7:30 P.M. CAMPBELL HALL	THE DAMNED (Sunday Series)
TUESDAY, JAN. 18 3:30 P.M., SOUTH HALL 1004	THE HEALTH INSURANCE CRISIS AND NATIONAL HEALTH INSURANCE, a lecture by Martin D. Feldstein
WEDNESDAY, JAN. 19 8 P.M. CAMPBELL HALL	MUSIC FOR A WHILE (Concert Series)
THURSDAY, JAN. 20 7:30 P.M. CAMPBELL HALL	DRIVE, SHE SAID (Nicholson Retro)

Tickets to Events Sold at UCen

As a special service to students, and with cooperation of the University Center, tickets to Arts and Lectures events will be available in the UCEN INFORMATION BOOTH two weeks before the following Winter performances. Note that tickets will be picked up and returned to the Arts and Lectures Box Office one working day before each event:

EVENT	TICKETS ON SALE (Inclusive dates)
TOM STOPPARD LECTURE, Friday, Jan. 14	Current Jan. 12
LOVERS & MADMEN, Tuesday, Jan. 25	Jan. 11 - Jan. 21
Groupings/Gropings, Friday, Jan. 28	Jan. 14 - Jan. 26
WOOING, WEDDING & REPENTING, Saturday, Jan. 29	Jan. 14 - Jan. 27
ERICK HAWKINS DANCE CO., Tuesday, Feb. 8	Jan. 25 - Feb. 4
NATIONAL FOLK BALLET OF YUGOSLAVIA, Monday, Feb. 21	Feb. 7 - Feb. 17
RICHARD E. LEAKEY, Friday, Feb. 25	Feb. 11 - Feb. 23
BUTLEY, Monday, Feb. 28	Feb. 14 - Feb. 24
PLAY OF ROBIN & MARION, Friday, Mar. 4	Feb. 18 - Mar. 2
MUMMENSCHANZ, Saturday, Mar. 5	Feb. 18 - Mar. 3

Because Concert Series events are frequently sold out, we are saving for students 100 good seats for each concert. These are available now and will be held for students up to one week before each event.

Arts and Lectures Box Office hours on campus are from 9 a.m. to 4 p.m. and through the lunch hours. (Single admission film tickets are available at the door only.) An after hour message service will provide current ticket information (961-3535).

Reduced ticket rates: UCSB students, faculty and staff may purchase two tickets to each event at the applicable reduced rate (identification required, no mail orders accepted).

This page was prepared by the Arts & Lectures Office.

Inadequate Scholarships: Is There Any Hope?

This is the third article in a three part series on athletic recruiting at UCSB.

By Stan Rogers

Now that the problems that hinder the UCSB athletic program have been brought to the fore (lack of money, lack of exposure offered by the media, the stiff UC entrance requirements and the non-existent winning tradition), one might wonder what effects the recruiting maladies will have upon future Gaucho teams.

It should be apparent that if our athletic programs aren't brought up to some sort of fiscal parity with the larger school's

sport programs, things will get worse. It should also be apparent that as the conditions worsen some of the more successful programs that do exist here, such as volleyball, will be affected.

Men's volleyball coach Gus Mee says, "We have to be realistic. We aren't going to be able to compete against UCLA or USC because our administration had defined as their top priority academics."

Meanwhile, the bigger schools channel more funds into their athletic programs which means more lucrative scholarships for recruits. Mee adds, "Everybody is after the top chippers and when a school like UCLA offers more money while all we can offer is

sunshine and mountains, UCLA will get the players.

Presently, each sports program receives a set amount of scholarships. Let's look at three examples. Volleyball has 6, basketball has 15 and bad baseball has 3½. Since these scholarships are not all full-ride, the coaches must figure a way to supplement costs. That is where fundraising organizations like the boosters are needed to fill the gaps.

In spite of these organizations, the coaches still must find ways to make ends meet. Says baseball coach Dave Gory, "It's tough when you have 15-16 players who need money and there are only enough grants to meet one

fifth the need. The limiting scholarship factor forces us to do things to compensate," and compensate is what Gory does. He is forced to split the scholarships between his players to help them get through school.

The women's athletics are probably hit the hardest by the recruiting limitations. Kathy Gregory, the women's volleyball mentor and men's assistant coach says, "As things get worse we will eventually have to phase ourselves out of some competition unless the money is increased."

Apparently the Association of Intercollegiate Athletics for women hasn't realized that the bigger universities get the better

players because they have more money for recruiting purposes. The organization has not adopted the ruling of 1975 which sets a limit to the number of scholarship recipients on any one program at one time. This ruling was initiated to ensure a competitive balance in collegiate sports. However, it won't help to increase revenue for the University's athletic program.

What can be done to secure a national championship? A few of the many possible solutions are; an increase in the Reg Fee funds allocated for the athletic dept., a major athletic foundation with the sole purpose of pulling in money for the athletic programs.

(Please turn to p.15, col.1)

Lost & Found

FOUND: Rob Gym 1/8 knapsack. Call and identify. Matt 685-1355.

LOST: Sunglasses in tan & gold case - left on stadium courts. Remember Karma call 968-5560.

Lost pair of soft contact lenses in 3 in. white oval case. Call Heather at 968-6122. Urgent!

Missing kayak 17 ft. fiberglass. Reward for info or return. 685-2038 ask for Craig. No questions asked. Anytime.

Special Notices

Wanted: Used Math 13 text, "Man & His Universe, 3rd Ed., call Ilene 685-3146 after 6.

SQUARE DANCE!
This Saturday, Jan. 15 at 8 PM in the Old Gym, featuring the Santa Barbara Country Dance Chamber Orchestra, FREE No experience nec. to have fun.

Massage Class: 6 week course starts Weds. Jan. 19, 7-10 p.m. cost \$20. 6551 Trigo Suite 1 Ph. 968-8517.

King-Montgomery to Memphis Saturday January 15, Lotte Lehman Hall 6 & 9 p.m. \$1.50.

ATTN: Fellow SR-52 owners - can I copy your program libraries? Will pay \$\$ Call Matt, 682-3318.

Bugs Bunny, the Road Runner and Woody Allen will be seen Jan. 14 at 6, 8 and 10 p.m. in Chem 1179 for only \$1.

Students, Faculty, Staff. Eat at 45 of the best restaurants in the Tri County Area for 1/2 price (you pay for 1 dinner and receive 2nd dinner absolutely FREE) plus get 3 other bonus books for travel, recreation and dining by obtaining your LET'S DINE OUT Remit Envelope at the AS Cashier's Office in the Ucen or Rm 1053 in Storke Communications Bldg. This is our 14th year in S.B. Reg. price is \$17.50, but only \$12.50 to campus affiliated personnel. Valid till Dec. 1, 1977.

ARTS-CRAFTS-DANCE MUSIC-MORE, recreation non-credit classes. Sign up in Trailer 369 by Rob Gym. 961-3738. Brochures avail.

NAUI SCUBA COURSE BEGINS JAN. 17th. \$53 incl inst. & some equipment. Sign up in Rec, Rob Gym.

SKI MAMMOTH Jan. 22 & 23. \$43 inc. lodging, bus transp, 2 brkfst & dinner. Call Rec. Office at 961-3738 for details.

Pot Shop-Photo Lab for your use. All equipment provided. Come to Rec. Trailer 369 by Gym or Call 961-3738.

COMITATUS: Medieval-Renaissance Journal offers \$50 for best graduate essay. Contact: Center for Medieval-Renaissance Studies, UCLA. Deadline: 1/31/77.

Personals

Theresa, you're 21 but you still look 18. Hope they ask you for I.D. tonight. Happy birthday! Love Leah, Marsha, Mo, and Jean.

See the Road Runner, Bugs Bunny and Take the Money and Run tomorrow 6, 8 and 10 p.m. in Chem 1179 for a buck.

We need healthy people to donate plasma. Reimbursement of \$40/mo. if you qualify. Plasma Quest 968-2554.

Queenie,
This past year - the best!
I love you Big Man

MT
Soon we will climb up and over.
Do you have the courage? CB

Business Personals

See Take the Money and Run & Bugs Bunny and the Road Runner. This Friday - 6, 8 and 10 p.m. in Chem 1179 for \$1.

GUARANTEED WEIGHT LOSS 10-29 lbs. 30 days safe, nutritious, no drugs, \$23; 967-7835.

YMCA focuses on dance; Jazz, Ballet, Tap classes starting now, call 687-7727.

Help Wanted

PART TIME 4-8 a.m. Tues.-Sat. Good driving record. Call 685-2657 between 6 and 8 p.m.

THREE WORK-STUDY POSITIONS are currently open at Ecology Action M/F apply immediately and learn all about our IV recycling center. Call Stephen 685-3032.

Work-study people needed at IV youth project, sec't. and majnt. \$3/hr. Call 968-2611.

For Rent

For rent 1 bdrm apt. \$175. 6571 Trigo No. 4 968-8837. Available Jan. 15.

House for rent Del Playa near Devereaux 4 br. 2 bath new paint, carpets, ocean view, fireplace. Big yard \$650/mo. 968-5375.

IMMACULATE one bdrm unfur. apt. close to UCSB, owner managed, grad, married stud, and staff. Adults NO PETS 8 mo. lease \$145. 968-3827.

Available now OWN ROOM in 2 bedroom apt. \$100 per/mo. Call Teresa 968-8995

For rent now! Room to share in two bedroom apt. \$80 per/mo. call Donna or Shelia 968-8995.

Want to sublet room at Francisco Torres immediately. Call Betsy after 5:00 at 685-1782.

\$100.00 off quarter rate at Francisco Torres if you sublet 1/2 a double space. Call immediately 685-3690.

STUDIO-spacious, clean w/pool quiet. 851 Camino Pescadero No. 17 \$142 mo. after 5; 685-2679.

WILL PAY JAN'S RENT for person who will take my Fran Tor dbl. space now for W/Sp. 968-5247 685-3163.

Fontainebleau board/room female lg dbl takeover paymnts. \$155/mo. sngl too \$170/mo. Call 968-0351.

Roommate Wanted

1 female needed to share apt. on Sabado Tarde. 2 bedrooms, 2 baths - block from campus - sundeck \$67.50/mo. 685-2776.

Female roommate wanted \$90 for own room. 1000 Embarcadero No. F 968-0050.

We need a woman to share our large, wonderful home in SB \$120 for own room. No pets. Call Jan, Lynn or Dave at 962-9523.

Nonsmoking female needed to share rm in 2 bdrm Sbdo Tarde apt. \$85 monthly Call 685-3323

1 female roommate needed to share 2 bdrm 2 bath Sab Tarde apt. \$75 968-6077.

MALE ROOMMATE WANTED to share double room on Del Playa \$84 a month call 968-3040.

1 female to share large, sunny room in oceanside Del Playa apt. w/fireplace, \$78 per mo. call 685-3449 or 685-3549.

Your own room & bath in I.V. \$110/month also ERC turntable & speakers \$150 685-1837.

Needed 1 female to share nice quiet 1-bedroom apt. \$92.50 mo. Please call Monica 685-1013.

Male 22 needs a mellow place to be. Prefer own rm. Can afford up to \$95 mo. John 685-1519.

Female roommate wanted beachfront apt. \$96.25/mo. 968-0361

Roommate needed for a 2 bdr situation would share rm. 3 males 22+ already there \$70 mo. Olive Tree Apts. No. 26 685-1519.

F roommate wanted to share room in 2 bdrm apt. \$83.50 a mth. 6510 Sabado Tarde I 968-8614.

Sr. BIO student, 23 LOOKING FOR OWN ROOM in IV with fun loving people \$125 TOP MUST MOVE OUT BY Jan. 25 call Scott 967-3058.

Roommate needed immediately own room - \$120 968-7424.

Beach front apt. needs roommate. Call: 968-0204 or come by at 6649 Del Playa No. A.

F roommate needed to share 1-bdrm. apartment. Prefer nonsmoker. \$92.50 call Valerie 968-2890.

Roommates needed 4 bedroom Goleta house Call 964-4276 or come by 5 Orange.

Need nice friendly person to share apt. \$68/month. Call Randy or Dave 968-2065.

Roommate needed for three bedroom house in Goleta your own room \$133 per month also last month rent plus deppst call 964-2285.

Need 2 quiet F now Goleta ocean view firepl \$100 no dogs 964-9582 or 965-6474 Claudia.

1 Female roommate wanted 6770 Del Playa No. 2; \$120 month Ask for Diane 968-9506.

For Sale

19' Zenith TV. BW good condition 968-3784, 6730 A Trigo Road \$40.00.

2 Advent Speakers almost new \$90 ea. or make offer. 6565 Sabado Tarde No. 11 Leave note if I'm not there.

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TEAC 450 Cassette Deck originally \$425 w/DOLBY FM, timer and other extras top of Teac line last year's now only \$300 968-1759.

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SHARE A HORSE this quarter. Experienced rider needed to exercise horse at campus stable call Kris 968-4759.

Study cubicle in Grad Tower. Phd. candidate preparing for orals. I need quiet and privacy. Please help Dan 968-1539.

Miscellaneous

Happiness is a Tuned Piano Robert Ballanger 964-5319

Gaucha Cagers Come Up With First League Win vs. Fresno St.

By Richard Bornstein

"We are a very fortunate team and I'm a very grateful coach," commented basketball coach Ralph Barkey, as the Gauchos barely escaped defeat with a 73-70 PCAA victory over visiting Fresno State.

Tuesday night's win was the first conference game for UCSB after two losses, and it came against a well disciplined Fresno ball club. For the first 34 minutes Gaucha play lacked intensity and enthusiasm; they were behind from the start. However, with six minutes to go, the team caught fire and made up a nine point deficit.

Dave Brown had an exceptional game, leading the Gaucha scoring with 23 points. He hit 10 of 13 shots from the field, 3 of 3 from the free throw line and pulled down 11 rebounds. Brown was clearly the leader in those last six minutes as he scored 11 crucial points down the stretch; including a three point play in the final 22 seconds.

When the Gauchos tied the score at 67-67 with 3:42 remaining, Tex Walker hit a five foot jumper; then scored on a lay-in seconds later to give UCSB their first lead since the opening minutes.

Fresno came back however, pulling within one point, (69-68) with 2:56 to play when Dave Streeter made one of two free throw opportunities. With 48 seconds left, Walker was fouled setting up a one-and-one free throw situation. But, he missed on his first attempt and Ken Barnes of Fresno State put in a 15 foot jumper to give the Bulldogs the lead at 70-69 with 28 seconds to play.

After the shot, Brown got open at the other end for a lay-up, scored and was fouled on the play; putting UCSB ahead 72-70. The visitors missed a chance to tie the score when Tom Flavin made an exceptional block, on Barnes' shot deflecting the ball to his teammate Brown. Walker was fouled on the ensuing play, and this time he made the free throw to insure the 73-70 victory.

"This was not a game I thought we would win," commented Barkey, "but Brown was super. He made the big play

every time we had to have one. We think Dave is an All-Coast potential forward."

Barkey was anything but pleased that UCSB had been literally "sleep-walking" through the first 32 minutes of the game, shooting only 31% in the first half, while Fresno shot 65%. The Gauchos were outscored 36-30 in the opening stanza; and 6-0 in the final minute of the half.

Coach Barkey explained that, "Fresno State played very well except for the last five minutes, but without detracting from them. We played as poorly for the first 34 minutes as any team I've ever coached."

The visitors were hampered when starting guard Mike Gregory went out in the first half with an ankle injury, and didn't return. They were also hurt when star forward Eddie Adams got in

early foul trouble and consequently fouled out after scoring only 6 points, well below his 15 points-a-game average.

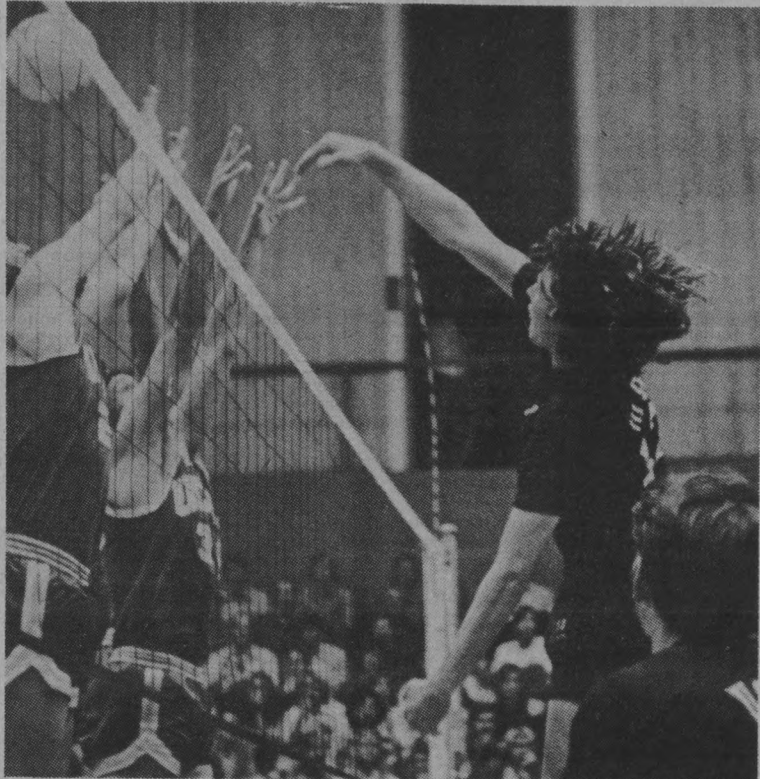
Fresno State coach Ed Gregory was understandably down after the game.

"We just didn't convert in the final 6 minutes and it really hurt us to lose Gregory and Adams. I thought we played real well for the first 34 minutes, but it's a frustrating loss," commented Gregory.

Long Beach State is UCSB's next opponent. The 15th ranked 49ers will arrive on Saturday. The Gauchos are looking to evening-up their conference record and at the same time avenging last week's 79-63 drubbing against Long Beach.

The game begins at 8 p.m. and students are urged to pick up their tickets before the game as a sell-out crowd is expected.

Alumni Volleyball



Friday at 7:30 p.m. the UCSB all-star alumni volleyball team will take on the UCLA alumni team in Rob Cym.

All the ex-collegiate players participating in Friday's match have been practicing all week with their respective collegiate teams. Past Gauchos like Skip Allen, Mike Maas, Jeff Redden and Jon Roberts have been getting in shape for the contest against UCLA greats such as Larry Rundle and Ed Becker.

Student tickets are \$1.00 and general Admission is \$2.00.

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Sports Announcements

INTRAMURALS

TENNIS DOUBLES TOURNAMENT: Men's and women's entries for this weekend's tournament are due at 5:00 p.m. today in the IM trailer. One can of Wilson or Dunlop (only!) tennis balls must be turned in with each team entry. The draw will be posted Friday, January 15, in IM trailers.

SOCCER: Men's and women's soccer entries are due January 14 and play will begin January 19.

TICKETS

BASKETBALL: Tickets for the Long Beach game will be available in the Rob Gym ticket office on Friday from 10:00 a.m. to noon, and 1:00 p.m. to 4:00 p.m. and Saturday from noon to 4:00 p.m. Students are encouraged to pick up their tickets early; a sell out is expected.

Player of the Week Tradition Revived

Back in the days of the Gaucha football program, UCSB, like most colleges, had a player of the week tradition. Coaches would honor the athlete of any intercollegiate team who was the most outstanding in his/her sport during that week. For the past seven years, however, there has been no such tradition here.

Starting next week however, the Lambda Chi Alpha fraternity, in conjunction with a committee of UCSB coaches, will select an athlete of the week. Harwin Trophies will co-sponsor the program by providing trophies for each athlete honored.

Each week Gaucha coaches will be asked to nominate someone from their teams who has made a special effort or turned in an outstanding athletic performance. Then the Player of the Week Coaches Committee, comprised of basketball coach Ralph Barkey, wrestling coach Bill Hammer, volleyball coach Kathy Gregory and department supervisor Arthur Gallon will decide which athlete is to be honored.

Sportswriters Welcome

Sportswriting positions are available with Daily Nexus. All truly interested people should contact Robin Updike or Laura Fredericks in the sports office soon. Experience is not necessary but dedication is desirable. Please call (961-2694) or come by anytime NOT between 11:30 and noon.

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Student Regent

(Continued from p.1)

Governor's budget for increased library staffing. She sees no possibility now of extended library hours, and even anticipates the possibility of library hours being curtailed.

The Student Regent voiced concern over the possible political implications of a change from the quarter to the semester system. She noted that the spring semester would end around the third week in May, which could weaken what she sees as a powerful student vote in the June state elections.

But she did acknowledge that administrative costs are higher under the quarter system, and that the Spring term, ending in June, places UC students at a disadvantage in the summer job market.

She noted that the University had been moving smoothly toward instituting the optional semester system on individual campuses until the UCLA faculty, influenced by a strong student vote against the transfer, recommended to remain on the quarter system. Peeples said that

UC President David Saxon now will not approve a change to semesters unless all campuses make the move at the same time.

Peeples noted that the Regents Committee on Reorganization has proposed that the next student regent sit on the board for six months as a non-voting participant-observer before the beginning of their term, to become familiar with Regent operations.

Peeples said that the effectiveness of her voice on the

Board depended on the issue. It tended to be favorable on matters concerning students, grounds and buildings, but fairly inconsequential on financial matters. She said that the most commonly expressed student view is that "nobody wants fees raised."

While at UCSB, Peeples will take part in an open forum with the Student Body Presidents Council tonight and will also hold an open house tomorrow in the A.S. office.

Reg Packet Filing: M-R

Students with last names beginning with M-R should file their Reg packets today with the Registrar's office located in the Administration Bldg. from 8:15 a.m. to 4:45 p.m.

U.S. Finds Henry's Line Busy

(ZNS) - Out-going Secretary of State Henry Kissinger and officials at the National Archives are embroiled in a controversy over who really owns the extensive telephone records and transcripts compiled by Kissinger's staff while he was in office.

Kissinger claims the thousands of pages of verbatim transcripts of his official calls belong to him; the National Archives officials, however, are suggesting that they were assembled at taxpayers' expense and, thus, may belong to the public.

Archivist Dr. James Rhoads, citing what he called his "legal responsibilities," has written a letter to Kissinger requesting that a qualified government expert review all the material before the Secretary of State removes it from Washington.

As a result of the growing controversy, Kissinger recently

slipped nine file drawers packed with telephone transcripts back to Washington from his private storage area on Nelson Rockefeller's estate at Pocantico Hills, New York.

Kissinger reportedly wants the exclusive use of the papers to write his private memoirs, a work that could be worth up to \$5 million. However, a number of government researchers agree that since the transcripts are based on conversations over government telephones, typed by employees on government time and involve day-to-day government business, there is a serious question as to whether they belong solely to Kissinger to be marketed for his own purposes.

Asked what the government could do if Kissinger persisted with his plans to take the material with him Rhoads replied, "We'll cross that bridge when we come to it."

Playwright Hellman

(Continued from p.1)

audience why she no longer writes plays at a time when the theater needs a playwright with a social conscience. Hellman, author of such plays as "Toys in the Attic," and "The Childrens Hour," said that in the late 1950s, she "began to sense seeing a new theatre" which she said was dominated by financial pressures. "It was very hard for me to survive in," she said. As a result of dealings with a money-dominated theater, Hellman "lost taste for the theatre."

"I came to the theater by accident and I left by accident," Hellman said.

Asked by members of the audience what she thought of the womens' movement, Hellman said that it had "no chance except to dwindle and repeat itself unless it becomes an economic demand." She also felt it was "too much in the hands of middle class, white women," and that there was a need to incorporate women from other races and social strata in the movement.

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