

WHAT'S IN A TOWER — A sunset view looking up Storke Tower shows an interesting perspective of this campus' famous erection. More photos on page 13.

Photo by Eric Woodbury

Aztec Roofing Settles With A.S. for \$60,000

by MATT BOSISIO

Aztec Staging Company has agreed to pay "in the neighborhood of \$60,000" for damages resulting in the May 8 cancellation of the A.S. Concerts sponsored Fleetwood Mac concert.

According to Activities Coordinator Jim Curnutt, the settlement comes "in lieu of court action." The money is expected to cover the possible losses suffered by A.S. Concerts due to the collapse of the protective roof which was to protect the performers from the rain.

Both Curnutt and UCen Director Bob Lorden were satisfied with the agreement. "We came out as good as we could have," Curnutt said, and Lorden added that "I think it is a good agreement as far as the

Associated Students is concerned."

"We're coming out of it reasonably well," Lorden said. "It could have been disastrous."

Lorden explained that because of the Aztec failure at UCSB, several other organizations have cancelled their contracts with the company for scheduled summer performances. According to Lorden, because of those estimated future losses, Aztec will require some time to fully make good A.S. Concerts' deficit.

"That's where we are at this point. They agreed that they'll pay," Lorden said. "They will pay over a period of time...over a year and a half."

He also said that as a result of the installment procedure of payment, A.S. Concerts will need to reach into reserve monies until the entire amount lost has been recovered.

Terms of the settlement call for scheduled reimbursement to begin early next week. Fixed amounts are expected to roll in monthly and will include interest.

Should Aztec balk on any of the payments, A.S. Concerts would resort to litigation. "We'd have to go to court," said Curnutt, who indicated that no problems were anticipated.

Curnutt stressed that despite the roofing accident, Aztec was a reliable, professional firm capable of constructing "a beautiful stage." Based in Ann Arbor, Michigan, Aztec was hired through a series of recommendations. It was not learned whether the same company would be hired for the return of Fleetwood Mac in the fall.

Board of Supervisors Renew Contract With BFI Garbage Collection Firm

by JOHN BAUR

The Santa Barbara County Board of Supervisors has voted to renew its contract with Browning Ferris Industries (BFI). The decision to renew the contract was made at the recommendation of Director of Public Works Charles Wagner.

BFI is presently in the final month of a five year contract, and the new contract will also cover five years. Under this contract the refuse collection firm serves the trash removal needs of the Goleta Valley.

Debate over the contract renewal concerned the quality of service provided

by BFI. Since the beginning of the BFI strike in early 1976, the Department of Public Works has received numerous complaints from Goleta residents.

Wagner, in his report to the Board, informed the Supervisors of his findings and how they were arrived at. "From written material we have received and from our own staff investigation the Public Works Department has been able to arrive at its recommendation. In the opinion of this Department the service of BFI, while not up to pre-strike levels, has shown continuous improvement from its low ebb."

The final vote of the five member board was 4-0, with Supervisor Bill Wallace abstaining. Wallace expressed concern over the length of the contract when the level of service was considered. He asked County Counsel Kading whether a two year contract was possible stating, "If they're put on notice that they only have two years to improve service they might keep more of an eye on it." Wallace was informed by Kading that the five year contract was mandated by county ordinance, but that it was always possible to amend the ordinance.

(Please turn to p.16, col.1)

PARTING SHOTS *

* OR DON'T BOTHER ME WITH THE FACTS

BY DOUG AMDUR, EDITOR

'Sure, Say the Paper is Dull, But So Are You!'

UCSB — Spring passed away yesterday. With it went any hope of student interest. The death-throes weren't much to mention: a half-hearted attempt to form a coalition and a few lackluster jabs at the Nexus.

1,000 students protested at UC Santa Cruz. 401 were arrested. Those numbers indicate that something is wrong, but they also indicate that students there are indeed alive.

Investments in apartheid South Africa, Third World admissions to UC, and Bakke are legitimate concerns. Unfortunately, the campus by the sea has fallen in. This is no longer the campus by the sea where the bank burned down, rather it's the campus by the sea that collapsed.

There were issues this year, but many people felt it more important to worry about signing their letters to the editor.

In fact, such letters were usually innocuous. They might go something like this:

Editor, Daily Nexus:

I've never written a letter to the editor

before, but this time you've gone too far. Tomorrow I expect to pick up a copy of the campus paper which has been near and dear to me for so long, and see the old Daily Nexus logo replaced by the Cowshit Gazette or the Country Rambler. I'm sure that Dolly Parton and Tammy Wynette are very nice girls, and they probably have a couple of fans in Barstow or Modesto, but why can't you guys cover things which have a direct effect on our lives, like motions tabled by Leg Council or the price of coffee in the cafeteria. You think your readers grew up looking at the back end of a donkey or something?

Sincerely,
Tanya Tucker

Well Tanya, you see its like this. We try to cover what we think has some relevancy. If its Dolly Parton, so be it. On the one hand, Leg Council members bitch because we "never cover anything that A.S. does," and on the other, the reporters bitch because all A.S. seems to do is table motions week after week after

week.

Ever try to get a reporter to cover Leg Council? You'd have an easier time getting students to class on the proverbial sunny spring day. And when A.S. does accomplish something, then they expect the Nexus to sense it — investigative reporting, you know. Telling us would probably be one hell of a lot easier.

But damm Margo, Leg Council does spend \$500,000 annually (\$48.75 per person) and very few of the 11,000 students care.

I suppose then its only a small step for humankind not to care about rents in I.V. \$48.75 here, a few hundred dollars there, what's the difference.

UC investments isn't a new issue, its been around for years. My first story for the Nexus was on a bill to legislate investment responsibility. But interest grows, then fades. All a Regent has to do is outwait us.

Or take Third World admissions, or better yet, support programs. There once was an EOP English Compensatory

Writing Program. It died too. It died somewhere in the mass of bureaucracy which strangles too many good things. It still exists, but it's not the program it once was. Instead of anyone improving on a good base, people had to fight to get a diminishing share of the goodies. Where is the justice in this, and why don't more people care?

All of this makes a point. The issues were there. Most received coverage by the Nexus (and some were unquestionably covered better than others). We can't keep the fires burning without support. Sure, say the paper is dull, but so are you. If nobody does anything, then reporting becomes difficult though the paper should also be a catalyst. Perhaps the dullness is not so much the Nexus, but rather a dullness on the part of the students as a whole.

Why does everyone think that a newspaper is omniscient? Investigative reporting has the potential to uncover the occasional "big" story, but these stories

(Please turn to p.4, col.1)

HEADLINERS

A SPECIAL HOUSE COMMITTEE ON NARCOTICS has declined to adopt a Carter administration recommendation for the repeal of Federal penalties for the possession of small amounts of marijuana. The Committee on Narcotics Abuse and Control said it was making no conclusions or recommendations with respect to what Congress should or should not do on marijuana possession.

PRESIDENT CARTER said yesterday that special interest groups are spreading misleading information about the proposed Agency for Consumer Protection. Carter told representatives of consumer groups that opponents of the agency are seeking to cloud the issue by contending it would swell the Federal bureaucracy.

THE DUTCH GOVERNMENT has agreed to a request by Moluccan terrorists to allow mediators to enter negotiations to end the ten-day-old siege aboard a hijacked train in the Dutch countryside.

DISSIDENT SOURCES IN MOSCOW say a leading Soviet Jewish activist, Anatoly Shcharansky, has been formally charged with spying, an offense which carries a maximum penalty of death. Shcharansky was seized by police after the government newspapers accused him of being a member of a spy ring led by a U.S. embassy official.

THE LOWER HOUSE OF CONGRESS is grappling with the issue of how many porpoises tuna fishermen should be allowed to kill in their nets. Some law makers are warning that consumer prices for tuna will soar if the current restrictions on porpoise deaths are not eased.

THE GOVERNMENT WARNED WOMEN yesterday that if they take more than two drinks a day during pregnancy, they face the risk of giving birth to deformed or retarded children. The Director of the National Institute of Alcoholism said that recent scientific evidence led him to issue a public caution of the danger of alcohol in pregnancy.

THE SOUTH CAROLINA HOUSE has unanimously approved a resolution commending everybody who hasn't been commended yet. The measure won unanimous approval last week in the Senate. It says the Legislature wants to commend and congratulate "All persons, male and female, young and old, fat and skinny, who have performed any act worthy of such commendations."

-John Schentrup

Long Range Development Plan: How Are the Decisions Made?

by JOHN BAUR

The Long Range Development Plan (LRDP), UCSB's blueprint for the future, has been the center of controversy since the decision was made to begin the construction of UCen II and the Campus Events Facility.

The debate over the plan concerns the amount of growth that the Goleta Valley can sustain. The present plan calls for a projected enrollment of 14-16,000 students. To achieve this level Isla Vista and the surrounding community will have to undergo extensive development.

According to Campus Planner Peter Chapman, the Planning process is one of procedure and not individuals. "Input comes from many places. It is coordinated by our office (Architects and Engineers) with the assistance of an outside consultant. There's really no single person who determines what will be in the LRDP. In the final analysis, the final decisions are made by the Regents, but you could take it one step further and look to the state legislature."

Proposals for campus improvements and development are generated at several levels. These levels are broken down into committees with the responsibility of recommending coordinating future needs and making recommendations to the campus administration.

At the University wide level, recommendations are made from the Office of the President, under the direction of the Regents. The President establishes policies, sets

guidelines and budgets, and establishes space standards and requirements.

In an effort to include non-university input in decision making, the administration developed the Suggestions To Encourage Progress (STEP) Program. This allows the South Coast Community to generate improvement proposals through public hearings and other planning activities.

On campus suggestions come primarily from the academic and support departments. The academic planning committees of the various departments determine their future needs, enrollments, and programs. This is collated by the Academic Planning Committee and translated into the Academic Plan.

According to Chapman, the

Academic Plan is the primary factor in the development of the LRDP. The Academic Plan determines needed facilities, floor space, and programs. "That need for future floor space is translated into the LRDP," Chapman said. "The Academic Plan is implemented in many ways. The LRDP is just one tool in the implementation."

Vice Chancellor Stephen Goodspeed agreed that there was not a single planning authority, calling the planning process one of "Procedure rather than individuals or committees."

"On these LRDP's your decision rests with the Regents. They're the ones who approve or disapprove in the end," Goodspeed reported. "It is the considered opinion of builders, administrators, faculty, students, and others."

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Prospects for Higher Education

by WILLIAM JUSTIN

"We can't afford personal contact in teaching. We're constantly trying to improve, but methodology is the only way we can improve." These are among the prospects outgoing Chancellor Vernon Cheadle sees for higher education.

Cheadle was sitting at the long walnut conference table in his office. He is a pleasant looking man, with a full head of straight, steel-grey hair. From his fifth-story corner of the Administration building, he is able to look south and east across the campus.

Among the buildings he can see, most of which were erected during his term as Chancellor, is the Learning Resources Center. Cheadle is proud of the Center; he believes it provides the technological assistance which he views as the only feasible way of improving instruction. "Teaching is not handled in a methodological enough sense. The Learning Resources Center offers help that is mechanistic. That is also its criticism, but it misses the point. It's supposed to be helpful in ways that free faculty to teach better."

"I don't think the faculty know of and take advantage of the new methods of teaching. I've said this openly before, so I don't see why I shouldn't say it now. We've had two generations of faculty," he said, who have become accustomed to older methods and are reluctant to try what's new.

"People call for improved teaching, cutting back on expenses and admitting more students," the Chancellor continued. "How much would you have to cut back to allow personal contact? And if enrollment is cut — we learned this when it dropped in 70-72 — then faculty positions are cut." There are some, Cheadle said, who "want to go back to the old way of doing things at the University. But how can we talk of just one aspect of our society and roll back? It's incomplete." Some politicians, he noted, "get publicity out of saying there is no teaching going on. Well, students go through secondary school getting personal attention. But here there is a greater reliance on

the person to become self-educated, but one can and ought to learn more on their own.

"There must be a necessary balance between graduate and undergraduate education on the campus. The difficulty is that we don't find a large number of people with great teaching ability as well as research talent. The balance between the two is what we try to achieve.

The measure of research achievement," he noted, "is simpler than a measure of teaching. Some teachers are 'natural.' Others learn by watching." Cheadle sees the teaching process itself as "partly transmission. The rest of it is the development of the mental apparatus of students."

It was pointed out to the Chancellor that some of the criticism leveled against higher education is that the very mental training about which he spoke is no longer effectively carried out. "There are reasons for saying this," he replied. "Some critics have had their education in simpler times. There is greater sophistication in method in the ways things are found out. For instance, in my own field, the electron microscope greatly increased knowledge."

The subject being taught is recognized by critics, said Cheadle. Yet, "they don't realize how many new techniques of research there are. There are less personal relations possible — we're asked to do so much more research, to be more responsive to society as a whole — that there is less time to deal with the individual."

Cheadle sees pressure to perform work that directly benefits society as a major problem facing universities. Politicians, he said, "want institutions to deal with things. Institutions deal with the nature of nature itself. That's not a state issue. There are two different people," he pointed out. "Those who look for what's do-able in society, and those who search for what's do-able in nature itself. Institutions should be wrestling with problems capable of intellectual solutions. Politics deal with problems do-able in relation to our society. That's not to say they can't be intertwined, but the University should deal with nature.

"The question is," Cheadle said, "whether higher education is a cause or effect of the success of a society. One school of thought holds that it's the training of highly-skilled people

which make things possible. I happen to believe that makes our civilization what it is. When society decides it's too expensive to fund education, it is flying in the face of reason."

When Cheadle took charge of UCSB in 1962, the campus was just beginning its transformation into a general campus of the University. "The aspirations and hopes for the future were hotly debated in the 1950s," Cheadle said. "There were very different problems to work out what the campus should be." But all of that thinking had to be left behind when the campus was given its new direction.

Cheadle is pleased with the campus he is leaving, but nevertheless feels there is always room for improvement. "Are we doing the job as well as we can? No. If we were, we would have achieved perfection, and perfection is an impossibility. Even gathering together people," at a university, "even transmitting an idea is a difficult task."

Cheadle is satisfied with the work that has gone into preparing the way for the new Chancellor,

Robert Huttenback of Caltech. "It's been an easy transition." One task he has set for himself and his staff is "to re-think the ways we've been doing business." As far as advising Huttenback, Cheadle noted "if he wants to ask me things, I'll reply to him."

After his retirement on June 30, Cheadle said, he is "going back to work in the botany lab. We're moving into a condominium which we've been busy trying to settle. We'll make some relatively simple travels, then to Hawaii in August and to the Orient in winter. That's as far as I've planned. I'll be a professor emeritus," Cheadle said. "We get privileges and help in research. We don't really pass out of service to the University."

His retirement, Cheadle said, was required by University of California rules. "It's a mandatory retirement. You have to quit when you reach 67." Cheadle, however, is not unhappy having to step down. "I have no strong feelings about it. I feel I have plenty of energy left, but we have to move over for young people. I don't see anything wrong with that."

SEMESTER AT SEA sailing again in February

The S.S. Universe sets sail Sept. 7, 1977, on a new Semester at Sea voyage for undergraduate students. The Fall 1977 voyage is circum Africa from /returning to East Coast.



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letters

A Change of Mind Over Incorporation

Editor, Daily Nexus:

Once, when I was young and foolish, I wanted to share Isla Vista's vast governmental experience with Goleta. The poor, non-political people in Goleta would be able to benefit from our experience with federal, state and local Grants, such as the recent approval by CETA Planning Council for \$100,000 worth of CETA jobs in I.V.

Isla Vistans would teach Goletans how to set up a city that could cope with high rents, unemployment, overcrowding, drugs, and dogshit. Goleta would help Isla Vista because their population is so much older and they have so much wisdom. Also, they have a big tax base and lots of open space that we don't want them to build on.

I was told by my comrades in the Municipal Liberation Front that this concept is known as Dos Pueblos. In those days, the concept included all of Isla Vista and the portion of Goleta that is West of Patterson Avenue. We felt that the people living East of Patterson and West of the City of Santa Barbara have more in common with Santa Barbara than Goleta. They think they live in The City and are too conservative for us anyway. In our plan they

would be annexed to Santa Barbara.

Isla Vista would make up about 45 percent of the registered voters in our Dos Pueblos. With a little help from our friends in Goleta, Isla Vista would help make Dos Pueblos a liberal, progressive community and a nice place to live. Isla Vista would "save Goleta from itself."

I was pushing for Dos Pueblos. Dos Pueblos would pass LAFCO, the people would approve it and we would be on our way.

Then I went to a Goleta Incorporation for Today (GIFT) meeting. There were about 100 people there, about a fifth of them being Isla Vistans. I was shocked to discover the hatred which most Goletans have for Isla Vista. They seem to associate present day I.V. with that of 1970. They started by calling us students, worked their way to transients and ended by blaming every problem in Goleta on us! They even blamed us for the lack of parks in Goleta, when they should be organizing their own Park District.

The reason Goleta doesn't benefit from the programs Isla Vista benefits from is because

DOONESBURY

by Garry Trudeau



Goleta doesn't have its local governmental trip together. They aren't a community. The people

in Goleta who want cityhood want personal monetary gain. For instance, a publisher wants a bigger newspaper, a realtor wants a convention center, and everybody wants to build, build, build.

I no longer support Dos Pueblos, and especially not the present Dos Pueblos plan for the following reasons:

1) Isla Vista will have a minority vote. We will have only 30 percent of the vote, which will only allow us to throw our weight behind proposals, but not allow us to initiate policy. Supporters of the Dos Pueblos proposal look at the Water Board election to see how things would work out. They don't realize that there are a large number of conservative environmentalists in the area as was demonstrated in the March Santa Barbara City elections where a population

limit was approved, but one of the most conservative councils was elected.

2) 80 percent of the Dos Pueblos plan relies on Dos Pueblos being a charter city. Under California State law it takes a minimum of one year to become a Charter city after incorporation. The new Charter will be written by the first City Council. If Goleta elects either Fiscal or political conservatives they can decide to forget about community councils and two-tier governments (which are more expensive than a single, all-powerful City Council).

3) The Editorials Editor of the Nexus suggests that if I.V. loses in the city of Dos Pueblos then we could form a separate city. We have studied this option and this has a major problem, which is that "de-annexations" must go through LAFCO. Now, if they won't let us become a city now, why would they allow us to

de-annex?

4) To give up Isla Vista's autonomy because of the rigid views of certain LAFCO members is to legitimize an injustice. Isla Vista can survive on its own. IVCC/MAC exists and thrives. IV Park and Recreation district exists and thrives. The Credit Union, Medical Clinic, Dental Clinic all exist and thrive.

In 1975 one of the LAFCO members said he would like to see Isla Vista bulldozed into the ocean. We must not let him bulldoze us into submission. We cannot trade a huge bureaucracy for a slightly smaller one. Goleta oppression is no trade for County oppression.

Even if it means another year of status quo, Dos Pueblos must be defeated so that the only option left will be separate cities of Goleta and Isla Vista.

Tom McGreal
IVCC Member

'Sure, Say the Paper is Dull, But So Are You!'

(Continued from p.1)

don't happen every day, and when they do happen, they take time.

Television news reporter Jess Marlow says "it takes a tremendous tolerance to endure a free press." And Marlow is unquestionably right. Any newspaper has a tremendous leeway in determining what to report. Most people on this campus don't understand that, so they try to get someone to

control the press.

I've seen a good number of people annoyed that they can't get someone to discipline the Nexus. But I would feel a lot better if people would get out of this discipline and control mentality, and try to work with us, rather than against us.

Marlow also believes that a free press is the cornerstone of all our constitutional rights. This too is unquestionably true, at least in my mind. The media has its

abuses, but in the end, it is precisely that freedom which provides a vehicle for social change.

The Nexus is a great excuse — blame the Nexus, everyone else does. But if you have half a brain (and just like your parents and the Counseling Center always told you) you'd realize that "you have to do it yourself," because the press is just that, a vehicle.

There was an issue this year: Rape. It's sad, but true, that it

takes a tragedy to bring about an increased awareness. The idea that we live in a "Rape Culture" is not a new one, but it took three deaths to bring about a concerted response.

Susan Brownmiller defines rape in a political sense as a "conscious process of intimidation by which all men keep all women in a constant state of fear."

I've seen too much of this to try to deny it, though I wish it weren't true. At the same time, I saw women create the same fear earlier this year.

At the height of concern over the deaths of Jackie Rook and Pat Laney, there was a fear unparalleled in recent years. Women were afraid to go out at night (though both women disappeared during daylight) or engage in normal activities because some women in an attempt to raise consciousness let it get out of hand.

I agree with Brownmiller, men must take responsibility for the rapists in our midst, not only the physical act, but also for that conscious process. Women, too, must take responsibility: responsibility to recognize the difference between friendliness and intimidation, and responsibility to recognize progress and care in men

concerned enough to take responsibility for their actions and feelings, and do something about them.

ON THE OTHER HAND, all was not gloomy at the Nexus office. Some days we'd write the news for the hell of it (befitting our motto: All the news as it happens, when it happens, and even when it doesn't happen). Fortunately, none of this self-made news-nonsense actually appeared as a news story, but a couple of paragraphs are worth sharing:

UCSB — Daily Nexus Campus Editor and sometime incompetent Drew Robbins was found brutally assaulted to near injury last Thursday night after a fire truck was seen.

Witnesses dispute from which engine company the truck originated, but found Robbins "as flat as a pancake," from the mishap.

Robbins was rushed to Goleta Valley Community Hospital for emergency treatment, where doctors found him sometime the next morning. Robbins was discharged despite his inability to pay the bill of \$163.70 for services which were never rendered.



Theater

Pretend It's Not 1977 And 'Wonderful Town' is The Time of Your Life



Siblings of acute personality mismatch (Melissa Weber and Roxann Caballero) confer in *WONDERFUL TOWN*.

by SEAN TAYLOR

The one question that seems most apropos upon hearing that the UCSB Dramatic Arts Department is staging a 1945 musical comedy is "Why?"

If your answer to the above question is "Why not?" you had better get to see "Wonderful Town" before it closes on Saturday night.

The plot line of the musical, based on a

doubtlessly dreary play "My Sister Eileen," is typical for the era, and hence too ludicrous to bother with. No matter. For what the play is, it is done perfectly, just as if it wasn't 1977. The music (composed for the original by Bernstein) is masterfully performed, conducted by Laura Hemenway, and the brilliant choreography of Melanie Snyder more than makes up for the somnambulist

direction of the remainder of the play. As usual, Lee Strasburg with John Dexter have created a perfectly outrageous set, Greenwich Village in the 1930's. For all of this, the show could not be worthwhile if it weren't for the fact that the cast is having the time of their life with this production.

In starring roles as the two Ohio girls seeking fame and fortune in New York are Roxann Caballero, who possesses enough active ingredients to sucrose anyone half out of their seat, and Melissa Weber, playing the role of the older, wiser, and not-quite-as-pretty sister, who seems to have read of the book of Lucille Ball and Rosaline Russell, but still maintains a strong, original character, combined with a marvelously expressive face.

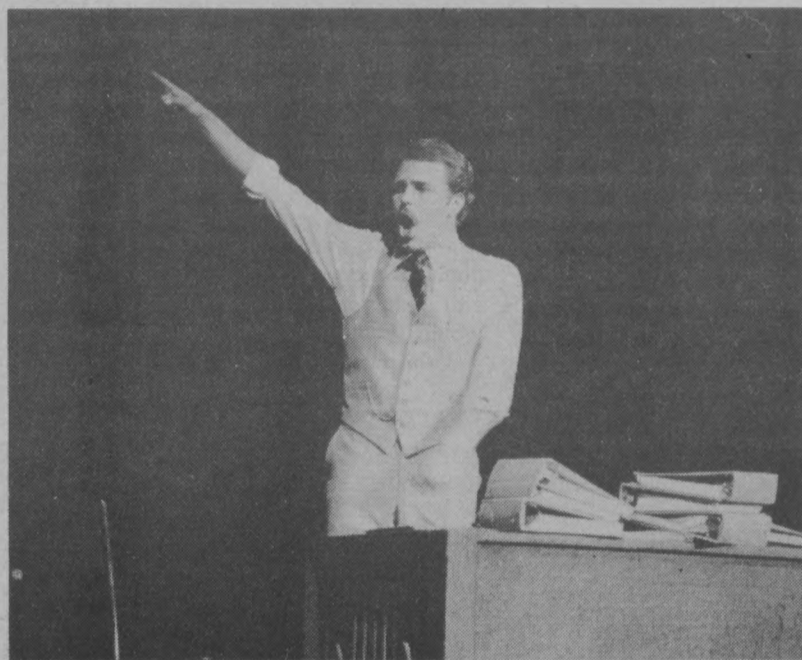
Rick Roemer has never been better than he is as the romantic lead. Doubtlessly one of the best male voices in the show, he also explores a subtlety that

he has rarely been able to use on this campus. It is also refreshing to see him onstage without padding, for once.

Other incidentals in the plot line are Kirby Tepper, who is perfect as a cringing soda jerk with a yellow suit, a straw hat and a vacant grin that you would love to punch out, and Ric Benson, who also does his best work to date in his first role as a non-lovable character, a wolfish hack reporter whose only drawback is that he turns good-guy in the end. Duffy Littlejohn, a rarity on a UCSB stage, is one of the most entertaining aspects of the show as the ex-holder of a football scholarship.

The numbers in the production range from the schmaltzy to the surreal, covering all spectrums of crowd pleasing. The more mature members of the audience will appreciate Weber and Caballero's duets in "Ohio" and "The Wrong-Note Rag," whereas forties-freaks

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



Rick Roemer gets his chance to belt out orders and melodies in *WONDERFUL TOWN*. Photos by Eric Woodbury

Bonnie Raitt Entertains Tanned Santa Barbarans

by E. VAN BEN THUYSEN

I can't find any of my Bonnie Raitt albums at home. I wanted to listen to all of them in order in order to give some definitive analysis of the concert, in terms of her evolution as a guitarist and vocalist, and the contrast of her band as a live act vs. studio-produced item. But forget it, I can't find the albums. I found myself at the concert, though, late as usual...lawn of the County Bowl, beach chairs, etc. Found some friends with a blanket and vodka spiced with the tiniest jigger of orange juice (2 swigs was enough) and knuckled down. Found I'd missed the Lonesome Tumbleweeds, undoubtedly a solid performance. Big gig, for

those boys.

Soon the David Grisman Band were shuffling around onstage, looking out at us but mostly at each other before launching into it. Two mandolins (Grisman on lead), a fiddler, stand up bass player, and a guy later introduced as "one of the great masters of the Martin acoustic." A compact unit. They start out real gentle, "a little country music...you just have to guess the country." A real dry comedian, this Grisman. So...part fiddler on the roof, part Transylvanian rock ballads, part country picking (but with mandolins — refined) with quality (I think the word is classical) technique. Great. They didn't play long enough. Everyone loved them. I'm buying

their album, if I can find it here in the Goleta Valley. The guys are from the bay area, by the way.

Now, I first heard of Bonnie Raitt while staying at Judy's house in Mountain Lakes, New Jersey, and I want to tell you, she knocked my socks off. (Bonnie, not Judy). I was only 17 at the time (man she's been around for awhile), and I'd never heard anything like her. I'd sure never heard the old bluesmen, or lady singers she'd learned so much from. I came home to California, and nobody'd heard of her. I felt like her entire west coast following. Then it started here with cultish, slightly feminist gatherings at her Troubadour concerts, air play for "Takin My



Bonnie and Freebo generating a little heat of their own at the County Bowl.

Photo by Eric Woodbury

Time," and finally the Santa Monica Civic with old buddy, Jackson Browne. Hottest concert — they rocked wildly and we rolled home.

Smiling teeth and sunburn abounded Sunday at the Bowl. Bonnie seemed real happy with her new band: Will McFarland on

(Please turn to p. 8, col. 4)

J.C. Young Slips Into Mellow Mediocrity

by MIKE PULLEN

"Come on people now, smile on your brother"
"Shut up mutha fuh..."

—Jesse Colin Young

The above quotes were not selected from a Jesse Colin Young composition. The first line is from the Youngblood song "Get Together" which the singer-guitarist sang last Thursday. The second was one of Jesse's responses to an audience song request the same night. The irony was typical of Young's Arlington show, which left an impression not unlike watching Bozo the clown showing up smashed for a kiddies show.

Admittedly, Young's outbursts might be attributed to three months of touring. Still, the childish way he went about returning simple calls for songs (i.e., flipping his middle finger) contrasted with his self-styled genteel, mother-nature's son image only helped to erode an already weak performance.

Young, who split from the Youngbloods in 1971, has one thing going for him: a very identifiable, tender, folk voice. His songs work best when his vocal qualities can overshadow

the rather shallow lyrics. On Thursday, the lyrics usually won out. "California Cowboy" was a pointless celebration of the image rather than an attempt to 'say' something about it. "Morning Sun" and "Lightshine" were cliché filled hommages to nature.

Much of the onstage action resembled the plastic, sweetness, of a T.V. variety show. Behind the band, a gaudy blacklight banner plugged "Love on the Wing," Young's latest album. Jesse's lovely wife Suzi was on hand to add a few background vocals. In between songs Jesse had some humble, off the cuff remarks like, "When you're not happy it's no fun at all" or "Music is my favorite way to get high."

Young's present music flirts with a number of styles; soft forms of folk, rock, reggae, country and jazz. Therefore, he has surrounded himself with capable, yet undistinctive musicians who can get by in any style by playing a few trite phrases (diluted reggae on "Higher and Higher," and cute, vaudevillian jazz on "Do it Slow"). The sole exception was Jim Rothermel whose educated

yet soulful sax rescued "Ridgetop" and "Six Days on the Road." The addition of a full time guitarist (something which kept the Youngbloods from being too mellow) would take much of the weight off Young's songwriting.

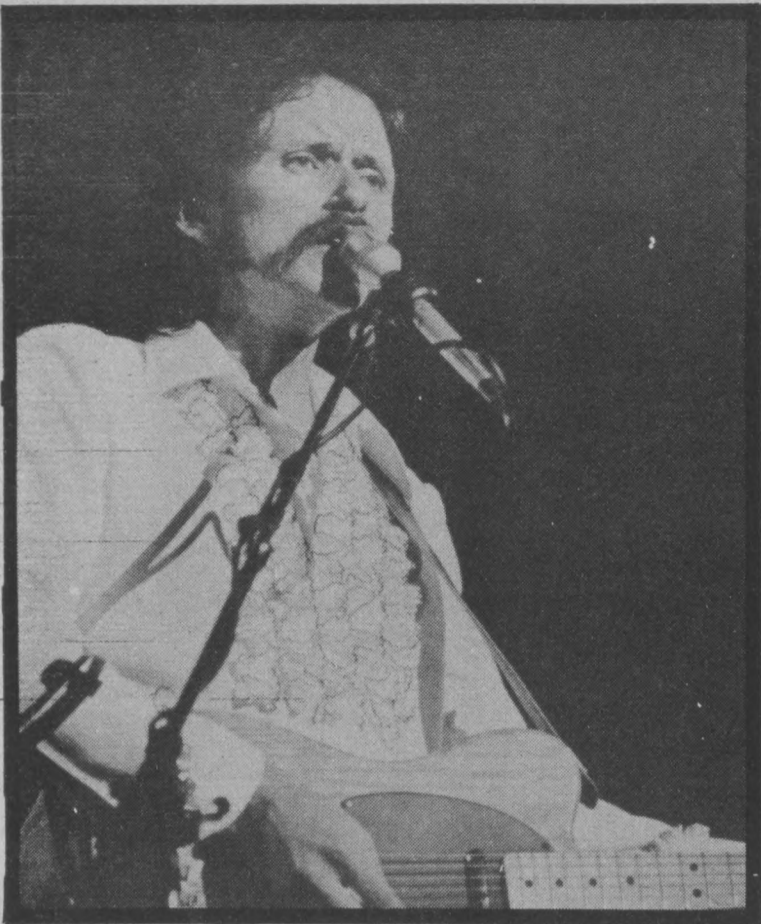
In all fairness, there were some high points. "Song for Juli" and "Get Together" generated significant audience enthusiasm. And Young played a long time for someone who didn't seem to be enjoying himself.

Still, you can't help wondering if every sixties rock musician will similarly mellow out and write about the wife and kids once they turn 30. Maybe there's a market for short-tempered, middle-aged folk singers.

The Mark-Almond Band opened with a light-hearted set of jazzy, quiet rock tunes. Led by John Mayall, alumni Jon Mark on acoustic guitar and Johnny Almond on flute and sax, their music lent itself to an interplay lacking in the headliner.

"New York State of Mind" was quite easily the evening's most listenable piece. Following Mark's subdued, nearly spoken vocal, the song took a bossa nova twist, then eased into Almond's vibrant tenor solo. After John Leftwitch's impeccable bass solo it changed into the more upbeat, but still acoustic, "The City." Drummer E.W. Wainwright's cymbal splashes and quiet brush work kept up a jazzy drive throughout.

Solos were of just the right length and transitions were meticulously executed. Though the best songs weren't theirs, Mark-Almond does have a fresh approach, combining English, African and Brazilian jazz styles.



Jesse Colin Young tries hard to maintain that 'nice-guy' image.

Photo by Eric Woodbury

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VERA RICCI
LOS ANGELES, MAY, 1976

'Cousine' Explores Adultrey

by KATHY LANZAROTTA

"Cousin, Cousine" is a romantic movie about adultery. This may seem like a strange contradiction of terms, but then it is a very strange film.

It is difficult to speculate on just what writer/director Jean-Charles Tachella was trying to get across. On the one hand we have a love story contagious enough to completely put us under its spell. But we also have the other, not-so-romantic side of the coin seldom seen in this kind of light-hearted film: the resulting havoc when the two lovers are married to other people.

Granted, this intrusion of reality is buffered by reducing the spouses to rather disagreeable caricatures, who are great philanders themselves. But even this device fails to completely obscure the pain that must inevitably be felt when the lovers make no effort to hide their passion from their families. This hurt is most poignantly felt when the jilted wife is shown silently crying, or pathetically trying to recreate the first date with her bored husband.

As if this ambivalence has not confused our emotions enough, "Cousin, Cousine" is also a funny, irreverent look at families and family gatherings. It begins with a woman and her family driving off to her mother's wedding. The children are given strict instructions on how to behave, for as they are told, "this is a very solemn occasion." We cut immediately to a shot of the elderly bride downing a immense pitcher of beer while her tipsy relatives cheer her on. All of their ridiculous activities are impassively recorded by a 16-year-old's

camera, later displayed in a slide show much to everyone's chagrin. When scolded for taking such "nasty pictures" the girl protests, "But I didn't make them up, they were real!"

Tachella seems to apply this theory to his own camera; in true "cinema verite" style it seems to wander into the film with no particular focus at first, merely as a recorder of events. We meet most of the members of the two families gathered for the wedding before we can figure out who the important ones are and how they are related to each other.

Marie-Christine Barrault plays one of the daughters of the bride, Marthe, but not the one we saw in the film's opening. Stranded after the wedding, she meets a nephew of the groom (Victor Lanoux) whose wife has slipped away with her husband for a "quickie." While they are waiting for their truant spouses, he asks her to dance and thus begins an exhilarating love affair.

At first they try to keep it platonic since "lying would be cheap." But their growing attraction is plain to everyone, and when it's become a common assumption that they're sleeping together, they decide there's no longer any reason why they shouldn't. Since these two are the most sympathetically portrayed characters in the film, we naturally identify with them, feeling glad that they got together. After all, the woman, Marthe, was plainly frustrated in her marriage, wanting to cry but not knowing how, contemplating suicide, etc. Her lover helps her discover how to enjoy life again for he is a man who does things simply "for fun," changing jobs every

three years.

Yet at the same time, their total lack of consideration, once they are wrapped up in each other, is subtly disturbing. They seem almost to be reveling in their affair, like two children playing hooky and getting away with it.

And it is hard to justify their behavior at the final Christmas party, when they lock themselves in a bedroom and leave their spouses smouldering amid the family's pitying remarks.

At this point, when the film has reached a critical moral impasse which we must resolve one way or another, Tachella shies away from the sticky questions he has raised by ending the film in a blaze of surrealistic glory. The children are cavorting about the house in what look like Halloween costumes. A bewildered woman appears at the front door, gift in hand, muttering "wrong house again." The mother's new boyfriend, a young magician she met on a train (her husband passed away during the slide show) decides to entertain everyone with a magic demonstration. The final image is of the mother, apparently sawed in half, yelling at the family who all left her stranded to watch the lovers' departure — a fitting end for such a schizophrenic movie. As for the unresolved questions, there really aren't any satisfactory answers anyway.

"Cousin, Cousine" is a film that is best enjoyed for its bizarre, comical moments, for the undeniable romance it generates, and for the delightful acting of the whole cast. To take it too seriously is a mistake, for its primary message can be summed up in the words of the 16-year-old, whose gripe against society is that "it's too real — it lacks imagination." Certainly that is one thing you can't accuse Tachella of.

Wonderful 40's

(Continued from p.5)

will love the former's solo of "One Hundred Easy Ways (to Lose A Man)," and the deftly choreographed swing number in the second act. The surreal is hinted at with the towering figure of Littlejohn skipping about the stage in "Pass the Football," but culminates hysterically in the Conga-line that ends the first act by placing "What is going on here?" in the forefront of the audience's perceptions.

Half of the high energy is due to the impeccable efforts of the chorus members, as each attempts to mug his/her way into the hearts of the audience. Richard Jones seizes his moment onstage as a john with the wrong address with an alacrity that will win him many more cult members, and Ron Boronkay with Vince Jefferds, though hardly highlighted in the script, once again prove themselves the most versatile comedians since Valentine and Curio.

If one can appreciate well-done musical comedy, "Wonderful Town" is an absolute must.



Jones, Weber, Boronkay; tracking down laughs in Greenwich Village.

If not, and I personally cannot, should you stay at home? Not at all. Get pleasantly high before going to the theater, get a good seat, wait for the Conga number, and keep your eye on Boronkay. You'll have the time of your life.

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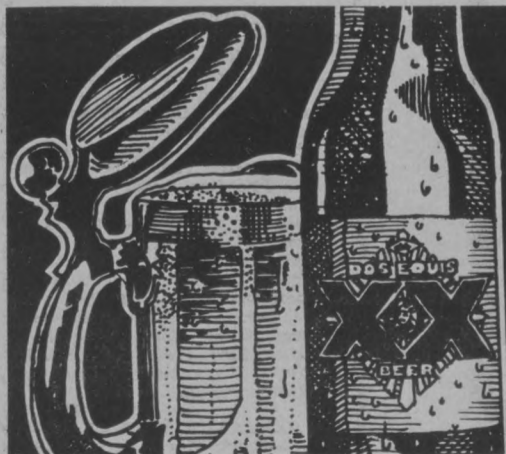
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TODAY

UCSB ACTIVITIES: The UCSB jazz ensembles will perform in Storke Plaza at noon.
MARINE SCIENCE INSTITUTE: A seminar "Marine and Environmental Remote Sensing Research at UCSB" by Dr. J. Estes and S. Kraus will be given in Geology 1100 from 4-5 p.m.
UNIVERSITY BAHAI FORUM: Open discussion concerning the Baha'i faith and the topic "Has Christ Returned" will be held at 8 p.m., at 6575 Segovia No. 1.
UNITARIAN CHURCH: Members and friends are invited to bring lunch and share in a discussion group from 12-1 p.m. in SH 1108.
I.V. QUAKER DISCOVERY GROUP: There will be a meeting from 7-8:30 p.m. at the URC.
WOMEN'S CENTER: A lecture, "The Politics of Women's Work" will be given at noon at the Center.
CHRISTIAN SCIENCE ORG: All are invited to our meeting where we hear readings from the Bible and Christian Science textbook and share our ideas about God; 7 p.m., URC.
A.S. CONCERTS: Usher and staff meeting to discuss summer concert work and upcoming party will be held at 5 p.m., in the UCen Program Lounge.
COMMUNITY TEACHING CENTER: A free lecture on the unreality of death will be held in Chem. 1171 at 7:30 p.m.

TOMORROW

COLLEGE OF CREATIVE STUDIES GALLERY: There will be an opening reception for an art exhibit of "Photographs by Southern California Painters and Sculptors," in Building 494 from 5-7 p.m.
SIERRA CLUB: The Friday night hike will start at 6:15 p.m. at the Santa Barbara Mission.
I.V. CULTURAL ARTS: A free noon concert on the UCen lawn with "Eidolon" will be given.
WALDO'S: Recording artist Peter Klimes, with special guest John Henry Raskin, will perform from 8:30-11:30 p.m. in the UCen Program Lounge.
I.V. COMMUNITY VIDEO: There will be an organizational meeting at 7 p.m. at Community Service Center, No. F.
CENTER FOR BLACK STUDIES: A lecture, "The Political Economy of Black America," by Dr. Donald Harris (Stanford, Economics) will be given at 1 p.m. in SH 1432.

ANNOUNCEMENTS

ST. MARK'S STUDENT CENTER: Auditions for Archibald MacLeish's "J.B." will be held June 17 and 18 from 7-10 p.m. All parts are open. Rehearsals will be held over the summer for production in Sept. Call 968-1078.
I.V. CULTURAL ARTS: There will be a free dulcimer concert in Madrid Park at 11 a.m. on Sunday, June 5.
HOSPICE OF SANTA BARBARA: There will be an organizational meeting for all those interested in becoming involved with the Hospice organization which deals with the dying individual and their family; 7 p.m., URC, Sunday, June 5.
FARM PROJECT: Films - Orwell's classic animated "Animal Farm" and "Future Shock" will be shown in Chem. 1179, at 7 and 9:30 p.m. on Saturday, June 4.
SANTA BARBARA BLUES SOCIETY: Pee Wee Crayton comes to the Bluebird on June 13, at 8 and 10:30 p.m.
KCSB: Don't listen to KCSB night. A special program this Saturday to discourage listening to KCSB. 6-8 p.m.

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PACIFIC PRESENTATIONS

Bonnie...

(Continued from p.5)

stratocaster, Marty Grebb on sax and keyboards, Dennis Whitted on drums and, of course, Freebo on bass and tuba. (B. and F. been playing together 6 years!) A lot of sunburn jokes and trouble keeping the guitars in tune. Starting with "Under the Falling Sky," a Browne composition, it was uphill into "Good Enough" ("I don't want my girl to be alone, but is he good enough?") This music just makes you dance, snap your fingers, all that - it's the blues, or rhythm and blues, or rock and roll - it picks you up and moves you around.

I can't go through each song in order, each one was a different story..I can't do it. But when she

look off her big ole rhythm guitar and strapped on that strat, I wasn't ready for what a fine picker she is. And on "Walkin' Blues," you realize she can play bottle-neck slide guitar with the best of them. She did a version of Sippie Wallace's first single (circa 1923), and - surprise - it's "Goin up the Country." Best version I ever heard. Sippie was always a favorite study of Bonnie's, then they got to be buddies. Such a contrast, this girl who dropped out of Radcliffe to pursue the blues and the classic black blues singer of the 30's. Only in America. On her funky rendition of Browne's "I Thought I Was A Child," I realized she'd learned a lot more than a couple of rhythm lines from the oldsters; she has the most consistant, sure

(Please turn to p.11, col.4)



David (beard) Grisman's "dawg" music did wonders for a sunned-out Bowl crowd. Photo by Eric Woodbury

Jazz

For Immediate Release

Film

SNEAK PREVIEW at the Magic Lantern: "Portrait of the Artist as a Young Man," directed by Joseph Strick. Screens Fri. June 3rd and Sat. June 4th (see story in this section).

JACK LEMMON AND SHIRLEY MACLAINE star in Billy Wilder's "The Apartment," playing this weekend (June 3-5) at the Art Museum in Santa Barbara. Call 963-4364 for showtimes.

"VERONIQUE," a film by Claudine Guileman, appears this Sunday in Campbell Hall at 7:30 p.m. as part of the Arts and Lectures Recent European Cinema series.

THE FILM STUDIES SCHEDULE for this week is as follows: Mon. June 6 - Jules and Jim (Truffaut) noon CH and Le Samurai (Melville) 4&7 p.m. Ell. 1920.

Tues. June 7 - Battle of Algiers (Pontecorvo) 1 p.m. Ell. 1930.

All films \$1 or free with Film Society Card (\$6 SH4505).

Concerts

"If an artist doesn't communicate, he's on a dead-end street," so says JOHN KLEMMER. This sensuous saxophonist will be communicating in his own jazz/pop style at the Arlington this Saturday, June 4 at 8 p.m. He builds his music on mood, and masters it well. Al Jarreau, an acclaimed vocalist of unexplored reknown in these parts will be appearing with Klemmer.

Santa Barbara's sweethearts, LITTLE FEAT are coming back to the oily coastline this weekend, for a night of progressive country rock (what kind of genre is that?) in the Arlington; Sunday, June 5, at 8 p.m. The Little River Band, from Australia, will be opening the show. This one was moved from the County Bowl, and will probably sell out fast.

Soul songstress, NATALIE COLE will be at the County Bowl for a starbright concert on Saturday June 11 at 8 p.m. Playing with her is the reformed, BOOKER T. AND THE M.G.'s.



Jazz sax meets pop sensuality in the hands of John Klemmer; at the Arlington Saturday night.

Drama

Actor Shay Duffin, winner of the Los Angeles Drama Critics Best Actor award for "Brendan Behan" appears in the one man show June 8, 8:30 p.m. at the Lobero Theatre.

The musical WONDERFUL TOWN continues through Sat., June 4, under the direction of Theodore Hatlen, at the Dramatic Art Main Theatre. Admission is \$2.50 general, and \$1.50 for students.

Art & Dance

A display of tribal art works climaxes a "Symposium on American Indian Art" by UCSB Native Americans, in the Women's Center, Bldg. 513 on Thurs., June 9 at 12 noon.

The College Of Creative Studies Gallery has received a grant from the National Endowment for the Arts for a special exhibition entitled "Photographs by Southern California Painters and Sculptors." The exhibition is being organized by David Trowbridge and Peggy Wade and will include photos by 21 Southern California artists who are known to the viewing public primarily for their paintings and sculpture. There will be an opening reception Friday, June 3, from 5 to 7 p.m., with the show continuing through June 30.

A Dance Concert presented by the Repertory-West Dance Company will be at Campbell Hall, June 3 and 4, 8 p.m. The troupe is comprised of eight dancers from the UCSB faculty, alumni and student apprentices. Admission is \$3.50 general, \$2.50 faculty and staff and \$1.50 for students.

Music

Student Chamber Music Concert will be held Fri., June 3 at 8 p.m. in Lotte Lehmann Hall.

The University Symphony will present its final concert this season when the annual "Concerto Night" audition winners are featured Saturday, June 4 at 8 p.m. in Lotte Lehmann Hall with Ronald Ondrejka conducting. Admission is \$1.50 or series ticket.

The Men's Chorus and Schubertians, directed by Carl Zytowski will be in concert Sun., June 5 at 4 p.m. in Lotte Lehmann Hall.

The Jazz Ensemble, under the direction of Charles Wood, plays Lotte Lehmann Hall, Sun., June 5 at 8 p.m. Admission is \$1.00.

The Women's Chorus directed by Michael Ingham will be in concert Tues., June 7 at 8 p.m. in Lotte Lehmann Hall.

An Electronic Music Concert by Music and Creative Studies students will be in Lotte Lehmann Hall on Friday, June 10, 8 p.m.

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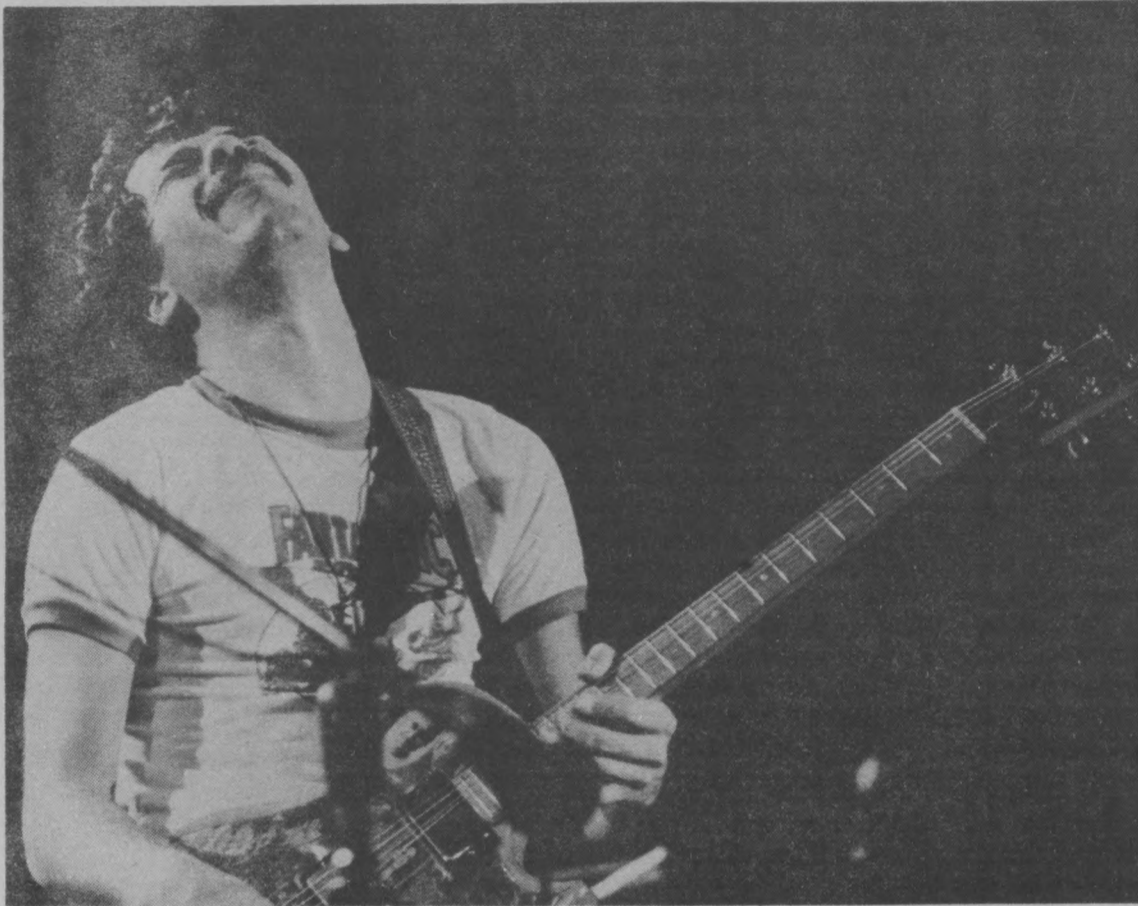
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Andy Warhol's
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Art Was Never Like This.

"A MOVIE WITH SOMETHING TO OFFEND ABSOLUTELY EVERYBODY."
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A.S. Concerts: A Cooperative Effort



Guitarist Carlos Santana, top left; Heart's lead vocalist, Ann Wilson, top right; Joan Armatrading, lower right; Grateful Dead guitarist Jerry Garcia, bottom center; Boston's Tom Schultz, lower left (Photos by Eric Woodbury, Doug McCulloh and Matt Pfeffer: Thanks for ALL your help guys!)

The committee members of A.S. Concerts would like to express their gratitude to all those who supported the program this year, enabling both the community and campus to enjoy a continual flow of fine musical entertainment. The success of this year's program is largely due to the massive student support and cooperation, and we thank you for it. Yet numerous individuals and organizations did particularly much to aid the Concerts program in their various fields and are singled out below for their endeavors.

THE STARS

Joan Armatrading
Gato Barbieri
Boston
Jerry Garcia
Grateful Dead
Heart
Los HomeBoys
Jefferson Starship
Journey
Los Lobos
Lynyrd Skynyrd
Katy Moffat
Oregon
Ozark Mt. Daredevils
David Pomeranz
Santana
Starcastle
Sons of Champlin
Tierra
Lily Tomlin
Tower of Power

CAMPUS PERSONNEL

Joe Ballesteros
Ed Birch
Bob Donnelly
Chuck Hamilton
Alice Henry
Al Negratti
Dr. Bruce Robison
Donna Starr
Geoff Wallace
Ed Woolfolk
Earl Wordlaw
UCSB Basketball Team
& coaches Barkey & Rex
UCSB Volleyball Team
& Coach Mee
UCSB Rugby Team
& Coach Gregory
UCSB Swim Team
& Coach Wilson
San Diego State Volleyball
Team & Coach Suwara

PUBLIC SAFETY

Derry Bowles
Carl Dewey
Margaret Jones
John Kennedy
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Jan Schienle
Lee Steinert
Bill Steinmetz

**PHYSICAL PLANT
DEPARTMENT**

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Scott Greene
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Mac McDonald
Jim Middleton
Jim Pye

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Randy Brown - Atlas Fence
Bill Huff
Ruiz Bros. Construction
Williams Bros. Construction
Albert Weintraub
Viola Construction

LOCALS

Doug Amdur
Bob Au
Margaret Begg
Darcy Black
Michelle Blansfield
Diane Brewin
Tom Bolton
Jerry Booker
Carolyn Buford
Anne Burke
Mikie Chavez
Mike Core
Barbie Deutsch
Jim Fox
Seth Freeman
George Garcia
Joe Graydon
Doug Jensen
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Mike Maas
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Robin Moody
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Al Remmenga
Nick Richardson
Joe Rizo
Anthony Schulze
John Schlosser
Nanci Sexsmith
Joan Sinclair
Louise Smith
Paul Sugino
Yvonne Washington
Eddie White
Ruth Woods
Joe Xavier

**SPECIAL FRIENDS
AND ASSOCIATES**

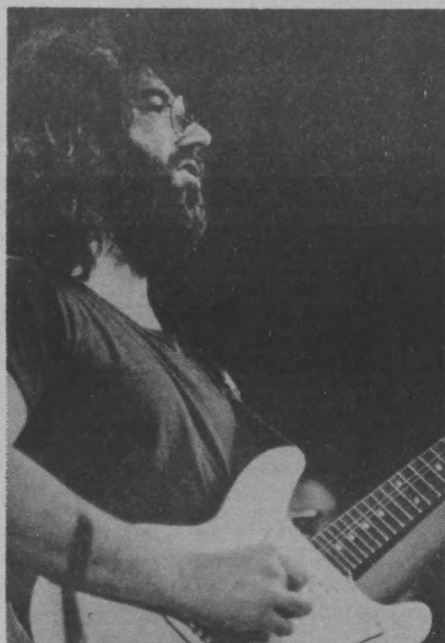
Gary Baumuel
Sharon Bolyard
Steve Cloud
G. Scottie Cummings
Marla Daily
Sepp Donahower

Shelby Glick

Sting-Ray Guiney
Wildman Kleveland
Judy Langer
Cal Levy
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Dr. Michael Mahony
Brian Murphy

Dave Obie

Gary Perkins
Al Pena
Mad Storke Reed
Richard Richardson
Jim Schaeffer
Danny West
Patty Wicker



This page and the following half page are prepared by A.S. Concerts.



Photo: Ben Kamhi

AND AN EXTRA SPECIAL THANKS TO OUR STAFF:

- Michael Bartfeld
- Willy Blackwell
- Jim Curnutt
- Lisa Davies
- Dave Gooding
- Bill Greenspan
- Ben Kamhi
- Dexter Khoury
- Jeff Loeb
- Lynn McGrath
- Steve Miller
- Don & Scotti Monical
- Richard Perrigo

Grateful Dead guitarist Bob Weir hails Santa Barbara fans (right); UCSB sees the last of Fleetwood Mac until next fall as lead singer Stevie Nicks boards the band's charter.



Photo: Eric Woodbury

Happy New Year,

Brooke

Brooke Smith
A.S. Concerts Chairqueen

- Joel Pitto
- Mark Richanbach
- Paul Richanbach
- Mikki Scott
- Chuck Stidd
- John Vian
- Andy Weintraub
- A.S. Concerts Security Crew,
- A.S. Parking Crew and our
- spiritual consultant Motor.

Cheers

Respectfully submitted,

Patrick A. Brady
Patrick Brady
A.S. Concerts Chair

SPECIAL THANKS

- Fleetwood Mac
- Kenny Loggins
- Bobby Brown
- John Courage, the A.S. Stage Crew and the cast of thousands who tried to hold up the roof



June 3, presents

recording artist Peter Klimes

with balladeer John Henry Raskin

UCen Program Lounge, 8:30 - 11:30

Ferry's Romantic Obsession

by BEN KAMHI

Ever since the 1972 release of Roxy Music's debut album, Bryan Ferry, the band's inspirational cornerstone, has been hailed as one of the most promising English singer/songwriters of the decade by a small but ever-increasing portion of America's rock audience.

The slow demise of Roxy Music — a truly dynamic and musically unified ensemble — is worthy of mourning, but Ferry's profile alone remains as visible today as Roxy's ever was. And he has yet to compromise his standards, or even really cash in on them. While his latest release, *In Your Mind*, is sure to gain him at least a small legion of new admirers, the album does not clearly surpass Ferry's paramount efforts. Nonetheless, the LP is a stimulating sample of his craftsmanship.

An immediate appreciation of Ferry's silky, wavering vocals is usually crucial to the consumer's enjoyment of his music. But the intense emotional urgency and often subliminal desperation of his voice, and sometimes choppy diction, has, at times, scared listeners away from Ferry's work. To some (myself included), however, Ferry's vocals are the most exciting to emerge in rock 'n' roll since Mick Jagger first exploited the R&B tradition.

On his new LP, Ferry's voice is as stylish and sensuous as it ever was. His vocals still quiver coolly with a remote detachment, only now his sometimes inaudible embellishments, usually arising amidst an instrumental hurricane, are more comprehensible and seductive.

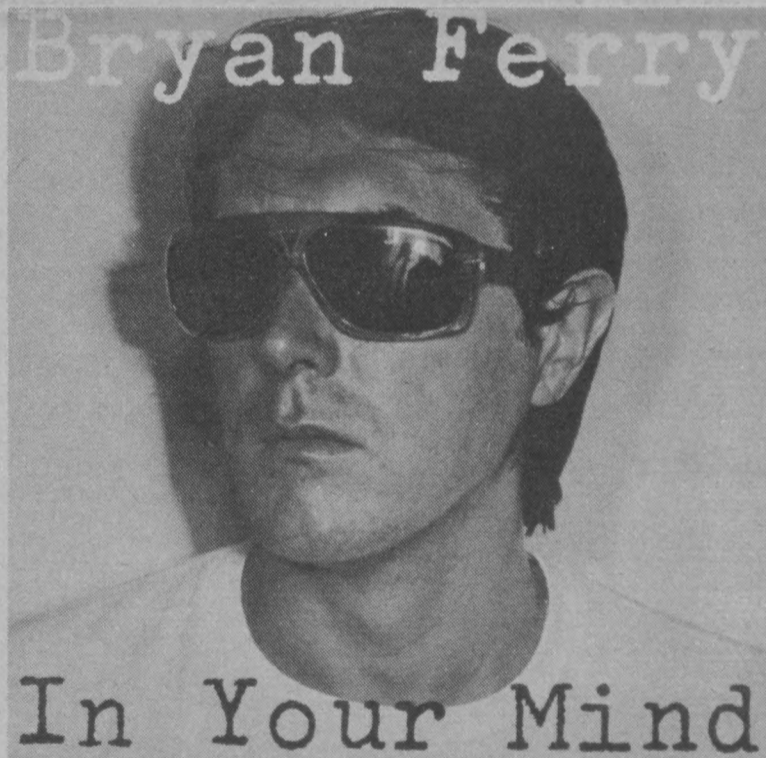
For the first time, the female vocalists, which he has employed in recent years to underscore his own parts, really sound good. In the past, they have done little more than provide a distraction. Now they are more tightly organized, and Ferry exercises greater restraint in their choruses. The result is a disciplined rather than dissonant vocal line-up.

One of the few genuine romantics on the rock scene today, Ferry maintains his stance here as the decadent cabaret-rockers. All eight of the tunes Ferry penned for this LP focus on the turmoil of nihilistic romances. The issue has never been a clear cut one for Ferry, and the title track eloquently denotes his perpetual confusion, "Present laughter and the memory/of troubles you have seen/It is written in your mind." He has never been quite sure whether to let his intellect or instinct prevail.

Employing both a large crew of England's finest session men, and Roxy Music alumni (guitarist Phil Manzanera, drummer Paul Thompson and bassist John Wetton), Ferry holds tighter reins on his instrumental accompaniment than he ever could in the group. The end product may not be as exciting musically as Roxy's group-efforts, but it allows Ferry a clearer vision of his confusion. "All Night Operator" and "Love Me Madly," two of the LP's most compelling cuts, well exemplify Ferry's talent for dressing passionate and frenzied lyrics with sedate but effective melodies.

In the LP's most inspired tune, "This Is Tomorrow," Ferry reveals a new-found optimism in the rich but sparse-almost nebulous-imagery he relinquishes. Yet while he offers hope for aimless souls, the song's essence is in the desperation which revitalizes Ferry time and time again. Before attaining any optimism, the artist must be knocked down and badly beaten.

Though the LP boasts more bite than his previous effort, *Let's Stick Together*, there is nothing quite good enough here to surpass his early classics — "Re-Make/Re-Model," or "2 HB," for instance, both of which he repeated on *Stick Together*. It is doubtful then, that *In Your Mind* will do much to gain Ferry widespread appeal, or commercial superstardom. It is, however, a tasty offering, which reinforces his own level of consistency.



Bonnie ...

(Continued from p.8)

vocal phrasing I've heard live. Bonnie Raitt is a live act!! Her albums are good, but — to appreciate that it's not just studio production, but years of studying the masters, and years of just plain doing it, paying dues, whatever — her strength and impact is live. Very tight. Very high quality. Some tuning problems.

Another reason they're so good live is that Bonnie's a crack-up. She'd have to be; look who she's been hanging around with for the last decade. It is so great to see a woman wielding a

guitar, singing — witness candid, assertive (as they say) female sexuality. It's great.

"Three time loser" closes with the coolest rocking jam, can't but boog. Audience won't let her go. Of course, the encore, well planned: "Angel from Montgomery," light and heavy; and finally "Runrunrunrun-runaway" (from the new album, *Sweet Forgiveness*). On to Palo Alto to play with BB King! You could tell the whole band was stoked, loved the audience, Bonnie gets carried offstage, gets flowers. You just look at who's next to you and smile, not much to say, nobody like Bonnie, gather your plastic containers, and split through the trees.

Arts & Lectures Spring Events

Preservation Hall Jazz Band To Return for 7th Concert

"Jazz," first heard and experienced on Southern riverboats and in New Orleans French Quarter, will come to Santa Barbara via the Preservation Hall Jazz Band as they present their seventh annual summer concerts in Santa Barbara on Wednesday, July 6 and Thursday, July 7. Both concerts, sponsored by the University's Committee on Arts and Lectures, are at 8 p.m. in Campbell Hall.

Several of the artists coming to Santa Barbara are the originators of the jazz form, a blend of quadrilles, marches, blues, spirituals and ragtime music. The spirited artists returning to Santa Barbara include trumpeter Percy Humphrey (72), leader of the Preservation Hall and Eureka Brass Bands; his brother clarinetist Willie Humphrey (77), known to Santa Barbara audiences for his joyful leading of the cakewalk at the end of each performance; and drummer Josiah "Cie" Frazier (73), known as the finest drummer to come out of New Orleans since the late Baby Dodds. Also returning to

Santa Barbara will be pianist James Edward "Sing" Miller (64); Narvin Henry Kimball, (66) the smiling, left-handed banjo player, and trombonist Frank Demond, who studied with the late "Big Jim" Robinson. Allan Jaffe, tuba player, will also return to Campbell Hall. He is the renovator of the original Preservation Hall in New Orleans.

The jazz to be presented in Santa Barbara was created at the beginning of this century in New Orleans. It was known as a "good time music," designed to make people happy, and the jazz quickly spread throughout the country. In New Orleans style jazz, the melody, always clearly heard, is never disguised. It is instead sung by the instruments with beautiful vocal-like warmth.

The music is not obscured by harmonic padding and complicated arrangements, achieving excellence through its simplicity, according to jazz historian Bill Russell. To this day, business cards of most New Orleans musicians read "music

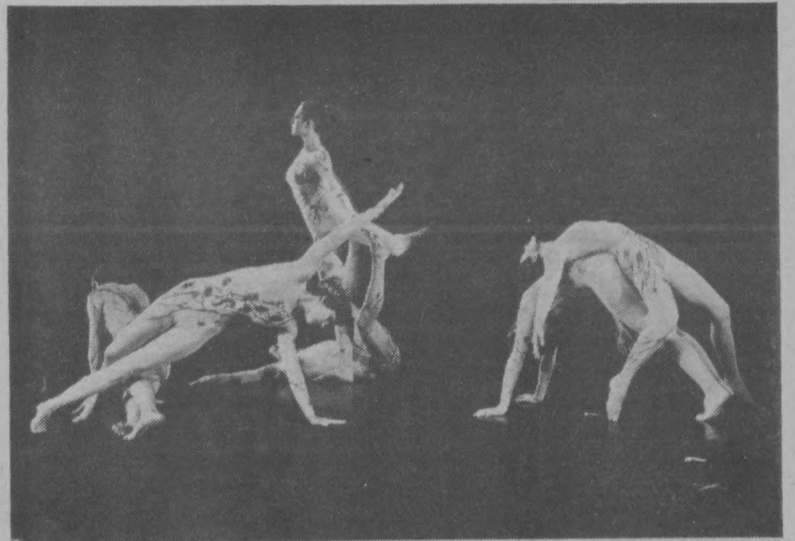
for all occasions;" not just dances, parties and parades, but every event from christenings to dedications to funerals.

Originally a private home built in 1750, Preservation Hall later became a tavern during the U.S. occupation after the War of 1812. In recent years, Allan and Sandra Jaffe took over the hall to rejuvenate New Orleans jazz and provide a central gathering and performance area. For many musicians, paid just above union scale, Preservation Hall has provided the first opportunity for their musical ability and experience to earn them a living income.

The Band has played in all of the major music festivals in the United States and Europe, including a recent performance at Wolf Trap Farm where the artists performed to over 5,000 people.

Tickets are available beginning June 6 in the Arts and Lectures Box Office on campus.

This page was prepared by Arts and Lectures.



Dance Group Premieres On Campus Friday

Nine gifted dancers will present five special works in the debut performances of Repertory-West Dance Company on Friday, June 3 and Saturday, June 4. Both performances, sponsored by the University's Committee on Arts and Lectures, are at 8 p.m. in Campbell Hall.

The professional company, founded by three resident choreographers — Alice Condadina, Isa Partsch-Bergsohn and Rona Sande of the University's Dance Division, encompasses their vision of incorporating works by noted choreographers representing various periods in American modern dance, and providing a stimulus to the outgrowth of dance expression on the West Coast. Works to be performed include Nightwalk by Rona Sande, Breakthrough by Isa Partsch-Bergsohn, Evening Portrait by Martha Wittman, Dysis by Alice Condadina and Ecstasis by guest choreographer David Hatch Walker.

Company members include Melanie Snyder, Lindy Moore, Diane Haskin, Teresa Johnson, Rebecca Steuermann, Joseph Carter, Paula Galleron, Amy Edelstein, and Michael Markowitz.

Tickets are available in the Arts and Lectures Box Office on campus and at the door.



ARTS & LECTURES

WEDNESDAY, JUNE 1
7:30 P.M., CAMPBELL HALL

FEET FIRST
(Lloyd Series)

FRIDAY, JUNE 3 &
SATURDAY, JUNE 4
8 P.M., CAMPBELL HALL

REPERTORY-WEST
DANCE COMPANY
(Debut)

SUNDAY, JUNE 5
7:30 P.M., CAMPBELL HALL

VERONIQUE
(Sunday Film Series)

SUNDAY, JUNE 12
7:30 P.M., CAMPBELL HALL

ALPHA/BETA
(Sunday Film Series)



"Veronique or, the Summer of my 13th Year" by new director Claudine Guileman screens on Sunday at 7:30 p.m. in Campbell Hall.

ARTS & LECTURES

Series tickets to the 1977-78 Concert Series sponsored by the University's Committee on Arts and Lectures are now on sale in the Arts and Lectures Box Office on campus. Series tickets will be available through September 28. Single admission tickets will go on sale beginning October 3.

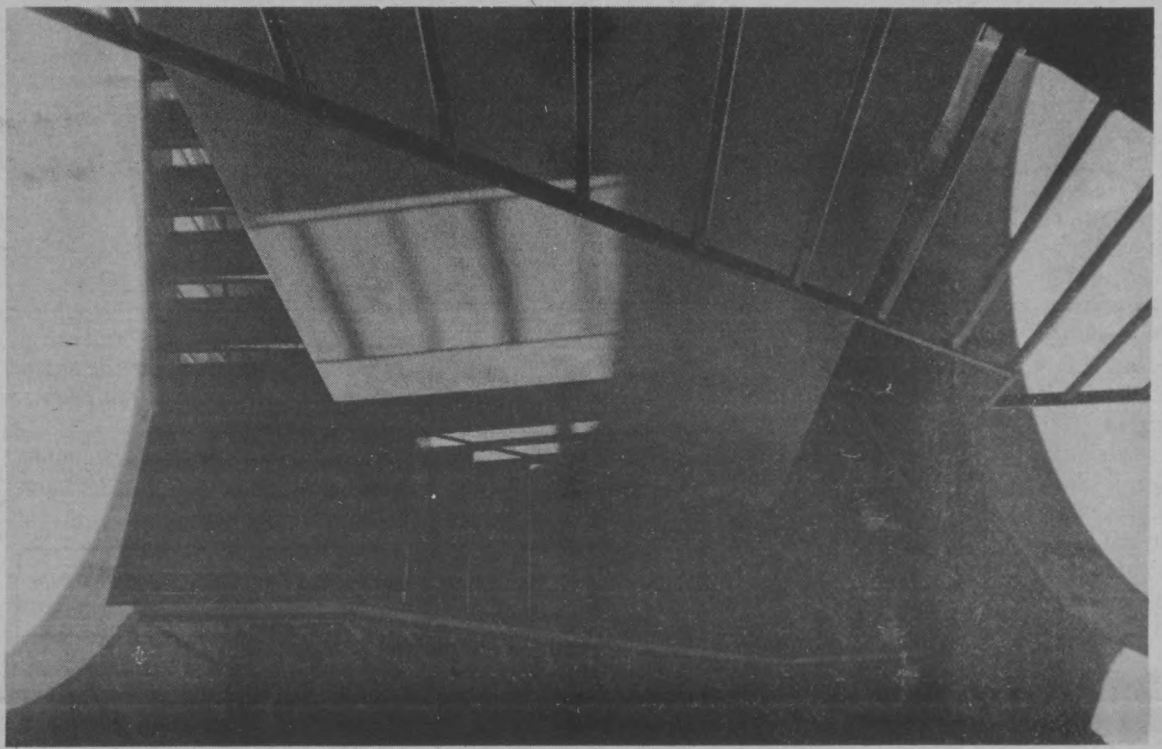
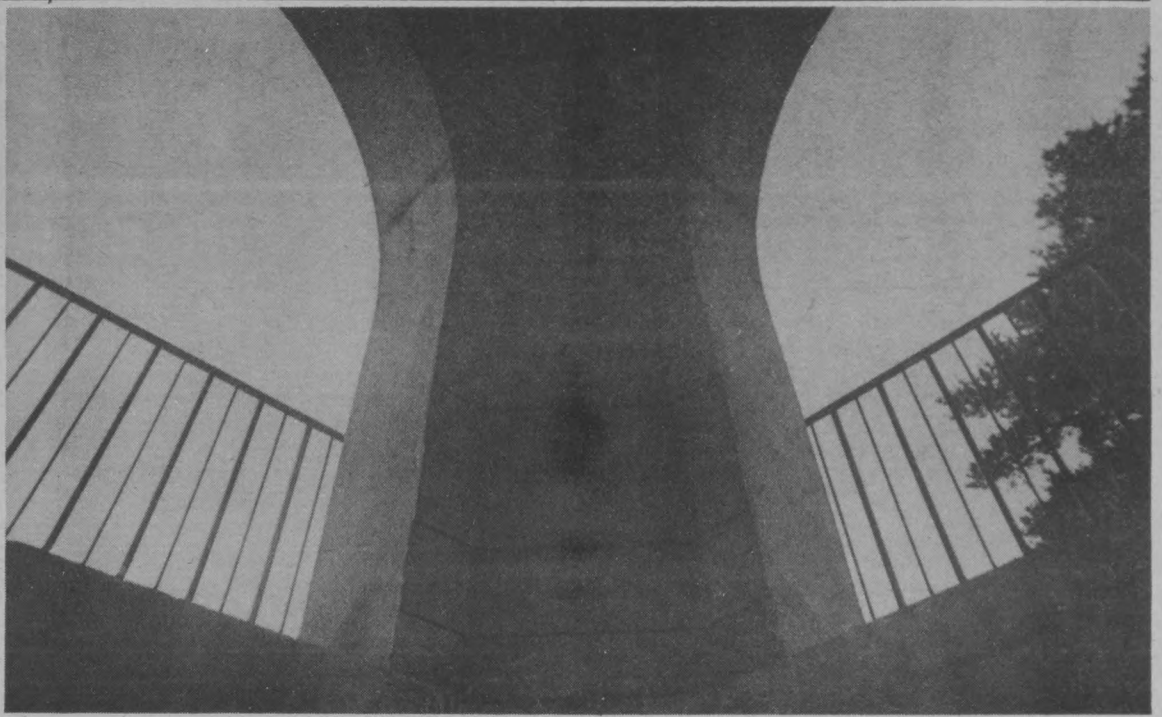
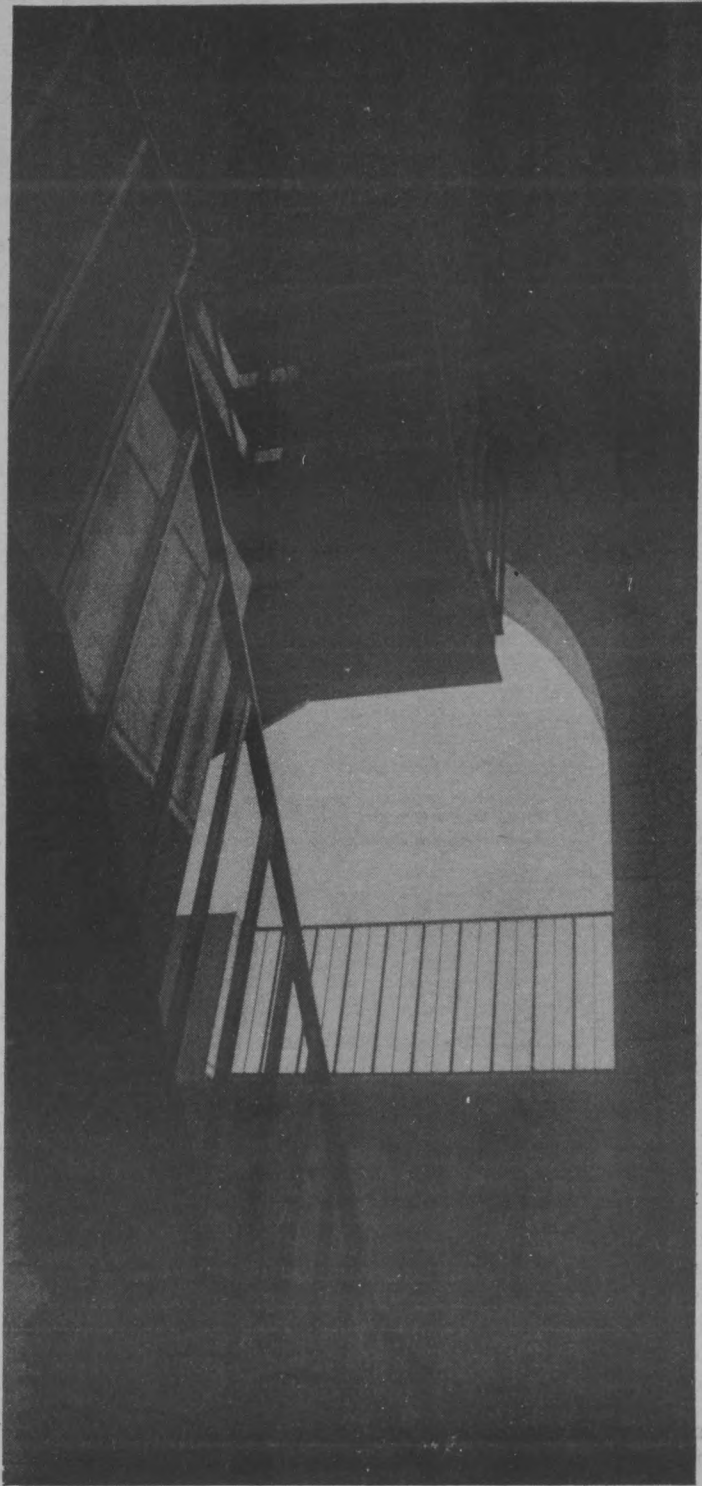
Friday October 14	NEW YORK BRASS QUINTET
Wednesday October 26	STEPEHN BISHOP-KOVACEVICH, pianist
Tuesday November 15	CHAMBER MUSIC SOCIETY OF LINCOLN CENTER
Monday January 9	ITZHAK PERLMAN, violinist
Wednesday January 25	NATALIA SCHACHOVSKAYA, cellist
Thursday February 16	TATIANA TROYANOS, mezzo-soprano
Saturday March 11	TOKYO STRING QUARTET
Saturday April 22	ST. PAUL CHAMBER ORCHESTRA
Monday May 8	CONTEMPORARY CHAMBER ENSEMBLE



Look!

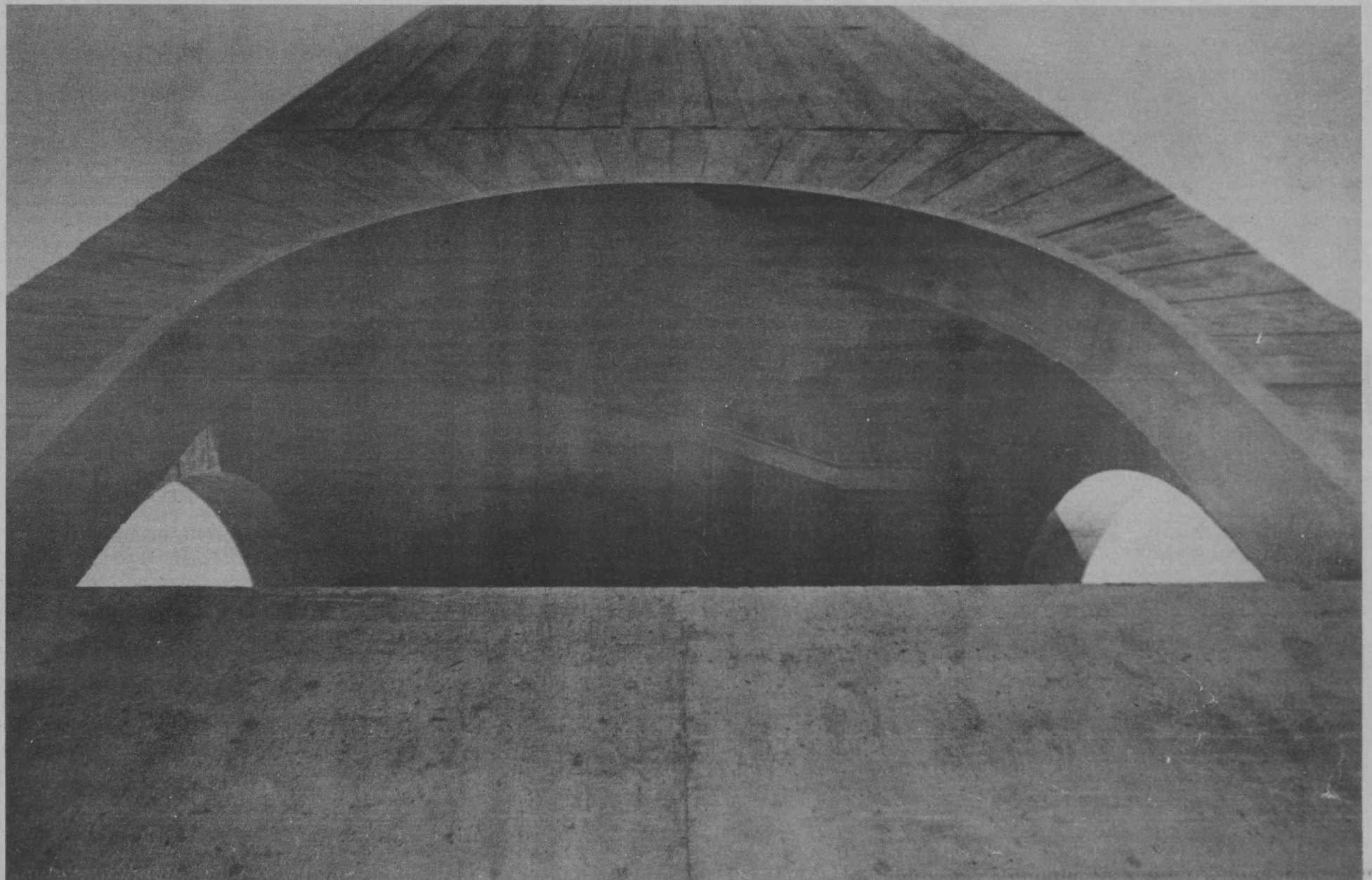
March of Dimes
TO PROTECT
THE UNBORN AND THE NEWBORN
THIS SPACE CONTRIBUTED BY THE PUBLISHER.

Birth defects are forever. Unless you help.



What's in a Tower?

by Eric Woodbury



Spikers to Begin Third Season

by DAN SHIELLS

SANTA BARBARA — The Santa Barbara Spikers professional volleyball team will open its third season in the International Volleyball Association June 10 in Robertson Gymnasium against the 1976 league champion San Diego Breakers.

The Santa Barbara team, which will play all its 18 home games in Rob Gym, will feature "The Latin Connection" in 1977 with the acquisition of Brazilian national team stars Luiz Eymard and Paulo Roberto de Freitas and Mexican leaping sensation Jose Garcia.

Holdovers Tim Bonyng, a former Gaucho, and Linda Fernandez, third place in ABC's most recent women's superstar competition, join Eileen Clancy, as the other signed players for the 1977 squad. The IVA requires at least two women on the court at all times as part of its co-ed format.

Eymard, an early sensation with the Breakers last season before succumbing to a series of injuries, played with the Brazilian national team from 1967 through 1974 and was named All-World in 1969. He is expected to hit the left side in the Spiker lineup with Garcia managing the right corner and Bonyng blocking the middle. Freitas, known



THE SANTA BARBARA SPIKERS will play their first home game on Friday June 10 against the San Diego Breakers.

better as "Bebeto" will handle the setting, flanked by girls on both sides in the backcourt.

Frequently beset by financial problems during its first two years as a professional sport, the IVA received a great deal of stability this past summer when the league was purchased by Forum Communications, Inc. In addition to applying stringent budgetary guidelines

and promotional standards, the new management firm has acquired the services of former basketball great Wilt Chamberlain and former NBA publicity director Nick Curran for its front office.

Chamberlain will serve as IVA president and will also play for the Orange County Stars while Curran will continue to work in the field of media relations.

Women Netters

"This is just icing on the cake," said Women's tennis coach Lin Loring after his team had been chosen to go to the nationals in Baton Rouge, La.

The four women who did so well in the regionals, Jill Toney, Brooke Benedict, Sally Cates, and Jill Scheidmann will leave this Friday morning for nine days. Tournament play begins on Monday.

"We started the season with a goal of just having a winning season," said Loring, "because we had so many new freshmen. We had a 15-4 season and I'm quite sure we're in the top 15 or 16 in the nation. Whether we come out that way after the tournament...I don't know. None of these girls has ever been to the nationals."

An Apology

An apology is hereby extended to coach Sam Adams for the misimplication of the outline in Wednesday's Sports pages. The track team's disappointing season resulted from a number of factors, none of which were due to any fault of Adams; his work deserves only praise.

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SPRING QUARTER IS ALMOST OVER!

As is our custom, the NEXUS will stop publication before Finals and resume at the beginning of Summer Session.

Final issue is
Friday, June 3.
Deadline was
yesterday!

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BFI Contract...

(Continued from p.1)

In an effort to alleviate this concern, Wagner volunteered the information that the ordinance did provide for the cancellation of the contract at the Board's discretion. After the vote Wallace asked the Board to consider the amendment of the ordinance in the future.

Causing much of the concern over the quality of service was a survey, conducted by the Teamsters Union, of Goleta residents' satisfaction with BFI. Seventy-six local residents were polled by the union and asked a series of questions concerning their reaction to the service provided by BFI.

Of these, 26, or 34 percent, stated that they were unhappy with the service and thought it could be improved. Wagner refuted the results of the survey by stating that the base was far too small to have any statistical significance. He further illustrated that the responses by the residents' polled was too subjective to have merit. The poll asked if the respondents property was left in good condition by the trash collectors and whether the residents felt the BFI workers had worked quietly and in a professional manner. Of the 26 who found BFI's service "Unsatisfactory," 12 answered both these questions "yes."

The contract renewal process has been marked by heated debate and controversy, in contrast to the relatively restrained final decision. The original Wagner report to the Board was due on June 13, with May 16 slated as the deadline for citizen input into the decision. Hearings were to have been held at the Board's May 9 meeting, but few people chose to testify.

Members of El Concillio de La Raza had been slated to attend and represent the then striking BFI workers, but failed to show up when they observed a large contingent of County Sheriffs at

the meeting. The sheriffs had been requested by Board Chairman Harrell Fletcher when word of a demonstration by El Concillio, including dumping garbage in the room, was heard.

An El Concillio spokesman denied the accusation before the Board on May 16, and accused the Supervisors of rascism. At that time the Board granted a one week extension of the deadline for submitting testimony and directed Wagner to have his report prepared by May 31.

El Concillio members were expected at Tuesday's meeting to defend themselves against Fletcher's charges and to protest the renewal of the BFI contract. Since that time however, the final difficulties between the strikers and the company had been settled and the workers' opposition to the renewal has been dropped.

Life in the White House 'Veritable Bevy' of Carter Tales

(ZNS) — Peanut farmer Jimmy Carter apparently has no plans to branch out and start growing a victory garden on the White House lawn. Candidate Carter last year extolled the virtues of backyard farming in campaign speeches, preaching that "growing your own food gives a feeling of self-reliance."

Apparently Carter already has that feeling. Brooklyn representative Frederick Richmond, who is growing tomatoes, peppers and beans on his office balcony, says he asked the President to plant a garden to encourage Americans to grow their own.

The White House reaction to the vegetable growing suggestion was less than enthusiastic. When asked about the possibility of Carter planting vegetables instead of peanuts, one Carter aide responded "Oh, how tacky."

It has also been reported that lip reading

specialists are finding Carter to be one of the most difficult presidents to understand.

They say it is not his Georgia accent or the Southern rhythm of his speech that is the problem: it's his big, toothy grin.

James Stangerone of Rochester, New York, a translator for the deaf who has attended White House conferences on the handicapped, explains, "Jimmy Carter can be difficult for deaf people because he smiles a lot. He has big teeth and his smile distorts his lips."

Finally, a new special interest magazine has hit the market, but to get a copy of this one you practically have to be Jimmy Carter — or another head of state.

Called Chief Executive, the magazine reportedly will feature articles by various heads of state, but to get on the mailing list, you must be a "big wig."

WANT TO SELL...BUY...RENT...HIRE? USE THE CLASSIFIED ADS

CONT. FROM P. 14

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I.V. house 1 room available in late June. \$122. Responsible, considerate. Please. Call 968-8139.

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For Sale

CASSETTE RECORDER brand new Radio Shack model CTR-35, cost \$49, will sell for \$30. Richard 968-7257.

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DYNACO SCA-80Q 4dimensional Int. amp. w/40watts rms/channel in stereo. New \$270 clean \$150. Pair of AR-4x speaker systems rated @ 45w. max. w/oiled walnut cabs. \$75. Andy 966-3295.

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A bag for all seasons Warmlight Triple sleeping bag + 60%F — 15% F \$125 9654816.

Leather book covers — belts — shoes — instructions & tool use. New World Resources. 6578 Trigo.

2 Crosby Stills Nash tickets for sale. Floor/seats, Tues. night, paid \$9.50 Make offer. 968-8392 Doug L.

2 used-but-in-usable-shape VW radial (ER78-14) Goodrich tires, 10-20,000 mi left — \$20. 968-2113.

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1pr. Cerwin Vega 211 spkrs. flr. mntr. very bassy best offer over \$280. Call JB 968-4703.

Misc.: Camera-Minolta SRT-101 \$75; Scubapro regulator & pressure gauge \$75; weightbelt-21/lb. \$10. 968-2916.

Dynastar skis 160cm Solomon bindings Scott poles all \$65, Head air boots — 6 1/2 — \$50. 685-1139.

25in. Raleigh 10-sp; Yamaha Enduro 100cc; Spaulding golf clubs. All vg/cond. 966-5985.

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