

Proposed Plan To Incorporate Causes Conflict

By JANE MUSSER
Nexus Staff Writer

A proposal to incorporate Goleta, Isla Vista and UCSB into a city has drawn more controversy than support since its completion earlier this month.

The controversy centers on the distribution of elected representatives in the new city. However, representation is only one of many aspects included in the proposal.

Drawn up by a committee under the auspices of Goletans Organized for Orderly Development, the proposal lists as the benefits of Goleta/Isla Vista cityhood, local control over local revenues, increased residents' control over planning and zoning decisions currently made by the County Board of Supervisors, and the bringing together of "the communities of Goleta and Isla Vista in a way that protects each area's uniqueness and at the same time allows each area to participate in planning the future of the entire region."

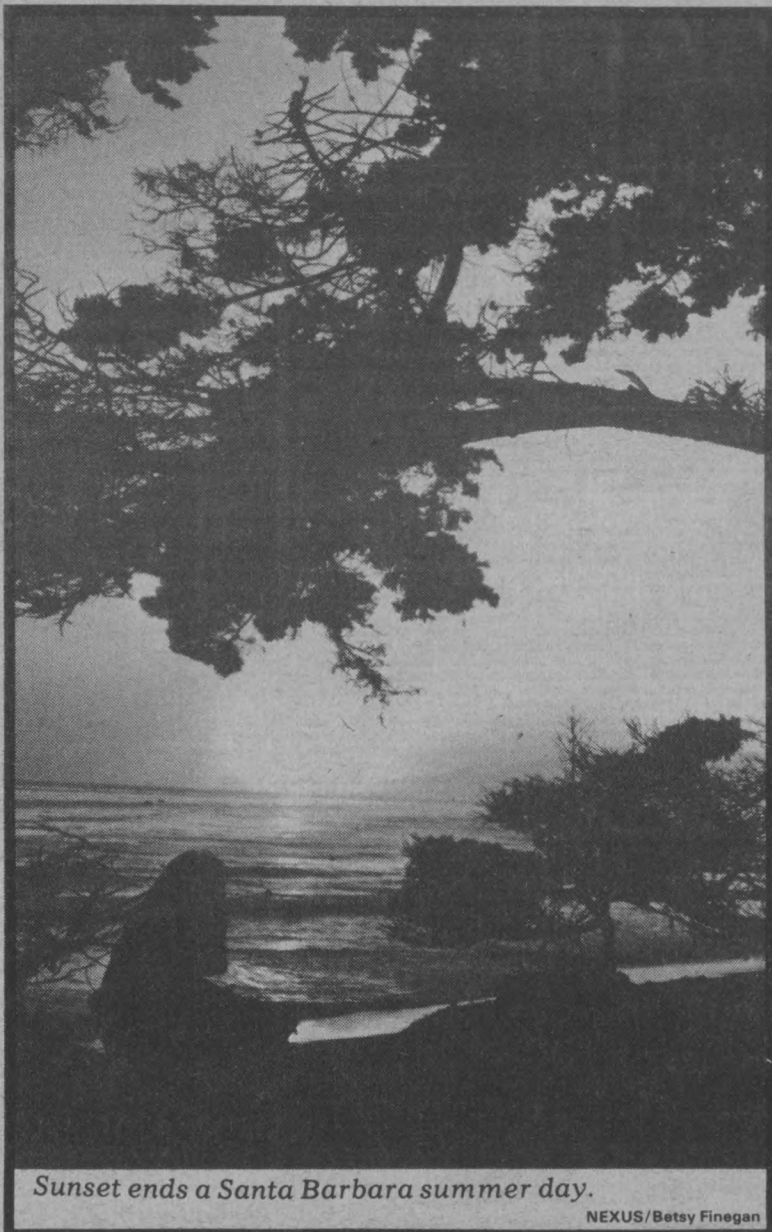
Details of the committee's report include the merging of the Goleta Sanitary District and Isla Vista Sanitary District with the city council serving as directors; the eventual development of the city's own police department; the continuance of the fire protection currently provided by the county fire districts, and planning, zoning and building inspection decisions made under the city's direction. The city council would also serve as directors of what is now the Goleta Water District.

The proposed city would contain about 45 square miles. Boundaries would include Los Padres National Forest on the north, the three-mile state tidelands limit in the ocean on the south, approximately 2.5 miles west of Farren Road on the west, and the city limit of Santa Barbara on the east.

The area's population is estimated to be 65,000, including 15,000 I.V. residents.

The controversy centers on the most equitable distribution of

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Sunset ends a Santa Barbara summer day.

NEXUS/Betsy Finegan

IRS Investigates Donations of Art

By JOHN KRIST

Nexus Editor-in-Chief

Affidavits filed by Internal Revenue Service agents in Los Angeles Federal Court have linked two UCSB officials to an operation involving the falsification of documents which would have allowed wealthy donors of artwork to the University Art Museum to claim illegal tax deductions.

According to the affidavits, Assistant Chancellor Robert E. Bason and Museum Director David Farmer admitted providing documents "they knew to be materially false...for a person who would use them to support false tax information." Both Bason and Farmer were granted paid leaves of absence until the completion of an internal campus investigation.

The IRS probe was prompted by complaints by a Los Angeles businessman that a well-known art dealer, Michael Ripinsky, was providing illegal tax shelters for clients donating art to various museums. IRS officials posing as wealthy philanthropists subsequently arranged with Ripinsky to donate artworks to the Los Angeles County Museum of Art and to the University Art Museum. According to affidavits, Ripinsky told the undercover agents the process would consist of two parts: first, he would appraise the objects

at a value four times higher than what the client actually paid, thus allowing the donor to claim an inflated tax deduction; then he would obtain documents showing that the client purchased the item at least a year earlier, preventing the donor from having to pay any capital gains taxes.

According to the IRS agents, Ripinsky told them that donating artwork to the UCSB museum would be advantageous because university officials were eager to obtain a gold Egyptian mask being proposed as a donation, and would be able to provide the backdated documents more quickly than a large bureaucracy such as the L.A. museum.

Officials at the museum and university are alleged to have then provided backdated receipts allowing the donors to claim the gifts made in 1982 as deductions on their 1981 income tax. The IRS report states that Ripinsky, the primary target of the "sting" operation, delivered the artwork to UCSB May 19, 1982 and received a letter of thanks signed by Bason and dated Sept. 29, 1981. Farmer provided a receipt dated Nov. 6, 1981.

When interviewed, Farmer acknowledged backdating the receipt, but stressed that Ripinsky had approached the university with the offer, and had claimed that affixing the false dates to the documents would simply be to cover an error he had made. "His (Ripinsky's) reason was that he had screwed up...the gifts should have been made last year," Farmer explained.

Farmer also emphasized that he had taken steps to determine the validity of Ripinsky's credentials before agreeing to negotiate with him. "My major concern with Ripinsky was to check and see if he is honest, if the gifts would be given in good faith. I checked with professionals, and they said he knows art and is perfectly honest. There was no bad feedback...We felt perfectly comfortable with him," said Farmer, who went on to specify that the head of one of the

(Please turn to p.5, col.3)

Randy Lingle to Become New Campus Police Chief at UCSB

Ralph "Randy" Lingle has been selected as the new chief of police and director of public safety for the UCSB campus, filling the position left open by the April 1 resignation of former chief Derry Bowles. Associate Vice Chancellor Robert Kroes announced last week.

Lingle, currently chief and director of public safety at U.C. Riverside, was chosen from a field of approximately 75 applicants from California and several other states. He has worked in university law enforcement since 1958 at Purdue and Western Illinois University, and has directed the department at Riverside since 1979. He earned his bachelor's and master's degrees from Purdue, and holds a teaching credential in Indiana.

Since the resignation of Bowles, who left to become

chief of police at U.C. Berkeley, UCSB Police Commander Lawrence Larson has been acting chief, while Kroes filled Bowles' positions on the Crime Prevention Advisory Committee and the Parking and Transportation Committee.

According to Kroes, the initial group of applicants was narrowed down to nine individuals, who were then interviewed by two committees. The first, composed of local law enforcement officials, evaluated the applicants on the basis of their professional qualifications and made recommendations to a selection committee composed of faculty, staff and students. This group reported to Kroes who, after consulting with Chancellor Robert Huttenback, made the final decision to offer the position to Lingle.

Island Development Opposed By Public

By EVE DUTTON
Nexus Staff Writer

Conceptual plans to open the Channel Islands National Park for public recreational use have been proposed by the park service, but have met with strong opposition from area residents and environmentalist groups.

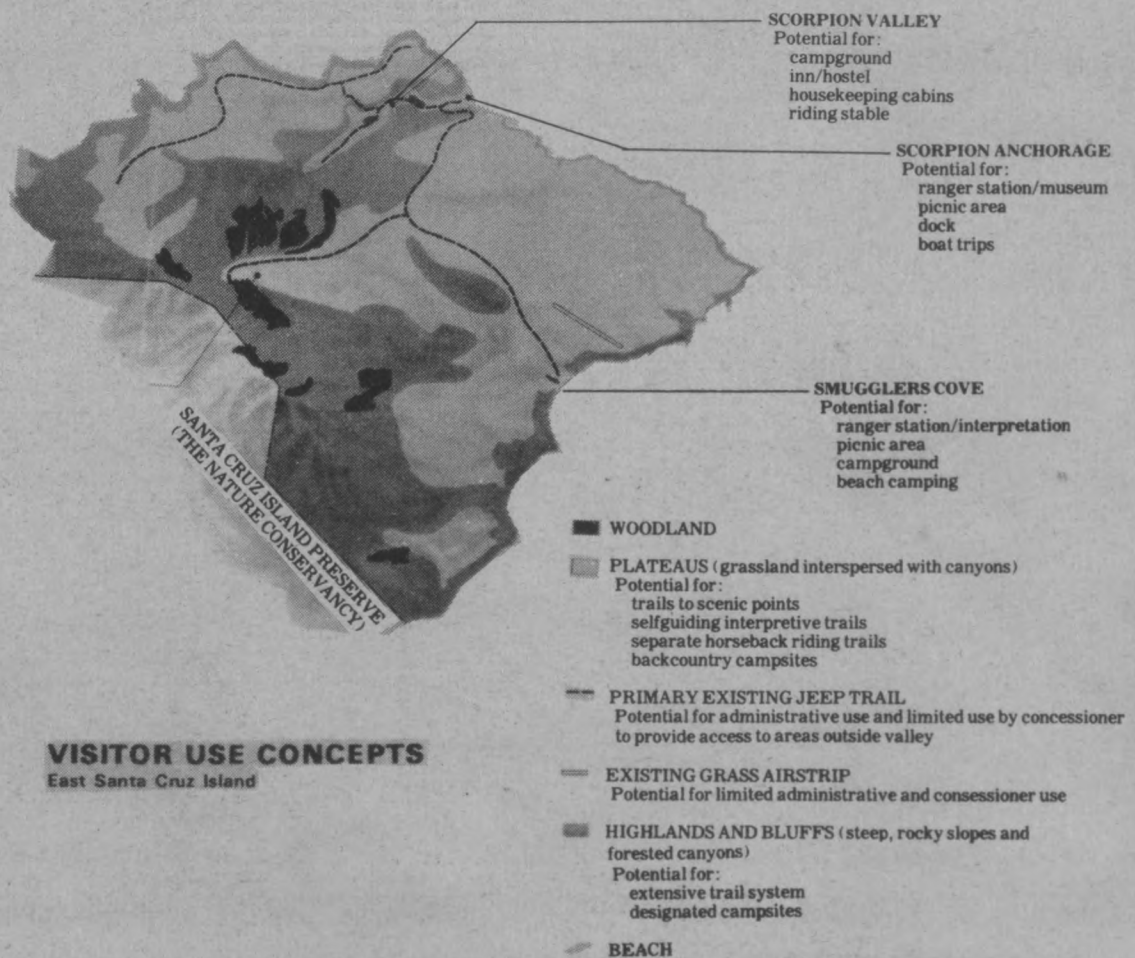
Brochures outlining the potential development of Santa Rosa Island and the east side of Santa Cruz Island were recently distributed by the park service. Development plans mention the possibility of picnic areas, hiking trails, stables, inns, a ranger station/museum and vehicles designed for back-country tours.

County residents and environmentalists fear that the unusual and fragile ecosystem of the Channel Islands could be destroyed simply for the purpose of recreational fun. "If we allow unrestricted use into the wilderness areas and on the shoreline the same problems will arise as on Catalina Island," Michael David Cox, attorney for the Environmental Defense Center, said. "There will be little if any resemblance to the original."

However, William Ehorn, superintendent of the Channel Islands National Park, said that opening the parks to the public would be "purely educational. It will offer an island experience to those that may not be able to get it otherwise. The public will be educated in the fragility of the area and eventually become more environmentally aware."

Ehorn stated that the planning concepts outlined in the brochure are simply to gather public interest and are not a proposed plan, as recent media coverage has made it seem. "No plan has been proposed; we have simply asked the public how they think the island should be

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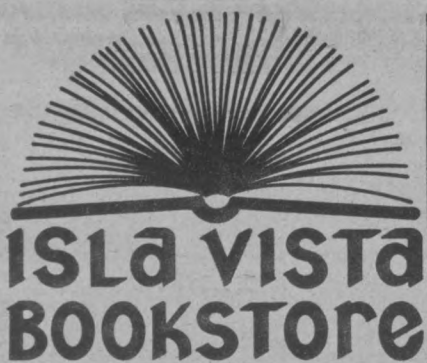
Over 85,000 supporters of nuclear disarmament attended Peace Sunday celebrations at the Rose Bowl in Pasadena June 6.

Speakers at the rally included actor Ed Asner, Rev. Jesse Jackson, Patty Reagan Davis plus many others. Musicians were the main attraction at the 11 hour rally with performances by such musicians as Jackson Browne, Linda Ronstadt, Stevie Wonder, Dan Fogelberg, Stevie Nicks and guest appearances by Joan Baez and Bob Dylan.

Clockwise from upper left: Tierra, Stevie Wonder, Graham Nash, and David Crosby.



Photos by Greg Harris



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5,000 People Attend Summer Solstice Celebration Held

By ANDREA WOODWARD
Nexus Staff Writer

The Summer Solstice Festival is unique to Santa Barbara. Some cities may have their pagan carnivals or Mardi Gras, but in Santa Barbara, sun-worshippers that we are, we celebrate the day the sun is out the longest.

The celebration began in 1974 with a three-man parade down State Street to celebrate both May Day and the birthday of the originator of the event, Michael Gonzalez. Two years later Michael Felcher started the Summer Solstice Feast — a music, dance and theatre festival behind the Museum of Art. The next year, the two collaborated to form the Summer Solstice Celebration — a parade and festival that have grown in popularity each year.

In 1979 organization of the celebration was taken over by the Mime Caravan, a non-profit performance troupe which entertains in the Santa Barbara area throughout the year, according to Chris Bliss, publicity director for the group.

Although the sun didn't peek its head out until near the end of the day, about 5,000 people crowded the streets Saturday for the parade down Cabrillo Boulevard. In the parade

were bodies on stilts with bulbous heads and huge clear balloons filled with brightly colored smaller balloons, among other entries.

Bliss said the program of events and the location had been changed this year. Previously, the parade followed State Street to culminate at the County Courthouse for live band performances and a drunken

brawl.

"We wanted to have a different sort of festival this year at the County Bowl — a more polished production. We decided to let people go crazy after the parade like they do and then hold the festival a little later at the County Bowl," Bliss said.

Bliss said the Caravan has tried to achieve "creative communication." One observer said she had ap-

preciated all the effort that had gone into the parade entries and the non-commercial atmosphere.

Performers included the Kinnaro Taiko Drummers, the Cartesian Memorial Orchestra, Pura Vida (a new local Latin-style jazz band comprised of some former members of Pelin and Santa Cruz), Jimmy Messina and Pauline Wilson and the Bob Ledner Quartet.

Persons Failing to Register Will Soon be Prosecuted

By ANDREA WOODWARD
Nexus Staff Writer

The names of more than 150 persons who failed to register for the draft were submitted recently by the Justice Department to U.S. attorneys in 50 of the nation's 94 districts.

Assistant U.S. Attorney Richard Romero in Los Angeles said the most he could reveal is that "cases have been referred to us by the U.S. Justice Department. We plan on going to the grand jury to request a return of indictment."

Romero said he could not release "specifics on time or cases" until an indictment, as a "matter of policy."

However, a Los Angeles

Times article suggested that Justice Department spokesperson John Russel's reticence in discussing the cases may be due to the Reagan administration's fear that it may be accused of selective prosecution once cases are brought.

Further, the accusation becomes even more likely, according to the Times, following the publication last month of a transcript of a private meeting at the Pentagon at which administration officials pushed to first prosecute in cities where anti-draft demonstrations would be less likely.

The 150 draft evaders on the Selective Service list either publicly announced their refusal to register or were turned in by neighbors or other acquaintances.

Before prosecution, those who have not registered are being given another chance to do so. Then, within the next few months, the Selective Service will compile a list of thousands

more who have failed to register using Internal Revenue Service and Social Security records, the Times said.

In Santa Barbara County, the registration rate seems low with only 68 percent of the potential registrants born in 1963 registering last year. The statewide average for 1963 is almost 79 percent. Census records for 1980 show almost 3,000 county residents to be potential registrants. Of those, only 2,055 have registered.

Regional Director of the Selective Service Col. John Abrahamson explained in an interview with the Santa Barbara News Press that census records may show an artificially high number of possible registrants due to the transient student population.

Abrahamson added that the service is going to compare its registration record with records from Social Security and the Internal Revenue Service, but "I really don't think that will involve a lot of people."

Football Alumni Will Hold Picnic

A reunion for football players of the Jack Curtice era (1963-1969) will be held on July 4 at Tucker's Grove.

In addition to many football program members of the time, including publicist Don Bernstein, currently working with ABC Sports in New York, Curtice himself will be there.

For more information, call Mel Gregory at 961-2485.

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Under the stairs, UCen II

David Armstrong

Atomic Cafe

Hundreds of thousands of people around the world take to the streets in support of nuclear disarmament. The president of the United States returns from a jittery Europe to assure an airport audience waving tiny American flags that Uncle Sam is beloved everywhere. The U.S. Postal Service adopts plans to issue change-of-address forms after a nuclear war.

Slices of life from the paranoid 1950s, perhaps? No, the marches took place on June 12 of this year, the president is Ronald Reagan and the post office is planning for tomorrow's holocaust, just in case. This is the state of the union, 1982. This is the world evoked brilliantly in *The Atomic Cafe*.

The Atomic Cafe is a new, independently produced documentary film about the pro-atomic bomb propaganda with which Americans were bombarded after World War II. It has moments of black comedy that make you laugh to keep from crying, and true-to-life sights of nuclear destruction that outstrip, by far, the most ambitious special effects from George Lucas' studio. It is also probably the timeliest film around. I saw it the night of June 12, after all the marches, and I won't soon forget it.

Unlike most documentaries, *The Atomic Cafe* does not have a narrator holding the story together. It is, instead, a collage film: a series of images and vignettes, one leading logically into another, that form an organic whole and point to an irresistible conclusion. We have been lied to since the dawn of the atomic age about the nature of nuclear war: the true extent of its destructiveness, our lack of ability to survive — let alone win — one, and our leaders' political purposes in contemplating such a war.

The film begins with footage of the first successful A-bomb test at Alamogordo, New Mexico, followed by scenes of then-President Harry Truman sanctimoniously announcing that the terrible new weapon would be used according to God's will. Having genuflected to the heavens, Harry proceeds to give 'em hell on earth by bombing Nagasaki hard on the heels of the attack on Hiroshima, shown in sickening detail.

The film then segues into a remarkable series of clips — some taken from military training films — that show Bikini islanders and civilians in Utah being assured that the blasts and fallout near their homes will leave no long term



negative effects; U.S. soldiers actually running toward a nearby mushroom cloud; words from an Army chaplain describing an atomic explosion as "one of the most beautiful sights ever seen by man."

On the home front, Americans are shown being drummed with anti-communist propaganda. A giant cartoon fist smashes the U.S. capitol; the Statue of Liberty is blown to smithereens; Stalin is installed as America's dictator. In this atmosphere of orchestrated fear, nearly anything can be justified and nearly everything is. Two schoolgirls explain how they have stocked their backyard fallout shelter — tooth-paste here, macaroni and cheese over there — and a clergyman tells viewers that it's morally acceptable to shoot strangers who try to break into your shelter after the Big One drops.

Threading through the film are scenes of Americans in neat, white, nuclear families, gathered round their radios (later their TV sets) in suburban living rooms to be told, again and again, that we have the Bomb because we're the

good guys and they only have it because they stole it from us. Enter the Rosenbergs, tragically executed. In this context, building more atomic (and later hydrogen) bombs seems like democracy in action.

Towards the end of the film, documentary footage of the heart-stopping destruction caused by real bombs in tests is intercut with shots of civil defense tactics in which Americans were drilled throughout the fifties: duck and cover your head at the first sight of a blast, hit the dirt and hide under your picnic blanket. As the footage makes unmistakably clear, such measures would be pathetically inadequate in case of a real nuclear war.

The Atomic Cafe, five years in the making by Kevin Rafferty, Jayne Loader and Pierce Rafferty, was produced with grants and gifts.

Distribution, so far, is spotty. If it's not showing near you, it's worth asking a local theatre owner to bring the film to town. It's that important, and that good.

David Armstrong is a syndicated columnist.

Israeli Invasion Undermines Peace Efforts

By RICHARD DULANEY

Peace hopes for the Middle East have been severely undermined by the recent invasion of Lebanon by Israel, which to date has left at least 10,000 dead, 16,000 wounded and nearly 600,000 homeless. Ludicrously titled "Operation Peace in Galilee," this latest aggression reveals many of the contradictions — moral and political — inherent in Zionist ideology and practice. Using American-built military hardware, Israel has indiscriminately slaughtered mostly civilian Palestinians and Lebanese in a gross, typically Zionist, violation of internationally recognized human rights.

Politically speaking, the Israeli attempt to destroy the Palestinian Liberation Organization structure in Lebanon could not possibly lead to a secure regional peace. The main reason behind the ongoing conflict over Israel is the existence of 4 million Palestinian refugees, now living in third-generation refugee camps around Israel, or treated as second-class citizens within Israel. These refugees want the right to live in the homeland they cultivated for hundreds of years, prior to dispossession by Zionist settlers; in swelling these ranks by another half-million, Israel has guaranteed not a lasting peace but rather a renewed, and more vigorous, resistance.

Israel's entire campaign can now be seen as an attempt to destabilize Lebanon and install right-wing, pro-west Maronite Christians in power, in order to ensure a more favorable political situation in Beirut. This, in accordance with Zionist practice, has been carried out with complete disregard for the existing political institutions, the constitutional framework or the will of the majority of the people in Lebanon. Initially, Zionist justification for the air bombings and subsequent invasion of Lebanon was the attempted assassination of Israel's ambassador Argov in London, although Scotland Yard investigations found not only that the PLO was neither directly nor indirectly responsible, but that the name of a prominent PLO leader in Britain was also on the "hit list" of the murderers. Nevertheless, Israel seized this opportunity to "retaliate" against PLO centers in Lebanon. After Zionist forces had occupied the southern half of Lebanon, Israel raised its demands to a 25-mile demilitarized "security belt" north of the Israeli border. Yet only a few days later, Israeli forces were camped 65 miles north of the border and the new objective was to destroy the power base and infrastructure of the PLO; Israel has since escalated the conditions for military withdrawal to include the complete political restructuring of Lebanon.

Yet, despite the repeated aggression of Israel against her neighbors and the excessive violations of military contracts with the U.S., we continue to funnel enormous amounts of aid to that country — to the tune of \$2.2 billion in 1981. America is held in contempt by much of the Third World and is despised by many Arab states because of the dollars that help build Zionist settlements, allow Israel to export food while Palestinian refugees suffer from malnutrition, and generally anchor the huge Israeli military-economic infrastructure. The Reagan administration derides the plight of half a million civilian Lebanese refugees by appropriating \$5 million in emergency aid (to be distributed primarily by Israel), but that image of concern and compassion collapses as the State Department revels in its "technological triumph" over the Soviet Union. Not only

has the United States not used Israel's economic dependence to curb the Zionist aggression, America actually plans to double Israel's supply of advanced F-16 fighter aircraft by delivering 76 more this year.

American political opinion has been directed by ignorance and deliberate Zionist misrepresentation of the Palestinians and their legitimate political representative, the PLO. American media have somehow accepted the violent demolition of southern Lebanon as a "defensive action." The major networks and such newspapers as the *New York Times* have succumbed to Israeli military censorship of prime-time footage and front-page stories from the battle zone. The contradictions are incredible: while Israeli-flown F-16s blast civilian refugee camps and major urban centers, the "terrorist" PLO is blamed for the carnage by placing their offices in heavily populated areas; while handfuls of Christian Lebanese welcome the invading Zionist troops on national news programs, the U.N. prepares for hundreds of thousands of homeless civilians; and as Israeli tanks roll past dead Lebanese, we see an elaborate, tearful funeral for a Zionist soldier fallen in combat.

A large part of this misrepresentation lies in the Zionist play on western guilt for the Nazi Holocaust. Any attempt to criticize Israeli policies or advocate pressure to restrain Israeli actions is immediately and wrongly labelled anti-Semitic. Strictly speaking, support for the Lebanese against Israel cannot by definition be anti-Semitic, because the Lebanese and Palestinian people are themselves Semitic. Furthermore, no faction of the PLO has pledged itself to hatred of Jews, only to opposition toward Zionism, a political doctrine which the United Nations has defined as racist in itself.

Perhaps the most glaring contradiction of the Lebanese war and the ongoing struggle between the Palestinians and the Israelis is the interpretation of the Holocaust. It is certainly disturbing, even morally reprehensible, that a nation whose global legitimacy and recognition was forged by international concern for the plight of the Jewish people during and after World War II, should retaliate 40 years later in the same barbaric fashion against the original indigenous people of Palestine. In order to "crush the PLO," it is necessary to eliminate Palestinian opposition to the Zionist denial of self-determination and statehood, which requires the eradication of the Palestinian people.

By contributing hundreds of thousands of civilian refugees to the millions that already exist in the Middle East, Israel has assured itself that the problem will not abate, but rather intensify. Palestinian refugees created during and after the official birth of Israel have not been assimilated into neighboring Arab countries, nor have they willingly accepted the burden of Zionist rule; rather, the Palestinian people have developed a strong will, a national character that will not fade away. Palestinian intentions are not to drive out the Jews for Palestine, but to live as equals in their own homeland, in a democratic and secular state. The PLO has always recognized the right of individuals to religious and political free choice; it is the Palestinians, the victims, who want a regional peace more than anyone. Yet while American weapons suppliers and Zionist armies refuse to recognize that there can be no

settlement without the Palestinians, there can be no comprehensive and lasting Middle East peace.

Richard Dulaney is a senior international relations major at UCSB and is a member of the Committee in Solidarity with the Palestinian and Lebanese People.

LETTERS

City

Editor, Daily Nexus:

Isla Vistans who have been working quietly but hard for community control in local institutions such as our Credit Union, Food Coop, Park District and Medical Clinic are increasingly disturbed by articles in the local media which indicate that this community is moving towards acceptance on the proposal to incorporate Isla Vista and Goleta into a city of Dos Pueblos.

We are growing increasingly suspicious each time this proposal is dredged up. Certainly this community has demonstrated its position repeatedly in local plebiscites and Community Council elections where we have had a choice. We want to be a city. The city of Isla Vista.

Who is it that has consistently failed to go that extra mile for incorporation of Isla Vista? Who is it that continually tells us that we will not be granted this right? Who is it that keeps bringing Dos Pueblos up? Do informed people really believe that this community is willing to accept that we could maintain and develop community control in a proposed city council that has two members from I.V., one from Ellwood, one at large and three from the rest of Goleta?

We know that Isla Vista has radical problems, needs radical solutions, and has

the progressive political base to support our efforts to develop this community. Isla Vistans repeatedly have shown their willingness to encourage often seemingly bizarre experiments toward these ends. Will a majority of Goleta residents support Isla Vista's feelings on control of local police? Or support our right to free ourselves from some other community's standards? We don't want a new improved Foot Patrol, we want our security in the hands of our community. Will a majority of Goletans support what we need to solve our housing crisis? We need publicly owned low cost housing cooperatives, not vague promises of half-assed rent control. If many Goleta residents are less than enthusiastic about these ideas, how can we expect them to respond to such initiatives when it means allowing these changes in their community as well as ours? How will a Goleta majority city council change the pattern of years of misrepresentation and domination by outside community standards?

The pragmatic loyalty of Isla Vista's famous bloc vote has been turned against us. The politicians this vote has consistently supported do not represent Isla Vista. They represent Isla Vista's compromise with political entities that extend beyond the borders of our community. The Dos Pueblos plan promises to continue this compromise forever.

No thanks.

Glenn Layof

Channel Islands

(Continued from front page) managed."

Groups opposing the plan point out that despite the formation of the brochure and public workshops, the park service has not yet conducted the necessary resource studies required by law. Cox explained that an inventory must be completed assessing all biological and botanical aspects of the islands. The purpose of such an inventory will be to acquire information on the population dynamics and probable trends of the terrestrial and marine life to ensure that future development will not destroy currently existing life.

"They really don't have a complete picture of the resources and yet a development proposal has already been made," Cox said.

Ehorn agreed that a study should have been conducted, but has not been undertaken because the land proposed for development has not yet been acquired by the federal government from the private owners. The law states that the federal government will acquire the property when funds are available but to

this date the government has not been able to allocate the monies for the land.

"Once the properties are acquired the necessary studies will be done. However when the money will be available is unknown. It could be next year or it could be in 20 years," Ehorn said.

According to the act designating establishment of the islands as a park, a comprehensive management plan for the park must be completed and submitted to Congress by October 1983. The current report is a preliminary step to the general plan. When this plan is submitted to Congress, needed funds will once again be requested.

Public interest in the planning concepts has been great, especially during last week's two public workshop sessions held by the park service. Although there were many supporters for the development, the majority of participants were in strong opposition to developing the islands. Participants in both meetings seemed more concerned about preserving natural resources than about recreation for the public.

Ehorn stated that public input will have some bearing (on the final decision) but said, "You are never going to please everyone." Also to be considered are the "laws that we are guided by which require a low intensity, limited-entry basis," he said, referring to the 1980 federal act setting up the park.

This same law is what environmentalist groups claim the park service is disobeying. "It would not be appropriate to law to allow

the intensive development," Cox said.

The law states, "In order to protect the nationally significant natural scenic, wildlife, marine, ecological, archaeological, cultural and scientific values of the Channel Islands in the state of California...there is hereby established the Channel Islands National Park."

Groups such as the EDC claim the act was set up to ensure limited development of the park, but exactly how this law is interpreted will have great significance on the future of the islands.

Art Museum

(Continued from front page) largest appraisal societies in the country told him that Ripinsky was one of the best art dealers to be found in the Southern California area.

No charges have yet been filed. Chancellor Robert Huttenback, who initiated

the internal campus investigation, has denied any personal involvement in the matter, and stressed that the university will cooperate fully with the IRS. Results of the internal investigation will likely be announced later this week.

YMCA Offering Karate Lessons

The Santa Barbara YMCA offers an ongoing class in karate, a self-defense art based on various techniques of blocking, punching, kicking and other movements.

The class meets on Wednesdays from 7:30-9 p.m. and Fridays from 5:30-7 p.m.

The instructor for the class is Eugene Price, a second degree black belt who emphasizes the expansion of an individual's mental and physical limitations.

The class is open to all adults and children 10 years and older. The cost for the class is \$25 per month.

Those wishing to register for the class may do so at the front desk of the Y at 36 Hitchcock Way. More information regarding this class may be obtained by calling the Y at 687-7727.

Men's Center To Meet Wednesday

The UCSB/I.V. Men's Center will hold its first summer meeting Wednesday, June 23, from 6-9 p.m. at the I.V. Open Door Medical Clinic office. For further information, call Dwight at 968-6517. The meeting is open to the public.

Film Series Will Screen Westerns

"Wild, Wild Westerns" is the focus of this summer's UCSB Arts & Lectures film series scheduled for Thursday and Sunday evenings at 8 p.m. in Campbell Hall. Peter Cowie, international film authority and editor of *The International Film Guide*, will introduce and discuss each film. Discounted tickets for the series are now available at the Arts & Lectures ticket office at half price.

The eight films in the series feature the great heroes of Western mythology — John Wayne, Gary Cooper, Jimmy Stewart — the major directors — John Ford, Howard Hawks, Anthony Mann — and the richest themes — the embattled marshal, the conflict with the Indians.

Opening the series on July 1 will be Arthur Penn's *Little Big Man*, featuring Dustin Hoffman and Faye Dunaway. This beautiful film is a complex satire on the divergence of fact and legend in the Old West. Hoffman's characterization of Jack Crabb, an adopted brave, mule skinner, town drunk, and gunfighter is brilliant.

The landmark Western, *High Noon*, will play on July 4. Starring Gary Cooper, Grace Kelly, and Thomas Mitchell, it is the suspenseful story of a small town sheriff who learns that a criminal he convicted will be returning for revenge on the noon train.

Henry Fonda portrays a dignified Wyatt Earp and Walter Brennan the murderous, crusty Old Man Clanton in *My Darling Clementine*, a spectacularly photographed John Ford classic screening on July 11. The film deals with a common theme in Ford's cinema: gallantry and courage in the midst of hardship.

Showing July 15 will be the legendary Western, *Shane*, featuring Alan Ladd as a retired gunfighter who aids a family terrorized by a cattleman and his hired gun, Jack Palance. This is the quintessential Western.

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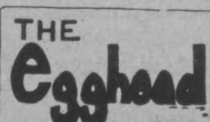
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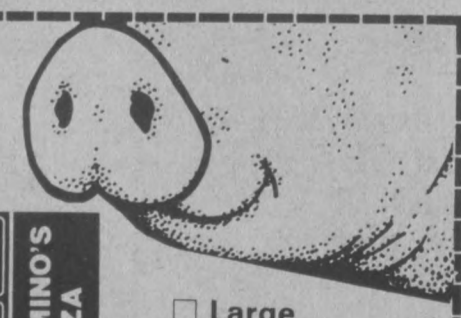
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A Spielberg Summer...D

Poltergeist: Craftsmanship & Chaos

By JONATHAN ALBURGER

With fantasies and fears, and youthful dreams intact, Steven Spielberg has launched his double assault on the movie-going public with, predictably, two science fiction films, *E.T.* and *Poltergeist*. Spielberg, artist and entrepreneur, the young-master craftsman and playful manipulator of emotion, has stamped his indelible paternity onto these two films now that Indiana Jones has shelved his bullwhip, but the love of the unknown, of the supernatural, of the outre, remains.

According to an interview Spielberg granted to *Film Comment* (May-June, 1982), he sees himself as a Woody Allen type of auteur, deriving an intense satisfaction from knowing that what is projected on the silver widescreen (in 70 mm and Dolby) is as much Spielberg as could possibly be:

"Each project now is really the birth of a screaming infant. A real director never lets go until the film is wrung from his sweating hands by the theater owners on delivery day."

There is, however, such a thing as spreading oneself too thin. With the major financial success of *Jaws*, and the undeniable artistic success of *Close Encounters of the Third Kind*, not to mention *Raiders of the Lost Ark*, this man has one shining track record which can do nothing if not

bedazzle the harshest of critics. Unfortunately, while the gentle and moving portrayal of an extra terrestrial being who teaches a young child the meaning of friendship and love (*E.T.*) succeeds to satisfy, Spielberg's fifth cinematic exhibition on the unknown, *Poltergeist*, merely whets the creative intellect. It is, alas, an ambitious, even overly indulgent, exercise in exorcism — Hollywood style.

Poltergeist is a fancy word for a presence, or intelligent energy source, which bilocates from another plane of consciousness and existence through an interaction of some kind with a living being. Got it? Comparatively, a "haunting" is the manifestation of some spiritual force in a particular place, such as a house; thus, the classic haunted house. In *Poltergeist*, Spielberg doesn't know what he has, and neither does the audience — except for a tour de force of Lucas-land special light effects.

For plot: a stereotypically happy and moderately successful American family, residing in one of four hundred identical housing units, experience those things which go bump in the night when they inadvertently leave their television on after Johnny and the sign-off of "America, the Beautiful." No one seems to catch on right away just what or who the "television people" are that cute, blonde, little Carol Anne keeps mumbling about. Soon enough, however, Mom and Dad, Sis and Brother realize that something out of the Twilight Zone has made its way into their lives. Before you know it, adorable Carol Anne has been sucked into her closet vortex by a malicious maelstrom from the beyond. Ironically, the only way they are able to communicate with her is via the television, tuned into a non-transmitting station, a frequency, we are told, which can, under the proper conditions, pick up and

project energy sources from "a car spark plug... outer space... or INNERSPACE."

Aha! In come the "experts", lead by a psychiatrist-turned-quasi-occultist/futurist/universalist and a sashaying, 4-foot tall Dixie belle who "cleans homes." What ensues is an often-awesomely yet equally confounding techno-witch hunt, a veritable cross between *Close Encounters* and *The Exorcist*.

Poltergeist is a hodge-podge, collage, potpourri of spiritualism, metaphysics, an indictment of American bourgeois capitalism, and just plain old horror flick fun. *Poltergeist* is alternately humorous and frightening, sensitive and mundane, disturbing and innocuous. It pays homage to not only Spielberg's other films, but also to such films as *The Shining*, *Psycho*, and *The Amityville Horror*. The film is a mess of fragmented good intentions and inspired filmmaking, filled with plot pitfalls and psychosociological nonsense; it is the ultimate in well-acted, finely-crafted chaos.

As Spielberg himself put it, "I started out originally just to scare the be-Jesus out of anybody who dares to walk into the theater. Now, we might not succeed. I mean, you can't tell about these things, because scariness is like comedy. Comedy is either funny or it's not funny; fear is either terrifying or it's uncomfortably diverting." Gives you some idea of how *Poltergeist*, produced and written by Spielberg, could be so undisciplined and confounding.

Director Tobe Hooper (*The Texas Chainsaw Massacre*) under the all-dominating aegis of Spielberg must be credited for his artful eye, his feeling for pace and timing, and an admirable sense of humor when it comes to sanitized suburbia.

Hooper and Spielberg succeed in bringing to life all the profound childhood fears we have experienced: a stuffed animal who stares at

us from across the room in the middle of the night; a shadowy tree, leaves rustling with warning, which feeds the imagination of the little one tucked away in bed, but next to the window — if I opened the curtain, would some hideous monster be staring at me?; being alone; darkness.

JoBeth Williams is excellent as Carol Ann's mom, radiating with warmth and maternal power throughout. Craig T. Nelson does the best



he can with an often thankless father role. Outstanding as Tangina, the medium/spiritualist, is Zelda Rubinstein, small yet strong, bright and childlike, with a calm and knowingness, who knocks several other fine actors right off the screen.

It's too bad that no one element works totally, which means all we're left with is some meandering about with a disturbed presence (Tangina: "Some call him the beast!") and metaphysical tid-bits ("The spectral light is good."). There is little cohesion or coherence, only chaos.

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...Dreams and Nightmares

E.T.: Pure Magic

By JOHN KRIST

Steven Spielberg is a rare type of film director: not only does he have incredibly accurate insight into the unconscious hopes, fears and motivations of the current crop of American moviegoers, but he possesses the technical ability and sensitivity to manipulate those elusive entities without being heavy-handed and obvious about it. In movies such as *Jaws* and *Poltergeist* he elicits

takes place in the new American heartland known as middle-class suburbia, location of Spielberg's childhood dreams and adulthood remembrances. The human terrain is familiar as well; the film presents the viewer with the increasingly common single-parent American family composed, in this case, of a mother (Dee Wallace) and three children. Michael (Robert MacNaughton) is the eldest, a wise-cracking young sophisticate who is too old to devote much attention to his younger siblings, preferring a good game of *Dungeons and Dragons* with his friends to listening to younger brother Elliot (Henry Thomas) babble about the strange creature he saw in the tool shed. Gertie (Drew Barrymore) is the youngest, all blond hair and naive blue eyes, but possessed of a wit beyond her years.

Elliot is the (human) centerpiece of the film. Bright, lonely, too young to fit in with his brother's circle of friends, too sensitive for his own age group, and light-years ahead of his little sister, he misses the father who is no longer available for confidence and support, and desperately needs a friend. In the best tradition of Disney-like fantasy and wish fulfillment, one obligingly drops out of the sky for him.

The film opens with a shot of the luminous summer sky, star-filled and boundless, arching over an opening in a grove of redwood trees. In the clearing stands a bulbous spaceship, resembling nothing so much as an old glass Christmas tree ornament. Small creatures shuffle about in the forest, delicately plucking samples of flora, stiffening in alarm at the hoot of an owl, snuffling and padding through the underbrush. One of them wanders a bit farther than his fellows, and stumbles

into a sudden, frightening horror of bright lights, roaring engines, and the flashlight-wielding drivers of several four-wheel drive vehicles. As the ominous, faceless humans crash ever closer to him, he loses his nerve and, with a peculiarly human scream, makes a dash back to the ship.

Unfortunately, the ship is already beginning its ascent, and E.T., whimpering in obvious fear and desolation, is left behind.

What follows is the most engaging and touching story of friendship, courage and love that has appeared on the screen in recent memory, the non-human nature of the lead character notwithstanding. Elliot discovers E.T. hiding in his family's backyard and gradually, employing candy as bait, lures the frightened space traveler into the house. Although he initially seems to regard E.T. as a sort of pet ("I'm going to keep him," he says, with wide-eyed delight), not really all that different from the family dog, he soon realizes the intelligence and abilities of his new friend and introduces him to earthling food, human artifacts (such as toys), and his siblings.

E.T., the fiberglass, polyurethane and foam rubber creation of Italian artist Carlo Rambaldi, is the real centerpiece of the show, and the key to the sense of magic it evokes. More human than any human, more childlike than the children, wiser and more sophisticated than the adult scientists who attempt to track him down for study, he appeals to the need, deep inside the viewer, to believe that somewhere there exists a race of creatures possessing all the charm, compassion and sensitivity that the human race lacks.

Small and ugly, resembling a cross between a port-bellied midget and a turtle

with two legs, E.T. is adaptable in the extreme, sort of a chameleon of the cosmos. When in danger of being discovered by the children's mother, he hides in the closet and pretends to be just another of the stuffed animals piled within, as if newly-invented an old Laurel and Hardy gag. When the house is empty, he putters about in an old plaid bathrobe, watching television and drinking Coors beer. He is a complete empath — able to feel precisely what his friend Elliot feels and, conversely, able to make Elliot feel just what emotions he is feeling.

The movie is, quite simply, romping good fun. It is part adventure (will E.T. manage to contact his departed ship and be rescued?), part morality tale (do children really see the world, the good and the not so good, more truly than adults?), and part love story. E.T. is the perfect protagonist — one that the viewer can really care about. So much so, in fact, that by the time he and Elliot must part, three words, spoken between them, can bring tears to the eyes of all but the most jaded audience members. "Come," says E.T. "Stay," says Elliot sadly. "Ouch," E.T. replies, gesturing toward his heart and Elliot's with one long, delicate finger.

Ouch, indeed. Thanks are due to Mr. Spielberg for reminding people that genuine emotion can be evoked without contrivances, that fun can be had without the need for extravagant props, sets, and special effects, and that real magic can float on the summer air.

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screams and terror without employing cold-blooded deliberateness; in *Close Encounters of the Third Kind* he creates a childlike sense of awe and delight in the unexpected without straying from the believable; now, in *E.T. The Extra-Terrestrial* he evokes joy, laughter and tears without resorting to schmalz.

E.T. is as rare a film as Spielberg is a director. Like so many of his other films, it



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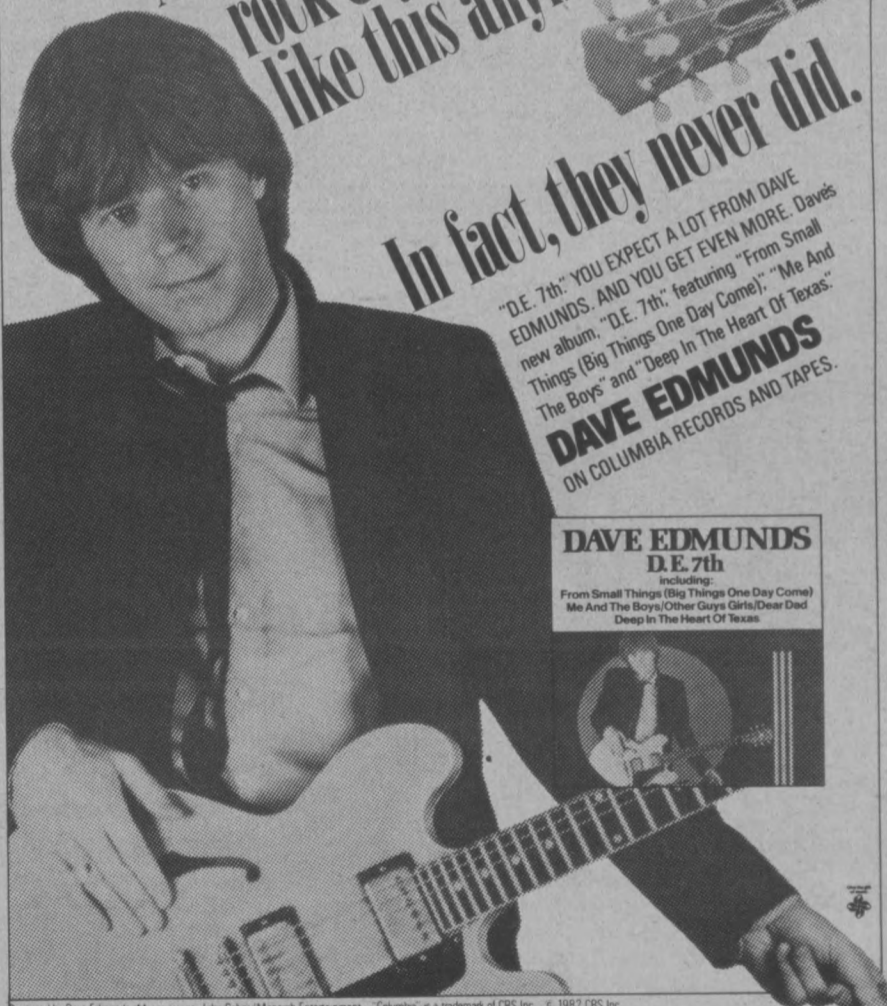
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Stallone Trilogy: Balboa Spits Poison

By RICK DULANEY

What began as the story of a local boy who made it big has become a nightmare. Rocky was a reasonably decent portrayal of a young fighter plucked from the ranks of obscurity to take a shot at the heavyweight boxing championship; he lost, but his courage and newfound love made him the real winner. In the first sequel, *Rocky II*, he won the boxing rematch, but the film lost to overdramatization and incredibly thin character development.

Sylvester Stallone has hit new lows with his latest headache, *Rocky III*, which he wrote, directed and played the lead role in. Rocky Balboa — the Italian Stallion, the Pride of Philadelphia — has battered 10 opponents in defense of his World Heavyweight Champion title. But Stallone and those imaginative minds at United Artists have created a new villain:



Clubber Lane, a feathered *Star Wars*-bar-scene mauler whose status as a bona-fide member of the human race is definitely suspect. Clubber is mean, hungry and wants the title so badly that it has permanently impaired both

his thinking and speaking abilities; Rocky, already a victim of mental impediment, is charitable, easygoing and living high on his success. The first bout ends with Clubber knocking Rocky out in the second round, setting the stage for the inevitable back-to-basics comeback, in which Rocky destroys Clubber to regain the title.

What makes *Rocky III* so nauseating is the fact that the film tries to imbue Rocky with some kind of inner strength that lifts him spiritually above his opponent and therefore grants him victory. Supposedly, Rocky is not fighting Clubber for the money, the prestige or the personal gain; he is going to climb into the ring and knock the other man silly so that he doesn't have to live with fear for the rest of his life.

Apollo Creed (Carl Weathers), the man who Rocky finally beat for the championship in *Rocky II* — that climactic fight scene opens *Rocky III* on a gory note — takes over as Rocky's coach, replacing Mickey (Burgess Meredith), who conveniently dies just in time for Rocky to lose the first fight with Clubber. Apollo and Rocky's wife Adrian (Talia Shire, in her third consecutive hollow performance) alternately cajole, coax, deride and inspire Rocky to rediscover his inner self and ultimately reach personal fulfillment.

Whether Rocky wins or loses is a mere technicality of only secondary importance to the film. The dramatic, overproduced fight scenes are the lynchpin of *Rocky III*, and those scenes are played up as much as possible. Blows connect with spine-tingling crunches, deafening crowd

roars are interspersed with total silence for a particularly devastating punch, and blood, sweat and mutilated tissue spatter the screen. The dizzying spectacle becomes almost easy to watch because it takes on an almost dreamy quality: blood is never that red, fighters never that bruised, and real-life boxers don't fall in slow motion. Surprisingly, some of the characters seem to take themselves seriously even in off-camera life: Clubber Lane calls himself Mr. T, and Thunderlips — a 6' 10", 390 lb. bruiser who labels himself "God's gift to women, the ultimate male" — goes by the Hulk Hogan.

It doesn't really matter if you've seen *Rocky I* or *II* because *Rocky III* is essentially more of the same, only worse. Oh sure, somebody dies, a couple of allegiances are switched, and there are some new faces, but the story line is so transparent anyway that it makes no difference. To appease most Rocky fans, who tend to yawn and go for popcorn during the mushy scenes and only pay attention when someone is pulverizing someone else, *Rocky IV* should present simply a few interchangeable, lumbering giants that box each other in graphic slow motion for 90 minutes; any vaguely interesting plot developments could be relayed by the ring announcer between rounds.

Unfortunately, it doesn't seem as though we've seen the last of Rocky, Apollo and Clubber. Although Rocky won, the victory was not decisive, so there probably will be another bloodthirsty rematch. Rocky has a lot to offer, most notably a severe case of indigestion.

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Star Trek: Khan vs. Kirk

By EVE DUTTON

It's always nice to see old friends after a long separation, especially when they are as entertaining and adventuresome as are the familiar James Kirk, Mr. Spock and "Bones" McCoy in *Star Trek II*. After the first *Star Trek* film trekkie fans may have lost faith (at least a little), but this episode will renew all faith and add enthusiasm, even for those who usually have no interest in the continuing escapades of the Starship Enterprise and its crew.

Kirk (William Shatner) has been promoted to admiral of the starship fleet with all the experience and age needed to make a top notch commander. But despite the honor of his new position Kirk feels restless, planet bound, and quite frankly, old. His only birthday wish is to be a part of the adventures on the Enterprise again, which, luckily, is made possible by the evil wrath of Khan (Ricardo Montalban).

Offering his aid in a routine training mission for cadets, Kirk decides to join Mr. Spock (Leonard Nimoy), the new captain of the Enterprise, on the three week instruction voyage. To everyone's surprise, however, the trip turns into "the real thing" when Khan decides to strike back at Kirk for marooning him 15 years earlier on a forbidden planet. He finds the perfect opportunity by intercepting the space laboratory Regula One which contains a top-secret device capable of recreating the Garden of Eden in minutes. In addition Khan kidnaps the inventors, Kirk's long lost son and his mother.

But, as usual, Kirk does not break under pressure. Instead the situation is exactly what he needed to overcome his birthday blues. With the aid of his old sidekicks, "Bones," Scotty and undeniably Mr. Spock, Kirk comes out the victor.

The latest craze of space adventures has led to an escalating and tiresome race to create the wildest and best special effects in film. But, unlike those of *Star Trek I*, the producers of *Star Trek II* have avoided this game. Rather, the film focuses on entertaining the audience with a simple story and good acting.

I won't say that this is the best film of the decade or even the summer. But *Star Trek II* does offer a delightful two hours of suspense, fun and adventure with good friends you have known for years.



Eventualities

Directed by Professor Homer Swander, *The Merchant of Venice* will open Saturday, June 26 at the UCSB Theatre (1004 Girvetz Hall) at 7:30 p.m. Admission is \$2.00.

Saturday June 26, Rick Springfield, The Greg Kihn Band and The Monroes will perform at the Santa Barbara County Bowl at 7 p.m. For ticket information call 965-5181.

The UCSB Art Museum will present an exhibition of Sobite artifacts with a reception Tuesday June 22, 5 - 7 p.m. The Splendor of the Sobites will run June 23 through August 1. Museum hours are Tues.-Sat. 10-4 and Sunday 1-5.

A collection of twentieth century prints and drawings from the permanent collection will be shown at the Santa Barbara Museum of Art. The show, dealing with the theme Subject or Object: Twentieth-Century Female Nudes, will run June 11-26. Also on show June 19 through August 15 is Contemporary Photography as Fantasy, an exhibit consisting of 74 photographers' works. Museum hours are Tuesday through Saturday 11a.m.- 5 p.m., and Sunday 12 to 5 p.m.

Taj Mahal, with special guests Chic Street Man and Mississippi Charles Bevel, will be held at the Victoria Street Theatre, Thursday June 24 at 7:30 and 10 p.m. KTMS and the 1129 Restaurant will sponsor the event. For ticket information call 963-7868.

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SYLVESTER STALLONE
TALIA SHIRE

682-4936
PLAZA De ORO #1
349 South
Hitchcock Way
CLINT EASTWOOD
PG **FIREFOX**

966-4045
GRANADA #2
1216 State Street
Al Pacino
PG **Author!
Author!**

965-5792
FIESTA #3
916 State Street
The Greatest
Challenge
PG **ROCKY III**
SYLVESTER STALLONE
TALIA SHIRE

682-4936
PLAZA De ORO #2
349 South
Hitchcock Way
JULIE ANDREWS JAMES GARNER
PG **Hanky
Panky**

966-4045
GRANADA #3
1216 State Street
WILLIAM SHATNER
PG **STAR TREK II
THE WRATH
OF KHAN**

965-5792
FIESTA #4
916 State Street
The music and
feeling go
on forever.
A PARAMOUNT
PICTURE
PG **GREASE**

967-0744
FAIRVIEW #1
251 N. Fairview
Al Pacino
PG **Author!
Author!**

968-3356
MAGIC LANTERN #1
960 Embarcadero
Del Norte
LEONARD NIMOY
PG **STAR TREK II
THE WRATH
OF KHAN**

967-9447
CINEMA #1
6050 Hollister Ave.
STEVEN SPIELBERG'S
PG **E.T.**
THE EXTRA-TERRESTRIAL

967-0744
FAIRVIEW #2
251 N. Fairview
2 ACADEMY AWARDS
"ARTHUR"
The music and
feeling go
on forever.
A PARAMOUNT
PICTURE
PG **GREASE**

968-3356
MAGIC LANTERN #2
960 Embarcadero
Del Norte
WILLIAM SHATNER
PG **STAR TREK II
THE WRATH
OF KHAN**

967-9447
CINEMA #2
6050 Hollister Ave.
STEVEN SPIELBERG'S
PG **E.T.**
THE EXTRA-TERRESTRIAL

964-8377
AIRPORT Drive-In
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\$3.00 Students
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Clint
Eastwood
PG **FIREFOX**
Sean Connery
"OUTLAND" (R)

964-9400
TWIN Drive-In #1
Memorial Hwy at Kellogg
Goleta
WALT DISNEY PRODUCTIONS'
PG **ROBIN HOOD**
Elliott Gould • Bill Cosby
"THE DEVIL &
MAX DEVLIN" (PG)

964-9400
TWIN Drive-In #2
Memorial Hwy at Kellogg
Goleta
4 ACADEMY AWARDS
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PICTURE
CHARIOTS
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PG
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Gauchos Sign 12 Redfield, Walsh Turn Pro

By GARY MIGDOL
Nexus Sports Editor

With the winningest season in UCSB history nearly two months past, the Gaucho baseball team continues to make news with the signing of 12 recruits and the selection of two players in the major league draft.

Shortstop Joe Redfield and pitcher Dave Walsh were both ninth round selections. Redfield went to the New York Mets and Walsh was chosen by the Toronto Blue Jays.

Although only a junior, Redfield, who hit .335 this past year and .338 in 1981, has decided to forego his final year of eligibility and sign with the Mets. He is currently playing for the Mets rookie team in New York and reportedly will return to UCSB in the winter to finish his biology degree.

Walsh, a four-year starter for the Gauchos, also signed a professional contract and is now playing for the Blue Jay's rookie team in Alberta, Canada. Walsh compiled a 21-15 record as a Gaucho and was the team's top pitcher the past two seasons. He was 8-2 this year with a 3.09 ERA.

The Gauchos appear to have landed enough talent to give perennial SCBA champions Cal State Fullerton a run for the league title next year, as head coach Al Ferrer has signed 12 new players to letters of intent.

Ferrer signed five pitchers to shore up a pitching staff that needed help in 1982. The Gauchos never had a bullpen that was reliable enough for Ferrer to use in tight situations, and with the departure of Walsh, the Gauchos will need as many strong arms as they can find.

Among the five, Brad Kinney appears to be the best of the bunch. Kinney compiled a 10-4 record at Saddleback J.C. last year while boasting a 1.68 ERA. In 121 innings of work, he struck out 94. He was voted player of the year in the Mission Conference and was

a first team All-State and first team All-Southern California selection.

Along with Kinney, the Gauchos signed Rob Meyer, a right handed pitcher from Golden West J.C., Paul Morehouse from Laney College, Barry Dacus from Hancock J.C. and Frank Spear, a left handed pitcher from Santa Ana College.

UCSB also signed seven other players including Kent McBride and Rich Gray. McBride, a left hand hitting outfielder from Cypress J.C., hit .424 with 51 runs batted in 36 games, and was voted the most valuable player of the league.

Gray, a catcher from

Santa Ana College, hit .340 and was chosen to the first team All-South Coast Conference and the second team All-State.

Also coming to Santa Barbara are Bill Fillippin, an infielder from San Marcos High School, Joey Aragon, an infielder from Citrus J.C., Andy O'Brien, an infielder from San Francisco City College, and Mark Swancoat and Bob Grey, both outfielders from Saddleback J.C.

With the influx of 12 players of this caliber, the Gauchos, on paper at least, appear to be a much stronger team.



Although Wilt will not be there, 16 of the world's best beach volleyball players will compete in the Miller TOC this Sunday at East Beach.

Volleyball at East Beach

By GARY MIGDOL
Nexus Sports Editor

There's no Jack Nicklaus or Jonnie Miller in the lot. It's not a golf tournament. There's no Bjorn Borg or

Chris Evert. It's not a tennis tournament. But there will be 16 athletes of lesser notoriety competing in one of the most prestigious beach volleyball tournaments in

the world.

As part of the Semana Nautica sports festival, eight of the world's best beach volleyball teams will compete in the fourth annual Miller Tournament of Champions, Sunday at East Beach.

The tournament begins at 9 a.m. and continues all day, along with other activities. As part of the Miller TOC, there will be a Miss Santa Barbara Bathing Beauty Pageant starting at 1 p.m. Admission is free and there will be seating available for the volleyball tournament and the beauty pageant.

(Please turn to p.11, col.1)



\$9⁹⁹

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Pro V-ball at East Beach

(Continued from p.10)
The tournament has \$10,000 in prize money and is surpassed only by the \$25,000 World Championships in Redondo Beach. The winning team receives \$5,000, the runners-up receive \$2,500, third place finishers get \$1,000 and the fourth place team gets \$500. The four remaining teams each get \$250.

The eight two-man teams will compete in the single elimination tournament before an expected crowd of over 15,000. Last year there were over 14,000 in attendance and an even bigger

Russians Here For Decathlon, Heptathlon

The Russians are coming...

An international decathlon-heptathlon meet between the United States and the Soviet Union will be held July 17-18 at UCSB's Pauley Track.

Some of the finest athletes in the world will be competing in the two-day event. The Russians are considered the best team in the world with the United States a close second. Expected to compete for the Russians are the silver and bronze medal winners at the Moscow Olympics in 1980.

The American team won't be selected until the national championships in Baton Rouge, La., June 26-27. Some of the leading candidates are John Crist, the defending national champion; Mark Anderson, formerly of UCLA, who was America's top scorer last year with 8,171 points, and three people who train in Santa Barbara under Sam Adams, the event's director.

Tony Allen-Cookdey, Mike Brown and Robert Baker are likely candidates to make the American team.

The decathlon will be held in conjunction with the heptathlon featuring six women from each country. Eight men will compete in the decathlon.

The American heptathlon team will be selected at the Nationals at USC June 26-27. Among the U.S. hopefuls are Jane Frederick, who set an American record of 6,423 points in Austria recently. Frederick trains in Santa Barbara under Adams.

crowd is expected this year. The top seeded team is Santa Barbara has its Andi Fishburn and Randy Stoklos. Seeded second is the Jon Stevenson and John Hanley. Seeded seventh in the tournament, Hanley and Stevenson are both Santa Barbara residents. Barbara Stevenson is a former UCSB star and Hanley is a Santa Barbara native who plays college ball in Hawaii.

Sports Shorts

Volleyball — Mike Gorman was named to the first team All-American team in a vote conducted by coaches throughout the country and *Volleyball News*. Gorman, a three-year varsity player for the Gauchos, was also a first team selection in the California Intercollegiate Volleyball Association. The junior from Westchester was joined by Karch Kiraly, Doug Partie and Dave Saunders of UCLA and Steve Timmons and Bill Stetson of USC. Mike Morgan and Joerg Lorscheider of UCSB were named honorable mentions to the All-American team.

Basketball — Terry Jones, a 6-7 forward from Compton Junior College, has signed a letter of intent to play at UCSB next season. Jones averaged 17 points a game and 10 rebounds from the runner-up team in the state J.C. tournament. Jones hit 62 percent from the floor and was named to the All-Western State Conference team. Jones becomes the sixth player coach Ed DeLacey has signed, but the Gauchos are still without a center.

Track — Sam Adams was named to replace Tom Lionvale as the Gauchos' head track and field coach. Adams, who coached the Gauchos from 1964 to 1979, is also the director of the UCSB Outreach program for postgraduate athletes and was chosen earlier this year to be head coach of the U.S. men's track and field team. Lionvale came to UCSB in 1977 as the men's cross country coach and was named the head track and field coach in 1979. The Gauchos never contended for any track and field titles under Lionvale and decided not to retain him for next year.

Baseball — Dave Walsh, who recently completed his career as a Gaucho pitcher and was drafted by the Toronto Blue Jays, was named Phi Beta Kappa. Walsh graduated with a 3.65 GPA in English and was near the top among more than 500 UCSB athletes.

Women's Athletics — Bobbi Bonace was named College Coach of the Year by the Santa Barbara Athletic Round Table. Bonace, who guided the woman's basketball team to a 20-11 mark and the softball team to a 34-22 record, has been at UCSB for 10 years.

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SESSION I — June 28 - July 23

ARTS AND CRAFTS

1. Calligraphy	\$22	Peters	Tue-Thu	7-9 p.m.
2. Graphic Design I	\$35	Hill	Thursday	6-10 p.m.
3. Graphic Design II	\$35	Hill	Thursday	6-10 p.m.
4. Ink Painting	\$22	Field-Haley	Tue-Thu	5-7 p.m.
5. Pottery	\$22	Venaas	Thu-Sat	12-3 p.m.
6. Pottery, Raku Workshop	\$13.50	Venaas	Saturday	12-3 p.m.
7. Spinning & Weaving	\$22	Dunstan	Mon-Wed	12-2 p.m.
8. Stained Glass	\$22	Embree	Mon-Wed	7-9 p.m.
9. Watercolors	\$22	Singer	Mon-Wed	4-6 p.m.

DANCE

10. Ballet, Beginning	\$22	Bartlett	Tue-Thu	5-6:15 p.m.
11. Ballet, Intermediate	\$22	Bartlett	Tue-Thu	6:30-7:45 p.m.
12. Belly Dance I & II	\$22	Bruno	Tue-Thu	8-9:15 p.m.
13. Belly Dance, Intermediate	\$22	Bruno	Tue-Thu	6:30-7:45 p.m.
14. Jazz Aerobics	\$22	Fine	Mon-Wed	10-10:45 a.m.
15. Jazz Aerobics	\$22	Leonard	Tue-Thu	11-11:45 a.m.
16. Jazz Aerobics	\$22	Leonard	Tue-Thu	12:05-12:50 p.m.
17. Jazz Aerobics	\$22	Fine	Tue-Thu	7-7:45 p.m.
18. Jazz Dance I	\$22	Calef	Mon-Wed	6:7-15 p.m.
19. Jazz Dance II	\$22	Calef	Mon-Wed	7:30-8:45
20. Jazz & Exercise, Fac/Staff	\$22	Clark	M-W-F	12:05-12:50 p.m.
21. Jazz & Exercise I	\$22	Preston	Mon-Wed	5-6:15 p.m.
22. Jazz & Exercise I	\$22	Leonard	Tue-Thu	4-5:15 p.m.
23. Jazz & Exercise II	\$22	Preston	Mon-Wed	6:30-7:45 p.m.
24. Jazz & Exercise II	\$22	Leonard	Tue-Thu	5:30-6:45 p.m.
25. Social Dance	\$22	Bixby/Sykes	Mon-Wed	7-8:15 p.m.
26. Stretch & Strengthen	\$22	Clark	Tue-Thu	5-6 p.m.
27. Swing	\$22	Bixby/Sykes	Mon-Wed	8:15-9:30 p.m.

GENERAL INTEREST

28. Automotives	\$22	Coulson	Tue-Thu	7-9 p.m.
29. Japanese Cooking	\$30	Kamakani	Saturday	10 a.m.-4 p.m.
30. Massage	\$22	Ota	Thursday	7-9 p.m.
31. Natural Foods Cooking	\$22	Zucker/Zucker	Tuesday	7-9 p.m.
32. Photography—Beg. B&W	\$25	Staff	Mon-Wed	6-9 p.m.
33. Photography—Beg. B&W	\$25	Sieff	Tue-Thu	6-9 p.m.
34. Photography—Cibachrome	\$17	Gridley	Saturday	10 a.m.-3 p.m.
35. Sign Language	\$22	Gurga	Mon-Wed	6:7-30 p.m.
36. South Pacific Cuisine	\$30	Kamakani	Saturday	10 a.m.-4 p.m.
37. Sushi Making	\$30	Kamakani	Saturday	10 a.m.-4 p.m.
38. Wine Tasting	\$40	Rodriguez	Mon-Wed	7-9 p.m.
40. Yoga	\$22	Rapp	Mon-Wed	5-6:30 p.m.

PHYSICAL ACTIVITIES

41. Aikido, Beginning	\$22	Ota	Mon-Wed	6-7 p.m.
42. Aikido, Intermediate	\$22	Ota	Mon-Wed	7-8 p.m.
43. Fencing, Beginning	\$30	Berger	Mon-Wed	10-11 a.m.
44. Fencing, Int/Adv	\$30	Berger	Mon-Wed	11-12 p.m.
45. Golf	\$22	Ritzau	Tue-Thu	5:30-7 p.m.
46. Neutitus	\$25	Finestone	Mon-Wed	10-11 a.m.
47. Racquetball	\$22	Gerry	Tue-Thu	5-6 p.m.
48. Sailing Basics I	\$30	Smith	Monday	1-5 p.m.
49. Sailing Basics I	\$30	Smith	Tuesday	1-5 p.m.
50. Sailing Basics I	\$30	Smith	Friday	1-5 p.m.
51. Sailing Basics II	\$30	Smith	Wednesday	1-5 p.m.
52. Sailing Basics II	\$30	Smith	Thursday	1-5 p.m.
53. Swimming (See Page 16)				
54. Tennis, Children's	\$12	Sanford	M-T-W-Th	8:30-9:30 a.m.
55. Tennis, Children's	\$12	Sanford	M-T-W-Th	11 a.m.-12 p.m.
56. Tennis, Beginning	\$22	Sanford	Mon-Wed	5:30-6:30 p.m.
57. Tennis, Beginning	\$22	Sanford	Tue-Thu	6:30-7:30 p.m.
58. Tennis, Beginning	\$22	Sanford	Saturday	9-11 a.m.
59. Tennis, Intermediate	\$22	Sanford	Mon-Wed	6:30-7:30 p.m.
60. Tennis, Intermediate	\$22	Sanford	Saturday	11 a.m.-1 p.m.
61. Tennis, Advanced	\$22	Sanford	Tue-Thu	5:30-6:30 p.m.
62. Tot Fitness (See Page 18)				
63. Scuba	\$83	Horodowich	Mon-Wed	6:30-10:30 p.m.
64. Scuba	\$83	Wlassner	Tue-Thu	6:30-10:30 p.m.
65. Rock Climbing	\$45	Frederick	Lac-Wed	7-10 p.m.
66. Introduction to Windsurfing	\$20	O'Toole	Lab-Sun	all day
67. Windsurfing	\$50	O'Toole	See p. 15	See p. 15

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Sequoia Backpacking	\$62	July 8-11	Pine Mtn. Backpacking
Bike Tour	\$85	July 16-18	Sailing Trip
Colorado Canoe	\$72	July 16-18	Trans-Sierra Backpacking

SESSION II — August 2 - August 28

ARTS AND CRAFTS

68. Landscape Painting	\$22	Field-Haley	Tue-Thu	5-7 p.m.
69. Pottery	\$22	Venaas	Thu-Sat	12-3 p.m.
70. Pottery, Raku Workshop	\$13.50	Venaas	Saturday	12-3 p.m.
71. Spinning & Weaving	\$22	Dunstan	Mon-Wed	5-7 p.m.
72. Stained Glass	\$22	Embree	Mon-Wed	7-9 p.m.

DANCE

73. Ballet, Beginning	\$22	Bartlett	Tue-Thu	5-6:15 p.m.
74. Ballet, Intermediate	\$22	Bartlett	Tue-Thu	6:30-7:45 p.m.
75. Jazz Aerobics	\$22	Fine	Tue-Thu	12:05-12:50 p.m.
76. Jazz & Exercise, Fac/Staff	\$22	Staff	Mon-Wed-Fri	12:05-12:50 p.m.
77. Jazz & Exercise I	\$22	Preston	Mon-Wed	5-6:15 p.m.
78. Jazz & Exercise I	\$22	Leonard	Tue-Thu	4-5:15 p.m.
79. Jazz & Exercise II	\$22	Preston	Mon-Wed	6:30-7:45 p.m.
80. Jazz & Exercise II	\$22	Leonard	Tue-Thu	5:30-6:45 p.m.

GENERAL INTEREST

81. Japanese Cooking	\$30	Kamakani	Saturday	10 a.m.-4 p.m.
82. Massage	\$22	Ota	Tue-Thu	7-9 p.m.
83. Photography—Beg B&W	\$25	Sieff	Mon-Wed	6-9 p.m.
84. Photography—Cibachrome	\$17	Gridley	Saturday	10 a.m.-3 p.m.
85. Sign Language	\$22	Gurga	Mon-Wed	6:7-30 p.m.
86. Wine Tasting	\$40	Rodriguez	Mon-Wed	7-9 p.m.

PHYSICAL ACTIVITIES

87. Aikido	\$22	Ota	Mon-Wed	6-7 p.m.
88. Aikido, Intermediate	\$22	Ota	Mon-Wed	7-8 p.m.
89. Fencing, Beginning	\$30	Berger	Mon-Wed	10-11 a.m.
90. Fencing, Int/Adv	\$30	Berger	Mon-Wed	11-12 p.m.
91. Sailing Basics I & Practice	\$30	Smith	MTWTF	1-5 p.m.
92. Sailing Basics II & Practice	\$30	Smith	MTWTF	1-5 p.m.
93. Sailing Basics I & Practice	\$30	Smith	MTWTF	1-5 p.m.
94. Sailing Basics II & Practice	\$30	Smith	MTWTF	1-5 p.m.
95. Swimming (See Page 16)				
96. Tennis, Children	\$12	Sanford	M-T-W-Th	9-10 a.m.
97. Tennis, Children	\$12	Sanford	M-T-W-Th	10-11 a.m.
98. Tennis, Beginning	\$22	Sanford	Mon-Wed	11 a.m.-12 p.m.
99. Tennis, Beginning	\$22	Sanford	Mon-Wed	5:30-6:30 p.m.
100. Tennis, Beg/Int	\$22	Sanford	Tue-Thu	5:30-6:30 p.m.
101. Tennis, Beg/Int	\$22	Sanford	Saturday	9-11 a.m.
102. Tennis, Int/Adv	\$22	Sanford	Mon-Wed	6:30-7:30 p.m.
103. Tennis, Int/Adv	\$22	Sanford	Saturday	11 a.m.-1 p.m.
104. Tot Fitness (See Page 18)				

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Incorporation

(Continued from front page) elected city council representatives. The committee, which, according to chair Robert Locke, included a cross representation of Goleta and Isla Vista interests, said in its proposal that seven representatives elected from specified districts and a city manager would be the best form of government.

However, according to John Buttney of the Isla Vista Municipal Advisory Council and a member of the incorporation committee, members had agreed long before the final draft of the proposal was typed up that the city's government would consist of six district elected representatives and one at-large representative, or mayor. With the districts determined by population, I.V., including Ellwood and UCSB, would probably have three districts and Goleta the other three. This division would provide balanced control, it was agreed by Goletans and Isla Vistans even before the committee was formed. In fact, cooperation between residents of the two communities was made possible by this understanding, Buttney said.

However, at the committee's last meeting, Locke passed out the final draft of the proposal, including the 7-1 government, which was, according to Buttney, "a butcher job on our proposal."

Although several members objected, Locke suggested that a vote be taken on the proposal and a

majority of the members present approved it as written. Buttney said that because not all committee members were present "the vote didn't mean anything."

Locke dismissed the criticism, saying that the proposal is simply a working draft that may be changed through public input in the coming months. The proposal has been the subject of several public forums, and discussion will continue tonight at the IV-MAC meeting.

One of three avenues must be followed in order to have an incorporation proposal presented before the Local Agency Formation Committee which, along with the Board of Supervisors, must approve any incorporation proposal before it is presented to Goleta Valley voters: signatures of 25 percent of the voters in the last election must be secured; a special district, such as the Goleta Water District, must forward it, or the supervisors, by a majority vote, can forward it to LAFCO.

Locke hopes that through the public hearings, adjustments will be made in the proposal and there will be demonstrated "a groundswell of support" both from the public and various local agencies.

That support will not come from Isla Vista, however. Buttney believes that "there is no support for the proposal in I.V. or among many Goletans." Third District Supervisor Bill Wallace and Goleta Water Board member Ed Maschke voiced opposition to the proposal, according to Buttney. Additionally, Tye Fletcher, the university representative on the committee, said the university will neither support nor oppose a proposal without Goleta/Isla Vista consensus.

IVMAC's Governmental Options Committee will soon present its own report on various governmental options for the Isla Vista community. Incorporation of Isla Vista with Goleta will be one option, Buttney said, adding that "we will simply let this last fiasco fade away."

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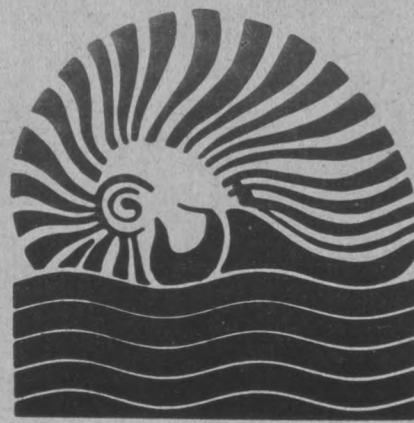
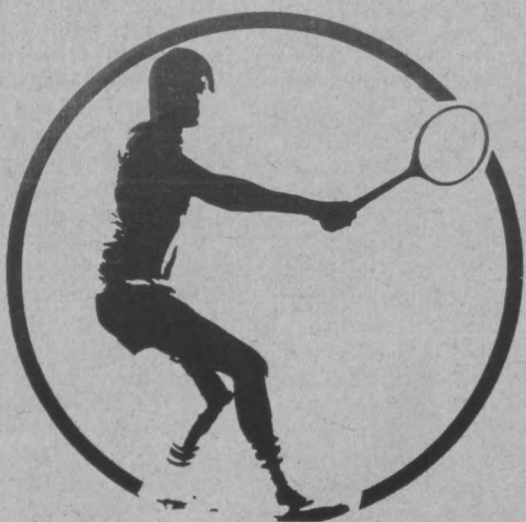
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