



Nexus photo by Dave Dalton

This VW is in line for the long anticipated experimental opening of the Mesa Road entrance to campus. The temporary kiosk will be open from 7 a.m. until 6 p.m. through the end of this quarter.

## Planning Long Range Plan Topic of Debate

By DENNIS HERMAN

Responding to public input regarding UCSB's new long range development plan, the Physical Planning Committee debated proposed changes in the plan at its Tuesday afternoon meeting.

Portions of the plan dealing with development on the West campus area were the most hotly contested. The designation of 50 acres on the eastward portion of the site as low density building areas, concurred opponents of West campus development who see the increased land use as detrimental to the Devereux area.

University planners want to construct approximately 50 low or moderate rent faculty apartments on the site in hopes of attracting prospective instructors.

Chancellor Robert Huttenback stressed that he was "sympathetic" with those who want to keep Devereux just as it is. But, given the needs of the university, as much as we'd like to, we can't keep the area as a park. We're either going to have to use it or sell it."

He continued, "Salaries at U.C. are already lagging behind those of other institutions. It's becoming harder and harder to attract new faculty members to UCSB. One of the main reasons for this is because there just isn't enough affordable housing in the Santa Barbara area."

Vice-Chancellor Robert Michaelsen echoed Huttenback's sentiments, claiming, "The University is entering a period of increasing budgetary stringency. With an increasing concentration of existing faculty members at tenure levels, we need to hire these junior faculty members. They are the lifeline of the university."

While neither Huttenback or Michaelsen saw the proposed development as a solution to the faculty housing problem, both see it as a partial solution which will help to alleviate the housing pressure.

Mark Isaacson of the IVCC and also an advisor to the PPC, questioned whether the proposed development would serve to lessen the problem. He also expressed concern that some statistics might be misleading.

According to Isaacson, "Even though we're only talking about 50 acres on a 220 acre sight, the impact of housing is going to alter the environment. There will be an influx of traffic in the area, and the constant presence of children in the area is certainly going to have

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## Campus Future Determined By UCSB's LRDP

By CATHY KELLY

Although most students are unfamiliar with the contents of the Long Range Development Plan, the rough draft of the plan has been the subject of both campus and community debate for the past two months.

When approved, the LRDP will determine both the character and scope of campus development. The plan not only projects campus construction and development, but also defines the relationship of UCSB to the rest of the community, and to the surrounding environment.

Land use designations are divided into the three main areas of the campus: Main Campus, Storke Campus and West Campus.

According to the LRDP, the principles underlying the main campus plan have been "reinforcing the existing Academic core," "developing a community-oriented core," and maintaining "view corridors," to the mountains and sea.

The major construction includes the Marine Studies Building, the Science and Engineering Building, and the College of Creative Studies. Additions are planned for the Psychology, Chemistry, Art and

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## Planning Committee Review Discussed At IVCC Meeting

By SANDY SCOTT

Discussion of the University Physical Planning Committee's review of the UCSB Long Range Development Plan was the focus of Tuesday night's Isla Vista Community Council meeting.

Mark Isaacson, Isla Vista Community Planner, reported on Tuesday's meeting of the PPC, where final LRDP revisions were reviewed before the document is sent to the U.C. Regents for approval.

Chancellor Robert Huttenback appeared at the PPC meeting and spoke in favor of developing faculty housing on West Campus. The LRDP provides for low density development on West Campus, but faculty housing is not specifically designated.

According to Isaacson, "Before the meeting, references to housing in the LRDP were vague. Now there has been a very real statement, and it is obvious that the university intends to put

faculty housing on West Campus."

Curt Greenlaw, Isla Vista Community Development Coordinator, feels that the University has only considered the economic factors involved, and not the needs of students or the environmental aspects of development.

Isaacson stated, "After the Chancellor gave his sales speech on faculty housing for West Campus, anything that we said pertaining to the social needs of Isla Vistas was dismissed."

The major IVCC recommendation on the LRDP was that West Campus be preserved in its natural state for the benefit of students and local residents.

"We suggested mortgage assistance loans, low interest loans to faculty, and building faculty housing off-campus as alternatives to West Campus development. Our suggestions were not given serious consideration at the meeting," Isaacson said.

Greenlaw stressed that public input is needed to determine if people want faculty housing on

(Please turn to p.16., col.4)

## Committee Advises Delay of Lay-offs

By DAVID L. CHAVEZ

After two hours of discussion, members of the Student Health Advisory Committee agreed Tuesday to prepare a proposal recommending that the planned lay-offs of 19 Health Center nurses be postponed until Jan. 1, 1980.

Health Center Director John Bauman, who was openly criticized for leaving the meeting after the first 20 minutes, had no comment and said that he could not comment until he had the proposal before him.

The decision was reached between SHAC members, nurses and interested students. The open meeting was designed to receive "input and action from you (the students) that can be used at the regular SHAC meetings," chairman Mark Magulac said.

People at the meeting voiced a general concern over the quality of health care after the proposed lay-off instituted by Bauman two weeks ago. Peter Shapiro, who spent there years from 1971-1974 as a part-time student assistant in the Bed Patient Clinic also attended the meeting.

"My primary concern is that we have been presented with a situation where the quality of health care will decrease under the premise that it is actually increasing," Shapiro said.

Dave Raymond, a student who is also a member of the Executive Board of the American Federation of State, County and Municipal Employees, Local 673 echoed similar sentiments. Raymond said that the decision to write the resolution was significant because "SHAC had been led along by the administration for a long time. It seemed that they were reluctant to take any important action."

While Raymond did not attend the meeting as a union representative, he expressed concern over the method used to lay-off the employees. "I was laid off from the A.S. Printshop a couple of years ago under similar circumstances. I'm concerned about the manner of the procedure and also about the quality of health care on the campus."

Both Shapiro and Raymond, however, agreed that SHAC's decision was a vital one on the preservation of the nurses' positions, as well as promoting SHAC's authority. Since it is an advisory body, SHAC is concerned about the lack of administration response to its input in the decision making process.

The meeting came only a few days after health center nurses had asked for a 90 day postponement of the lay-offs until there is an opportunity to re-evaluate the situation and possibly offer alternative plans.

SHAC agreed at first to support the 90 day proposal but then decided to change the deadline until Jan. 1, 1980. This decision was made after testimony by nurses who felt a wait through summer when most staff members were on vacation was little better than the original June 16 deadline.

## Regents Defend Their Refusal To Divest from South Africa

By MARK ORENSCHALL

The regents have defended their refusal to sell stock in a number of ways, none of which involve moral criterion. Of all the corporations in which the regents invest, less than one percent of the companies' total operations are in South Africa. In 1977, the total value of U.C. investments which could be directly traced to South Africa was \$4.5 million.

Last in a series.

The regents have no direct loans, investments or real estate purchases, and have no interest in gold, coal or diamond mines, where conditions for black workers are reputed to be the worst.

According to the *In-Depth Report, Regents Investments in Corporations with Operations in South Africa*, "The regents portfolio is the result of selecting high-growth and dividend producing

companies, many of which are multinational in scope. Virtually every pension, trust, endowment, foundation and mutual fund in the U.S. has investments in companies which operate in South Africa."

The report also quotes Dr. William Bergin, a leader of the federal party and one of the black people's most powerful voices in South Africa. "Divestment is absolute nonsense," he said. "Capital and expertise must come into the country. The closing of U.S. subsidiaries would throw 130,000 non-whites out of work."

Among some of the other conclusions of the report are these:

--"Foreign investment has strengthened the economy and in the process provided educational and job opportunities.

--"If there is sufficient moral displeasure with IBM, Xerox and others based in South Africa, it would only be logical to express that through a complete boycott of the products of that company.

--"To sell stock in companies even remotely involved in South Africa would result in a materially inferior portfolio and a lower expected rate of return.

--"A firm will not, by virtue of its moral integrity and social goodness, grow more rapidly than its competitors or produce the greatest return for the university's students, faculty and retired employees."

A 1972 report by the Assembly Office of Research outlined three potential courses of action for American corporations doing business in South Africa. One was to continue operations and hope that a general growth of the economy would lead to eventual racial equality.

The second choice was to actively oppose racist policies through political action, and disregard South African racial laws in business practices.

A third option, which was

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# HEADLINERS

## The Nation

## The State

**SACRAMENTO** — Legislation to put California in the gasoline wholesale business was introduced yesterday by the state senate democratic leader. The bill, which is similar to a newly passed Nevada law, was introduced by Los Angeles Democrat David Roberti. It would let the State Energy Commission buy gasoline or oil on the world market and resell it to gas stations or consumers. Roberti said its purpose is "to help alleviate the gasoline shortage in California by loosening the control of the major oil companies on the market." Roberti said the bill was backed by service station owners and opposed by oil companies. How much gasoline the state could buy would depend on how much money the legislature approved. But Roberti's office said the gas probably would be no cheaper. That's because prices on the "spot" market of individual sales by oil-exporting countries are higher than the long-term contract prices oil companies pay.

**LOS ANGELES** — A group of disabled war veterans has filed suit against 41 federal agencies, alleging violations of a federal law that is supposed to provide jobs and aid for the handicapped. Also named in the suit filed in Los Angeles by Paralyzed Veterans of America Association were U.S. Attorney General Griffin Bell, and Health, Education and Welfare Secretary Joseph Califano.

**HOLLYWOOD** — America's sweetheart, former film star Mary Pickford, will be buried today. A spokeswoman said the services will be "very, very private." Mary Pickford died Tuesday after suffering a cerebral hemorrhage. She was 86.

**WASHINGTON** — President Carter told the nation Tuesday that "care, planning and conservation" are the keys to getting through the summer without spot gas shortages. In his nationally-broadcast news conference, Carter said that demand is up, but supply, at best, will only be the same as last year. Carter also announced he has given governors power to keep gas stations open on weekends, to establish minimum purchases to avoid topping off, and to set up odd-even allocation systems to cut lines.

**WASHINGTON** — Many of this country's DC-10 jetliners, ordered grounded Tuesday, were back in the air yesterday after safety inspections. The Federal Aviation Administration, which ordered the inspections, said 30 of the 134 jumbo jets used by domestic airlines had passed inspection and were back in service. A spokesman said others had failed to pass inspection and were still grounded. He gave no figures. Foreign airlines which use DC-10s, voluntarily complying with the FAA order, said their inspections were complete or near completion. Several had the planes back in the air. The planes were grounded for inspection as a result of last week's DC-10 crash of Flight 191 from Chicago's O'Hare Airport in which at least 273 people died. Continental Airways reported what it called "minor discrepancies" found in five of its 15 DC-10s. Other airlines said they found nothing wrong. Continental Vice President Joe Daley said: "There is no serious problem. There is nothing major. These are just small things we found that we want to fix ourselves."

## The World

**TEHRAN** — Arabs renewed their fight for autonomy in Iran yesterday. The Arabs set fire to government buildings and battled troops of Iran's revolutionary regime in the country's largest port, Khoramshahr. Iran's state radio said 21 were killed and at least 76 others injured in the renewed violence. Hospital reports said the injured list may have topped 100. Government broadcasts said that by evening, army troops were in control of the city. But this could not be confirmed. A newspaper said hundreds of buildings had been burned. The Governor General of Khuzestan province proclaimed a state of emergency in the city, and troop reinforcements were rushed in. In another development in Iran, the revolutionary court in Tehran claimed that the CIA had created a terrorist group which has claimed responsibility for recent assassinations. It's the first time an official body in Iran has accused the U.S. of involvement in the troubles in Iran.

**VIENNA** — The head of an international energy group yesterday supported the use of nuclear energy as an alternative to conventional sources. Sugvard Eklund, the Director General of the International Atomic Energy Agency, spoke to reporters at a news conference in Vienna. Eklund said the Three Mile Island accident in Pennsylvania didn't change his mind about the value and general safety of nuclear energy. And he noted that other power sources have their risks too. He did say that experts met in Vienna last week to discuss new safety measures for nuclear power.

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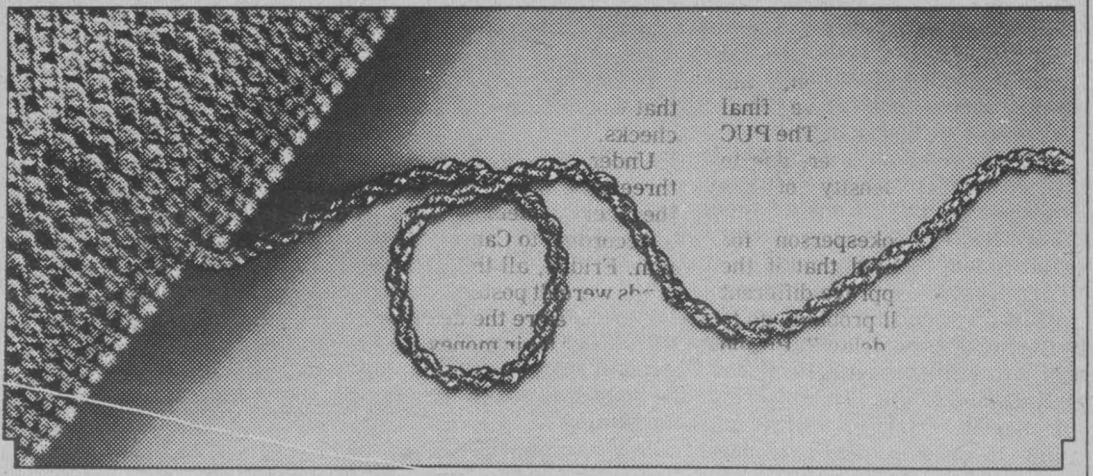
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# Professor Offers 'Literary Criticism'

## Daniel Peck Delivers 1979 Plous Lecture

English professor Daniel Peck, recipient of the 1979 Plous Award delivered a lecture Tuesday in Girvetz Hall in honor of the presentation. In 1977, Peck authored the book "A World by Itself: The Pastoral Moment in Coopers Fiction," and received the award for intellectual performance, scholarship ability and teaching quality.

His lecture, titled, "Literary Criticism and American Literature of Landscape; the Cases of Cooper and Thoreau," covered the writing techniques of these authors as well as Gaston Bachelard and how they relate to one another. Peck's lecture was intended for "the interested audience," which covered a variety of listeners including teachers, administrators, and a few students. By giving an autobiographical account of the writing in his study of James Fenimore Cooper, Peck attempted to show how to "unlock the

powers" of Cooper as a writer.

Peck went on to discuss the differences between the techniques of Cooper and Thoreau and the paradox of Bachelard's techniques appearing in both. Compelled towards Cooper's style in relating literature to landscape and the pastoral tradition, the award recipient used examples of Bachelard's ideas such as subjective visual images to interpret Cooper's attention on the natural objective world. "Bachelard's techniques link human consciousness to the world. In Coopers works these techniques take Thoreau's physical ideas and link language to myth, providing a key to the meaning," Peck summarized.

Throughout his lecture, Peck also stressed the benefits of research in education. "The investigation process in writing a book or working on a project are like remaking the mind," said Peck. "The increased knowledge

may have no immediate tangible effect, but the long range memory of the experience is what is important."

Peck encouraged young scholars to explore new ideas in such a way to "find out what's going on. In-

nocent curiosity leads to intellectual openness," said Peck, "and research will lead to criticism, which in turn will show exploring students the work of a Professor."

The Plous award is given annually to a non-tenured professor of humanities, social or natural sciences. Candidates are

nominated by faculty members on intellectual performance and the final selection is made by the College of Letters and Science, who judge on outstanding qualities demonstrated in the nominee's contribution to the life of the college community.

Peck's works include publication of his 1977 book, his current project, "Thoreau's Morning Work: A Study of Imagination of Origins," and the organization of the Bicentennial series at UCSB on American autobiography.

## Lagomarsino Against Additional Trenching

By JODY STRUCK

Congressman Robert Lagomarsino expressed his opposition Sunday to additional seismic trenching at the proposed Point Conception LNG site until federal authorities approve it.

After meeting with representatives of the Santa Barbara Indian Center, Lagomarsino wrote a letter to John Bryson, president of the state Public Utilities Commission which had ordered the trenching.

In asking for the trenching delay, Lagomarsino joined Assemblyman Gary Hart, state Senator Omer Rains and the county Board of Supervisors who had requested a delay earlier.

Michael Wootton, an aide to Lagomarsino, stated it is the congressman's belief that "it is useless for them (Western LNG) to continue trenching until the federal decision has been reached." Lagomarsino is quoted as saying that to proceed without this decision, "would simply be a provocation and possibly a violation of the Indians' rights."

When asked if Lagomarsino considered Point Conception a favorable site for the proposed liquified natural gas plant, Wootton was unable to comment. He noted however, that in the upcoming lease-sale for oil-drilling rights in the Santa Barbara Channel, Secretary of the Interior Cecil Andrus had deleted a parcel that borders a previously considered Oxnard site.

This site was considered to be the most appropriate in a report by the staff of the Federal Energy Regulatory Commission, the agency which must give final approval to the LNG site. The PUC rejected the site however, due to the population density of the surrounding area.

Al Pizano, spokesperson for Western LNG, stated that if the FERC and PUC approve different sites, the issue will probably go to court. "The long delay," Pizano said, "would probably kill the project."

Presently, Western LNG is trying to draft a petition to be presented to the PUC, asking them to make the trenching a condition of a federal permit, rather than the PUC-granted state permit. If this is the case, there will be no trenching until the site is definitely approved.

Western LNG will meet with representatives of the county and from the Santa Barbara Indian Center to discuss the wording of the petition. Pizano noted that it is to the benefit of all to support the petition, though he realizes, "the

other people are asking for a delay for other reasons."

A spokesperson from the Indian Center agreed that, "the feelings are mutual that we don't want the PUC to resume trenching."

The Indians oppose trenching because they consider the site to be sacred. Western LNG maintains that no trenching is required at this time as they have provided enough seismic data for the PUC to make its decision.

Pizano said Western LNG hopes to have the petition ready to present to the PUC at their June 5 meeting. However, with such short notice he was uncertain whether they would be on the agenda.

In late June, or early July, a preliminary decision on the LNG terminal site will be made by the FERC's administrative law judge, who has been holding hearings in Santa Barbara.

The Federal Energy Regulatory Commission is not bound by the staff or judge's recommendation, however Pizano felt that these recommendations would have "considerable bearing" on the final decision.

## Eviction Notice for a Group of Carpinteria Tenants Suspended

By DENNIS HERMAN

An eviction notice for a group of Carpinteria tenants who recently ended a four and a half month rent strike was suspended Friday by Municipal Court Judge Arnold Gowans.

The decision came as a result of a motion filed by William Hastings, attorney for the tenants, which challenged the writ of eviction obtained Monday by landlord Raymond Pollard's attorney, Charles Oxton.

According to Pollard, after the settlement was reached, of the \$15,000 that was to be paid to him by May 18 \$3,090 was received in dishonored checks.

Under the terms of the agreement, the tenants were to have paid three quarters of the \$20,000 due in back rent by the Friday deadline and the other quarter by June 4.

According to Candice Goodman, one of the strike's organizers, "by 5 p.m. Friday, all the funds were there. However, some of the tenants' funds weren't posted until close to that time. We gave Pollard his checks 27 hours before the deadline as a show of good faith. But, in his greedy rush to get their money, he went to the banks before 5 p.m., when some of the funds hadn't yet cleared."

Goodman stated that they had signed affidavits from several bank employees stating that there were sufficient funds in the tenants accounts by 5 p.m. on Friday.

Oxton, however, claimed he and Pollard "had no way of knowing there were funds in the bank. All we had were \$3000 in bounced checks, so we obtained a writ of eviction last Monday."

It is readily apparent that Pollard's motives are to collect as much money as he can from the defendants pursuant to a negotiated judgement, then taking advantage of a loophole seeking to evict the defendants," Hastings motion alleged.

Oxton dismissed these charges, calling them "ridiculous and only the latest and most absurd in a series of conspiracies concocted by the defendants."

According to Oxton, the tenants will also be held liable for court costs, in an amount to be determined by Judge Gowans on June 5 after the remaining \$5000 is paid. Oxton plans to ask for "between \$1500 and \$2000 in legal fees and \$200 in court costs."



A UCSB student takes advantage of the grass and the sunshine while absorbing the contents of her favorite textbook.

Nexus photo by Dave Dalton

## UCSB Carillonneur James Welch Plays Ringing Music for Campus

By SANDRA THOMAS

Walking around campus in the late afternoon, you might now and then hear the pervasive tones of a Bach fugue resonating from the direction of Storke Tower. At such times Dr. James Welch, UCSB carillonneur, seated at a long wooden bench, in a glass-enclosed booth is playing.

Bells have historically called people to worship, announced events and signalled phases of religious ceremonies since the 14th century but the carillon remains a relatively rare instrument and

carillonneurs are a select group of people. Welch has taught in the music department here since 1977 and performs on the 61 bell carillon what he considers to be "background music, walking around campus music, skateboarding music," music for whatever people are doing.

The carillon was installed in 1968. Hourly chimes are set by a timer and rung by a mechanism of weights and pulleys. The bronze bells were cast in Aarle-Rixtel, Holland, and tuned by grinding off the metal from the inside. Sixty-one bells range in weight from 13 pounds to 4,793 pounds. The bells don't swing but the clappers are rigged by wires that run to the wooden dowels called "batons" that make up the 5-octave carillon keyboard.

Playing the carillon is a vigorous balancing act of striking the batons with the fists and at the same time pushing the pedals that duplicate the two lowest octaves with the feet. Carillonneurs wear leather or felt gloves to protect their hands as they strike the batons with varying degrees of strength. Once a bell is struck there is no way to dampen the sound or stop the bell from ringing.

Only four California college campuses have carillons—Stanford, UC Berkeley, UC Riverside, and UC Santa Barbara. Stanford was the first to have a carillon. It was a gift from Belgium to the Hoover Institute of War & Peace. Welch learned to play the carillon while studying for his doctorate in music at Stanford. Both Welch and UC Riverside's carillonneur, Margo Halsted, studied under Dr. James Angell, who is Stanford's carillonneur.

Welch points out that "there's a limited number of people who know how to play the carillon so Dr. Angell, Margo and I end up visiting each other's campuses a lot." Dr. Angell made such a visit to UCSB on May 5 to perform.

Last year Welch made a concert tour of carillons in France, Germany and Belgium, where the

instrument is most popular, playing some carillons that were several hundred years old. "We recently embarrassed Holland by surpassing them in number of carillons. For centuries they had the most of any country—170," says Welch, adding that there are now 171 carillons in North America.

Welch belongs to an organization called the Guild of Carillonneurs in North America which has a membership of a "couple hundred" carillonneurs, students and people interested in the art. Each year the guild conducts a convention at a city that features a good carillon. There is also a World Federation of Carillonneurs, and carillon schools in Belgium and Holland.

Normally, the carillon is not played until after 5 p.m. on weekdays due to its proximity to study areas, but it is played on Saturdays and Sundays. Welch feels that "people don't stop and listen real close to the carillon."

Welch gives lessons on the carillon, stating that interested students need to know how to read music and have some facility at the piano keyboard. If they have organ playing experience all the better because it gives practice in co-ordinating hands and feet. There is a fake keyboard set up in the music building that operates a crude xylophone facsimile that students spend most of their first quarter of study working on, says Welch, rather than "practicing before the whole world."

When students get brave enough, Welch will take them up the elevator of Storke Tower, up the winding staircase to the keyboard booth and there, with an outstanding view in all directions, let them try out the real carillon. "It's one of the most frightening instruments to play because it is obviously in front of so many people. But there is no way to learn how to play the carillon unless you practice on the real thing and as you learn other people just have to learn with you," says Welch.

# Kevin Moran Hall

A contest was recently initiated by the UCSB administration to find an appropriate name for the Campus Events Facility. Several rather humorous suggestions have been made, most of which we can't imagine ever being approved by the regents.

While we have made no secret of the fact that we view the Events Facility as one of the ugliest buildings ever conceived, we also recognize that it was ostensibly built to meet the recreational needs of students.

We have come to feel that to recognize the building's ugliness in its name could simply compound the problem. We would therefore like to urge students to support a name which perhaps best epitomizes the term "student interest": Kevin P. Moran Memorial Hall.

Moran was a student who was shot and killed in 1970 on the steps of the Isla Vista Bank of America while trying to quell violence among his peers. He was concerned not only with the issues of the day, but also with preventing injury and destruction.

Much positive change has occurred in our community since those fiery days of massive student protest. This change is the result of the dedication and effort of many people, and is perhaps best memorialized in our community itself.

But the intense conflict that brought this progress seems too easily forgotten, the pains but a distant memory. We think that by dedicating the Events Facility to Kevin Moran, we will help preserve the spirit and importance of our community's growth and evolution.

We urge you to show your support for this idea by filling out one of the ballots that appeared in yesterday's Nexus. Extra copies are available in our offices underneath Storke Tower.

If the Events Facility is to have another name, let it have meaning.

## Draft Rally

Earlier this year a congressional subcommittee began researching ways to reinstitute the draft. A few weeks ago their search ended as they drew up a measure that is both ambiguous and far reaching.

It requires the President to decide what kind of conscription system we should have, who should be drafted, and how many people should be called into the military each year.

We were expecting the House of Representatives to vote on this measure before the end of this week, but they have decided to take a short recess, leaving this legislation temporarily stranded.

Today at noon in Storke Plaza a rally will be held, sponsored by South Coast People Against the Draft, to let you know how this legislation will affect your future. A speaker from the National Organizing Committee Against Registration and the Draft (CARD) and local musician Scott Day will be featured.

Stop by Storke Plaza today at noon and absorb some information and sunshine along with your lunch.

## Taking it Back

Rape is a horrible crime. It is not just an assault on females but on all of humanity. We all must play a role in combating it.

One of the most vital ways to beat rape is to inform the public. Awareness of a problem is the first step towards solving it.

Earlier this week, a number of campus and community groups sponsored an awareness day in Storke Plaza to discuss the various forms of violence against women.

And this Saturday these same groups, with others, will lead a "Take Back the Night" march in downtown Santa Barbara to symbolize the need for women to be able to walk safely at night.

We applaud the efforts of these campus and community groups and hope that students, staff and faculty will join them in their vigil Saturday night.



MISS CLAGTHORPE, PLEASE DIRECT THIS GROUP OF STUDENTS TO WEAPONS, NUCLEAR (HYDROGEN), TRIGGER MECHANISMS, TOP SECRET, DECLASSIFIED.

## viewpoint

# Cultural Causes of Rape

By DEBBIE MANDAS

This year we have been plagued with what has been termed "A Rape Epidemic," and statistically, rape is the fastest rising crime in America. The two most relied upon remedial measures to this problem have been: "Prevention" and a cry for "Stiffer Penalties." I would like to address the inadequacies inherent in both these responses.

The "Prevention" panacea is summarized in a statement by the local law enforcement agency in an April issue of the Nexus: "The rape would not have occurred if she (the victim) had taken the BASIC SAFETY PRECAUTIONS." These measures are plain; DO NOT walk your dog alone, DO NOT jog alone, DO NOT visit a friend alone, DO NOT talk to strangers, and DO NOT look appealing. What these "basic" precautions amount to is: A blatant deprivation of the most fundamental liberties for women.

What we have done in adopting "Prevention" as a remedy is shift total responsibility onto women for this horrid crime, while completely side-stepping the conditions in this culture that are causally responsible.

"Prevention" is an ineffective remedy not only because it fails to confront rape on a causal level; it is an impotent strategy in light of the facts: Why should women relegate themselves to the time? And why should women "stay off dark streets," and "not jog alone," when 2/3 of all rapes occur in the home? Furthermore, why should women have to "ignore strangers," when in 1/2 the cases the perpetrator chooses someone he is familiar with as his victim? And lastly, why should women curb their attractiveness when it is an age old myth that rapists go for "pretty girls only." Rape is an acute expression of a desire to dominate and control, and sexual appeal is not the motive.

The second most common reaction to the increasing rape rate, the cry for "Stiffer Penalties," shifts responsibility for the rape epidemic unfittingly upon the criminal justice system. Cryers of the "stiffer penalties" view assert that, "If rapists were uniformly and strictly punished, they would be deterred from committing rape by the threat of

severe punitive reprisal, and those not deterred would be imprisoned and unable to commit future rapes." This pseudo-solution is ineffective for a number of reasons.

Firstly, because of the way in which the criminal procedures continue to degrade rape victims, few women will report rapes, and secondly, for those rapes that are reported it takes almost an act of the Messiah to get a conviction: Thus, few rapists will ever confront "stiffer penalties."

Aside from these initial complications, the call for stiffer sentences erroneously assumes that punishment has in fact a general deterrent function. As this society has become more modern, and more "humane" in our treatment of criminals, any deterrent element in punishment has lessened inversely. If we were willing to castrate without question every rapist, perhaps there might be a gradual emergence of a

deterrent effect. But living in a society that bars "cruel and unusual punishment," prison is likely the toughest we'll get, and quite simply — prison doesn't pose a real threat for one contemplating rape.

Still, some respond, "If those who were convicted were kept in prison longer, they would be unable to commit future rapes." This is a logical assertion, but prison only aggravates the masculine hangups of the rapist, and prison is often the very place that men learn rape as a viable outlet of their tensions.

The conditions in society which spawn the crime of rape are greatly magnified in prison. Our culture puts a premium on "strength" and "control" in males, when our capitalist structure denies many men little of either. This contradiction is intensified in a prison where men are stripped of every aspect of

(Please turn to p. 6, col. 1)

## letters

### Majority View?

Editor, Daily Nexus:

This letter should be entitled, "Why the Nexus stance on South African Divestment is wrong." There are several points which are curiously absent from the public debate over whether to divest from banks and corporations refusing to stop doing business in South Africa.

1. The question of whether to resort to violence to liberate the people of South Africa does not apply. There is violence now in Rhodesia and South West Africa. In South West Africa (Namibia), South African troops have gone on assaults across the country and into Angola to attack SWAPO (South West African People's Organization). South Africa has been overseeing South West Africa illegally since 1968 when the U.N. voted to sever the two. Rhodesian plans have attacked the neighboring countries of Zambia and Tanzania, and have gone clear to Angola to attack ZAPU (Zimbabwe African People's Union). South Africa maintains its apartheid (literally means segregation) with violence all this century. Most recently, African protest leaders — such as Steve Biko — have been held in detention and murdered.

2. The U.S. can survive without South Africa's precious metals. Uranium is our most major import from South Africa according to E.J. Kahn who spoke last week on campus. In fact, the U.S. gets nearly all its uranium now from South Africa. In the aftermath of 3-

Mile Island, we won't miss any uranium. We have enough surplus diamonds and gold to meet our industrial needs without South Africa's help.

4. The majority of all South Africans live in rural areas and do not take part in South Africa's industrial economy. Those that do are paid 1/18th of what Europeans are paid for the same work, and are separated from their families for 11 months at a time. Contrary to the statements by John Connally, Africans are not better off in South Africa than elsewhere in Africa.

5. After hundreds of years of European colonialism and slavery, the countries of Africa are liberating themselves. When all of Africa is free but South Africa, and it sits on the southern tip of the continent, the seeds for a terrible war will be close to fruition. Meanwhile, the multi national corporations and banks of Western Europe and North America bolster the South African economy, allowing them to increase their military weaponry and emergency fuel reserves.

Do we want to prolong the agony of the people of South Africa any longer? If a trade embargo against South Africa is such a bad idea why did the U.N. vote one against Rhodesia for precisely the same reasons fifteen years ago? And why does the Nexus continue to advocate an opinion not in concord with the majority of the students here at UCSB?

Neil Sinclair

DOONESBURY

by Garry Trudeau





# Earl's Last Seepage

By EARL DERRICK  
 You'll never guess what happened to me the other day. It was no speical kinda day, just a regular day, around dinner time, and I had just finished constructing one of my custom four-dimensional home-made burritos with the extra-lean meat and the shredded cheddar and the avocado and the tomato and onion and cilantro and a little dash of garlic powder, salt and pepper and cumin and some green pepper and sour cream and I had it positioned on the hydraulic lift and was about to maneuver it into the general area of my mouth when all of the sudden, just like in the movies: the phone rings.

but I picked up the phone anyway. "Al's Alligators — We deliver," I said, figuring I'd throw 'em off. It didn't work. There was this real dragged out, mellow, Save the Whales kinda voice on the line.

"Whoa, Hasbro, is Earl Derrick there?"

"Speakin', the faucet's leakin', the phone here's a' reekin', you must be unique an' what can I do for ya?" There was this silence at the other end. "Speak up, Poin-dexter, I'm not gonna ask again."

"Hey, well, this is Pete May and I'm a Nexus reporter." I was silent for a second. "Hey, Mad Dog," I whispered, "it's some guy named Pet Moss and he says he's a Nexus reporter."

"Give him my best," said Mad Dog.

"Congratulations, Pete Moss." I said into the phone.

"No, it's Pete May, not Pete Moss, man."

"What is?" I asked.

"Me," he said.

"Well, Pete, how are ya? How's the old Nexeroo? How's the waves? How's everything, Pete?"

"Everything's real cazs, man, really casual, but I'm doing this trip like a humor column in the Nexus. I wanna kinda take it from where you left off, y'know?" I covered up the phone.

"Mad Dog, this guy says he gonna write a humour column in the Nexus, taking it from where I left off."

"The fucker's crazy," said Mad Dog, who was working another Dos Equis.

"Pete, buddy, ah, that's real swell you wanna write a humour column for the Nexus, really swell."

"Really, man, I thought you'd get behind it," he said."

"Yeah, but why the heck are you calling me up?"

"Well, like, I figured I would kinda start the column off by writing a little thing in the Nexus where I would totally put you down, and criticize you and everything."

"Right nice of you, Pete."

"Yeah and then I figured you could respond with a counter-argument and defend yourself. Pretty cool idea, huh?"

"I'm glad for ya, fella."

And so the conversation went on like that for a while and even a little while longer. At the end of it all I knew I was to expect some kinda weirdness in the Nexus from this guy Pete Moss, I mean Pete May. I asked Mad Dog what the heck it all meant, 'cause Mad Dog has this habit of knowing all, hearing all and seeing all.

"I know this guy Pete Moss," he said. "He's the guy who does a Steve Martin imitation 24 hours a day. He wears a fake arrow around campus and is known to say 'Excuuuuse Me!' for no reason at all."

"Whadda dead-beat."

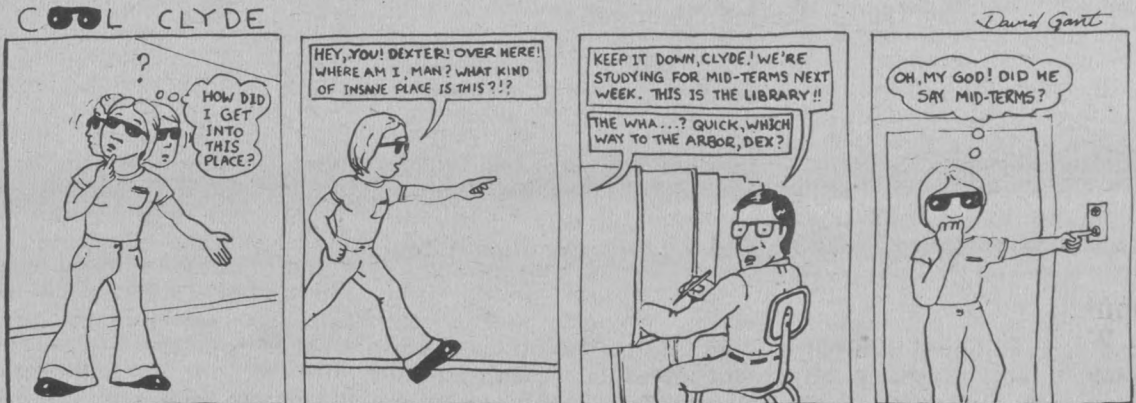
"Really."

And so that's what happened that evening. I'm just glad old Pete finally figured out a topic that he could write about that was guaranteed to get into the paper, regardless of the humor content, or lack of it, within. I'll be around next quarter and look forward to Pete Moss' Humour Column. And just think, Pete, if it's no good, you'll really have something to say "Excuuuuse Me!" over. 10-4, Earl over and out.

"Dag-nabbit!" I said. "Gull-durn-it!" I said again. "Who would be calling me at such a climactic moment of culinary conciousness? Who! Who would have the nerve to call right at dinner time? Why don't people think before they call? Why the heck don't I cut it with the dumb questions and answer the darn phone?" I said.

Well, my buddy Mad Dog was over in the corner with a Dos Equis, foaming at the mouth. "Url, baby," he growled, "it's probably Rocco and Sleek Zeke an they've got the munch mouth an' wanna come ovr fer some grits. Tell 'em to go down to the New York Hero House and scrounge for the loaf ends."

Course I knew if those boys were stoned they were gonna need hand-held directions on how to get there,



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(Continued from p. 4)  
 "dominance" — the very element that has come to define the degree of ones masculinity in this culture. It should not be surprising that homosexual rape in prisons is so prevalent. It becomes a primary means by which an inmate (by ultimately controlling and debasing another inmate) can swell his de-flated ego. Prison, in this sense, truly exacerbates and even teaches rape.

Moreover, prison sentences are only imposed "after the fact": The rape, — the damage has already been incurred. Thus prison is merely a reactionary measure for individual cases, and ignores the larger problem of rape in society.

In light of the facts, "Prevention" and "Stiffer Penalties" cannot effectively deal with the rape epidemic in this society, and we should not rely on them as remedies. Rather, we must combat rape on its casual level if we are to see its demise: That level is "Cultural."

That rape, as it occurs in this society, is especially endemic to the American culture is proven by the fact that in no other culture is rape so common and severe. And there are cultures which have no concept of rape as we know it. A look at the standards for male and female identities in American culture explain how Forcible Rape becomes such a viable outlet for male instability.

We Americans have created ego-maniacs with our concept of "Manhood." We confer upon males an elevated status — a social superiority, simply by virtue of their being born "Male." By virtue of their "superiority," we thusly bestow upon men unlimited "social privileges," i.e. the glorious roles of Dominator, Sexual Aggressor, Provider, and Protector. The media, dominated by men no less, has done a smashing job of depicting men as super-heros in all these power-commanding roles.

What these "privileges" really amount to is a shit-load of responsibility, and an all-mighty image to live up to. To avoid the stigma of "inadequate man," itself a contradiction in terms in American culture, men are socially, and psychologically compelled to live up to this all-

might image. They can only do this however, by obtaining power, and control in those culturally defined sources of masculinity, i.e. Dominator, Sexual Aggressor, Provider, Protector. In our capitalist, patriarchal culture, where money has become ones primary levy of power, man's economic status is his key to competence in those roles.

Due to the contradictions in capitalism, few men obtain the ultimate power that is so symbolic of American manhood, while many men are rendered virtually powerless, and exploited by a male hierarchy. Obviously, most men adjust to, or rationalize their lack of power; or seek power in non-monetary, "legitimate" ways. Others don't adjust and seek American-male values in criminal's ways. This is evidenced by the fact that those most severely lacking in all forms of power — the lower classes, also commit the majority of economic crimes, and rapes

regardless of status, for men overcome with feelings of inadequacy and powerlessness, "Rape" becomes the ultimate scenario for rejuvenating a faltering manhood. By totally manipulating another person a rapist seeks to reconcile his inadequate sense of self, with the glorified image of manhood American culture has constructed. Several elements in the rape scene serve this purpose.

One of these is the "violence element" implicit in rape. In American culture males are taught from day No. 1, that violence and aggression are the appropriate channels for male expression. Passive emotional and physical expression are seen as weak — as "feminine," the opposite of masculine. Since violence has come to symbolize masculinity in this culture, the violent nature of forced intercourse in and of itself, makes rape an appropriate channel for expressing rage.

Research has proven, and rapists repeatedly admit that "sex" is not the key motive in rape. Rather it is the felt need, as a man to dominate. In American

culture the heterosexual love relationship is the ultimate scene of dominance v. submission. The sexual arena has thus become a major source of masculinity; because women symbolize weakness and dependence, they are the biggest mirror of dominance, i.e. masculinity in men. That a man's sexual abilities have come to denote his manhood follows logically from this imbalanced relationship. Women are (in theory) given the authority to grant, or withhold sex. "Getting it," then becomes a major project of manhood because it symbolizes the degree of his power (over women). (The notion that a man should sleep with many women before marriage, and the fact that many married men continue to sleep with many women, derives

from this phenomenon.)  
 What better way to enhance masculine strength than to match it against its opposite: feminine weakness. In this way, rape — forced intercourse — becomes the ultimate masculine v. feminine contrast. This is the interest men have in maintaining the sexual double standard: If all women were "easy" there could be no conquest, and no contrast.

Also, rape is as much an attack on women as it is a vicarious attack on other men. In this culture women have largely been viewed as men's property, because they hold the key to a valuable commodity; sex. Men thus have a vested interest in protecting their woman because purity enhances value. To fail as a protector is to fail as a man. Thus, by raping

women, the rage the rapist harbors against "bigger men" in the male hierarchy is aired by trespassing on their property.

The ultimate pleasure of rape then, is in "the taking." By robbing a woman of all sexual control he can aggrandize his own manhood, while concurrently reducing that of other men. Nowhere else does this phenomena manifest itself to the pathetic degree it does in American culture. For no other culture has so extremely glorified men, and objectified women, with the combined effects of sheer materialism in a capitalist economy of limited access.

We definitely live in a "rape-culture." Until men and women alike unite to change a contradictory value system; especially to educate themselves, and alert others on the ugly effects of imbalanced social sex-roles, rape will plague our society.

## Letters

### Not a Reprimand

Editor, Daily Nexus:

This letter is in response to a letter which was published in the May 14th issue of the *Common Ground* and which was written by Ms. Patricia Murphy, Assistant Director of the Women's Center. I do not wish to respond to any of the assertions themselves, which I believe are patently ridiculous and merit no attention, but I do wish to clear up any misconceptions which might have occurred on the reader's part from the implications that certain terms and phrases in the headline for the letter and within the letter itself seem to carry.

The headline reads: "Prof Reprimanded for Sexist Cartoon." Since a "reprimand" is a rebuke or censure which usually emanates from an authority, it might be inferred that Ms. Murphy has some kind of official sanction to repress my freedom of expression. This is not the case.

Moreover, the use within the letter of such phrases as "advised

you," "sensitize you," "help you understand," and the additional reference to a previous telephone conversation between Ms. Murphy and me might also carry the suggestion that I have at some time admitted my need for or have accepted Ms. Murphy's efforts to rehabilitate ethically and aesthetically. This is not the case either. What in fact did occur in the telephone conversation of Nov. 21, 1978 was that Ms. Murphy told me that I had committed a serious offense with my poster and that unless I apologized (I forgot to whom — all of womankind, perhaps) that I might be sued.

Needless to say I responded to Ms. Murphy's remarks with the degree of seriousness they deserved.

I might also add that Ms. Murphy sent me a letter that same month which is identical to the one printed in the *Common Ground*. Now I don't know if the *Common Ground* received their copy of the letter at the same time I did and for some reason withheld publishing it until now, or whether it was more recently sent. Could it be that my poster — after six whole months — is still the hottest male sexist offense that Ms. Murphy can dredge up? Surely there are more serious and compelling issues for the salaried staff of the Women's Center to give their attention to.

Bruce Garber  
 Subject A Dept.

## Constructive

Editor, Daily Nexus:

The Department of French and Italian thanks the students of French 183X for publicly thanking our colleague, Professor Ernest Sturm, for a particularly stimulating course. We, too, are

impressed with Professor Sturm's grasp of "cross-cultural literary and philosophical perspective."

It is not entirely accurate, however, to state that "the principal focus of this Department is language." The "principal focus" of most of our upper-division courses is French or Italian literature or linguistics. We also offer courses on film and on aspects of French and Italian culture. French and Italian majors prefer these courses to be taught in French or Italian. This is, rightfully, our first obligation. Nevertheless, we do regularly offer numerous courses taught in English: the description of these courses fills nearly two pages of the catalogue! We urge all students, whether speakers of French and Italian or not, to sample our courses, for we believe, along with Professor Sturm's students that such courses "can furnish a most constructive element of a university education."

William J. Ashby  
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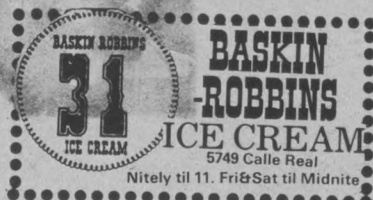
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## Theater Review

# Diligent Cast Unable to Keep 'Two Gents' From Sinking into Pop Abyss



Several of the valiant actors who struggle to bring life into 'Two Gentlemen of Verona.'

By PAUL LOOMIS

Anyone who still believes in the viability of a theoretical marriage between Shakespeare and rock-and-roll after seeing the musical version of *Two Gentlemen of*

*Verona* should be banished to Prospero's island with nothing but a complete set of Barry Manilow records for company.

The current UCSB Drama Department production of the

adaptation from Shakespeare by John Guare and Mel Shapiro is a classic case: a hard-working cast struggling to hold an audience with a meagre serving of that pure delight we associate with the best of musical comedy.

There are insurmountable problems with mixing pop and iambic pentameter. There is inevitable confusion for the audience in watering down Shakespeare's story to the point of no return; and injecting it into the socio-political climate of the last years of the Vietnam War.

As theatre, the whole idea flies no better than the leaden dove struggling into the flywell of the UCSB Main Theatre at the end of the second act.

Galt MacDermot's music, with lyrics by John Guare, is stylistically dated a good nine or ten years, with one conspicuous number by the militant Duke of Milan about "bringing the boys home." In a medium such as rock music, the public ear alters so rapidly and irrevocably, that early-seventies pop can become totally foreign to an audience riding the crest of rock's "New

Wave."

But beyond this context, and taken purely as musical theatre, from its own era, the songs from *Two Gentlemen of Verona* are conspicuously lacking in the feverish compulsion and pure pelvic drive found in the best from *Hair* and *Jesus Christ Superstar*.

However, that didn't stop Phil Eisenhower, as the self-centered young lover, Proteus, from showing us a fine flair for the up-tempo numbers that are the best the show has to offer. The thing is slow to start and only really gets up on its feet when Eisenhower grabs the microphone and lets us have it.

Paul Moreno, as Valentine, the other Gentlemen, never quite convinces us that all he's interested in is the continual bedhopping he talks about. The fire of hedonistic pursuit is nowhere to be found in the eyes of this lad.

Corey Elias, as the lovely Julia is lovely indeed but has a good deal of difficulty with the antiquity of the language, as balanced against the musical period of the songs she's given.

Other notables are Anthony

Kortick as Launce, the clown. His scene with the dog is fun, and he is one of the few actors who demonstrate facility with the borrowed language. His vaudevillian bits with John Payne as the servant Speed could have been twice as big, but were engaging nonetheless in a show starved for energy.

Takafumi Shimojima was an amusing novelty as the banished Eglamour, but when the Samurai parody lead to the entry of the smoke-spewing chartreuse dragon, I imagined myself in front of the tube watching out-takes from *The Gong Show*.

Which reminds me, a word must be said about the lack of strength in technical design for the show. William Morse suffered obvious confusion from not knowing if he was working on a period piece or not, as did costume designer James T. Larsen.

The resulting set was a mixture of *West Side Story* scaffolding, random period flats and Chinese disco decor. The lighting, also by Morse, produced plenty of shadows and did little to enhance the depth of the set.

## ARTS AND LEISURE

KEVIN MACKINNON  
ARTS EDITOR

DAILY NEXUS  
THURSDAY, MAY 31, 1979  
PAGE 7

### Concert Review

## Metheny Group Dazzling in Triumphant S.B. Return

By DAVID FROMAN

With more musicianship and less of the affectations that accompany the vast majority of contemporary guitar players, Pat Metheny once again performed a brilliant set last Wednesday evening, this time in Campbell Hall, proving his Lobero performance last February was no fluke.

The Pat Metheny Group is a quartet. Lyle Mays, the keyboardist does much of the arranging, together with Pat, who plays a variety of altered guitars. Mark Egan plays the fretless bass with a good deal of taste and Dan Gottlieb supplies the energy, driving the group behind a jungle of drums, bells and cymbals.

Performing largely the same material as in his previous Santa Barbara performance, Metheny was nevertheless fresh and entertaining. If there was any noticeable difference between the two performances at all, it was in

the extended soloing of Wednesday's concert, the one aspect February's show at the Lobero lacked.

The solos were split among the group with the focus on the guitar virtuoso. Metheny seems as comfortable with the twelve-string electric and Guild acoustic guitars as with the big hollow-body six-string that he favors.

His style is distinctive and a reflection of his musical roots. Born and raised in Missouri, Pat's music has a definite Midwestern groove to it. The chords and guitar riffs remind one sometimes of a hoe-down, like in the head of "Jaco," a piece named after the bassist of Weather Report fame. Yet the music has incredible amount of energy. "Jaco," performed Wednesday, showcased the bass talents of Egan. Walking to the edge of the stage, Mark soloed tastily. Sliding from note to note, the music had a fullness and

exuberance that spellbound the audience.

The group opened with "Phase Dance" off of their latest album entitled simply *The Pat Metheny Group*. Typically, the song was charged with a driving rock beat, laid down solidly by Gottlieb. The wide open harmonies of Pat's guitar were well complimented by Lyle's acoustic piano licks.

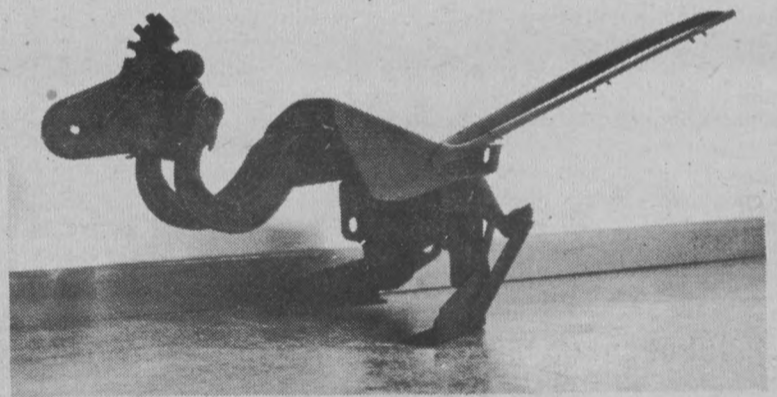
Later, in a tribute to "a town I spent a lot of time in as a kid," Pat featured himself in a haunting ballad entitled "Unity Village." The soulfulness of the solo guitar line displayed the diversity by which this young guitar player is becoming better known for all the time. Then, picking up his twelve-string Epiphone, strung with twelve E strings and tuned to give a Spanish flavor, Pat explored the variety of harmonics made available by this unusual tuning in "San Lorenzo."

The uniqueness of the group is reflected in its ability to hold one's interest. The melody lines are simple enough to appeal to most any listener and the very effective dynamic changes keep your attention focused on nothing but the music. One minute the band is crashing forward — Gottlieb slashing at whatever is nearby (including Egan) and Egan laying down a pounding bass line under Metheny's intense lyricism — and in a split second the sound disappears, leaving only a trailing melody sounding miles away.

The group combines the color of unusual chords with a full bodied sound. The richness provided by the digital delay system Metheny runs through was a tasteful refinement of reverb electronics. A number of the tunes performed were familiar to those in the audience who caught the act last February, and many were still untitled.

But this only typifies the attitude of the group. They're not after any

(Please turn to p.11., col.3)



It's a bird. It's a plane. It's one of the many works displayed at the Annual Undergraduate Exhibition.

### Art Review

## Undue Restraint Mars Undergrad Art Exhibit

By JACQUELINE DE FRANCIS

The UCSB Art Department's Undergraduate Exhibit, while showing some clever and interesting pieces, seems markedly reserved in comparison to last year's student show. There are 52 students exhibiting this year, using every medium from oil to bronze to watercolor, and yet "restraint" would be the key word for the pieces they have produced.

It seems rather disappointing too, when one realizes that these are students who have spent four years absorbing many artistic ideas and techniques which should lead them to be bursting with radical alternatives and experimentations. It seems, somehow, that they could be more on fire with the urge to set the art world ajar a bit. After all, where does new life come from if not the Picasso's and Van Gogh's of a new generation?

Perhaps the answer lies in the fact that most have already gone through the stage and are now exercising some control over the exuberance and artistic excesses they have undergone in their earlier development. Have they already tested their limits and have reached a balance? Has the

casual Santa Barbara environment lulled everyone into pleasant serenity.

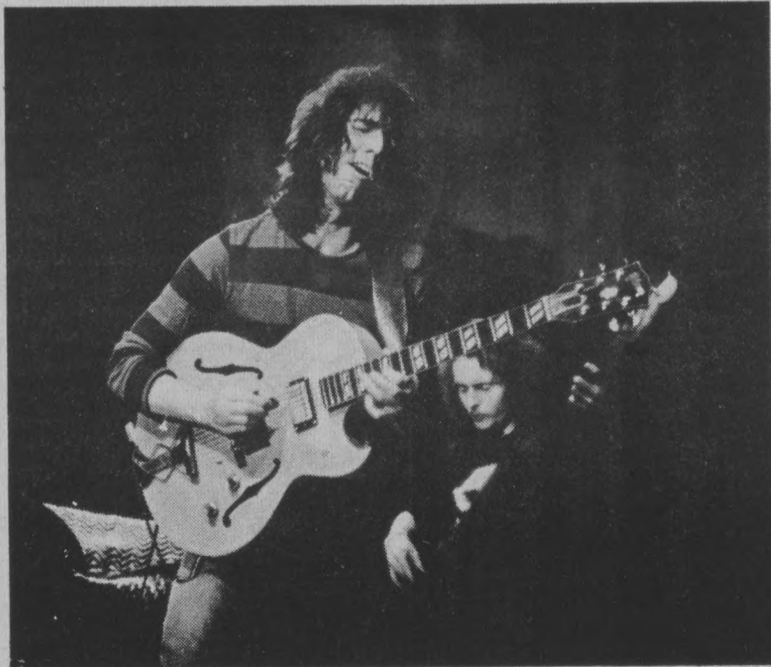
Many things in the show are well done technically and do convey a feeling or idea, yet there is little that amuses, annoys, shocks one out of complacency or even raises one's consciousness. As far as just appealing to one's aesthetic sense, many works do achieve this.

Absolutely fetching is the oil painting by Nancy Davidson Behlman, "Bamboo With Birds," which commands the entire left wall as one enters the exhibit. Framed in oyster-colored, wooden slat-shutters, the painting is a gorgeous piece of exotica which takes one from an art gallery in Santa Barbara to the jungles of the deepest Amazon backwater.

The colors look more like acrylics than oils in that the artist was able to achieve flagrant indigos, ruby reds, deep maroons, pulsating oranges, jaded greens and vulnerable pinks. One can almost hear the squawks and rustling of the bamboo grasses as the birds inhabiting the painting walk about.

All kinds of exotic birds are here; macaws, toucans, scarlet

(Please turn to p.11., col.2)



Pat Metheny unleashed one of his many blistering solos during his performance at Campbell Hall.

Nexus photo by Mitchell L. Cohen

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★★★★★ **For Immedia**

**Music**

The UCSB JAZZ ENSEMBLE will present a concert on Friday, June 1, in Campbell Hall at 8 p.m. This concert will feature a guest appearance by saxophonist Ladd McIntosh. Tickets are \$2 General and \$1 Students.

The final concert of the season of the UNIVERSITY SYMPHONY ORCHESTRA will be this Saturday, June 2, at 8 p.m. in Lotte Lehmann Hall. Featured will be this year's Concert Night winners. Admission is \$1.50.

The FACULTY ARTIST CONCERT will feature James Welch in an ORGAN RECITAL on June 3, at 4 p.m. in Lotte Lehmann Hall.

Also on June 3, UCSB'S MUSICA ANTIQUA will present Claudio Monteverdi's "VESPERS OF THE BLESSED VIRGIN" at 8 p.m. in Lotte Lehmann Hall.

DAVID GELL will present an ORGAN RECITAL on Sunday, June 3, at 4 p.m. in Lotte Lehmann Hall. The recital will include works by Lubeck, J.S. Bach and Willain Byrd, and is free.

The STUDENT CHAMBER MUSIC ENSEMBLES will present a full evening of chamber music on Thursday, June 7, at 8 p.m. in Lotte Lehmann Hall. The public is invited to attend this free concert.

On Sunday, June 9, the UCSB FLUTE CHOIR will give its final concert of the season at 8 p.m. in Lotte Lehmann Hall. Works by Purcell, Mozart and Judy Collins will be performed. Admission is free.

**Art**

CARLYN LUSTIG and ILENE WEINGARD are currently having an exhibition of their works at the College of Creative Studies. The exhibit of Lustig's ETCHINGS and Weingard's SCULPTURES will continue through Sunday, May 3. There also will be an opening reception on June 1 from 5-8 p.m.

Currently on display at the Santa Barbara Museum of Art is "ATTITUDES: PHOTOGRAPHY IN THE 1970'S," one of the most comprehensive overviews of contemporary photography to date. This exhibit contains 485 individual works and will be on display through August 5.

*Film*

**A Never-Ending Search  
 For Greener Pastures**



Bulle Ogier and Valerie Lagrange in 'The Valley (Obscured By Clouds),' a film about the search for Paradise.

By WILLIAM W. BLOOMSTEIN

Of all quests, the search for Paradise Lost remains as humankind's most provocative and tantalizing venture into the unknown. Whether a physical journey, spiritual metaphor or both, the quest for Eden is a philosophically evocative vision literally brimming with the fundamental mysteries of life. A world which guarantees happiness is indeed an enticing notion.

Yet there have been relatively few films devoted to some kind of paradisaical land which beckons but is nearly beyond our reach. Frank Capra's *Lost Horizon* (1937) with Ronald Colman of course, comes to mind. Now, thank God, there is a movie of similar concern and captivation; Barbet Schroeder's *The Valley (Obscured by Clouds)*.

This is a fertile, commemorative and mesmerizing journey into the wilds of nature and into that hunger for contentment, inherent in every human being, which demands to be satiated.

Shot entirely on location in New Guinea, *The Valley* features a graceful if not heavenly soundtrack by Pink Floyd and the stunning photography of Nestor Almendros, whose work in Terence Malick's *Days of Heaven* won him an Academy Award. Written and directed by Schroeder, who is a former critic and assistant to Jean-Luc Godard, the film is alive in every frame, joyously recording the lush terrain, Mapuga Tribe and six adventurers with unpretentious precision. The camera work artfully complies with the gradeur of the convictions and the natural

**Attracti**

Two evenings of rock and roll theatre are coming to Campbell Hall on June 8 and 9. The Pacific Repertory Company will present "Cowboy Mouth" by Patti Smith and Sam Shepard, and "Bobby Angel" by Hugh Esten. Both these plays combine live and rock bands with dramatic passages to create a dynamic art form.

"Cowboy Mouth" is the story of two characters' attempts to find a rock and roll Messiah. The story combines fantasy, violence and music, so there should be something for everyone. Santa Barbara band Mercy has been signed to do the show with the Pacific Repertory Company.

"Bobby Angel" leads off the bill. This is the story of a teenager with dyslexia who finds that when he looks through a gunsight, his dyslexia is an advantage. He kills half a dozen people before he is captured. A live band acts out the story through a combination of dramatic scenes, narrative and new wave music. The creator of the piece, Hugh Esten, sings and narrates the merriment.

The goal of the Pacific Repertory Company is to produce theatre which is based on populism rather than at the box office. Hence, ticket prices are relatively low, \$3.50. The company feels that rock and roll is the key to the way these two shows reach an audience.

Pacific Repertory brings these plays to

spectacle which is New Guinea; the result is a film which is as technically unblemished as it is emotionally uplifting.

The story involves not only a dream-quest but the personal evolution of a young woman who enters the group of travelers as an outsider and eventually becomes enmeshed in their devoted mission. Viviane, (Bulle Ogier), married to the French Consul in Melbourne, is a pseudo-socialite who, to keep busy, gathers and sells to Paris boutiques exotic feathers and other items of interest. Enthralled by erotic hippie-adventurer Olivier (Micheal Gothard) and the possibility of obtaining the famed Bird of Paradise feathers, she agrees to join the expedition headed by visionary Gaetan (Jean-Pierre Kalfon), who is convinced there is a hidden valley obscured by clouds deep within the jungle.

As the group reaches farther and farther into the wilderness, the trifles of civilization are shed and a primitive existence embraced. Conviction is tested and hunger combated until ... they see a valley.

Bulle Ogier is spellbinding as a woman who is essentially answering, or dealing with, ideations and ways of living which were all the time buried in her subconscious. She is by no means, however, a free, liberated or self-actualizing female for whom this trip is a vehicle to enlightenment. Schroeder is commenting upon not truths but fantasies; *The Valley* is about ideals and ways in which humans give themselves up to those ideals. Thus, by immersing herself in the pursuit of the goal, Viviane is almost living in a mirage. Yet she is expressing her innermost desires. This contradiction between honest illusion and brutal reality is underlining *The Valley* from beginning to end.

The incongruity eludes Viviane's consciousness, but Olivier is not so incognizant. While she surrenders to the vision, he recognizes that the travelers are not much more than sensitive tourists on a glorified sight-seeing tour. "Paradise is a place with many exits," he says, "but no entrance."

It's an arguable position within the context of the film. Paradise may only exist in our minds. As Michel de Montaigne (1533-1592) once remarked, "Nothing is so firmly believed as that which is least known."



# Special Release ★★★★★

## Actions



Mixing rock and theater is 'Cowboy Mouth,' on campus June 8-9.

Santa Barbara after a year of producing and performing in Pittsburgh. This will be their first offering on the West Coast, where they plan to set up residence.

"Cowboy Mouth" and "Bobby Angel" will be in Campbell Hall on June 8 and 9 at 8 p.m., plus a special late show on Saturday, June 9, at 11:30 p.m. Tickets are available at Ticket Express, Morninglory Music, Odyssey Records and the Turning Point.

## Stage

Imagine Shakespeare with a back-beat and you have a pretty good idea of what "TWO GENTLEMEN OF VERONA" is about. This play is a jazz rock adaptation of the Bard's play and will be presented tonight and June 1-2 at 8 p.m. in the UCSB Main Theatre. Originally presented on Broadway, the play earned the Tony Award for best musical of 1972. Tickets are \$3. (Paul Loomis' review appears on pg. 7)

The last two "8 ORIGINAL HITS" will be presented tonight at 8 p.m. at the UCSB Studio Theatre. Being performed are "The Glass Harmonica," written by Sean Murphy and directed by Richard Malmberg, and "A Small Contribution," written by Richard Malmberg and directed by Hassan Rafi. Admission is free and all are encouraged to attend.

WILLIAM METZ will be speaking on "CURRENT OPINIONS IN SOLAR ENERGY TECHNOLOGY" on Tuesday, June 5, at 3 p.m. in Girvetz Hall 1004. Admission is free. Mr. Metz is a writer for *Science Magazine* and is the author of *Solar Energy in America*.

## Film

Elie Wiesel's "JERUSALEM" will be shown today in Campbell Hall at noon. The film is 50 cents at the door.

At 7:30 p.m. tonight, Robert Altman's "THREE WOMEN" will be shown in Campbell hall. The film, surely one of Altman's most hauntingly interior works, stars Shelly Duvall, Sissy Spacek and Janice Rule. Admission is \$1.50 Students, \$2 UCSB Faculty and Staff and \$2.50 General.

"CITIZEN KANE," Orson Welles' 1941 masterpiece, will be shown this weekend at the Santa Barbara Museum of Art. On Friday, June 1, the film will be shown at 7:30 p.m. Then on Saturday and Sunday, it will be shown at 1:30 and 7:30 p.m. Doantion is \$1.

Sunday, June 3, "CONVERSATION PIECE" will be shown in Campbell Hall at 7:30 p.m. The film stars Burt Lancaster as an art historian whose life is unturned by a rich marquessa and her family. Tickets are \$1 Students, \$1.25 UCSB Faculty and Staff and \$1.50 General.

# Sir Laurence's Presence Makes 'Romance' a Must

By PATTI TAKAHASHI

In making a film about children, the temptation exists to construct a rose-hued world of charm and sentimentality which is all very nice to look at but hardly representative of the truth. Such is the case in George Roy Hill's *A Little Romance*. His children are such precocious little characters that their escapades don't take on the romantic air of adventure they should, but instead appear as natural extensions of their extraordinary personalities.

The premise is this: two misunderstood geniuses of 13, an American girl named Lauren (Diane Lane) and a French boy named Daniel (Thelonis Berr

ard), seek to realize a dream by running away to kiss in a gondola under a bridge in Vienna as the bells of the campanile toll the hour of sunset. This lovely legend is recited to them by an eccentric old gentleman named Julius whom they meet in the park in Paris.

Naturally, the combination of a lonely, elderly man and two cute young children inevitably results in laughter and tears. And it does. But had screenwriter Allan Burns or director George Roy Hill at least attempted to create viable characters instead of something out of an issue of Jack and Jill, the film may have achieved something more in terms of credibility. With such absurd stereotypes as the film director Georges De Marco, who is nothing short of laughable, and Lauren's "terminally dense" friend Natalie, as well as her mother (Sally Kellerman), a wealthy socialite now on her third marriage (to Arthur Hill, "the champ" of the ever-genial, complacent husband role), *A Little Romance* can only be regarded in terms of mere fantasy.

The one redeeming quality is the



The venerable Lord Olivier delivers one of his best performances in years in 'A Little Romance.'

presence of Sir Laurence Olivier as Julius. From the moment we see him (in one of his more "graceful" entrances), the screen seems to breathe a new sense of life and vitality for we are witnessing a master at work. This is an unusual role for Olivier and one he appears to enjoy immensely — it certainly doesn't tax his theatrical skills in the least. In a film of this sort, the

norm these days. We are also treated to the hilarious dubbing of John Wayne in French, as well as a personal plug for two of George Roy Hill's own films; *Butch Cassidy and the Sundance Kid*, and *The Sting*. Another playful little indulgence is Catherine Deneuve in an English-speaking role with French subtitles. Deneuve, of course, is one of

children usually steal the show but not so here. In fact, those scenes which are the most sensitive and touching involve Olivier, with or without Lane and Bernard. Some of the film's more enjoyable moments are those in which we pay homage to the cinema, particularly French cinema. Daniel's obsession with film is reminiscent of a young Francois Truffaut and Hill borrows freely from Truffaut's classic, *The 400 Blows*. Like Antoine Doinel, Daniel steals a movie still from a theater and the final, frozen image, which was an inspired technical achievement in '59, is used by Hill as well. What the director noticeably lacks is Truffaut's insight and integrity in presenting children realistically, without the pretentious glorification that appears to be the

France's leading actresses. The final tribute occurs in a projection room where the camera pauses lovingly on posters containing pictures of such luminous French actors from the 30's as Raimu and Jean Gabin. All these touches add a nostalgic sense of character to the film, but unfortunately are private, inside jokes that only film enthusiasts would appreciate and thus, do little to enhance the story itself.

*A Little Romance* is an engaging, innocent picture worth seeing for the performance of Sir Laurence Olivier, the lovely photography of Paris, Verona, and Vienna, and the suitably charming score by Georges Delerue. It's a whimsical film which, if nothing else, makes a pretty travelogue for your next trip to Europe.

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# Music

'Crosby, accompanying himself on acoustic guitar and piano, seemed to be enjoying himself immensely.'

## Concert Review

### Loose and on His Own, David Crosby Delivers

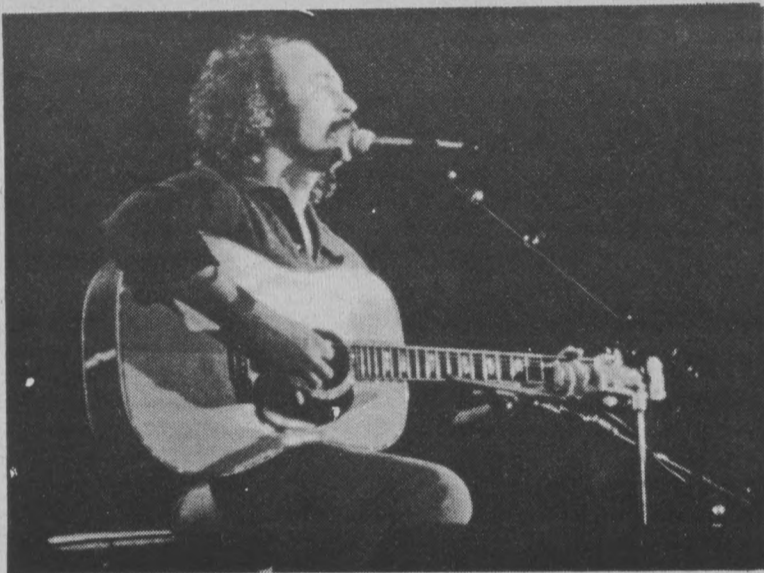
By JOHN WILKENS

After David Crosby had played two songs Saturday night in the Arlington Theater, he turned to the audience and said "This is gonna be loose."

And it was. Performing in a benefit concert for the local Montessori School, Crosby played

15 songs and spent almost as much time tuning his guitars, talking, and joking with the audience. It was an enjoyable show.

There is something marvelous about benefit concerts. The performers are generally much more relaxed and the audience seems to expect less and enjoy itself more.



David Crosby proved himself an engaging and capable solo performer in his Arlington concert last Saturday.

A benefit event is often more reminiscent of a living room get-together than a concert.

Such was the case Saturday night. Crosby, accompanying himself on acoustic guitar and piano, appeared to enjoy himself immensely as he ran through a repertoire of songs ranging from his days as a member of Crosby, Stills and Nash ("Long Time Gone," "Wooden Ships"), through his duo days with Graham Nash ("Carry Me," "Low Down Payment"). He even threw in two new numbers (a Crosby solo album and tour are expected this summer).

There is a fine line to be walked in a concert between a relaxed atmosphere and carelessness. While Crosby did a good job of walking the line throughout most of the show, he did cross over into carelessness early in his performance. He spent too much time worrying about tuning his guitar (which should have been done before he came out on stage) and, as a result, he forgot some lyrics in a couple of songs.

Once he got settled, though, Crosby was sharp. The turning point came when he switched from guitar to piano for "Bittersweet." The concert was outstanding from that point on.

The audience responded warmly to his two new numbers (titles unknown), and Crosby, in turn, warmed up by giving his strongest performances with three CSN classics: "Guinnevere" (which he played for his father, seated in the front row), "Deja Vu" and



Nexus photo by Tom Bolton

Crosby laid to rest his reputation as just an accomplished sideman with a strong repertoire.

"Wooden Ships."

Crosby's stage presence was strong. He contributed to the relaxed atmosphere by joking about a wide variety of things, from Perrier water to the CSN split ("It's hard to call it a break-up. We never really got together").

David Crosby is probably more famous for the people he plays with than he is for his own talents. Part of this may be his own fault. His encores Saturday night, for example, did nothing to help him emerge from the shadows.

The first one featured Crosby with Laura Allen and Joel Bernstein, the duo that opened the concert. The trio performed the Lennon-McCartney song "Blackbird," but rather than sing it himself, Crosby had Bernstein do the vocals. It was pleasant but the fans paid to hear David Crosby, not Joel Bernstein.

The second encore put Crosby even farther in the background as he brought out Jackson Browne to sing his anthem, "Rock Me On the Water." The song, with Crosby and Allen on harmonies, was out-

standing and maybe even the highlight of the show.

That's tragic. Years from now, when people talk about the show, what most will remember is that Jackson Browne came out to sing a song. The impressive performance Crosby gave during the rest of the show will be forgotten.

It didn't have to be that way. Crosby should have ended the show with a song of his own. By doing so he would have asserted the fact that there is much more to David Crosby than just the people he performs with.

Laura Allen opened the show with Bernstein. She has a remarkable voice, and she showcased it on the songs "Golden Ring," "Boogie Man," "Sunny Day" and "Hole in my Bucket."

Bernstein was a bit of a disappointment. He showed that he is an outstanding acoustic guitar player, but he failed to add anything vocally. Allen's voice was superb, but it would have been even stronger with some assistance from her partner.

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## Records



Patti Smith: A pop star trapped in the body of a rock 'n' roll heroine?

Patti Smith Group  
Wave

By DIANE MICHALEK

"There really isn't an opportunity for greatness in the world. We are impaled on a crock of conditioning. A fish that is in water has no choice that he is. Genius would have it that he swim in sand... We are fish and we drown."

James Dean

When her first album, *Horses*, came out in 1975, Patti Smith had all the markings of a new rock and roll heroine. She defied all the rules and regulations, even to the point of making herself look foolish and blind. She wildly threw her voice around like her body, reaching more screeches, moans and harmonies in one song than anyone before her. Her esoteric lyrics explored new territory and redefined some of the old. She was rejected by many and worshipped by those with faith in the future, those with true rock and roll hearts. In her undaunted and cryptic vision, she held an opportunity for greatness.

*Wave* is Patti's fourth album and it is her worst album. But it is her worst album for reasons that don't reflect Patti herself as much as the influences around her.

Patti Smith is not a musician and while the members of her group are competent, their forte is in live performances rather than albums. As a result, she's had to depend heavily on her producers for the sound and direction her albums take. John Cale, of the Velvet Underground, deftly produced *Horses* and gave it its austere and impelling aura. Todd Run-

dgren produced this album. This struck me as inconsistent when I read about it a few months ago and it still does when I listen to the results. It seems to me that when a producer transforms the work of a performer, as Rundgren does on *Wave*, he's no longer doing his job but prostituting an art. Rundgren has left *Wave* shakily supported by a few good songs but generally weak and banal.

"Frederick," for instance, is a light pop song which sounds like a second-rate legacy of "Because the Night." Both songs are incongruous with Patti's style, but while "Because" worked in a dramatic, almost magical way, "Frederick" sounds sterile. Seemingly, as if to save it, Todd threw in a synthesizer which sounds like a worm crawling through the continuity of the song.

Moreover, she does a cover of "So You Want To Be (A Rock 'n' Roll Star)" which may have been thrust on her by Rundgren for obvious commercial reasons. Be that as it may, the way she performs it is less excusable than the fact that she recorded it all. The song is uninspired. It's high-powered but there's no visceral energy like in her rendition of Them's "Gloria" from *Horses*. It seems that when she's singing the line "...don't forget who you are, you're a rock and roll star," she's rehearsed the part so many times that she herself has forgotten.

*'When a producer transforms the work of a performer, as Rundgren does on "Wave," he's no longer doing his job but prostrating an art.'*

It all can't be blamed on a producer though. She had the choice to pick him and to stick with him and it's pretty apparent that she was heading towards something more commercial as seen on her last album *Easter*. And somewhere, in between the few heavy metal numbers, the pop songs, and the token poetry babblings, are a couple cuts that still ring true to Patti's original style. "Dancing Barefoot," which is probably about heroin and which draws from "Ghost Dance" off *Easter*, and "Broken Flag" which sounds like a religious ballad of politics, are both great, raw and dramatic songs.

People become great by standing completely alone and being independently strong or else they become great by dying young and leaving behind a vision which becomes transformed and idealized. On the cover of *Horses*, Patti is standing tall and alone, with her jacket slung over her shoulder. On *Wave*, she is huddled with her band around a cage of doves with a look of benign terror on her face. Four years ago, Patti was a fish in the sand, someone fighting for a cause that eventually became doomed the minute she tried to justify it to someone other than herself. Now that she's in the water, the question is will she strive to find land again or will she drown instead.

This review is dedicated to the memory Cindy Keefer.



Bessie Jones and the Georgia Sea Island Singers closed the Festival on a suitably pure note.

Photo by Judith Webb

## Concert Review A Little Strummin', a Little Pickin', and a Lot of Fun

especially on the country blues, "Goin' Down Slow." Regrettably, Ball and Sultan were the only pure blues act on the program.

Not all the acts were so tradition-bound however, and those that were not usually suffered for it. Little Emo's act consisted of an old English skit intermittently backed-up by their original music. The change of pace from traditional music to cute theatrics hardly worked to Little Emo's advantage, as scarcely a ripple of applause followed them from the stage.

Also suffering from acute cuteness of delivery was the camp Two-Bit Rangers group. Suffice it to say that they almost lived up to the promise of their name.

The Floyd County Boys next took the stage (or rather, the truck), and proceeded to play the tightest bluegrass set of the day. Their playing was exciting, invigorating and, by the looks of the people dancing, fun as well. Their unpretentious, pure sound was best showcased on the Carter Family's "Little Darling, You're a Pal of Mine." Sadly, because of time, they could not oblige the eager crowd and play a well-deserved encore.

The audience was greeted to a special treat next with French bluegrass artist Pierre Bersusan, who had flown in that afternoon for the show. Not to be confused with traditional American bluegrass artists, Bersusan's music has its roots more in the French folk music of the 1920's and 30's, as well as English and Irish folk. Taking these influences, Bersusan has

fashioned a unique personal style that could almost be called "classical-folk."

Whatever the label, it is successful. Bersusan's very intense delivery transcended language boundaries and mesmerized his audience. An amazing, self-taught guitarist, his fingers fairly flew over the frets, only momentarily touching down here and there. The chromatic style of banjo player Bill Keith is evident in Bersusan's playing, though he seems to build upon where Keith leaves off, taking his music even further. Enthusiastic applause greeted the end of Bersusan's all too short set.

The final act of the festival, Bessie Jones and the Georgia Sea Island Singers, offered another change of pace with their very

traditional African-American music, both in gospels and old slave songs. Theirs was perhaps the most pure "folk" music of the day. Fronted by Bessie Jones, 77 going on 17, the Singers got things moving with a spirited "Amazing Grace," their unadulterated acappella gospel treatment making the audience readily clap along. The most fascinating part of their set was a slave chant-song, used as a means of communicating to other slaves over the master's head.

The attitude of the whole festival was summed up best by Bessie Jones when she stressed the importance of folk music being handed down "from generation to generation." With festivals such as this, the music will continue to live on for a good long while.



The Floyd County Boys, though hampered by an insufficient sound system, still had 'em dancing in the sun.

Photo by Judith Webb

By KEVIN MACKINNON  
Though the gray sky continually threatened to bring a soggy end to the proceedings, nothing but good cheer radiated from the crowd of traditional music lovers at the Second Annual Folk and Bluegrass Festival held Sunday at the Montessori School in Santa Barbara.

This benefit for the school brought together many local musicians, all of whom donated their time, as well as other groups and individuals from as far as Paris, France. Together the acts, 12 in all, represented a vast array of talent and diversity of musical forms. From bluegrass to country to gospel to the blues to folk music of the Midwest and the slaveholding South, the Festival, with a few exceptions, proved to be an excellent recapitulation of what is most commonly called "American music."

The day started out with a local band, Skippin' and a Flyin', who played an potpourri of country jigs and Irish tunes, all of it very well.

The stage itself was a flatbed truck, complete with a backdrop of hay, situated at homeplate of the school baseball diamond. Unfortunately, much of this group's performance was hampered by the muddy sound system, which simply was not powerful enough to project in an outside situation. With the group's sound being reminiscent of a bad Arlo Guthrie bootleg, many of their instrumental intricacies were lost, a problem which plagued virtually every performance of the afternoon.

Almost Bluegrass was next, and played a more traditional set of bluegrass and country, setting the tone for much of what was to follow. The highlight of their set was a spirited version of Bob Wills' old standard, "Stay All Night."

Next was the superb duo of Tom Ball and Kenny Sultan, whose flawless blues set was one of the most highly applauded of the festival. Ball's wailing harp and husky vocals were adroitly backed by Sultan's rhythmic guitar,

album, "Like That of the Sky," probably has the best blend of the trio's talent.

In their last song, "New Light," Codona also experiments with silence as a musical medium, and this medium is largely successful. One is aware of the silence only after it is broken.

The album's only shortcoming is that the three occasionally go off in different directions at the same time, breaking the smooth, vibrant rhythm, as in "Sir Duke," written by Steely Dan. Only Don Cherry's trumpet can cope with Steely Dan's inherently rambunctious style.

While the individuality of Codona's members is apparent, the album produced is beyond three men's talents; it is a spacious representation of third world music simmered in a cosmic cultural cauldron.

## Pat Metheny Group

(Continued from p. 7)

"pop hits." There's not a punkish or disco-esque lyric in sight. The group is not concerned with light shows or costumes (Pat played in tennis shoes without socks), though they certainly realize that this will lose them a large concert-going audience.

Their music is beautiful and intelligent, and if there is some other criteria which determines the success of a contemporary musical group...well, there just shouldn't be, damn it!

## Undergrad Exhibition

(Continued from p. 7)

breated somethings, fuchsia-feathered birds of paradise and rose-colored cocatoos, warily raising and lowering their crests in response to danger.

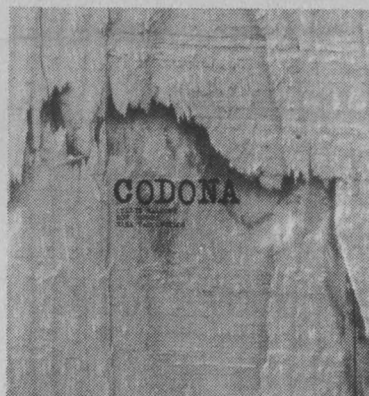
The window-like frame enables the viewer to peer out over the savannah from the safety of the game warden's livingroom, an effect the artist surely intended.

Another intriguing sculpture is the yin and yang juxtaposition of a black water lily and leaves ensconced on a shining black plexiglass pedestal with an equally mysterious, pure white callalily display set on white shiny plexiglass. Both works, by Debbie Fitzgerald, are entitled "Lillies" and the jarring contrast of the two is very effective. The black lily calls up from our collective unconscious all the associations with forboding and evil lurking in the lure of the possibly narcotic plant. In contrast, the white lily is exquisite, pure, unsullied and yet frozen, cold, untouchable. The two pieces

together seem to work off each other's energy, passing back and forth symbols, concepts and intuitions.

Many other interesting artistic explorations are present in the exhibit. Among those deserving mention are Pat Fish's book of self-portraits, Brian Cain's bronze dragon, "He Who Is Fierce," Alexis Moore's untitled clay series of five sandstone-like emergencies, reminding one of metamorphosis and death simultaneously. Craig Burdick's untitled ceramic planet-scape is reminiscent of Stonehenge or Easter Island in the enigmatic effect it achieves with its silent, staring stones.

The exhibit as a whole is peaceful and zen-like; nothing too outrageous will catch your eye. But as you leave the exhibit and look out over the quiet waters of the lagoon, the student works will seem to fit well within the perspective of the landscape; restrained, beautiful and possibly a little vacant.



Codona: folk music for the space age.

Codona  
Codona

By JOHN BRUNSKILL

At this moment, space colonization organizations are negotiating with the government of Liberia to build a spaceport in West Africa. If they are successful, Codona, an African-Indian jazz-folk trio, should play at its dedication. Codona (Collin Walcott, DON Cherry, NANA Vasconcelos) bring the mysterious music of east by camel over the steaming Sahara, blending with African percussion to produce a quiet but intense album. Under its hypnotic spell one may wonder to the limits of his imagination, from the innermost soul to the farthest reaches of space.

Collin Walcott plays the principal lead instrument, the sitar. Walcott has also mastered the tabla and hammered dulcimer. His folk background blended well with jazz when he joined the ensemble Oregon. It was Walcott's second album, *Grazing Dreams*, which set the stage for Codona.

Brazilian percussionist Nana Vasconcelos and trumpeter Don Cherry had already played together, and Vasconcelos had already played with Oregon. Their music reveals an intimate understanding of each others' music.

As a result, the combination of sitar, trumpet, flutes and drums is not awkward but rather spellbinding. The first song on the

**1979 LA CUMBRE COMING**  
Advance buyers should pick up books before June 13.

**THE HAIR WORKS**  
Authority On Hair To Men & Women  
3008 De la Vina 687-3811

**SRI CHINMOY IN CONCERT**  
"Music for Meditation"  
Monday, June 4, • 7:30 p.m.  
1535 Santa Barbara Street (Sanctuary)  
Free  
Information: 962-0968

**the Owner Builder Center**  
A non-profit organization.

**Build a SOLAR HOME this summer**

This summer in Santa Cruz, California, the Owner Builder Center is offering a three-week residence housebuilding course. Included are 100 hours of house design, housebuilding, and foodscaping, and 45 hours of actual building experience. Sessions begin June 30, July 20, and August 11 and are limited to 20 students.

For information and reservations contact:  
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1824 4th Street, Berkeley, CA 94710  
Phone (415) 848-5951

• Inquire about our Bay Area evening classes. •

**Lost & Found**

Found: Ramiro Moreira we have your wallet. Nexus Ad office.

I lost a handmade brown wool sweater Sunday May 27 on the bike path near Goleta Beach, near campus or Airport. Please return reward offered 685-2673.

Lost: Red/green plaid Irish cap at midnight showing of Rocky Horror Picture Show. Sentimental value. Call Don 968-6263.

Lost: Blue jacket at Eusa mtg. May 17, NH 21-27. Help! I need my glasses! Deva 963-2339.

**Special Notices**

Art Studio Pre-Enrollment Fall '79: Sr: June 4 Mon 8-9 a.m. & 5 p.m., Jr: June 6 Wed 8-9 a.m. & 4-5 p.m., So: June 8 Fri 8-9 a.m., Fr: 4-5 p.m. Class Level Fall 1979.

**DRUGS, ALCOHOL, NICTONE, AND SUGAR:** How do they affect the flow of energy in your Aura

Free lecture and slide show, Thursday, May 31 at 7:30 p.m. in Girvetz 1112. 682-7631 for info.

Finish the qtr. with a bang with ENDWAHL-driving R&R band for hire. Call 685-2096.

**"TALES FROM THE CRYPT"**  
Tonight in Chem 1179  
6, 8, 10 & 12 p.m.

JUNE 30 all day rally to stop Diablo, music speakers alternative energy fair.

Be there, carpool info: 962-1920 Shelly 968-6384 Mike

Biorhythms Calendar, complete with graphics and interpretation. FULL YEAR. Send name, birthdate (M,D,Y), start month & \$5 to Data Dimensions PO Box 1247 Goleta CA 93017.

The SPOILERS will be appearing at Madame Wong's in Chinatown (LA) this Friday night, June 1st and Wednesday night, June 13. Also, get your tickets NOW at Morningglory Music for The Spoilers at The Troubadour in LA on Thursday night, June 21.

SAN FRANCISCO NEW WAVE Comes to Santa Barbara! The Readymades and The Spoilers, June 10.

Applications for Common Ground coord. due at 5:00 June 1, '79 at SH5515. Open Forum 6:30 June 5 in Storke Library.

MAKE YOUR OWN BEER! Free recipe! It's simple! Ready to drink in 3-4 weeks! Light 15¢ Dark 19¢ a bottle! New World has all you need! 6578 Trigo 968-5329 Try it!

Ever wonder where David Bowie had his moonage daydream? Ever wonder where Rapunzel rehearsed her act? Ever wonder where Freud enlightened himself to the phallic symbol concept? Storke Tower Tours noon-2:45 daily, 10¢.

KEG BEER SALE! Six Pak Shop: Schlitz light \$28.75, dark \$29.75. Reserve your keg early. 685-4541. Major credit cards accepted.

**Personals**

I know what Tom will do tonight He'll ply some girl with cheap red wine and welcome his B-Day in a way that's right

He'll turn 22 doing 69... Happy B-Day Thomas! Love, Nympho

Mata and RB Got a pickle up your but

Pedro Thanks for those nites of laughter, the grapefruits and one certain tennis match. It'll never be the same wavelength w/o you. Quit smiling Gumbo  
Love Rodriguez

Alex (or is it Curtis) Thanks for the great weekend. I had a blast. I bet you wish you left me at the S.D. Zoo! Thanks again! Love E!

NEWS-What a classy guy! The Biltmore was A-1. You eat very well...when can I lick more of your coconut cream? Love, FEATURES

**MARTY GARY & CHRIS**—J and I think your balls were too big and heavy Sun nite. We could hardly hold them. K

Phi Sigs:  
Take your vitamins  
Save your strength  
Eat M&M's (heavy on the green)...  
cause tomorrow's campout is  
Gonna be the wildest  
You've ever seen!

**WE'RE ready — ARE YOU?**  
Love, the Little Sisters

To the person who ripped off the platform balance from Chem. Use is one thing grand theft hurts everyone. Please return it or call me at 961-2107. Joe

12 12 12 12:  
Damsel in dress sought by  
Knight in tarnished amour  
Roses are yellow  
Lupines are blue  
I'm not the greatest guy in the world  
but you're the finest lady I ever knew  
A Hun

Lo-  
Have a happy 20th and gas it up. Just don't let anyone swoop you off your feet...  
Love Julie and Red

**RELAX BUDDY!**

Thanks for the decadent weekend.  
Tu Amigo

**Business Personals**

**SKATERS** Now there is a store just for you. Outdoor Roller Skating till Midnight in IV at Open Air Rentals 6540A Pardall .across from Odyssey Records. Call 685-3920.

Slim Wrap is back. Lose inches in minutes. (5 in-min). Healthy. Relaxing warm mineral wraps. Happy customers will supply references. 967-7670, 964-5893.

**ATTENTION GRADUATING SENIORS!!**

Be photographed by the Associated Students Photographer when you graduate. Call 685-2131 for more info.

Isla Vista Legal Clinic: For tenant-landlord disputes, personal injury, accidents, consumer problems, uncontested divorce. Sliding fee scale. 968-9798. 970 Embarcadero del Mar No E. I.V. 9 am 5 pm. M-F closed Wednesday.

Cash: Students earn pocket money while studying. I.V. Biological is accepting new plasma donors. See if you qualify. Earn \$60-\$90 a month 966- Emb del Mar. 968-2555.

**Rides Offered**

Rider(s) needed I'm driving towards Wash. then across to Minn. Leaving June 16th. If willing to share expenses contact Joe at 968-4722.

**Help Wanted**

Earn \$7/hr. - Graduate Brooks student needs female models for figure photo studies. 962-9030 Larry

**BICYCLE Sales People, Mechanics, Inventory Control.** Experience preferred, but not nec. Apply Open Air Bicycles 224 Chapala St. Call 963-3719 for information.

Psychology Subjects Needed. Pays \$2.50 for the one hour experiment. If interested, Call 961-2456 weekday mornings.

Work - Study Students M&F to instruct girls 6-12 yrs in Arts & Crafts, drama, dance, recreation. \$3.50/hr. Call Lucille at 966-5419 or 966-3893.

\$582. July attendant for quadriplegic student. 968-7604.

Personal attendant needed for 2 disabled men. Both live-in and hourly position apply in person bldg. 446.

**HELP WANTED**

GET INVOLVED! MEET NEW PEOPLE! EARN \$\$\$! HAVE FUN!!! THE '80 LA CUMBRE YEARBOOK needs staffers! All positions open! Pick up an application anytime, Storke Rm. 1053 or stop by and see Carla M-F from 1-2, or call 968-7327, evenings.

**JOBS!**

**LAKE TAHOE, CALIF!** Fantastic tips! \$1,700-\$4,000 summer! Thousands still needed. Casinos, Restaurants, Ranches, Cruises. Send \$3.95 for APPLICATION/INFO to LAKEWORLD AA, Box 60129, Sacramento, CA 95860.

Work study jobs-variety of jobs for summer teen program. Incl. recreation, tennis instr. and more. \$3.50/hr. Call Anne at 966-3893 between 10-6.

**SUMMER JOBS, NOW! WORLD CRUISES! PLEASURE YACHTS!** No experience! Good Pay! Caribbean, Hawaii, World! Send \$3.95 for APPLICATION and direct referrals to OCEANWORLD AA, Box 60129, Sacramento, CA 95860.

**For Rent**

For Summer-2bd., 2bath apt. on Sabado Tarde w/ balc. Rent negot. Stephanie 685-2061.

6761 A Del Playa for rent: This summer & fall. 5 bedrooms at \$500/\$700. Prefer co-ed or all women household. Call 961-2107 or 968-0343.

Chalet 1bdrm for summer \$200/mo inc. utls, pool, furn. Next to Rosie's on Seville 968-2084.

Choice apt for rent. Fall Sept-June. Furn. 4 students. Laundry, Storage, Yard, Carport. 1 floor. Quiet area. Summer available also. NEAR BEACH. 6649 Trigo, 967-7670, 964-5893.

Spacious sunny summer rental on Del Playa. Large balcony 2 bdrm 3 bath furnished. Call 968-2147 or 968-2851.

**SUMMER AND FALL**

1 and 2 bdrm near beach and campus 6571 Sabado Tarde 967-6785 after 6 pm.

6507 DP apartment-summer rent, 3 bdrm, 2 bth, need 5 people, 2 story, big patio, dishwasher. Call 685-2920.

**PRETTY DARN CHEAP** \$150 for one bedroom apt. at 807 Emb del Norte 685-2725.

Summer 2 bdrm/2bth \$225/mo. 6508 Seville No. 5 Also: 2 bdr/2 bth for fall. Call Dan 968-3302.

**DEL PLAYA SUMMER RENTAL** 3 bdrm, 2 bth, private patio. Common deck on cliff, \$390. Call 682-4230. See 6503 No. 2 D.P.

**ONE BEDRM I.V. SUMMER SUBLET** Large frontroom, very nice (possible to share) \$215. Call Lorelei 968-7362.

2 people needed to fill oceanfront D.P. apt. 3 bed, 2 bath, 2 balc, fireplace. Call 968-0554.

Share cozy 2 bdrm. Victorian house with veg. non-smoker. \$242.50 incl utilities and gardner. Richard 962-3385.

Large 1 bdrm \$250.00 for 12/months. ASAP 5594 Segovia. Call 962-1878. Quiet building.

Summer Sublet on Sabado Tarde 1/2block from campus 2br/2bth w/balc. 968-7053.

Beachfront apt. for summer 3bedrms 2bath June 20-Sept. 20 6525 Del Playa No. D Chris 685-1983.

**SUMMER SUBLET-BEACHSIDE** APT. 2bdrm, 2bath, 2balcony-You'll love it! \$380mo. Call 968-9433.

Lg Sabado Tarde townhouse Summer only 2bd/2bath 1/2blk. to beach 1/4blk to school frn. balcony call Holly 968-0231.

Beachfront balcony apt. for Summer 6613 DP 3 bedroom 2 bath, Great View. Call Sharon 685-1724.

Just a few left. Furnished 2 lg bedrooms 2 full baths, pool, ping pong, rc room, tv and bbq. Fall \$420 to \$440 Summer \$275. Adults no pets. Olive Tree 811 Camino Pescadero 685-1274.

**Roommate Wanted**

**DEL PLAYA FALL '79** Looking for 2F's for single's \$154 Call 968-1944 Jane

Spacious room for Summer \$80 to share. Quiet 2bdrms 2bths upstairs Vic 968-9419.

Summer 1 ns F to share room in ocean front DP apt. \$80 mo. Call Peter 968-2717.

Need 2 F roommates to share rm in beautiful beachfront Del Playa apt. \$100 per mo. Call 968-7171 Kathy or Shari

**I NEED A ROOM** this summer and/or fall. Clean, easygoing, studious non-smoker. Randall 968-3138.

**SUMMER:** Cpl or 1M/F for 2B 2 stry Fr. qtrs. apt w/ sundeck, carport. Non-smokers. \$125/\$53 sh. Nancy 685-2643.

Need F rm mte to share dble rm for Fall Del Playa beach front apt \$115 per mo. Call 968-7171 Kathy or Shari

FALL: 2M-F needed to share rm. in great beachfront apt. on Del Playa w/deck, own bath, Call Ken 968-3967.

Three roommates needed for summer on S. Tarde. \$75 per mo. Call Vic, 968-3719.

**SUMMER ROOMMATES NEEDED** Huge 3 brm-2bath D.P. duplex Kris: 685-1681/Sue 685-2061.

Roommate needed to share summer Sabado Tarde apt. \$90 month. Call Rebecca 968-7010.

Outgoing non-cig-smk F needed share bd in 2bd study & party atm. Call 685-1600 or 685-3038

Your own room! Goleta house \$110 available now or 15th M or F 968-7801 No tobacco.

Bargain 2M for nice 2bd 2bth apt sumn sngl \$95 shr. \$75. Fall \$111. Call after 4:30 Patrick 685-2843.

Share 2bdrm IV duplex own rm in Convenient, Private, Comfortable surroundings. \$175mth CALL 968-2968.

1 non-smoking clean M to share 1 bdrm at Berkshire Terr. for Fall 79. Call Jeff 968-9498.

For Fall: 2-3 M-F needed to share UNREAL! OCEANFRONT DP APT... All new carpet and furniture... fireplace, balcony- Call Ken or Tom 968-4212.

For '79-80 school year. Female non-smoker, own bdrm. \$180/mo. and 1/2 utilities. 3762 A S.T. Call Sue 968-6683 after 9 weeknights.

Beautiful D.P. apt. needs 3 roommates for summer. Ocean view 3 bdrm, 2 baths. Call Ann 685-1850 or Lisa 968 9524.

Wanted: 2 to share rm in comfortable Trigo apt. this sum., \$75/mo. Call 968-8575.

Ocean View DP I F own room. 12 months or Summer only. Call Kelly or Fred. 685-1786.

ATTENTION! Roommates for summer needed to share LRG. Beachfront apt. upstairs with Panoramic view of Beach. Call Jeff or John 968-1486.

F Grad, non-smoker for rm in lge 2 bdr apt. Univ Village \$160/mo. begin July 1 \$175/Sept. Lisa 968-7268.

F. needed to share 1 bdrm. unfurnished apt. for fall qtr. Call Julie 968-2647.

Quiet Garden I.V. Duplex. M to share rm \$110/mo. Fall. Studios, clean nonsmkr. John 968-6298.

1 rm Goleta House summer, 1 female pref. Yard and garage. \$158 6/15-9/15 eves. 968-8416.

**OWN ROOM WITH BATHROOM** pool, furnished, clean \$135, summer only. Didi 968-3134.

Own Room for F in Goleta 4 bdrm house aval June 13 \$120 plus utilities Call Lisa 968-5575.

M needed for Summer Del Playa/Oceanfront \$122 Call Bryan 968-9781

I.V. BLUES? Live with fruit trees and a lake near Stow Grove in Goleta. Own room in huge house, \$150/mo. 964-9184 Kevin.

For summer need 3 F or M to share beachfront DP apt \$125. Call Lisa or Jennie 685-2920.

Double room, 6757 Del Playa C for summer by the surf 968-7079

Roommates needed for summer on D.P. \$75 to share, or \$120 for a sgl. Patty 968-9017, Barbara 968-4579.

2 F for summer to share room on Del Playa -oceanside Call 968-3901 or 685-1170.

1 F needed to share room in beachfront DP apt. w/balc. 968-8770 968-8404. Summer

Summer: 2 rmts needed to share room. On the beach 6757 Del Playa. Call Doug 968-5691.

F fall rmate n'smkr 2bd 2bt apt El Greco. Close. Call 685-1697.

Own room in clean 3 bdrm. Goleta house for responsible person. 968-6414 after 6 p.m. .

Share Rm for Summer M 2bdrm duplex new furnish yard - garage no smokers 968-2153.

Share House-Large bedroom, private bath, Dog OK, \$175. Summer or longer, nonsmoker Call Jeff 968-2504 days 685-3235 eves.

**For Sale**

New down bag for sale. Never used. 0 to 10 deg. temp rating. \$120 Call 968-8421.

Speakers-Two pairs-must sell. KLH \$50 Cerwin Vega \$80 or make offer. Jeff 968-8111.

Refrigerator nearly new \$60 or so 6621 Picasso No. 14 Call 968-5050.

Beautiful Kingsize ex-long waterbed includes headboard pedestal & accessories only \$190 also womens 10-speed \$50/best offer. Patti 968-1041.

7'4" surfboard. Good cond \$35. Top half wetsuit \$20. Call 685-4307.

A premier motorcycle helmet and a pair of JBL 12 in. speakers. Best offer 968-5257.

Head Snobird I73 skis with bindings and poles. Only used once. Call 968-8448.

7' redwood frame couch. Batik cushions \$150 968-4238.

Queen size waterbed \$100 Good waves always. You find the tubes, has pedestal. Phone Bret 968-8572.

Recliner Chair (Adjustable) excellent condition, brown tweed/Pigskin, 961-2405, 964-5529, \$75

**Autos For Sale**

'74 Ford E-100 surfer van 20 mpg hwy. New brakes and trans. \$3,800/obo Pat 685-2971.

'71 Superbeetle AM/FM, tape deck, sunroof-needs body work but runs good. 968-0231.

'73 Datsun 1200 low mileage. Offer 967-9973.

1967 Buick Wildcat 4 dr., AC. All power, excellent operating condition. \$600 Call 967-2633.

67' Ford pickup w/camper. Good condition liveable ask for Matt 685-2163.

OWN A CLASSIC: 1953 Chrysler Windsor (hydramatic!) \$600. 1965 Pontiac Catalina 21mpg solid transport. \$500 or BO 968-6816.

For sale used V.W. parts Wrights Parts & Pieces 966-6169 32 N. Salsipuedes We Buy worn, wrecked VW.

**Insurance**

INSURANCE. Auto-Motorcycle. 25 percent discount possible on auto if GPA is 3.0 or better. Poor driving record or assign risk OK! Farmers Insurance. 682-2832.

**Pets & Supplies**

Baby Cockatiels - Make wonderful pets. Very lovable, easy to tame/teach to talk. \$35. 967-2004.

**Services Offered**

TYPEWRITER REPAIR IN I.V. Cleanings also available. Call 685-1075 for more info.

**Travel**

Europe in the Fall? Looking for female travel-partner. Shelley: 968-4015.

Europe This Summer? Get your Youth Hostel Pass now. Call 967-9259 or 964-1197, 9 a.m.-5 p.m., M-F, for information.

**A. S. Travel** specializes in low cost travel. Charters to NYC and Europe, student flights to Africa, Australia, Asia and within Europe. International Student ID card, Eurail plans. Ucer 3135. Open Mon thru Fri 10-1.

\$99 plus tax for a one way LA to NYC twice weekly departures. Contact A.S. Travel. UCen 3135.

**Typing**

TYPING MY HOME GUARANTEED & FAIR PRICES COMPLETE SERVICES 967-7670, 964-5893 EDITING Papers, theses, etc. from simple proofreading to major revision. One trial page edited free. 685-2603.

**Continued on p. 14**

# A.S. Program Board



## Erotic Film Makes Debut

By RANDY KORAL

UCSB has been selected as the proving ground for an important art film. Yes, on June 3 at 7:30 p.m. in Physics 1610, *Love You!* will be shown before its release to commercial vendors.

The movie contains sex that is explicit. Yet, as opposed to many other explicit sex films, *Love You!* was created to be a slap in the face of exploitive pornography. *Love You!* was made for an art-appreciating public — and for the female public especially.

Much of the uniqueness of this film is due to the uniqueness of its creator, John

Derek. The better one understands Derek the more fully one can appreciate the intentions of *Love You!*

According to John Derek, "*Love You!* was not made to be a surrogate lover to the lonely world beneath a tattered trenchcoat. This film is not a collage of 'uncrowned sexual athletes' hanging from chandeliers and the like, reducing physical love to carnal garbage."

*Love You!* was born from Derek's desire to create an erotic film, beautiful and sensitive, in which both women and men retain their dignity despite their sexual appetites. Considered by some to be "the

most handsome man in the world," Derek's acting credits number over fifty starring roles in major motion pictures. Yet, despite being under contract to various major studios since the age of 16, he has absolutely no respect for his own acting talent. "I know if I hadn't been good-looking, I'd never have been on the bloody screen," Derek readily admits.

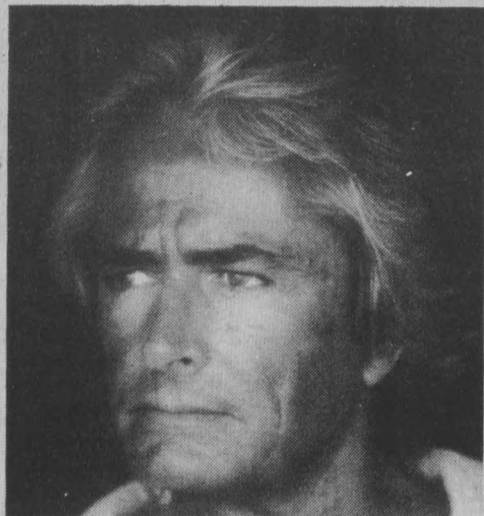
During the sixties in the Philippines Derek directed his first feature film. Being tagged with the nickname "Dare" since childhood might have had something to do with Derek's decision to work in the explicit sex genre. John Derek likes challenges; *Love You!* is Derek's answer to all the complaints about the aesthetics of sex in cinema.

Although *Love You!* may not be a film for the whole family to see, it began as a Derek family adventure. With John's young actress wife Bo as production coordinator, his daughter Sean as script girl, and his son Russel as administrative aide, *Love You!* began to take shape. Taking a small cast and a crew consisting of two women and a man, the Dereks went off to a Pacific island; a while later they were back in town with plans for the release of their extraordinary film.

Due to the efforts of UCSB's A.S. Films Committee, *Love You!* will be making its debut right here on campus on Sunday, June 3. There will be a discussion to gauge audience reaction following the premiere showing in Physics 1610. Admission to *Love You!* will be \$2.00 at the door.



Be sure not to miss Susan Griffin at noon today on the UCen Lawn. Ms. Griffin is the author of numerous articles about women and rape and her lecture will deal with the aspects of rape in our society.



With Anette Haven (left) the star, and John Derek (right) the director, *Love You!* will premiere in Physics 1610 on June at 7:30

## Program Board Says: "Have a Good Summer!"

By RANDY KORAL

Program Board has been responsible this year for a wide variety of events, from Tom Hayden to The Tubes, from Israeli Cultural Week to *Eraserhead*. Program Board is a collective name for six subcommittees: Concerts, Films, Lectures, UCen Activities, Cultural-Classical, and Special Events. Home base for the Program Board is room 3185 on the third floor of the UCen.

At the heart of the A.S. Program Board is a group of students working together to bring entertainment to UCSB. These students have worked hard this year, often sacrificing schoolwork and good sunbaths, to make sure that the Program Board got off on the right foot. Judging from the more than fifty different kinds of events that succeeded because of their efforts, the sacrifices weren't in vain.

One member who has contributed above and beyond the call of duty to Program Board's first year of successes is Mr. Glenn Goldberg. Having helped establish the purpose of the Program Board in the A.S. By-Laws, Glenn is perhaps best remembered for his fine work as Production Coordinator.

Sporting a moustache and a smart pair of tinted glasses, Glenn cut a rakish figure announcing the opening act at many a concert. This is Glenn's final quarter working for Program Board and we're all going to miss him.

Another Program Board member who will be saying goodbye at the end of this year is

Carolyn Buford. Best known for her ability to carry on up to twelve conversations at the same time, Carolyn has been instrumental in just about everything having to do with Program Board. As Program Board Advisor, Carolyn gives her "thanks and love" to us all as she rides off into the sunset leaving



Buford, Feb. 26, 1979

four callers on "hold."

One person who deserves a huge round of applause is UCen Activities Chairperson Carolyn Bowden. Carolyn has been responsible for over 40 noon concerts, two Waldo's Coffeehouses, a dance at the beginning of the school year, and (whew) various lectures and other assorted events.

Many of Carolyn Bowden's personal interests are within the scope of Program Board; she is politically involved with various women's groups in the community and she is constantly on the lookout

for talented new bands. If you are in the vicinity of the Program Board office, feel free to stop in and give this dedicated human being a hug.

The third Carolyn who deserves an honorable mention is A.S. Films Committee Chairperson Carolyn Coffman. Ms. Coffman is credited with the screening of eight films UCSB this year — six of which have never been shown here before.

Respected for her taste in t-shirts, Carolyn has brought us *Pink Flamingos*, an exhibition of experimental films, a barrage of Academy-Award-winning student films, a local filmmakers expo, a UCen Gallery experimental showing of *Tomatoes* and *The Lead Shoes*, *The Blank Generation*, *Eraserhead*, and (coming soon) *Love You!* "May art always perpetuate a lucid consciousness beyond the confines of selfishness," says Carolyn.

No extended discussion of A.S. Program Board would be complete without mention of Dante DiLoreto, Special Events Committee Chair. Dante says he is "interested in expanding the events brought to UCSB" and believes that "broad programming enables students to experience new and exciting events that they would not normally be able to experience."

Dante has brought us the Zimbabwe African Rhythms Group, Tommy the Puppeteer, Spring Sing and various very special events. Dante would have also brought us a special free screening of the *Creature of the Black Lagoon* on the UCen Lawn had not the moon been full at the wrong time. Oh well...

Daley Beasley, a Sociology and Black Studies major, has worked on the Program Board as the A.S. Lectures Committee Chairperson. Together with another Program Board member, Earl A. Beamon II, Daley has given us such lecturers as Tom Hayden, Daniel Burstein, Physicist Dr. Gerard O'Neill, and others. Daley and Earl are both graduating seniors at UCSB.

Among the most famous Program Board Committee chairpeople is Ms. Tracy Gershon, A.S. Concerts Committee Chief.

Tracy spends most of her waking hours trying to coax artists into playing at UCSB. This year Tracy has brought us Emmylou Harris, Leo Kottke, George Carlin, the Talking Heads, Oregon, Tim Weisberg, Kalapana, Commander Cody and many other events.

Continuously under intense pressure, Tracy Gershon has done a remarkable job with the A.S. Concerts program at UCSB. Tracy is one of the nicest people to work with you'll ever meet.

One person who works with Tracy and A.S. Concerts is Steve Macfayden. Steve is one of the newest members of Program Board, replacing Glenn Goldberg



Pat Metheny in Concert, May 23, 1979

as A.S. Production Coordinator.

"I'm looking forward to working for A.S.," Steve expounds. "I'll try to help Tracy bring in as many good shows as possible and I hope to do as good a job as Glenn."

One Program Board Committee Chairperson who deserves special congratulations is Cultural-Classical Chair Cheryl Hollie. Cheryl has the distinction of showing up to Board meetings thoroughly organized and ready to do business. Stepping into her position midway through the year, Cheryl has nevertheless piled up a long list of successes in her area of events.

The job of Program Board Commissioner has changed hands a few times this year. Glenn Goldberg was the first. Jodi Bauer took his place, but she is now in Washington D.C., so John Beverly is the latest P.B. Commissioner.

John has worked hard for Program Board on various committees, often contributing articles to this page in the past. Thanks John.

A few people who deserve to be singled out as "extraordinary human beings" have done their fine work for A.S. Concerts. One of these people is Sam Neustadt. Sam is in charge of all those people in green shirts who do the security at concerts. Another extraordinary person is Katy Vogelheim. Katy sees to it that concert posters get put up around campus, as well as helping with the catering for the acts that appear at UCSB. The other things Katy and Sam have done for Program Board are too

numerous to mention, so a big thank you will have to be sufficient.

Actually, the other great people who have helped Program Board get under way deserve a lot more space than I have left for them. For instance, one could never say enough about Barbara Noss. Barb is the P.B. secretary as well as OCB Ticket Office Operator. Barb's smile has been an inspiration to thousands.

Last but not least, Program Board would like to thank Marianne of *The Daily Nexus* for doing such a good, patient job of printing these and other lines.

In case we missed saying thanks to other people, such as Mark Fohs, or Joe Mock at Morninglory Music, Program Board says "Thank You and see you after the summer..."



S. African Theater Group with *Survival*, April 30, 1979

By PETE MAY

After a four-year absence, an old friend of Isla Vista's is back. But his official title has switched from Planning Director to Governor of the Age of Enlightenment, and instead of arguing at IVCC meetings, he teaches Transcendental Meditation.

Chris Atwood was an integral part of Isla Vista for the first six years of the 1970's. He was I.V.'s Planning Director in 1972-73, helped found the I.V. Fud Co-op, and served on several committees in the Santa Barbara area.

In 1975, he decided to leave California and travel to Switzerland, where he became a teacher of the Transcendental Meditation (T.M.) technique. After spending six months in Switzerland and six months in France, he taught T.M. in Africa and cities around the United States.

A year and a half ago Atwood completed an advanced course in the T.M.-Sidhi program, which he says develops the unused potential of the mind and greatly ac-

## Former IVCC Member Returns To Area as Meditation Teacher

celerates a person's growth.

Atwood recently returned to the area to work for the Santa Barbara Capital of the Age of Enlightenment, where he will help make the Transcendental Meditation and T.M.-Sidhi programs available to the people of the South Coast.

What is T.M.? Says Atwood, "The Transcendental Meditation technique, which forms the basis of the programs, is an effortless mental technique which allows the mind to systematically experience quieter, more refined values of the thinking process."

"As this occurs, the body achieves a state of deep rest, twice as deep as deep sleep, even while the mind remains alert and awake. This experience of "natural alertness" provides the body with

the opportunity to eliminate deep-seated stress. He adds that "T.M. is a supplement to—not a substitute for—sleep."

The T.M. process is not inexpensive. The four-day course costs \$150 for students, and \$200 for adults. The first day consists of personalized instruction on the technique while the other days are dedicated to discussion to allow for better understanding of the experience. If the person has not completely grasped the idea of T.M. after four days, there are follow-up programs and lectures.

"There are many misconceptions about the T.M. technique which have developed among people who have not investigated it," Atwood claims. "People who look into the program discover that

the Transcendental Meditation technique is a simple and easy-to-practice mental procedure which does not conflict with one's religious beliefs and does not involve changes in one's lifestyle. Rather, practiced twenty minutes twice a day on a regular basis, it allows one to appreciate every aspect of life more fully."

Atwood wishes to stress the scientific aspects of the program. "The resulting benefits in daily activity are comprehensive and have been validated by over 400 research studies at universities and research institutions all over the world."

According to studies put out by the national T.M. organization, the

program helps to eliminate stress, insomnia, and high blood pressure, and increases individual creativity and productivity. The process is said to have had success with people in all walks of life; agriculture, business and industry, government and education.

Now called a "Governor of the Age of Enlightenment," Atwood is delighted to be back in the Santa Barbara area. "Now that I've been around the world, I can say that Santa Barbara is one of the most beautiful areas, both in its natural beauty and the beauty of its people. There are some more buildings now, but in many ways it hasn't changed and there are still a lot of open spaces," Atwood said.

Atwood seems somewhat reluctant to be out of the Isla Vista scene, but feels his presence is just as useful in Santa Barbara where he will be "helping individuals use 100 percent of their minds' potential."

## Black Students Union Sponsors Symposium on Student Revolts

"Student Revolts: The Meaning of the Late 1960's" will be the topic of a symposium today at 2:30 p.m. featuring Nelson N. Johnson, chairperson of the National Coalition to Support African Liberation. The symposium will take place at UCen 2284.

Johnson is also a ranking member of Workers Viewpoint Organization, a multiracial

workers political league. In 1972, Johnson, along with Stokely Carmichael and Owusu Sadaukai, who spoke at UCSB twice this year, organized the first African Liberation Day march in Washington D.C.

A graduate of North Carolina A and T University, Johnson was chairman of the Greensboro Association of Poor People from 1967 to 1972. In the summer of 1969, Johnson along with Sadaukai, organized Malcolm X Liberation University.

In addition to the symposium, Johnson will also host a seminar tonight at 7 p.m. on the films: "San Francisco State Student Strike" and "Black Student's Take Over of Cornell University. The seminar will be at UCen 2272.

After the films, there will be responses by Dr. Richard Flacks, a former anti-war activist and other participants in the social movements of the last 1960's. All of today's activities will be presented by the Black Students Union.

## Rally at Noon

The South Coast People Against the Draft will be leading a rally today at noon in Storke Plaza. The rally will feature speakers including a member of the national Committee Against Registration and the Draft (CARD). The rally will also feature music.

## KIOSK

**PLACEMENT CENTER:** If you're still looking for a summer job there are many summer camps looking for a variety of skills. See Placement Center immediately, Bldg. 427 Second Floor.

**CHRISTIAN SCIENCE ORGANIZATION:** Join us for our weekly meeting! All are welcome 7 pm, URC

**BLACK STUDENT UNION:** Symposium on Student Revolts: Two dynamic films on late 60's student revolts: "San Francisco State Strike" and "Black Students Takeover of Cornell University with Guns" 7 p.m., UCen 2272

**I.V. PLANNING COMMISSION:** Interested in a general plan for I.V.? Attend the I.V. planning commission mtg. at the Red Barn from 8-10am

**IVCC:** An issues forum will be held at 7:30 pm to discuss the recall attempt of two directors of the I.V. Sanitary District. The public is encouraged to listen to the facts as presented by both sides; URC

**BLACK STUDENT UNION:** A Tribute to Malcolm X; Nelson Napoleon Johnson speaks "Afro-America in Crisis: Analysis & Strategy," 2:30 pm, UCen 2284

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Continued from p. 12

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## Bench Sitters Enthusiasm Hides Their Pain

By ERIC BIDNA

Glaring as brightly as a shining superstar, the elevated electric scoreboard beams its annoying red lights down to the anxious, noisy basketball crowd, and briefly reviews the long night: The score is 102-102 in the fifth overtime with two seconds remaining. Time has been called.

Number 3 sits on the bench and slowly rubs his sweaty, shaky, palms, while peering down at the wooden floor.

The tension, suspense, and excitement are contagious; all the starting players huddle around the well-dressed, nervous coach waiting for their mentor's instructions, his plan that will no doubt win the much sought-after, much hailed league championship.

Ten players take the floor; uniforms soaked with sweat, faces

### First in a series.

tight with apprehension, absorbed in their own concentration.

The ball is unbounded. The star guard shoots from a corner, a 25-footer, with no time left on the clock. Of course, it swishes through the hoop in a victorious style.

The flush of victory, the anxiety of defeat. Number 3 quietly sits on the bench; he has been on that wooden slab all game, all season for that matter. For him, this is not another mark in the win column -- just more agony to his won defeat column. Number 3 perfunctorily chants, "We're number one," with the rest of his elated teammates, congratulating his friends, giving them "some skin."

Ambivalence tears at him like a torn ligament. He wanted to win -- he wanted to play. He had a little more influence on the outcome of the game than a cheerleader and little less than a loyal fan. Strutting into the locker room, alone but with his team, he silently mouths, "We're number one, but I'm zero." His cheers have turned to tears.

Substitutes, second stringers, or benchers are necessary; they compliment a team. These players practice long hours and must be ready at a moment's notice to substitute for a starter. They also serve as a cheering squad to encourage the starters. The second team is an important adjunct to the whole team.

In college basketball alone, it is estimated that over five thousand players sit on the bench. There are thousands more sitting on the bench in other team sports, such as volleyball, baseball, football, team tennis, and hockey. As long as there are teams, there will be a bench.

The bench is a hierarchy, ranging from those who play the least to those frequently played.

For example, in team tennis, players are actually given numbers according to their likelihood of playing. Those near the top of the order have a better chance of playing than those at the bottom.

However, the most neglected and little discussed cases are those players who seldom see action and are frustrated by not starting. They might stay on the bench because of hopes for starting the next year. A psychologist termed it "delayed gratification." Athletes call it patience.

A common misconception is that all those on the bench are less talented than the starters. According to Roy Kochendorfer, an expert in sports psychology, this is not true. Given two players of equal talent, the one with more self-confidence will start, while the other will be benched.

"What a benched player has to do is eliminate the weaknesses he has and find the self-confidence to believe in himself," Kochendorfer said.

"If a player loses self-confidence, he very possibly is doomed to stay benched forever. But a person's belief that he doesn't belong on the bench is the strongest thing he has going for himself," he asserted.

Kochendorfer claims that with a loss of self-confidence the benched

*"People who quit a team have probably experienced jabbing at their self-confidence. It's only human nature to go somewhere else to avoid the pain."*

player's self-image will also start declining. While the starters are building up their egos, receiving more and more adulation, playing time and experience, those on the bench just sit and watch.

"Players without confidence seem less intense and a little less committed," Kochendorfer noted. "They know it isn't worth the effort to fight their way into the lineup."

Almost every college bencher played his or her sport in high school and many were named to All-City, All-CIF or All-League teams. These former superstars, accustomed to the spotlight in high school, must now sit in a dimmer light.

Players must sometimes choose between "benching it" on a prestigious team and starting on a second-ranked team. For instance, many on the bench of John Wooden championship basketball teams could have started on any other team in the country. Yet, most stayed at UCLA.

Benchers might be detrimental to a team by placing too much pressure on starters. If a starter is

in a slump, the coach may quickly replace him with a bencher. "There should be the right amount of pressure on the starter," Kochendorfer suggested. "He should be somewhat concerned about people on the bench replacing him, but not so worried as to lose his concentration and perform poorly."

When choosing the starters, a coach presumably selects the most talented players. He may also arbitrarily choose those he thinks show the greatest potential. This explains why many coaches will stay with one starting lineup an entire season, barring injury.

Selection of the starting lineup may create some team dissension. "If a benched athlete thinks he is treated unfairly by the coach, he might disrupt the team by deliberately practicing poorly, whining, grumbling to other players, or eventually quitting the team in protest," Kochendorfer stated.

Citing what they felt was lack of playing time, Brett Vroman of UCLA and Earl Evans of USC recently left their teams to play at the University of Nevada - Las Vegas, and became stars.

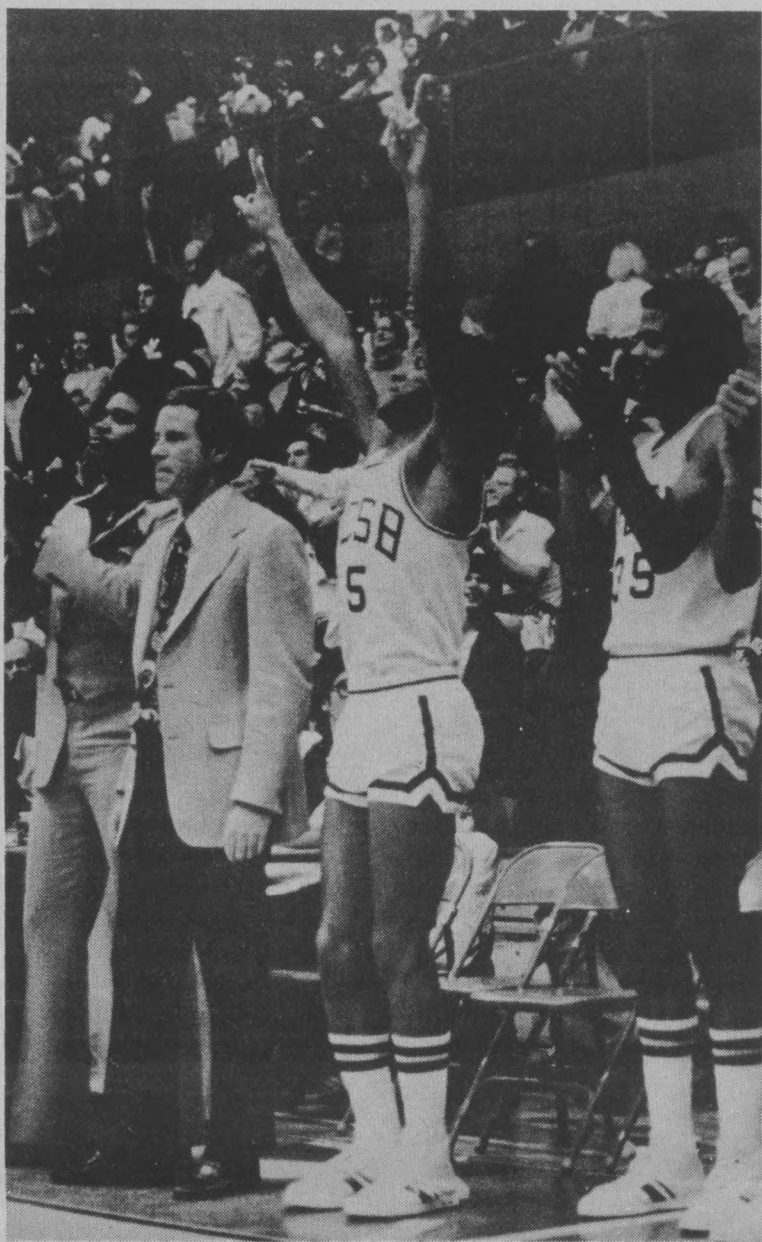
"They (Evans and Vroman) probably felt like a spare part of the team," Michelle Humboldt, lecturer for a UCSB sociology class, said.

People who quit a team have probably experienced some jabbing at their self-confidence. It's only human nature to go somewhere else to avoid the pain, "Humboldt added.

The attitude of fans, teammates and media may also destroy confidence in players. Fans, especially alumni, can even coerce the coach to change his lineup. Numerous college coaches have quit because of pressure from alumni.

Teammates may also hurt benchers. On rare occasions, players maliciously embarrass the bencher -- make him look bad in practice, spread rumors -- to keep him from starting or playing. It would be an over generalization to say all teammates try to hurt each other. There are many close, honest and fraternal friendships among players.

Media plays an important role in defining a player's image. Most benchers never expect an article to be written about them, while a starter might take the article for granted. Julie Richardson, usually not a starter for the UCSB women's tennis team, started for an injured player and played extremely well. When asked by the Daily Nexus for an interview, she replied with disbelief, "You want



Many athletes who spend time on the bench conceal much pain beneath their exterior expression of enthusiasm. Tony Sheen, who didn't feel he got enough playing time is leaving the UCSB basketball program.

to interview me?"

To promote the idea of a happy, cohesive team, many benchers say they are friendly with starters; actually some feel hostility and jealousy toward them. When this inner conflict occurs, it usually stays bottled up inside, providing more fuel to the fires of frustration.

In younger children, I've seen athletes so frustrated they throw fits, take baseball bats and hurl them, or verbally explode," Humboldt said. "Some small boys let their frustrations out by crying. It's too bad a college age man is afraid to cry."

Is there any way to help benchers whose mental attitude, rather than skill, keeps them from starting? Kochendorfer suggests some long range methods that

might motivate one up the ladder to a starting position.

"I have my own technique," Kochendorfer disclosed. "It involves getting people into a state of relaxation. I take them into a room, dim the lights, and talk them into an unconscious level of the mind."

He tells them to concentrate on an image of what they would like to accomplish -- a perfect free throw, perfect dig, or perfect backhand. Since visual recall from this almost hypnotic state is very high, the player can then recapture the perfect image and try to imitate it on the playing court or field.

This technique is long range, though. It takes a change in mental attitude, which could take as long or longer to learn than the sport itself.

## Women Poloists Perform Well at Long Beach AAU Tourney

The UCSB women's water polo team concluded another successful season as they went 2-2-1 at the Long Beach AAU Water Polo Tournament.

UCSB entered the tournament with only one loss on the season, that coming to San Diego State the weekend before.

Facing the collegiate team of Slippery Rock in the first round of the Long Beach tourney, the Gauchos knew that a victory would ensure their ranking as the nation's top collegiate team. In a close and hard fought contest Slippery Rock edged UCSB 6-5 to gain the top national ranking with UCSB finishing a probable second

nationally.

Their best game saw the Gauchos destroy Sierra Madre 9-3, to end their first day of competition at 1-1.

On the second day of play, UCSB met the Long Beach AAU team, a team that was the AAU national champions last year. Playing their best polo of the season, the Gauchos had the ball and were a woman up with 15 seconds to play and the score tied 5-5. The Gauchos missed their chance to score and the game ended as a 5-5 tie.

In their second game, UCSB beat a team made up of players from the University of Arizona and the Arizona State University. It was

another close contest but the Gauchos came out ahead 5-4.

The final day of action found the Gauchos beating Gold Coast.

Outstanding performers for the Gauchos were Sallie Thomas, Marla Smith and Barbara Jones. Thomas was named to the AAU All-American first team with Smith being voted to the second team. Thomas was further rewarded as she was invited to play in the World Cup June 28- July 1 in Merced, California.

Coach Scott Hinman was very pleased with his team's performance, saying "we played excellently. The AAU national coaches were impressed with us."

## Intramural Play-offs Get into Full Swing

The intramural play-offs for short basketball were held last week and the beginning of this week, with champions crowned on Tuesday night.

In the men's "A" division, Cleanlines and Who's Next met in the finals with Who's Next claiming a close 24-22 win.

Action in the "B" division found Pass Those Shrooms meeting Sleeper in one semi-final game, with Bored of the Rims playing 77 Champs in the other semi-final. Sleeper won their game 15-12, while Bored of the Rims beat the 77 Champs 15-10. The "B" final turned out to be another tight contest, as Sleeper slipped by Bored of the Rims 20-18.

Competition in the women's final saw Have Ball Will Travel defeating the Harem Globetrotters 17-15.

Floor Hockey, Softball and Volleyball play-offs will be starting today with the champions to be determined by the end of next week.

Concerning upcoming IM activities, the coed volleyball tournament is this weekend. Entries are due by noon today. To obtain entry forms or information about the competition, come to the IM Trailer (No. 304) or call 961-3253.

# South Africa

(Continued from p. 1)  
recommended to U.S. corporations, was disengagement from the country. "If this were to occur," the report stated, "the economy of the country of South Africa would receive a tremendous blow. This impact would be most severely felt by the white ruling classes, since their economic condition is most dependent upon a healthy growing economy. If the only way to improve their economic condition was to drastically change their racial policies, the ruling classes in these countries might be more inclined to alter those policies."

The People for a Free South Africa, a U.C. Santa Cruz student group, spoke before the regents on Mar. 17, 1977.

Here are portions from that speech:

"Perhaps we cannot take responsibility for changing South Africa, but we can take responsibility for our own actions toward South Africa. Therefore, we are asking that the regents, as stock holders, approach the management of those firms urging disengagement from South Africa. If management will not comply, the regents should divest the university of all investment in those firms."

"The university is an institution of higher learning. Through research and instruction, it is dedicated to the betterment of mankind. The university has always set high standards for social improvement, as is seen in Affirmative Action Policy and

Equal Opportunity programs. But at the same time, the regents have consistently sided with management against shareholder proposals that seek to institute the same practices elsewhere. These actions are contradictory and inexcusable..."

"There is a difference between self-regulation and social crusading. If the university cannot regulate itself in accordance with some sort of moral minimum, it can no longer be considered an institution for the betterment of mankind..."

Governor Jerry Brown has also questioned the regents' investment policies. On July 15, 1977, he told reporters that he thought the regents "should make a fundamental reassessment of their investment policies, and see what is the most productive course of action for the university to take. One course is to vote the stock in a socially responsible manner and try to influence the management, to use the university's economic power to bring about a more just society. If that's not possible, maybe we should sever our relationships with those companies."

Campuses United Against Apartheid believes that U.C. corporate withdrawal from South Africa will help the plight of blacks there. In a letter to the regents dated July 11, 1977, they wrote "the number of workers affected by corporate withdrawal is quite small both in comparison with the 21 million blacks in South Africa and the amount of U.S. capital

invested."

"Corporate withdrawal would also precipitate a national crisis of confidence in the South African government, and support the black majority in their struggle for freedom."

"Finally," the letter concluded, "South African blacks have increasingly voiced the sentiment that the long-term effects of foreign withdrawal will justify the short term increase in suffering. Calls for withdrawal have come from the African National Congress and the Pan-African Congress."

In the same letter, CUAA wrote that "divestment (of U.C. stocks in companies operating in South Africa) will have a direct effect on corporations which are concerned with their public image, as well as making apparent to the South Africa government our condemnation of apartheid."

Peter Shapiro says that in 1972 the regents passed a "Covenant against Discrimination", whose stated purpose was to prohibit the university from doing business with companies that discriminated on the basis of sex or race. "From a moral point of view," he said, "it's improper for U.S. corporations to be in South Africa. They're giving their support to the regime. From the U.C. Regents' standpoint, it's against their covenant against discrimination."

In 1972, Yale University published a book entitled "The Ethical Investor." It presented certain basic moral guidelines which it believed any institutional investor could follow and feel socially responsible.

One of the basic notions embodied in the book was that of minimum moral responsibility. "There is a minimum moral responsibility that all members of society have been asked to observe," the book said. "That is, as individuals, we recognize varying degrees of commitment to take affirmative action for social improvement, but we share the obligation not to inflict harm on others."

# Long Range Development Plan

(Continued from p. 1)  
Administration buildings. Another "major feature" of the LRDP is the expansion of the underpass at Pardall Road into a major link between campus and Isla Vista.

Storke Campus is designated as "low density development," and may provide housing, bureaus and institutes.

West Campus contains areas of low density development, natural open space and the Natural Land and Water Reserve. In addition, the plan recommends a large addition to the natural reserve.

Because of environmental sensitivity of the area, the LRDP also includes a set of performance standards to govern West Campus development. These standards specify that buildings may not exceed three stories, and that "coverage of those areas planned

for low density development may not exceed one third of the land area."

According to the LRDP, if "adequate funding" were available, the plan would be "completely implemented" in 10 years. However, the plan admits that "in view of the present economic climate, it is not possible to estimate when completion will occur." According to the Major Capital Improvement Budget, in 1979-80, 50 faculty apartments will be built on Storke Campus, in 1981-82 the Arts Building Addition will be completed, and in 1982-83, the first phase of the Marine Studies Center will be complete.

If it is approved by the Board of Regents, the LRDP will be submitted to the California Coastal Commission for final approval.

# LRDP Discussed

(Continued from p. 1)  
West Campus.

"Once the bulldozers are out there, the contracts have been signed and it will be too late. People must voice their opinions now, before anything really happens," Greenlaw stated.

In other action, the Council voted

to have a public hearing on the formation of a Goleta Municipal Advisory Council. The hearing will be held at 8 p.m. on Monday June 4 at the IVCC meeting.

At that time, it will be decided what position, if any, IVCC should take on Goleta MAC.

# Tenant-Landlord Meeting Set

Improving communications between Isla Vista landlords and tenants will be the goal of a meeting to be held tomorrow at 10 a.m. in room 2292 of the UCen.

UCSB's Housing Office is sponsoring the meeting, which will be open to all interested parties.

Other topics will include the procedures for the return of a renter's security-cleaning deposit and how to clean the rented space so that the deposit is returned in part or full.

Various local tenant representatives and landlords are

expected at the meeting. There will be representatives from Rentals Etc., Sunset Property Management, Ventura Enterprises, and Income Property Management.

Don Rowe at IPM thinks the meeting is a "good idea." He believes the meeting will let the tenants know "what to expect" when it comes to security-cleaning deposits.

Mary Visco of Ventura Enterprises hopes everything goes "smoothly" at the meeting.

# Planning Committee

(Continued from p. 1)  
some effects on the bordering environmentally protected areas."

Vice-Chancellor Bob Kroes, however, stressed that the PPC was only recommending land use designations. In some instances he claimed that the actual project planning could reveal specific problems that exist on some of the allocated property. In that event, no matter what the land was designated for, construction could be impossible.

Peter Chapman of the PPC also said that the area under question was designated for low density building, with no more than four structures per acre, with limitations also placed on building designs and specifications.

Some committee members expressed fear that the performance standards didn't take all

the environmental factors into account. As a result, some of the standards are going to be revised or expanded to encompass a broader range of specifications.

The board also touched upon the topics of handicapped access to Devereux beach and the location and tenure of the farm project.

Regarding the farm project, the consensus of the board was that the project should be given a two acre area on Storke campus instead of their preferred area near the proposed housing development on West campus.

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