

Local Water Woes Grow As City Cuts Surplus Sale

By Terry Fahy

The Santa Barbara City Council voted Tuesday to approve a letter from City Administrator Richard Thomas to Linda Phillips, Board President for the Goleta Water District (GWD), which states that "the city of Santa Barbara has no surplus water to sell in the next water year (May 15, 1977-May 14, 1978)."

Thomas' letter was in response to Phillip's request to buy surplus water from the city for the GWD. According to Chuck Evans, Water Resources manager for Santa Barbara, the GWD bought 11,028 acre-feet of water from the city last year, and 3,000 acre-feet of water in 1975.

Amy Malis, engineering technician for the GWD, said "we aren't too surprised by the council's decision, and we haven't been counting on getting it (Santa Barbara water) this year." She said that the GWD acquired an additional supply of water from the Bureau of Reclamation of Lake Cachuma this year, but even with that "we will be

cutting it close."

Phillips said that "unlike other areas in the state, we are not close to a crisis here. However, because of the council's decision we will have to look seriously at our supply, in case the drought continues."

She added that although the possibility of mandatory water rationing is greater without the surplus Santa Barbara water, the chances of rationing are "not very likely because the Cachuma reservoirs planned for a seven year drought; that is, all the contractors of the Cachuma Project together only take out one-seventh of the total supply each year."

So far this water year, the

Goleta Valley has received 12.2 inches of rainfall (as opposed to 7.8 inches last year at this time), which is 4.3 inches less than "normal," according to Malis. "But even the 12.2 figure is deceptive," she added, "because 8.62 inches of that came in the two big storms during September and January. As a result, there was very little run-off and abnormally high evaporation."

The Council's vote came after hearing the Santa Barbara Water Commission's decision Monday that "the city has no water to sell," according to Evans. "There are six contractors of the Cachuma Project," he said, "and Santa Barbara gets about 35

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'Communication Gap' Slows A.S. Support of Credit Union

By Ann Hellerstein

Students who claim that the A.S. Leg Council is slow in acting on certain proposals will get no argument from A.S. Executive Vice-President Paul Pooley.

"We often have a communication gap between our Council and the offices within A.S.," said Pooley. "So, we sometimes perceive things as taking forever even when it doesn't leave our office."

"There are times when we can rightly question the administration, but when it's taken a long time, it's frequently been us," added Pooley.

Pooley cited a proposal to transfer \$40,000 from A.S. to the I.V. Credit Union as an example of slow Leg Council work. The proposal was initially introduced last spring.

"It was too quick to approve it last spring," explained Pooley.

"We wanted to get past conceptual support to actually understand the nuances. It took time. In the fall sometime, we took a vote and approved the transfer of the money to the Credit Union." Leg Council could have put the money into stocks or a bank account where it would have collected approximately \$2,600 interest. Pooley said that in the Credit Union, the money would collect no interest, but Leg Council members felt that "the \$2,600 loss would be justified in terms of the community benefits Pooley said.

"Financial money-lending institutions often consider students a bad risk," Pooley continued. The credit Union has more trust: it's based on the concept of community. This allows people in I.V. an opportunity for personal and

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Apathy Runs Rampant as A.S. Candidates Present Platforms at UCen Lawn Forum

By Matt Bosisio

Candidates for A.S. Executive offices appeared yesterday at a UCen public forum and presented their positions to a handful of student spectators.

Debbie Dent, along with Seth Freeman, Jeff Loeb and Marty O'Leary, opened the session with their bids for the Internal President position. All spoke of various issues from possessory tax to student apathy in A.S. government.

"We can tell from this huge crowd," said Freeman, "that there is still student government apathy. We need to improve communication which will then improve interest." He indicated his desire to publish an A.S. Newsletter, "making us more accountable."

Dent, in supporting women's organizations to stop rape and violence, suggested the need for more educational forums and lectures. She also spoke of the need for "more student input," and the need for student membership and voting privileges on all academic committees.

"I am primarily concerned with housing," said O'Leary, "that's my specialty." He explained his desires to fight possessory tax and mentioned reduced student enrollment as a possible housing solution.

Loeb abandoned the microphone and makeshift platform to join the

small gathering on the lawn. "All learning," Loeb said, "is the communication of knowledge." He called for increased administrative responsiveness to student needs and instructional improvement for professors brought about through student input.

External President Claude Ruibal, with challengers Guy Chambers and David Martinez, followed.

"I'm really concerned about the student apathy," Ruibal said. "I hope that next year we can work with the students and improve contact."

Martinez agreed. "The point is we have to communicate," he said. "Nothing is going to get done unless we change the operation as it is now." He further incited his support for child care and student involvement in teacher evaluation.

"I will continue my work on the housing co-op," Chambers said, explaining that he would live in the Rochdale Co-op next year. He also spoke of safety, supporting "continued funding of the foot patrol."

The final two speakers were Randy Cohen and Bob Wilkinson, a

(Please turn to p.16, col.3)



A SPECIAL DELIVERY — Getting the mail is not always easy, especially if your mailbox is 20 feet in the air.

Photo by Eric Woodbury

I.V. Tenants Call Rent Strike; Realtors Threaten Legal Action

By Mike Alva

Tenants in an Isla Vista apartment announced a rent strike on Monday, and delivered a list of grievances to Greentree Realty, which manages the building.

The rent money is presently being held in the Del Playa Escrow Account, a trust fund established at the Isla Vista Credit Union. Such accounts are often used in tenant/landlord disputes as a gesture of good faith on the part of the tenants and are controlled by a trustee for the tenants. The trustee is Chris Farley, organizer of the strike and a tenant at the building located at 6645 Del Playa. Once the grievances are met, the rent money will be sent to Greentree.

According to a Greentree spokesperson, however, legal action was planned against the tenants yesterday.

The grievances range from charges of incompetent and insufficient maintenance, to complaints about the lack of a manager for the 11 three-bedroom apartments.

Jim Wunderlich, a tenant, said, "The quality of the maintenance work is the ultimate incompetence." He referred to the ovens which were repaired only to malfunction a short time later.

One tenant complained of cockroaches in his apartment,

while another pointed to a lack of exterior lighting and proper maintenance of the grounds.

A tenant committee comprised of Chris Farley, Maria Belknap and Todd Goertler presented the grievances to Carey Loedding, director of property and management for Greentree Realty. Loedding said that many of the grievances were not previously reported by the tenants.

Immediately after the grievance list was delivered to the

Greentree office, a maintenance man was dispatched to the Del Playa building. The workman repaired some of the simpler problems, including the exterior lighting. Loedding said larger work such as the repair of the cliff-side railing will have to be contracted to another company.

According to a number of tenants, however, the problem does not lie in simple maintenance but in the lack of a full-time manger. "The situation

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HEADLINERS

UNIVERSITY OF CALIFORNIA OFFICIALS have denied a charge of conflict of interest, dealing with University research on mechanical harvesters that displace workers. The charges were made at a Legislative hearing in Sacramento, Monday, in connection with urging by Cesar Chavez' Union to halt State funding of mechanical harvester research.

THE STATE DEPARTMENT HAS CHALLENGED REPORTS that Syria is actively supporting the Palestinian drive against Christian communities in southern Lebanon. A department spokesman said the United States has no evidence that Syrian forces or artillery are involved in the fighting. In fact, the spokesman reports, Syria is playing a helpful role in trying to stabilize the situation in Lebanon.

DEFENSE ATTORNEY F. LEE BAILEY has told a Federal Appeals Court that questioning allowed at her bank robbery trial violated Patricia Hearst's Constitutional rights. Bailey stressed that ruling by the presiding judge forced the newspaper heiress to invoke the Fifth Amendment 42 times.

THE INTERNATIONAL LONGSHOREMAN'S ASSOCIATION has issued orders for a walkout against seven major shipping companies in ports along the Atlantic and Gulf coasts. Labor Department officials met today with lawyers for both sides on a dispute which involves re-negotiation of a three-year contract. The session in Washington ended with no report of progress.

THE NEW GOVERNMENT OF INDIA has promised not to use government radio, television or film media to propagandize. The Information Minister re-affirmed his party's promise to convert the government-controlled media into separate agencies.

DETROIT SAYS NEW CAR SALES for the first eight selling days of this month were five percent lower than the same period last year. The four major U.S. automakers reported retail sales of 183,413 new cars during the period. Ford was the only company to post a sales increase in the latest period over the year before. The no. 2 car maker said its sales of 62,129 were up 22 percent from a year ago.

THOUSANDS OF AMERICAN GARMENT WORKERS took time off from work today to protest imports which they say are taking away their jobs. The union-led action against low-cost foreign labor has backing from many American factory owners.

A FORMER C.I.A. EMPLOYEE, accused of trying to sell secrets to the Soviet Union, was hospitalized today after becoming ill in his jail cell in Baltimore. The former C.I.A. man, Edwin Morre, is charged with spying and theft of classified documents.

Drew Robbins

DAILY NEXUS

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Hassidic Thought UCen 2294 4:00 p.m.
Martin Buber URC, 777 Camino Pescadero 7:30 p.m.

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UC Student Lobby Investigates Student Housing Discrimination

By Becky Morrow

A UC Student Lobby plebiscite on student discrimination in housing will face voters as one of five ballot measures in the upcoming A.S. General Election to be held April 19 and 20.

The UCSB Lobby Annex, in conjunction with UCLA, is spearheading a data gathering drive to determine whether discrimination, based on student status alone, exists against UCSB and UCLA students seeking housing off-campus.

Results of the plebiscite, as well as other data, will be sent to Assemblyman Howard Berman (D-Beverly Hills). He is considering reintroducing legislation that would outlaw discrimination against students seeking housing.

If students were denied rental of off-campus housing, the Lobby is requesting that abused parties identify one of four reasons to account for the discrimination: students status, financial reasons or lack of financial resources, age, or inability to meet parts of a rental agreement (contract dispute).

Persons who feel they were denied rental on their student status are then asked to determine if it was outright (told explicitly that students were not rented to) or subtly (a general

impression received rather than an explicit statement).

Doug Irminger, UCSB Student Lobby Annex Director, explained that the Lobby is using a four pronged approach to get information. A University Housing survey, distributed last quarter, is currently being tabulated. The random sample survey contained a question on housing discrimination against students whose answer the Lobby hopes to use in its data collection.

According to George Freeborn, Annex Statewide Coordinator, the Lobby is also approaching Geoffrey Wallace, the campus ombudsman, for complaints he has received on discrimination.

Irminger stated that the A.S. Lawyer and the Lobby's own field research would round out the data collection process.

"Since he introduced the legislation last term, Berman now wants more documentation," Freeborn stated. "This time the research will be better, more thorough and more widespread."

Freeborn indicated that Wallace had already confirmed that students had complained to him about housing discrimination. The Lobby is awaiting the exact number of cases reported to the ombudsman.

Current law prohibits

discrimination in housing on the basis of race, religion and national origin. Berman's bill last session sought to eliminate discrimination based on student status by prohibiting four practices. These included refusal to sell, rent, lease or deny housing accommodations; discriminating in facilities or service; prohibiting any inquiry, either written or oral, concerning race, religion, national origin or status as studentp and discriminating in the use of financial assistance for purchase or rental.

Berman's bill passed through the Assembly side of the legislature last session but was killed in the Senate Finance committee.

"Berman will reintroduce the bill when the research is forthcoming," Freeborn said. "It should be compiled within the next month."

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Fingarette Claims 'Obliviousness' Should Be Used to Determine Mental Illness

By Bob English

UCSB Philosophy Professor Herbert Fingarette questioned the law's inability to define insanity and called for a better definition of mental illness in the annual UCSB Faculty Research Lecture last night.

At stake in how society legally separates the insane from the sane, or even from the eccentric, Fingarette said, are such grave issues as absolution from guilt in crime, including murder, involuntary commitment to a mental institution, or appointment of a guardian to manage one's affairs.

Fingarette contends that California's legal definition of insanity, which hinges on an individual's knowledge, or at least "verbal knowledge," of what is right or wrong, is woefully inadequate and has led to court decisions which flaunt the best professional observations as well as common sense.

He cites the sensational case of

the People versus Wolff, in which a 15 year old boy, whose prior conduct strongly indicated he was mentally deranged, murdered his mother with an ax handle. The court declared him legally sane because he stated he knew that his act was wrong at the time he committed it, and he was found guilty.

Fingarette feels that this ability to verbalize right and wrong missed the real point in this and numerous other cases.

"What is bizarre about Wolff's conduct is that it reflects a kind of mental blindness in the area of human feeling and human relationships," Fingarette said. "There is no lack of intellectual capacity."

Wolff's insanity is demonstrated by his lack of concern, his imperviousness to feelings and relations that are of basic relevance in human recourse, the researcher stated.

"It is this very obliviousness,

not a verbal knowledge of right and wrong, which should form the basis of our legal definition of mental illness," Fingarette added.

In the tragically familiar case of individuals who believe they are someone other than themselves — perhaps Napoleon or the Virgin Mary — Fingarette observes that we judge these people insane not merely because they hold a false belief or one we disagree with, but because we view their beliefs as delusions.

Why delusions? Because, according to Fingarette, these individuals are "oblivious to features of their situation that are of fundamental relevance or falsity of their belief.

The Virgin Marys, for example, aren't a bit concerned that they are 19 centuries too late, on the wrong continent, or of the wrong family, Fingarette explained.

"It is my thesis, then, that this incapacity to respond to the issue is the core of what we intuitively see in all the many different symptoms of what we now call

mental illness or disability," Fingarette said. "It is not a mere difference of opinion, or difference of attitude toward some issue."

In answering the title of his speech "Is Mental Illness a Myth?", Fingarette disagreed sharply with authors Thomas Szasz and R.D. Laing who contend that mental illness is a myth.

Fingarette replies that the two author's contentions are based on selective evidence and biased interpretation and ignore "a substantial number of studies reporting the presence of the major psychoses in Eskimo, African, and Asian cultures, in rural urban societies, preliterate as well as literate, large and small, fishing, hunting trading and industrial cultures."

What makes treatment of these psychoses markedly different from that of physical illnesses is that in many cases the afflicted individual is blind to the fact that something is wrong, Fingarette said.

Prisoner Exchange Program

(ZNS)—Several organizations lobbying for the rights of Americans imprisoned in Mexico are charging that the U.S. government's highly-touted prisoner exchange treaty with Mexico is a "fraud" and a "stall."

The proposed treaty would enable Americans jailed in Mexico to serve out their Mexican prison sentences in American jails, and Mexican inmates in the U.S. to serve out their American prison sentences in Mexico. It was ratified by the Mexican senate last December, and has been before the U.S. Senate for the past two months.

A Los Angeles-based prisoner's rights group, "1732, Incorporated," and an Austin, Texas, group called "Rights in Mexico," are charging that the treaty is a "fraud" and a "stall" on the part of the U.S. government.

New Student Regent Sees Role As a 'Trustee of the University'

By Cathy Nifong

"I am a public trustee of the University," new UC Student Regent Mike Salerno observed following his selection last month by a special committee of the UC Board of Regents.

Salerno, a 1972 graduate of UCSB, is currently a first-year law student at UC Davis. While attending UCSB, his activities were varied. He served as A.S. Executive Vice President, wrote for the Daily Nexus, aided in the establishment of the Student Lobby, worked for the State Legislature, and served as a peer counselor at the Counseling Center.

His experience also includes a stint as a consultant for the State Senate.

Salerno was not able to give any definite plans for his activities as Student Regent. "First I am going to figure out what I am going to be doing with the Board; get a better idea of how they operate," he said.

In summarizing his job, Salerno said, "The Student Regent should provide a public member's and a student's perspectives," as well as being both a student and public advocate.

Salerno is currently "training" for his new position. He will not

become a voting member of the Board until July 1 when his one-year term of office begins.

Salerno sees no need of an initiation for change in the present Board of Regents set-up since a State Constitutional Amendment has reduced the terms of regular Regents from sixteen years to twelve.

Salerno is currently using his time as a trainee to study his priorities as Student Regent. When he learns more of the Regent's process, he will be able to make definite plans as to how to proceed. "It should be an interesting experience," he said.



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EDITORIAL

End Rental Bias

Only through a long and persistent fight has discrimination in housing on the basis of race, religion and national origin become unlawful. Yet there remains one group of persons to whom landlords still refuse to rent--students.

The UC Student Lobby will sponsor a plebiscite on this month's A.S. General Election ballot. It asks students to answer a few questions about their experiences in housing rental discrimination. These questions will take but little time to answer, yet their combined tabulation can have far-reaching effects.

In 1975, Assembly member Howard Berman, who represents a Los Angeles district encompassing UCLA, introduced a bill (AB 744) to make it unlawful for landlords to refuse to rent to students.

The bill, which included a prohibition against refusals to rent or lease on the basis of student status, was heralded statewide by students who felt that, at long last, they would be given equal treatment under the law. Berman's legislation made it through the obstacle course of Assembly committees and the floor, but was killed in the Senate Finance Committee. Its failure left a glaring double standard

in the law--one which left students out in the cold.

Speculation on the reasons for the bill's defeat vary. Consistently, however, concerned persons have felt that widespread documentation of rental abuses could have aided Berman in his fight for the bill's passage.

Information and knowledge are the foundations for power. Armed with data to substantiate the need for change is the best way to convince others unsure of your cause. Berman must be armed with this information before he introduces his bill.

Supportative data must therefore be gathered if students are to convince state legislators of the need for Berman's bill. Only through the cooperation of students can the UC Student Lobby provide that information.

Thus, all persons who have faced discrimination in housing should and must reserve a few short minutes on either April 19 or 20 to complete the plebiscite on the A.S. ballot.

A minimum effort on your part can help ensure the elimination of student discrimination in housing.

VIEWPOINT

Youth of today are better fed, better housed, more mobile, more affluent, more schooled, and probably more bored with their lives than any other generation which has preceded them.
—National Commission on Marijuana and Drug Abuse

DAILY NEXUS

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LETTERS

Support the Arts

An Open Letter to the Students of UCSB:

The Center for Dramatic Teaching is beginning an open appeal for donations from students and interested members of the community. \$6,000 are needed by the Center by June 1, 1977 so that it may continue the programs which it has begun on this campus. Though the words, "Center for Dramatic Teaching" may not immediately ring a bell in everyone's ears, the Royal Shakespeare Company probably is a bit more familiar to us all. The Center for Dramatic Teaching is the student organization which is responsible for bringing the Royal Shakespeare Company to the UCSB campus (and to several other campuses on the west coast) every year.

Many of us have enjoyed not only the public performances of the RSC in Campbell Hall (performances like "Wooing, Wedding & Repenting" which was sold out, as was "Groupings/Gropings" and "Lovers & Madmen"), but have had the unique and rewarding experience of working and talking with the RSC actors in their classes during a week long residence in January.

The January visit by Patrick Stewart, Richard Pasco, Sheila Allen, Juliet Aykroyd and Ben Kingsley was the third annual visit by RSC actors, and anyone who participated in any of their activities (which included, in addition to their extensive work with Shakespeare, explorations and presentations of work by other important writers, like D.H. Lawrence and Harold Pinter, as well as a fascinating poetry reading by Juliet Aykroyd and Sheila Allen, entitled "Woman's Estate"), will certainly want to participate in a fourth, fifth or sixth (ad infinitum) visit. The \$6,000 which the CDT needs will insure these future visits, which have proven to be educational, interesting and above all, very very enjoyable.

But because there are probably many students, not to mention members of the community, who are still not very familiar with the Center, you all know that it has brought to UCSB other people from the professional theater world, such as the well-known British Playwright, Tom Stoppard, who visited classes and gave a lecture in Campbell Hall, Ian Richardson, whose one man show in Campbell Hall received one of the most warm and enthusiastic standing ovations ever given on this campus, and Anthony Zerbe and Roscoe Lee Browne, two well-known American actors, who gave a poetry reading/recital in South Hall 1004 last quarter.

The Center's purpose, since its inception, has always been to enrich the teaching of dramatic literature by making the finest American and British theater artists available to students in the classroom and the theater. It has succeeded in both bringing theater to students and bringing students to theater. Through the Center, trips to theaters from San Diego to Ashland, Oregon have been organized, giving students the opportunity, as well as the impetus, to travel to see plays and receive group discounts so that the experience is that much more affordable. These trips have always been open to all students and their friends, and in fact, to anyone who is interested in theater.

The Center has been very successful in the few years of its existence; it has always been able to meet its expenses and to re-pay all of the money it received from the Associated Students in the form of an underwrite (loan). Because of a busy theater season in England, actors were not available for a Spring tour which would have prevented the

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Rank and File: A True Story

commentary

By John Maybury

According to the files, nearly 2 years passed before they took notice of me again. An FBI synopsis dated Dec. 15, 1967 relates: "Subject named in Santa Barbara County warrant charging him with criminal libel under California State Penal Code. Complainant in libel case is Santa Barbara County Deputy Sheriff."

The report does not mention that the complainant, narcotics officer Joel B. Honey, was discredited and two years later demoted for his role in questionable police actions against UCSB students.

The FBI clipped a column from the L.A. Times editorial page of Nov. 22, 1967 headlined "Criminal Libel Law Faces Constitutionality Test," in which staff writer John Dreyfuss described my alternative newspaper, The Isla Vista Argo, and the expose of the notorious Joel Honey, alleged perjurer, arm-twister and disguise buff.

The FBI does not mention that I demurred to the criminal libel charge on First and Fourteenth Amendment grounds. The FBI fails to record the decision striking down the obsolete, century-old statute (which the Legislature eventually abolished). The FBI neglects to enter the disposition of my case, namely that the charge was dismissed and I was acquitted.

How to explain the FBI's apparent great interest in this local case? It was not a national security

matter, nor a Federal matter within FBI jurisdiction. But it was a significant court test of freedom of the press re: the right to criticize public officials, even law enforcement personnel. No wonder J. Edgar Hoover's organization was "listening in."

In this why, for instance, some mysterious official wrote on a Justice Dept. routing slip on Sept. 4, 1968 that "Maybury is a bit of a nut...Probably will be or has been prosecuted for failure to report (to preinduction physical)."

GUILTY OF FREE SPEECH

The FBI file contains antiwar, antidraft newspaper articles and advertisements written and signed by me, and remarks by an official (identity deleted) that I "repeatedly berated the Selective Service System and the Nation's stand in the Vietnam conflict."

Are we to conclude from this that lawful dissent is subversive? Obviously the 60's era FBI thought so, and perhaps still do. Today we are assured that this is no longer true, but that remains an open question in my mind.

GUILT BY ASSOCIATION

An FBI report April 30, 1969 quotes unnamed UCSB informant re: my "Lenin-style cap." The obvious intent was to associate me with
(Please turn to p.13, col.3)



Arts Feature

Peter Klimes:
It Ain't Easy Or
One Man's Struggle

By Joel Patterson

I have seen the future of folk music and his name is Peter Klimes.

Better start somewhere: like most people, I'd never heard of Peter until I walked bravely into the Arts office of the Daily Nexus last Tuesday to make my big break into Journalism. The guy at the desk looked up with dark foreboding eyes. "Yes?"

"You Darron Sayre?"

"Uh-huh," staring at me, like Kafka.

"Well hi. I'm Joel Patterson."

Oh...so what? "What can I do for you?"

They didn't remember me? All those clever notes I'd left? I was crushed. "Uh...I'd like to write for you."

That's how it all began.

"Well," settling into business, here, "what do you do?"

"Oh. Movies, films..." That sounded okay, until I realized I'd just said movies twice. "Music, too. Rock and roll..."

"Acoustic, folk?"

"Sure!"

"Well see what you think of this." He handed me some stapled pages with bright red lettering—a little "promo", in the business—from Redtail Records, announcing a few local gigs for unknown talent Peter Klimes, Friday noon in the UCen, that night at Waldo's, and at Borsodi's on Saturday. My first big story! Well, let's see. Apparently Redtail was pretty impressed with this guy Klimes. "Are you always searching for an artist that will widen your clientele's musical horizons and enjoyment?" they asked. "PETER MATTHEW KLIMES is that human, artistic entertainer and much more...a talented writer and arranger...superb guitarist-vocalist with the feelings of his audience foremost in his mind. YOU GIVE PETER THE STAGE, HE WILL GIVE YOU THE SHOW!"

Sounded hot.

"This Redtail Records. Anybody big ever come out of there?"

"I've never heard of them."

"Oh." I looked at the 8x10 picture they'd included and wondered: does he really look like that?

And I was off.

To get into the spirit of the thing, and to delve as best I could into the guy's trip and his soul—which is what all we investigative reporters are heavily into—I got out and dusted off my old Silvertone guitar (classical, with holes like S's) my grandparents

originally got my brother with Blue Chip Stamps years ago, strung it up with some brand new Ernie Ball mediums, smoked the dwindling last of my precious sinsemilla, and settled into some serious contemplation.

Steve (with Youth Services) was damn near frantic. Peter was supposed to play in the UCen Lobby, but what with the Bokstore rush and everything, nothing had been set up. The concert was scheduled for noon. It was noon. Nobody knew where he was.

Finally Mark strolled in. Everything had been set up on the grass between the UCen and the Lagoon.

"That's one suck of a location," Steve said, or something like it. "How big is everything? Can we move it? Does he mind?"

"Hey," Mark slapped his arm, "the guy's cool."

Outside, Peter was tuning "Bob," his Guild 12-string, pre-'58, like most of us. "Martha," his Martin 6, lay balanced precariously on a chair. He had trouble switching. They'd already hauled the Fender amps out of the powder blue VW squareback they'd driven up from LA that morning. It sat behind them, doors and hatchback gaping open. It was hazy and bright. His face was rough and tired. He had to squint. The wind blew his hair, that fell well below his shoulders, around. His manager, USN tattoo on his arm, scurried about, connecting things and listening.

Peter tried to get some of that audience involvement going. There were four people on the slope, and a couple more at the tables by the building. "Oh," he rubbed at his eyes, "I'm not awake yet. Too early. What time do they open this University?"

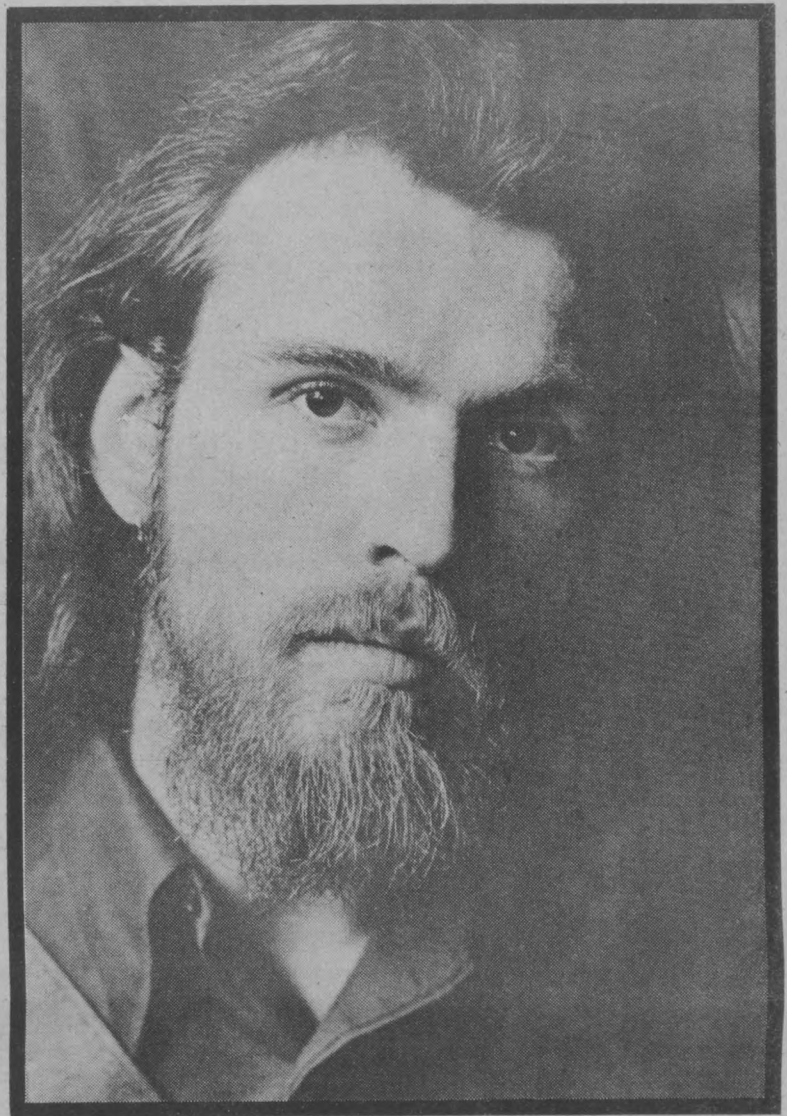
"It never closes," somebody said.

"Never closes. You must all be majoring in Lawn, right?" A few more had joined us on the slope. People were moving to the tables outside. Maybe 15, in all. He had on jeans, a jeans vest, a black shirt, and slickly polished boots, which he tapped alternately during the early numbers. He didn't look like his picture.

But he played mighty nice. The first tune was "Always," one of those "easy feeling lyrical ballads" the promo talked about. His manager got a Marlboro from the car and hiked up the gain on the guitar. He threw back the pack and it went sliding across and over the roof. More people were filtering outside. It was a crowd now, maybe 50 altogether.

Peter looked very concerned about something, or just very serious, but he did start getting loose

Music



enough to bounce around in the chair a little. His vocals were tight but not forced. "I Got Fooled," a ditty about an afternoon's stint as a handyman for a lady, and "Midnight Train," a blues, brought smatterings of applause and swarms of seagulls. His "Theme Song," an instrumental with elaborate changes, was excellent. There were a few of those "First Rate Uptempo Songs" the promo mentioned, that "flashed with downright foot-stomping hand-clapping entertainment," just like it said, but the crowd was pretty reserved.

The set was short. "I'll be at Waldo's tonight, so, if you want to drop by..." His manager started coiling cords. "Thank you!"

At Waldo's, at 8:30, there was one person sitting watching Peter Klimes tune. Everybody must have been at the volleyball game. He fiddled 'til almost nine. "Do you want me to start?" he asked somebody official.

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

Arlo Guthrie: Song & Comedy
An Artist For All Seasons

By Darron Sayre

Arlo Guthrie, part comedian, part troubadour, and part "just plain Rock n' Roll," excelled at his eclectic sort of music last Sunday at the County Bowl. Opening with "Guabi Guabi," a kind of reggae nonsense tune off his latest album *Amigos*, he quickly moved into the ever-pleasing "City of New Orleans." Having set the atmosphere for a serious show, he immediately reversed himself by doing a long, but hilarious, comedic monologue on Moses' flight from Egypt (in honor of

Easter I suppose). The Old Testament, a la Guthrie, found Moses and the Jews getting stoned on hash and swimming across the Red Sea. Moses, having a sense of history, realized people wouldn't buy it so he just declared "Hey guys — ain't it neat how the ocean just opened up?" It winds up the Pharaoh went after the Jews because they accidentally packed his dope stash when they left.

Accompanied by his back-up band, Shenandoah, he sang a rousing version of the old Beatles song "I've Just Seen A Face" and

left to allow Shenandoah some time, and songs, on their own. Very country oriented, they fit in well with the show, but sans Arlo they were a little weak. The lack of a strong lead singer was sorely felt though on some a cappella songs the harmonies were strong and their set was well received. Particularly enjoyable was an uplifting tune called "I Am My Own Grand-Pa," which detailed the complications of a modern American family.

Arlo, child of the sixties and Woody Guthrie, sang an old dust song "I've Just Seen A Face" and

(Please turn to p.8, col.3)

Film

Black Sunday: The Blimp vs. The Superbowl

By Kathy Lanzarotta

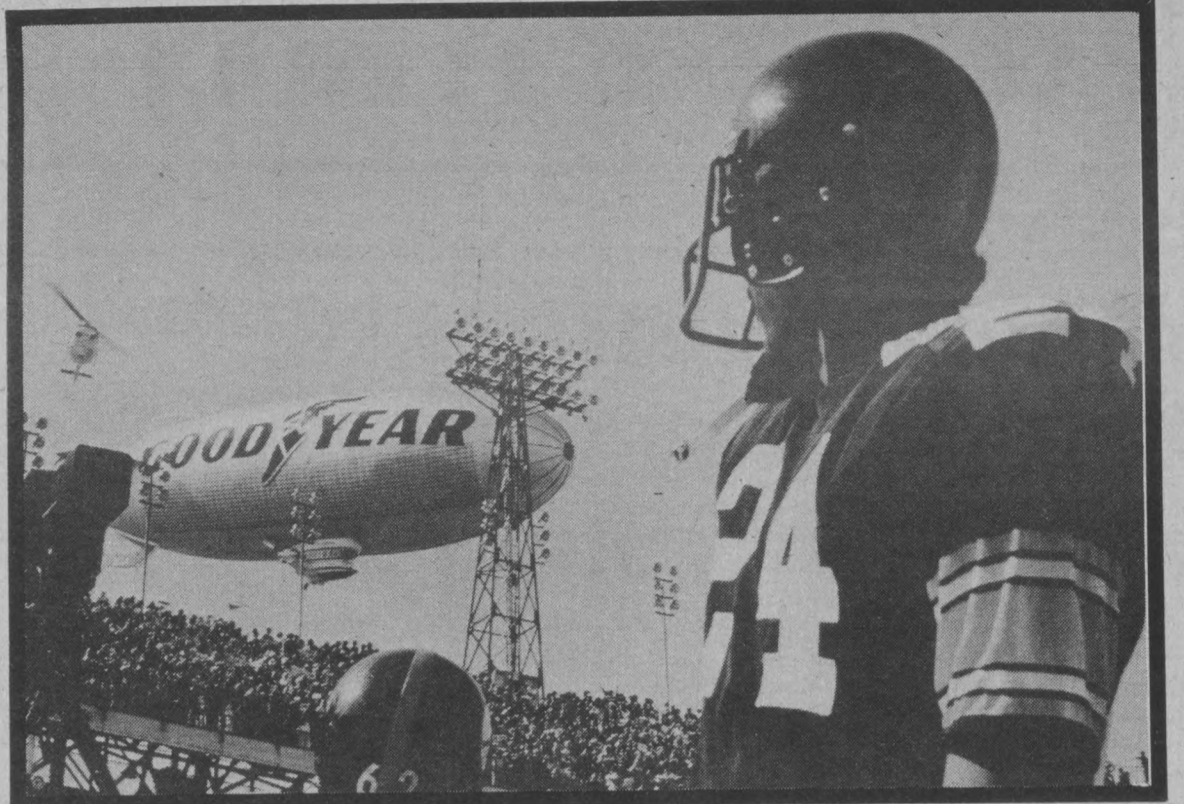
America's most revered football game menaced by a killer blimp? The Steelers, the Cowboys, 80,000 fans — not to mention Jimmy Carter — perforated by exploding darts? On these unlikely premises lies the film "Black Sunday." Perhaps you've heard that this is not just another disaster flick, but a relevant, suspense-filled drama about such pressing issues as political terrorism and Vietnam veterans, but don't believe it. In fact, "Black Sunday" is more irritating than most disaster films precisely because it has delusions of grandeur.

It opens like a confusing spy story, the kind where you don't really know what's going on for the first half-hour or so. Marthe Keller plays a Palestinian refugee who belongs to a radical terrorist group called Black September.

They are seen in their Beirut headquarters watching a home movie of an American POW denouncing his home country (Bruce Dern), and Keller explains to her fellow conspirators that he will be instrumental in carrying out their scheme. It just so happens, you see, that he is now piloting the blimp that televises the Super Bowl.

The third main protagonist soon makes his appearance in the form of Robert Shaw, head of a band of Israeli desperados hired by the FBI to nip the plot in the bud. Shaw dispatches orders with gusto, shooting every Arab in his path until Keller, coyly defenseless in the shower, inspires an uncustomary moment of weakness. But he gets a chance to redeem himself at the end of the film.

Despite such flaws as a single, pointless subtitle that opens the



Miami Dolphins are surprised by the revised football size regulation.

film, and such hokey Junior Commando tactics as synchronized watches and signals by night, the first half of the film is at least tolerable. But its true colors start appearing as it moves with agonizing slowness toward its inevitable conclusion.

It becomes clear that all its makers are interested in is exploitation as they begin stretching the plot's credibility for the sake of sensational effects. For instance, rather than simply calling out the Air Force Shaw insists on a melodramatic helicopter chase to stop the blimp. Ironically, his antics

swinging around on a giant hook detract from the intended terror of the scene, as the audience (when I saw it) actually burst into laughter.

In all fairness, there were a few nice touches. Like the NFL official's incredulous reaction to Shaw's proposal: "Cancel the Super Bowl?" Or the amusingly sinister sight of the blimp flashing Christmas greetings from Goodyear.

The acting, too, deserves some praise — particularly Dern's moving portrayal of the bitter, neurotic Vietnam vet (However, this is appearing too often as a detrimental stereotype in recent movies, notably "The Enforcer"). Marthe Keller is also good, once you get used to her terribly thick accent, in the pivotal role of the film.

The character is similar to that of Faye Dunaway in "Network."

Although giving a real chance to act, it lacks psychological depth and is essentially a two-dimensional character. If a woman has brains and power in movies, she is always allotted an evil or destructive function — a modern version of the 1940's femme fatale.

Robert Shaw is effective but not entirely convincing as an Israeli James Bond — his Scottish burr is too distracting. He did not do anything innovative with the part, either — his terrorist hunter is virtually interchangeable with his shark hunter of "Jaws."

"Black Sunday" seems to suffer from a lack of reference points for the audience. Its heroes are not very likeable, its ending seems almost a disappointment and I found myself rooting for the terrorists for a lack of anything better to identify with.

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Music

Abercrombie & Towner

By Mike Pullen

One of the brightest moments at last November's ECM Festival of Music was the short set by the guitar duo of John Abercrombie and Ralph Towner. Uncluttered by other instruments, the technical brilliance and dynamic rapport between the two was truly something special.

With a fine album, "Sargasso Sea", under their belts, the pair returned to Santa Barbara last Thursday with an expanded set that clearly exhibited their strong and not so strong points. Once again, their musical communication and anticipation was of an almost frightening intensity. But in a longer format the boundless, fragmentary nature of their work becomes more apparent, and hence more irritating.

The jazz that Towner and Abercrombie play bears little resemblance to that music form worked out by black musicians around New Orleans years ago. It lacks certain elements of rhythm and melody that help to tie a song together and make it palatable to a wide audience. Their music is closer to the new dynamics that have come out of Boston (through vibist Gary Burton and others) and Europe in recent years.

I'm at a loss to define just what these new dynamics are. At the least it's a more introspective, spatial approach. For example, Towner and Abercrombie often made use of silence, spacing out notes rather than playing to a steady beat.

The songs also have an improvisatory, spur of the

moment spark to them. The set's second number, a wistful mesh of crossing patterns and offshoots, ended when Abercrombie tossed a rare glance over to Towner, indicating they'd reached a good ending point. Abercrombie then mentioned, "That one we just made up."

The musicians themselves offered a pleasant contrast of styles. Abercrombie, who at times reminds one of an "Extrapolation" period John McLaughlin, plays electric with a flurried, single-note abandon. The gathering of guitar buffs and jazz aficionados on hand at the Lobero also got a chance to hear some of his deft electric mandolin. Towner, playing classical acoustic with his knee perched up in the classical position, took a more chordal approach. His deep, full-throated acoustic tended to balance off Abercrombie's light, dart-sharp runs.

The interplay and musical telepathy between the two was the show's high mark. Neither guitarist merely comped along behind the other. Instead, one would anticipate and then accent the other's passage and then introduce a new idea. When the solo did occasionally change hands the move was made without disrupting the song's path. On a song with some structure to it (such as "Avenue"

and Abercrombie's well dubbed "Timeless") the two halves seemed inseparable.

When the two stayed on the same wave length and followed a discernible path the result was a very listenable sort of polytonal balance. But on the more freeform material, "Fable" for instance, the fragments were less tightly strung and the narrative harder to follow. Sometimes Abercrombie's ideas sounded unfinished, leaving me wondering if I'd missed something. Without a band to hide behind, such things are more obvious and the temptation to take off on tangents is greater. Such are the drawbacks of improvisation without limits.

Given their technical expertise and esthetic taste one can't help wishing they'd settle down and try some more standard material. (Yet, even their interpretation of Miles Davis' "Blue in Green" was hard to identify.)

Maybe that's too much to ask of artists who so obviously enjoy their freedom and more often than not put it to good use. But if Coltrane could pull off "My Favorite Things", then surely these versatile players - Towner also heads the acoustic group Oregon while Abercrombie plays in Jack DeJonnette's Directions - should be able to offer at least one number in a recognizable time signature.

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For Immedia

Magic Lantern Policy Change Orients To Student Tastes

The Magic Lantern Theater is going through a major transformation. Instead of showing the fourteenth week of SILENT MOVIE (or something as interesting) the theater will open Friday with Federico Fellini's latest and first English language film, CASANOVA; WALKOUT and THE MAN WHO SKIED DOWN EVEREST are co-featured on the small screen. In case that isn't enough the next attraction will be Ralph Bakshi's animated sci-fier WIZARDS, while the smaller theater will premier such films as LE MAGNIFIQUE, the latest comedy from director Philippe de Borca (KING OF HEARTS) starring Jean-Paul Belmondo and Jacqueline Bisset, LUMIERE, featuring the directorial debut of Jean Moreau, and EXHIBITION, the X-rated hit of the N.Y. Film Festival, plus some interesting return engagements including Francois Truffaut's SMALL CHANGE, The 11th Tournee of Animation, Wertmuller's SWEPT AWAY and SEVEN BEAUTIES, and the rarely shown documentary epic THE SORROW AND THE CITY.

According to John Levy, program director of both the Riviera and the Magic Lanterns, "the only way such a program can continue is by constant support of the community, especially the students of UCSB who will receive the benefit of seeing films never brought to the Santa Barbara area."

To induce students to attend films on a regular basis the admission price of the Magic Lantern II has

been lowered to \$2.00 at all times. "We are attempting to be complimentary to the films shown on campus by stressing what we can do best: showing new films and interesting double features in a real movie theater at a reasonable price," stated Levy.

Monthly calendars, handouts and ads in the Nexus will comprise the majority of print advertising; however Levy expects most filmgoers to be attracted by word of mouth: "We have already begun to pre-screen new films to acquaint local film reviewers and community people with the kinds of films we intend to show. The word of mouth response to films like SMALL CHANGE and CASANOVA have been very encouraging." In addition some of the films shown at the Magic Lantern are being used by professors in the Film Studies Department.

Although the programming at the Magic Lantern will become more artistically oriented Levy expressed a concern that filmgoers might not understand the need for holding films over for several weeks or having to change a program at the last minute. In an upcoming edition of the Nexus Levy will discuss some of the problems inherent in running films: "But for the time being I hope that our customers will show a little sensitivity to our operation if we happen to make a mistake, for running a theater can be like anything artistic, full of surprises, both good and bad."

Kinks To Play Arlington

The fabulous KINKS finally make it to Santa Barbara on Friday, April 22 at the Arlington Theatre. The much anticipated Kinks, featuring the legendary Ray Davies, bring their unique Rock & Roll to the Arlington for one show only...at 8:00 p.m.

With the release of their new album *Sleepwalker*, the KINKS return to the spotlight of mainstream Rock & Roll after a period of experimental and concept projects that produced some of their finest works over the past three years.

Promising to play many of their old favorites such as "Lola," "Victoria," "All Day & All of the Night," and "Celluloid Heroes," the live KINKS show looks like a sure smash hit for everybody.

Appearing with the KINKS are the Hollywood Stars, new to Arista Records. This band is among the latest of the new Los Angeles rock bands, and they are



spoken of highly as a really fine union of musicianship. The honor of being asked to open on this second phase of the KINKS American tour has brought the

stars in front of a loyal and dedicated rock audience. It is obvious that they will make a lasting impression on the music business in the near future.

Arlo

(Continued from p.5)

bowl ballad of Woody's, "Pretty Boy Floyd," and a very affecting and angry version of "Victor Jara of Chile." The Drums crashed and his guitar pierced as he told of how the Chilean folk singer was arrested, tortured, and finally murdered by the vicious junta which (with help from the CIA) overthrew the Marxist Allende government.

But again, not to turn the concert into a wake, Arlo offered a monologue on "the humongous giant clams," and the hunters of them that helped make this country strong. "A lot of this country's history was

built, well had a lot to do with, clams," said Arlo. "First they got big and then they got dangerous." The hunters would go out singing clam shanties in 15 part harmony "and when one disappeared, that's where the clam would be" he said. Wearing an old Admiral's hat he sang one of those old clam shanties "Rubin Clamsome." Like so many great comedians, Flip Wilson for example, it's not what you say, but how you say it, and had Arlo never picked up a guitar, he would be as successful today as a comedian, perhaps even more so, as his comedic abilities are often buried in his musical excellence.

Arlo the Rock n' Roller took

the stage on "Comin' Into Los Angeles" his biggest single and one of the finest moments in Woodstock. Following up with a loud version of the Stones "Connection" he left the stage and the audience clamoring for more. Wearing hard hats, the band returned for a tongue-in-cheek rendition of Merle Haggard's "Okie From Muskogee," and a solo of "Amazing Grace."

Again solo, for what must have been a truly unplanned, unrehearsed third encore, he spoke/sang an extended "Motorcycle song" in which he at last explained the significance of the pickle. "Well you see I was ..."

iate Release

Lobero Brings Theatre To S.B.

The Lobero Theatre Foundation SPRING SAMPLER runs April 22 through May 15 and according to Peggy Webber, producer for the Lobero, it has "something for everyone" and is priced as economically as possible.

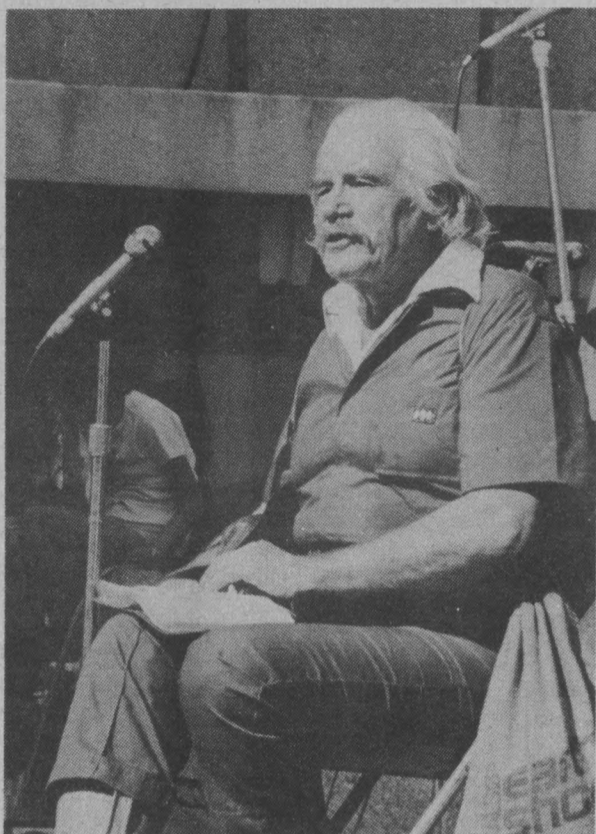
Friday and Saturday, April 22 and 23, The Los Angeles and San Francisco Civic Light Opera Musical Theatre Caravan will present a "Salute to Broadway." The show features excerpts from the best of Broadway musicals: "Westside Story," "King and I," "A Chorus Line" and many others. It is directed by Paul Gleason, Director of the Los Angeles Civic Light Opera Workshop and also a teacher-director with the Lobero Theatre Foundation Company, the newly-formed troupe here at the Lobero.

"Birthday Revels," a tribute to Shakespeare's birthday, is presented Saturday, April 23, at 2:30 p.m. It will feature members of the Lobero Company together on the Lobero stage for the first: Shay Duffin, Alan Napier, Ted Cassidy, Richard Hale, Jack Aranson, Fiona Hale, Jocelyn Brando, Virginia Palance, Alex Nicol, Richard Carlyle and surprise guest stars in scenes from Shakespeare and other classics. The Madrigal Singers from Santa Barbara High School and classical guitarist Ray Reussner will also appear.

Thursday, April 28, brings Richard Sheldon and his outstanding Opera A La Carte in "Highlights from Gilbert and Sullivan" - excerpts from eight of the operettas. The program will be presented at 7:30 p.m.

Will Geer, TV's Grandpa Walton, and his real-life family perform in "Americana" on Friday and Saturday, April 29 and 30, at 8:30 p.m. Actors and musicians are playing the music of Woody Guthrie and reading the works of Mark Twain, the poetry of Robert Frost, Emily Dickinson and others who have shaped American folk lore.

Tuesday through Sunday, May 3 through 8, brings the light, frothy, sophisticated humor of Sir Noel Coward in the musical revue "Oh, Coward!" as performed by the Lobero Theatre Foundation Company starring Christian Grey, David Dukes and Lette Rehnolds. Paul Gleason again directs. Tuesday, Wednesday, Thursday and Sunday evenings are at 8 p.m., while Foundation presents for the Lobero their very successful hit



Will Geer At Lobero

"Waiting for Godot." Ralph Waite, best known for his starring role as the father on "The Waltons" is the founder and artistic director of the L.A.A.T. He portrays Pozzo in this production which also features Dana Elcar, Bruce French and Donald Moffat. It is directed by Gwen Arner, produced by William Bushnell and has received high praise from leading critics in the Los Angeles area. Tuesday through Sunday, "Godot" follows the same schedule as "Oh, Coward!"

Discount coupons for selected events in the SAMPLER are available at the following downtown stores: All-American Sporting Goods, Hunt's China, Roger's of Santa Barbara, Churchill's Jewelers, Heaton's, Lou Rose/Village Fair, Pandolfi's Jewelers, and W.A. King. For more information concerning times, prices, group rates and the like, call the Lobero Box Office at 963-0761 daily between 10:30 a.m. and 5 p.m.

Fiddlers Convention Returns

The richness of traditional American music will return for the third year to Campbell Hall as the American Old Time Music Festival is presented by the Committee on Arts and Lectures on Monday, April 25 at 8 p.m. A free workshop will be offered on Tuesday, April 26, at 2:30 p.m., also in Campbell Hall.

Communicated by eye and ear, the traditional American music to be presented ranges from a string band to fiddler and story teller to a traditional hollerer.

The Ola Belle Reed String Band features Ola Belle, Bud and David Reed from Rising Sun, Maryland. Through old time fiddle tunes and ballads, the group has helped to introduce to Northern audiences traditional American and country and bluegrass music.

Leonard Emmanuel, hollerer from Goodwin, North Carolina, will demonstrate the archaic art of "hollerin'", carried from the times when a man's holler was as distinctive as his face. With no radio, rare mail deliveries, hollerin' expressed moods, greeted, warned and greeted neighbors, and conveyed good

and bad news.

Louis Boudreault from Quebec has been fiddling for over 50 years. In the true French-Canadian tradition, he accompanies his fiddling by clogging rhythmically with his feet. The artist is also a story teller, and shares stories of early days, hardships and good times experiences in rural Quebec.

The artists will be

accompanied by Mike Seeger, one of America's foremost performers and scholars in the area of old time country music, and Alice Gerrard, well known as both a performer and songwriter working within the traditional framework.

Tickets are available in the Arts and Lectures Box Office on Campus, Lobero Theatre and Ticket Bureau of Santa Barbara.

Movie Organist Plays

Rave notices and standing ovations followed Chauncey Haines' organ accompaniment of D.W. Griffith's Way Down East at the recent Filmex in Los Angeles. Tonight encore performances will be staged at Chem. 1179 at 6 p.m. and 9 p.m., with both showings featuring Mr. Haines' sensitive treatment of the classic melodrama.

Mr. Haines has been a familiar celebrity to Santa Barbarans for more than fifty years, having served a term as house organist for the old California Theater, which once stood on the corner of State Street and Canon Perdido. Numerous return engagements at UCSB have maintained his reputation as the foremost film accompanist.

Tonight's performance will be of special significance as Way Down East is Mr. Haines' favorite Griffith film and has been ever since he played the initial run of the film, in Hollywood in 1920. Film fans will have more than an opportunity to experience an art form that passed into posterity with the advent of synchronized sound - they will have the opportunity to witness a living labor of love.

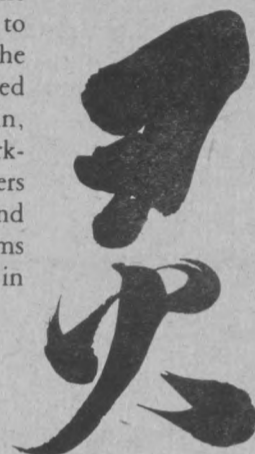
Admission is \$1.00 for students and the general public; holders of film studies cards will be admitted free.

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Album Review

Fleetwood's Latest: More Than a Batch of 'Rumours'

By Ben Kamhi

The years of relative anonymity which followed Fleetwood Mac's explosive blues beginnings a decade ago have left no visible scars on the contemporary pop-rock group. After seemingly endless mutations, Fleetwood Mac has become one of the most celebrated bands recording today.

The group's first album in its current incarnation, *Fleetwood Mac*, skyrocketed up the national sales charts last year, overcoming the atmospheric vacuum which prevailed during the promotion of the previous release, *Heroes Are Hard to Find*. While this album, guitarist Bob Welch's last project before resigning, marks the ebb of Fleetwood, the following release became their first gold LP, eventually earning platinum status four times over.

In anticipation of comparable sales, Warner Bros. pre-release pressing of the group's latest LP, *Rumours*, was effected in the largest volume ever in the label's history. And the album is no less entertaining than the group's first release featuring its newest members, singer Stevie Nicks and guitarist Lindsey Buckingham.

Rumours bears no traces of Mac's tumultuous musical molting. But the LP's rapid climb to Billboard's number one spot, and its almost instantaneous gold status, is the paradoxical result of deeper scars than those left by the loss of a lead guitarist.

The emotional reponse of the

band members to the trials of their shattered, interpersonal, romantic relationships is ingrained on the material here.

Musically, *Rumours* picks up perfectly where its predecessor left off. The album is a slick production effort, characteristic of today's high standards. The tunes are comfortably tailored for AM airwaves. Nicks, Buckingham and keyboardist Christie McVie front the exacting vocal harmonies, inspired by the guitarist's appreciation of Beach Boys arrangements, with Lindsey's electric and acoustic guitar overdubs darting through the melody.

Yet the overt commercial acceptability of this work has caused some listeners to shy away. Thus the album's glossy texture is detrimental to the band on one hand, and an asset on the other.

While Christie has contributed material steadily since she first appeared with Fleetwood Mac on *Future Games*, and two of her five tunes on the previous Mac LP — "Say You Love Me," and "Over My Head" — lingered long on the Top Ten, she scores both hits and misses here. The tender acoustic confession, "Oh Daddy," is a far more effective piece than "Songbird," which she solos, with only her piano for accompaniment. Apart from this track's naked instrumental backing, "Songbird" moves too

momentously to command an audience. "Don't Stop" is a fair tune, but the vitality of "You Make Loving Fun," her best cut here, overshadows the lesser compositions.

None of Nicks' new songs are likely to receive as much airplay as last year's hit, "Rhiannon," but her throaty treatment of "Dreams" is equally sensual. Nicks, the only strong visual image ever employed in the band, makes her heartache felt on vinyl as if she were whispering in your ear.

Nicks can also be commended for the icy "Gold Dust Women," and a simple rocker, "I Don't Want to Know." With a catchy chorus hook and Buckingham's ringing leads dubbed over the acoustic counterpoint, this cut is ripe for radio airplay.

Among the group's songwriters, however, it is Buckingham who has developed his talent the most since the last release. Buckingham's "Go Your Own Way," already working its way up the singles charts, best exemplifies his ability to capture an audience, uses a refrain that reveals more urgency than any of the group's recent work, and his own flashy handiwork on guitar. "Second Hand News" is likely to follow Buckingham's single up the charts for much the same reason, if not because of Mick Fleetwood's tenacious percussion.



FLEETWOOD MAC — From left to right: Mick Fleetwood, Stevie Nicks, John and Christie McVie, and Lindsey Buckingham. Tickets for their May 8 stadium concert are still on sale, but going fast.

Nicks and Buckingham do especially well together on "The Chain," one of the few Fleetwood Mac compositions which evolved as a joint effort (neither Mick Fleetwood and bassist John McVie has actually written a piece since "Searching for Madge" and "Fighting for Madge," two instrumentals on *Then Play On*). Buckingham is primarily responsible for the melody, and the striking guitar lines. It is, however, Nicks echoing vocals that gives "The Chain" a chilling touch worth experiencing. It may not be bound to hit a high mark on the charts, it will surely provide an

intriguing moment in concert.

The material on this album is solid enough. The vocals are clean, tight and refreshing, without sounding brittle. Yet the instrumental backing is uneventful through most of it.

Uniquely, John McVie bears the burden of the rhythm section, driving his bass deep into the music. Mick Fleetwood has always avoided the heavy-handed attack. He keeps the music's pulse flowing freely and continues to focus his energy on punctuating chord progressions — not pulverizing them — with the same proficiency he achieved years ago. (Please turn to p.11, col.3)

Tyner Playing with One Hand Tied Behind his Back?

By Ben Kamhi

There are few great jazz pianists in the world today. Most of the prominent keyboard men—Chick Corea, Josef Zawinul and Herbie Hancock, for instance—have overcome by the compulsion to play jazz-rock and an obsession with electric pianos, organs, and clavichords, and moog and ARP synthesizers. And Keith Jarrett's distinctive classical-jazz is in a class of its own.

While McCoy Tyner coalesced his style in older and perhaps more inspiring schools of music than most, he is one of the few creative pianists to maintain his allegiance to unabashed improvisation—and the piano. Tyner will appear in Campbell Hall next Tuesday, April 19. He will perform only one concert here.

Tyner could best be described as a percussive piano player. Delicately melodic passages erupt into thundering dissonances with no warning, then resolve in incessant, churning rhythms. Rumbling pedal points vitalize his most explosive departures. With one hand devastating conventional rhythms, Tyner often plays his own counterlines while his band charts a different path for the melody. And he could probably still do it all with one hand tied behind his back.

Physical evidence accompanies these claims to Tyner's power as a pianist. His left hand has almost become legendary for breaking piano strings; during one record-breaking concert he destroyed 13 strings. Yet Tyner is not a verbose soloist. His band strives for a total sound, characterized by the immense density their music retains without inducing aural claustrophobia.

On a technical level, Tyner is a highly proficient pianist. His greatest asset, however, is his intuition. Dissonant progressions are resolved without



McCOY TYNER will perform one show only in Campbell Hall on April 19.

premeditated calculation. According to tyner, his spontaneity is the result of his technical prowess. "Technique depends upon what you need to express yourself," he told Contemporary Keyboard reporter Len Lyons in an interview last fall.

"The need has to be there first, and then the acquisition of technique comes." A lot of people can play an instrument, but whether they're using it to express themselves is a totally different thing. "Personally, I'm not just the technical, analytic type. I'm not like a lot of players who sit down and plan things out. Herbie Hancock might be an example. Of course, you don't have to do a certain

amount of planning if you use synthesizers. I like to keep things on a spontaneous level because that's the type of performance that's most effective," the pianist concluded.

A native Philadelphian, Tyner (now 38) was schooled in jazz circles which now rank as the world's most well respected. He started playing at age 13 and picked up an occasional lesson from his part-time neighbor, Bud Powell. Between his formal studies at the West Philadelphia Music School and Granoff Music School, Tyner and the gang—including jazz memorables Lee Morgan, Reggie Workman and Archie Shepp—would listen to 78's featuring Powell, Charlie Parker and Miles Davis.

At age 15 Tyner started performing with a local "rockhouse" band, playing blues, swing and R & B. Two years later trumpeter Calvin Massey asked him to join a jazz ensemble called Red Rooster but Tyner quit that project for a spot in Art Farmer's Jazztet.

Tyner learned his most valuable lessons while working with bassist Jimmy Garrison and drummer Elvin Jones in Jazz giant John Coltrane's group from 1959 to '65. While Tyner maintains the basic premise that in music it is necessary to be a good follower first, then a good leader, it took him nearly a decade to define his own identity. And for a hungry jazz pianist, the rock explosion of the sixties slated those years as especially lean ones, though not at all unproductive. He released a good half dozen recordings on the ABC-Impulse label, none of which received adequate promotion, even for one of Coltrane's sidemen. And he picked up a bit of session work for rock artists—like Tina Turner, Billy Witherspoon and the like. Simultaneously struggling to perfect his technique and put food on

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

Spring Fever

Spring quarter is finally here! We are once again privileged to the world-famous warm and long Santa Barbara nights. Accordingly A.S. Concerts and UCen Activities are proud to announce "A Night on the Pavement," the first Storke Plaza dance of the quarter. The event commences at 7:00 p.m., Friday, April 15. Featured bands are Emerald City, Alias, and the fabulous Reverie Rhythm Rockers. All three bands will be utilizing the professional A.S. Concerts sound system.

Tyner...

(Continued from p.10)

his table, Tyner recorded a handful of albums for Blue Note Records earlier in this decade.

But it wasn't until Tyner signed with the Berkeley-based Milestone Records in 1972 that he was given the promotion and the recognition he deserves. He has recorded ten LP's for Milestone since, most of which feature several of Tyner's long-time associates, including Elvin Jones, vibraphonist Bobby Hutcherson, bassists Bobby Hutcherson, Calvin Hill and Ron Carter, drummer Billy Cobham and sax and reed players Gary Bartz, Sonny Fortune and Hubert Laws.

Among his efforts on Milestone, three LP's are especially outstanding; "Enlightenment," a live double



Photo: Karl Mondon

In a recent edition of Rolling Stone magazine "The True Confessions of Fleetwood Mac" was featured as the cover story. Contributing Editor Cameron Crowe compiled the probe into the band's personal relationships. Is Christie McVie tempted to "play the field" now that she and husband John have broken up, Crowe wonders.

The response: "It would be a new experience," she says shyly, growing amused at the thought. "Sure, you know." She leans toward the telephone. "Kenny

Loggins! Call me up...!"

A short time after, A.S. Concerts booked Kenny Loggins as the opening act for Fleetwood Mac at UCSB's upcoming stadium concert. Before the demise of his duo, Kenny was the collaborator of eight Loggins and Messina albums. He has always been a Santa Barbara favorite, welcome to perform here any time, evidenced by the enthusiastic reception he has received here for a number of concert events. But this time, rumor has it, Kenny will be especially welcome.

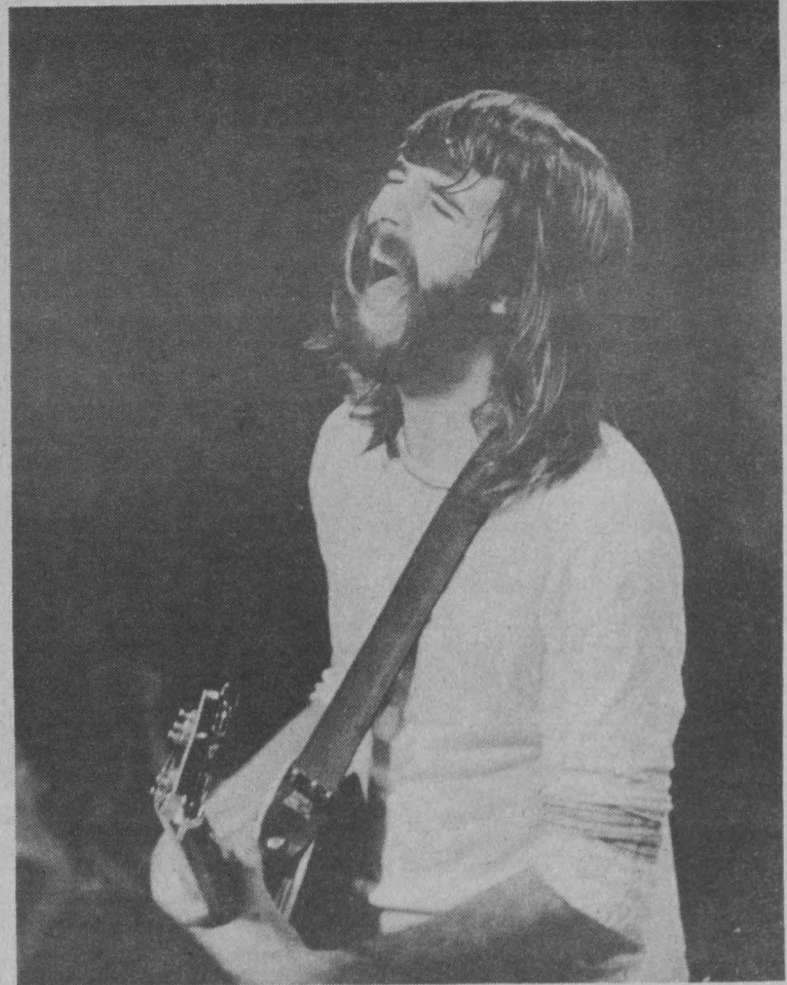


Photo: John Conroy

Mac's next studio recording should strike a better balance. A live recording would alleviate the problem completely.

My only remaining concern is that the band members don't start picking fights with one another for further inspiration.

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

Fleetwood

(Continued from p.10)

ago. And while Christie has tastefully begun to explore the possibilities of keyboard synthesizers, her parts are used mainly to bridge the rhythms and leads.

album set which captures the energy of a complete, live Tyner performance; "Echoes of a Friend," an actual solo recording with no sidemen to shadow Tyner's piano; and "Fly with the Wind," perhaps his most effective studio project.

The same band Tyner used to record his latest LP, "Focal Point," will accompany the pianist here next Tuesday. The group includes drummer Eric Gravatt, percussionist Guilherme Franco and reed players Joe Ford and Ron Bridgewater.

But only on rare moments here does the group feature a notable instrumental barb to accompany or usurp the harmonic hooks used in the chorus. The LP's studio polish leaves little room for such departures. Fleetwood



(Continued from p.5)

The place filled up slowly. "I spent alot of time when I was younger, pumping myself up with narcotics and stumbling up and down Sunset Blvd. Falling in gutters, getting busted, crabs...it was great." He did a song about it. "I am pretty close to my guitars. I used to have one named Gretchen Vavoom. She was a character in MAD Magazine." He launched into an appreciation of chords, demonstrating a few of the nicer ones, Abmaj7, G demented, sharp demolished... "this doesn't lead into any song, or anything. Just sort of came into my mind, for some reason." He still looked tired, and guzzled coffee between numbers. Couples had streamed in. "Tell me, how many of you were there for my show at noon?"

Two people raised their hands. His manager, and me. Circles of light from the candle bowls danced on the ceiling. To finish the first set, he did a song by John Henry Raskin, called "Child of the West." It was simply outstanding. 20 mule teams and a setting sun on the Western plain rolled out of his guitar when he did that song. Framed by the red and yellow spotlights, his reflection in the windows strained into the chorus with gritty determination and stunning nostalgic pain. Everyone applauded.

I got some tea and carrot cake, and went into the lobby. A maintenance worker was sitting on those couches.

"So you write for the Noxious Nexus? Whatever?"

"Well this is my first story. Covering this guy."

"Yeah, he's pretty good, but then some people they bring in here...you know it's a shame more people don't know about Waldo's. I know I never heard about it for the longest time, I first got here. Maybe your story can make people more aware of it, be a place to just drop by, Friday nights."

My tea had been brewing for 15 minutes. He mounted the stage, cheerful, shining, and ready. "There's quite a few more people here now. Just by a show of hands, how many saw me this afternoon, out on the lawn?"

Two. His manager and me.

He played on. The instrumental breaks were ravishing, and he was launching into vignettes about stepping on cracks, Mr. Spock, his band of years ago ("Name of uh...Horseshit..."), but I had Rush to go to. From the door, beyond clusters of heads in silhouette, his energy

and his craziness were filling up the stage.

He had them.

I've never seen anyone recognize me quicker than Peter Klimes. I didn't get to Borsodi's until nearly 11, Saturday (Rush, you know) and found his party sitting at a table talking. He called me over and I pulled up a chair. "How'd it go?" I asked.

He let out a grimace. "Well, it's hard, you know, a situation like this, everyone talking. A few times, it was this quiet-- a few times--but it's a hard crowd to play to. Hey, who are you, man?"

I'd thought Steve or someone might have already told him. "My name's Joel Patterson. I'm doing a story on you for the Nexus."

"Whoa!" he whooped. "I'm glad I didn't know, it would have freaked me, for sure. Hey, Larry!" Larry Loveridge is the name of his manager. "This guy's from the paper, the school paper."

I wanted to ask him about the promo. For all its praise, it did seem a little crass. Commercial.

"Hey do you have any idea what Redtail Records is saying about you?"

Larry shoved the promo in my hands.

"Redtail! That's us! That's me and him!"

"Huh?"

"Yeah, it's our own little creation, My dad's a falconer--you know, hawks, red tailed hawks, and I really got into that--"

"--that phone number, that's his house."

"I thought--then what's all that stuff about business in there for?"

I was thinking of the paragraph that went: "Would you be interested in an artist who is just as interested in you and welfare of your business?"

"Damn right we care about business!" Larry glowered. "You've got to understand who this is geared to. People like Barry here, who runs this place...don't you care? Don't you want to see this place keep operating, so you can come and hear people, artists like this?"

"I don't know. I guess so. It just seems so...little." Like you're kissing up or something. Like you've sold all out. "But that's really where it gets. Isn't it."

It is. Barry went up onstage.

"This cat Barry. I saw him in 'Rocco's,' last night,

playing the marimbas, okay? And when he finishes, I'm walking by and I'm standing there and clapping, okay? Nothing. No one else even noticed. He just played his ass out of the marimbas, and people go on sitting there, talking..." Barry started playing some smooth piano. "Alright, he's going to mellow the place out." Peter dropped his voice and kept talking to me. "All I want to get across is that--hey--we're all human, right? I can see everyone getting farther and farther apart, and I hope maybe we can change that around somehow. Everybody's wierd, man! Everybody, everybody's got some little wierd thing they do, little mannerisms, and it's okay!" "But nobody admits to it. I mean...they all look so cool!"

"Shee-it! That's shit!"

"But they let you be...strange." It was the wrong word. "They love it."

"Hey, that's just because I'm telling 'em it's okay! Everybody wants that. I mean if I can get up there and go hey, this is really me, you know, and whoever you are, that's okay, too..." Barry finished. We all clapped loudly.

"Somehow I expected you'd be more...introspective, forget the audience, just get into the music, kind of thing."

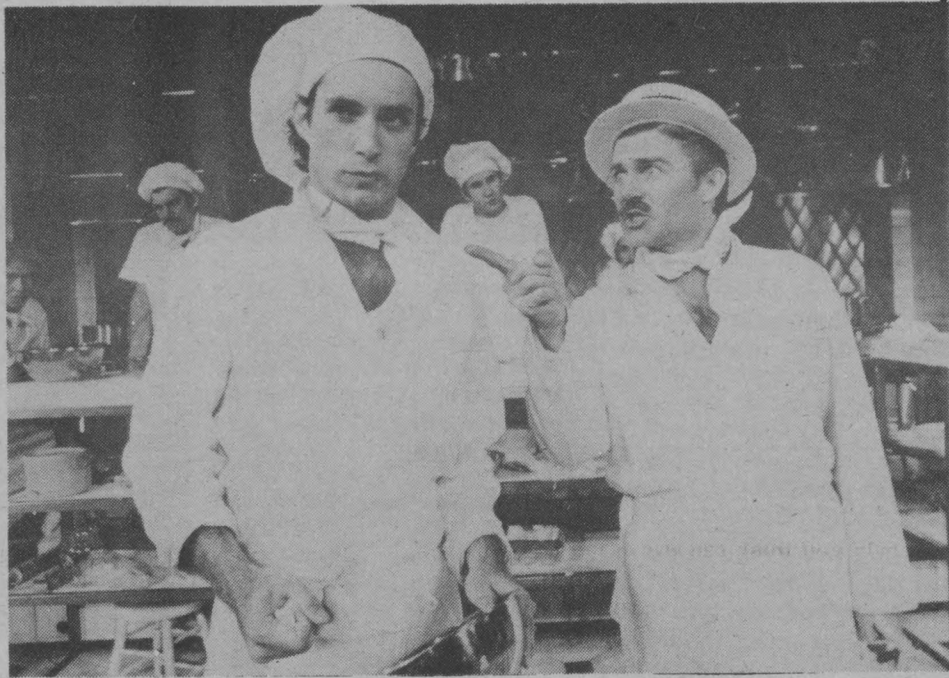
"Hey, I've done that, man, I've tried it, and it doesn't work. 'Entertainment,' that's an important word. You got to bring the audience in on it. I mean I could wear glitter on my eyes and beat off onstage, it turns people right off. It's a show, it's got to be, and my job is to suck their attention in, make them feel they're all in on something that's for them, too."

We talked on and on of many things, a few he asked me not to print. "But hey, if you need to man, do it. Just be honest, just go by that. Cause if you're honest, you've got it, it comes through." He clenched his fist right on. He gave me a post card to fill out and send to keep up on him. They've got an album they hope to bring out.

All I know is that Peter Klimes talked to my face and my eyes convinced me that all our lives are assuredly, if we can see it or not, turning on one great, good and happy axis.

The girls who cleared the table thought yeah, he was good. They were a lot happier I didn't want to order anything.

Arts & Lectures Spring Events



Muller Dancers Billed April 23

The balance of movement, song, dialogue and theatre will be seen in the residency and performance of Jennifer Muller and the Works on Saturday, April 23 at 8 p.m. in Campbell Hall.

A free lecture demonstration will be presented on Friday, April 22, at 3 p.m., also in Campbell Hall.

The residency in Santa Barbara from April 21-23 is sponsored by the University's Committee on Arts and Lectures, and the UC Intercampus Cultural Exchange Committee, supported in part by a grant from the California Arts Council with funds provided by the National Endowment For the Arts.

The company gathered together by Jennifer Muller features individually strong performers whose dance abilities are enhanced by experience in singing, gymnastics and theatre. Balancing a combination of dance and theatre, Miss Muller's program in Santa Barbara will feature the season premiere of "Beach."

JENNIFER MULLER and the Works will be in residency at UCSB April 21-23 with a concert performance slated in Campbell Hall, Saturday, April 23 at 8 p.m.



THE ACTING COMPANY opens its three campus performances tonight in Campbell Hall at 8 p.m. with "The Way of the World" starring J. Kenneth Campbell, Anderson Matthews and James Harper (above, left). On Friday night their production, "The Kitchen" will be presented featuring Jeffrey Hayenga and Harper (top, right) in a tense moment as Judson Earney, Campbell and Brooks Baldwin (background) look on. "Love's Labour's Lost" will be seen on Saturday evening with Matthews, Harper, Michele Garrison, Richard Ooms and Robert Bacigalupi (above) starring in Shakespeare's comedy.

This page was prepared by the Arts and Lectures Office staff.

An Eastern critic recently described the company: "Jennifer Muller and her dancers turned the stage into a space of playful charm and theatrical weight. Her company matches her deep sense of healthy, lively theatre, animation and sly fun. They all rejoice in movement and manage to avoid the cliches of contemporary dance without appearing to seek the kinkily new. The concept is of total theatre." (Philadelphia Inquirer).

Tickets are currently available in the Arts and Lectures Box Office, and at the Lobero Theatre and Ticket Bureau of Santa Barbara two weeks before the event.

ARTS & LECTURES

THURS. APRIL 14 8 P.M., CAMPBELL HALL	THE WAY OF THE WORLD by THE ACTING COMPANY
FRI. APRIL 15 8 P.M., CAMPBELL HALL	THE KITCHEN by THE ACTING COMPANY
SAT. APRIL 16 8 P.M., CAMPBELL HALL	LOVE'S LABOUR'S LOST by THE ACTING COMPANY
SUN. APRIL 17 7:30 P.M., CAMPBELL HALL	THE CLOCKMAKER OF LYON (Sunday Film Series)
TUES. APRIL 19 3 P.M. SH 1004	SEXUAL STIGMA, lecture by KENNETH PLUMMER
WED. APRIL 20 3 P.M., MUSIC 1145	HAYDN-THE SYMPHONIES (Illustrated Lecture) by JENS LARSEN
WED. APRIL 20 7:30 P.M., CAMPBELL HALL	SAFETY LAST (Harold Lloyd Film Series)
FRI. APRIL 22 3 P.M., CAMPBELL HALL	JENNIFER MULLER & THE WORKS FREE LECTURE DEMONSTRATION
SAT. APRIL 23 8 P.M., CAMPBELL HALL	JENNIFER MULLER & THE WORKS CONCERT PERFORMANCE "BEACH"

Tickets to Events Sold at UCen

As a special service to students, and with the cooperation of the University Center, tickets to those events listed below will be available at the UCEN INFORMATION BOOTH two weeks before each performance. Note that tickets will be picked up and returned to the Arts and Lectures Ticket Office one working day before each event:

LOVE'S LABOUR'S LOST, Sat., Apr. 16	Apr. 1 - Apr. 14
JENNIFER MULLER & THE WORKS, Sat., Apr. 23	Apr. 8 - Apr. 21
AMERICAN OLD-TIME MUSIC FESTIVAL, Tues., Apr. 26	Apr. 12 - Apr. 22
BIRUTE & ROD BRINDAMOUR, Wed., Apr. 27	Apr. 13 - Apr. 25
JANE GOODALL, Fri., May 6	Apr. 22 - May 4
SOUTH AFRICAN BLACK THEATRE PROJECT, Fri., May 13	Apr. 29 - May 11
VANITIES, Wed., May 25	May 11 - May 23
REPERTORY - WEST DANCE COMPANY, Fri., June 3, Sat., June 4	May 20 - June 1

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

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

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



Women Netters 12 - 4 Toney Beats Halquist

By Laura Fredericks

Consistent. That word pretty well describes this year's Women's Tennis team. They are consistently improving and they consistently play well, but they are not without their exceptional moments.

Three weeks ago the Gaucho's number one player, Jill Toney, beat USC phenom Barbara Halquist. This, their only win of the match, was an outstanding one for Toney. Coach Lin Loring calls it "one of the greatest wins in the history of the school."

USC's Halquist holds four USTA National Titles: U.S. National Collegiate Champion, U.S. National 21 and Under Champion, U.S. National Amateur Grass Court Doubles Champion and U.S. National Amateur Indoor Singles Champion.

Halquist was undefeated this season until she played Toney. Although the victory places Toney among the top women college players in the nation, she remains modest, saying, "I think I caught her on an off day; all my shots went to amazing places. It was my day and not hers...I doubt I could be that lucky again."

On April 1 and 2 the women play in the All-Cal Tournament at San Diego. Most of the matches were rained out and UCSB lost to both Berkeley and UCLA. These were not league matches, however, so they do not affect the team's record.

Last weekend the women traveled to Irvine and UCLA where, despite two losses, they played "the best tennis they've played all year," according to Loring.

The absence of Allison Applegarth, the number four player, because of a temporary ineligibility, forced two J.V. women to fill in the gaps.

Lauren Sobel played the number 6 spot in singles and won her match at Irvine. Polly Daniels played on the number three doubles team. Neither of them had ever played Varsity tennis before, and this was, according to Loring, "our toughest road trip of the year." With their current 12-4 record the team will travel to Northridge this weekend. Northridge is third in the league behind USC and UCSB. A win on Saturday would guarantee the women second place in the league; a loss would tie them with the Northridge squad.

On Wednesday, April 20, UCSB will host San Diego State in their last home match of the season. "It should be a good, close match," says Loring.



JILL TONEY
UCSB's number one tennis player recently beat one of the best collegiate women players in the country, USC's Barbara Halquist.

Women Place 19th in Nationals; Nielson Sets Swim Records

By Robert Oplinger

It is common these days to hear about the advancement of women's sports. At UCSB the women's swim team is one step ahead of the game. They have made their mark on the national level.

Sandy Nielson set two American records and lead the UCSB women's swim team to a successful showing at the Association of Intercollegiate Athletics for Women (AIAW) National Championships over the spring break. This meet, held at Providence R.I., concluded the season and place the UCSB women swimmers 19th in the nation.

"There were 120 teams from all over the nation represented there," explained UCSB swim coach Suzy Dressler. "Swimming has become the largest women's sport in the nation." Arizona State won the national title but UCSB beat such proverbial athletic powers as Ohio State and Indiana by placing in the top twenty.

The (AIAW) sponsors this meet annually so that top collegiate women can compete against each other. To qualify, women must satisfy the qualifying time established for each event. This year the times were two to three seconds faster than ever before. A total of nine UCSB women qualified.

Neilson, who had retired from competitive swimming after



SANDY NIELSON
Records in the 50 and 100 yard freestyle races

winning a gold medal in the 1972 Olympics, returned this year to make a spectacular showing by winning both the 100 and 50 yard free-style events.

Her time of 23.44 is a new AIAW record in the 50 yard free style. Sandy also showed her talent though in the 100-yard free style.

Despite a scheduling mistake forcing her to swim in the prelims without warming up, Sandy broke the previous record, then went on to the finals to establish yet another record in the winning time of 50.92.

Carolyn Woods, a transfer student from the University of Arizona, is another former Olympian who returned to competition this year for UCSB. "Sandy (Nielson) is my best friend and she talked me into swimming after a year and a half

layoff," Woods said.

Woods swam in a variety of events but made her best showing in the 100 yard individual medley placing 8th in a time of 1:00.05.

In the 50 yard breast stroke, a race with the fewest number of entries (33) because the qualifying time was so difficult, Woods took 12th.

The UCSB 200 yard medley relay team, composed of Woods (backstroke), Kimi Roberts (breakstroke), Cheryl Forman (butterfly), and Neilson (freestyle) placed 15th out of 60 teams, all four girls made "All American."

In the 400 yard free style relay, Cheryl Cruckshank swam her lifetime best (56.1) on her split. UCSB swimmers Lori Firth, Carolyn Winterhalder, Eve Cuni and Jan Horner also competed for UCSB at the meet.

Although the season is concluded, one question lingers: how successful will next year's team be? "Everyone is tentatively returning except Firth and Horner who graduate this year," coach Dressler stated. "Sandy Nielson is a junior and is eligible to swim next year."

Wilderness Skills Clinics

- Map & Compass - April 23
 - Knots & Ropes - May 1
 - Intro to Backpack - May 15
 - Survival - May 22
- Contact the Rec Office for more information

A.S. ELECTIONS
Absentee Ballots due April 18,
5:00 pm in A.S. Office

LAST CALL FOR JUNE DEPARTURES!

If you haven't booked your charter yet, this is your last chance: June flights require April deadlines! These are government regulations.

Since our June and July departures are almost completely full we have added a few more flights to our program. We are now flying to PARIS, AMSTERDAM, LONDON, FRANKFURT, ZURICH, HONG KONG and SYDNEY (Australia) directly from the U.S. We can also connect you by special student flights to all the major cities in Europe, to Israel, to Africa and to dozens of cities in the Orient.

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ON PARDALL

KIOSK

TODAY

HRC: Groups starting today include an Encounter Group, 7-9 p.m.; Women's Group, 1-2:30 p.m.; and a Self-Defense Group from 5-7 p.m. at the HRC, 970 Embarcadero del Mar, Suite H.

CANDIDATES FORUM: Candidates for Off-Campus Reps will appear on the UCen Lawn at noon.

SOCIOLOGY DEPT: Public lecture by Juliet Mitchell, noted British scholar and feminist on Emily Bronte's, "Wuthering Heights," in Chem 1179 at 2:30 p.m.

HILLEL: Classes with Don Singer: Hassidic Thought, UCen 2294, 4:30-6:30 p.m.; Martin Buber and the Jewish Mystical Tradition, URC, 7:30 p.m.; Other classes: Calligraphy class with Jeff, 8 p.m. at the URC; Hebrew Class with Sarah, 7 p.m. at the URC.

IRO: Noon lecture, "Class Structure and Oil Politics in the Middle East," in UCen 2284. Evening films, "The Long Chain," short film on exploitation of female workers in India plus lecture by Sharat Lin-UC Berkeley in Ellsn 1910 at 7:30 p.m.

I.V. MEDICAL CLINIC: "Stop Smoking, Breathe Easier," will be offered from 5:30-7:30 p.m. This is a support group to help you stop smoking. Fee is \$10. "Body Awareness for Women," will be offered from 5:30-7:30 p.m. This is a group for discussing and working on feeling more comfortable with your body, especially your body image. Fee is \$10. To Register call Laurie Johnson at 968-3943.

UC STUDENT LOBBY: State and Federal tax forms and information regarding eligibility requirements for the Renter's Rebate are available at the Storke/Hollister and I.V. Bank of America, the Alternative in I.V., and at the cashier's and student lobby offices in the UCen. Last day to file is tomorrow, April 15.

I.V. QUAKER DISCOVERY GROUP: Meets for discussion and meditation at 7 p.m. at the URC, 777 Camino Pescadero.

KCSB-FM: "Isla Vista Affairs," with host David Hoskinson interviews Sue Ehrlich, recently elected Goleta School Board member at 4:30 p.m.

UNIVERSITY BAHAI FORUM: An informal discussion of topics related to the Bahai Faith will be held at 6575 Segovia no. 1 at 7:30. For more info call 968-8417.

YOUNG SOLIALIST ALLIANCE: "South Africa - the Struggle Against Apartheid" will be the topic of an educational discussion in UCen 2272 at 3 p.m. today.

KCSB WOMAN'S NEWS COLLECTIVE: A meeting for woman interested in working on any aspect of the weekly Woman's News-Public Affairs Show will be held this evening at 6 p.m. at the KCSB offices below Storke Tower. No experience required, just energy.

UCSB AMATEUR RADIO CLUB: A mandatory meeting for all members and interested people will be held in Building 407, Room 204, at 7:30 p.m.

CROP: Pinchi Pete with Eddie Carter and company will play from 11:30 to 1:00 this afternoon in Storke Plaza to show their support for the World Hunger Fast and forum day.

STUDENTS AGAINST DOMESTIC REPRESSION: Anyone interested in learning more about domestic repression or in reading the report "The Politics of Everyday Life" should come to a meeting at 9 p.m. tonight at 892 Camino Del Sur or call Cindy at 968-2684.

UC STUDENT LOBBY: A staff meeting tonight at 5:15 in UCen 2284.

COLLEGE OF CREATIVE STUDIES: There will be a solo piano recital by Michael Rogers tonight in the Main Drama Theater at 8 p.m.

TOMORROW

CANDIDATES FORUM: Candidates for all Leg Council positions will appear Friday on the UCen lawn at noon.

IRO: Noon lecture, "Womans Liberation in the Third World," in UCen 2284. Evening film, "The Working Class Goes to Heaven," in Chem 1179 at 7 and 9 p.m.

CETACEAN DEFENSE LEAGUE: A Whale Watch is being sponsored on Friday at 3 p.m. For information and to sign up call 968-1625. The cost is only \$3.00.

ANTHROPOLOGY STUDENT UNION: A general meeting to discuss the Student Originated Research Project and to remind everybody of Sunday's Potluck at Tucker's Grove will be held Friday in N.H. 2113 at 4:30 p.m.

WOMAN'S CENTER: First lecture in Women's Noon Jogging Program, by Dr. Barbara Drinkwater. Lecture will be on "The Cardiovascular Endurance of Woman." All are invited to attend in Building 513 at noon.

ANNOUNCEMENTS

HILLEL: Carpool to the Los Angeles Jewish Federations "Israel Solidarity Walk/Independence Day Festival" on Sunday, April 17. Call Joy Rosenberg at 968-0357 to get a sponsor sheet and a ride.

LEGAL AID FOUNDATION: Free legal services available Wednesday's from 6-7:30 p.m. at the Sr. Center at 5861 Hollister.

HEALTH SCIENCE ADVISOR: There will be a meeting for pre-medical and pre-dental students Tuesday, April 19, at 7 p.m. in Psych 1824, for the purpose of introducing the complete application procedure for medical and dental school. Only students applying for entrance in September, 1978, should attend.

RENTAL HOUSING MEDIATION PROGRAM: Rights and responsibilities of landlord and tenant will be presented and any questions regarding rental disputes will be discussed at the Freedom Community Clinic, 806 Santa Barbara St. at 7:30 p.m. next Thursday.

Candidate Forum

(Continued from p.1)

joint ticket running for Administrative and Executive Vice-Presidents, respectively.

Wilkinson, another opponent of student apathy, told students, "Leg. Council was set up for the benefit of you, the student," and called for improved interaction between the student population and the student representatives.

Running uncontested for his position, Cohen spoke only briefly indicating that his appearance was to make himself known to the voters.

Today, candidates for Off-Campus Rep will appear on the UCen lawn at noon.



APATHY WINS AGAIN - Turnout was minimal at yesterday's A.S. candidates' forum, as evidenced by this massive crowd on the UCen lawn.

Photo by Doug McCulloh

A.S. Support for Credit Union

(Continued from p.1)

business loans. So, by putting the money in the Credit Union, we would be able to improve the business and community interest of I.V. and the quality of the community."

The Chancellor exercises authority over approval of Leg Council's capital reserves. After

approving the Credit Union proposal, "we took it to Dr. Birch, Vice Chancellor of Student Affairs, and the Chancellor," said. "They approved it with two contingencies:

- An evaluative mechanism must be developed;

- The rate of change will be four distinct deposits of \$10,000

occurring 60 days apart."

Chancellor Vernon I. Cheadle sees the purpose of the evaluative mechanism as wanting "to know what the outcomes are likely to be from putting the money into the Credit Union because the money is put into the reserves by the students, for the students."

"The administration thinks that the evaluative mechanism should be developed within the Credit Union," said Pooley, "so that we can see if the loss in interest is equal to or exceeded by the social benefits." From Leg Council's point of view, he added, "We don't want \$2,600 guaranteed, but we do want more than a subjective, 'Yes, It's paying off.'"

Pooley attributes the "jull" in the approval of the Credit Union proposal to developing a satisfactory evaluative mechanism. The mechanism is designed to compare marginal costs with marginal benefits to see the effects of personal loans and business loans "documented by contrasting the dollar increase with the increase in activity," he said.

Matthew Steen, Community Development Coordinator for I.V., and Bob Lorden, A.S. Executive Director, are presently working on the evaluative mechanism.

"Ann Davis and I are hoping to get the plan approved by this council," said Pooley. "Before the council leaves office, we want to get some sense of our purpose reinforced."

Tenants Call Rent Strike

(Continued from p.1)

requires a manager to regulate and cover complaints," explained tenant Scott Spiro.

The former manager, Peter Helling, quit at the end of March. A spokesperson for Greentree said that Helling's one week termination notice did not allow sufficient time to find another manager. Farley applied for the manager position but, according to Loedding, he was not qualified for the job. Greentree is currently advertising for the position but there have been no additional applications.

Local Water Woes...

(Continued from p.1)

percent of the water, Goleta receives approximately 39 percent, and the rest goes to Montecito, Summerland, Carpenteria and San Ynez water districts."

"Last year, we sold water to Goleta, Montecito and Carpenteria," he continued, "but

Loedding gave some explanation for the condition of the building, claiming that a lack of care by the tenants in regard to their treatment of the premises causes some things to malfunction sooner than normal.

The tenants generally agree that the strike is warranted and justified, but Loedding feels otherwise. "In my opinion he (Farley) may be using it (the strike) as a means to avoid paying the rent (March and April) that is past due," she said.

Farley could not be contacted for comment.

this year we just don't have any to sell."

According to the city clerk's office, the Council approved Thomas' letter following the deletion of a paragraph which stated "if the drought conditions change, then surplus water will be available to sell."

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