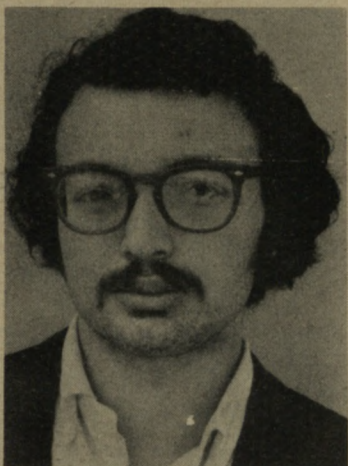


State College student governments may lose non-profit tax exempt status

Student government in the state colleges may be in for a radical change if a new Internal Revenue Service ruling taking away their tax exempt status is upheld.

The Associated Students of Sonoma State College received the ruling from the Internal Revenue Tuesday. Student governments have traditionally incorporated as non-profit corporations and thus benefited from their tax exempt status.

Ron Logsden, the 21 year old vice-president of the Associated Students at Sonoma State, said his accountant estimated the corporate tax would come to 50 per cent of the entire revenue and be ret-



AS vice-president Albert Duro

roactive five years. He and president Terry Brennan are

waiting for a ruling from their lawyer on what course of action to take.

There is a 30 day period in which to appeal the decision.

If it stands student government in the state colleges may be financially crippled but would no longer be a "subsidiary corporation" of state college system itself.

"Although it's hard to say now, it just might mean that we would have more freedom of action in terms of investments in profit making activities and the setting up of student run cooperatives," Logsden said.

Logsden said it's "possible" that the ruling might be government retaliation against

student governments for the stronger stands they have taken on Vietnam and domestic issues. "But all we've done, really, is pass an anti-war resolution," he said.

The articles of incorporation of the Associated Students of Sonoma State, according to the Internal Revenue Service communication, gave the AS too much attitude of action and not in accordance with article 501, paragraph C of the Internal Revenue Service code.

The article circumscribes the activities of non-profit corporations.

Logsden said the student legislature had amended their articles of incorporation but

that perhaps the government hadn't yet received notification.

Albert Duro, AS vice-president here, said the articles of incorporation of all the state colleges student governments are very similar and speculated on the possibility of government action against SF State.

"If they can do that to Sonoma State, just think of what they can do to us," Duro said.

Logsden described their administration as liberal-extremist and supports community involvement programs similar to SF State's. They are also setting up a program to attract more minority students to the campus.

The Daily Gater

Volume 99, Number 6

San Francisco State College

Friday, Aug. 2, 1968

Carnegie supports programs

SF State announced that the Carnegie Corporation in New York has made a grant of \$50,000 to support educational and community service projects in San Francisco during the summer.

Students at SF State will have primary responsibility for managing the programs

which will involve several dozen student volunteers, some members of the college faculty and hundreds of youth and adult residents in the poverty and ghetto sections of San Francisco.

The summer project is a continuation of programs that students have been operating

for one to two years on funds provided by the college student government. There are five projects in the summer program, organized in the Center for Educational Innovation which is directed by SF State's Nathan Hare.

The summer projects include college students tutor-

ing elementary and secondary school pupils in disadvantaged areas, work-study experience for students and community youth, helping ghetto and ethnic groups to organize and manage their community life, devising and conducting special ethnic studies in the Experimental College, and a film unit designed to provide professional training for youth while documenting the summer project and producing films on ghetto life intended to improve communication and understanding among segments of the San Francisco community.

"The College and the Carnegie people have complete confidence in the ability of the students to manage this summer program," Hare said. "These young people have proven their deep concern for educational and community problems that need serious attention and the intense personal commitment college students are able to give. They have also proven their ability to devise and direct constructive projects on the campus and in the community. Their past successes and the urgency of the work needed in San Francisco this summer are probably the principle reasons the Carnegie Corporation made the grant available."

Hare and student managers hope for additional foundation or corporate help as the summer progresses. Hare said, "We could do twice or four times the good if we had the

money and when the San Francisco leadership sees what these energetic young people accomplish, someone may decide an investment in this type of effort is good business as well as good citizenship."

The SF State College summer project is a scaled-down version of a much larger proposal presented by the students and college administration to the Carnegie Corporation last Fall. The Carnegie representatives held several meetings with student leaders and college faculty members and administrative officials before offering the summer grant. Now both students and administrators see the opportunity to use the summer money for a pilot project with practical results.

Student leaders are quick to point out that all financial support until now has come from the student body government. Several of them have pointed out that if foundations or business firms finance the proven projects, the student funds can be directed toward formulating and testing additional programs that are urgently needed and to support student body activities that have been curtailed to finance special education and community service work.

Drama student wins prize

Craig Clinton, 25, has been awarded one of five nationwide Second Year Shubert Fellowships in Playwriting, it was announced by the Drama Department of SF State's School of Creative Arts, where Clinton is Shubert Fellow for 1967-68 for his full-length play, "The Lunch Hour."

The \$2500 accompanying grant will allow Clinton to continue at SF State this academic year.

Experimental College spared

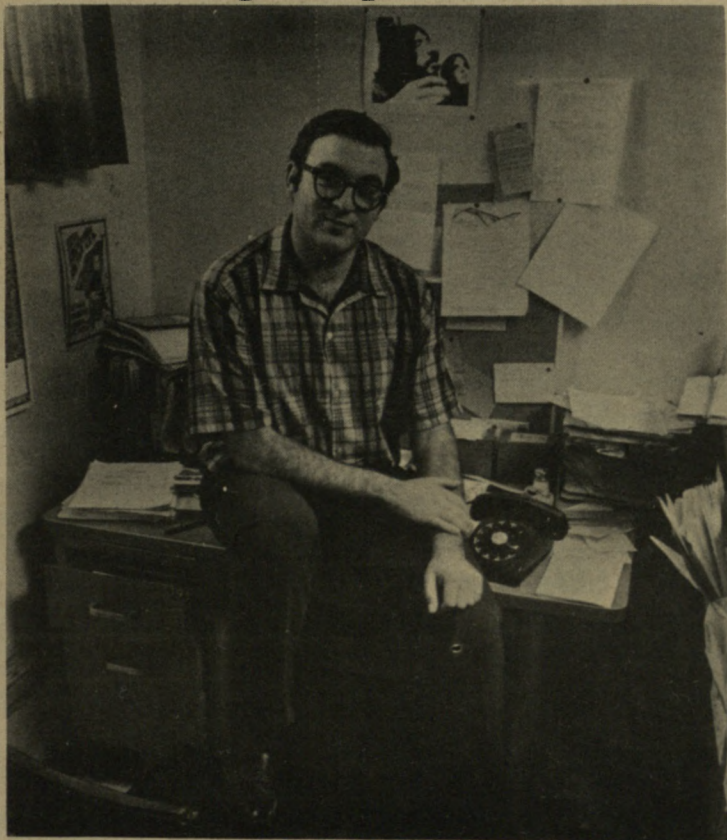
SF State's Experimental College is breathing easier after an aborted attempt by Trustee Dudley Swim to bring it under more administration control.

AS President Russell Bass, who defended the EC at the Trustee hearing, termed the outcome "a victory for all the experimental colleges in the state system." Bass is a co-founder of the three year old student run "other college" that has won national recognition as a model for educational innovation.

Ian Grand, co-ordinator of the EC, said the hearings went better than expected. "President (Robert) Smith told the Trustee committee that he had worked with the EC since its foundation and called it one of the most constructive things he'd ever run into," Grand said.

The immediate cause for last Thursday's hearing at Cal State at Hayward was the TC's controversial "Guerrilla Warfare" course. But on a higher level the freedom of the experimental colleges from bureaucratic control was on the line, according to Bass.

The new trustee, appointed by Governor Ronald Reagan last February, said ominously that "we all know there are networks and apparatuses busily engaged in trying to upset our society and to undermine it. The experimental colleges are an open invitation to abuse."



AS president Russell Bass

Swim compared the EC to the VC when he asked if, while the nation is fighting the "world network of deceit, dishonor and enslavement, are we at the same time going to give our local Viet Cong free play with our schools?"

The colorful trustee's impassioned plea, however, wasn't the strongest thing going for the EC. The Carnegie Foundation for the Improve-

ment of Education, Bass told the Trustees, is financing the EC during the summer "because it is under student supervision."

The Ford Foundation has asked the student group for a paper on higher education. Stanford has accepted two of the Experimental College founders as Ph.D. candidates in a new program on higher education.

The Old Playhouse 'Encores'

by Jeff Clark

The old Playhouse Theatre down by the Wharf may have lost its lease, but the repertory group has not lost its life. Indeed, it appears fresher and more spirited than ever in its new home at the Encore, a small auditorium in the heart of San Francisco's downtown entertainment area.

'RELEVANT'

New and "relevant" drama seems to be what's happening, though just how pertinent the first piece "War" is remains anyone's guess. The second half of the bill, however, is "Muzeeka," and it is a fascinating, pure joy, cleverly directed for the most part by veteran staffer David Lindeman.

'War' bombs but 'Muzeeka' makes it

John Guare's neat little saga tells the story of an idealistic, winsome young man who plans to take over a music concern and pipe music everywhere in the world, including up the John. But once he lands the job, he begins to sell out to the boredom and psychological hangups that confuse modern life. He tries an empty affair with another woman, and when he must join the army, he cracks up.

What gives the work its true heart is the performance of one Duward Sumner, a newcomer to the boards though he was seen for a while last season as the yearning Irish lad of "Philadelphia, Here I Come!" at Jack Aranson's City Theatre. Sumner makes the young man entirely his own, and he does so with boyish charm, transcending the somewhat standard material for satire of his role. He has merely to knock on a door or to approach the object of his affair — "is it true you do everything that was written in the toilet?" — and we feel that it is unique, something that has not quite happened before.

Adele Proom is marvelously comic as the bored harlot advertiser in outhouses, quite a droll personage as she slinks about in a tawdry housecoat, and John Seaton, Jack Nance and Terrence Todd are spry as stagehands who pop about in surrealistic fashion.

ANOTHER STORY

Jean-Claude Van Italie's "War," is another story, especially for those who saw his brilliant "America Hurrah!" last year at the Committee. "War" is dismal by comparison.

Abstract it may be — it is also abstruse — dreadfully, taking place in an actor's loft where two men, Terrence Todd and Maurice Argent, act out various and unrelated events and sequences of dialogue, intermingled with the inane ramblings of a faded French beauty, played to sheer distraction by Miss Proom.

The heavily obscured satire is so blunted that it is not the least bit interesting so that what comes after intermission is blissful by comparison, a godsend.

"Muzeeka" and "War" will be done Thursdays, Fridays, and twice on Saturday evenings at the Encore, 422 Mason Street. Harold Pinter's "The Homecoming" will be the second forthcoming venture.



Burt Lancaster and Janet Langard in "The Swimmer"

'The Swimmer' -- a bore

by Jeff Clark

John Cheever's original New Yorker short story could be read in about fifteen minutes. Of course the producers at Columbia Pictures have stretched the film version of "The Swimmer" to about ninety-five minutes, and this elongation is painful, predictable, and even at times a bloody bore.

Burt Lancaster plays an aging but still solid-as-a-brick wall business failure whom, we soon learn, has been released from a mental institution and returns to crash the Connecticut lawn parties of all his boozy friends. Lancaster gets the brilliant idea to swim back to his own house via a circle of pools ranging the hillside, obviously swimming through his past.

Doubtless Cheever read Irwin Shaw's masterpiece "The Eighty-Yard Run," for his swimmer is a clear prototype of Christian Darling, the helpless football player who somehow let life slip him by.

Cheever's piece shows with confrontation after confrontation, dealing with the past only by implication. One can guess that his prose was more subtle

and that most of the god-awful dialogue was inserted by the screen adapters. The problem is that a tenuous story demanding a delicate treatment becomes cliché-riddled and implausible.

Lancaster stumbles upon the mother of a dead boy who has some mysterious grudge against him; since we never realize the source of hate, the harsh words seem merely manufactured to beef up a dramatic moment. The swimmer makes love to an old flame, but the scene becomes embarrassingly corny with phrases like "I didn't mean to hurt you," and "You must go," repeated over and over. Little else than pastel shadows and dappled sunlight indicate that the swimmer is a romantic, and the director has had to resort to the man's physical chill in the wake of oncoming dusk in a cheap effort to win sympathy.

The acting of Burt Lancaster is one of his best jobs in a long time, but not even his presence coupled with the appearances of Kim Hunter, the lovely Janet Langard and Janice Rule can counteract the heavy-handedness of this film at the Stagedoor.

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SF State instructor's photos on exhibit in DeYoung

On view through August 25 at the M. H. De Young Memorial Museum are 32 color photographs by Fred Padula. Padula, a native Californian, is well known in San Francisco for a multitude of activities in photography and cinematography. He is a graduate of SF State and earned his M.A. degree here in 1965. He has taught courses in photography and motion picture making at

SF State since 1963 and has attained the rank of assistant professor. He has conducted courses in film making at SF Art Institute, and is currently an instructor in photography at University of California extension.

The exhibition now at the De Young museum consists of photographs of unrecognizable transparent objects, but the real subject is the photographer's inventive spirit, measured judgment and artist's vision.

The objects are "structured" to produce a desired effect. That is, they are arranged in various positions under lights that are refracted, reflected, and blended to produce an image on the camera's ground glass.

Then, through such photographic techniques as focus and aperture opening, final adjustments of the image are made, and a 35mm transparency is taken. This is enlarged to an inter-negative from which the final print is made.

Fred Padula has said of his work:

"These attempts are most important to me at the moment they are evolving. From this moment future work builds. Hopefully, the tangible results will be meaningful to viewers later, but these results are only by-products, for the experience of the moment is the one most important for me. It is this period of excitement and increased nervous tension that I want to share with others."

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Registration for the final three-week summer session at SF State will be Monday, August 5, from 8:30 a.m. to 12 noon in the Gymnasium. Classes are open to anyone either twenty-one years of age or a high school graduate.

A five-dollar fee is assessed for late registration. Additional information is provided by writing the Dean of Summer Sessions or phoning 469-1373.

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- Aug. 14 Rocco and His Brothers & Fellini's The White Sheik
- Aug. 15-17 Zorba the Greek & The Lovers of Teruel
- Aug. 18-20 This Sporting Life & Saturday Night and Sunday Morning
- Aug. 21 The Apu Trilogy
- Aug. 22-24 Woman in the Dunes & Knife in the Water
- Aug. 25-27 Monkey in Winter & The Easy Life (Il Sorpasso)
- Aug. 28 Kurosawa's High and Low & The Manchurian Candidate
- Aug. 29-31 Losey's Modesty Blaise & Franju's Judex
- Sept. 1-3 That Man From Rio & Mr. Hulot's Holiday
- Sept. 4 Tom Jones & Billy Budd
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Goings on around the bay

Black plays by BANTU

Three one act plays by contemporary Black writers will be presented August 9, 10 and 11 at the Hunters Point San Francisco Opera House, 4701 3rd Street, at 8 p.m.

The BANTU (Black Artists Now Through Unity) Players will perform in "How Do You Do" by Ed Bullins, "Mad-heart" by LeRoi Jones and "We Own the Night" by James Garrett. The plays are being produced by the Neighborhood Arts Program of the San Francisco Art Commission and the San Francisco Youth Organizers. The BANTU Players are being directed by Mel Stewart of the Committee Theatre.

The performance will be followed by a dance. For tickets and further information call 285-8727 or 558-3465.

Mime Troupe ACTS

The San Francisco Mime Troupe announces its sympathy for ACT in this time of financial trial. As an act of solidarity with the foundering repertory company, the Troupe will hold benefit performances of its current multimedia dell'arte shows on Friday and Saturday, August 2 and 3, at the New Committee

Theatre, Montgomery Street (donated by Alan Myerson and Maxwell Myers). "Ruzzante or the Veteran" will go on both nights at 9 p.m., "The Farce of Patelin" both nights at 11 p.m. All proceeds over \$10,000 (the amount needed by the Troupe to guarantee its actors \$25 per week) will be donated to ACT.

The Mime Troupe, recently hailed as "radical and vibrant" by the New York Times, has been performing free in the city's parks since 1962. The Troupe, which has toured the country twice and received a special "Obie" (off-Broadway) award last May, receives no city, federal foundation or other grant.

The Troupe takes this opportunity to announce that due to the expiration of its lease from the San Francisco Printing Company its office and studio are moving to 450 Alabama Street (directly across from the American Can Company).

ABC Marine World

An estimated 15,000 people have visited ABC Marine World, the American Broadcasting Companies, Inc. new multi-million dollar entertainment and educational complex at Redwood City, California.

The ABC Marine World features a wide variety of entertainment and educational exhibitions, including: an open-air theater with performances four times a day by whales, dolphins and seals; an Ichthyarium with continuous biological lectures and live Marine specimens which may be seen and touched by visitors; a soon-to-open seven tank exhibit, entered via a completely glass walled elevator for display of thousands of specimens of salt water life; a seal cove where seals and sea lions may be fed; continuous boat tours throughout Marine World's islands and channels, and Marine Stadium with four daily performances of an hour

long show featuring water skiing, high speed boat competition and Judy, the water skiing elephant.

Opposite the stadium is a Polynesian village, the first of a series of living replicas of water-based communities of the world which is visited throughout the day by the tour boats.

Big Sur Folk Fest

The Big Sur Folk Festival will be held this year on September 7 and 8 on the grounds of Esalen Institute — Big Sur Hot Springs.

For the fifth year, folksinger Joan Baez, surrounded on as well as off the stage by family and friends, will lead the two day festival that is the highlight of the Big Sur year. Performers include her sister Mimi Farina and Judy Collins, The Charles River Valley Boys as well as special guests like Richie Havens.

The Saturday and Sunday concerts both begin at 2 p.m. Tickets for each day are \$4 for adults and \$1 for children, ages 4 to 12. They can presently be ordered by sending checks and self-addressed stamped envelopes to Folk Festival, Coast Rt. 1, Monterey, California.

At a later date tickets will also be on sale at major outlets in Northern and Central California.

JAM funds sought

Jazz Action Movement, a non-profit educational corporation, is in dire need of funds to set up workshops so that jazz may be taught to young people.

Jazz Action Movement (JAM) is an organization founded to increase respect for jazz as one of America's only indigenous art forms. It has won approval from the Office of Mayor Joseph Alioto and the Neighborhood Arts Program of the San Francisco Art Commission.

JAM has been presenting concerts in Golden Gate Park free of charge and recently performed in a benefit produced by the Tom Dooley Foundation.

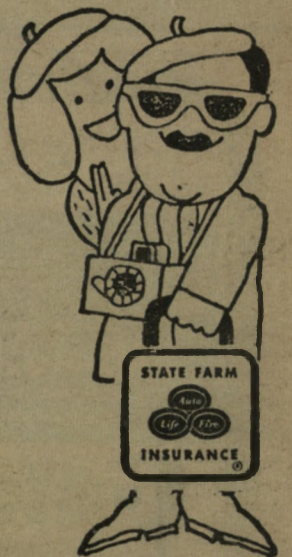
Contributions may be sent to Jazz Action Movement, 350 Divisadero Street, San Francisco, California. For further information call the Neighborhood Arts Program, 621-0068.

Ballet '68 -- 25 cents

Tickets for Ballet '68 are available, courtesy of the Neighborhood Arts Program, to teenagers and organizations of young people at 25 cents each.

Tickets for the evening of August 7, 8, 9, 10, 21, 22 and 24 may still be purchased. Phone reservations will not be accepted, so please send requests, including number of tickets desired and evening preferred with the correct amount enclosed to the Neighborhood Arts Program of the San Francisco Art Commission, 165 Grove Street, San Francisco, Calif. 94102.

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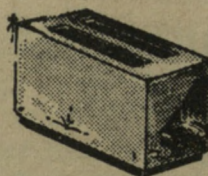
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