

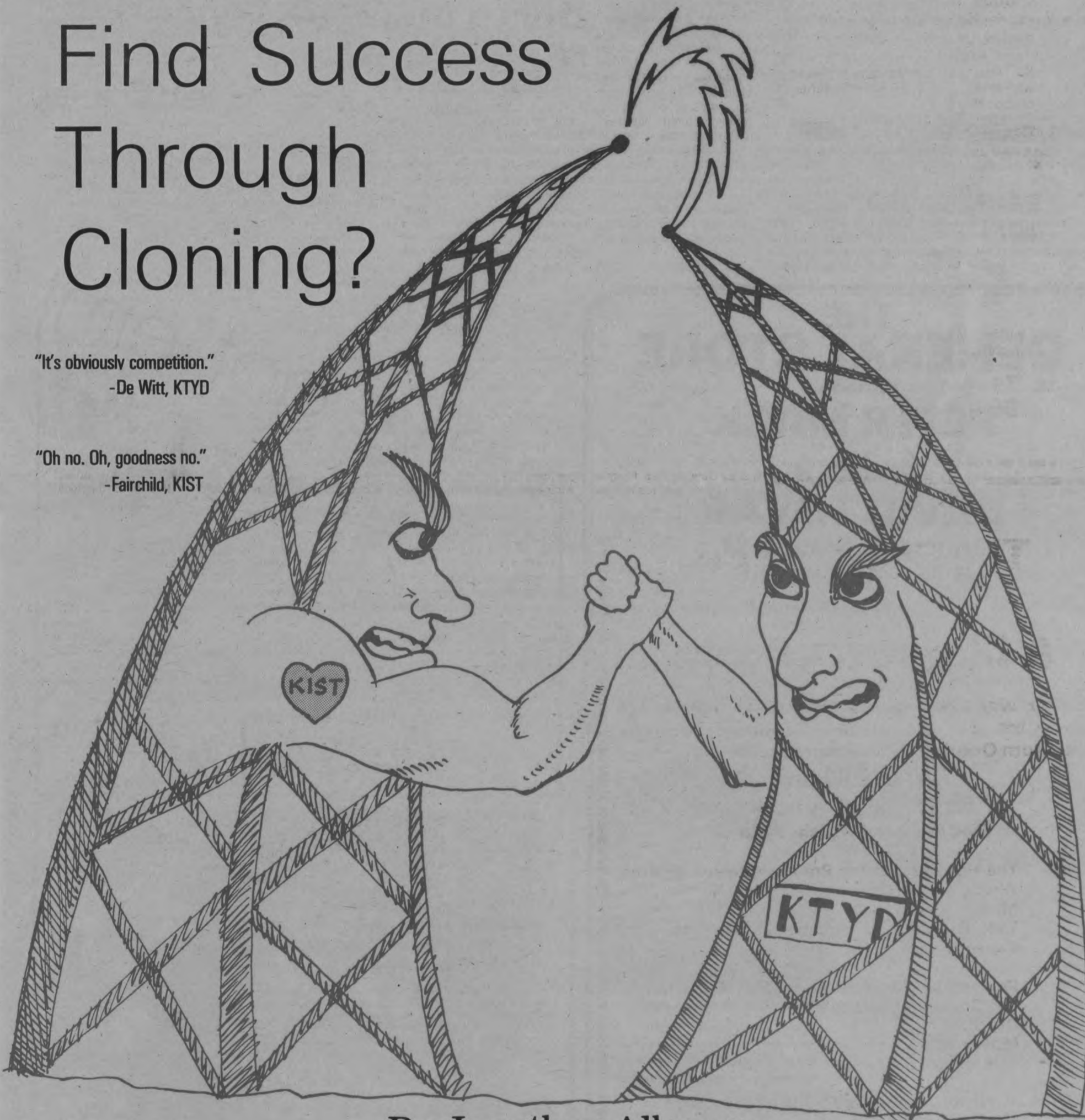
# Entertainment

## The Sixties Wars:

### Can KIST Find Success Through Cloning?

"It's obviously competition."  
-De Witt, KTYD

"Oh no. Oh, goodness no."  
-Fairchild, KIST



By Jonathan Alburger

**A** troubled time, the 1960s saw the assassination of two Kennedys, a war in Vietnam, the killing of Martin Luther King, a loosening of moral restraints...and the height of rock 'n' roll hysteria — the pinnacle for the Beatles, the Beach Boys and other groups. The memories, however, have not died.

Today, at the start of the '80s, a new kind of war has been  
continued pg. 4

# One Week

film

of note

stage

Stage Fright, a 1950 film directed by Alfred Hitchcock, will be shown at the Santa Barbara Museum of Art tomorrow at 7:30 p.m., Saturday, Oct. 25 at 1:30 and 7:30 p.m., and Sunday, Oct. 26 at 1:30 and 7:30 p.m. Donation is \$1.

El Congreso will present *Raíces de Sangre*, a story of a Chicano attorney and his courageous battle for the rights of Mexican garment workers. Also shown will be *Home Boys*, winner of Best Documentary at the Atlanta International Film Festival. *Home Boys* is an intimate portrait of a Chicano youth gang. The films will be shown tonight in Chem 1179 at 7 p.m. Admission is \$2.

The Noon Films Series continues today with *Shakespeare: Soul of An Age*. The film lasts approximately one hour and will be shown in Buch 1940. Next in the Antonioni Series will be *Eclipse*, a film that examines the problems of sex without love. It will be shown Sunday, Oct. 26 at 7:30 p.m. in Chem 1179. Student admission is \$1.50.



The Tan

music

lecture

UCSB guest organist Susan Summerfield will present a free recital on Sunday, Oct. 26 at 8 p.m. in Lotte Lehmann Hall. The program will include works by French, Italian and German baroque masters, as well as contemporary compositions.

A "Concert of New Music," featuring works by UCSB graduate students Doug Ovens and Chris Weber, will be presented on Thursday, Oct. 23 at 8 p.m. in Lotte Lehmann. Admission is free. Ovens and Weber are teaching assistants in the music department, specializing in the fields of composition and theory.

Local Band The Tan will be part of the sociology department's New Wave extravaganza in Rob Gym Saturday, Oct. 25 at 8:30 p.m. Along with The Tan will be The Twisters, Lt. Elmo and The Daily Planet, all Los Angeles-based bands. Admission is a cheap \$3 in advance, \$4 at the door. The purpose of the event is to raise money for the sociology department, and to give UCSB a chance to let off some steam by dancing its collective ass off. Be there or be bop.

The second program in the Arlington Celebrity Series will feature the internationally renowned award-winning National Theatre of the Deaf in *The Illiad, Play by Play*, on Tuesday, Oct. 28 at 8 p.m. at the Arlington Theatre. Ticket prices were not available at press time.

The Viola Farber Dance Company will give a free lecture-demonstration today at 3 p.m. in Campbell Hall in preparation for their Saturday, Oct. 25 performance. The performance will also be in Campbell Hall at 8 p.m. Tickets are \$5 students, \$6 faculty and staff, and \$7 general. Reservations can be made at 961-3535 or 961-4435.

Theater of Process Theater has announced *Summertime*, a new production written by Ugo Betti and directed by Richard Ames, to open Oct. 31 and run through Nov. 9. Performances are at 8:30 p.m. at 235 E. Cota St. For further info, call 966-6620.

Alhecama Players production of *Chapter Two* will begin Oct. 31 and run sporadically through Nov. 15. Information and tickets at 33 E. Canon Perdido (Lobero Theatre).

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filmfilmfilmfilm

# Not Ironing Bored

by sandy robertson

What do films like the *The Responsive Eye* (a documentary on a Museum of Modern Art exhibit) *Jane* (a portrait of Jane Fonda) and *Bunny* (a study of a filmmaker's brain injured child) have in common?

They are all the work of Midge Mackenzie, a noted British filmmaker now living and working in Boston who will be on campus next week. Each film represents a special interest of Mackenzie's, and a corresponding broad area of experimentation in film and theatre arts. *The Responsive Eye* was produced by Mackenzie and directed by Brian dePalma. But Mackenzie's work on film is not limited to explorations of the visual arts.

Commissioned by Robert Joffrey, she designed a multi-media staging for the ballet *Astarte*, organizing the production of lighting, costumes, film and music. Currently in production is a

musical which brings together two of Mackenzie's recurring themes: exploring/documenting the arts and telling the stories of the lives of women. Called *Red Snapper and the Texas Nightingale*, the film is a portrait of Bonnie Raitt and Sippie Wallace (American blues singer and contemporary of Bessie Smith) which explores their friendship and their music.

Mackenzie is best known for *Shoulder to Shoulder*, a six part historical drama produced for BBC Television which she developed and edited. A story of Emmeline, Christabel and Sylvia Pankhurst, the film chronicles the history of the Women's Social and Political Union, the militant suffrage organization that fought for women's right to vote at the turn of the century. Mackenzie wrote the text and assisted in the design of the book, *Shoulder to Shoulder*, an illustrated documentary of the British suffrage movement.

Mackenzie's interest in the lives of women expanded into a study of feminist thinking and the subsequent production of *Women Talking*, a documentary on the origins of the second wave of feminism in America. The film features Betty Friedan and Kate Millet among others.

*I Stand Here Ironing*, Mackenzie's latest film, was screened at the Edinburgh Film Festival this year. A work of intense emotional and political impact, the film is based on Tillie Olson's short story and includes autobiographical material from Mackenzie's childhood.

Mackenzie will be on campus Tuesday, Oct. 28. She will present *I Stand Here Ironing* at noon and 4 p.m. in Engineering 1104. An informal reception will follow the screening. In conjunction with Mackenzie's visit, *Shoulder to Shoulder* will be screened on Oct. 27 at 3 p.m. in Phelps 1417 and on Oct. 30 at 4 p.m. in Phelps 1416.

musicmusicmusicmusic

# Such a (New Wave) Deal



The Twisters

by jonathon alburger

An evening of rock 'n roll and New Wave dance music will be provided by four Los Angeles and Santa Barbara club bands Saturday, Oct. 25, at 8:30 p.m. in Robertson Gym as a fundraiser for the UCSB Undergraduate Sociology Union.

"Instead of showing a film or employing some other typical means for earning money, we wanted to do something a little more out of the ordinary, something a lot of people don't get to take advantage of that often," USU Steering Committee's Steinunn Freymodsson explained.

Freymodsson purports that a true band arbiter elegantiarum (or native Southlander) should recognize the distinctive sounds of L.A.-based Twisters, Lt. Elmo, and The Daily Planet, as well as

Santa Barbara veterans The Tan. "The bands don't sell records, they support themselves by live performances, so they have to be great," Freymodsson said. "They are all great bands to enjoy live. It's a rare opportunity to see hot L.A. club bands assembled under one roof in one evening."

The sociology major stressed the affordability of the dance/concert — \$3 in advance, \$4 at the door. "The line-up of the bands for Saturday is one that's going to be hard to match — both now and in the future in this area — for the price we're charging," she continued. "We're not out to get rich."

Santa Barbara's The Tan will perform "clean sets of California influenced New Wave rock that is difficult to just sit to," Freymodsson asserted. Having played local gigs for several years,

the well-experienced quartet has also journeyed to L.A. rock palaces.

Assembled for three years and heavily booked in L.A. for the past 16 months, the Twisters have ranked consistently in the Top five of Music Connection's Live Action Chart of L.A.'s most popular acts for the past year, according to Freymodsson's release. The band combines "old favorites" along with original material, delivering what is billed as a "high powered performance."

In addition to The Daily Planet is South Bay originated Lt. Elmo. The two bands feature, along with New Wave rock, more esoteric reggae and ska music. Lt. Elmo's danceable repertoire is completely original. "We tried to secure bands people don't often get to experience and enjoy,

continued pg. 5

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## Sixties Wars: KTYD vs. KIST

sixties from cover

ignited, not over resources or territory, though, but a war waged on the airwaves of Santa Barbara's radio stations. Nostalgia has placed a call to arms, as AM station KIST vies with FM KTYD for pre-eminence in "60s revisited" programming. The respective camps are under the command of Jerry De Witt of KTYD and Johnny Fairchild of KIST.

"It's obviously competition, obviously designed that way — they've got it going exactly at the same time as ours," De Witt, a UCSB graduate, contended. "But I guess imitation is the sincerest form of flattery."

**I**s KIST taking a cheap shot? "Oh, no. Oh, goodness no," Fairchild responded. "I think I play music that KTYD wouldn't play." (He laughed.)

Another factor to consider is that there is currently a ratings period in effect in the form of a phone questionnaire conducted by Arbitron and Media-State companies. "They're obviously eating it in the ratings," De Witt asserted.

Both shows (coincidentally?) air on Sundays from 9 a.m. to noon. KTYD has been doing their show for over five years, KIST for six weeks.

Fairchild admitted that KTYD is, as are all other Santa Barbara stations, competition. "The station which gets the highest rating, when they're taking ratings, gets the most money for their commercials," he explained.

De Witt claimed that, as of two years ago when the last ratings were administered, KTYD's '60s program was "far and away" the most popular time slot. "More people were listening to that show, at that time, than were listening to any other radio station at any time during the week." Although he has never seen the actual current ratings figures, De Witt has been "summarized with, 'Ah, you're doing real good.'" It's mostly the program director who pours over the numbers, he added.

**J**ohnny Fairchild was a hot KIST jock back in the '60s," De Witt said. "They sort of brought him out of the closet. He's gotten a lot better — he's easing along — but it's very much the KIST order of approach: he comes in shouting between every song and makes no attempt to place anything into any historical context outside of just playing it. From what I can tell, he plays mostly requests, or just what he wants, but with no semblance of order."

Fairchild countered, "From what I gather, they play more 'far out' music. I don't think they would touch a Frank Sinatra record. I play Sinatra and I throw in a Doris Day...and mix them in with the Beach Boys, the Drifters. I would say I cater more to the family because there are a lot of older people from the Sinatra era who would like to listen, too. I don't think there's any competition there — my program's completely different from their's." The major difference between the show is, as Fairchild pointed out, that the KIST program also includes hits from the 1950s.

"I play all the big hits of those years, not just the psychedelic music," Fairchild continued. "I like to mix in soft music with rock 'n' roll. I play the Drifters, the Coasters, the Beatles, Beach Boys, Platters. I put in musical comedy stuff, too, like Stan Freeburg. I try to keep

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it short, though, because I believe in more music and less talk."

De Witt, on the other frequency, tries to "connect the music to the history of the time, what was going on, because they were such dramatically changing times and the music was very much a part of it, even more so than today." He has featured special shows of top ten songs of the year, top artists, top 100 songs of the decade by sales, Santa Barbara's favorite 40 songs of the 60s, and once interspersed old Walter Cronkite newscasts in with the music to further develop a historical understanding of the artist and his time.

Both DJ's recognize the importance of listener participation, and have thus compiled extensive request lists. De Witt said he receives anywhere from 200 to 300 requests a week, many more than he could ever play. Some do, of course, overlap, which is why Fairchild's list reflects the most-asked-for songs and artists: Beach Boys (most asked for), The Doors, Everly Brothers ("very popular"), Beatles, Paul Anka, Neil Doggett ("Honky Tonk"), Fats Domino, Righteous Brothers, Rolling Stones and Jimi Hendrix, to name but a few. Fairchild said he was perplexed that more people don't request Elvis Presley.

**P**reparation for the shows involves a great deal of time and care. Selections come from both the stations' files and the DJ's personal collection. "I find myself going out to garage sales and buying up old records," Fairchild revealed.

Although requests play a large part in programming, "it's basically whatever I choose to make it," De Witt said. "Most days it's just a bunch of old songs, but some days it's special issue-oriented things." An upcoming tribute, for example, will focus on the work of *Jan and Dean*.

Having entered the broadcasting business through "the back door," De Witt graduated from UCSB in 1974, then assisted Richard Applebaum on a county impact of growth study for Santa Barbara. Soon after, "KTYD was just getting off the ground and were running no local news whatsoever. I started writing press releases for them on some of the more dramatic findings of the study. One thing led to another, and I worked my way into news," De Witt recalled.

About six years ago, KTYD had three hours of Sunday programming to fill, so De Witt and some others "pulled out a bunch of singles and it caught on. It's grown from there," he continued.

With 20 years of radio-related experience, including eight years at KIST, 62-year-old Fairchild went to work in Orlando, Florida after leaving the Navy. He's put in time at Santa Barbara's KTMS as well as seven years in El Paso, Texas.

But it wasn't until this year that Fairchild formulated his '50s-'60s show. "I bumped into my ex-boss a couple months ago. I told him I was going to come see him because I thought an 'oldies but goodies' show might be good on the weekends and he agreed. So we got together and put it on," he said.

So what has contributed to this '60s music renaissance? "It's the melody," Fairchild stressed. "I don't think the songs of today and the '70s carried such a good melody. People remember the older songs because they can remember the tune. I think the psychedelic type of music brought that on — it just didn't make much sense."

Psychedelic? He elaborated: "The kind you hear right now on some FM stations — way out, far out. Guitars going on and on...A lot of people like to sit down and listen to it — but they can't understand it much." He then added that there are a lot of "great, wild rock 'n' roll records which I think have good melodies, though."

De Witt had a similar perspective: "Unlike today's industry, where the group is pre-eminent, back in the '60s it was more the song, so there were a whole lot of different, smaller groups that had one hit, one big number one song, then they disappeared and you never heard from them again.

"Even 'Blowing in the Wind,' when Peter, Paul and Mary sang it, was dramatic in that it was asking questions and making statements that had never been made before. There were a lot of songs like that that directly related to where people 'were,'" De Witt concluded.

With both DJ's claiming interest popularity of their simultaneously-broadcast shows, only the ratings will reveal the ultimate victor — KIST (AM 1340) or KTYD (FM 100).

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Drew Steele and Dennis Dragon

# Surf Punks: Total Madness for Fun and Profit

by oren aviv

All right, all you surf rats. Gather up your resin, your wax, and your leashes. Slip on your wet suits and grab a towel. Then go and catch a New Wave to downtown Santa Barbara this Saturday night at the Arlington for a wild, wooly, and outrageously, knarly evening with those Sultans of Surf, those Marauders of Malibu, those Misfits of Music, the incomparable Surf Punks.

Okay, I admit their music is awful, but so do they. The trick is to look at their live performance as if you were seeing a movie. Their album is simply a soundtrack.

But Dennis Dragon (not Toni Tenille's husband, her brother-in-law) the group's leader, doesn't expect people to bob to, or even listen to, his tunes (???) . He wants people to be enraged by them. He'd prefer it if they were officially declared cancerous — that's the best he expects from reviews. So why in the hell would anyone be so masochistic as to go to their concert?

Let's put it another way. Doesn't it make sense that an artist (???) like Dragon would have one HELL of a show, if for no other reason than to compensate for those suckers who actually paid money for the useless piece of wax they like to call a record? Their incredibly entertaining show has anywhere from four to 20 people on stage at a time, a sunning and tanning themselves into ecstasy. And don't think for a moment that the crowd does not participate in this extravaganza. Dragon, in fact, encourages violence and stupidity. He practically lives for both. He would just

love for girls to come to the show in bikinis (if they desire to wear anything at all), and guys to show up with surf boards wrapped around their necks, Vuarnets on their faces, and OP's on their seats. The band (???) thrives on audience encouragement, which includes yelling obscenities, throwing fresh avocados in between songs, and building sandcastles in the aisles.

Chatting with said founder, drummer (???) , and participating vocalist (???) of the Surf Punks, Dennis Dragon, it was not much time before I realized I was speaking with someone who had been out in the sun *much* too long.

ENTERTAINMENT: Is it true that the Beach Boys are better surfers than the Surf Punks?

D.D.: Are you kidding? They can't surf! Every guy in our group can body surf, board surf, toe surf, elbow surf, and head surf. How else do you think they got into the group?

E: Can you tell me the hidden meaning behind the song "I'm a Valley (and I go where I want)"?

D.D.: No.

E: Why not?

D.D.: The meaning is too great to be understood.

E: Try me.

D.D.: I can't. The meaning is only grasped by those who have a 100 IQ or better.

E: Oh— well that excludes me...

D.D.: Me, too.

E: Who are your favorite bands?

D.D.: I'm not aware that any other bands exist.

E: Do you know who the Rolling Stones are?

D.D.: Who?

E: The Rolling Stones. You know, Mick Jagger and Ringo Starr.

D.D.: They sound familiar, but not really.

E: What do you do with your time when you're not surfing or hard at work in the recording studio?

D.D.: Watch T.V.

E: What do you watch?

D.D.: Only the best. *I Love Lucy*, *Leave It To Beaver*, *Father Knows Best*. Only the newest stuff.

E: What's your technique for terrorizing people at the beach?

D.D.: We stick razors on the tips of our surfboards and ride through people. Why— do you have a better technique?

E: Which musical artist could you honestly compare yourself to?

D.D.: Johnny Cash.

E: Why him?

D.D.: I dunno. I feel an affinity towards him today.

E: Is it true that you can enjoy girls only if they're under eighteen years of age?

D.D.: Uh, yes, that's true. How'd you know?

E: Wild guess. Why is that?

D.D.: I feel mentally superior to them.

E: And physically?

D.D.: No.

E: What do you predict will be the "in" color for girls' hidden hairs next summer?

D.D.: Purple with pink stripes, of course.

E: Do you guys ever plan to tour the country, or are you going to stick to the beach towns?

D.D.: The country should tour us.

E: What does that mean?

D.D.: Beats me.

E: Is Dragon your real name?

D.D.: For now.

E: Are you in any way related to Darryl Dragon of the *Captain and Tenille*?

D.D.: I don't know who they are.

E: Have you ever been to Van Nuys?

D.D.: Where?

E: Have you ever heard of Van Nuys?

D.D.: I was there racing motorcycles a few years ago, but I lost, and I never went back there again.

E: Is that why you hate "valleys"?

D.D.: Who doesn't?

The Surf Punks and their entourage will be at the Arlington Theatre on Oct. 25, with opening acts D.B. Cooper, and Dick Dale, plus a cast of thousands. Surf's Up.

financing, which will, I hope, stimulate and incite more student projects.

"I hope, if this activity goes well, we'll be able to offer a similar event in the near future," she concluded.

Presale tickets are available at the AS Ticket Office on campus, Morninglory Music, Rockpile Records, and the Turning Point, or at the door of Rob Gym, Saturday evening.

new wave from 3 detailed. "We are investigating the possibility of an honor society of sociology students within California. We also attend or sponsor conferences in which undergraduate students travel to other campuses to share their recent research. For this reason, we hope to establish an undergraduate research fund so the students have a source of

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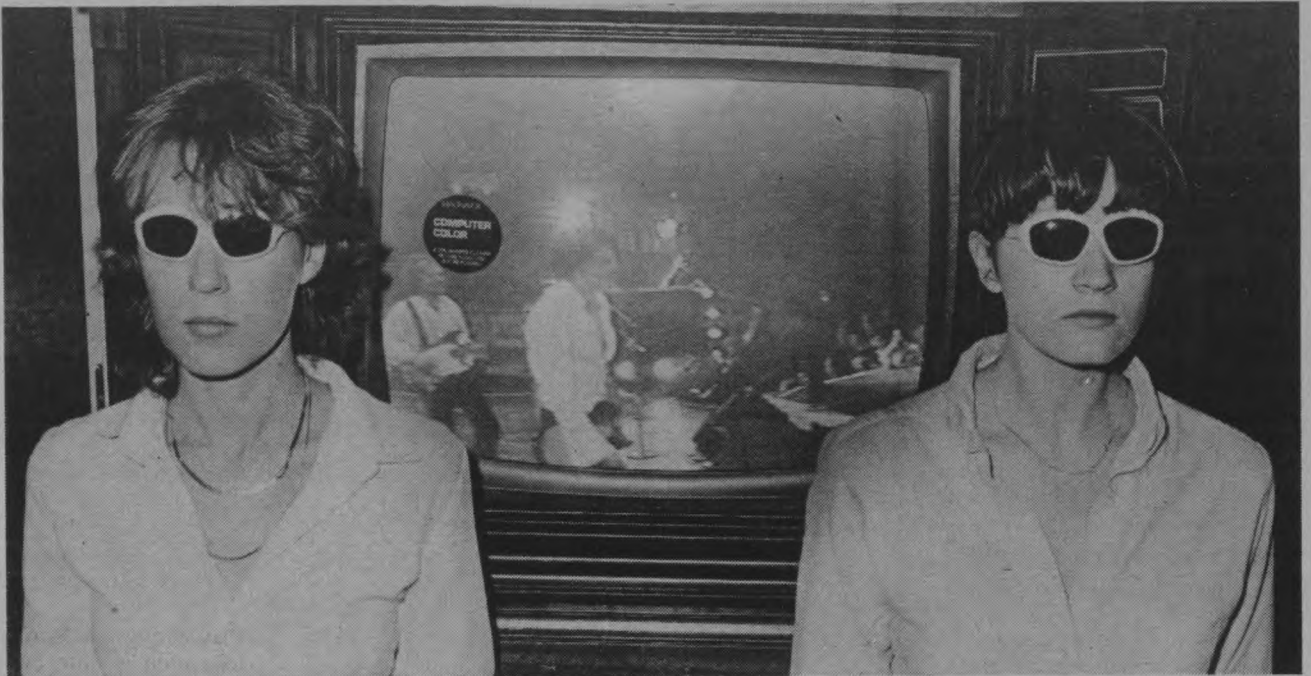
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Yes, You Can Use a Dance Major



Joanne Metcalf and Kathleen Pensa — performance piece

by jean mattock

New Performances, an experimental multi-media concert to be presented at the Theater of Process Theater at 8 p.m. tomorrow and Saturday, looks like it may turn out to be an alumni meeting of UCSB performing artists.

Four of the seven works to be performed were created by UCSB graduates, answering the question of "what happens to all those B.A.s?"

Produced by the Santa Barbara Choreographer's Collaboration, in association with the Santa Barbara Arts Festival, the concert was organized by local dancer-performance artist Robin Bisio. "We hope the concert will provide a showcase for experimental work, and a blueprint for future collaborative efforts among Santa Barbara artists," she says.

UCSB dance graduate Jacqui Coleman will perform her solo, *Clash*, to the music of Lou Reed. The work utilizes the different levels of the pulpit area of the Theater of Process

Theater, which was once a church. Coleman presently teaches dance locally, including the UCSB Recreation Department, and is a member of Repertory-West Dance Company.

Jeff Bruner's *October night music* is a solo for percussion, accompanied by the visuals of ex-UCSB art department faculty member Richard Dunlap. Bruner received a degree in music composition from UCSB and is currently on the staff of the Santa Barbara Middle School.

*Night Sounds* is a collaborative work of two former U.C. students, Joanne Metcalf and Kathleen Worden-Pensa, whose work you might have seen performed at the College of Creative Studies last year or in other local concerts. Six television sets will accompany their movement and sound score.

Four of the seven works were created by UCSB graduates, answering the question of "what happens to all those B.A.s?"

Writer Susan Arick's *A Child's Ritual* is a solo performance with text and movement. Actress and Poet Anne Edge's three part theater piece, *A Slice of Wry* involves verbal and visual elements.

E. Kaye Kaminski's *Untitled* will be performed by concert director Robin Bisio. The work calls for a repeated action set against Kaminski's set piece.

Tickets will be available at the door of Theater of Process Theater, 235 E. Cota Street, Santa Barbara.

She didn't join the army for this .... —R—

965-5792  
**FIESTA 4**  
916 State Street  
Beyond time itself...  
he will find her.  
CHRISTOPHER REEVE  
JANE SEYMOUR  
SOMEWHERE IN TIME  
A UNIVERSAL PICTURE PG

682-4936  
**PLAZA De Oro**  
349 South Hitchcock Way  
#1  
A MASTERPIECE  
DONALD SUTHERLAND  
Ordinary People  
A PARAMOUNT PICTURE R

682-4936  
**PLAZA De Oro**  
349 South Hitchcock Way  
#2  
JOHN HURT  
ANTHONY HOPKINS  
THE ELEPHANT MAN  
A PARAMOUNT PICTURE PG

967-9447  
**CINEMA #1**  
6050 Hollister Ave.  
Being in the army isn't what she thought!!  
GOLDIE HAWN  
PRIVATE BENJAMIN  
R

967-9447  
**CINEMA #2**  
6050 Hollister Ave.  
You won't stop laughing  
WALTER MATTHAU  
GLENDA JACKSON  
HORSCOTCH  
AVCO EMBASSY PICTURES RELEASE R

967-0744  
**FAIRVIEW #1**  
251 N. Fairview  
And lo, there was another movie...  
GEORGE BURNS  
OH, GOD! BOOK II  
PG

967-0744  
**FAIRVIEW #2**  
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Memorial Hwy. at Kellogg/Goleta  
also: THE CHANGELING  
CHARLES BRONSON  
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964-9400  
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# Heads Bridge The Gap

by patti prichard

The cerebral and the physical are often perceived as encompassing two separate worlds. Yet, last Sunday night at the downtown Arlington, Talking Heads nevertheless proved that the gap between these different realms could be bridged. In the process of unveiling their brand new African-rhythm sound plus accompanying newly-expanded (nine-piece) lineup, the Heads managed to supply ample entertainment for the feet as well as for the mind to which the Heads have "traditionally" catered.

Care was obviously taken so as to gradually accustom old Heads fans to the new sound. The group opened their hour-and-a-half set with their classic "Psycho Killer," with only guitarist and former Bowie associate Adrian Belew appearing with the original quartet consisting of vocalist/guitarist David Byrne, bassist Tina Weymouth, keyboardist/guitarist Jerry Harrison, and drummer Chris Frantz. Yet signs of change were already present; this familiar tale of paranoia began a bit more slickly and a bit less frantically than in past performances, yet by its conclusion it had achieved a new intensity, thanks to a new blistering solo jam furnished by new member Belew.

Over the course of the next few numbers, which covered a selection of songs from the

first three Heads' LPs, the remainder of the new lineup was brought on stage, only one or two members at a time: additional bassist Busta Jones, ex-Funkadelic keyboardist Bernie Worrell, percussionist Steven Scale and Labelle vocalist Nona Hendryx.

It was on "I Zimbra" that the band first appeared in its totality, an appropriate choice in light of the fact that on the band's last LP, 1979's *Fear of Music*, it was this tune which first indicated Talking Heads' new admiration of traditional African musical rhythms. At

**By the height of Sunday night's show, hardly a section of the theater wasn't on its feet**

this point in the show, a level of intensity (which had slowly been increasing with the admission of each successive member to the lineup assembled on stage) was now fully unleashed, not to recede until the Heads had departed from the stage for the evening.

Tunes from the new album, *Remain in Light* proved even more vibrant than their studio versions. "Houses in Motion" was set on fire with searing, swirling solos from guitarist Belew, while a rapid-funk style punctuated the dance beat of "Born Under Punches (And the Heat Goes On)." Also, new licks added here and

there by Belew plus tribal chants and funk rhythms renovated older Heads tunes. Thus, *Fear of Music's* "Cities" contained new contrasts provided by Byrne's customary frantic vocals coupled with Nona Hendryx' bright festive ones, while the revamped "Animals" got even Byrne to "loosen up" and move to the contagious beat.

By the height of Sunday night's show, during the encore's "Take Me the River," newly enriched by Hendrix' soulful vocals which gave it the truly celebratory air approaching the Al Green original, hardly a section of the theater wasn't on its feet swaying along with the band.

Talking Heads surely left the stage exhausted from the power of the music they had presented. Yet by this time the audience as well appeared drained from the energy exchange operation between them and the stage. Those appreciative of the Heads' stark musical mind-trips had learned that they could now dance to their now-jazzed-up favorites.

Opening for Talking Heads was the latest ska arrival from Britain, the English Beat. Their light-hearted reggae-based dance tunes immediately sent a good portion of the audience spilling into the aisles so as to move more freely to the bouncy and infection rhythms, thus setting the mood of "audience participation" characterizing the upcoming Talking Heads' set.



Glenda Jackson and disguised friend

# Good Guys Have Fun

by mary andleman

*Hopscootch* is entertaining and light. It is fun. Walter Matthau plays a top quality CIA man who seeks revenge when his superior, played by Ned Beatty, ruins his career in the organization. Instead of surrendering and accepting a demoted position, Kendig (Matthau) flees the country to decide how he will get even with his boss. He takes a jest (made by a friend/KGB agent named Yaskov) seriously and writes his memoirs — a manuscript revealing corrupt intelligence activities which are, as Yaskov exclaims, "an embarrassment to us all."

The antagonist, Myerson (Beatty), personally chases Kendig around the world with his assistants reluctantly accompanying him.

The intelligence men play Hopscootch with Kendig as he skips from country to country, singing opera in his car as he whizzes across foreign borders. Isobel, a retired agent, gives Kendig temporary asylum in her gorgeous Austrian home. Glenda Jackson plays his devoted old flame with sincerity. She provides him with aid at all hours of the day and night; she is reliable in every situation. Fraud will be exposed to the entire reading world unless Kendig can be stopped. But first of all Myerson and his gang have to catch up with him, and Kendig is always one step ahead.

Ingenious yet plausible escapes are displayed, making Miles Kendig a pleasant alternative to James Bond. Also, Mat-

thau's human imperfections make him interesting and realistic. A full two hours of Walter Matthau and my attention did not wander. You won't be distracted. The plot is exciting and funny, the script is neat with creative results. *Hopscootch* was shot on location in scenic spots of London, Munich, Salzburg (Austria), France, Washington, D.C. on high quality color film, so the scenery is exquisite.

*Hopscootch* leaves a point to ponder; that politics are prevalent in most occupations, and that great extremes are taken to win each "game". Miles Kendig is an example of a man so fed up with the system that he rebels. Good guys finish last? Or maybe, in this case, good guys finish. See this movie.

# ARTS & LECTURES Coming Events



## Viola Farber Dance Company To Perform Here Oct. 25

The Viola Farber Dance Company is the initial offering of the CAL Performing Arts Dance Series. Sponsored jointly by the Committee on Arts and Lectures and the National Endowment for the Arts, the Company will be in residence at UCSB Oct. 23-25 with a performance Oct. 25 at 8 p.m. in Campbell Hall. A free lecture-demonstration is also scheduled for Thursday, Oct. 23 at 3 p.m. in Campbell Hall. This is the first of four modern dance companies to perform in this season's Dance Series which also includes Crowsnest, Louis Falco and Sara Rudner.

The Farber company is one of the second generation Merce Cunningham brand modern dance companies. Miss Farber danced with Cunningham for 12 years before forming her own company. Though Miss Farber believes that there are differences in their "choreographic temperament," some similarities can be seen

between the two choreographers. Both favor movements that may occasionally be bizarre, yet are sharp and precise, and they both love to juxtapose disparate kinds of activity.

Several movement elements reappear throughout Farber's work. One is a scatter-field approach to movement — a multiplicity of focus which pulls the viewer into the dance. That, combined with supporting movements and the technique of repetition, has become hallmarks of her work. Miss Farber calls her dances "reporting" — a "response to the way everything is mixed up together in this world." What results is often a paradox of seriousness mixed with fun.

Robb Baker of *Dancemagazine* feels that "Viola Farber has accomplished the well-nigh impossible...by establishing a movement style completely her own."



## Los Angeles Chamber Orchestra

In their first of three concerts this season, the Los Angeles Chamber Orchestra will return to UCSB's Campbell Hall Oct. 31 at 8 p.m. sponsored by CAL Performing Arts. This concert is the second offering of the Friday series. Under the direction of Gerard Schwarz, the all-Strauss program will feature actor-

director Jose Ferrer as the narrator, vocalists Lucy Shelton, Marilyn Savage, and Douglas Lawrence, and the USC Men's Chamber Choir, under the direction of Rodney Eichenberger, in the complete "Le Bourgeois Gentilhomme." The program also includes *Divertimento for Small Orchestra*, Opus 86.



## Joseph Chaikin in 'Tongues'

CAL Performing Arts will present a remarkable one-man performance by Joseph Chaikin in "Tongues" on Wednesday, Nov. 5 at 8 p.m. in Campbell Hall. This evening of intense theatre was written by Mr. Chaikin and Sam Shepard, two of the most innovative figures in American theatre.

## Calendar

Thurs., Oct 23  
Noon, Buchanan 1940  
MARK TWAIN'S AMERICA  
(Noon Films)

Thurs., Oct. 23  
3 p.m., Campbell Hall  
VIOLA FARBER DANCE  
COMPANY  
free lecture-demonstration

Sat., Oct. 25  
8 p.m., Campbell Hall  
VIOLA FARBER DANCE  
COMPANY

Sun., Oct. 26  
7:30 p.m., Chem. 1179  
ECLIPSE ("L'ECLISSE")  
(Antonioni Film Series)

Tues., Oct. 28  
3 p.m., Girvetz Hall 1004  
"WILDERNESS LAND,  
CLASSIFICATION: AN IM-  
MODEST PROPOSAL  
(Lecture — John Baden)

Wed., Oct. 29  
4 p.m., Girvetz Hall 1004  
"AMERICAN BOOK  
REVIEW: GUILTY WITH AN  
EXPLANATION"  
(Lecture — Charles Simmons)

Tickets to all Arts and Lectures performing events are available at the Arts and Lectures Ticket Office, adjacent to Campbell Hall. The office is open Monday-Friday from 9 a.m. to 5 p.m. For information call 961-3535 or 961-4435. This half-page was prepared by Arts and Lectures staff.

# A.S. Program Board



Kitty Hawk, the first band to actively use the Chapman Stick, will be opening for the Dixie Dregs. Come out October 28 in Campbell Hall and enjoy these two jazz-fusion groups. Tickets are on sale now.

## Rock and New Wave Dance Coming Nov. 1

The Undergraduate Sociology Union and A.S. Program Board will be presenting an evening of energetic rock 'n' roll and new wave dance music, Saturday Oct. 25, 8:30 p.m. in Rob Gym. Titled a DanceConcert, this evening's focus will land equally on the bands and the audience with plenty of room for everyone to express themselves.

Headlining the evening will be the Twisters. Assembled for three years and heavily booked in L.A. for the past 16 months, the Twisters have ranked consistently in the top five of Music Connection's Live Action Chart of L.A.'s most popular acts for the past year. Playing a mixture of all time favorites and an impressive selection of originals, the Twisters have been known to "rock the house down" during each high powered performance delivered.

Also up from L.A. are the well seasoned and unique Lt. Elmo. Having played the L.A. club circuit for over a year, Lt. Elmo offers an array of exclusively original tunes to delight the listener and stage presence to back them up.

Our final act from L.A. will be the Daily Planet, another popular band from the southern California club circuit, with a highly danceable repertoire.

Santa Barbara's contribution to this truly exceptional line-up will be The Tan. Filling our clubs consistently over the past months, The Tan have proven themselves a high priority in local entertainment and have developed clean sets of California influenced new wave rock that is difficult to sit through.

Serving as both a fund raising event for the USU and as a great opportunity for young adults that aren't yet 21 to catch some live entertainment in Santa Barbara, this special event was designed to

benefit the community at large, no personal enterprises.

Admission is \$3 in advance, and \$4 at the door, a price not easily challenged for the entertainment and facilities that will be offered. Pre-sale tickets are available at the A.S. Ticket Office on campus, Morninglory Music, Rockpile Records, and the Turning Point.

So put some rock 'n' roll history of your own.

## Halloween Special: Horror Films

The A.S. Program Board Films Committee will present two horror films as a Halloween Special on Sunday night, Oct. 26. The films are *Little Shop of Horrors* and *Premature Burial*, both produced and directed by Roger Corman.

A master of tacky low budget horror films, Roger Corman has brought to the screen such films as *Bloody Mama*, *X--The Man with the X-Ray Eyes* and *It Conquered the World*. Corman has worked with stars such as Cindy Williams, Bruce Dern, Talia Shire and Jack Nicholson when they were aspiring actors and actresses. Corman produced *Dementia 13*, Francis Ford Coppola's first feature film.

*Little Shop of Horrors* is a parody of horror films about the mutation of nature. It is the story of Seymour, a disaster-prone kid who, through one more accident of fate, finds himself the proud owner - and chief feeder - of a carnivorous begonia. A high camp spoof, *Little Shop of Horrors* includes a parade of bizarre characters, among them a masochistic dental patient played by Jack Nicholson. ("No novocaine," he says. "It dulls the senses.")

*Premature Burial* is one of many Corman films based on the stories of Edgar Allen Poe. Ray Milland stars as a claustrophobic character with an intense fear of being buried alive. The film is an account of just that - he's buried alive by his well-intentioned family - and of his elaborate revenge plot.

The films will be shown in Campbell Hall, at 7 and 9:45 p.m. Admission is \$1.50 for students, werewolves, egomaniacs, ax-murderers, faculty members, paranoids, vampires, chainsaw victims, somnambulists, and grandparents.



### What's the Problem?

## Show Up for UCen Shows!

I have to admit I'm a little depressed. I've been putting on free concerts in the UCen II every Thursday night now and except for the first one, no one seems to be coming to enjoy them. Is there some problem? Is there a bad odor in the UCen that don't know about? Someone tell me! These shows are for all of the students to enjoy but so far they seem like small private parties. I'd hate to have to discontinue these shows because no one bothers to come. I thought maybe the fact that the shows were free caused people to think they weren't worth it. Don't be misled. Program Board pays plenty for these shows and the only reason they're free is so all of the students

won't be restricted in their University Center. If you have complaints, excuses, or suggestions relating to these shows, come up to the 3rd floor in the UCen to the Program Office and let yourselves be heard. I need your help students 'cause at this point I'm feeling like a failure. Talk to me!

This week the musical duo of Ken Frake and John O'Kennedy will be featured. The show starts tonight at 8:30 p.m. Now don't be close minded people. Just because you have never heard of these musicians doesn't mean you should just write off the show. If people only listened to acts they'd heard of now new ones would ever have a

chance coupled with the fact that you are also putting limitations on yourselves. Experience something new and different, you may find you like it!

Fun, that's how one could describe the new musical duo comprised of Fake and multi-instrumentalist John O'Kennedy, whose repertoire and entertaining ability lens itself to the enjoyment of audiences everywhere. They offer a highly unique show, combining many different musical styles along with Ken's original compositions. "We do a wide range of songs," John says, "but they seem to compliment each other very well."

## Physicist Lectures Friday

Dr. Michi Kaku, nuclear physicist, will be visiting the campus on Friday, October 24. He will be speaking at 12 noon at the Lagoon. Kaku, a member of the faculty of the City College of New York, was the first anti-nuclear physicist to be allowed into the crippled Three Mile Island Nuclear plant. Kaku calls for a moratorium on the construction of nuclear plants and a shut down of plants currently operating.

Dr. Kaku received his B.A. from Harvard University and his Ph.D. from the University of California, Berkeley.

The A.S. Program Board Lectures Committee will have its first meeting Oct. 23, at 3:00 p.m. in UCen 2272. All those interested in the committee are urged to attend. Suggestions for upcoming speakers are welcome.



## Notice: New Ticket Policy

### New Ticket Policy:

After the Dixie Dregs concert we will institute the following policies:

1. Student tickets will be on sale at the A.S. ticket office only.

Explanation: In the past the third floor office was open from 10 a.m. until 2 p.m.; now it is 10 a.m. thru 5 p.m.

2. Students must show a reg card at the door to get in or pay the extra amount. One student ticket, one I.D., NO EXCEPTIONS!!

Explanation: Only undergrads

pay fees, not their girl/boyfriends. Only undergrads should get the break.

3. Limit of four tickets per person at the A.S. ticket office.

Explanation: This will limit scalping and large money transactions.

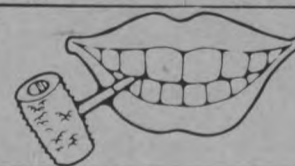
4. Students can buy two tickets to a show at a student price.

Explanation: This way they can sit with a roommate, girlfriend or boyfriend (undergrad of course).

## New Security Coordinator Sought

### Security Coordinator:

The A.S. Program Board is now accepting applications for the board's security coordinator. This position handles all security preparations for concerts, films, lectures and other Program Board events. Applications are due by Friday, Nov. 7 at the Program Board Office on the third floor of the UCen. The position takes a lot of time and energy but the rewards are many.



## Calendar

Oct.

Thurs 23	Fri 24	Sat 25	Sun 26	Mon 27	Tues 28	Wed 29
John O'Kennedy mini-concert UCen II Catalyst 8:30 p.m. Concert Committee Program Board Ofc. 5 p.m. Publicity Committee Program Board Ofc. 6 p.m.	Michio Kaku "People Against Nuclear Power" Lagoon 12 noon			Program Brd. mtg. UCen 2292 5 p.m.	Dixie Dregs concert Campbell Hall 7 p.m. Film Committee UCen 2253 5 p.m.	Ralph McFarland noon concert UCen Lawn 12 noon