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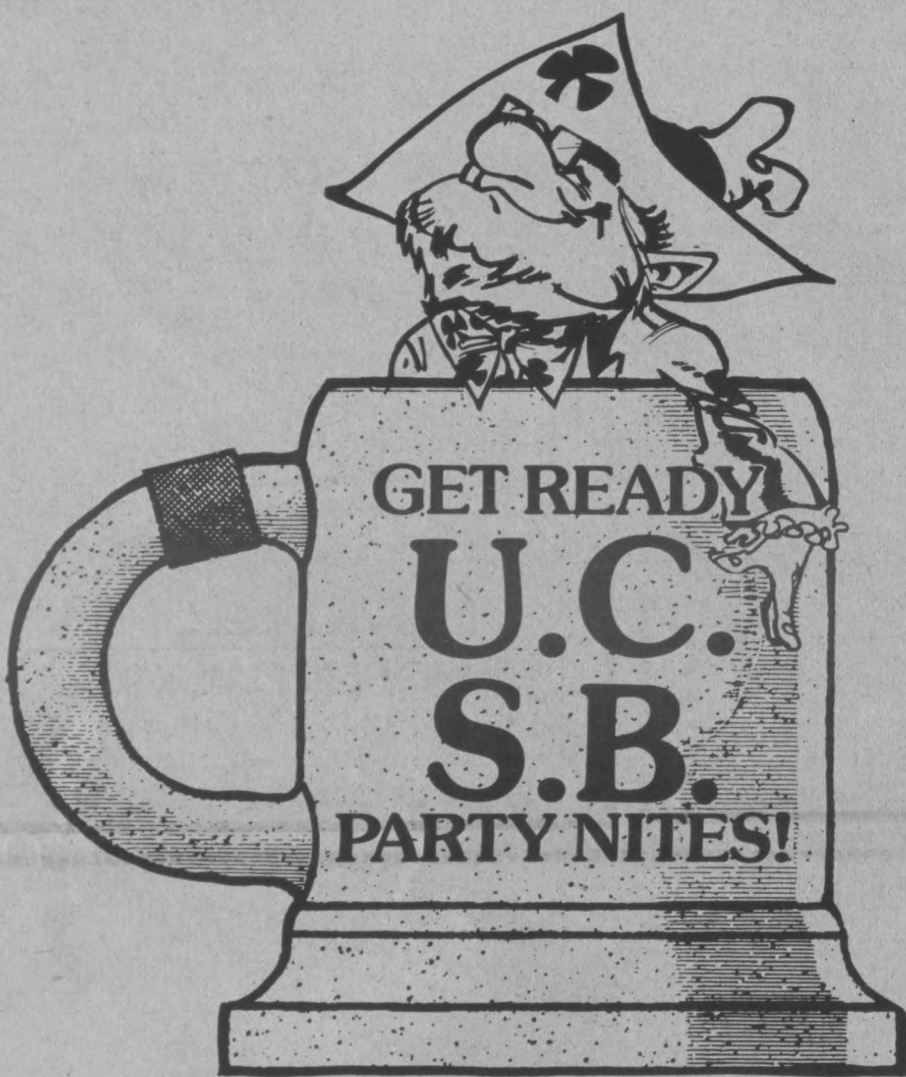
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# A Drugged and Deranged World

By RICHARD DULANEY

Perhaps the most fundamental conflict in contemporary art is the depth of sincerity in any given medium. At what point in artistic endeavor does pointlessness become meaningful? Not since Roman Polanski's 1976 *The Tenant* has any commercially distributed film dramatized this controversy so fully as Alan Parker's chilling cinematic rendition of Pink Floyd's *The Wall*.

Relying primarily on a nightmarish potpourri of disturbing images, *The Wall* uses virtually no conventional dialogue to lubricate the plot development. Director Parker instead harnesses the disturbing music of Pink Floyd and presents it in a tightly-edited collection of memories and present experiences to fashion the portrait of a young artist driven to insanity. Within this framework, childhood fears and insecurities as well as the psychological dangers posed by middle class life in a routinized society combine to overwhelm and robotize all — those who deviate, who refuse to succumb at any point, are relentlessly persecuted and ultimately destroyed.

Perceptions blend and merge into madness as the drugged and deranged Pink, played by Boomtown Rat Bob Geldof, sits in a hotel room and reflects on his past. His hallucinations provide the material for the first part of the film and run the gamut from his father's death at Anzio in World War Two through his mother's overcompensatory love and his schoolmaster's psychotic strictness to the failure of his marriage to a childhood sweetheart. Pink sees himself at once rejected and repulsed by those he most craves acceptance from, yet adored and idolized by thousands of young fans. His mind is numbed by the brutal pain of his childhood and adult life as he simultaneously needs ever-increasing doses of audience adulation, until his final concert becomes a show of fascism, where he presides over a monster rally reminiscent of Hitler and Mussolini in the 1930's and 1940's.

But *The Wall* is completely dependent upon the application of vivid imagery to the driving and maddening music of Pink Floyd. Innocence and purity are constantly debauched by the vicious realities of Pink's existence. Pink sees his overbearing mother's attempts to satisfy her child's lack of a father figure as:

*Hush now baby, don't you cry  
Mother's gonna put all of her fears into you  
Mother's gonna make all of your nightmares come true  
Mother's gonna keep you right here under her wing  
She won't let you fly, but she might let you sing  
Mother's gonna keep baby cozy and warm  
Ooh babe, of course Mother's gonna help build the Wall.*

By far the apex of Pink's delusions is the perception of himself as a revived fascist leader, terrorizing the

population and revelling in his devotees' blind, bloodthirsty adherence to his vicious whims. In a display of neo-Nazi depravity, he addresses a packed auditorium adorned in the traditional Fascist regalia, replete with black leather-clad soldiers and hanging black and red banners:

*They sent us along as a surrogate band  
We're gonna find out where you fans really stand:  
Are there any queers in the audience tonight?  
Get 'em up against the wall  
There's one in the spotlight — he don't look right to me  
Get him up against the wall*



*That one looks Jewish, and that one's a coon  
Who let all this riff-raff into the room?  
There's one smoking a joint, and another  
with spots  
If I had my way,  
I'd have all of you shot.*

As the unfortunates are singled out and lynched, the audience applauds mindlessly, satisfying Pink's need for acceptance at any cost, yet setting up his final demise. As the fascist hallucination continues, throngs of soldiers roam the streets, instituting a reign of terror that fully exposes the moral

bankruptcy of fascism. Two lovers are torn apart — the man beaten to death, the woman raped — as "Run Like Hell" batters the senses:

*You better run all day and run all night  
Keep your dirty feelings deep inside  
If you're taking your girlfriend out tonight  
You better park the car well out of sight  
'Cause if we catch you in the back seat trying to pick her  
locks  
We're gonna send you back to Mother in a cardboard box.  
You better run.*

While perhaps outlandish at times, *The Wall* highlights the inherent defects in a society that allows itself to be cajoled into 'he acceptance of prepackaged moral (Please turn to pg.13A, col.1)


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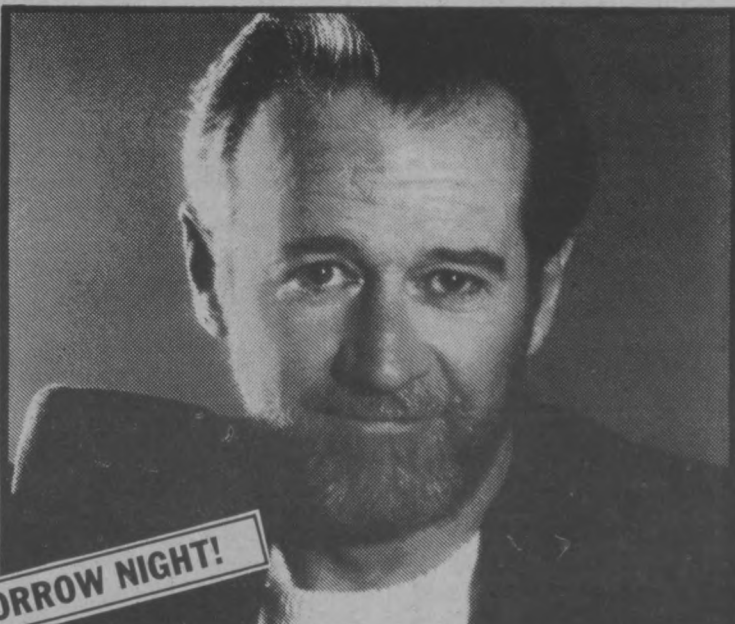
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**Nothing Bombs Like a War Movie**

By JOHN KRIST

There are several possible reasons for making a motion picture about war, any war. One is to pay tribute to the heroic actions of men being forced to endure horrible and atrocious circumstances. Another is to make philosophical statements about the ultimate futility and wastefulness of armed conflict. A third is to document an historical event that in some way influenced the course of human experience.

Then there is the obsession with spectacle, with seeing just what degree of brutal realism and bloody detail can be brought to the big screen through the application of millions of dollars worth of special effects, explosives and milling crowds. By even the least rigorous critical criteria, *Inchon*, a newly released film about a pivotal battle in the Korean War, is a redundant example of the latter.

The most depressing aspect of this \$48 million yawn is the cast, which if given a more worthy vehicle, could have produced a truly memorable cinematic experience. Sir Laurence Olivier, certainly one of the most skilled and talented actors of this century, portrays General Douglas MacArthur. Ben Gazzara, a convincing if somewhat predictable embodiment of the peculiar American brand of middle-age *machismo*, plays an officer in the Marines who is given a vital, yet nearly impossible mission to carry out. Richard Roundtree gives one of his better screen performances as Gazzara's aid.

The film deteriorates right from the start when Jacqueline Bisset, one of the most overrated actresses currently working in the industry, appears as the bored and unfulfilled wife of Gazzara. Wandering about in Korea hunting antiques, she is caught only a few miles from the 38th parallel when the North Koreans cross it and begin their

lightening drive southward. Her flight to the south, along which she manages to pick up five cute Korean orphans, provides one of the film's major plotlines.

Bisset is very nice to look at (she seems to have based an entire career on exposure of her wonderful cleavage—does anyone remember the "wet T-shirt" incident and controversy during the filming of *The Deep* with Nick Nolte?), but she seems able to portray only one aspect of any character she attempts. The part provided ample material for a skilled actress to work with, but Bisset manages to make the sight of a sheltered American woman going through a baptism of fire, abandoning her me-first attitude



Laurence Olivier as MacArthur.

to save the lives of battered orphans and using her new-found strength of will to forge a new relationship with her estranged husband, boring and unbelievable. By the end of the movie, her character has remained a dilettante—the same person who dabbled in painting, book publishing and interior design in a futile attempt to bring meaning to her life. She simply does not change, events have no impact on her, and Bisset herself appears to be nothing more than a dilettante in the world of professional actors and actresses.

Gazzara is just fine as the war-weary Marine major, grumbling his way through insane situations with stolid, unimaginative success, and Roundtree delivers some of the film's more amusing lines as the sensitive, "cool" and efficient aid.

Olivier's performance is the most problematic of all. In every scene he plays, there is all the evidence of a masterful talent under stifflingly tight control. He imparts more meaning to the simplest of gestures than any of the other performers do with chunks of dialogue, but his MacArthur is as stiff as a puppet, a marionette rather than a martinet. If taken just a bit further, the performance could have been a devastating parody of the archetypal American hero, a great performer playing the part of the Great Performer, a man of more bombast than integrity, a testimony to the cult of personality rather than its substance. Instead, Olivier is simply wooden, his character relegated to a never-never land where people are neither what they seem nor anything else.

Ultimately, the movie commits the cardinal sin of predictability. The orphans are unbearably adorable, the bad guys cruel, vicious and mindlessly brutal; and everybody cheers when the good guys win. Given the

(Please turn to pg.13A, col.1)

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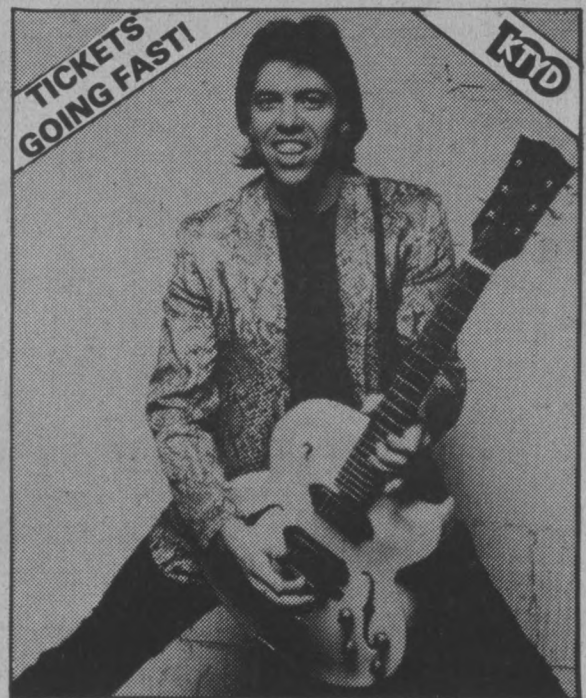
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**Incubus: Truly a Nightmare**

By JONATHAN ALBURGER

The dreams. The nightmares. The revelation. The warning: don't go see *The Incubus*.

Marketed as a "modern horror story," *The Incubus* is a wimp's tease, a hellaciously excruciating experience marked by lack of both good taste and narrative thought. Plodding, dull and sophomoric, it plays like a bad sketch from a junior high drama class and with as much inspiration and creativity as a chicken salad sandwich. Obviously it was turned loose on the poor, unsuspecting public as that one final bad flick to squeeze in before fall, in the equally awful company of *Slumber Party Massacre*, *Homework* and *The Concrete Jungle*.

Like *Slumber Party Massacre*, *Incubus* has a twisted, exploitative view of sex more frightening than the combination of all the shots of dismembered body parts and technicolor red gushes of blood. In *Slumber*, the bizarre rapist is a power drill wielding maniac who utters, before disfiguring his next victim, such sensitive lines as, "Come on, baby, you know you want it."

In the eminently more contrived, yet polished *Incubus*, the preternatural is called upon to supply the macabre story line, while large-mouthed actresses provide the necessary hysterics, and modern technology is utilized to fill out the dull spots with gratuities such as a shovel decapitating a farmer and a shotgun blowing away his foot. He couldn't deliver his lines anyhow. Most distressing of all, however, is the unadulterated joy the screenwriter and director seem to derive by showing scores of naked, dead women drenched in blood.

There is no who-dun-it appeal to *Incubus* as we learn that in a typical small town the "rapist" is no ordinary Jack the Ripper, but a seven-foot tall green gargoyle closely resembling the creature from the black lagoon. He (it) is a composite of monsters from *Alien*, *Humanoids From the Deep*, and *Jaws*, and suspiciously like the title characters from an obscure late 1960s flick, *Gargoyles*. The exact physiogomy of the incubus is hard to detail, as is evident, but remember that he is only seen for about 10 seconds — at the near-climax of the film, in a foggy, darkly-lit dream/nighttime sequence and while yanking on a young lady's leg.

Mythologically based, an incubus was a devilish creature who materialized in the physical world in order to woo and procreate with witches. He could be conjured up by mere thought and, most significantly, when someone has an ominous vision, the dream/nightmare serves as a premonition of who the next victim will be. The creature has an insatiable appetite for young women, with a curious preference for the virginal or simply inexperienced, such as a librarian. He stalks them down mannerlessly, showing up in the oddest places at just the wrong (for the victim) time. How he slips unnoticed through a city on the look-out and into a theater's ladies room stall is an expectedly overlooked annoyance.

Not terribly original, *Incubus* attempts to make up for these narrative weaknesses by attempting to employ the old Hollywood stand-by: confusion. If the audience is frustrated by a thin plot and weak foreshadowing, why not add to the problem by presenting misleading clues and information, and then thoroughly repulse the audience by throwing in pointless gore and a last minute lunge into stupidity. That's how they've been making these very B movies for a long, long, time. *Incubus* is no exception to the rule.

John Cassavetes lends his name and talent to this otherwise undistinguished film as the small town Marcus Welby who is just so concerned about everybody and everything. He discovers, after all, that there is just one rapist involved in each incident, not an entire gang as the old police sergeant (played badly, without any believable conviction, by John Ireland) maintains, and that the bugger has funny red sperm. Hmmm, must be the devil. Cassavetes falls head over heels for an attractive reporter who, no matter what the outfit or time of day, sports a flash-equipped Nikon, and who, to the good doctor, more than just resembles his late wife, but "is her." Ah ha. And then there's young Tim who, with his high, squeaky voice and painful overacting, is convinced that he is the murderer/rapist because of his dreams/nightmares. He spends most of the film sweating, whining and flailing his body across the screen. The rest of the cast is similarly awful, including an old spinster, several rape victims, and a pitch-forked German Shepherd.

Filled with tacky references to the trite notion of the inextricability of sex and violence (news reporter Kincaid: "I don't want any tenderness!"), *Incubus* is little more than an execrable exercise in poor timing, horrendous acting, weak scripting, and all around bad taste.

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# Endangered Species

By ANDREA WOODWARD  
The idea behind *Endangered Species*, a possible explanation for the cattle mutilations in Colorado, was intriguing but the movie fell flat. The film is supposed to be a tale of mystery and suspense — strange cattle mutilations, UFO sightings and a threat to the small community of Buffalo, Colorado — but the suspense never builds from those elements.

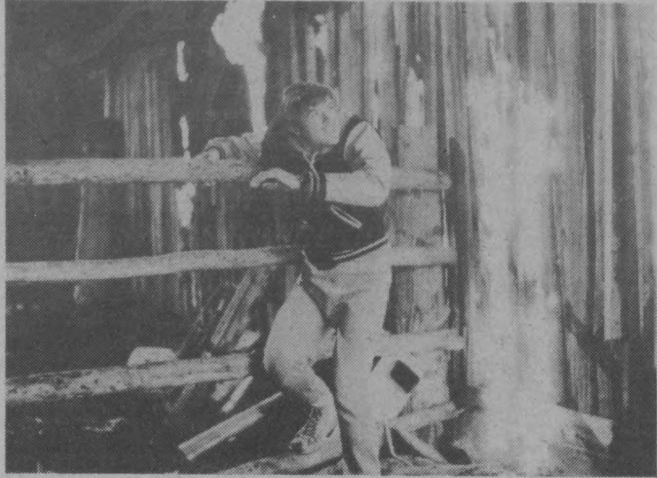
The audience is clued in from the start that the proposition of the movie is that the government, or someone, is engaging in

defied tradition in assuming the post of sheriff, was the most interesting character on the screen.

Hoyt Axton played the town big shot, Ben Morgan, who was responsible for allowing the tests to go on in the area. Why would he allow such things to happen? "Because I am an American." Morgan was told that the setting in Buffalo was "just like Moscow." Morgan was just doing his duty as a patriotic citizen in helping the U.S. beat the Communists since Congress was "too chicken shit" to do so. Morgan was

of the cattle — was instead dead cows with some parts missing. Only two people were killed — one in his sleep and another rather disgustingly burst open — but writer/director Alan Rudolph was not going for gore.

There was a hint of sci-fi in the use of a silent helicopter to steal the cows and the lasers to cut them open, but it was not a science fiction movie. The film was probably intended to stir the audience's imagination and make them wonder if it was really possible that the U.S. government would continue testing something specifically outlawed by Congress. And that it does. The film is entertaining, though, despite its one- (Please turn to pg.13A, col.1)



Robert Urich hams it up.

chemical warfare testing. Knowing this from the beginning takes away from what little suspense there is.

As the alcoholic ex-cop, Ruben Castle, *Vegas'* Robert Urich hammed it up and over did the machismo bit. Perhaps it was just that his lines, when trying to pick up on Buffalo's sheriff Harriet "Harry" Purdue (played by Jobeth Williams) were just plain bad: "I've been shot up more times than you've been laid. Probably." Very charming.

Castle did manage to get the sheriff into bed after she decked him once for attacking her in the film's rather traditional jaunt into romance. In addition to Castle the Cop, the rest of the characterizations were equally one-dimensional.

Harriet Purdue, who

also making money off the deal like any patriotic American.

Then we have a cute kid who wants a father figure after having been neglected by her alcoholic father. At least we don't have to witness a lot of mush between the two of them. And to round out our cast of characters, we have a hard-bitten New York journalist hot on the trail of a big expose.

In fact, the whole script seems put together using a formula that "guarantees" Hollywood-style success. Man plus woman plus precocious child plus bad guy plus good guy plus danger plus cows?!

Anyway, the scenery is very beautiful and what could have been very gruesome — the mutilation

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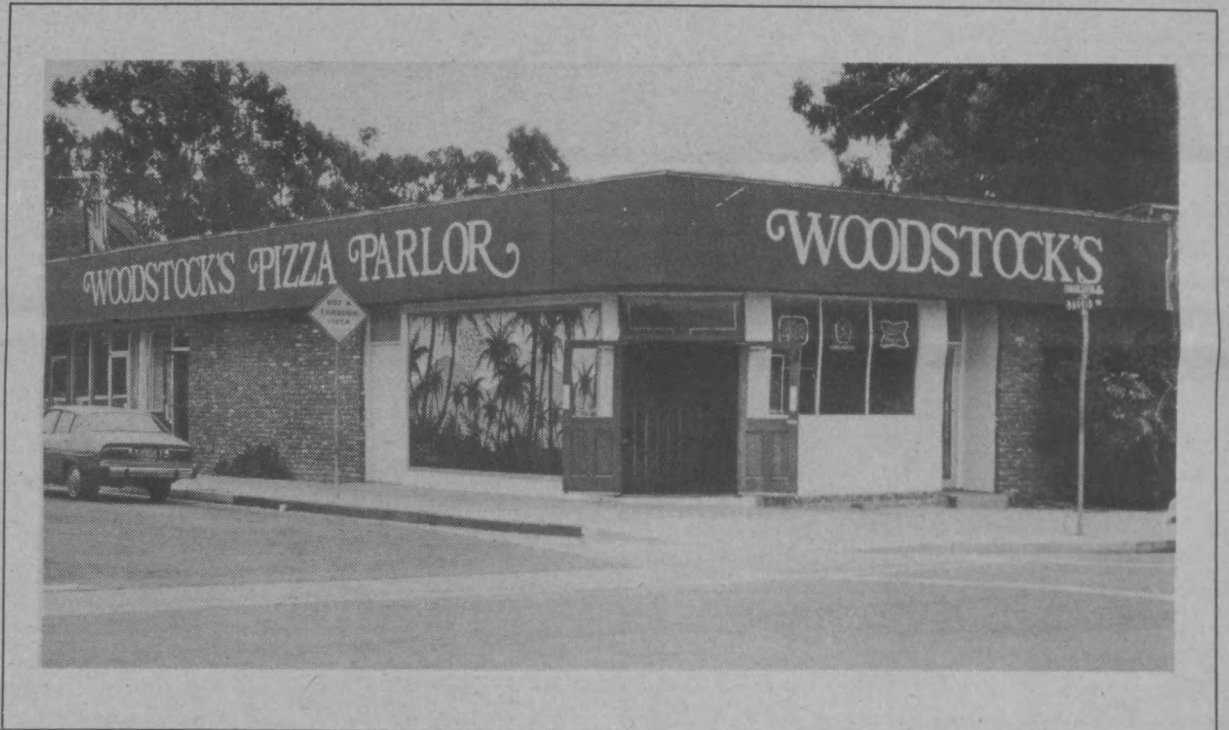


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## Interview

# X Grows Out Of Old Punk Image

By JONATHAN ALBURGER

Los Angeles' redeeming musical force, X, is a lot like waking up to a gorgeous, sunny day with a ferocious hang over: urgent, pounding, often lugubrious and disturbing, the quartet is nonetheless a relentlessly spirited and artistically ambitious American rock band. Their ear-crushing music and daring, poignant lyrics have earned the five-year-old band considerable praise from critics ranging from *Rolling Stone* to *Time*, publications which have torn through the "punk" stereotype and recognized the band's lyrical strength and avant-garde appeal. Of course, X has its devoted L.A. fans, but the band's three exciting, excellent and experimental albums have sold quite poorly by any national standard. While they can attract a turn-away crowd at the Greek Theatre, they can't chart. Dissatisfied with the attitude that being really good is good enough, X switched from the label-of-the-struggling-band, Slash, to the enticing distribution force of Elektra Records. X hopes to capture a larger audience.

Vocalist Exene Cervenka, bassist and vocalist John Doe, Exene's husband, guitarist Billy Zoom, and drummer D.J. Bonebrake have not sacrificed their musical virtues for a Faustian stab at fame and fortune. They have not sold out. The move from a neighborhood label to a huge conglomerate has not stripped them of their artistic and production control; rather, it has given them the freedom and opportunity to expand and mature. Though they are no longer a reflection of the L.A. punk scene, they are still the same.

Appearing this Saturday at the Arlington, X members Exene, Doe, and Zoom granted an interview with the *Daily Nexus* in which they answered questions about their image and their music. Polite and responsive, they spoke with directness, but without making many provocative or unsettling comments — so unlike their music.

**Nexus:** A lot of people think you've "sold out"...

**Exene:** I don't know if they think it, but they ask us that.

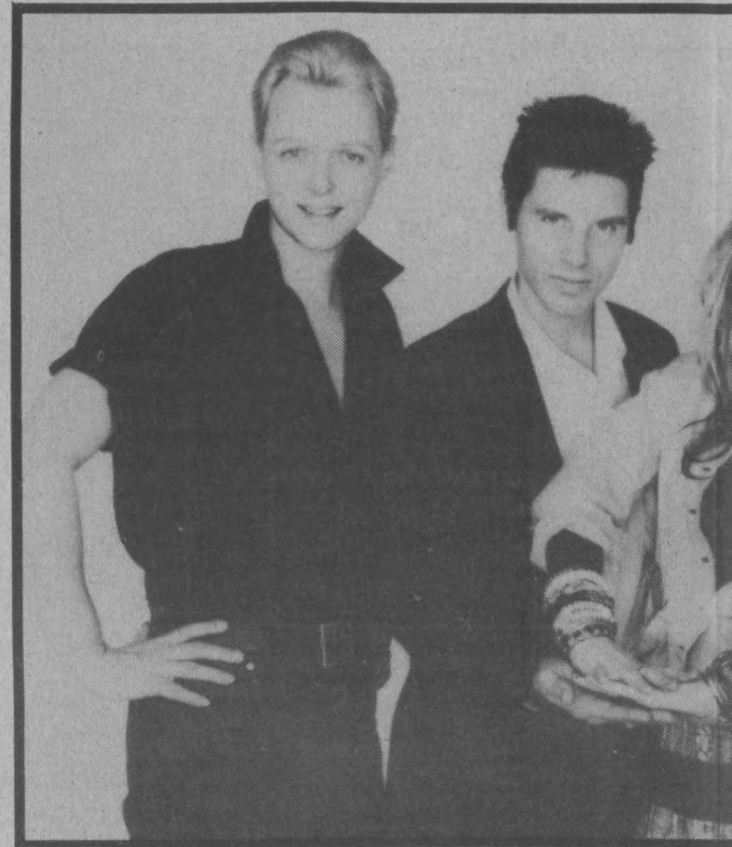
**N:** How do you respond to that? Have you?

**Exene:** Well, see the definition of that (selling out) to me is being in a band and playing punk music and then deciding that now it's time to be in a band that plays 'B' music because that's popular and then thinking, "we're not getting anywhere doing this," then getting synthesizers. That to me is selling out. You don't really have anything to sell, it's to just look around for a way to make a living off music. And I don't really think there's anything wrong with that. We don't do that, of course. We always think the music we play is the music we like. We've never made any money off of it, so I don't really think we fit into that definition. But people are accused of a lot of things, in general, just in all walks of life. If you were in the hardware business and you moved to a new location and got a bigger store, people would say you were successful and doing well. In music, if you do something like go on a major label then you're 'selling out.' Have you asked A Flock of Seagulls if they've sold out?

**N:** Talking about themes and styles, how would you define punk and how would you define your music as it relates?

**Exene:** 'Punk' is just a phrase for things that don't fit into

the mainstream music. So Elvis Costello is punk in a way — in Iowa. And Black Flag is punk, and we're punk because we can't get played on the radio. Some bands call themselves as punk, but we don't really say that. We were on the Jerry Lewis telethon and they made us feel like we were a



Billy Zoom, John Doe, Exene Cervenka

punk band, not because we were doing this really straight gig, but because we were so different from everybody else on the show — just so radically opposed to what they usually have on.

**N:** John has this quote I read in *Rolling Stone*. It said, "If there's a point to our band, if there's an overriding theme, this is it, there're alternatives in music, alternatives in life. You don't have to be affluent. You don't have to fit in. You can do whatever you want. Nobody tells you what to do." But, you know, in all of your music, there's so much pain and breakups and violence and drugs and bad sex... some critics say there's a touch of the underworld, of existential humor, of the macabre...

**Exene:** I think people take those things we write about more seriously than we do. Because you'll write about something doesn't mean you're entrenched in it. We're commenting on a few moments in...

**N:** Why are those moments so prevalent in your music?

**Exene:** Well, my sister died. You tell me why. Stuff like that happens; you don't seek it out. But there's a lot of humor in our songs and most of the stuff we write about is very — I think — very positive. It's just that the subject

The Daily Nexus

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# Under X's Big Black Sun

By BARBARA POSTMAN

I am certainly glad I don't live in the same city as John Doe and Exene Cervenka of X because that's one scary place. Their new album, *Under the Big Black Sun*, depicts a world full of misery, depression and death. Yet the music on the album is surprisingly upbeat.

With the exception of two cuts, none of the songs are musically surprising. They're the same hard-driving, furious rock and roll combined with tantalizing harmonies that made X's previous two albums so successful. And what worked on *Los Angeles* and *Wild Gift* works on *Black Sun*. "Real Child O' Hell" is as energy-packed as "Sugarlight" and "Back 2 the Base."

Two songs stand out as departures from the X formula. On "Come Back to Me," Exene's dirge for her sister Mary who died in an automobile accident, Exene sings in a bluesy, whiney, passionate voice similar to that of Janis Joplin. She moans about the grief she feels: *Our Daddy breaks down at the funeral home Flies and Relations make an annoying sound.... Playing in Cleveland on a Wednesday night recovering from the night before I'm broken and crying in the ladies room and the opening band is banging out their song.*

Obviously the song did not express Exene's grief well enough because the album also includes "Riding With Mary":

*on the dashboard rides a figurine  
A powerless sweet forgotten thing  
so the next time  
you see a statue of Mary  
Remember my sister was in a car*

Even the penultimate line of the title track is "The man is gone. Mary's dead." Lovely.

The other song which illustrates a new direction for the band is the cover of the '30s tune "Dancing With Tears in My Eyes." This cut takes on a whole new meaning given its context. Sandwiched between "Blue Spark" and "Real Child O' Hell," the singer's lament over not dancing with the one he loves becomes much more tragic and sad. X's

(Please turn to pg.13A, col.1)



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Cervenka, D.J. Bonebrake.

things. When ever I want to hear a song when I feel bad, I put on songs that are about those kinds of things.

N: When you feel bad?

Exene: Yeah, it's consoling, it's uplifting. The blues are real dark themes constantly, that's why it's called the blues. But if you feel bad and you listen to it, you feel better. And that's just part of music; there's nothing wrong with it. N: How do you get inspired and write the lyrics, to work with John and compose a work? I mean do you sit down at the coffee table and say, "Okay, let's write a song"?

Exene: We don't have a coffee table. We don't sit down and say 'Let's write a song.' I just notice that John's working on something and I say, 'What are you working on?' and he says 'Oh that idea I had for this theme, this thing that happened,' and I go, 'Oh good. Okay, well, keep working on it.' And that's what he does with me. The song that we just finished doing was really give and take: I wrote the song and John wrote the music and we both decided that we didn't like the words so we rewrote it together. The price of perfection.

N: What song was that?

Exene: I won't say the title because I don't want anyone to steal it. It's really good and I don't want anyone to steal it. In England they can get their records pressed faster than we can and our next record won't come out for a while.

It's a painstaking, picky thing at the end to make it really work.

N: It seems to me that every band and singer has an image...both a public perception and a self perception. How

(Please turn to pg.15A, col.1)

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## 'Missing' to Open Film Series

"World Reflections: Politics in Film" is the title of a new film series presented this fall by UCSB Arts & Lectures. The program features 13 award-winning, contemporary documentary and feature films reflecting the important political, moral and social issues and events of our time, including nuclear arms and energy, terrorism, political scandal, racism and injustice.

All screenings are scheduled for Sunday evenings at 7:30 p.m. in UCSB's Campbell Hall.

The series begins Oct. 3 with *Missing*, a film directed by Costa-Gavras and featuring Jack Lemmon and Sissy Spacek. A political thriller, *Missing* is about the disappearance of American Charles Horman, following the 1973 military coup against the Allende government in Chile. This film was chosen "Best Picture" at the 1981 Cannes Film Festival.

On the same bill as *Missing* will be the documentary *Controlling Interest: The World of the Multinational Corporation* which deals with the growing impact of multinational corporations on the world economy and global affairs.

The series will continue on Oct. 10 with the black comedy *Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb* which is directed by



Jane Fonda

Stanley Kubrick and stars George C. Scott and Peter Sellers; Oct. 24, *The War Game* and *Eight Minutes to Midnight: A Portrait of Dr. Helen Caldicott*, two films on the nuclear question; Oct. 31, *The Candidate*, a searing look at the U.S. electoral

system starring Robert Redford; Nov. 7, *The China Syndrome*; Nov. 14, a double-bill featuring Costa-Gavras' terrifying account of governmental scandal and corruption, *Z* and the documentary *Cyprus: Anatomy of a Crisis*; Nov. 21, *The Tin Drum*, which won the 1980 Academy Award for Best Foreign Film; Nov. 28, *Zoot Suit*, based on the dynamic musical drama written and directed by Luis Valdez; and Dec. 5, a double-bill with *Americas in Transition* and *David*.

Discounted series tickets are available in advance from the Arts & Lectures Ticket Office (961-3535) and on Oct. 3 at Campbell Hall. Single tickets will be available at the door only, one hour before each screening.



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The Magic on the South Coast



# Springsteen's Disturbing 'Nebraska'

By BARRY EBERLING  
Musically, Bruce Springsteen's new record *Nebraska* is merely good.

There is far more than music here, though. *Nebraska* is a chilling series of looks at how a hard life can twist people.

This theme is not new for Springsteen; he explored it on both the *Darkness* on the *Edge of Town* and *The River* LPs. But he has never done so as relentlessly and fully as he does on this album.

Surprisingly, he has temporarily jettisoned both the E-Street Band and rock and roll. Springsteen uses only guitar, harmonica, synthesizers and his voice. The result is a folkish sound which is as bleak and stark as the subject matter.

"Nebraska," "Atlantic City," "Johnny 99," and "Highway Patrolman" all deal with crime and violence. Yet Springsteen focuses on the criminals rather than the victims.

In "Nebraska," the protagonist is a convicted killer who rides through the state and shoots 10 people from his car window. In a matter-of-fact voice, he says he did it for fun. How can a man end up with so little value for life?

Some answers are found in "Atlantic City." The singer is about to commit a crime because he has debts which no honest man can pay. His life is so hopeless that he thinks only of survival.

"Johnny 99" portrays an unemployed man who, with drunken despair, shoots and kills somebody. As he is handed his sentence, he says, "Well, your honor, I do believe I'd be better off dead..."

"Highway Patrolman" explores crime from a different angle. The singer/patrolman knows that his brother Frank is a hoodlum, but finally lets him escape over the Canadian border after a pursuit. He loves his brother and knows that his penchant for crime, while deplorable, is a tragedy in itself.

The remaining songs also show people struggling through hard lives. Although the protagonists in "My Father's House," "Mansion on the Hill," and "Used

Cars" refrain from violence, their despair is just as real.

"State Trooper" and "Open All Night" are companion pieces linked by lyrical parallels. The songs' protagonists are speeding home on the highway late at night. They both cry "deliver me from nowhere," but only "Night's" singer has any degree of hope in his voice.

And, in *Nebraska*, your only hope to survive is to have hope. In "Reason to Believe," the singer notes that people hold onto both

foolish and justified hopes. Tragedy results when our inborn hopes are extinguished.

One point should be made: there are no villains on this record. Springsteen has said that people who are ground up by life usually have no one in particular to blame. All they can do is try to keep afloat.

*Nebraska* is light years removed from the innocent exuberance of *Born to Run*. It is a disturbing work which is as demanding as it is rewarding.



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Responding to a major and popular trend toward the appreciation and practice of early and Baroque music

UCSB Arts & Lectures Program has mounted a third new series consisting of the finest early

music groups from the U.S. and Europe entitled "Five Centuries in Four Evenings." It includes, on Thursday, Oct. 21, a concert by the Waverly Consort. This eminent New York ensemble makes its home at the New York Metropolitan Museum of Art, and consists of 10 singers and players. The Waverly has "an international reputation for beauty, vitality, and authenticity. No other group has the style and verve of the Waverly Consort."

They will present a splendid program of rare music from Renaissance Spain called "Music in the Age of Exploration."

Michel Piguet's Baroque Concertino will follow Tuesday, Nov. 16 with a program of German Baroque masterpieces by Bach, Handel, and Telemann. Featuring the noted Swiss virtuoso Michel Piguet on Baroque Oboe, the ensemble performs on authentic harpsichord and stringed instruments that

date from the 17th century. Said the *Los Angeles Times*: "their ensemble precision seemed almost miraculous, a stimulating evening of canny and stylish music making." Tuesday, Jan. 25,

"Five Centuries in Four Evenings" continues with the popular quartet Calliope, a Renaissance Band.

Known for an uncanny rapport with their audiences, Calliope demonstrates the ability to improvise in the manner of Renaissance music. Their program will include Italian instrumental music from 1300 to 1600.

Last in the series, on May 4, Anthony Rooley, noted Renaissance musician and scholar with a peerless ensemble of lute, voice and viol, will bring life to an extraordinary period in western culture with a program of songs and dialogue from seventeenth century England, France, and Italy.

## Dance: From the Sublime to the Ridiculous



Les Ballets Trockadero de Monte Carlo.

Dance — in styles ranging from the sublime to the ridiculous — is vividly represented by the two ballet companies and three modern dance companies on Arts & Lectures' 1982-83 Dance Series.

HARRY dance and other works by Senta Driver opens the series on Saturday, Oct. 30. A bold innovator and "one of the most intelligent, imaginative choreographers on the current scene" (*New*

*York Times*), Senta Driver has been challenging existing dance premises since she began her company in 1975.

Her works are characterized by zany humor, sensual physicality, and powerful, athletic choreography.

Returning by popular demand (they demanded to return!), Les Ballets Trockadero de Monte Carlo will present their own uniquely hilarious brand of "en travesti" classical ballet performances on Wednesday, Nov. 10. "Getting choreography straight from Leningrad and blowing it to smithereens," these 10 men in tutus and toe shoes will provide an entertaining and educational evening of dance for their "madness is clearly supported by method."

Humor and theatricality in dance continues with the Santa Cruz-based Tandy Beal and Company on Saturday, Jan. 29. Tandy Beal has emerged as "the most brilliant young dancer/choreographer working on the West Coast" (*Los Angeles Times*)

American Ballet Theatre II may be American Ballet Theatre's "second" company, but, in the words of *Dance Magazine*, it is in "no way second in terms of its standards." Youthful, radiant, energetic, and professional, the 15 member company will present all the classic beauty, dynamic movement, excitement, and drama that is to be found in classical and contemporary ballet in their repertory program Saturday, Feb. 19. Under the leadership of Mikhail Baryshnikov, ABT II "communicates with richness, clarity, and a consummate mastery of technique. They nearly blind the audience with dazzle."

Rosalind Newman and Dancers' performance on Saturday, April 23 will be the final event of the Dance Series. One of the hottest choreographers on the contemporary New York scene, Newman's works are richly expressive, adventurous, very contemporary, and always accessible — "dances so stunning that you can't quite believe what you are seeing."

## Theater In Many Forms

First in the four event Theater Series is a brand new production by the remarkable National Theatre of the Deaf Nov. 4, entitled "Parzival, From the Horse's Mouth" a comic tale featuring the Charlie Chaplin of King Arthur's Roundtable. NTD's performances feature the power and beauty of a dual language — every word spoken is seen as well as heard; visual imagery magnifies the spoken word with sign language, music, and dance.

The second theater event will be presented on Jan. 15 by Low Moan Spectacular, the Tremendous California-based company who created "El Grande de Coca-Cola" and "Bullshot Crummond." Their hilarious new production, "Footlight Frenzy," is a side splitting comedy — a play within a play about a community theater production complete with all the appropriate theatrical disasters. Written by four members of Low Moan's clever, multi-talented cast, the play received rave reviews: "The text is wonderful and so is the action... a thousand idiotic gags. None of this would work without outrageous performances and deft direction" (*San Francisco Examiner*).

Next in the series, on Feb. 2, is the ingenious French puppet and marionette master, Philippe Genty, in an indescribable entertainment akin to the imaginative multi-dimensional arts of Mummenschanz and the Muppets. Combining comic, introspective, and universal themes and fables with technical wizardry unsurpassed in the puppet genre, Compagnie Philippe Genty is a startling, illuminating and rare experience designed to challenge adults as well as children.

## Distinguished Concerts



Shura Cherkassky with the Los Angeles Chamber Orchestra.

Outstanding soloists and ensembles from around the world comprise UCSB Arts & Lectures popular Concert and Chamber Orchestra Series. The Concert Series, now in its nineteenth year, includes seven performances and the Chamber Orchestra Series' second season features four concerts.

The Los Angeles Chamber Orchestra (LACO), under the direction of the dynamic Gerard Schwarz, returns for three concerts in the Chamber Orchestra Series.

Headlining the series with the Orchestra on Oct. 17 will be pianist Shura Cherkassky, acclaimed as one of the greatest pianists in the grand Romantic tradition. He will be featured in Chopin's Piano Concerto No. 1. The October LACO program will also include Symphony No. 2 by Schubert.

On May 12, pianist Veronica Jochum returns to Campbell Hall for her debut performance with LACO.

The second LACO concert of the season on Feb. 25 will present one of the superstars of the music world, cellist Yo-Yo Ma, in Haydn's Cello Concerto in C Major. Miss Jochum will be featured soloist in Beethoven's Piano Concerto No. 1.

The fourth event on the Chamber Orchestra Series will be the Feb. 5 appearance of the distinguished Scottish Chamber Orchestra. Under the direction of conductor/violin soloist Jaime Laredo, the Orchestra will perform Vivaldi's "Four Seasons," Concertore in C Major for Two Violins and Orchestra by Mozart, and Arriaga's Symphony in D Major.

The 1982-83 Concert Series emphasizes chamber music in many forms and from many places. Ensembles from Italy, Germany, and England join with American groups to form this excellent series of music events.

Italy's Quartetto Beethoven Di Roma opens the series on Oct. 13. This unique piano quartet (violin, viola, cello, and piano), will perform Mozart's Quartet in E flat Major, "Disegni per archi" by Chailly, and Faure's Quartet in C minor.

The New York New Music Ensemble's Nov. 18 performance in Lotte Lehmann Concert Hall will feature classic 20th-century works as well as contemporary pieces.

Tashi, Clarinet and Strings features another unique musical combination — clarinet and string quartet. One of the most sought-after chamber ensembles, Tashi's Feb. 11 program includes Brahms's Quintet in b, String Trio in G Major by Haydn, and Francaix's Quintet.

The Melos Quartet, Stuttgart is at the top of the new generation of European chamber groups. Known for their dedication and versatile programming, this ensemble's March 1 concert features Beethoven's Quartet in A Major, Opus 18, No. 5, Quartet No. 4, Opus 32 by Hindemith; and Ravel's Quartet in F Major.

England's Cambridge University Chamber Choir, on its fourth American tour and first trip to the West Coast, brings a change of pace to the Concert Series of April 8. The 27 member choir recognized as one of the finest university choral ensembles in the world, will perform 20th century sacred and secular works.

Also making their West Coast debut, and closing the Concert Series, is New Orleans' outstanding piano-duo, Delphin and Romain. Their concert on April 26 will include works by black American composers along with other works from the rich two-piano repertoire.



Music and dance of the Silk Route.

## Stunning International Artists

The arts and culture of five countries from around the world is the focus of Arts & Lectures' 1982-83 International Series.

Music and Dance of the Silk Route, from the People's Republic of China, headlines the series Friday, Oct. 8. On its first tour of the United States, the 10 member troupe presents the variety and excitement of the music and dance of the people still living along the ancient caravan trails known as the Silk Route.

Eight musicians will play on authentic ancient instruments and two dancers, one from Inner Mongolia and one from Xinjiang, will perform the traditional, exotic dances of those regions.

"Scandiafestival!," Wednesday, Oct. 27, will present 50 young Scandavian champions in an extravaganza of folk and athletic arts. The program will feature the celebrated Danish Flying Acrobats and folk dancers, the champion "Moderna Gymnastik" dancers of Norway (a new event in the 1984 L.A. Olympics), Scandanavian winners in ballroom and Latin American dancing, Swedish folksingers, and the "Viking Performers," an ensemble of musicians and singers.

On Wednesday, Jan. 19, a Yiddish musical tradition which reached its pinnacle at the dawning of the jazz age will be brought back to life by six extraordinary musicians — the Klezmerim. Klezmer music was renowned for its unorthodox tonalities, complex ornamentation, and wildly interlocking rhythms as it synthesized folk and popular musics. Eastern European immigrant musicians brought Klezmer

music to the New World at the turn of the century where it exchanged influences and ragtime and vaudeville. An eclectic and fascinating musical idiom, klezmer music is fantastically upbeat, fast-paced, brassy, and infectious.

Theatre Flamenco of San Francisco will bring all the color and drama of Spain to Santa Barbara in a lavishly costumed spectacle on Friday, March 4. The company of eight dancers, two guitarists, and a singer will present the history of the entire spectrum of Spanish dance as well as the dance of other Spanish-speaking countries. Their concerts contrast the passion of flamenco and the complexity of the classical "escuela bolera" with the simplicity of the neo-classical and rustic folk dances.

Closing the International Series on Saturday, May 21 will be the Odessa Balalaikas. America's outstanding Russian folk group teams with Emanuel Sheynkman, Leningrad's incomparable master of the balalaika and mandolin. The ensemble captures the spirit of the Russian people's ageless musical traditions. The May concert will highlight the passionate music of Russian peasants and gypsies as well as featuring the works of great classical European masters and renowned Russian composers.

Tickets and information to these and all Arts & Lectures events and programs are available by calling the Ticket Office at 961-3535, 9 a.m.-5 p.m., Monday through Friday.

This page was provided by and paid for by Arts & Lectures.



# Pink Floyd: The Wall

(Continued from 3A)

postulates. The juxtaposition of purity and beauty with horrific atrocities and stark, senseless violence provides insight into the roots of misery and suffering in the world today.

And while most of the imagery in *The Wall* is in live action, the film is accentuated by the superb animation of Gerald Scarfe, a political cartoonist whose credits include *A Long Drawn-Out Trip* and Pink Floyd's "Wish You Were Here" stage show as well as special assignments for *Time* magazine and syndication in the *London Sunday Times*. In approximately 15 minutes of animated footage spread throughout the film, Scarfe captures the intensity of Pink's bitterness toward the society that has driven the latter out of his mind. In a



Bob Geldof as Pink

particularly graphic and troubling sequence, two flowers are intertwined in a loving embrace only to become vicious antagonists bent on mutual, bloody conflict.

Scarfe's animation also provides the final sequence in *The Wall*, where Pink is put on trial for "showing

feelings of an almost human nature (this will not do!)." Grotesque caricatures of Pink's mother, schoolmaster and wife testify as to Pink's guilt, and the judge convicts him in ringing tones: *The evidence before the court is incontrovertible, There's no need for the jury to retire In all my years of judging I have never seen a prisoner*

*So fully deserving of the full penalty of the law The way you have made suffer your exquisite wife and mother*

*Fills me with an urge to defecate!*

*Since, my friend, you have revealed your deepest fears, I sentence you to be exposed before your peers.*

*Tear down the Wall.*

*The Wall* is a wholesale condemnation of the individual and collective psychological repression so often espoused by western society — a repression that manifests itself in violence on the part of both the perpetrators and the victims. The film can seem silly or pointless at times, but that stems from a radically different perspective on our environment; it is graphic and chaotic, but most importantly, it is effective and should not be missed.

## Black Sun

(Continued from 9A)

version of "My Funny Valentine."

The overall picture of life that the album paints is terribly bleak. There is a hungry wolf roaming the streets "ready to tear up the world," people caught in unhappy marriages and "forever searching for someone new," women staring, crying and bleeding on their sheets, and people dying in car crashes. If the lyrics weren't included in the album, however, this would be a lightweight dance record because Doe and Cervenka love to slur their words into an unintelligible yet alluring mess.

Drummer D.J. Bonebrake absolutely shines on this album, especially on the frenetic opening cut, "Hungry

Wolf." Billy Zoom's guitar goes wild as usual and is the power behind X's sound.

"How I (Learned My Lesson)" deserves special mention for illustrating X's fantastic sense of humor:

*I call you on the phone  
But you tell me you're not home  
Absence makes the heart grow fonder  
So I never want to see you again  
I'm wrecking the kitchen carefully  
But I'm keeping your dinner warm.*

The combination of haunting lyrics and lively, danceable music makes *Black Sun* one of the best albums of 1982.

## Inchon

(Continued from 4A)

plethora of war movies already turning brittle on the shelves in Hollywood and popping up on late-night television, one can only wonder why *Inchon* was even made. It says nothing new, fails to provide even one memorable performance, and is really nothing more than another in a long line of boring blockbuster films.

## Endangered

(Continued from 7A)

dimensional characters and lack of suspense.

But it was not all it could have been. A neat idea is a good place to start, but this movie could have used a little spark of creativity. Or, to hit the drive-in crowd, for example, there should have been more blood and guts, but to make a higher quality feature movie, it needed more substance.



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**Eventualities**



The Caretaker

The Caretaker by Harold Pinter will be performed tonight, Friday and Saturday in the UCSB Main Theatre. Tickets are available from the Arts & Lectures Ticket Office, 961-3535.

Of Mice and Men opens the Ensemble Theatre Project's 1982-83 season Friday at the Old Alhecama Theatre at 914 Santa Barbara St. For tickets and information, call the project at 962-8606.

Comedian George Carlin appears Friday night at the Arlington Theater. Call the theater for information and tickets.

The Pickle Family Circus returns to Santa Barbara this weekend at Dwight Murphy Field, located across from East Beach in Santa Barbara. Two shows will be presented each day at noon and 3 p.m. The circus extravaganza is sponsored by the Lobero Theatre Foundation. For tickets and information call 966-4946.

The paintings of Alexander Harmer (1856-1927) will be on view at the James M. Hansen galleries from Sept. 27 through Oct. 16. Harmer's earlier works depict the life of the American Indian with exceptional accuracy and sensitivity. Those painted after his marriage to a descendant in one of the old Hispanic California families are largely romantic re-enactments of early life in California, especially the Santa Barbara area. He established the first art colony here and was a major force in initiating the city's artistic direction. The galleries are located at 25-39 East De la Guerra.

**AUDITIONS FOR THE WORLD PREMIERE OF LEONARDO**  
Sept. 24 & 25 AND  
**2 ONE-ACT PLAYS**  
Sept. 27 & 28  
Information from Drama Production Office (Snidecor 1603)

Anthony Davis and the Episteme Octet will perform an evening of new jazz on Wednesday, Sept. 30 in UCSB's Lotte Lehmann Concert Hall at 8:30 p.m. Scored for violin, cello, flute, trombone, three percussionists and Davis' piano, the music utilizes the complex rhythmic structures of African and Southeast Asian music. Episteme is also inspired by Balinese Gamelon music, in particular the music for the shadow puppet theater. The music allows the improviser to freely accentuate the playing of the other musicians. The forging of composition and improvisation becomes what Davis calls "a seamless and coherent musical structure." The show is sponsored by the Santa Barbara Jazz and World Music Society and UCSB Arts & Lectures. Tickets are available at the Ticket Bureau of Santa Barbara and the Arts & Lectures Ticket Office. For information call 961-3535.



Anthony Davis

The University Symphony at UCSB invites all musicians to audition this week. Non-music majors are welcome. Contact Serge Zehnacker, conductor, at the Music Department Office for more information.

Alex de Grassi and Scott Coussu will perform a very special evening of acoustic jazz on Sept. 30 at 7:30 and 10 p.m. at the Victoria Street Theater. Tickets are available at the Lobero box office, Leopolds in Isla Vista and Cheap Thrills for the North County.

East Meets West will feature the sitar playing of Rahul Sariputra and the harp playing of Joel Andrews on Oct. 1 at 8:30 at the Unity Church, 227 East Arrellaga St. Since 1970, Sariputra has been traveling worldwide captivating audiences with the clarity of his musical interpretations and the wisdom in his detailed explanations of the Indian Raga, a form of spiritual teaching through the medium of music. Andrews has an all-encompassing interest in the spirituality behind music and life. In his performances, he seeks to dissolve barriers between performer and audience. Tickets for the concert are available from the Santa Barbara Ticket Bureau or by calling 966-6052.



Joel Andrews

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**X Interview**

(Continued from 9A)

do you view yourself personally? What do you like to create and put across?

**Exene:** I'd probably be successful if I cared about that at all. I don't really think about it. I'm the same as I am when I'm walking down the street or sitting in a club or being on stage. I don't change anything for the hour and a half that I'm on stage. I just come out and sing. I suppose that's the way the whole band is and I suppose if we had more of a stage act or if I had more of a mystique or something like that...

**N:** But you do.

**Exene:** Most successful people are more cultivated. Like the Go-Go's are really like themselves when they're on stage. They're just that way in that they just get dressed up like they were going to go out there and play. That's good. It would be terrible if they had to act a different way. Kind of like a Devo thing, or something.

**N:** So your stage presence is just an exaggeration of how you are...

**Exene:** Something like that, with the lights and everything, yeah, it's an exaggeration. I don't know. I'll be sitting there talking to somebody and it's time to go on, I'll walk on, then walk off, sit back down and talk to somebody. To me, it just seems like another part of the day.

**N:** But don't you think that the creation of an image, along with how you play or sing, is really very important — they're both important factors in a band's success?

**Exene:** Yes, and that's really too bad because I can't do that and neither can anyone else in the band. And if we could, I don't know what the difference would be. Our image was no image, and it really is because we're all very different from each other, we all look different.

**N:** After meeting John in the poetry class, did everything just click or what?

**Exene:** Well, nothing ever just clicks. You like somebody and then trouble starts, usually. We've been together every day for five years, with the exception of about a total of three days. We do everything else together because we have the same likes and interests so there's no reason for me to go do things that he wouldn't want to do.

**N:** So it sounds like you've settled down...with kids on the way or what?

**Exene:** Never settle down. Ah, no, never have any kids. No it's not settled down because when you're on tour

you're with a bunch of people...and constantly going off and doing things and meeting new people. I like being on the road...because it shakes up your ideas of what you are, if you have any, because you're always in front of new people and meeting new people.

**N:** What would you like to do with the band? Do you have any set plans?

**Exene:** I did, but I changed them. The set plan was to continue with the growth thing: getting played on the radio, playing bigger places, touring more, making more records. And now I realize the chances of our band being successful in a way that is considered successful by the industry is probably not going to happen, and if it does, it won't be for a few years, so I've decided that that's kind of a relief. I don't have to worry what's going to happen, is the radio station going to pick us up, is this the record that's going to happen — they don't really think it is. So instead now I feel really good; it's just a really big load off my mind to just think about playing and having a good time. Not that I wasn't, but you get really concerned when you think things are going to happen and they don't.

**N:** I think it could.

**Exene:** Well, it will probably, but it's better for me to just recognize the fact that it's just as tough as it always has been. And it's not going to get any easier, especially with the economy and everything.

\*\*\*

**N:** The quote in the *Rolling Stone* is really up and positive, but it seems...there's so much pain in your music and lyrics.

**Doe:** The reason those things come up in the music is because that's not more powerful, but you feel driven to write something when...you feel so much pain in your heart and you see people that can't get along and they fight, have bad times.

**N:** Do you feel a lot of pain in your heart?

**Doe:** Yes.

**N:** But you seem so up and ambitious, and when playing you deliver very driven, energetic sets.

**Doe:** That's another good part of our music is that there is variety, the combination of the lyrics and the rock and roll music is, I think, real powerful because it is not just one thing.

**N:** Why did you decide to title your latest album, *Under The Big Black Sun*?

**Doe:** *Under the Big Black Sun* is pretty much a comment on the world. I think at this point everybody has

gotten the point, that things are not all going really well.

A lot of people expect California to be like the Beach Boys wrote about it.

**N:** How would you describe punk, and how does that relate to your image?

**Doe:** Punk is an attitude. I think anybody who cares about their music, cares about the audience, cares about the world, and tries to comment on it in some way, plays that kind of music. Anyone from John Lennon to...Black Flag.

**N:** How do you go about composing your songs and working with Exene?

**Doe:** There are a lot of different ways or different circumstances that create a song. Usually it comes from either just a real hot inspiration when you just start hearing a lot of words going around in your mind and they come right out.

**N:** How does the melody come to you?

**Doe:** Mostly watching T.V. with the sound off.

\*\*\*

**N:** This kind of relates to how you come across on stage. What do you try to convey, and how do you think you are perceived?

**Zoom:** There's no concept behind what we do. I just try to play the music nice. I try to put as much emotion into it as I can and just play what seems right.

**N:** What about your own personal image — what sort of image do you try to create or maintain?

**Zoom:** I don't. I'm just me. I'm the way I've always been. If you like it, fine. I always hope people will like it. If they don't, that's tough.

**N:** What is your personal background in music?

**Zoom:** Well, I started playing music when I was about four. I played piano, violin and accordion. I picked up guitar when I was six. And I studied clarinet, sax, and flute and stuff for a long time.

**N:** What is your personal vision for the band for the future? What do you want to work on now?

**Zoom:** Well, I would like to sell a whole bunch of records. That would be real fun....

**N:** Do you compare yourself with other bands? I mean who do you admire, or think of as really good musically?

**Zoom:** I like the Blasters a lot and...the Go-Go's and the Red Devils. Half the people I like are dead.

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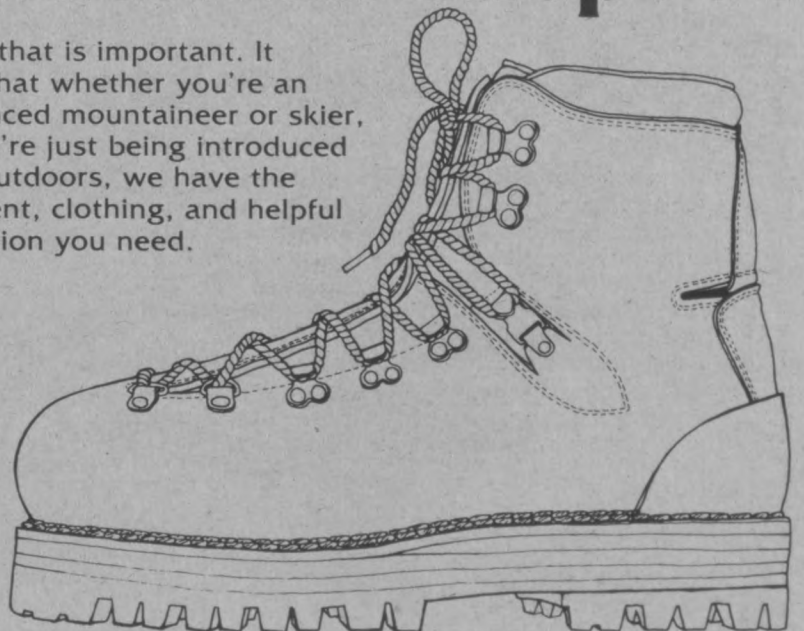
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# A. S. PROGRAM BOARD

Editor:  
James Watts

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## Norman Allan Kicks Off Rock and Roll Night



By James Watts  
The A.S. Program Board will kick off the Fall quarter with the usual rock and roll night, beginning Thursday, September 30 at 8:30 p.m. in the Pub. Performing will be hot local favorite Norman Allan.

Norman Allan, the headlining band for the first rock and roll night at the Pub, began their career by playing down at Georges on State Street in 1978. Now the band has grown to be one of the most exciting bands to ever originate out of the Santa Barbara scene. Norman Allan's catchy melodic sound has enabled the band to attract a respectful amount of dedicated fans. This local support convinced Norman Allan to record an EP, *First Aid*, released in 1980, contains four tunes typical of the fast beat rhythm characterized by Norman Allan. Most of the Norman Allan songs are written by guitar player/vocalist Eric Eisenberg.

Eisenberg, a UCSB poly-sci graduate, seems to center his *First Aid* lyrics around women. "Girls are Weird," one of the cuts off *First Aid*, demonstrates

Eisenberg's knack for writing rather humorous lyrics about members of the opposite sex. For instance:

*Well, I know just how they're feeling  
They say I gave 'em a bad dealin'  
Well, if they'd had the pants all their life  
They'd know how wrong they were  
I never meant to malign them  
But the guy who went and designed them  
Should find out exactly what he did wrong  
Girls are weird*

Although advocates of the ERA would probably denounce Eisenberg as a sexist, most of the fans would consider the songwriter as a humorous guy poking fun at himself rather than the girls in his songs.

The rest of Norman Allan is made up of guitarist/vocalist Mark Gartland (I.V. residents may have seen this man jamming on an acoustic guitar with Eisenberg at Borsodis). Also, the Nicauraguan born drummer, Marc Membreno, is said to be able to turn on a 64th and land on a quarter. The newest addition to the

band is Mike (he has no last name) the bass player and sane member of the group.

What lies in the future for Norman Allan? Well, first of all, the band is going to continue showcasing at Madam Wong's and The Troubador in Los Angeles. And, they plan to release an LP by this year's Christmas season. And, naturally, Norman Allan plans to keep the bodies boppin' whenever they play at UCSB.

## Program Board Openings For Student Involvement

Every student is encouraged to become involved in Program Board. A.S. Program Board is a group of students who provide much of the entertainment on campus — anything from renowned speakers and lecturers to movies and live bands. The Board is a subdivision of A.S. and receives appropriations from the A.S. fees that every undergraduate pays quarterly. Program Board consists of nine different committees each headed by a chairperson, two leg council representatives, two reps-at-large and a commissioner.

### Concerts

The Concert Committee promotes shows of their own and works in conjunction with promotional companies who want to bring a particular act to campus. The committee strives to bring a diverse selection of music — from acoustical jazz to rock and roll to new wave.

### UCen Events

The UCen Events Committee is responsible for events in and around the UCen. Events featuring local as well as professional talent has made the UCen II a showcase of entertainment.

### Reps

The Reps-at-Large and the Leg Council Reps are the emergency support system for the Board and its committees. There are four reps combined who are appointed to help out wherever they are needed.

### Cultural Events

The Cultural Events Committee is slightly different in that it works with other cultural groups to help them organize events on campus. The Board also financially assists groups who want to sponsor a cultural week.

### Security

The Production and Security Committees are in charge of the more technical aspects of programming. The production committee supplies the lights, sound and stage crew for the major Program Board events. Students with technical knowledge are always needed. The security committee works in coordination with the campus police for the larger events. Security also provides a team of ushers for the events. If you are interested in ushering, contact the security chairperson.

### Lectures

The Lecture Committee works to bring international, national and local speakers to campus to talk on a number of topics. The committee provides lecturers of both interest and education to the student body.

### Special Events

The Special Events Committee provides events that do not quite fit into any other committee's boundaries. They cater to the students' special interests and are anxious for your input.

### Films

The Films Committee provides an alternative to the commercial movies shown in town. Conveniently located on campus, the films combine education with entertainment and culture with interest.

### Publicity

The Publicity Committee was created in an effort to unify the Board. Here is where the various committees concentrate their publicity. It provides a way of informing the student body of the Board's exciting events as well as providing the Board with a way of joining together.



## Artists Needed

PERFORMING ART — Any artists, poets or interested people who want to read poetry, stage performances, or work on two hours weekly of performing art in the

UCen, come on in and talk to Adam Wolpert, Lectures Chair, Tuesday, Thursday or Friday afternoon at Program Board, Room 3167 in the University Center!

## UCen Activities Questionnaire

The A.S. Program Board is interested in bringing top notch entertainment to the UCen. In order to find out which types of entertainment are most desirable to the students, the Program Board has chosen to conduct a UCen activity survey. If you are concerned with the future entertainment possibilities in the UCen, please fill out the questionnaire below and drop it in the UCen activities survey box located in the A.S. Program Board office on the third floor of the UCen.

How often did you attend UCen activities last year?  
Never \_\_\_\_\_  
Once or twice \_\_\_\_\_  
Religiously \_\_\_\_\_

Which best describes your attitude about the UCen?  
I liked dancing to the local bands on Thursday nights. \_\_\_\_\_  
The relaxed atmosphere of the acoustic shows impressed me the most. \_\_\_\_\_  
I would like to see a weekly jazz music night. \_\_\_\_\_

I would like to see more non-musical entertainment such as comedy acts in the UCen. \_\_\_\_\_

Which hours do you desire the most for UCen entertainment?  
Mon., Wed., Fri.-Day \_\_\_\_\_  
Night \_\_\_\_\_

Do you want more:  
comedy \_\_\_\_\_  
jazz \_\_\_\_\_  
new wave/punk \_\_\_\_\_  
non-music programming \_\_\_\_\_  
specialized nights (i.e. jazz night) \_\_\_\_\_  
acoustic music \_\_\_\_\_  
salsa \_\_\_\_\_  
rock \_\_\_\_\_  
classical \_\_\_\_\_

### UCen

## Upcoming

- 9-29 The Whiptones
- 9-30 Norman Allan
- 10-5 Cache Valley Drifters
- 10-6 60 Egos
- 10-7 Loyal Defense Workers
- 10-12 Mojo
- 10-13 Trik
- 10-14 Tearaways
- 10-20 Reckless Desire
- 10-21 The Tan
- 10-27 Balk Talk
- 10-28 60 Egos
- 11-4 Shades
- 11-18 Me First
- 11-23 Don Cange