

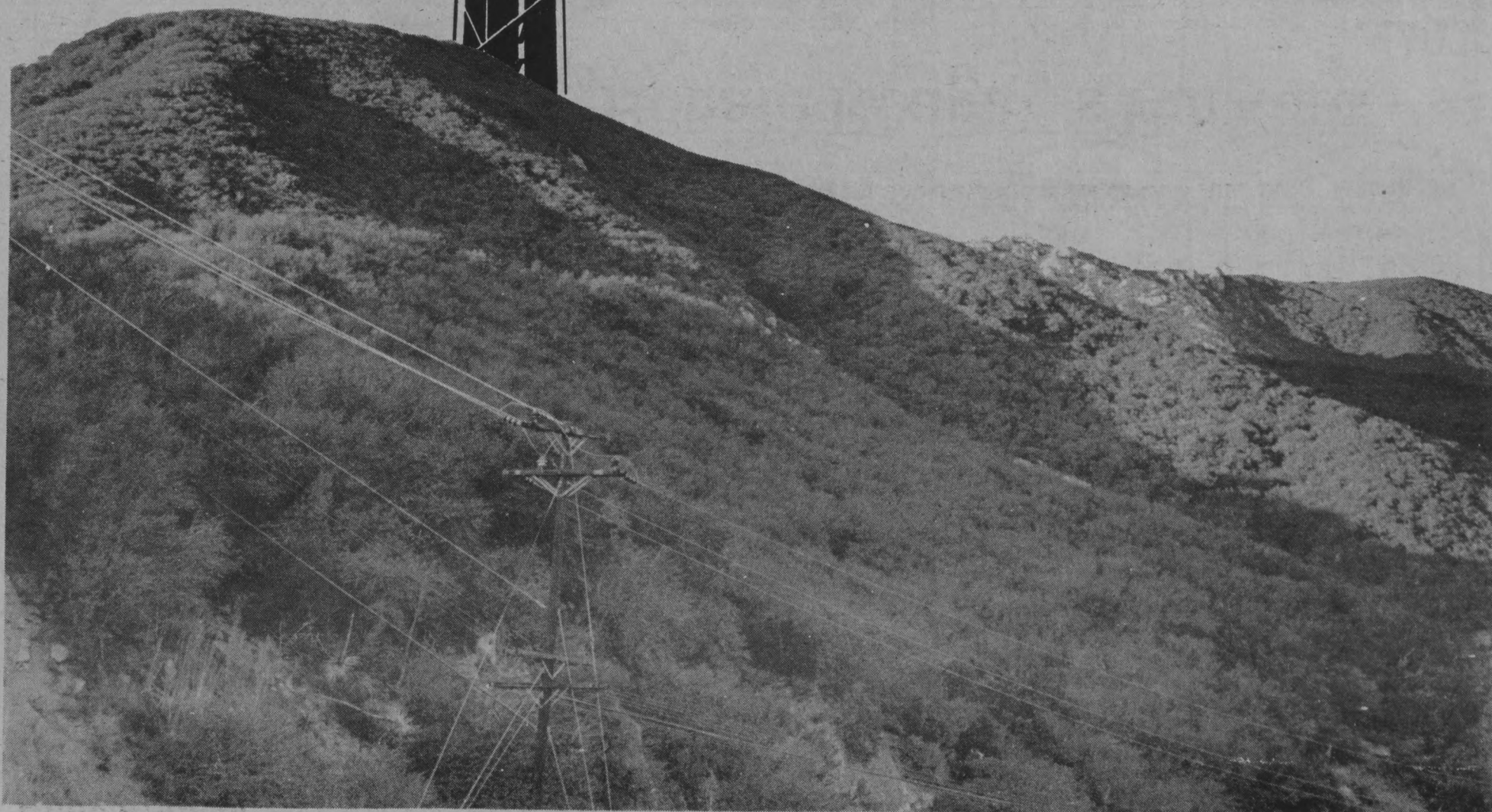
# ARTS

*entertainment*



**KTYD TRAPPED:**

**New Wavelengths For  
Santa Barbara**



# HIGH-KICKING ROMANIAN FOLK FESTIVAL

By CHERYL ROSENSTEIN

The crowd that showed up in Campbell Hall Monday night more than compensated for the few empty seats with its display of enthusiasm as the Mareuresul of Baia Mare brought their Romanian Folk Festival to UCSB, as part of their first American tour.

The program, a dazzling array of colorful costumes, music, movement and energy, was presented by the UCSB Committee on Arts and Lectures as part of its International Series, and

was sponsored by the UC Intercampus Cultural Exchange Committee.

The Festival was truly a cultural experience of the first magnitude. Although the majority of the audience had had no prior exposure to Romanian culture or language, the meanings, the dancers' intricate movements, the singers' facial and vocal expressions, and the orchestra's animated playing were clearly felt by the audience.

Among the many high points of the presentation was the Calusarii, a vigorous

village dance in which the men displayed high kicks and rhythmic boot-slapping.



The orchestra, with its folksy blend of violins, clarinets, guitar and

miscellaneous instruments, was also outstanding. Some of the show's finest moments

"little whistles," and the cembalon, a percussion instrument which strongly resembles a marimba in the mellowness of its tone. So illustrative was the orchestra in its playing that it was easy to imagine the swirling of the women's skirts and the shuffling of the dancers' feet even when they were absent from the stage.

The audience's most fervent responses were granted to two performers in particular: Nicu Moldovan, the company's director and vocal soloist, and Dumitru Dobrican, virtuoso of the

Pipes-of-Pan and the Taragot, both flute-like wind instruments. Moldovan's delivery of "Popular Songs of Romania" was emotional yet sensitive, pensive yet jubilant. The crowd began to clap in time after he joyously and unhesitatingly encouraged audience participation. Dobrican is rightfully called a virtuoso instrumentalist. The audience received a most pleasant surprise when, through his mastery of the Pipes-of-Pan, Dobrican magically and musically transformed Campbell Hall into a song-filled forest. The effect was spectacular, especially when he was joined by a fellow musician for a "battle of the birds," a duet imitating a most delightful dialogue between two cuckoos.

The crowd was so generous with its applause that the ensemble performed not only an encore of the duet, but also its own rousing rendition of "Oh, Susannah."

The evening was made complete by the grand finale, a last whirling combination of vivid color, dancing and harmonizing by the entire company of fifty—singers, dancers, and the musical ensemble. Once more the audience was given an opportunity to show their appreciation, in the form of a standing ovation.

## the movies



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# HOUSTON BALLET: Mixed Event

By EVE DUTTON

Billed as Santa Barbara's "event of the year," the Houston Ballet seasawed through an uneven performance Friday in the Arlington Center, disproving any previous claims of wonder and excitement.

Technique, admittedly, was not lost in the company's 38 member dance troupe; however, almost more impressive and memorable than the dancing was the exceptional musicianship of the Houston Ballet Orchestra, in particular the piano solos by Michael McGraw.

The evening's performance opened with a very busy, confusing three-piece work, "Bartok's Concerto," played by Macgraw. As dancers appeared on stage in vibrant red and orange costumes, anticipation was high, but was soon deflated as the ten dancers became fragmented vignettes in the hard Hungarian melodies.

As though to make amends for the opening, choreographer Ben Stevenson followed with an enchanting, graceful second movement resembling the slow blossoming of a new rose bud. Surrounding principal dancers Dennis Poole and Andrea Vodehnal, the other dancers peeled off one by one until the two were left alone to dance a graceful, romantically private pas de deux.

Following the grace of Poole and Vodehnal was an excellent three-part

piece, also choreographed by Stevenson, entitled "The Three Preludes," which opened with two company dancers practicing simple class exercises at a ballet barre. It became an elegant piece spotlighting Rachel Beard's brilliant fluidness when one moment she was

audience breathless as he sprang high above the stage in a series of leaps and spins that only the most technically accomplished male dancers, such as Nureyev and Baryshnikov, are able to achieve. Cunxin recently defected to the United States from mainland

than a modern dance performance, which detracted from the apparent agility and grace of the three dancers who had the potential to produce an excellent performance.

"Raymonda, Act III" closed the evening's repertoire on a definite dull note. Taken from the full-length classical ballet by Marius Petipa, this piece left the audience feeling somewhat lost when the curtains came down. The entire dancing company performed on stage in a very rigid, heavy Russian dance resembling more of a folk dance company than classical ballet. Cunxin was once more given the chance to demonstrate his brilliance in the third variation of this work; however, the small time given to him was definitely not enough to save the entire piece.

The Houston Ballet is a small yet steadily growing company with great potential. But before going too far, the dazzling grace of Cunxin must be recognized and utilized to the fullest. With his tremendous talent and the promising talent of the rest of the company, the Houston Ballet may soon be one of the nation's top ranked ballet companies, and then rightfully earn the title of Santa Barbara's "Event of the Year."



Li Cunxin and Janie Parker

fluttering light as a bird and then the next falling so heavily into her partner's arms the audience let out an astonished gasp.

Second in the series, "Don Quixote Pas De Deux" was unmistakably the highlight and climax of the evening. Li Cunxin and Janie Parker dazzled the audience with their limber and extraordinary elegance. Cunxin left the

China after several years of study in China with choreographer Stevenson. Total dedication to the art is unmistakably in Cunxin's dancing.

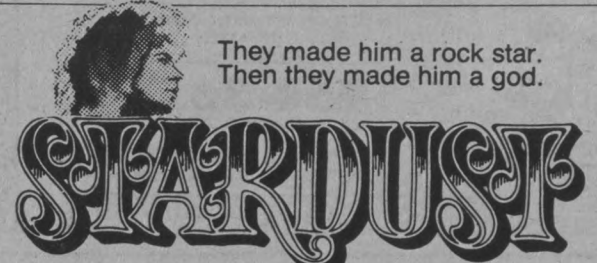
Following Cunxin and Parker's expertise came "Pi r2," a comic routine danced to modern electronic music. Although very entertaining, the piece developed more into a humorous pantomime

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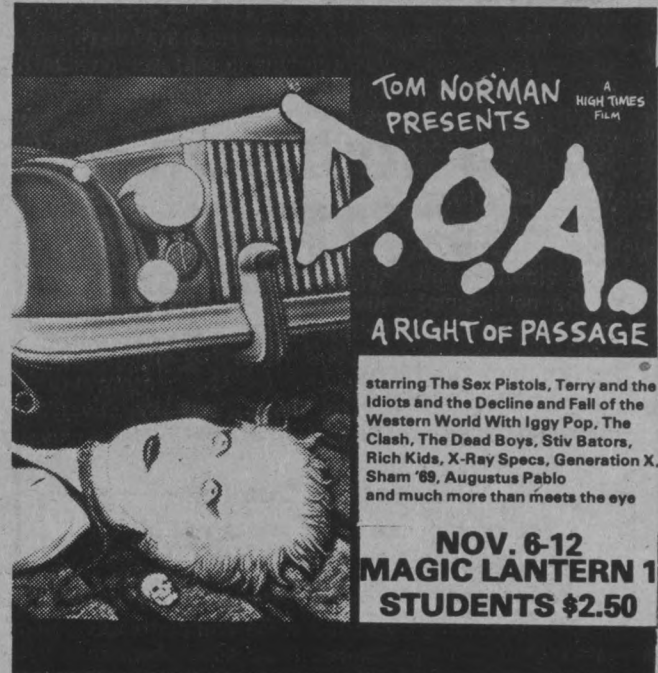
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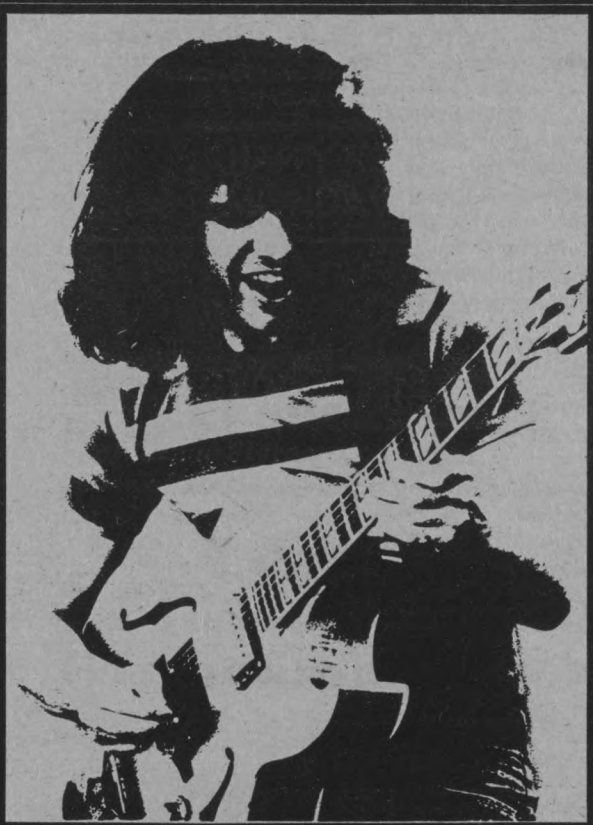
*Shakespeare Through Romantic Eyes* represents many of the works from John Boydell's Shakespeare Gallery of London. Organized in the late 18th century, Boydell commissioned paintings with Shakespearean subjects from every major English artist of his time, and exhibited them at a gallery in Pall Mall. He also published a folio of 100 paintings in large format engravings.

Christo is famous for his monumental urban and landscape works. In the process of developing his ideas, he produced drawings and sketches in a number of techniques and media which suggest the massive scale of his projects.

The French oil sketches exhibition, under the patronage of the French Cultural Services of Los Angeles, capture the history and development of the oil sketch in France during its most vital time.

Museum hours are Tuesday through Saturday 10 a.m. to 4 p.m., Sunday 1 to 5 p.m. For further information, call 961-2951.

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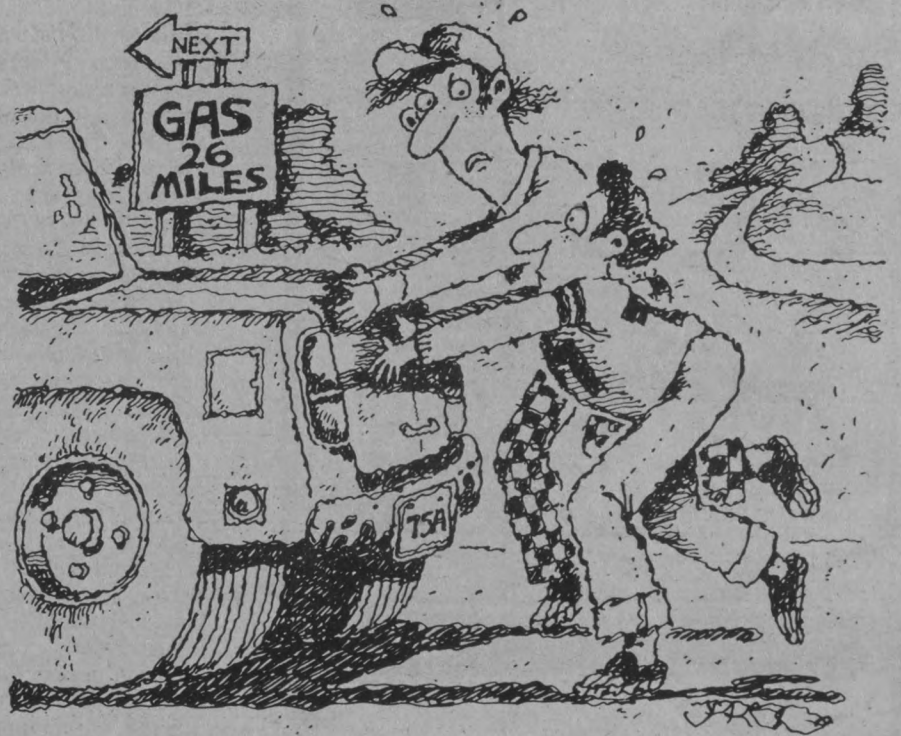
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# INTERVIEW

## READING SIGNALS: Jim Trapp Talks About

By CHARLES PONCE DE LEON

As we stagger through the 1980s, many of the luxuries that Americans used to enjoy are becoming increasingly obsolete or, at least, significantly altered: cheap gas, large comfortable cars, social welfare programs, and the like. In these gloomy economic times every facet of life is reappraised, and often restructured. Like it or not, Conservatism is in. This trend has been especially apparent in the entertainment industries, where different media compete ferociously for their share of John Q. Public's leisure time dollar. In radio the move is toward restricted Album Oriented Rock (AOR) formats; thereby creating an accessible, clear-cut, identifiable sound by which the station may be easily recognized. An example of this conservative shift in philosophy has occurred here in Santa Barbara at KTYD. What was formerly a free-form, "progressive," and unique station has now evolved into another faceless clone.

The "new KTYD" is the brainchild of recently appointed program director James Lull. Lull saw KTYD as being directionless, with no dominant sound, only an anarchic blend of rock, jazz, soul, country, and assorted hybrids. The primary changes he's instituted include: paring down the station's library to include only rock-oriented material; hiring a number of new air personalities; reducing the time and frequency of newscasts; and eliminating the bulk of the speciality programming.

A few days ago, I met with one of the "old KTYD" guiding forces, former program director Jim Trapp. I found him deeply concerned with the philosophical reorientation that has taken hold of the station since Lull took over.

The following interview highlights our 90-minute discussion:

**NEXUS:** What was your programming philosophy at KTYD?

**Trapp:** The initial programming philosophy of KTYD was that there was an audience in Santa Barbara capable of assimilating and responding positively to a wide range of musical styles being played on the same frequency; that there was an audience, like ourselves, that was capable of enjoying Devo and Rahsaan Roland Kirk. The whole theory of KTYD was that there was just so much good music being done in different fields that it was silly to restrict yourself to just playing on kind. By simply playing one kind of music you accept a limitation which isn't necessary.

My feeling was that KTYD could function as a business, survive, and also be a workshop for "applied radio theory." I didn't want the station to sound like a regurgitation of my musical tastes. I tried to avoid that. I think that's a major difference between my approach and Jim's.

**NEXUS:** Were you aiming at a particular demographic?

**Trapp:** That's undergone some change. At the beginning we aimed for the 18-24 demographic because it was the most important demographic as far as its numerical weight in the community goes. As time went on, we began to feel the need, for a variety of reasons, to move to the 25-34 demographic. That shift in philosophy occurred around 1979 when I took over as program director. Now what we have at KTYD, with the new format approach, is another attempt to address the 18-24 demographic, exclusively.

**NEXUS:** What was your rationale behind this shift in emphasis?

**Trapp:** We were trying to make ourselves an appealing alternative to people, aged 25-34, who had already grown up and experienced a lot of different musical forms through the seventies.

The 18-24 audience, generally speaking, has a limited attention span and defined rules for what makes it rock 'n' roll. You have to be more conservative if you are going to address that audience. I found that once going for the 25-34 demographic, I couldn't reverse my field and go back for the 18-24's. They demand too much of the same thing in order to be happy.

**NEXUS:** There had been criticisms leveled at KTYD for playing too varied a mix of music, with no consistent "core sound." Do you feel those criticisms were unfounded?

**Trapp:** I always felt the station did have a core sound. I think that it's a matter of definition. To some people, the music mix might have sounded like it had no direction or focus. But I think what they were saying was that it didn't have their focus or direction. So I never took it that seriously whether it came from Jim Lull or the bartender at the Head of the Wolf.

Our philosophy was if you could move with grace from McCoy Tyner to Clash, do it. Of course you can't do it right away, you have to do it in stages and degrees. That's the art of mixing music when you have a lot of music to choose from.

What is currently happening at KTYD is *inimatizing*. The first thing that was done was to have the library slashed dramatically. With fewer records to play, there has to be a more conservative sound arising from that.

**NEXUS:** Were there any restrictions placed upon the jocks when you were program director?

**Trapp:** Yes. We had a format to a certain extent. I wanted to apply a loose set of lines and ask people to keep between them. They were required to do certain things. For one, the music system was compartmentalized. The jocks were required to play, in a given hour, X amount of songs out of each of the compartments. You have to have something that forces people to take a look at the jazz file, the old file, the obscure file. It requires them to look at music they might not look at on their own.

**NEXUS:** What about news? Under the new format, it has been reduced in both scope and frequency.

**Trapp:** Under "conventional wisdom," new 18-24-year old, male, rock 'n' roll audience adjustments accurately, that's what they are. If you want as small a news commitment as an audience, KTYD is just following the formula.

Our research had indicated that news was to me, is a mistake.

**NEXUS:** How was your approach different? **Trapp:** My feeling was that the audience was happening in the world and the community.



JIM TRAPP

was doing that, with the exception of the NEXUS: What about the specialty program?

**Trapp:** We felt that there were a lot of trends that could not be addressed in the regular programs. We concentrate on a specific musical form in integrating the music into your regular mix. Some of the specialty programs were total failures as far as generating advertising generally one or two hour shows, with the was hard to assess their success in terms of **NEXUS:** The new KTYD plays a lot of it. What are your feelings regarding this?

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# About KTYD, Then And Now

"news is a tune-out if you're going for the audience. If I read the new format ad they are trying to do. That being the case, I want to be as sincere as possible. In going for a younger audience, the formula by slashing their news. News was a specific tune-in factor. To limit it, it's different?"

Trapp was sincerely curious about what was going on in the community around them. And since no one else was doing it, it was different."



Photo by Jonathan Alburger

M TRAPP

of the News and Review, I felt that we had a natural drive for it. programming?"

of trends to be addressed in the community regular music mix. Some times you have to conform in order to lay the ground work for an in- mix. It must be admitted that specialty programming factor. You have to accept it. successful?"

grams were very successful and others were not. advertising revenue. Since they were not, with the exception of Space Pirate Radio, it was in terms of ratings.

lot of the same songs over and over again. is?"

**Trapp:** This is very much a result of being influenced by KROQ. I worked for the program director at KROQ. He comes from an incredible Top 40 background; his orientation is mass appeal. The philosophy at KROQ, and becoming more so at KTYD, is "pick the records, play them a lot, and they'll become popular." That's straight-ahead Top 40 mentality. When you combine this with an announcing approach that is performed with "Top 40 abandon," you get a regurgitation of old, mass-appeal format conceptions, utilizing new music and blending it with oldies because they're congruent musical forms.

New wave music makes a statement. That statement is different things to different people. But to take new wave music, which I feel is revolutionary, open to change, far from being safe, and apply it through the mechanisms of a restricted music format is a shuck and a jive. It takes the fire of new wave music and reduces it significantly. The general management/programming mentality, which says the "masses are asses," requires that the new wave music played be extremely accessible. You take the drive of the new wave era and exploit it by saying to the audience, "Hey look, you can hear new wave music here," and then play only 1 percent of what's really going on. You do not make a real statement. To me it's a matter of misdirection.

That's what irritates me the most about the KROQ format and the KTYD format. It's not really committed to what it says it's committed to. It's exploiting the energy and diversity of new wave without presenting to the audience an honest appraisal of what it's really about. Instead, it's presenting the lowest common denominator of what they feel the audience can accept; always underestimating the ability of the listener to be able to react intelligently to music. That's television mentality.

**NEXUS:** What was the old KTYD's approach toward new wave?

**Trapp:** We tried to make it a part of what we were doing instead of all that we were doing.

**NEXUS:** Do you feel the new format will succeed?

**Trapp:** I think if the station succeeds in the upcoming book (ratings), the one this fall, it will be novelty and that over the long run the sound will wear thin. This is because the music being chosen for orientation is suspect to extreme changes in creative climate.

The trendiness of new wave music makes it very streaky. If KTYD pins its hopes on new wave being the extra added dimension to its core rock 'n' roll approach, then it's pinning its hopes on something that's going to be spotty at best. My feeling is that it won't be distinguishable enough to succeed in the long run.

**NEXUS:** Does progressive radio have a future?

**Trapp:** Yes, I think progressive radio does have a future, especially with the markets getting more conservative; obviously, there'll be more room for an alternative.

The main problem with a progressive format is that it's ideological in slant. It's not content with simply reflecting the tastes of the audience. If you are addressing the 18-24 audience, you know you've got to play a lot of Lynyrd Skynyrd and Led Zeppelin because that's what sells. An ideological format is not satisfied with that. There is also the endeavor to influence the tastes, and broaden the spectrum of the audience, the thought being that if you succeed in doing this, you've created an audience that wasn't there before.

What is being used more and more is the "Lifestyle Approach." Lifestyle Approach programming simply reflects the tastes of its audience. It makes no attempts to take any chances or introduce new artists. It's frightening.

The fact remains that there are very few points of origin for new ideas in radio, and that will continue for so long as radio doesn't have to compete with anything better; for so long as radio doesn't have to compete, it will continue to be standardized, homogenized, bland.

When the traditional approach of radio is threatened by a technological advance, like audio services that are piped through cable, radio will survive only if it can re-emphasize its locality and become unique again.

That does not paint a pretty picture for the resurfacing of progressive radio; however, there will be communities, like Santa Barbara, that can support a progressive radio station. To do so, the station must promote itself on the basis of image and not ratings. They have to be able to go out and sell the image identification of the station — the fact that it's unique. That will only happen in small communities. In the larger markets, the ratings dominate. When you're playing that kind of numerological game, there is little room for creativity.

The reorientation of KTYD's programming philosophy is but a small part of significant changes in commercial radio that have been ongoing since the mid-seventies: increasing conservatism and a return to commercial aesthetics. Radio, finding it increasingly difficult to compete with television's mass audience tactics, has opted to employ similar tactics in an effort to compete.

The problems at KTYD are relatively minor when compared to the turgid programming fare found on most AOR stations across the country. Reliance on "safe-play" programming, such as the "Superstars" format, is a sure bet to kill any innovative new trends in the field. Perhaps, as Trapp hypothesized, a severe challenge to the status quo will dramatically alter current programming mentalities. If so, bring on the next contender.



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## CUJO — All Froth

By **ROB PALMER**

Warning! Warning! Although it's still at least six months away from going paperback (hence becoming affordable to most of us), and despite the fact that his last effort, the excellent *Firestarter*, is deservedly cruising near the top of the paperback bestseller list right now, by all means avoid Stephen King's latest novel *Cujo*. King is unquestionably one of the best mystery/horror writers around these days, but it looks like the strain of cranking out best seller after best seller (or maybe the strain of raking in all the bucks) has finally taken its toll on King's creative energies.

*Cujo* is a dog in more ways than one. He's a two-hundred pound Saint Bernard, the beloved family pet of the Camber family of Castle Rock, Maine. One day while out in the fields near the Camber farm, *Cujo* chases a rabbit down a hole inhabited by some rabid bats. One of them bites poor *Cujo* on the snout, and you probably get the drift from there: *Cujo* goes on what turns to be a rather humdrum reign of terror for a few days.

That's pretty much all there is to *Cujo*: just a big dog who looks like he uses Gillette foamy. King does attempt to inject a slight touch of the supernatural into the story, making some ambiguous and unconvincing suggestions that the rampaging *Cujo* might be the spirit of Frank Dodd, the murderous policeman uncovered by John Smith in King's novel *The Dead Zone*. Whether or not you've read *The Dead Zone*, it's all rather irrelevant. I myself like to see a pattern developing in King's novels, that of shying away from the horrific/supernatural elements of his earlier works (vampires in *Salem's Lot*, a malevolent haunted house in *The Shining*) in favor of more realistic, some might call more mature, evil: the United States government was the villain in *Firestarter*, a southern Bisle salesman-turned politician in *The Dead Zone*, and now rampaging Saint Bernard in *Cujo*.

*Cujo* does have its moments. The major confrontation between man and murderous mongrel pits *Cujo* against our book's heroine and her small son, trapped in their stalled Pinto on the Camber farm. There pages go quickly, and like *Cujo*, the reader hungrily wants more.

Instead, we get interspersed with the action, an incredibly stultifying, soap-opera pulp filler about divorce,

# CUJO

A NOVEL BY  
**STEPHEN KING**  
Author of **FIRESTARTER**



extra-marital affairs and advertising campaigns for breakfast cereals. It's really not worth explaining; suffice to say that throughout *Cujo* one can sense King condescendingly telling us how he has his sharp, satiric eye focused on all that is kitschy about American culture. Unfortunately what King gives us is not a brilliant satire on American Kitsch (e.g. see Evelyn Waugh's *The Loved One*), but just more Kitsch itself.

It's an old tired cliché, I know, but *Cujo* really is all bark and no bite. (Boo!)

## BIG MAC BUCKINGHAM GOES SOLO

By **BARRY EBERLING**  
Is there artistic life for Lindsey Buckingham beyond Fleetwood Mac?

If his first solo record, *Law and Order*, is any indication, the answer is a resounding yes. Providing almost all the instrumentals and harmonies himself, Buckingham has created an album full of catchy tunes the listener will be humming for days.

In fact, the main fault of *Law and Order* is that it has too much order. Buckingham never attains the manic intensity or hard rock edge of such Mac songs as "Not That Funny" or "Go

Your Own Way."

Still, a restrained Buckingham is manic by anybody else's standards. You won't find songs like "Bwana," "That's How We Do It In L.A.," or "Johnny Stew" on Barry Manilow's new record. These numbers contain the jerky starts and finishes, off-beat subject matters, rowdy vocals, and strange rhythm patterns which Buckingham delivered on Mac's *Tusk*.

Particularly good is "Bwana," an infectious tune which highlights Buckingham's high-pitched vocals. And both "Johnny Stew" and "Mary Lee Jones" showcase Buckingham's excellent guitar playing.

and "Trouble," which has some more provocative guitar riffs.

*Law and Order* also in-

Individually, almost every song is a strong effort. Collectively, they prove that Buckingham has enough



Six of the album's eleven songs are slow-paced and Buckingham excels on these as well. Stand-outs are "Shadow of the West," which features background vocals by fellow Mac-member Christine McVie,

cludes three late 50's and early 60's tunes. Because Buckingham performs the songs with typical 50's harmonies, the listener will have no trouble guessing which ones they are.

versatility to hold his listeners' interest for a whole record. If he had only shown a little less restraint, he could have made a great debut album a great album period.

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## EVENTUALITIES



Screening Nov. 8 will be *Julius Caesar*, starring Marlon Brando, James Mason, John Gielgud, and Greer Garson. The 1953 film is presented by Arts & Lectures and admission to the 7:30 p.m., Campbell Hall show is only \$1.50 for students.

The Artist Response Gallery will be showing recent silkscreens and other works by Sako Nov. 7, with a reception from 7-9 p.m. Sako received his formal education on the East Coast, and his serigraphy has been shown in various galleries in midwest U.S. and France. Themes of his works deal mainly with nightfall and nature.

Music from Shakespeare is the title of a free program to be presented Nov. 8 at 7 p.m. in Lotte Lehmann Hall by the Collegium Musicum of Cal. State Long Beach. The event is part of the Shakespeare Year Celebration.

Newly opened, The Closet will host two Isla Vista bands tomorrow and Saturday from 8 p.m. to midnight. Admission to hear the bands, California and Tearaways, respectively, is \$1. The Closet is located at the back of the Bagel Factory, 966 Embarcadero Del Mar.

A rare performance of North Indian vocal music featuring Lakshmi Shankar will be presented at the Santa Barbara Museum of Art tomorrow at 8 p.m. The event is co-sponsored by the museum and the Jazz and World Music Society. Admission is \$6.50. For information, call 963-4364.

John Ford Film Festival continues Nov. 6, 7, & 8 with *The Searchers*, starring John Wayne and Jeff Hunter, at the Santa Barbara Museum of Art. \$1 donation, por favor.



Los Angeles Chamber Orchestra plays TONIGHT in Campbell Hall at 8 p.m. Sponsored through Arts & Lectures, tickets are available at \$9/7/5, and at special student prices of \$7/5/3. The concert is the first of three Santa Barbara performances by the ensemble this season and opens A & L's new Chamber Orchestra Series.

UCSB bassist John Hornschurch will be featured in a Faculty Artist Recital tomorrow at 8 p.m. in Music Room 1145. Joined by violinist Karen Jones and pianist Linda Nonomiya, the performance is free.

*Johanna Out of Wedlock* opens Nov. 12 in the UCSB Studio Theatre. Presented by the Dept. of Drama, *Johanna* won the 1981 Sherrill Corwin-Metropolitan Theatres writing contest for best full-length play. The new play, written by UCSB student Susan Potter, has been entered in the 1981-82 American College Theatre Festival. The festival is held nation-wide under the auspices of the Kennedy Center for the Performing Arts and the University and College Theatre Association.

The production is being directed by Shauna Sullivan and cast includes Tim Byer, Wade Martin, Gary Matanky, Cate Pickavance, Christine Stevens, and Cheryl-Ann Wilson.

Performances continue (at 8 p.m.) Nov. 13, 18, 19, and 20. On Nov. 14 and 21, the show will play at 5 and 8:30 p.m. Ticket information is available through Arts & Lectures (961-3535).



Suburban Lawns and Wall of Voodoo bands will play the Old Gym Wed. at 9 p.m. The event is being sponsored through Associated Students in conjunction with I.R.S. records. Tickets are \$7.50 for students, \$8.50 for generals. (See next week's ARTS issue for Suburban Lawns album review.)

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# A. S. PROGRAM BOARD

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Editor:  
Lillian  
Sedlak

## National Convocation on the Threat of Nuclear War

### We Need You

Deva Sedlak

On Wednesday, Nov. 11 from noon until 10:00 p.m., there will be many events on campus to educate people on the threat of nuclear war. A.S. Program Board Lectures Committee in conjunction with People Against Nuclear Power, Coalition to Stop the Draft, A.S. Student Lobby, Director: Institute for Theoretical Physics, "Cheadle 26," and the Union of Concerned Scientists, are bringing to UCSB this all day event. The various events will be held at Storke Plaza, the UCen Pavilion, and Campbell Hall.

The convocation is being held to inform people of the possibility and results of a nuclear war. There will

be films, as well as lectures.

Starting the day off at noon will be a rally in Storke Plaza. The rally will feature music and student speakers from the "Cheadle 26." There will be another guest speaker who has not yet been confirmed, but it will be one of the speakers scheduled to speak later on in the evening.

From 2-3 p.m. there will be two films and a rebuttal. First the movie *The Price of Peace and Freedom* will be screened, then we have scheduled a rebuttal by Doctor Badash. Next we screen *A Message to Scientists*. All will be in the UCen Pavilion.

At 3 p.m. also in the UCen Pavilion, *War Without Winners*

will be shown, followed by a discussion led by a study group. Following the discussion the movie *Message to Scientists* will again be screened.

From 4-5 p.m. *The Last Epidemic* will be shown in the UCen Pavilion. After the movie the Cheadle 26 will hold a discussion, to be followed again by the movie *Message to Scientists*.

Later the same night, from 7:30-10:30 p.m., there will be a panel discussion on "The Threat of Nuclear War." There will be presentations by Sam Day, the managing editor of *Progressive Magazine*, David Cortright, the national director of SANE, Larry Agran, author of the Nuclear

Freeze Initiative, and Santa Barbara physicians, from the Physicians for Social Responsibility.

Following the discussions the speakers will welcome questions from the audience. The discussions and questions will be held at the and questions will be held at Campbell Hall.

A.S. Program Board is co-sponsoring this event in the hope that people who want to become informed about nuclear war will do so. We do not take a political stand on this issue, we are here to promote the education of the students.

Program Board needs interested students to work on all of their committees. Whether you are interested in Films, Lectures, Cultural Events, Concerts, UCen Activities, Publicity, Production, or Special Events, you are urged to stop by the Program Board Office, located in UCen 3167. Or call us at 961-3536. There are many things for you to do on a committee. We need responsible people to help us coordinate our activities and to make sure that every little detail that goes in to making an event a success gets carried out. Let us know what you want to do, and come up and do it!

## Upcoming Events, Etc.

Thursday, November 5	Monday, November 9	Tuesday, November 10	Wednesday, November 11	Thursday, November 12
FAT TUESDAY, UCen II Showcase 8:30 p.m. FREE	Publicity Meeting 10 a.m., UCen 3167. Program Board Meeting, 5 p.m., UCen 2253.	RALPH McFARLAND, Acoustic night at the Pub.	National Convocation on the Threat of Nuclear War all day rally with movies, lectures & discussions: 12-1 p.m., Storke Plaza; 2-5 p.m., UCen II Pavilion; 7:30-10 p.m. Campbell Hall. Film <i>Urban Cowboy</i> 7, 9:30, UCen Pavilion.	FENTZ, UCen Pavilion Showcase, 8:30 p.m.

## Concert Survey '81

What type of music would you like to hear performed here at UCSB? (Please check areas you are interested in.)

- (1) New Wave/Punk \_\_\_\_\_  
 (2) Rock & Roll \_\_\_\_\_  
 (3) Country Western \_\_\_\_\_  
 (4) Jazz \_\_\_\_\_  
 (5) Rhythm & Blues \_\_\_\_\_  
 (6) Reggae \_\_\_\_\_  
 (7) Country Rock \_\_\_\_\_  
 (8) Soul/Rock \_\_\_\_\_  
 (9) Folk music \_\_\_\_\_  
 (10) OTHER \_\_\_\_\_

### Acts To Consider

(rate appropriately)

- (A) I would sell my mother to go to this concert!  
 (B) I would go, but I refuse to take up residency in front of the UCen to buy tickets.  
 (C) If I was walking around stoned and I happened to pass by, I might drop in — (literally!)  
 (D) No \*@#\*ing way!  
 (E) I'm totally clueless to who this band is.

- |                           |                            |                                    |
|---------------------------|----------------------------|------------------------------------|
| (1) Chuck Magione _____   | (14) Tina Marie _____      | (27) Dan Folgelberg _____          |
| (2) U-2 _____             | (15) King Crimson _____    | (28) Billy Squire _____            |
| (3) The Clash _____       | (16) Nazareth _____        | (29) Devo _____                    |
| (4) Ultravox _____        | (17) Grace Jones _____     | (30) Ozzy Osborne _____            |
| (5) Greg Kihn _____       | (18) ZZ Top _____          | (31) The Police _____              |
| (6) Yellowjackets _____   | (19) Prince _____          | (32) The Modettes _____            |
| (7) Phil Collins _____    | (20) Bob Dylan _____       | (33) Billy and the Beaters _____   |
| (8) Marshall Tucker _____ | (21) Al Vissuti _____      | (34) Loverboy _____                |
| (9) Rick James _____      | (22) Tanya Maria _____     | (35) Ross Collins _____            |
| (10) Wall of Voodoo _____ | (23) 20/20 _____           | (36) Graham Parker _____           |
| (11) Stevie Nicks _____   | (24) Plimsouls _____       | (37) The Beat _____                |
| (12) Alabama _____        | (25) John Hyatt _____      | (38) Rossington Collins Band _____ |
| (13) The Romantics _____  | (26) Gary U.S. Bonds _____ |                                    |

Remember this is only a list of probable bands for this year. Your response to this survey will make it easier for us to make your musical fantasy come true!

Please return this survey to A.S. Program Board — 3rd floor, UCen 3167.



## LOOK FOR THIS LOGO

961-3536

## WE PRESENT UCSB's BEST PROGRAMS

A. S. Program Board

## Urban Cowboy

By Pete Zerilli

On Wednesday, Nov. 11, A.S. Program Board will present *Urban Cowboy* starring John Travolta, and Debra Winger. Travolta plays the classic American image, the cowboy, in a modern day setting.

As Bud, Travolta plays a refinery worker who lives out the cowboy legend at Gilley's, the largest honky tonk bar in Texas. Through country dancing and riding a mechanical bull, Bud tries to win Sissy, (Debra Winger).

Directed by James Bridges, *Urban Cowboy* presents the American Dream in action, and the struggle to live out that dream in the modern world. More than that, *Urban Cowboy* is a good story, a fun, entertaining movie. It's got big stars, good performances, and good music.

It's going to be in the UCen II Pavilion Wednesday, Nov. 11 at 7 and 9:30 p.m. Admission is \$2 to the general public and \$1.50 to students with reg cards. Be there!

## Dance Concert!

A.S. Program Board and D.I.Y. Productions are please to bring you WALL OF VOODOO and SURBURBAN LAWNS in the first dance concert of the year in the Old Gym.

Next Wednesday, Nov. 11 at 9 p.m. you can dance your pants off, rock your socks off, and generally have a wild and crazy time without the restriction of having to stay in your seat! Just what we've all been waiting for! Some come on down to the Old Gym Wednesday, Nov. 11. Tickets are on sale now at \$7.50 to students and \$8.50 for the general public.

## UCen Showcases

It's been happening each Thursday night, and we are glad you're there! It's the UCen Showcases, each Thursday night from 8:30 to 11 p.m. at the Pub. The response to these local bands has been tremendous, best of all it's FREE, all you have to do is be there.

It's a place to dance, have a brew, and mellow out or rock out according to your desires. This Thursday FAT TUESDAY will be playing, so forget the midterms and party down.

Next Tuesday, Nov. 10, the Tuesday Acoustic night starts up again, with Ralph McFarland. Bring a date or meet one there and

enjoy a quiet evening of music by Ralph. Other acts scheduled for Tuesday nights in the future include Tom Ball and Kenny Sultan and Loose Bruce.

On Thursday, Nov. 12, Fentz takes the stage for more rock and rolling. We'll be back to blasting getting ready for that weekend binge. Again, let's forget the midterms.

Don't forget you can play the video games Tuesday and Thursday nights and hear good music too, what more could you ask for? Music brought to you by A.S. Program Board's UCen Activities Committee.

## Concert Research

A.S. Events Research committee is looking for interested students to do basic research on Statewide Concert Programming

costs. The meeting will be held at 10 a.m. Thursday, Nov. 5, in UCen 2272.