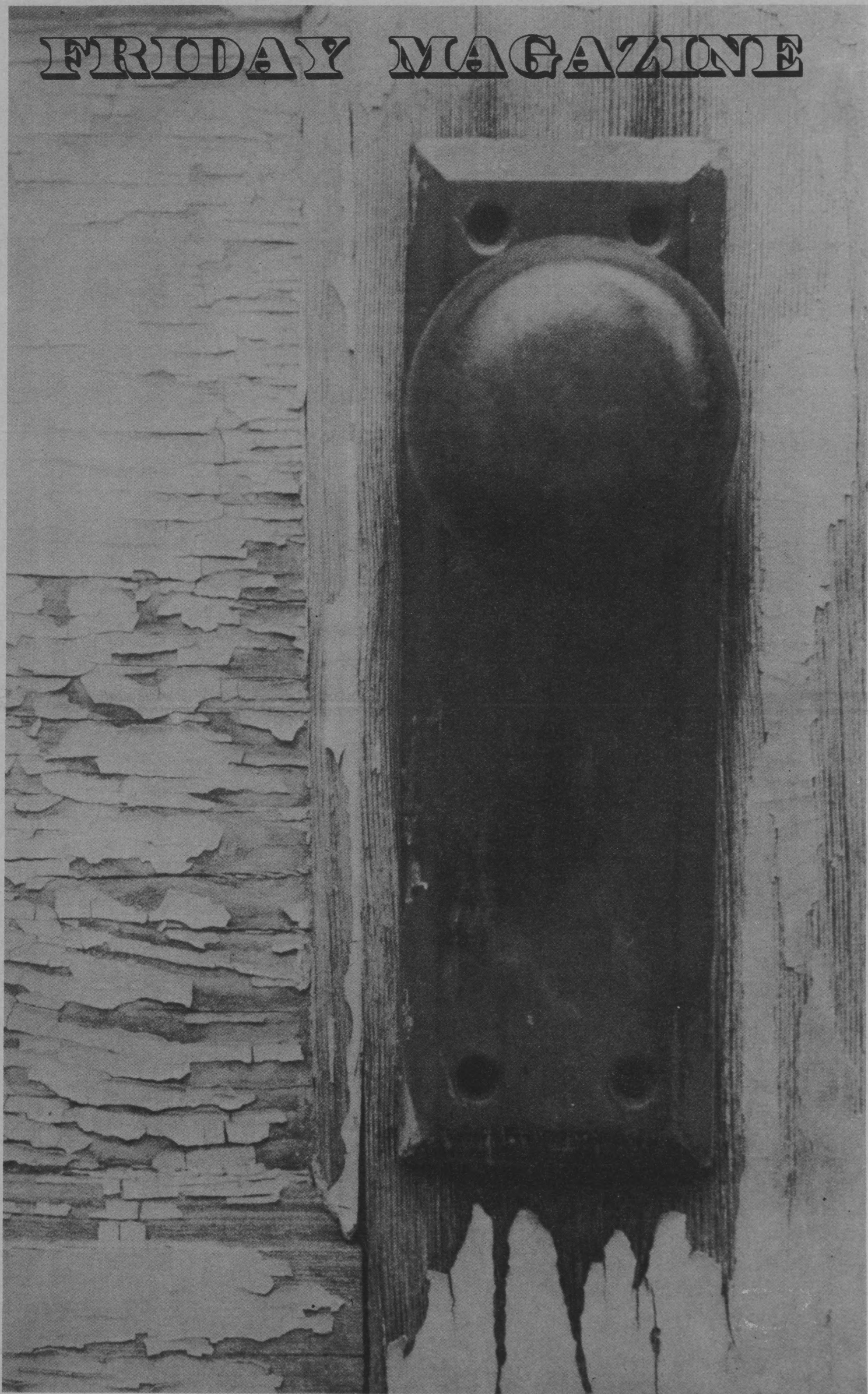



# FRIDAY MAGAZINE








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Lig & Eekiv  
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**THE SUMMER  
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Thursday, Jan. 9	4-5:30 p.m.	Geology 1100
Monday, Jan. 13	6-7:30 p.m.	Music 1145
Thursday, Jan. 16	4:30-6 p.m.	Geology 1100

Applications available at each of these meetings  
or at Orientation Program, Cheadle Hall 1124.  
Attendance at one of these meetings is mandatory.  
**Applications are due: JANUARY 24, 1986**  
**APPLY NOW**

Merv Griffin  
you boring ball of blasé  
you pale flat slab of concrete  
Must you bore us?  
me me me  
Merv.  
Griffin.  
I Me Merv  
Me.  
Me Merv.  
HEH HEH  
Merv.  
I. Me.  
Griffin.  
ME. MERV.  
THAT'S ALL.



Dick Clark  
Dick Clark  
Your cryptic breath  
tells the true story  
—will you ever die?  
—your skin pulled  
tightly across your  
face—  
—you fashionably tap  
dance to tunes  
—of outdated candy-shit  
songs  
that bore us to hell.  
you are an arid  
Safeway supermarket  
you are an echo  
in the canyons of dust.

— Lij & Eekiv



*Daily Nexus December  
Office Hours are as follows*

**8 AM - 5 PM • Dec. 2nd - 9th**  
Open during lunch

• • •

**9 AM - 4 PM • Dec. 10th - 20th**  
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**Happy Holidays**  
Regular Hours resume January 2nd, 1986  
Deadline for 1st issue (Jan. 6) is  
January 2nd at Noon



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 you were black in a past life  
 I see you  
 naked on a rock  
 exposing  
 your cheese  
 to the breeze.  
**Jerry Falwell**  
**Family Feud**  
 beckons you  
**Kiss**  
**Richard**  
**Dawson**  
 your helium  
 balloon is gone  
 your  
 air is in  
 your head  
**A sharp puncture-intent**  
**pin**  
 is on its way.

- Lij & Eekiv

**Anti-poetics (a tribute)**

I saw promise in the blind  
 eminent scholars, children  
 girl fridays, goddesses -

in the Destitute Dregs  
 I saw a glimmering.

Seek and Ye shall find,  
 the good will come to you  
 as I've come to them,  
 with little words, with pleasure  
 I give and take and return  
 in full.

**Knowledge! And Ability!**

And yet the act is more  
 than the words  
 the gestures - (but you got  
 to try hard he said);  
 the poetic image of martyrdom  
 is one man's glaucoma

Where is the focus  
 if the soul lies in state?

Are you content with the elders,  
 the insecure poets of my early  
 vision?

- Bobby Croft



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# Raymond Lockwood

Prose contest winner for

## *An Easy Understanding in the German Cafe'*

I put my boots on and watched the little clumps of tired earth fall from them and scatter on the floor. I had grown used to my place, my small hovel painted hospital white with a small bed in one corner and a terribly inadequate lamp in another. Life was simple here, clean, white, my presence almost immaculate. I spent very little time here, yet somehow, late in the evening, I found myself wanting to come back, to return to my white room with bars on the windows outside, to gain a respite and a breath from the sordidities of Tangier.

It cost next to nothing to stay, which did me well, for I had only a few hundred dollars with me and even less of a time schedule. What the hell is time, anyway?

The street was warm and pulsing, a virtual artery of activity. Lined with sun-washed buildings of Moorish design, stones and walkways reeking of human and animal odors and vendors' comestibles. The streets serve as ancient binding ropes of its people, cutting deep into their flesh and coursing through their veins. As the cries and moans of timeless beggars tugged at my conscience, I dropped a Durham as magnanimously as possible to an old woman, whose face had been beaten and weathered by the dry harshness of misery, centuries of hopelessness in her eyes.

I searched my left pocket for some spare change, touching each for its denomination. "Good" I thought to myself, "I've enough for cigarettes and mint tea." I could have them straightaway, without having to go to the bank to exchange more American dollars into Durham, the Moroccan currency. The bank didn't open 'til 10:30 or so anyway.

Making my way across the street, crowded and thick, I noticed the young men against the shop walls start towards the docks. It was usually such young men who planted and dealt drugs to the newly arrived, ignorant foreigners. I watched them meander down the hill of the Medina to where the ships arrive. There would be a 10:00 a.m. arrival from Algeciras coming in.

I remembered when I had arrived, maybe two weeks earlier, docking in Tangier at 12:15 a.m., and seeing them gathering at the gangplank, thick as thieves, and waiting to greet us all in a formal gesture of welcoming. With my shoulder bags zipped tight, I stepped off the boat into humanity, into the frenzied brotherhood of Tangier.

Feeling annoyance and then rage against the thousand different hands that descended upon my person, I felt obligated to offer a sharp elbow in repeated reciprocation, and hurried off the docks. "Not a good time to get into Tangier" I thought to myself, as if there was one.

I pitied the plight of the new arrivals and continued up the hill into the heart of the street bazaars into the Medina, and past them, in the direction where I knew the German Cafe' would be.

The Medina is the culturally intact part of Tangier, below and surrounding the Casbah, where the Sultan's palace was located, as well as the German Cafe'. By Islamic law, alcohol was strictly forbidden there, only to be found in Nouvelleville, the more Westernized and tourist-oriented part of Tangier. And in the Casbah, women were nowhere to be seen after dark.

The palace was over 700 years old, according to my guide and friend Abdul, who was neither if I didn't pay him for it; but whom I wouldn't do without.

The Medina could be a dangerous place if you didn't have a guide, someone who you could hire to let the others know that this foreigner was his interest and concern, and not open for harrassment. As it was, the foreigners were always followed, myself included, day or evening, by the young Arabs, for a variety of reasons. I never cared to discuss it with them. It was hazardous to walk there in the darkness because of obvious reasons, and also because of the narrow, path-like streets twist and turn, and drop off suddenly, sometimes six-to-ten feet, to another one. It seemed that the streets in the Medina were always dark, everywhere.

Abdul had brought me to the German Cafe', "Le Cafe' Allemand" he had called it, that first night in Tangier, taking mint tea there sometime after two in the morning. The ceiling fans were turning slowly, poorly circulating the sticky, heavy air, with the aggressive stench of body odor and cigarette smoke overwhelming any fragrant nuance of tea. The inside was painted a cheap, amazon green with the floor tiled black and white. Deteriorating tables and chairs, some wood, some metal, were strewn about the room, glinting hazily beneath the single, bare bulb that vaguely illuminated the place.

As we walked in, all eyes, black and aging, turned away from the antiquated black and white T.V. that was showing a French movie at least as old and with the volume turned up to the distortion level, and directed themselves to us, or me, to be truthful. Undoubtedly, I was a violating presence.

The men all wore long robes, fez hats, and drank their tea with a sickly, heavy amount of sugar; obviously they were Moroccan.

The German Cafe' was so named because the proprietor, an acquaintance of Abdul, had spent a year or so in Germany, in the hopes of establishing a more favorable situation for himself. Failing to do so, he returned to Tangier and opened his cafe', based solely on his complete and intimate knowledge of German hospitality. The German Cafe' existed because a need existed, and that was reason enough.

I passed the little Hotel Mamar, the place where Abdul had secured for me a room that first night, and moved along the slender path and passed beneath a Moorish arch connecting the buildings on either side of the road, and stepped into the German Cafe'.

I took a table to the left, near a window that looked down another pathway to a small plaza and watched the street bustle of the open market. A few minutes later, Abdul walked in, and I nodded to him and he yielded a smile between business partners, and sat at a table to the right of the entrance — he knew that I wouldn't be paying that day. I walked over to the counter and bought some cigarettes, ordered my tea, and returned to my table. I sat smoking for a moment, and watched the smoke curl up toward the ceiling, until the current of the one operating fan dispersed it into nothingness. The mint tea was brought over, hot and strong smelling, and I leaned over and inhaled the sweet, clean vapor. I stirred it a couple of turns, and then removed the spoon. I took it without sugar.

### I Met a Married Couple At a Bar in Los Angeles The Husband and I Discussed Philosophy (an afterword)

Beer mugs moved about like chessmen  
on the table's formica halo.  
You told me we had known each other for years  
and the proud cat in me purred.

Your wife employed the Cinderella formula.  
I didn't tell her she sounded like after midnight.  
My dogs only slipped out once.  
Then your expressions became ambiguous  
so I ordered another round.

To be sure, your smile was a welcome magnet  
-- your breath wind for a mutual sail  
across a stretch of similar sea.  
At the same time  
you nodded your head too much and so did I.

— Stephen Thralls Vessels

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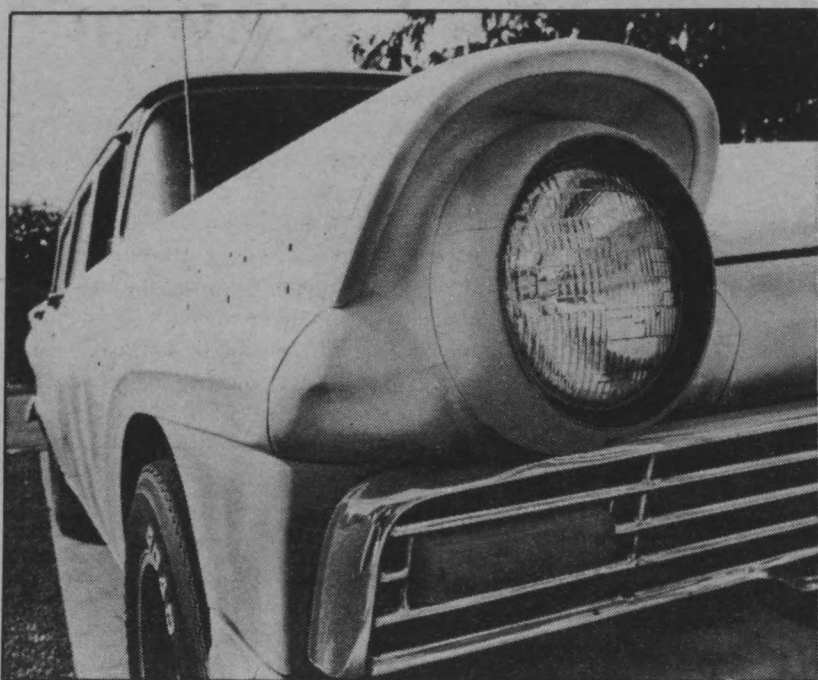
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James Knight

Terra Firma

Ravens walking through roadside grass  
 rock in time with music from the car stereo.  
 They tilt backwards and bow.  
 Within I am filled with a quiet darkness.  
 Beige outcroppings of rock toned pale red  
 stud forested hills to the east.  
 To the west the ocean is lost in the haze of the sky.  
 I pull off the road to absorb the scenery  
 and give a moments consideration  
 to what have seemed occasional pauses  
 remembered between losses of innocence and thought.

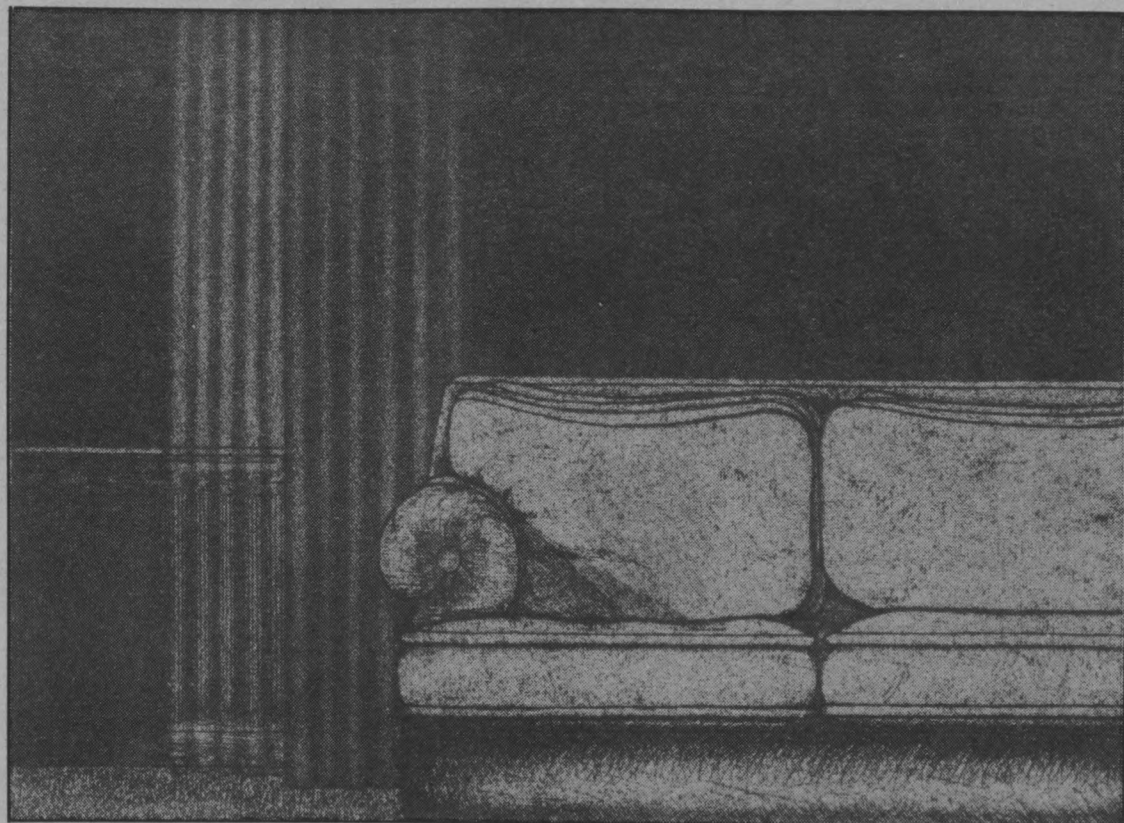
— Stephen Thralls Vessels

Moving from the Apartment  
 I Once Shared with Her

In my mind a dark haze shifts about.  
 We held each other in the big chair  
 where I now from time to time  
 pause to sit and watch the clouds gather.

Half-packed boxes clutter the floor.  
 Without enthusiasm  
 I drift from room to room.

— Stephen Thralls Vessels



Pamela Ackerman

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**Murphy's Romance**  
by Max Schott  
Capra Press, 128 pages, \$5.95.

By Scott Lewis

Murphy's Law says, "If anything can go wrong, it will." Max Schott, from the College of Creative Studies Literature Department, breaks the law in his first novel, *Murphy's Romance*: anything he can do right, he does.

The book is the basis of a forthcoming film. It stars Sally Field, who is also its executive producer. The movie, like the novel, is set in a valley similar to the Santa Ynez and in the high desert of southeast Oregon. The film follows such recent western and rural films as *Places in the Heart*, for which Field earned a Best Actress Oscar.

The work and locations are based on Schott's experiences. "I wanted to be a cowboy when I was eight or nine," he said. He ended up as a rancher and horse trainer. "I loved it when I was doing it," he said.

But the book is not about cowboys or ranching or training horses, although this background material is very well done. The story is about people and their interactions. Schott said, "It's about a strong-willed but civilized guy who can't have what he wants." The title character, Murphy Jones, a native of Wagontire,



Tom Webster

Oregon, has retired and relocated to Pearblossom in Southern California after his wife's death. He quickly becomes bored. "Up north whenever I could get out of the store I'd go out on the desert — lots of big ranches up there — and ride after cattle. I liked it and it kept my blood running; but down here I didn't even have a store to try to get out of.... After a couple of weeks ... I decided to go out and shop for a horse."

That was the fateful step which lead to his meeting Toni Wilson, the horse trainer who is the other side of Murphy's romance. At first his expectations were low because "up where I come from women horse trainers weren't too common," and she had a masculine name to go with her masculine job. But "she was pretty. Looked like a woman, and sounded like one.... Appeared to be nothing wrong with her but her name and occupation."

He soon becomes fascinated by her. "There was a time when I even thought I might try to romance her myself, since everyone else did. But she divined that thought (we were riding horses and my knee sneaked over and rubbed up against hers), and she turned me down. Anyhow I ended up marrying her aunt." Murphy and Toni "got to be pretty good friends," but never more than that, to his disappointment. He tries hard, "too hard," to hold onto her.

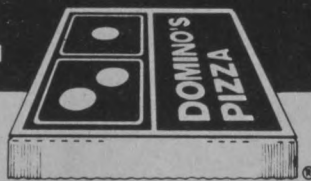
The style is unpretentiously effective. Schott's plot has a loose and rambling gait which at times seems to wander, but he always heads straight for his goal.

*Murphy's Romance* is a fine short novel, a good read and a subtle story. The film premieres Christmas day.



James Knight

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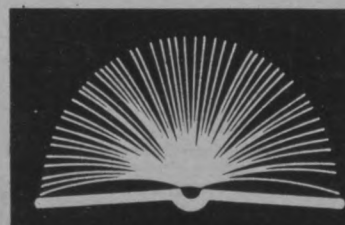
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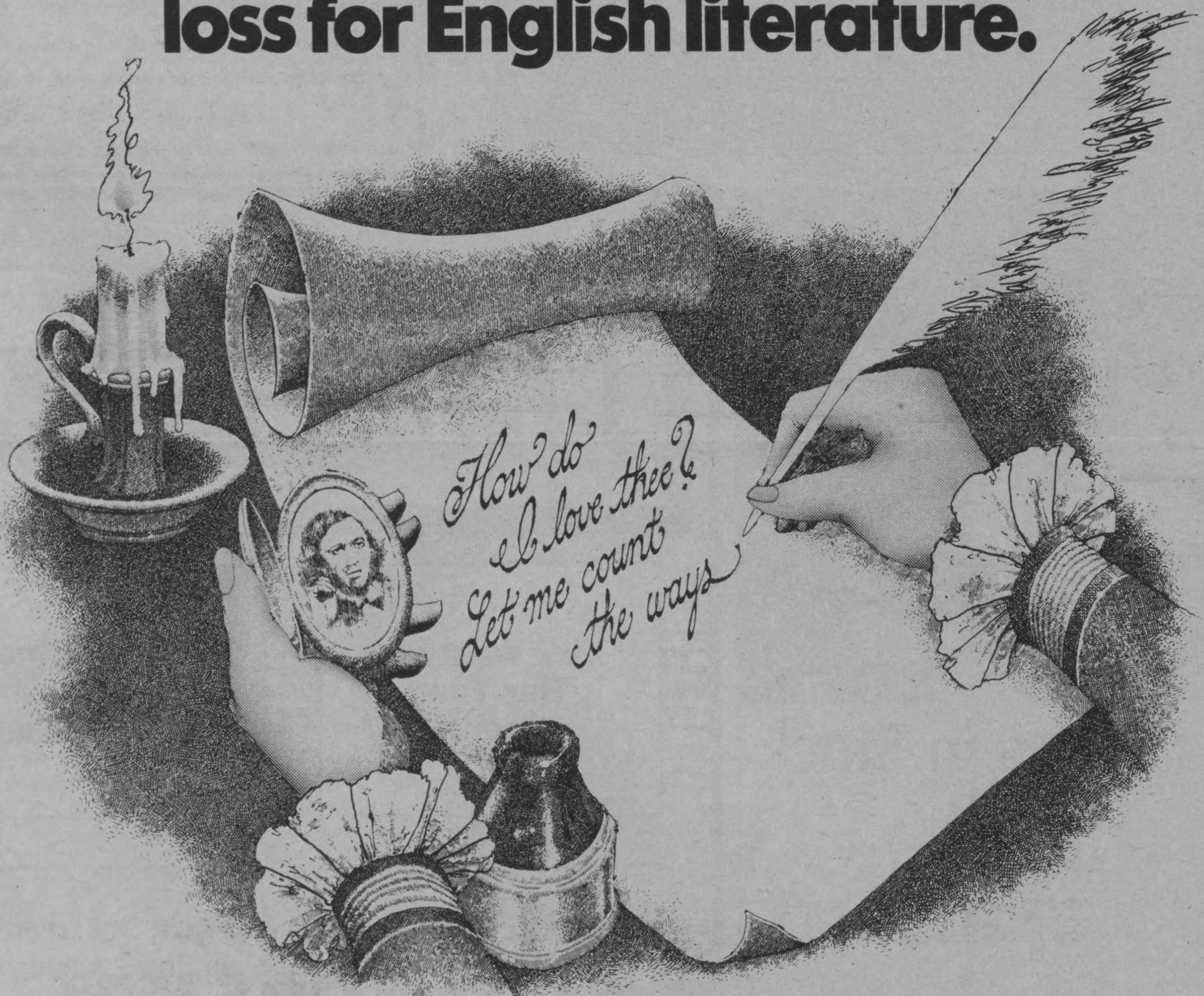
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THE PLEAS FROM  
ANY OTHER MAN'S  
MOUTH

— BOBBY CROFT



H. R. Conrado

# If Elizabeth Barrett and Robert Browning had AT&T's 60% and 40% discounts, it would have been a terrible loss for English literature.



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