

Visions from A Razor's Edge

'Fuck it anyway, no dope, no nookie, no queers following me today, I guess you start writing lame diaries like this."

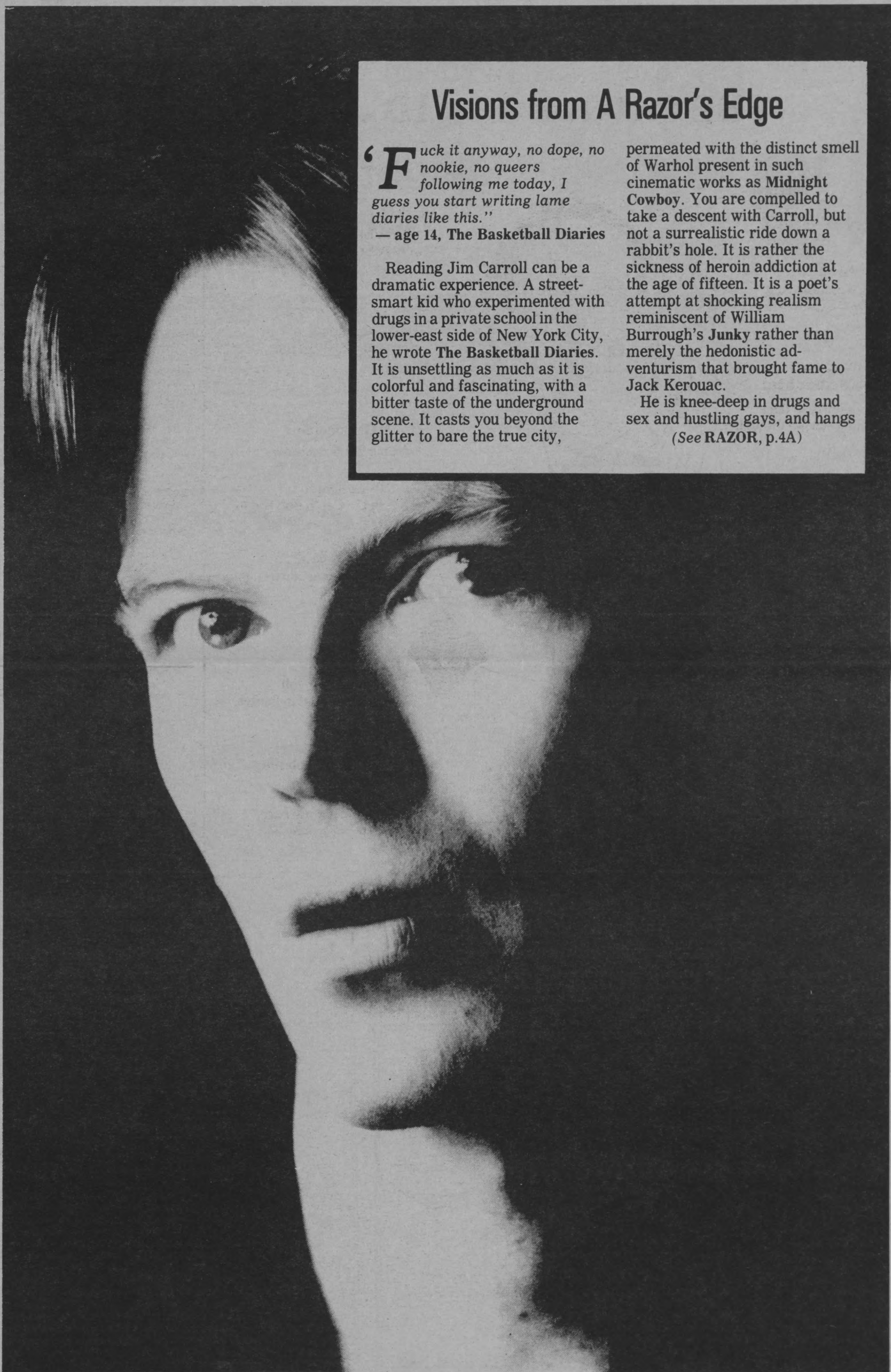
— age 14, *The Basketball Diaries*

Reading Jim Carroll can be a dramatic experience. A street-smart kid who experimented with drugs in a private school in the lower-east side of New York City, he wrote *The Basketball Diaries*. It is unsettling as much as it is colorful and fascinating, with a bitter taste of the underground scene. It casts you beyond the glitter to bare the true city,

permeated with the distinct smell of Warhol present in such cinematic works as *Midnight Cowboy*. You are compelled to take a descent with Carroll, but not a surrealistic ride down a rabbit's hole. It is rather the sickness of heroin addiction at the age of fifteen. It is a poet's attempt at shocking realism reminiscent of William Burrough's *Junky* rather than merely the hedonistic adventurism that brought fame to Jack Kerouac.

He is knee-deep in drugs and sex and hustling gays, and hangs

(See RAZOR, p.4A)



Pacific TRAVELLERS SUPPLY
 NOW has....
The EAGLE CREEK
 OVERLAND CONVERTIBLE LUGGAGE
 EASILY
 & QUICKLY
 CONVERTS FROM
 A BACK PACK TO
 STANDARD
 LUGGAGE



\$95
 ONLY.....
 OPEN MON.-SAT. 10 AM - 6 PM
 529 STATE ST. / 963-4438
 MAPS • BOOKS • LUGGAGE • ACCESSORIES

For that special evening...

Enjoy fish, poultry, and delicious pasta dishes in a comfortable and romantic atmosphere. Our dinners start at just \$8.95.

	Dinner
Lunch	<i>Sundays & Weekdays</i>
<i>Monday-Friday</i>	5:30-9:30
11:00-2:00 pm	<i>Friday-Saturday</i>
	5:30-11:00

BRANDON'S
 RESTAURANT

962-3131

Downtown off Chapala between De la Guerra & Canon Perdido

There will be no

Daily Nexus

Monday, May 26th

The Deadline for Wednesday's

Newspaper will be

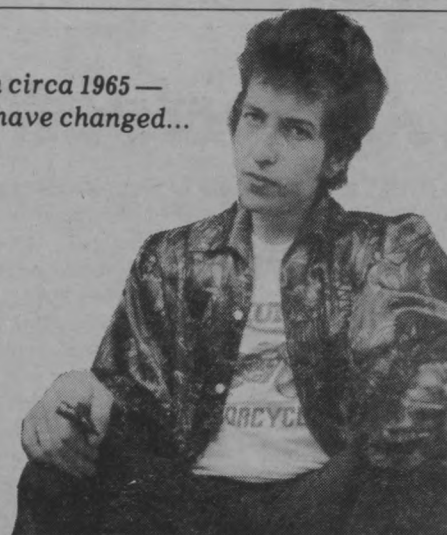
FRIDAY at 5 PM

The Daily Nexus Office will be closed all day Monday.

Have a Safe and Happy Holiday Weekend.



Bob Dylan circa 1965 — the times have changed...



How Many Years?

Our hats come off this week to salute the now-legendary Bob Dylan, who turns 45 this Saturday. Born on May 24, 1941 in Duluth, Minnesota, under the name of Robert Allen Zimmerman, he is perhaps the most influential performer in rock music. He became the mood of the American youth in the early sixties, as he combined the popular fifties rock rhythm with the new folk revival sound inspired by Woodie Guthrie and others. He was keen on speaking out with his songs amid the turbulent protest and civil rights movements of the time, and soon had the world's attention.

After teaching himself guitar, piano and harmonica, he became popularly known playing at coffeehouses at the University of Minnesota and began a long career with Columbia Records that led him to fame. His most widely known songs of this early period were "Blowin' in the Wind" (made popular by a Peter, Paul and Mary rendition) and "The Times They Are A-Changin'". His simple acoustic guitar and heavy nasal voice made his

individual style of speech/singing even more distinctive. His experimentation of melding traditional musical styles from around the world and different moments of history caused a stir and subsequently a breakthrough for his contemporaries in the field of rock.

Through the years he has accomplished much and crossed paths with many interesting individuals (Joan Baez, etc.). He went into semi-reclusion for awhile and experimented with various religions. Recently he has re-emerged in the rock scene as a serious competitor who does not wish to be merely admired for his past. He has been working with such top performers as reggae superstars Sly Dunbar and Robbie Shakespeare. His most recent album release, *Empire Burlesque*, is a stupendous collection of previously unreleased oldies. He is set to tour this summer with friend and colleague Tom Petty. Once again we salute this great man, a songwriter who knew no bounds and directed the course of music that will linger for years to come.

— Karl Irving

Satisfying, Sweet Sarcasm

Strictly speaking, *King of America* isn't really Elvis Costello's latest album. It's supposedly by The Costello Show, featuring the Attractions and Confederates. And it gets more confusing. T-Bone Burnett produced this one and almost all the songs were written by a "Declan MacManus."

Put all that together with a more straightforward sound and a heavy rockabilly emphasis, and it begins to come together. Elvis seems to have turned over a new leaf, dropping the smooth, polished sap of his last two albums. His backing band for most of his previous albums, the Attractions, plays only one song, and MacManus is Costello's real name.

I liked the intellectual melancholy that hung over most of the previous material, but this album is refreshingly different.

Honest and soulful, *King of America* definitely has less of a punch-beat style than Costello fans may be used to, but is far from too slow. With fast-paced guitarwork, David Hidalgo of *Los Lobos* provides strength that kicks, something that Costello's recent material sometimes lacks. "Glitter Gulch" is so quick that you think you're tripping over the lyrics, like the man who wears elevator shoes in the song.

There is still an abundance of cliches. Pieces like "Indoor Fireworks" and "Our Little Angel" remind me of older ballads like "Alison" and "Shipbuilding," (from previous albums, *My Aim Is True* and *Punch the Clock*) but Elvis avoids sentimentality with sweet sarcasm, as always:

"He thought he was the King of America

Where they pour Coca-Cola just like vintage wine ...
 She said she was working for the ABC News
 It was as much of the alphabet as she knew how to use."

or

"You were the spice of life
 The gin in my vermouth,"

"Little Palaces" is remarkably different, and with its mandolins and acoustic guitar, it manages to decorate its country twang with both Eastern and Western influence. The instrumental storytelling takes on a slightly mocking tone — it sounds like it might have been called "The legend or tale of so-and-so."

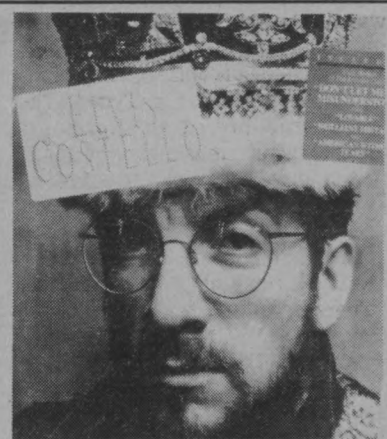
Another first-rate track is "Jack of All Parades," a catchy piece about an experienced lover who now yearns only "to be the love of one true heart." Picture a warm evening: you can rock back and forth on the front porch as Costello croons and croons.

Unlike the group's upbeat dance LP, *Get Happy*, the songs on *King of America* are not overly similar and therefore do not lead to the temptation to compare them to the "best" tracks on the album.

Satisfaction comes from this healthy chunk of unrefined melodies, beautiful ballads that manage to bite, and strong country rhythms. From the use of the French accordion on "American Without Tears" to the painfully pleading vocals on the cover of the Animals' classic "Don't Let Me Be Misunderstood," I think Elvis deserves his crown.

album supplied by Leopold's Records

— Maureen Fan



AVOID \$50 LATE FEE

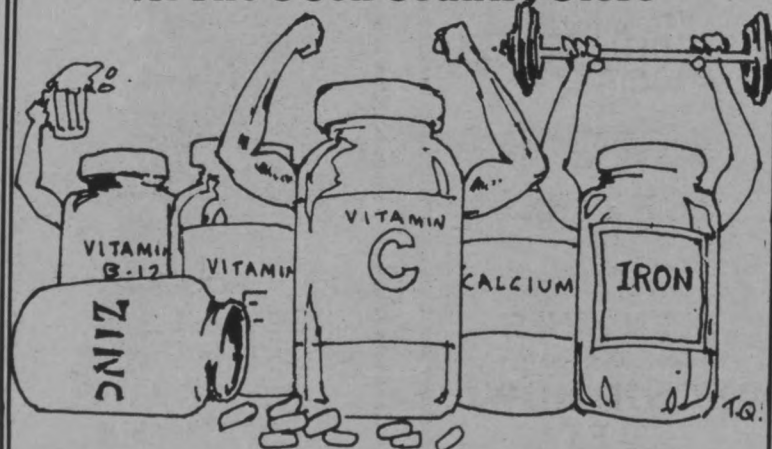
**CONTINUING GRADUATES
 and UNDERGRADUATES**

You must turn in your Official Registration Form by May 23 or you will be billed a

\$50 late registration fee.

Contact the Office of the Registrar if you have not received your registration form in the mail.

★ **SALE** ★
1/2 OFF ALL VITAMINS
 At The UCen Country Store



Supplies Limited to Stock on Hand.

A Perfectly Manic Monday

I don't know how many of you missed it, but Monday's manic show with the Bangles and the Hoodoo Gurus at the Arlington Theatre was undoubtedly far out. Finding a special place in the Bangles' hearts wasn't difficult, seeing as how their big-time American tour had begun and was now coming to a close here in Santa Barbara.

Opening, the Hoodoo Gurus' rockin' psychotic onslaught of home-spun demented Aussie psychedelic pop proved extremely contagious. Slightly resembling the animal ensemble that rocks Disneyland's America Sings with "Ain't Nothing but a Hound Dog", the Hoodoo Gurus played a generous amount of songs from their latest album *Mars Needs Guitars*. Consisting of their college hits "Bittersweet", "Poison Pen", "Be my Guru", and "I Want You Back", the Hoodoo Gurus' awesome hour-long set came to a close with the ultrabitchin' Bangles sauntering onstage to assist the Gurus with the necessary tamborines, chants, and go-go dancing during the climactic rendition of Gary Glitter's "Rock 'n' Roll Part 2".

Providing interesting between-set entertainment, the roadies for the bands took to the stage for a fifteen-minute jam session that resembled something along the lines of the seventies Spinal Tap genre. Once the roadies finished their set and the haunting teenage jail scene of the Runaways' "Dead End Justice" came over the sound system, it was time for the Bangles.

Promoting their smash album *Different Light*, the Bangles began the set with the title track from the new LP. Then guitarist extraordinaire, Vicki Peterson, welcomed us to their acid trip with the breathtaking "Restless". With an awesome sound system that at times raised the vocals too high, the Bangles dished out their hour-and-a-half set with such power that one could only come to the conclusion that they are indeed rockstars. Although a little shallow and empty-handed



CATHERINE O'MARA/NEXUS

Susannah Hoffs of the Bangles

when it came to stage antics, the choral harmonies mixed with their rejuvenated garage sound left me more than satiated.

In other words I was in heaven and so were the numerous toddlers who came to see their latest idols perform "Manic Monday" and their latest single "If You Knew What She Wants". It was a sing-along for the entire family. But the real surprise came during the last encore when the Gurus and the roadies joined the vixens onstage for the legendary Seeds classic "Pushing Too Hard". It has been at least four years since I saw them do this song and it sounded better than ever. The perfect ending for a perfect evening.

— Cesar Padilla

Now Open Evenings Until 9 P.M.!
Enjoy A Sweet Slice Of Summer...



...On Us

Free Slice Of Pie

with entrée

(After 5 p.m. 7 days a week)

OFFER GOOD THRU MAY 30, 1986

Marie Callender's The Bakery

129 E. Anapamu • (805) 962-2089

OPEN: 6:30 AM - 9 PM M-Sat • 6:30 AM - 8 PM SUN

Stylish Jazz

Last Saturday, Santa Barbara's jazz enthusiasts had the great fortune to see one of the most influential jazz pianists of today, McCoy Tyner. The Jazz and World Music Society brought Tyner and his trio to State Street's jazz supperclub Panache for two fantastic shows.

McCoy Tyner attained legendary status as a member of John Coltrane's Quartet from 1960 to 1965. Coltrane was the foremost creative and innovative spirit to play the tenor sax. While jazz is rooted in the melody of Western music and the rhythm of African music, Coltrane expanded the scope of his art, integrating eastern modal patterns. Coltrane was also deeply influenced by eastern philosophy and his music was an expression of his religious self.

I asked McCoy Tyner how this had affected him. He said he is not a Buddhist and doesn't feel very influenced by that tradition. Nevertheless, his style of playing is an outgrowth and complement to Coltrane's.

As Coltrane stretched the range and limits of his horn, introducing new concepts and patterns into jazz, the members of his group had to expand as well. Tyner plays with clear, ringing open-voiced chords, which provide more stability in the quartet, and this was obviously in the midst of Coltrane's avant-garde revolution. Tyner's style created a new arrangement in jazz where the piano is the steadiest instrument in

the quartet, rather than the drum or the bass.

He continues with this style today and it was greatly appreciated by the crowd at Panache. Tyner opened up with a recent composition called "Hip Toe." Not only an outstanding musician, Tyner is a fine composer and performed mostly his own songs.

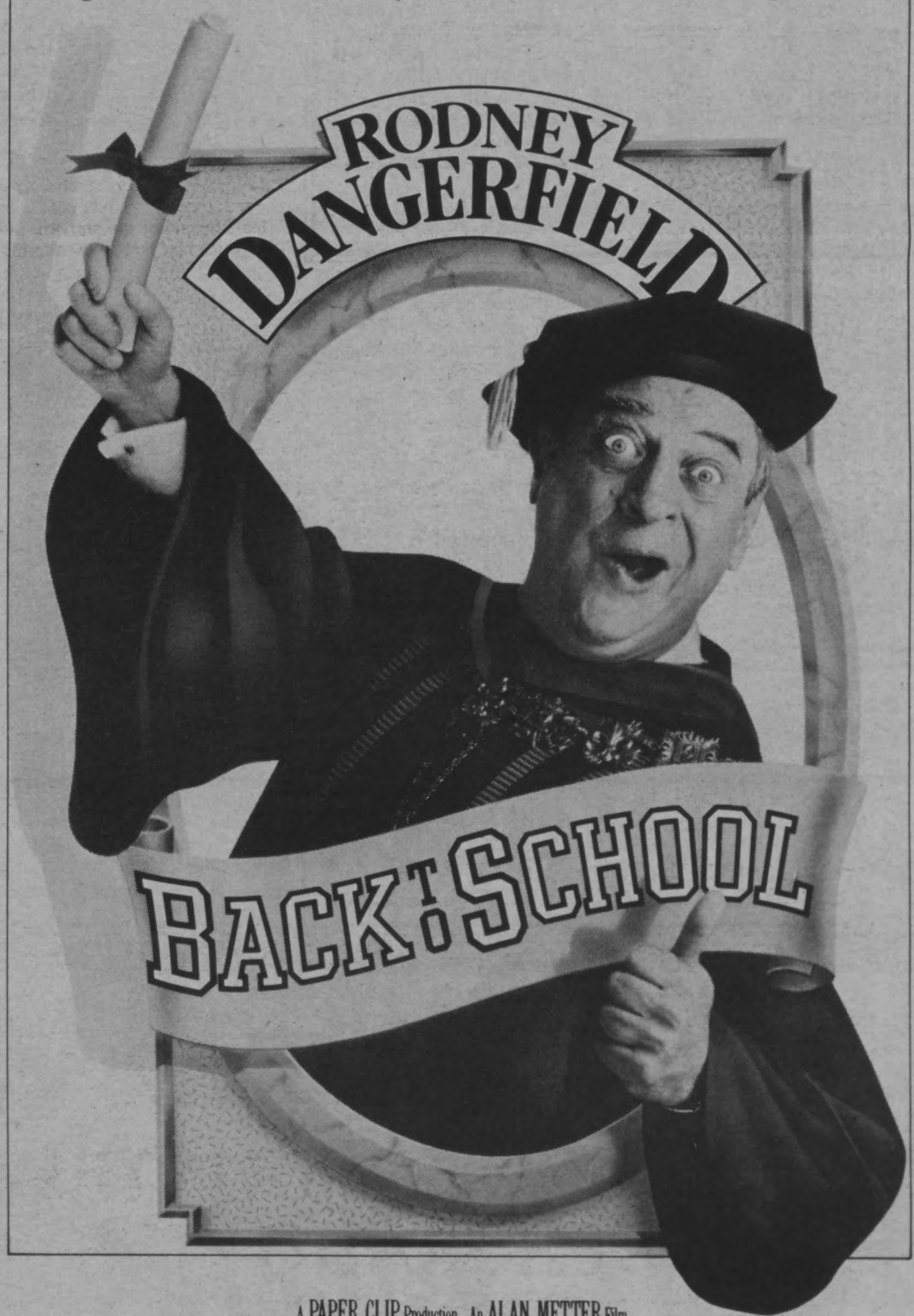
An added and unexpected treat was Avery Sharp on both the stand-up and electric bass. Although a young musician, his talent shines alongside the veteran Tyner. The trio's drummer, Loui Hayes, is another young musician who plays in the polyrhythmical tradition of Elvin Jones, John Coltrane's drummer.

The highlights of the show were the trio's rendition of the standard "There is No Greater Love," which featured Sharp humming in unison with his stand-up bass, and Tyner playing solo the tune, "You Taught My Heart to Sing."

Panache, an excellent supperclub, had a difficult time handling a large concert. The seating was disordered and the low ceiling provided poor acoustics. The club also lacked the proper equipment. The volume of the sound mix for the piano was too low, and when they attempted to remedy this in the second show the music was interrupted by the unpleasant dissonance of the amplifiers.

— Robert Apatow

Registration starts Friday, June 13, at theatres everywhere.



A PAPER CLIP Production An ALAN METTER Film
RODNEY DANGERFIELD "BACK TO SCHOOL"

SALLY KELLERMAN BURT YOUNG KEITH GORDON ADRIENNE BARBEAU ROBERT DOWNEY, JR.

SAM KINISON and NED BEATTY as 'Dean Martin' Music by DANNY ELFMAN

Executive Producers ESTELLE ENDLER MICHAEL ENDLER HAROLD RAMIS Produced by CHUCK RUSSELL Screenplay by STEVEN KAMPMANN & WILL PORTER and PETER TOROKVEL & HAROLD RAMIS Story by RODNEY DANGERFIELD & GREG FIELDS & DENNIS SNEE

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

SOUNDTRACK ALBUM AVAILABLE ON
MCA RECORDS AND CASSETTES.

Directed by ALAN METTER Color by DeLuxe DOLBY STEREO
IN SELECTED THEATRES

An ORION PICTURES Release © 1986 Orion Pictures Corporation. All Rights Reserved.

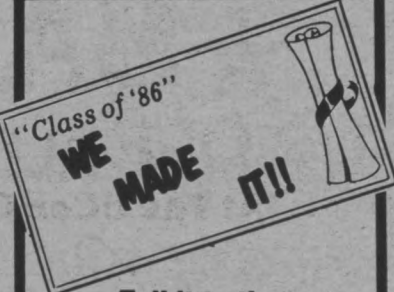


BOWLING
OPEN 24 HRS

Relax, Unwind - Have Fun!
Let Loose - Go Bowling!
Billiards and Videos

OPEN LANES
Weekends, Day, Late Nite

ORCHID BOWL
GOLETA
5925 Calle Real
near Fairview - 967-0128



Tell it to the
WORLD
"LAST WORDS..."

DEADLINES:
6/2 for 6/5 issue
6/5 for 6/9 issue

*SPECIAL DISCOUNT IF
AD RUNS IN BOTH
PAPERS!



RAZOR

(Continued from front page)

onto a tough-athlete image, but manages to nevertheless absorb knowledge. There is a subtle stylism present in *Diaries*, whose growth you can follow to the very last page as Carroll develops. Kerouac once wrote, "At 13 years of age, Jim Carroll writes better prose than 89 percent of the novelists working today."

With a sharply-endowed mind he turned to writing poetry. Like Allen Ginsberg, he sees drugs as a means to a literary end. The lyric seductiveness contained in his first major publication, *Living at the Movies*, reportedly caused Carroll (at a mere 22 years) to be the youngest ever nominee for the Pulitzer Prize:

*I sleep on a tar roof
scream my songs
into lazy floods of stars...
a white powder paddles through blood and heart
and
the sounds return
pure and easy...
this city is on my side.*

— Fragment: Little N.Y. Ode

Breaking his heroin addiction cold for one last time by moving to California in 1974, he took up the idea of using rock music as a medium to expand. "Any poet," he says, "out of respect for his audience should become a rock and roll star." To this end, he follows in the footsteps of ex-girlfriend Patti Smith and the influential Lou Reed, a good friend. His first album, *Catholic Boy* (1980), won him quick attention, not only as a singer, but as an artist as a whole. (*Living at the Movies* was re-released and sold in one week what it had sold in the first two years of its original release.) One song, "People who Died", with its rush of guitars and the same rough-edged content of his diaries, soon became a cult classic, especially among the college crowd:

*Teddy sniffing glue, he was twelve years old,
Fell from the roof on East Two-Nine.
Cathy was 11 when she pulled the plug
On twenty-six reds and a bottle of wine.
Bobby got leukemia, 14 years old.
He looked like 65 when he died.
He was a friend of mine.*

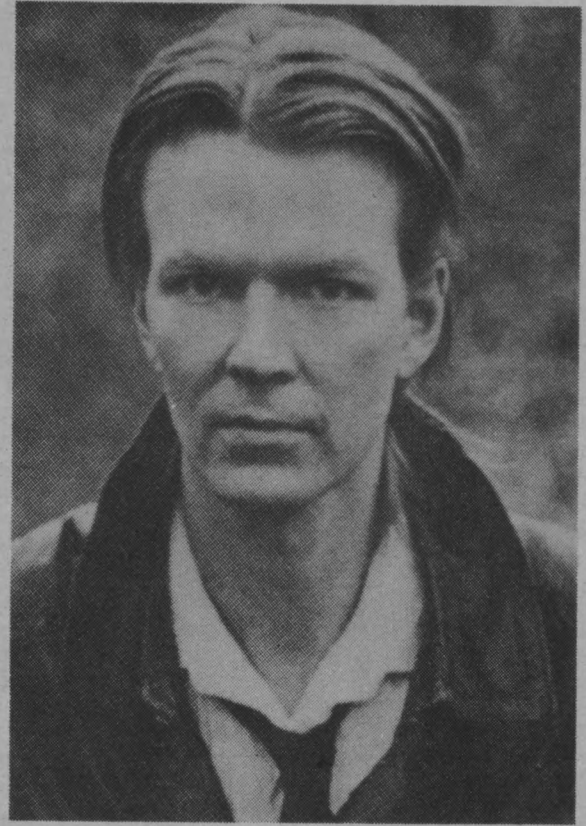
Now, two albums later, he's making another due out next year, one that promises to be as thrilling as the first. He is working with such legends as Ray Manzarek of the Doors, Billy Zoom of X and, of course, Lou Reed. At the same time, the next installment of his diaries, dealing with the Andy Warhol years, is being completed while a film version of *Basketball Diaries* is being made. 18-year-old Anthony Michael Hall is playing Carroll (it was originally to be Matt Dillon, but his manager didn't want him to do the drug scenes).

In the meantime, we can delve into the visionary experience of a new collection of poems and drug-induced prose poems (called "nods") entitled *The Book of Nods*. Most were written after the fact, but still contain brilliantly fantastic and surrealistic images and startling concepts, with topics ranging from romance and sex to meetings with historical figures and a trip to Paraguay. Those who still have a romantic obsession with his underground and drug life will be pleased with this book, yet it is as beautiful as his first anthology, a high art that seems eons beyond the first attempts at writing in *Diaries*: "Across the cathedrals of Paris the sun is bending, weary like the eyes of their marble saints, who blow cracked trumpets to the water birds at dawn."

*So much poverty. It follows me through subway cars.
Poverty to die a death within one's own family.
Poverty of the darkness across the ice. Poverty of cataract eyes.
Poverty of young men alone behind the stairway, who practice
Alchemy inside bottle caps, who know
The altruism of a last syringe.*

Once just the young listener amid elder contemporaries, Carroll has uncompromisingly proven his talent in a book of passion, vibrating with captivating themes and bold images, swirling with the charisma of Kafka and Rimbaud. More is yet to come.

— Karl Irving



Interview by Karl Irving

It was a brisk and foggy morning when I called Jim Carroll at his office in New York City ("The greatest hero a writer needs," he once wrote). I could sense a tense anticipation for the first question. Once he began to speak, however, he was completely relaxed and quite amiable. He occasionally wandered, expanding upon his own statements, eventually looping back to the main topic as if that had been his intention all along.

Several observations were made immediately: He was admirably open about himself and his work; he had no desire to keep the interview formal (quite alright by me); and his artistic mind is permanently at work. This man in his mid-thirties bears every indication of having been through an extreme metamorphosis since being a 15 year old junky hanging out with Allen Ginsberg et al. We spoke about various subjects; his new book, animal behaviorism, Lou Reed. The following is condensed from a forty-minute conversation:

Where did you get the idea for "Nods"? Have you been writing a lot of them through the years?

Well, when I started to put it together (*Book of Nods*), I wanted to fill the whole book with prose. When Penguin rereleased *Living at the Movies*, when I got my new rock audience, I wanted to get together a new book of poems. I had a lot of nod-like pieces. I've actually been writing the *Book of Nods* since I was seventeen. The first ones were inspired by any narcotic nod - codeine, smoking grass... Most people just seem to focus on my heroin thing, but that's not it at all. Most don't deal with heroin nods. It's kind of a double entendre, really. The main reason I wanted to call them "nods" and not just "prose poems" is because they're dream-like. Yet, I'm not into surrealism for surrealism's sake. If it doesn't have sensitivity it gets into negativity and becomes boring.

Yet you seem to have this thing with Rimbaud... In one of your nods you talk about him. You meet up with Van Gogh in another. Do you often get "visitations" from artistic characters, like Ginsberg?

You mean Ginsberg's poem from Blake? Oh no (laugh), I haven't been "visited" by anyone actually. You know, people like to lay this Rimbaud thing on me. Patti Smith was the first one to force him on me. She had an obsession with him. I never read him in my youth, the label was just laid on me. Some people wanted me to quit writing poems at nineteen, like he did. Patti and I were living together at that point.

I got into him (Rimbaud) when I was living in California. I was living in the country for the first time in my life. That's when the "Variations" (from *Nods*) were written, and some of the poems at the end. Some longer ones were written more recently, but when I came back to New York I was too intensely involved in rock 'n' roll to be writing lots of poems. A big change

Kaplan. The father of test prep.

No lie! Stanley H. Kaplan was the first. And nearly 50 years later, he's still the best in test prep.

Kaplan will chop down any fears you may have about taking the SAT, LSAT, GMAT, MCAT, GRE, NTE, CPA, or others. His test-taking techniques and educational programs have helped over 1 million students boost their scoring power and test confidence. He can do the same for you.

So if you have "presidential" ambitions, call Kaplan. And prepare with the expert.

KAPLAN
STANLEY H. KAPLAN EDUCATIONAL CENTER LTD
DON'T COMPETE WITH
A KAPLAN STUDENT—BE ONE
ENROLLING NOW!
Visit us at our Center
6464 Hollister No. K, Galeta CA 93117
or call us days, evenings or weekends.
Our phone number is
(805) 685-5767

PRE MOO SHI FACTORY
MEMORIAL DAY
Spectacular



60 OZ. PITCHERS
HAPPY HOURS ALL DAY & NIGHT
TODAY 99¢!

*HAMMS (Coors \$1.50) (THURSDAY)
ON PARDALL IN I.V.

Nods of Days Go

came into my life Henry Miller's TH statements that m than just poets sty I think, enthused I'm sure it's to be poets cover up w open up. Rock 'n' things.

My nods of Rim the one about him (there weren't an and the thing abo one with Van Go "There! Now you an old Zen story, a

You also wrote Zen". Some of th Have you experim

No, I just have priest in America mine. My old man really liked "Peo their rituals, but for people who've

But my pieces historical. I have Zen, because I wa aiming. I knew th pitcher. But that' get into Zen. I'm t

When you spec catharsis, or rath

I wouldn't thin notion. It is prett not at all a morb were cut off befo heroic sense to s struggles.

As for Nods, the my nods, but mos for the historical f

"It should b writing for o

You frequently fictional as well?

No, I don't have "sister", I'm thin becomes sister-li It's just a generic to Eddie as my k wasn't my brothe he's not dead. He'

You've had a cl tell me about the

What can I tel friends. He's a sw

What was tha "Dueling the Mon

It's just differer stuff. We did this

flying back — Lo with us — Lou h

teresting and I ju had nothing to d

William Burrough remember he had

— there were twe could with twelve

You just made a

There was a in couple of days. I

was there. It w Burroughs, and w

like walking in comfortable, like

From 'The Book of Nods'

Some detectives in worn suits slide at my door. They told me Eddie was dead on Lexington and 103

stabbed in the jugular at mid-day outside two automated hospital doors.

He often walked East Harlem after dark, high on reds, calling out the black man. Before the sheet descended

on his eyes he grabbed the nurse's wrist to check the blood was real, he signed one last paper

to donate properly his eyes. And I salute you, my brother.

Gone By...

life then. One of the best books about Rimbaud is Miller's *The Time of the Assassin*. It was some of Miller's that made me get into rock 'n' roll. It should be more about his stylistically writing for other poets. That's what I used my first album to be by far my best, although I don't want to be eclipsed by my new album. You know, a lot of rock 'n' roll was a way to reach people and change

Rimbaud come from historical stories. Well, not like him having a toothache, but like him running guns through the streets with any bazookas and mortars at the time, though I don't know about him being lovers with Verlaine. As for that in Gogh, where he hits the woman and then says "you really have something to cry about!" is from a story, about a Zen priest who does the same thing.

I wrote a nod entitled "Five Irresponsible Students of the Beats like Kerouac delved into Buddhism. Experimented with it yourself?"

I have a lot of Zen friends. Right now the top Zen teacher in America, previously Richard Baker, is an old friend of mine. A manager had met him in the Merchant Marine. He called them "People Who Died". I don't know too much about them but once a year, they give these prayer sequences for the people who've died. My song kind of evoked that.

Stories about Buddha are just kind of visionary and I've always understood a natural intuitive sense of it. I was an athlete. Like the archery story, about not knowing that when I was young, when I was a baseball player that's just a secular notion for me. I couldn't really say I'm too Catholic for that.

When you speak of people from your past is it a form of memorial rather than a simple memorial?

I think of it as a catharsis - that's a rather morbid thing, pretty much a memorial. Like "People Who Died" is a morbid song. It's a memorial to those whose lives were cut off before their goals could be fulfilled. There's an element to that - people dying young within their own

time, there was a reference to the same Eddie in one of the most of the characterizations are fictional, except for historical figures like Rimbaud.

It should be more than just poets stylistically and other poets."

— Jim Carroll

Do you mention a "sister" in your new book. Is this true?

I have a sister, strictly speaking. When I speak of a girl, I'm thinking about a girlfriend, really. Any girlfriend is like me, you know, after we've been lovers. I use the word in "People who Died" I refer to my brother and some people took it literally. He was a brother, he was just a friend. I do have a brother, but I'm not really into the things I do, though.

Do you have a close association with Lou Reed. What could you say about the "man behind the legend"?

I tell you? I don't know. He's one of my closest friends, a sweetheart, that's what he is.

Do you have that nod you dedicated to him and his wife, Lou and Sylvia?

I refer to Tai Chi moves, really. Lou's really into that. I did this poetry reading in Toronto, and when we were there Lou's wife Sylvia was with us and my wife was with us. I handed me this Tai Chi book that I found in a store. I juxtaposed some of the images into the poem. It's to do objectively with Lou and Sylvia, actually. Burroughs works with that stuff all the time. Once, I had this computer and we were all sitting around a table with twelve poets — and it made every permutation it could. It was great.

Do you have a trip to Germany. What did you do there?

I had a music festival in a town called Bremen for a few days. I did some poetry reading one night. Burroughs was there. It was interesting. I did some walking with Lou and we went into the old part of the city, and it was like we were in another century. Burroughs seemed quite different like he became affluent in it. He didn't seem so



Patti Smith and Jim Carroll, former lovers

science-fiction, you know? He seemed real for once. He's not a close friend, but we like each other. I admire his works.

That radioactive cloud was passing through at the time. The government told people not to go out into the rain. I wasn't too worried. I don't know. I'm not glowing or anything.

The "terrorism" didn't scare you away either?

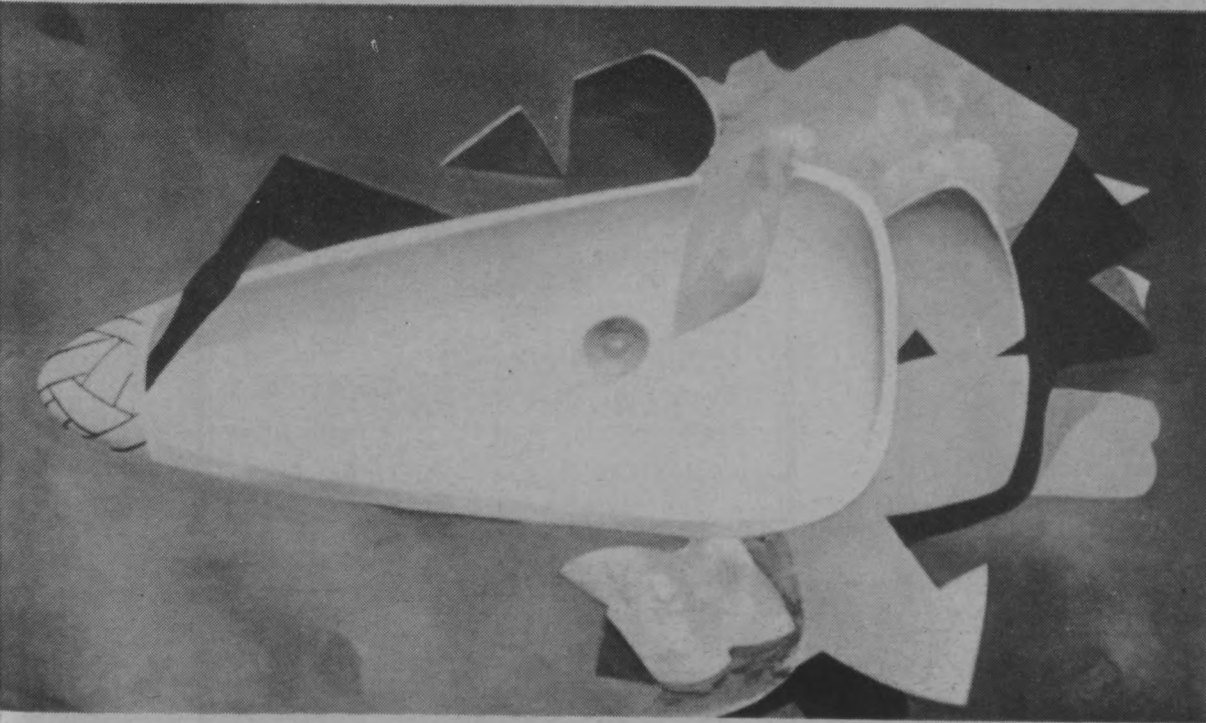
No, I think the nuclear cloud acted like a global can of roach spray and scattered all the terrorists away, you know? No, as a field journalist I talked to said it was absolutely ridiculous to be paranoid about it. Yeah, I guess I could have been blown to bits, but I wasn't going to pass up reading fifteen minutes of poetry for three thousand bucks. Some of my friends were worried, but when I found out Sylvester Stallone wasn't going to Cannes, I said "Fuck that - if that wimp won't go, I will." Rambo won't go? What a piss-ass motherfucker. You know, I saw him once on the street in New York. He wouldn't give his autograph to these construction workers who climbed all the way down off this building they were working on. What a dick-heap. They should have cracked his skull in.

The fur is still thick across my eyes. I feel the angels' breath beneath me, split by the shields.

But the passing of the wind guides me to the cliffs until the tides begin to shift, the vapor rising is radiated within. It seals the scum against my teeth.

I press my lips to the blocks of stone. My tongue tastes the shivering moss, soft and black like wings of a crow.

Somehow its weight has measured the distance I have traveled.



Изучайте русский язык

EXPAND YOUR CAREER OPPORTUNITIES THIS SUMMER LEARNING RUSSIAN* - OR... ARABIC*, CHINESE, FRENCH*, GERMAN*, KOREAN, JAPANESE, SPANISH*, AND ENGLISH* (ESL).

Intensive Summer Session from June 16 to Aug. 15 in beautiful Monterey, California. APPLY NOW - Financial Aid available.

* (Classroom instruction in these languages will be supplemented with the newest learning tool: INTERACTIVE AUDIO/VIDEO LASERDISC.)

Write: Monterey Institute of International Studies/ISL; 425 Van Buren, Monterey, CA 93940. (408) 649-3113.

Bob's Diving Locker

"THE BEST PRICES IN TOWN FOR OVER 21 YEARS"



Custom Wet Suits

MADE IN THE SHOP

EXPERT SUIT ALTERATIONS & REPAIRS

DIVING EQUIPMENT - LARGE INVENTORY

BOAT TRIPS TO CHANNEL ISLANDS

NAUI INSTRUCTION - RENTALS

• REPAIRS • AIR FILLS

SPECIALIZING IN SPEAR GUN CUSTOMIZING

TUESDAY THRU SATURDAY 9 AM-6 PM
CLOSED SUNDAY & MONDAY
—EASY PARKING—
BOB GUTHRIE N A U I NO. 1102

967-4456

500 BOTELLO RD—GOLETA
(Turn North From Hollister At Entrance To Airport
Drive In & Cinema Theatres)

TONIGHT'S SPECIAL

75¢ CORONAS
with dinner
all night


50¢ OFF
our delicious
MUD PIE

ALL YOU CAN EAT SPAGHETTI
only \$3.59

BOB'S CAFE

(Coupons not accepted with this special)
900 EMBARCADERO DEL MAR • 968-8833 • 5-9:30 PM

How About A Career in BUSINESS?



A career in Business Administration offers a variety of opportunities in the business world. Our Business Administration Program provides you with the analytical and communication skills you need to rise to the top levels of management.

CLASSES STARTING SOON. CALL TODAY

Santa Barbara Business College
740 State St. 963-8681

**ARE YOU
INTERESTED IN
WOMEN'S ISSUES?**

A.S. Commission on the Status of Women is looking for motivated individuals to fill the following positions for the year 86/87:

**2 Co-Commissioners
8 Coordinator positions
& Various liaison positions**

Get involved while educating yourself and others. Applications are being accepted until Tuesday, May 27, 3rd Floor UCen.

OPEN 10-10 DAILY 12-8 SUNDAYS

**USED RECORDS,
cassettes and compact discs**

Rock • Jazz • Classical • Soundtrack • Soul & more

Save money buying used records! Come in and browse through thousands of good condition used LP's, cassettes, singles and Compact Discs.

All are guaranteed, so there's no risk! And remember, we pay cash for your used records, cassettes, singles and Compact Discs.

**MORNINGLORY
MUSIC**

910 EMBARCADERO DEL NORTE ISLA VISTA 968-4665

UCSB DEPARTMENT OF DRAMATIC ART PRESENTS

**JON JORY'S
UNIVERSITY**

DIRECTED BY JANE RIDLEY
UCSB STUDIO THEATRE
MAY 15-17 MAY 20-24
8:00 PM NO LATE SEATING
TICKETS 961-3535

FALL REGISTRATION

**PRIORITY REGISTRATION FOR FALL QUARTER:
TUES. MAY 20 - FRI. MAY 23**

PRIORITY DAYS ARE ASSIGNED BY CLASS LEVEL. CONSULT YOUR REGISTRATION FORM AND THE SCHEDULE OF CLASSES.

TURN IN YOUR REGISTRATION FORM AT THE DROP-OFF POINT IN FRONT OF THE MAIN LIBRARY, OR AT CHEADLE HALL IN CASE OF RAIN.

• LOOK FOR THE BLUE AND WHITE STRIPED CANOPY •

'University'

On College Life

Putting a contemporary subject before an audience can be tricky. With a familiar subject, the possibility for accurate generalization is minimized, as there has been no time for memory to soften detail or fact. Jon Jory's *University* is thus from the onset a bit limited, at least on college campuses. Students may or may not be interested in seeing in retrospect what "college life" looks like.

Written by Jon Jory, *University* is designed to "provide young actors with challenging roles and thematic considerations which would stretch and develop them." If Jory means a variety of parts, he may be right, for with a cast of fourteen playing forty-one parts, a certain amount of flexibility is requisite. But he has forgotten that most college students do not play themselves on stage, but are given more unfamiliar (and therefore more challenging) roles. Last quarter's *Merchant of Venice*, is a good example. It was difficult, but perhaps more interesting for it.

The Drama Department's production of the play (continuing through this weekend), however, appears popular enough, most likely due to a talented cast who has for the most part delivered strong performances. Jane Ridley's direction is effective and consistent through ten "mini-plays" which comprise the production.

If not intellectually stimulating, *University* is entertaining. A vignette called "Blondes," for example, set by the UCSB lagoon, is one of the most humorous and accessible, with mutually indignant students flinging witty (if practised) insults at each other. Dana Kopfer is a tired-of-being-blonde blonde and Frank Gallagher is a "twenty-two year old virgin graduate student with no significant prospects." They have been admirably paired.

The best of the skits, "Laguna Di Marano," is in many ways the opposite. Dana Marley plays Hagar, an intelligent woman who takes time to think about who she is and what her needs are. Six wildly different men evoke various responses from her, and it all is part of a gradual process of self-identity. In the other skits, the "students" are too busy reciting memorized cliches and anticipating the future to enjoy or reflect on the present.

Ravi Shankar

An Evening of Rare Intensity

East met West in Campbell Hall Friday when the legendary Ravi Shankar took the stage. The house was full and the atmosphere steeped in a peculiar anticipation, an unusual excitement similar only to that felt prior to the visits of the Dalai Lama or the Bishop Desmond Tutu. Much like these men, Shankar is a holy man. He is a master sitarist, and the key to his excellence is his spirit. It is the spirit that permeates much of India's culture. India is a place where the present and the past are one. Shankar, then, is not a an oddity or relic, but a living tradition.

The faint smell of exotic incense perfumed the air. The lights were dim and the master and his entourage settled comfortably on an elevated stage that was covered with brightly patterned cloth.

Shankar tuned the sitar. The instrument, made from gourd and teakwood, originated over 700 years ago. It is the most popular string instrument in India. When skillfully played it has a full and harmonic sound and when Shankar played Friday it sounded heavenly. His fingers passed gracefully from string to string and his hands danced lightly in rhythm with the ac-

companying tabla (a two-piece drum) played with delightful skill by Kumar Bose of Calcutta and to the accompanying sitar, played masterfully by Shankar's son, Shubho Shankar. The four to five string tamboura that is responsible for the background hum was played by a man referred to simply as Scott.

It was this testament to Indian culture that we were lucky to witness during Friday's three hour concert. Knowing that the classical Indian music (known as Raga Sangeet) is over 2000 years-old and that 90 percent is improvisation lead to an even greater appreciation of the performance. Unlike Western music, Indian music is not rigid, structured, separate from life. For each raga, the principle melody upon which a peice is built, there is a specific rasa, or mood. These moods represent the gamet of human emotion: romance/erotica; humor; pathos; anger; heroicism; fear; disgust; amazement; and peace. It is upon these that the master improvises each peice within a set tala, or rhythmic cycle.

Perhaps it is this intrinsic connection to humanity that transformed the audience into a silent,

breathing mass of mesmerized humanity. Perhaps it was the intense harmonious synergy of the quartet that kept us breathless for the duration of the performance and left us floating high following its conclusion.

It was an evening of rare intensity and one left the concert feeling alternately exhausted and exhilarated. There was an overwhelming sense of frustration with the environment of the hall. We were forced to sit in rigid, plastic chairs when pillows and Indian rugs would have been more appropriate surroundings. Following the performance a half dozen of us escaped to the sanctuary of a comfortably draped livingroom filled with warm candlelight and heavy with incense. We played Ravi Shankar albums and Gregorian chants until the wee morning hours. It was the appropriate finish to an evening that words cannot justly describe. Ravi Shankar's holy spirit filled Campbell Hall and everyone in it. Each of us took our own piece of his holiness away with us. Everytime I hear his music it comes back to me and I assume it will continue to for a long time to come.

—Susanne Van Cleave



The agony of defeat in "Stopwatch," part of Jon Jory's *University*.

Jory has tried for a spectrum of college experiences, ranging from the turbulent to moments of small *joie de vivre*. The overall effect of this "typical" university life is amusing. But "typical" is also the production's downfall, for in spite of fine directing, effective properties, and sound acting on the part of the Drama Department, it challenges neither actor nor audience. It is about as affective as a cleverly played television sitcom.

—S.M. Wenrick

CLUCKS & WANKERS

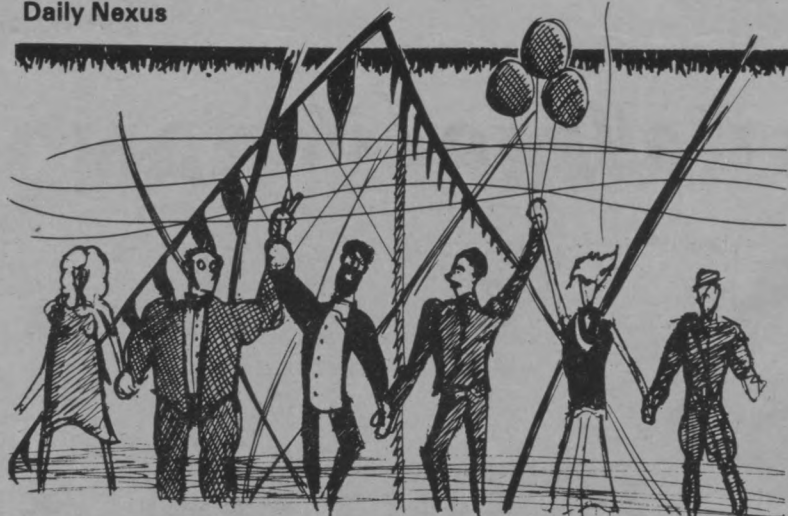
THE CHICK COREA ELECTRIC BAND WAYNE SHORTER QUARTET AL DIMEOLA SOLO ACOUSTIC GUITAR

ARLINGTON THEATRE - SANTA BARBARA
TUESDAY, JUNE 10 8:00PM

Tickets: \$16.50, \$15.00
Tickets available at Arlington Theatre box office, Morninglory Music, all Tri-County outlets and at all TICKETMASTER including Jailhouse Records in Ventura and Leopold Records.

TO CHARGE BY PHONE (805) 583-8700

ANOTHER PACIFICONCERTS PRESENTATION



Hands Across Campus

Hands Across Campus is a public participatory art piece that will take place Tuesday, May 27 at noon. Beginning in front of the library, organizers hope a human chain will extend out toward Cheadle Hall in one direction and Storke Tower in the other.

Participants in this event are encouraged to bring creative and playful ideas that can be shared while joining hands. Campus radio station KCSB will dedicate the noon hour of air time so everyone is encouraged to bring a radio. The organizers of the event hope that Hands Across Campus will foster a greater sense of cooperation and solidarity among campus and community members.

As the event comes to a close, the chain will move to encircle the "Tree of Peace" which will be rededicated by the group of local Native Americans who planted it one year ago. A modern dance improvisation is planned as a finale to this noontime happening. Come show your support for your campus/community by the sea.

Flower Songs

Poet Cathy Song concludes UCSB's series of writers' readings titled "Breaking Silence: Three Contemporary Asian American Woman Writers" with a free presentation on Thursday, May 29 at 4 p.m. in the UCen Pavilion.

Song's poetry collection *Picture Bride* was chosen for the Yale Series of Younger Poets. Born and raised in Hawaii, Song studied at Wellesley College and Boston University.

Her poetry describes and derives metaphors from the rich, lush visual world of Hawaii, yet Song's sources are geographically and ethnically diverse. She writes of Hawaiian flora and lilting Hawaiian place-names; her ancestry is Korean (her grandmother is the "Picture Bride" of the title poem); the poems are filled with images of China, Chinese Americans and Chinatown locales; she expresses a special affinity for the Southwestern painting of Georgia O'Keefe and the Japanese printmaking of Utamaro.

Song's poetry is often compared to flowers; she has grouped the poems in *Picture Bride* into sections with flower name titles. But her poetry is not "flowery". Economy of words and depth of perception creates meaning with strength and clarity.

In "Lost Sister" she writes, "You find you need China:/ your one identification,/ a jade link/ handcuffed to your wrist./ You remember your mother/ who



Poet Cathy Song

walked for centuries,/ footless—/ and like her,/ you have left no footprints,/ but only because/ there is an ocean in between,/ the unremitting space of your rebellion."/

The "Breaking Silence" series is sponsored by Arts & Lectures, Asian American Studies, Asian Pacific American Student Union, A.S. Commission on the Status of Women, the College of Creative Studies and the Women's Center.

For more information call Arts & Lectures at 961-3535

Sherod Santos

Intimate and Exotic

Sherod Santos will give a free poetry reading on Wednesday, May 28 at 4 p.m. in the UCen Pavilion.

Santos is one of America's best known younger poets, with works published frequently in *The New Yorker* and *The Paris Review*. Ten years worth of Santos' poems are collected in *Accidental Weather*, a startling series of poems crafted with precision and clarity. Filled with paradoxes, Santos' poems are both intimate and distant, familiar and exotic.

Santos holds a doctorate in English from the University of Utah,

where he currently teaches. In 1978 he won the Discovery/*The Nation* Award and a Utah Arts Council Award in Literature. His poems have appeared in numerous journals and magazines. Santos is the 1981 recipient of the Oscar Blumenthal Prize, given by *Poetry* magazine. The free poetry reading is sponsored by Arts & Lectures, the Program of Intensive English, the College of Creative Studies, and the Department of English.

For more information call Arts & Lectures at 961-3535.

★★★★★★★★★★★★

★★★★★★★★★★★★

ARTS EDITOR
Susanne VanCleave
ASST. ARTS EDITOR
Sabrina Wenrick

CONTRIBUTORS
Robert Apatow
Maureen Fan
Karl Irving
Cesar Padilla

★★★★★★★★★★★★

★★★★★★★★★★★★

the movies

SANTA BARBARA

5:30, 8:00, 10:15

JAMES WOODS IS...

Based on a true story.

SALVADOR R

5/26-5/30 Jose, Jose Philadelphia Orchestra

6/3- Siouxsie and the Banshees

"SPACE CAMP" IS COMING JUNE 6th.

ARLINGTON CENTER
1317 State Street
966-9382

LIVE ARLINGTON ENTERTAINMENT

5:30, 8:00, 10:15

THE BEST OF THE BEST.

TOP GUN PG

#1

GRANADA
1216 State Street
963-1671

6:00, 8:00, 10:00

THE ROLE OF HIS LIFE. upstairs

RICHARD PRYOR

JO JO DANCER R

YOUR LIFE IS CALLING

7 ACADEMY AWARDS BEST PICTURE

6:15, 9:30 upstairs

OUT OF AFRICA

Robert Redford
Meryl Streep

GOLETA

GOLETA THEATRE
320 S. Kellogg Ave
Goleta 683-2265

THE BEST OF THE BEST

TOP GUN PG

5:30, 7:50, 10:00

No passes, Group Sales or bargain nights.

DOWN AND OUT IN BEVERLY HILLS R

7:15

5:20, 9:30

THE MONEY PIT R

TOM HANKS
SHELLEY LONG

#1

5:15, 7:30, 9:45

ALAN ALDA

SWEET LIBERTY PG-13

MICHAEL CAINE

6:00, 8:00, 10:00

#1 **CINEMA** #2

6050 Hollister Ave.
967-9447

SEPARATE VACATIONS R

THE ONLY WAY TO FLY.

5:45, 9:50

LEGEND PG-13

The Sounds, The Moves, The Style, The Magic.

Absolute Beginners! THE MUSICAL.

SHORT CIRCUIT #3

ALLY SHEEDY
STEVE GUTTENBERG

5:45, 8:00, 10:00

A TRI-STAR RELEASE

#4

LUCAS PG-13

5:30, 9:30

7:30 Sat & Sun (3:30)

pretty in pink

5:20, 7:30, 9:40

#1 **FAIRVIEW** #2

251 N. Fairview
967-0744

BACK TO THE FUTURE starring MICHAEL J. FOX

5:45, 7:50, 10:00

ALAN ALDA

SWEET LIBERTY PG-13

965-6188

RIVIERA MAGGIE SMITH

2044 Alameda Padre Serra
Near Santa Barbara Mission

A Room with a View R

7:00, 9:10

10:00

JOY OF SEX CAMP

907 S. Kellogg Ave
Goleta 964-9400

#1 **SANTA BARBARA** #2

TWIN DRIVE-IN

9:50

ALLY SHEEDY

BLUE CITY

8:20

Fire with Fire PG-13

8:25

Dangerously Close R

5:25, 7:40, 10:00

#1 **PLAZA** #2

DE ORO

349 S. Hitchcock Way
682-4936

"YOU SHOULDN'T MISS IT!" —Judith Crist

MY BEAUTIFUL LAUNDRETTE R

6, 8, 10 PM

SANTA BARBARA SWAP MEET
907 S. Kellogg Goleta

EVERY SUNDAY
7 A.M. to 4 P.M.
Sellers & Buyers Welcome!
Information: 964-9050 after 7PM

MISSION Santa Barbara
618 State Street
962-8616

MIERCOLES 2x1

DE MIERCOLES 5/21
A DOMINGO 5/25

EL NIJO DE PEDRO NAVAJA
EL CAFRE

FIESTA FOUR MIDNIGHT ONLY!

THE ROCKY HORROR PICTURE SHOW R

© 1979 20TH CENTURY-FOX

All Programs & Showtimes
Subject To Change Without Notice

STATE ST.
ANAPAMU ST.

"The only corner worth hanging out at."

State Bar and Grill

Outside Patio Food 'til Midnight Weekend Brunch
Open 7 days 10am-1am 966-1010



A.S. Program Board Presents

PUB NIGHT



Miller MUSIC

FRANKIE S. BAND

Tonight in the Pub, Frankie S. will perform their own renditions of great saxophone blowers of the past. With a complete brass section this seven-member band will continue to keep Pub tradition alive by providing some of the best rock'n dance tunes around.

FRIDAY

Miller MUSIC
PLAYED THE AMERICAN WAY

CONCERT SERIES

Don't forget to cruise by the lagoon this Friday and check out Zebos Cousin and special guest. Plant yourself on the lagoon lawn Friday at 4 p.m.

Miller MUSIC

TWISTER COMEDY

Hey all you TWISTER TOURNAMENT OF CHAMPIONS PLAYERS: COMEDY IS COMING!!!
Friday, May 30 at the Pub
2 Shows: 7 p.m. and 9 p.m.

Bill Maher, Star of 'D.C. Cab,' the NBC-TV series 'Sara' and a 'Carson Show' regular will host this special comedy concert for all participants in the Twister 'Tournament of Champions' last Nov. 23. Plus ... A sneak preview warm-up act.

It's free ... free ... free! Just exchange your blue Twister comedy concert pass for a ticket to the Bill Maher Comedy Night.

Exchanges for Twister participants: Tuesday, May 27-Thursday, May 29.

9 a.m.-4 p.m. at the A.S. Program Board Office.

General Seating Tickets: Friday, May 30.

12 noon-2 p.m. at the Twister booth in front of University Center.

SNEAK PREVIEW

ROB LOWE IN



ROB LOWE in "About Last Night..." will not be released until July 2 but you can see it in a sneak preview on Wednesday, May 28 at 7:30 p.m. in I.V. theater.

It's a movie about commitment. It's about humor. It's about sex. It's about emotion. It's about friendship. It's "about last night..." Based upon "Sexual Perversity in Chicago" by David Manet.

You must have a ticket to see the film. Tickets will be available May 27 at noon in front of the UCen. Only 2 tickets per person — no exceptions.

'ABOUT LAST NIGHT'

Black Culture Week

In recognition of Black Culture, lectures, concerts, food faires and films have been a part of this week's festivities for Black Culture week.

Today and Friday conclude the week-long programming that has been organized and sponsored by numerous clubs, groups and organizations on campus.

THURSDAY, May 22

Alienation in Francophone Literature:

A Mathematical Representation

Seminar 12 noon

Center for Black Studies Dr. Gerard Pigeon

Sponsored by The Center for Black Studies

Apartheid Film

Film/Discussion Broida Hall 1610 7 p.m.

Sponsored by Omega Psi Phi Fraternity, Inc.

FRIDAY, May 23

Anniversary Banquet

Holiday Inn 6 p.m. \$12.50 & \$14.00

Sponsored by Omega Psi Phi Fraternity, Inc. Xi Mu Chapter

For further information, phone 961-4292.

THANKS We Couldn't Have Done It Without You

Thank You Just Isn't Enough

Extravaganza '86 goes down in A.S. Program Board's history book as one of the best ever. This year's end of the year bash was attended by over 4,500 UCSB students and Isla Vista community members — an Extravaganza record.

A special thank you goes out to all of those who helped pull the Extravaganza together. Committee members your dedication was incredible. Ushers — you put in long hours and remained true to your school. Sponsors — you made many-a-people smile. Thanks for all of your help; words just can't express our appreciation. Thanks again.

Kory Braden, Special Events Chair
Karen Katz, A.S.P.B. Representative

Please Return the Following Items

Besides a fantastic turn-out, the 5 band line-up was non-stop entertainment from noon to 8 p.m. Student approval was overwhelming.

Student approval was so overwhelming that a few overzealous participants helped themselves to items that did not belong to them. Yes, the Extravaganza was free but c'mon, our A.S. Program Board Banner (which we already replaced once this year), a keg (still full), a key tap and two BBQ's? I am happy to hear someone liked the hot dogs but I guarantee they'll taste the same on your own BBQ.

Over \$500 worth of goods were taken and I am afraid we broke the bank on the Extravaganza. Please, please, please return any items that belong to A.S. Program Board.

What Do John Travolta, Taxis & Beer Have In Common?

In hopes of a safe graduation the alcohol and drug awareness program, the California Highway Patrol and A.S. Program Board are sponsoring a rally in Storke Plaza on May 28 from 11:45 to 12:45.

You may have seen bumper stickers and posters that bear 'sober graduation' on them. And you may have said to yourself "you've got to be kidding." The purpose of the sober graduation campaign is to increase awareness for responsible drinking during a peak party time not to promote

prohibition.

In support of alcohol awareness and a sober graduation a number of speakers with varied backgrounds and relationships to alcohol will speak at the rally.

The most notable is John Travolta. He will be in Storke Plaza on May 28. To hear from the other side of the 502 is a CHP officer who can give insight and an unfamiliar perspective to college students on drinking and driving. There will also be two students previously arrested for driving

under the influence to share their experiences with drinking and driving and finally a M.A.D.D. (mothers against drunk driving) representative.

In addition to the guest speakers a free drawing for a night on the town in a limo will be given away (if all goes well). The lucky winner will be entitled to a free limo service during graduation week.

To relieve some of the tension that goes along with responsible

drinking when you become irresponsible is a free cab service to be offered the week of June 11-16. The service is for both high school and college students who need a ride home because they have reached their limit. The number will be posted later.

Come hear what others have to say about drinking and driving on May 28 in Storke Plaza from 11:45 to 12:45. And remember friends don't let friends drive drunk.

This page designed and edited by Janell Pekkain.