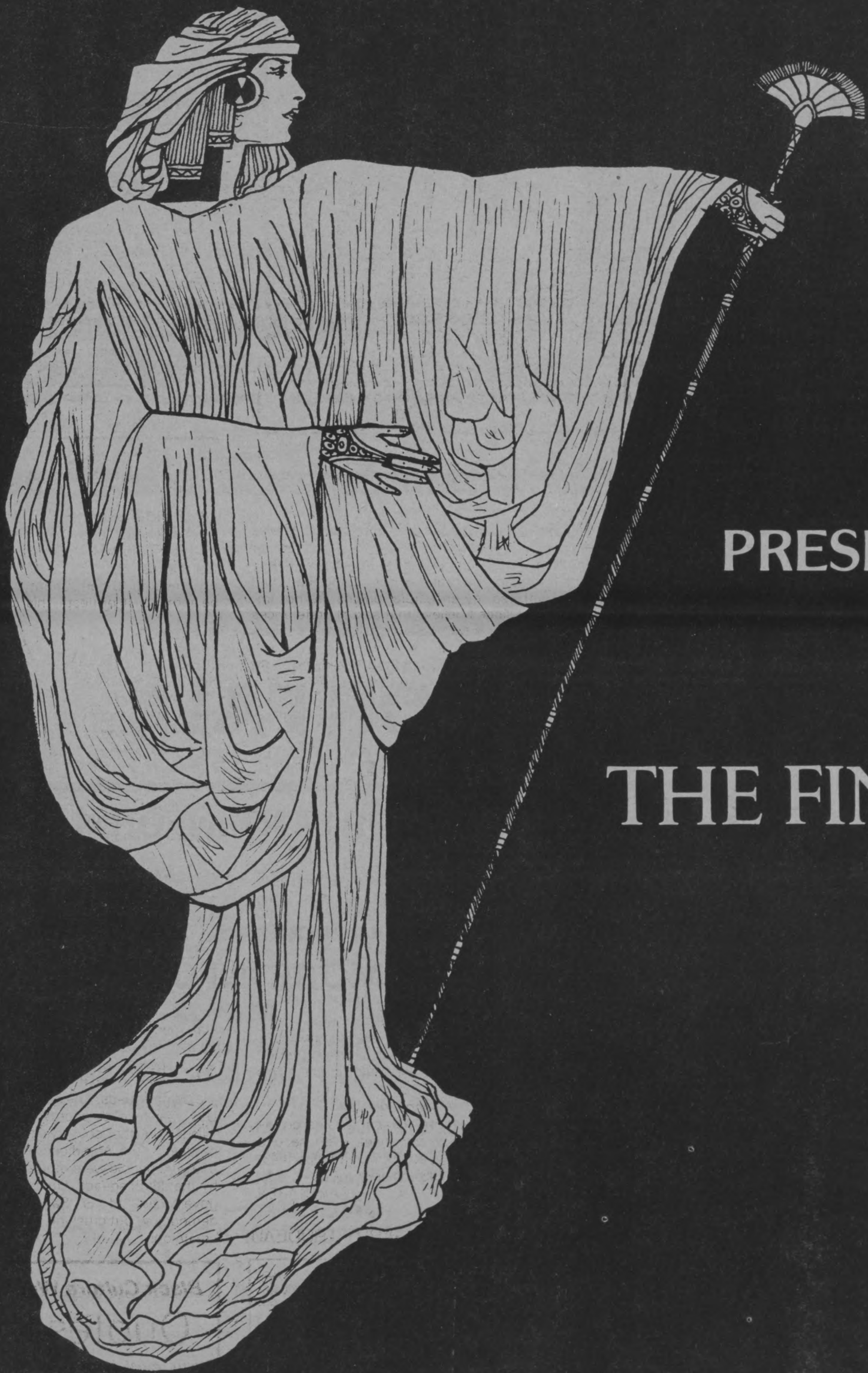


# FRIDAY MAGAZINE



PRESENTS:

THE FINALE





**Editors:**  
 Christopher Croton  
 Scott Sedlik

Christine L. Johnson  
 Brenton Kelly  
 Dinh Le  
 Bruce Mezan  
 Peter Monsour  
 Rani Newberry  
 Randall Potts  
 Mike Reider  
 Lon Riesberg  
 Lauren Schlesinger

Michael Searson  
 Martin Sharpe  
 Susanne Van Cleave  
 Mitch Vicino

**Contributors:**  
 Andrea Arundell  
 Robert A. Costanza  
 Jan DiVencenzo  
 Johnny Graham

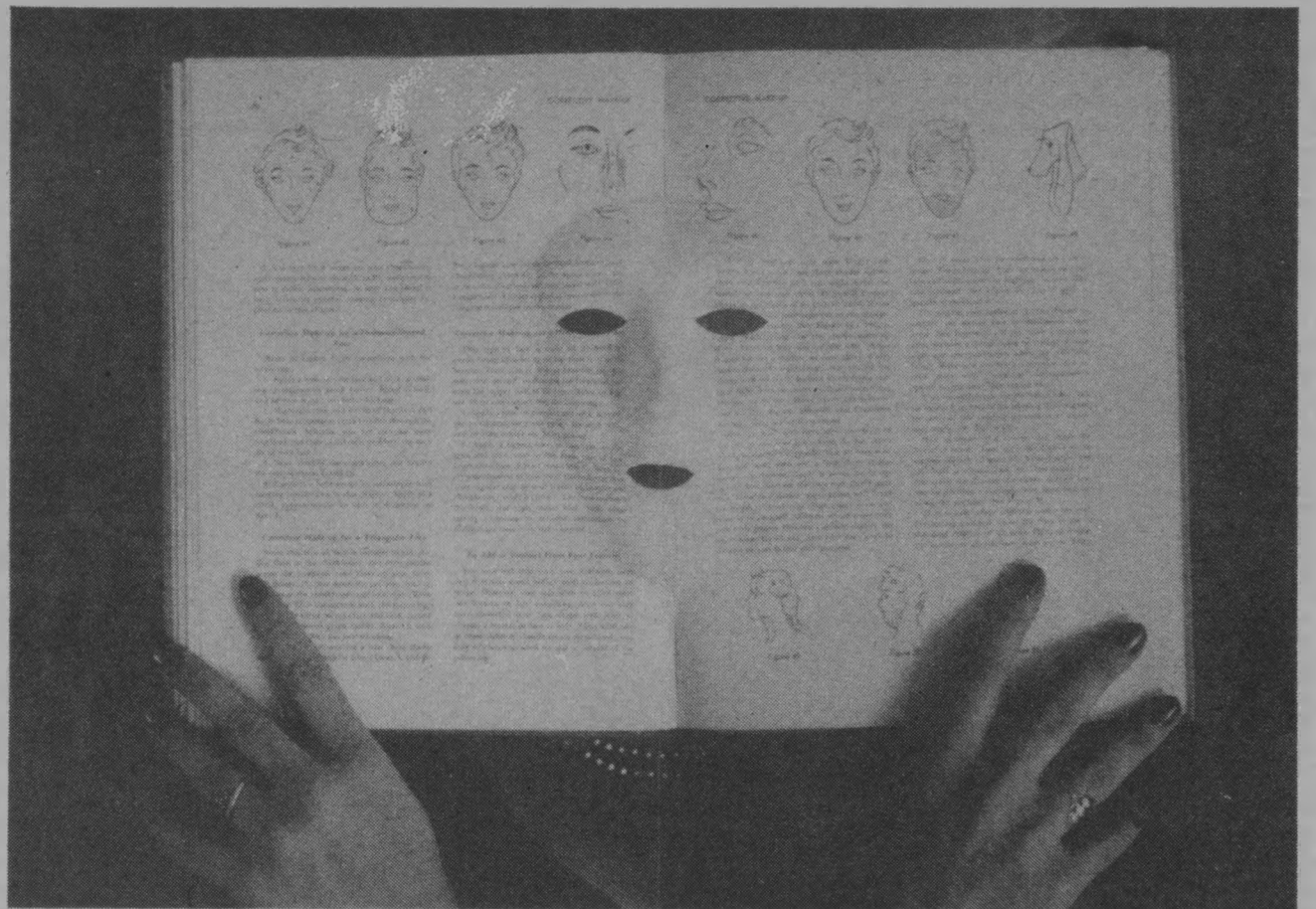
Cover by Peter Monsour

Putting an issue of Friday Magazine together is a fortuitous enterprise. The "every other week" of publication arrives and the material which has been turned in over the last week and a half is compiled for examination. Most of the art work in Friday Magazine is dropped off on our desk or mailbox anonymously.

People are very funny about their artwork. The general attitude among students seems to be "I'm not talented enough to be published." A degree is not required for consideration in Friday Magazine; to some this may be painfully obvious, to others it may be refreshing to see creativity uninhibited by convention.

Many contributors feel embarrassed about using their name, and make up a pseudonym. But no one objects to having their real name on the paychecks. One of the most astonishing things about Friday Magazine is that artists are paid for their published work. The money is nothing to make a living off, but payment is virtually unheard of for college magazines.

Friday Magazine is the result of a collaboration between two people with widely varied tastes and interests. The middle ground which is reached reflects constructive compromise, and clashing opinions of writings, drawings and photographs submitted by the philosopher, the lover, the drugged, the oversexed and the underfed among others. Hopefully we have touched a few bases, and possibly made up some of our own.



Altered Bookwork by Steve Cortright

Steve Cortright will discuss his upcoming book *East West: A Book of Fortune* with a slide lecture on Tuesday, May 28 at 4:00 at the College Of Creative Studies as part of the Visiting Artists Lecture Symposium.

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**PRIORITY DAYS**

**Freshmen, LM, SB . . . . MAY 28**

(LM: Limited Status; SB: Second BAs)

**Sophomores . . . . . MAY 29**

**Juniors, Seniors. . . . . MAY 30**

**Graduate Students . . . MAY 31**

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**TIME:**

**8:30 AM -- 4:00 PM**

**IMPORTANT INFORMATION**

READ THE DIRECTIONS MAILED WITH YOUR REGISTRATION FORM AND CONSULT THE **SCHEDULE OF CLASSES.**

**FOR MORE INFORMATION...**

**MAY 28 - 31**

**REGISTRATION INFORMATION MEETINGS IN UCEN PAVILION**

- 5/28 - Room 2, 9 AM - 11 AM; Pavilion C, Noon - 4 PM
- 5/29 - Pavilion A, 9 AM - 1:30 PM
- 5/30 - Pavilion A, 9 AM - 1:30 PM
- 5/31 - Pavilion A, 9 AM - 2:30 PM

**—ONGOING— WATCH FOR THE REGISTRATION ASSISTANCE TEAMS**

**AROUND CAMPUS**

**• THE R.A.T. PATROLS •**

\* A \$50 fee will be charged to continuing undergraduates who register after May 31, 4:00 PM and to graduate students who register after September 27, 4:00 PM. To maintain registered status and save class space all now due fees must be paid by September 20, Noon.

**CORRECTION TO THE SCHEDULE OF CLASSES:**

The subject names at the top of some pages in the *Schedule* are incorrect and should be listed as follows:

**Page 77: Linguistics**

**Pages 78-81: Mathematics**

**Page 84: Military Science**



# Steve Cortright: Working With Altered Images

Interview  
by  
Scott Sedlik

Implementing innovative concepts in the arts of printmaking and sculpture, Steve Cortright has developed a new medium which he calls altered bookworks. Cortright combines paradox and humor to create a unique and unusual commentary on culture's influence on perception. Currently teaching printmaking at UCSB, Cortright is finishing his soon to be published book, *East West: A Book Of Fortunes*. The book will be a compilation of photographic collages exploring the differences and similarities between cultures of East and West.

What inspired you to become an artist and, later an art teacher?

As a little kid I was interested in art and throughout high school I took art classes, but I was never really serious about it. When I got to Stanford, I had to make a number of decisions so I had a double major in pre-med and art. I guess at that point, I had a commitment and I began to take it a lot more seriously. After I graduated from Stanford the real decisions took place because I had acceptances to both medical and art graduate schools. I also married a woman whose father is a doctor and I could see that there were a lot of things about his life that didn't appeal to me. So I went to graduate art school in 1965 at Stanford instead of medical school and I've never regretted it.

Would you recommend Stanford to art students interested in graduate schools today?

They have a very unique graduate school which is very small and intimate. It's a good program.

Why did you decide to study art in England?

During the sixties I was strongly influenced by the dominant "isms" that were going on at that time. Many artists were. It is a little hard to imagine now, because after the decade of the seventies when pluralism came in, it became much more acceptable to follow your own vision, to do what ever you wanted to do. Before that the whole history of modernist art had been involved with one "ism" or another. One particular type of school in the fifties was



Scott Sedlik

abstract expressionism. In the early sixties pop art came along and, by the middle sixties minimalism and color field painting — a two-dimensional equivalent of a minimalist sensibility — were really the dominant types of images going on.

I was influenced by all of that and I worked within those styles. If you go back and look at any of the art magazines from those periods you seldom see anything other than those kinds of images.

I went to live in England for a couple of years. Jumping outside one's culture you realize that there are a lot of other alternatives and different world views. And I began to question why I was doing the kind of images that I was doing, because they seemed like images that were dictated by outside sources. I eventually rejected that.

What was the atmosphere in London like at that time?

London in the middle sixties was a great place to be. It was pretty much the heyday of recent English culture— it was really a crazy time. There wasn't that economic pessimism that has inundated the culture over the last fifteen years.

Did you go to England with the purpose of developing a new style or to experience a different culture?

I went to England twice, the first time on a grant. I went because I was very interested in the work that was going on in England at that time. It was around 1965-66 and the British were doing some very interesting things with sculpture. I set up a studio there and got to know a number of the people whose work I respected.

Can you describe your approach to the mediums in which you work?

The first time I went to England my background had been predominately in sculpture and printmaking. The way I've approached prints is by putting parts together, like building an image in a certain way which reflects the way that I think sculpture works. You make it and you construct it. There is a different philosophical attitude between building something and creating an image of something. The latter is a lot more painterly in its sensibility. Mediums are flexible enough so that if you think one way or another you can adapt your approach to it. For me there has always been a strong similarity between sculpture and printmaking that has made sense to me.

So you integrate sculpture and printing in your art?

It is more of a philosophical attitude or approach to materials. I have been working on an ongoing body of work which involves working with used books; books that other people have written. I find and alter them by manipulating them— folding, cutting, adding, etc. The books that are printed are dealt with sculpturally, so it is really a combination of those two types of sensibilities.

How does the final artwork appear?

Some of them are sculptural in the sense that you can go in them and look at them; many of them are more filmic in the sense that you have to look through them one page at a time, so there is a time-space sequence involved with looking at them. There is no one way that they all look other than the fact that they are books. An example of a sculptural book would be a book called *The Earth*, which is a high school geology text. You open the book and the frontal space next to the title page has an aerial view of a section of the Grand Canyon. So I went to a topographical map store and found a section that matched that and then each page I cut out a contour shape of the area and there are places in the canyon which are over a mile deep, so you have got a

(Please turn to pg.11A, col.1)

## La Cumbre 1985

The Yearbook of UCSB



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Suddenly, Vince was overwhelmed with realizations that a bus ride home would not be the end of an uneventful evening.

Robert A. Casanova 5/85

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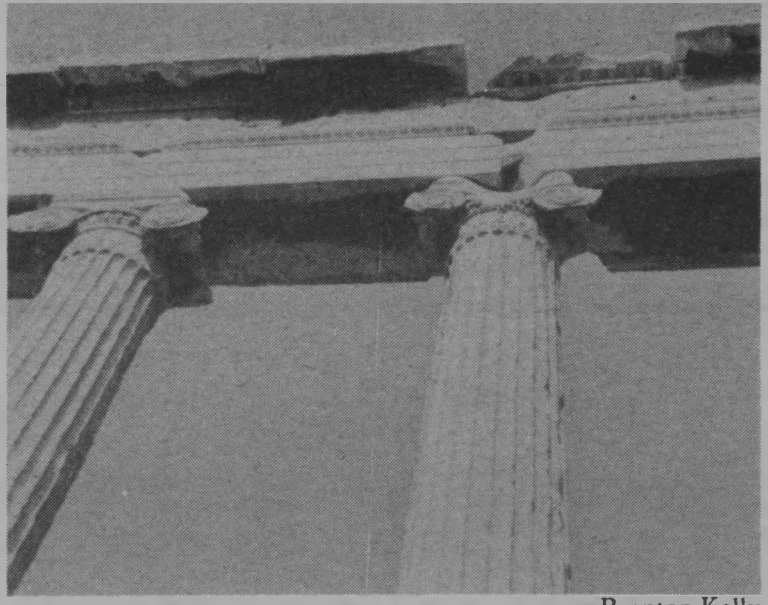
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**Safari Lounge**

philip said korean dancers tremble  
tremble on a breeze scatter rosepetal patterns  
in the breeze like a child's kiss or a child's words  
words simple enough to be deceptive & philip said  
yr sincerity like a cool wind  
wind plays in the narrow eucalyptus leaves  
philip said every kindness is a kind of obligation  
& you have danced minuets thru my memories  
memories & desires & you have packed all my hopes  
with dynamite philip said you have soaked my lips  
lips red with arsenic while i slept & you have hunted  
hunted me down like like an animal like a fox  
& you have comered me & taken away  
taken away my fingerprints & given me yr name  
philip said i put my life my life  
in yr hands & today you are completely out of sight  
today you are nowhere to be found  
& you have plundered  
plundered all my senses & now each color bears  
yr influence.

— Randall Potts



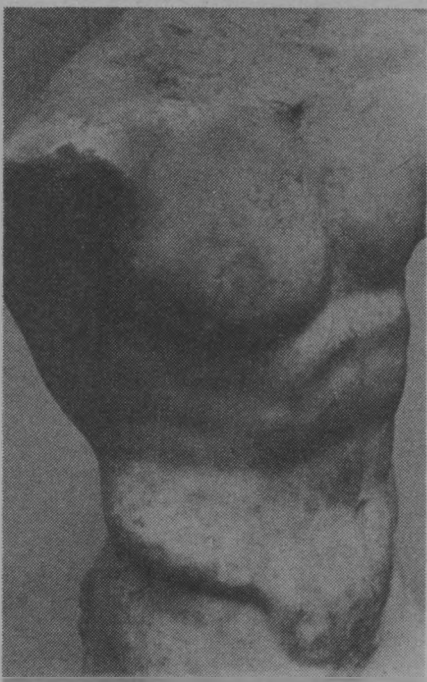
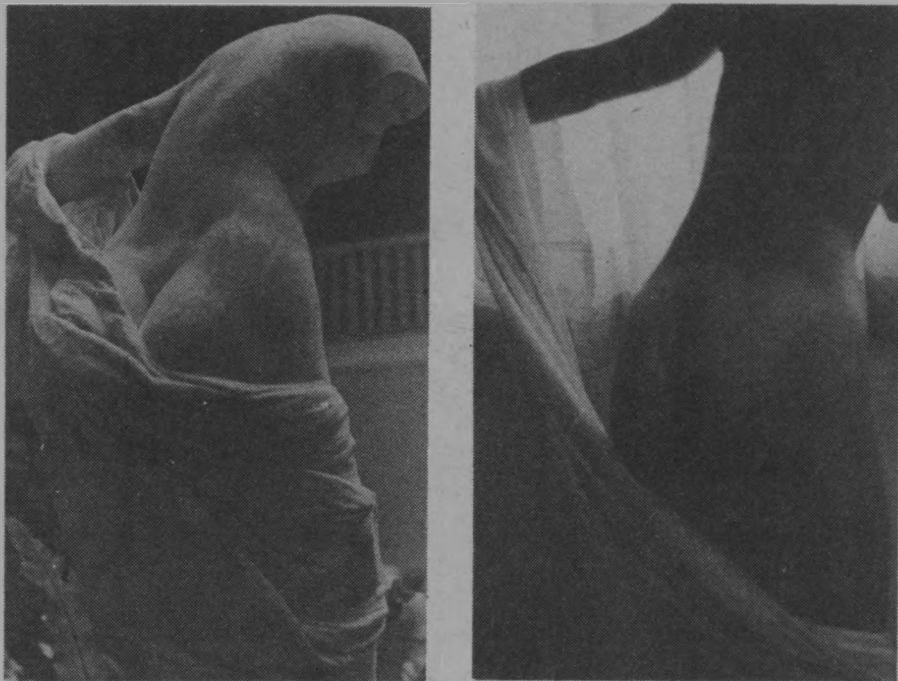
Brenton Kelly

**Safari Lounge #4**

philip says i am haunted huge & mighty forms  
spawn & lumber thru my bedroom like living men  
curse me eye to eye throw back their heads & laugh  
laugh & chase me & my screams echo after them —  
chase me into the hills but even the hills are haunted  
fingers of weeds weeds & eyes of wild flowers a landscape  
enclosed & batters me like a refugee like a bacteria philip  
says i chase after myself tumble into myself  
& wonder what is this vast echo unit unheated crawl  
into my senses & run for cover in the street  
accumulate smells sounds wind on my face eyes  
the color of robin's eggs & leapfrog over it  
with amazing agilitiy & eyes like holy beads praying  
praying for a break in the action a weekend leave  
a three day pass an entirely different response  
& perhaps a little more cash & philip says oh  
that scar i had all my vital organs removed  
in a winchell's donut shop & replaced  
removed & replaced with handcrafted styrofoam lookalikes  
& louie the XIV louie the XIV had exactly this impression  
from the second story of the palace of versailles  
on a very clear day.

— Randall Potts





Photos by  
Mike Reider



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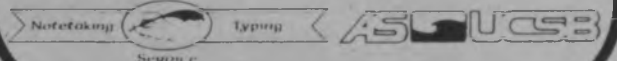
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## when you're 13

when you're 13 BILLY JACK is  
 your favorite movie  
 I know  
 it was mine  
 it wasn't of course until  
 years later  
 that I realized the bush quality  
 of the guy & his wife  
 his wife though more than him  
 she was really too much, enough  
 in fact to lead my one friend to say  
 he didn't even give a shit when she got it  
 from Bernard, the rich guy's lecherous son  
 "Oh Billy," she would say, "You don't know  
 how much those kids de  
 pend on You." and he'd reply, "I'm sorry  
 but I have to kill White People."  
 at which point he would blink his eyes  
 and tear things — limb, balls, sockets, eyes — from  
 their original position in this Slanted World ...  
 it was just the other day, in fact  
 when I saw a girl I know  
 wearing her BILLY JACK hat  
 I said, "Hey, you remember that movie?"  
 and she replied No, but she knew the song  
 which she hummed to me

— johnny graham



## Epitaph: Charles Meadmore Sculpture

Cold steel the embracer of earthly rust,  
 That rises like man, as dust to dust,  
 In an arched curve of linear geometry —  
 Confounding, yet essence of our epitome.

Questions of it are smitten or caught  
 In the dulating logic of naught:  
 Indeed what we are, but to be sometimes  
 Like Fools arraigned and denied our lines.

Our proposals are thus presented,  
 Challenging the meaning lost within,  
 To overcome our threatening dissents  
 With purpose, not arrogant nonsense.

— Michael Searson



Andrea Arundell



## Fright Flight

My little brother came into my room once and said he wanted to learn how to fly. Well, he was only six years old at the time and I just figured he was kidding. But he wasn't! That kid really wanted to learn how to fly! I asked him if he wanted to fly an airplane or fly like a bird.

"Don't be dumb," he said, "people can't fly like birds. I wanna fly like a bat."

I was shocked to say the least but figured it was just a phase he'd grow out of.

Much to my dismay, the kid jumped off the roof the next week. He broke both of his legs!

"My God," I thought, "This kid has problems."

I tried to think of what to say to him as I drove to the hospital. But it was useless. What could you say to a kid who thought he was a bat?!

"I'll just have to be cool and play it by ear," I thought.

When I got there I was kindly ushered to the waiting room by the most beautiful nurse I had ever seen. I mean this girl was gorgeous!!! My whole body became numb just looking at her! She said I could sit in one of the chairs but I didn't hear her. She stayed with me for a couple of minutes. I think she thought I was going to faint. She was giggling as she left.

I must have been in the waiting room for hours. I read the same issue of *Readers Digest* three times. It was the only magazine there. There were a couple of good articles in *Readers Digest* though. One was on the anatomy of bats. I thought it was kind of funny since my brother wanted to be one. It even had pictures. But they didn't look like anything I had ever seen. These bats had huge ears that folded up when they slept. I couldn't figure out how they could hear. But I didn't really care either. I tore out the article and stuck it in my wallet. It would be good for a laugh someday!

The nurse came back to get me about midnight. God she was beautiful! I felt my heart miss a couple of beats. I was all right though. I got up and followed her to my brother's room.

As I approached the door I didn't know what to expect. There was a full moon that night and it was raining. It was classic. I could just picture my brother sitting there with big fangs waiting for the nurse...

I opened the door and there he was. He was just laying there with both legs hanging up in the air.

"Won't all the blood rush to his head?" I asked the nurse.

"Probably. But he'll live."

I walked towards his bed.

"How are you doing squirt?" I knew it sounded dumb but it was the only thing I could think of to say.

"How's it look stupid?!"

"Don't get smart with me kid. Its not my fault you jumped off the roof."

"Yeah...I know. Sorry."

"Don't worry about it." I handed him my Sony Walkman. I thought he'd like having it in the hospital.

As he adjusted the headphones I noticed that his ears were unusually large for someone his age. Not only that, they were kind of curled at the ends. They had probably been like that all along and I just never realized it. But I wasn't really thinking clear that night and I just turned and ran...

I never went back to the hospital to see my brother. He came home about a year later. There had been all kinds of complications. From what I understand he jumped off his bed a few times. They tried counseling him but it was useless. That kid really thought he could fly. The doctors finally concluded that he'd just grow out of it. I could have told them that! Little kids always do dumb things!

Once home he bugged me constantly about flying. It was all he talked about. I tried telling him it was impossible but he just wouldn't believe me. He really began to get on my nerves.

After a couple of months of listening to that kid I decided I'd have to do something. I just couldn't handle it anymore! Somehow I had to make that kid learn to fly...

I worked for three solid months to get enough money. Sure, I'd make that kid fly. It was the only way to get him off my back. I bought him a half ounce of coke and told him to keep his nose in it. He never bothered me again...

— Lon Riesberg

## The Hand Of Man

When this slab of asphalt  
is lifted onto its edge  
by a ten mile fingernail,  
racks of blackmarket sunglasses  
will tumble with cigarette butts  
and collect against walls.  
Also cars and trash cans  
will roll through glass  
to settle in shards  
with televisions and stereos.  
We'll watch hung dogs  
spasm at their leashes,  
mannequins hold clothing from the floor  
with their fingertips and noses,  
and do the Roman chant;  
if they had flesh they'd tear.

— Jan DiVincenzo



Bruce Mezan

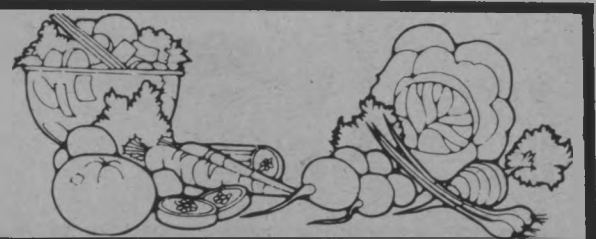


Mitch Vicino





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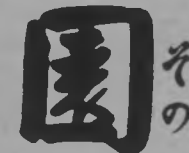


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CHINESE RESTAURANT  
AUTHENTIC MANDARIN,  
SZECHWAN HUNAN CUISINE

SEAFOOD SPECIALTIES  
SPECIAL DISHES, FIRST TIME  
SERVED IN SANTA BARBARA  
SPECIAL PARTY SERVICES  
OPEN 7 DAYS A WEEK

11:30 am - 10:00 pm  
LUNCH - 11:30 am - 3:00 pm  
FRIDAY & SATURDAY TO 10:30 pm

967-8130

BEER & WINE



LUNCH SPECIAL - ONLY \$3.15, Served 7 Days a Week

Includes: Appetizer, Soup, Fried Rice, Entrees of the Day, Tea & Cookies

5688 CALLE REAL, GOLETA (Near Holiday Inn)

*the Graduate*

**50¢ off on our  
1/3 Pound  
Gradburger**

INCLUDES: Choice of French Fries,  
Potato Salad, Green Salad  
GOOD 11:30 am - 3:00 pm  
One coupon per customer  
Offer expires May 31  
935 EMB. DEL NORTE, I.V. 685-3112





# FOOD FOR THOUGHT



## Golden China



2840 de la vina open 7 days 682-7191  
(in alpha beta center) 11:30 am - 10 pm



## Golden China

Not just another Chinese restaurant, but most definitely the finest in Santa Barbara. This claim is very well founded by our unmatched experience. Our head chef, Danny Cheng has over 20 years experience preparing authentic Mandarin and Szechuan dishes that are simply delicious. The Golden China's immense popularity is due to the wide variety of items to choose from, the pleasant atmosphere, and the friendly, professional service provided to each and every patron with perfect consistency. Just ask the Alumni Association, they brought their party in the other week. Smart cookies! Speaking of parties, we have ample facilities to accommodate your private affair in our banquet room. Or ask the multitude of local business people who take advantage of the great lunch specials which include your choice of a main dish, soup of the day, wontons, egg rolls, and fried rice of course, for only \$2.99. Food to go also available, so give us a call at 682-7191 to take out or to make your reservations for that special party you've been planning.

Rocky is giving Students something Special...

- ...for Dinner  
Fettucine Alfredo  
Chicken Marsala  
Fresh Fish
- ...for Lunch  
Caliman & Antipasto Salads  
Rocky's Killer Burgers
- ...for Cocktails  
Happy Hour Monday thru Friday 5-7 pm
- ...for Entertainment  
a piano player, an opera singer & dance bands nightly
- ...for STUDENTS  
Monday thru Thursday thru June  
1/2 OFF second entree  
with this ad & student I.D.

**Rocky Galenti's**  
35 State St. 963-9477



## LUNCH DINNER COCKTAILS

LUNCHEON - MON. THRU FRI. 11 a.m. to 2:30 p.m.  
DINNER DAILY FROM 5 P.M.

DINNER INCLUDES A GLASS OF WINE OR COMPLIMENTARY DESSERT!  
JUST SAY "NEXUS"

Dine outdoors on our lovely patio

**964-9924**

4422 HOLLISTER AVE.  
SANTA BARBARA



## GRAND OPENING

# PANDA

熊猫酒家

Chinese Restaurant  
Authentic Mandarin,  
Szechuan, Hunan Cuisine  
Lunch • Dinner • Food to Go  
Banquet Facilities

## DAILY SPECIAL LUNCHEONS ONLY

**2.25 or 2.75**  
11 AM TO 3 PM ONLY

Open 7 Days 11 am - 10 pm 615 State St.  
564-4377 Santa Barbara

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**State A**  
NACHO  
Ordinary Bar and Grill!

state at anapamu

CHICKEN  
FRIGERS  
ALAD BAR  
STRIPS  
FULL BAR  
NS  
TOSTI ADAS  
THESECAN  
BITE TAIL



## ROCKY GALENTI'S

It doesn't take more than one visit to Rocky's to discover that it is no "typical" Italian restaurant. From the moment you walk in the Chicago style, the checkerboard floors, the beautiful bar, the tantalizing aroma of the sauces from the kitchen all combine to warm you up, and get you in the mood for some great Italian food.

For starters, Rocky's has a great selection of appetizers beginning with the Antipasta salads, the Calamari, the Baked Mussels (a great choice), and Mozzarella Marinara, (a blend of fried cheese and sauce, delicious).

Moving onward, Rocky's has all the traditional Italian favorites, Scallops, Fettucine, Lasagna, Linguine, Veal (the finest), and a host of other fine entrees that make Rocky's an extremely special place to enjoy authentic Italian cuisine.

The entertainment at Rocky's, which most of you already are aware of, is tops. The best local bands with dancing 7 nights a week, never a cover charge and the longest bar in S.B. Also ragtime piano player - Bob, opera singer - Dario, and our local cartoonish Lloyd, who will paint YOU on Rocky's walls.

Rocky's is open for both lunch and dinner, and is now offering the special coupon along side this ad, where the second dinner is half price. Take advantage of this special deal, because Rocky's would be a treat at full price, let alone this special price.

Located between 101 and the Wharf on State Street (35 State), Rocky's is the place to go for a great night of good food, drink and as always, the best entertainment.

## OMELETTES ETC. RESTAURANT

"If you like fine food you'll love Omelettes Etc."

COMING SOON  
All New Menu with  
Great New Items

910 Emb. del Norte 685-8042

Call  
**961-3828**  
Concerning  
This  
Advertising  
Space

SINCE 1932

# Woody's

Incredibly Good!  
Oak Smoked Ribs & Chicken  
Prize-Winning Chili  
Texas Size Sandwiches  
Awesome Burgers  
Beer by the Bucket  
(eat here or take-out too!)

Elmer Dills  
"A Very Good Smoked Duck" ABC T.V.

229 W. MONTECITO ST. 963-9326



# FRIDAY CONCERT SERIES

—PREMIERE—

Brought To You By A.S. Program Board

## DANCE to "EXIT" & Erotic Convention

### MAY 24 4-7 P.M. AT THE LAGOON

Sponsored in part by MILLER™

**FREE**

## PAIN

Whisper to me  
of Pain.  
For already I know  
him well.  
We are as familiar with  
one another as are lovers.  
We've embraced, quarreled,  
split, and reunited.  
By teaching me well,  
he has guided me from Hades.  
And I would never be without him.  
I could never be without him.  
Speak quietly to me of Pain.

— Christine L. Johnson

**CISPES** U.S. COMMITTEE IN SOLIDARITY  
WITH THE PEOPLE OF EL SALVADOR  
The Culture Preservation League Present:  
**IN A REGGAE DANCE CONCERT**

with the  
FREEDOM  
FIGHTERS  
AND  
Jah•B•One



with the  
FREEDOM  
FIGHTERS  
AND  
Jah•B•One

WAILING SOULS from Kingston, Jamaica

TICKETS  
AVAILABLE AT  
The Sound Factory  
Morninglory Music  
Rockpile Records

**SATURDAY, JUNE 1 • 8 PM**  
AT UCSB'S OLD GYM

Students &  
Pre-Sale Tickets  
\$9<sup>00</sup> • AT DOOR \$11<sup>00</sup>



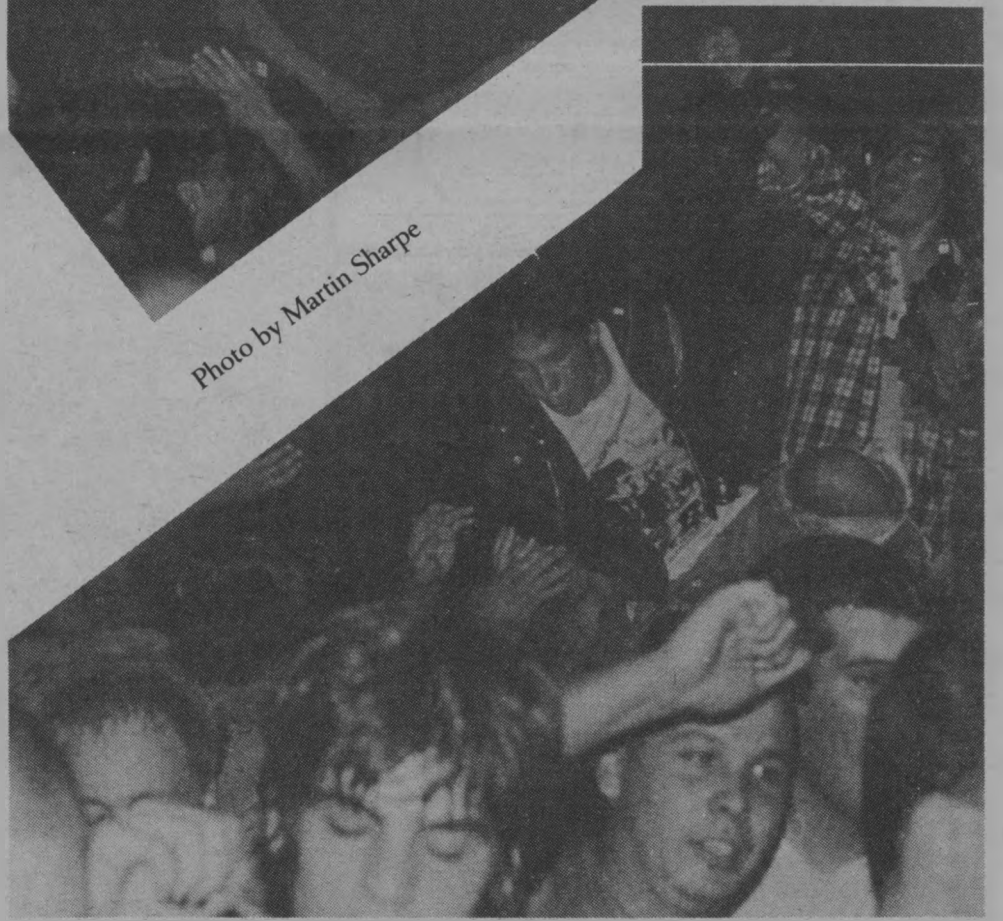
“Oh No, they left  
before I could say  
goodbye!”

There is still time to say your  
goodbyes, congratulations, thank  
you's, etc.... Get a personal  
message in the *DAILY NEXUS*  
before it's too late.

Deadline for our last 2 issues (6/6, 6/10) is:  
5 / 28 - FOR DISPLAY  
5 / 31 - FOR CLASSIFIED LINER  
Open 8 AM - 5 PM, Monday thru Friday  
Under Storke Tower



Photo by Martin Sharpe



## NEED SOME SPACE?

**STUDENT GROUP APPLICATIONS  
FOR 1985-86 TRAILER SPACE  
ARE NOW AVAILABLE IN THE  
A.S. OFFICE ON THE THIRD  
FLOOR OF THE UCEN.**

*Applications Must Be Submitted  
No Later Than MAY 31, 1985.*





# Altered Images...

(Continued from pg.3A)

hell of a lot of contour lines. There is a scale model cut through the book and the contour lines correspond to the photograph that is opposite. It is a very visual and sculptural kind of thing.

A book that would deal more with time/space sequence is called *The Art of Rapid Reading*. It is a book that teaches you speed reading. On each page I underlined one word, so the word on each page strings together to make comprehensive sentences so you can read the entire book in less than two minutes. That book took me almost three months to finish, because you are always limited to the vocabulary which exists on a given page.

How do you display these sculptures?

It's important that people handle the books and I accept

that they will become dog-eared and torn otherwise they get locked in cases and become precious objects. I am politically against that notion. I think that the public has to be able to touch them. Touching art is taboo, so people often don't know exactly what to do. The way I found which has been most successful to display them is to use an insert, much like that used in library newspapers, to which I attach a monofilament line and hang the books in a room. In past shows there might be thirty to fifty books at various heights and people can pick them up and handle them. It looks literally like a rain of books in the space.

What term do you use to describe your art?

I just call them altered book works. They don't really fit into any particular medium. People ask me, "Are you a painter? Are you a sculptor?" They want a label and I have never really done anything that is easily labeled.

How long have you been working in this medium?

The first one I did was in 1973 so it has been an ongoing body of work. I do an average of four to six altered book

works a year and I have about seventy-five now. The book format itself becomes the constant. I am never stuck in a rut because books can exist on any subject. Whatever I am interested in at a given time I can deal with in this form. I have done works on history, humor, economics, politics, and social satire.

Can you tell me more about your color photographs?

One example of a photograph comes from when I visited Japan and I became really interested in the Japanese language. I set some type in English which read right to left and vertically instead of horizontally, so they appeared like the traditional Japanese text. I found that Japanese people could read this English very quickly and many of them said that it would be great if all English would be written this way. Native English speakers have to struggle to read these pieces and that is what the piece is about. Obviously setting type like that is very difficult and there is no reason to do a whole book when I can do two pages and get that idea across.

**HANKING GARDENS** FAMOUS CHINESE RESTAURANT  
ALSO FOOD TO GO  
**962-4385**  
OPEN EVERY DAY EXCEPT WEDNESDAY 4 PM to 9:30 PM  
507 STATE (Near Hwy 101) SANTA BARBARA

UCSB Department of Dramatic Art presents  
**LILLIAN HELLMAN'S THE CHILDREN'S HOUR**  
Directed by Judith Clauson  
May 21-25 8pm  
Studio Theatre (No Late Seating)  
Arts & Lectures Ticket Office: 961-3535

For something REALLY different  
**borsod's**  
938 Embarcadero del Norte I.V. 968-2414

UCSB Department of Dramatic Art presents  
**MOXIERE'S THE LEARNED LADIES**  
Directed by John Harrop  
May 23-25 and May 30-June 1  
8:00 pm Main Theatre  
Arts & Lectures Ticket Office 961-3535

**MTCC METROPOLITAN THEATRES CORPORATION**

**SANTA BARBARA**

**ARLINGTON CENTER**  
1317 State Street 966-9382

Live ARLINGTON Stage Entertainment  
5/24-Great Guitars  
5/25-Magical Illusions  
5/27-Jose, Jose  
6/1 & 2-America  
6/3-Howard Jones

ON JUNE 7TH  
THE GOONIES ARE COMING...

"SUPERB. THERE ARE STUNNING IMAGES— ECHOES UPON VISUAL ECHOES— IN THIS BRILLIANTLY ACTED FILM."  
—TIME MAGAZINE

**A PASSAGE TO INDIA**  
COLUMBIA PICTURES  
STARTS SUNDAY MAY 26TH

**ROGER MOORE JAMES BOND 007** downstairs  
**A VIEW TO A KILL**  
No passes, Group Sales or bargain nights  
12:00, 2:40, 5:30, 8:20, 11:00

**GRANADA**  
1216 State Street 963-8740

upstairs #2 12:00, 2:25, 4:50, 7:25, 10:00  
upstairs #3 12:30, 2:35, 4:45, 7:00, 9:15, 11:10

**LADY HAWKE**  
Matthew Broderick PG-13

**RICHARD PRYOR Brewster's Millions** PG

**MISSION THEATRE**  
918 State Street 967-8616

**SPANISH SPEAKING FILMS MIERCOLES DOS**  
POR UNO  
DE MIERCOLES 5/22 El Horcado  
A DOMINGO 5/26 Hombres de Tierra Caliente

**STALLONE is back RAMBO First Blood Part II**  
2:00, 4:00, 6:00, 8:00, 10:00  
No passes, Group Sales or bargain nights.

**STALLONE is back RAMBO First Blood Part II**  
2:00, 4:00, 6:00, 8:00, 10:00  
No passes, Group Sales or bargain nights.

**GOLETA**

1:00, 3:25, 5:50, 8:15, 10:40  
No passes, Group Sales or bargain nights

**#1 CINEMA #2**  
6050 Hollister Ave. 967-9447  
2:00, 3:50, 5:45, 7:45, 9:40

**AVIEW TO A KILL**  
ROGER MOORE PG

**RICHARD PRYOR Brewster's Millions** PG

**FIESTA 4**  
916 State Street 963-0781

Harrison Ford #3 3:15, 7:30  
#4 2:50, 7:15  
**CHER MASK** PG-13  
12:45, 5:10, 9:30

1:15, 5:30, 9:45  
They broke the rules.  
**THE BREAKFAST CLUB** R

**EDDIE MURPHY is on vacation BEVERLY HILLS Cop** R

**FAIRVIEW**  
251 N. Fairview 967-0744

4:00, 7:35  
**THE PURPLE ROSE OF CAIRO** PG  
MIA FARROW

2:00, 4:00, 6:00, 8:00, 10:00  
No passes, Group Sales or bargain nights

**DESPERATELY SEEKING SUSAN** PG-13  
2:00, 5:30, 9:00

**STALLONE is back as... RAMBO First Blood Part II** R

**RIVIERA**  
965-6188  
2044 Alameda Padre Serra Near Santa Barbara Mission

Fri, Mon-Thurs 7:00, 9:10  
Sat & Sun (2:50, 4:50)

**THE GODS MUST BE CRAZY** PG

**DRIVE-INS**

9:55 #1 SANTA BARBARA #2  
ARNOLD SCHWARZENEGGER **TWIN DRIVE-IN** 10:00  
907 S. Kellogg Ave. Goleta 964-9400  
Where no woman has gone before... Just One of the Guys PG-13

**CODE OF SILENCE** Fri-Sun 8:20, 11:40  
CHUCK NORRIS R

**GOTCHA!** Fri-Sun 8:25, 11:45  
His first time may be his last. PG-13

**DRIVE-IN AIRPORT** Hollister and Fairview 964-8377  
**STREET-WALKIN'** (R) 10:10

**HELLHOLE** Pray they don't succeed! Fri-Sun 8:30, 11:40 R

Santa Barbara Drive-in swap Meet 964-9050  
7 A.M. to 4 P.M.

**SUNDAY SWAP MEET**  
907 S. Kellogg Ave. Goleta 964-9050

**GOTCHA! #1 PLAZA #2**  
Mon-Thurs 7:15 Sat & Sun (2:45)  
349 S. Hitchcock Way 682-4936

**RUSTLERS** Thurs 9:25 Sat & Sun (5:00)  
Tom Berenger

Mon-Fri 9:40, Sat & Sun (5:00)  
Mon Sat & Sun (2:30)  
**BIRDY** R

**THE ROCKY HORROR PICTURE SHOW**  
SUNDAY, MEMORIAL WEEKEND MAY 26TH  
ARLINGTON CENTER

BACK BY POPULAR DEMAND TONIGHT ONLY!

All Programs & Showtimes Subject To Change Without Notice



## I'll Call You

"Would you like to get something to eat?"  
 "No, I'm not that hungry," said Karen.  
 "How 'bout a drink?"  
 "No thanks, I'm not really in the mood."  
 "Do you want me to take you home?" asked David.  
 "Yeah, that sounds like a good idea," said Karen. "I've got to get up early tomorrow and take Lisa to school."  
 "Okay, home it is," said David.  
 When Karen and David got to her house Karen paid the babysitter and asked how Lisa did.  
 "Oh, she was fine," said the babysitter. "She's sleeping right now."  
 "She didn't give you any trouble about going to bed?" asked Karen.  
 "No, not much."  
 "Well thank you," said Karen.  
 After the babysitter left, David smiled at Karen and walked over to her. He tried to kiss her but Karen gently pushed him away and told him that she was tired.  
 "Do you want to go to bed?" David asked.  
 "Yeah," said Karen and walked over to the living room door.  
 "What are you doing?" asked David.  
 "I'm letting you out. I thought I'd walk you to your car."  
 "Karen, I think you misunderstood me. What I meant was, do you want to go to bed with me?"  
 "I can't."  
 "Why?"  
 "Because Lisa would hear."  
 "But she's asleep," said David.  
 "I know, but she might wake up and she doesn't like you."  
 "What's that got to do with it? I don't want to sleep with her."  
 Karen stood staring at him. She was beginning to feel irritated.  
 "Look David, the last time I slept with a man that Lisa didn't like she called the fire department while we were making love."  
 "Well I hope you did something about it," said David.  
 "Yeah, I told them there wasn't a fire."  
 "You know what I mean," said David. "I hope you're not letting that seven-year-old push you around."  
 "That seven-year-old is my daughter David, and I care very much about how she feels."  
 "So you're gonna let her run your sex life?"  
 "No, that's not it. You know ... you're about as sensitive as a slug sometimes."  
 "Thanks a lot."



Dinh Le

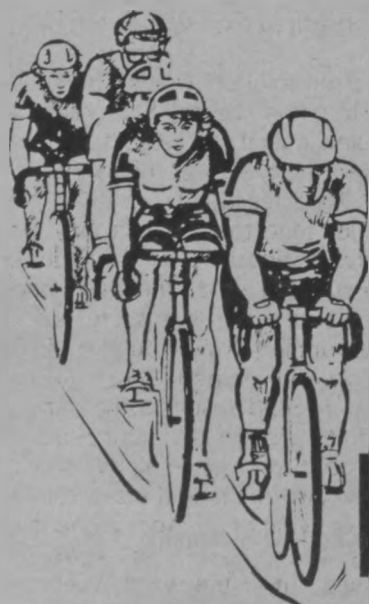
"I'm sorry. Look, David, it's just that I think Lisa is still really mad about my divorce and it upsets her when I sleep with other men."  
 "Well does that mean that we can't have sex? I've been seeing you for a month now and we still haven't done it. I mean we can do it at my house or something if you want," said David.  
 "Yeah, that's an idea," said Karen. "Why don't I just call you sometime tomorrow when I'm not so tired and we can talk about it then."  
 "I can call you at my lunch break," David suggested.  
 "No, no that's alright," said Karen. "I'll call you."  
 "Okay, suit yourself," said David and headed towards the door.  
 "Thank you for the movie," said Karen as she shut the door behind him. She went into the kitchen to get herself something to eat and heard Lisa holler, "Mooommm!"  
 Karen went to Lisa's room and said, "I thought you were asleep."

"Yeah," said Lisa, "I woke up."  
 "Did you have fun with the babysitter?"  
 "Yep, we watched an R-rated movie on the movie channel. It was really scary."  
 "What was it called?"  
 "Death Monster."  
 "Oh, well I hope that it wasn't so scary that it's what woke you up."  
 "Nope, I woke up when I heard you and David come home. Is he still here?"  
 "No, he left," said Karen. "But you know Lisa, I need to talk to you about my having men over."  
 Lisa knew what her mom meant and muffled an, "Okay."  
 Karen walked over to her bedside and knelt over and kissed her forehead. Lisa smiled up at her mom and said, "I love you mom."  
 "I love you too."  
 — Rani Newberry

**2KO UCSB-CAL POLY**

**BIKE CLASSIC**

**SATURDAY, MAY 25, 1985**



**2KO**

**Coke is it!**

2KO AND COCA-COLA PRESENT HEAD TO HEAD COMPETITION BETWEEN THE BIKE CLUBS OF UCSB AND CAL POLY!

LISTEN TO 2KO•97.5 AS THE TEAMS LEAVE THE CAL POLY GYM AT 10:00 AM, AND HEAD SOUTH FOR THE EXCITING FINISH ON THE UCSB CAMPUS.

REPORTS THROUGHOUT THE RACE ON 2KO•97.5

RACE ROUTE: CAL POLY GYM • SAN LUIS OBISPO • EDNA VALLEY • ARROYO GRANDE • GUADALUPE • SANTA MARIA • FOXEN CANYON • LOS OLIVOS • BALLARD • SOLVANG • NOJOQUI FALLS • GAVIOTA PASS • ELLWOOD • ISLA VISTA • UCSB CAMPUS