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**Ginsberg: Still Goin' Down**

I told myself that I was going to see Al Ginsberg, this guy I had heard so much about, who turned up in every sub-culture film I'd seen (usually frolicking naked), who looked like such an uptight pompous poet type in his contempo suit and tie, hard shoes, no more sandals, no more fooling himself in the robes of a guru long hair beads and all the rest of the whole spiritual trip: I was going to see Ginsberg and determine what all the fuss was about.

I am a young man and like words. Usually, if you are a young man or woman and you like words, someone is going to say to you, "Have you read Ginsberg and the Beats? Howl, Kerouac and so forth?" And you're going to say — because none of us have read it or came out of the womb with it — "No, um, I haven't." And then you're going to read it and think it's Cool because it's completely different and more exciting than the slow, quiet, scary stuff they gave you before, and after you've read it you'll turn somebody else on it, saying, "This is the Oracle, man. Read it!" And then they'll read it but you'll be thinking to yourself by then that it's Cool, yeah, but you're looking for some Discipline with your Cool.

And then one day you hear that Al Ginsberg himself is coming to do his thing at your school, and so you make sure that you are available whatever night it is to see this mysterious fellow, who you know is a notorious queer and writes about it and knows everybody, including God, and other famous people. And when you see him you realize after the initial shock that he has realized Discipline to go along with his Cool...And you are impressed.

I mean, you are in the presence of a real name at this point — Alan Ginnzzzberrrg. Anyone else who had come to your school before to do their thing were just people who had hung out with Ginsberg. But this was the dude, the Holy Beatster, the guy that everyone else had just hung out with.

So you go and sit there and everyone is passing around Ginsberg lit and you hear that there has been a run of his stuff at the library so you hold in your pocket probably the only copy of Howl or anything else of his that you are likely to get ahold

of but end up letting somebody else sitting next to you borrow it because they want to read it while you just want to hang out.

So you go ahead and hang out, waiting for this old guy to make a show of himself. Then, when he does, you are taken back with the heavy realization that this is everything you were afraid it was going to be (as absurd as working with handicapped children in that they turned out to be as upsetting as your notions promised). You are really taken back because you are a Television Child and you have never seen something like this. For Chrissakes, no! You're used to latex-legged rock n' roll Three's Company types fulfilling their contracts with the deliberateness of Dynasty stahs Wednesday nights at 9. But then you realize that this is something that should be on T.V. Really — Alan Ginsberg, twenty-four hours a day; an entire station dedicated to his schtick, and what a schtick it is! Chanting and bouncing his legs; a grown man speaking in tongues. And what blows you away most is that he is getting away with it! His crazy schtick is standing up on its own and I begin to stop calling him an old pooffer. Not a burn out at all, in fact, this old guy; but some sort of a shaman with several personalities of himself barging up through his asshole and becoming the whacky poems of a whacky man wanking his wank. It was evident that he was just passing through to tell us a story this hearty dust-bowler singing in Ginsberg's body but having Ginsberg's voice: a friendly set of vocal chords, completely sure of themselves, unafraid and proud of their queerdom, relinquishing their ego just long enough to spit us a poem that makes their legs twist, their eyes roll, sending us Home juiced enough to write about the man's cultural dirt inherited from ole Walt W., Billy Blake and the rest of the spastic bards blown out and passed on to us as an announcement that says, "Yes, my curly-haired come n' get it friends, something definitely went down Back Then, and it's still goin' down Now..."

— Jack Nolan

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Winners to be announced during half-time of the Friday, November 15 Basketball game between UCSB and The University of Victoria. Winners need not be present to win.  
**ONE DOLLAR PER GAME TICKET SOLD AT THE EVENT WILL GO TO UNITED WAY.**  
Tickets can also be bought:  
• In Front of the UCen Tuesday 11/12;  
• In Front of the Library Wednesday 11/13 and Thursday 11/14;  
• In Front of Cheadle Hall Friday 11/15; and  
• At the UCSB-University of Victoria Basketball Game Friday 11/15.

Coming Soon!

**Santa's Bag**  
in the  
**Dec. 5th & 9th issues**  
**Special Christmas Personals!**

On Dec. 5th and 9th we will publish our last 2 issues of the Daily Nexus for 1985. This will be the perfect chance for you to send a holiday message to your friends. A special page will be reserved for all your messages. And Santa's special price: \$2.50 for 3 lines, 25c for each line thereafter. Just fill out the form below and mail it or bring it in with payment.

Issue message goes in (✓ one)  
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36 characters per line, including punctuation.  
PRINT HERE (legibly please)

**Deadline**  
**Wednesday, Nov. 27**  
**4 p.m.**

Mail or bring to  
Daily Nexus Ads  
"Santa's Bag"  
Storke Communications Bldg. Room 1041  
Santa Barbara, CA 93107

THE LAST ISSUE of Friday Magazine THIS QUARTER will be on Dec. 5. Students are encouraged to contribute. Artists should stop in the Nexus and ask for Jeannie; writers should leave their work in the FM box. Include a self-addressed, stamped envelope and phone number.

Letters

My dear Mr. Trent:

Why spend half the space in FRIDAY MAGAZINE devoted to poetry on your own work? Although the poems are certainly passable, I seriously doubt whether you are the person to objectively judge your own poetry. By publishing your own stuff you create the unavoidable impression that you are using your editorship of FRIDAY as a vehicle for your own work.

A disgruntled reader

My dear disgruntled reader:

Self-publication is an issue every (literary magazine) editor must grapple with. In the case of F.M. — which comes out every other Friday — I feel perfectly justified in publishing my work. Frankly, I would rather not publish anything I've written. However, given the fact that students are not exactly beating the doors down with their poetry and prose in hand, I will do what is necessary to fill the magazine. As editor, I feel it's my job to get the best material I can, but time and again students have not submitted because "F.M. doesn't print good writing." I find this both a curious and frustrating thing to deal with. It's a Catch-22 situation. The decision to print two of my poems in the last issue — which you seem most concerned with — was a direct result of the criticism (and apathy) I'd experienced previously; I printed my poems as a statement, as "a challenge to those who would rather criticize ... or reflexively ignore ... ." This "challenge" was printed verbatim at the top of my two poems, apparently you did not see it. Let me applaud you for having taken the time to write. I only wish more students were as concerned as you. I invite you to come in and talk with me in depth if you'd like.

Luke Trent  
Co-editor, F.M.

Lectures & Readings

On Nov. 20, LITERATURE SYMPOSIUM welcomes Princeton professor of History and author Robert Darnton. Former Spectrum fiction advisor Robyn Raymer will read on Monday, Nov. 25. Caroline Allen will be the last reader of the quarter. She will read some of her stories on Dec. 4. The Darnton and Raymer readings will both be at 4 p.m. on Wednesday in room 136 of the College of Creative Studies.

Imre Oravec will be the final WORKS-IN-PROGRESS lecturer; he will speak on "Contemporary Hungarian Poetry." WIP is held at 3:30 each Thursday in the Sankey room (South Hall 2623).

The RAINBOW LECTURE SERIES presents Mercedes Lynn de Uriarte in a lecture entitled "Cross-Wired: The U.S. Media and Central America," scheduled for Nov. 20 at 2 p.m. in UCen 2.

ART SYMPOSIUM will feature Los Angeles artist Michael McMillen at 4 p.m., Nov. 26 in room 136, College of Creative Studies.

HOMECOMING '85

Friday, November 15

5:00 Happy Hour  
at the Pub  
Discounts on Food and Beverages

7:30 Basketball Game  
at the ECen  
UCSB vs. University of Victoria  
Pizza and Cheer Contest

10:00 Dance  
at the Graduate  
\$1.50 admission with student I.D.;  
under 21 admitted after 11:00

Saturday, November 16

Noon Tailgate Party  
at Storke Field Featuring the music  
of NTLA COMBO-NATION

1:30 Football Game  
UCSB vs. San Fernando Valley  
"Not Ready for Rosebowl Parade"  
at Halftime

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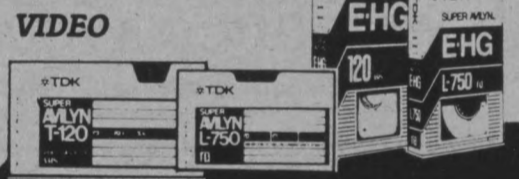


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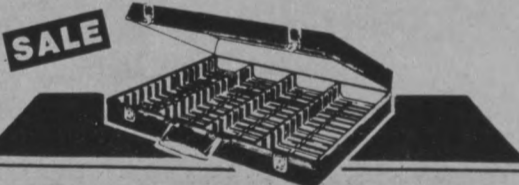
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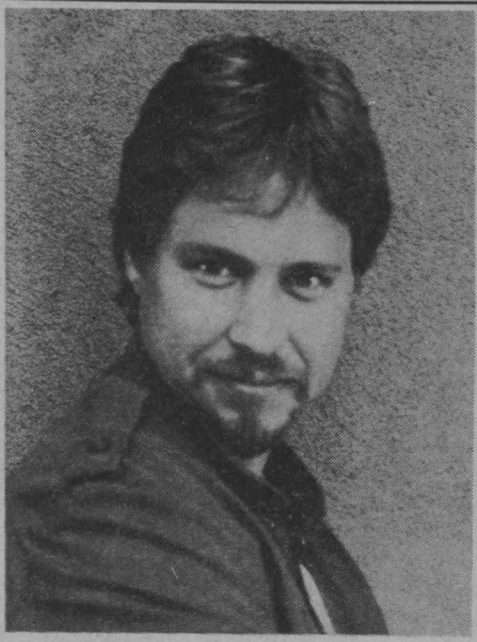


Morris Day Universal Amph., 12/5-6

Omar Khayyam says:

"A LOAF OF BREAD, A JUG OF WINE, AND MY DAILY NEXUS BESIDE ME."

# Stephen



## Aftermath

Leaves tumble above blued distances  
of twilight desert sand and pavements  
windswept into falling night.  
I skirt the city in my car  
bereft of a destination.

Now for understanding I seek silence  
the greyed wisdom of shadows  
close my mouth before I call her name.

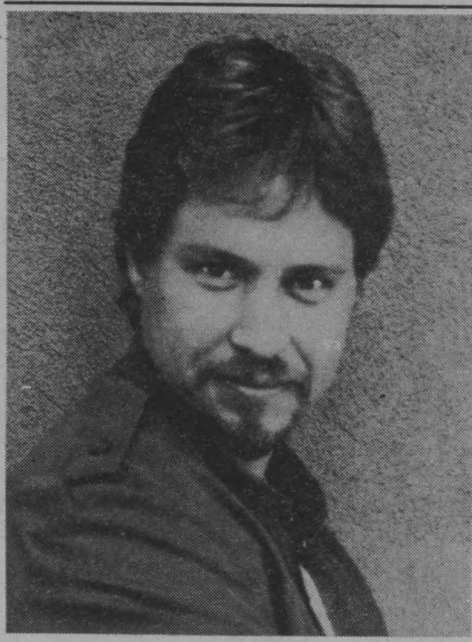
## Adrift

Tattered clouds  
sweep in streamers across the dark sky.  
The bright stars of Pegasus pierce through.  
A dissipating jet trail  
slices above the three quarter moon.  
This night is like a chilly siren  
neutralized by omnipresence.  
Dangling their legs,  
pretty girls sit on the edges of the jacuzzi,  
wrapped in rising steam.  
I float alone in the swimming pool,  
suspended in the aqua glow  
of underwater lights.

## Feeling Free of the Past Early in the Morning

I continue on my private journey  
from where to where I do not know.  
Looking sideways as I walk  
walls grow narrow,  
tree limbs wrestle and come apart.

# Thralls



## Reading Tu Fu\*

On the cottonwood branches overhead  
the leaves are beginning to yellow.  
I sit on the mound of old roots  
with these verses from a thousand years back.  
Bicycles, skateboards, steps on the pavements —  
younger students race past on either side.  
Down the park an abstract sculpture  
is a jumble of falling geometry  
frozen in mid-drop.  
His emotions were allowed to drift, unjudged.  
He gave them texture, passed them on.

The bell in the campus tower tolls.  
The sky is an even grey.  
I read his bones.  
Only thirty, I feel my age.

## Waterworks

Pelicans fish the lagoon,  
diving, bobbing steady on the water,  
gulping down their prey.  
Through a dip between the bluffs  
one of the offshore oil rigs  
spikes the ocean's hazy horizon.  
Butterflies swarm in the eucalyptus trees.  
Coming over a rise  
I startle a white egret.  
It slaps the air heavily with its wings  
and glides across to a farther shore.

\* Chinese poet, 712-770 A.D.

# The Courage of Conviction

A Friday Magazine Interview with Phillip Berman

by Scott Lewis

*There's a twist on the tale of the boy who cried "wolf." In this version, the kid is right every time he says it.*

*That's sort of the way I feel now because, for the third time in only a month, I'm saying, "This is one of the best books I've read in 1985." This makes me feel vaguely embarrassed by my recent good luck, for it makes me look as if I were always vastly enthused over my most recent reading, and that is not the case.*

*The book is **The Courage of Conviction** (Dodd, Mead Company, 218 pages, \$17.95 hardcover), and it is edited by Phillip L. Berman, who graduated from UCSB in 1980. Berman asked prominent people from all backgrounds to answer two questions: "What do you believe?" and "How, emphasizing your occupation(s), have you put those beliefs into action?"*

*This project could have broken down almost anywhere. Another set of contributors could have engaged in slimy orgies of self-justification for their misdeeds. The essays could have been uninforming. Berman could have used it to grind axes. Or the essays could simply have been boring or poorly written. Surprisingly, almost miraculously, all these pitfalls have been avoided.*

*That this is so stands as a tribute to Phillip Berman's courage of conviction. His strong belief — that tolerance is absolutely essential and requires open forums of expression — combined with three years of hard work have produced a book which is inspiring, moving, refreshing, enlightening, well-written, wide-ranging, surprising ... I could go on a long time before running out of complimentary adjectives.*

*One of the things which most impressed me was the incredible breadth of humanity in the book. People ranging from the Dalai Lama to Billy Graham to Rita Mae Brown give an idea of the variety here. This is only reinforced by Berman's decision to organize the book alphabetically, rather than by, say, type of belief. So we*

*have the Dalai Lama right after Mario Cuomo. There are Edward Teller and Benjamin Spock "seated together, each with equal passion seeking peace, but with strikingly different views as to how it can be attained," as Berman puts it in his Introduction.*

*After reading this remarkable volume, I interviewed Phillip Berman to find out why and how he put it all together.*

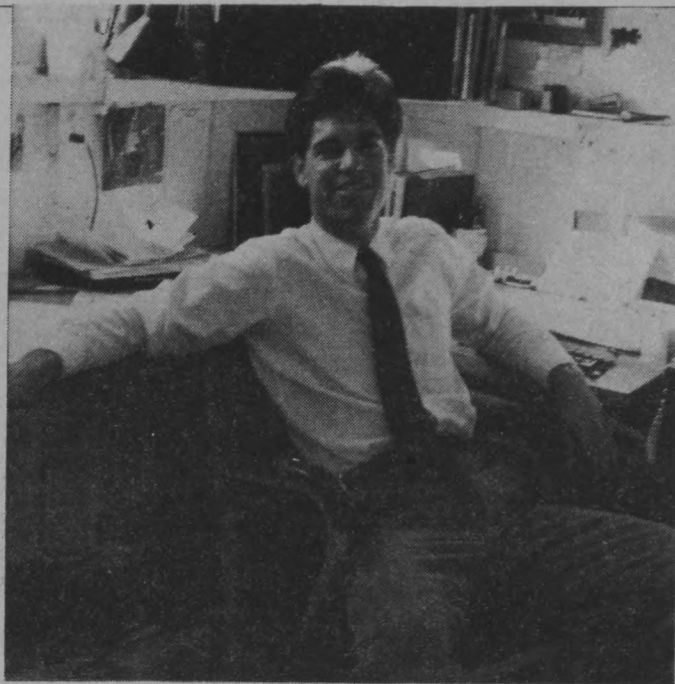
**FM:** What made you finally decide to do it? Was there a specific incident that pushed you over the edge from "this would be an interesting thing to do" to "I'm going to do this project"?

**PB:** That's a good question. I first found a copy of Edward R. Murrow's *This I Believe* out at the swap meet in Goleta, shortly after I returned here from graduate school at Harvard in October of 1982. And I brought that book home and I said "This is a great idea. I'd like to do something like this."

At the time I had several applications out for law schools, and I was thinking about going to school up in Seattle. So I was trying to make up my mind whether I was going to try and do the book or go to law school. And I said, "Well, the only thing I can do to really know is fly up to law school and sit in the classroom and see if this is what I really want to do." And I did that, and by the end of that afternoon I knew for a fact that I would *never* study law.

After being a humanities student studying philosophy and religion at Harvard with people who weren't at all interested in money, but just ideas, I knew that that was what was exciting to me, and that even though I would have no job security — probably for the rest of my life — I wanted to be a writer. It was the only thing I wanted to do. And so that was probably the turning point.

Also, I'd been rejected by a couple of publishers. I had sent out initial proposals prior to that, and it really of-



fended me that they said that I didn't have the skills or the clout to obtain essays from prominent people. I felt that if an idea is a good idea and if it's presented properly, it doesn't matter who is doing it. In other words, the only way to find out if people believe something is to ask them. I felt that I'd be a coward if I didn't at least give it my best shot.

But probably it wasn't belief so much as pride ... that (kept) me on it — it was just getting pissed off at all these people rejecting me. I thought, "Why are you rejecting me? I put myself through school; I've done books before; I have a degree in my field; I'm eminently qualified to do this sort of thing." But then I guess there was enough doubt to cause me to ... do it to prove to myself that they were wrong.

**FM:** How many publishers did you send it to?

**PB:** Initially I went to four publishers, publishers that I knew through my contacts with sailing books, and a couple people that Walter (Capps) knew. They just said, "There's no way we'd ever do it." I realized at that point that the only way I was going to get a publisher was to actually collect about ten excellent essays, and then approach them with third of the book done. So when I finally those ten essays — which was about a year and a half or two years later — and they were edited and looked nice, I put together a proposal. I went to about thirty (publishers). There were about four or five that were interested, but eventually I ended up settling with Dodd, Mead. I could

(See BERMAN, p.7A)

THE GUTHRIE THEATER

## Great Expectations



### THE PLAY

*Great Expectations* recounts the adventures of Pip, an orphan boy raised by his brutal sister and her gentle husband. Pip encounters a variety of characters who shape his destiny — Magwitch, the convict; Miss Havisham, the aging, jilted bride; Estella, the ice maiden; Herbert Pocket, the charming social dilettante; plus Jaggers, Uncle Pumblechook and Bentley Drummle, and many others. These singular, memorable characters take their well-chosen places in Dickens' universe, buffeting Pip along the path towards his own great expectations.



### THE AUTHOR

Although Charles Dickens created *Great Expectations* as a novel, his vivid stories easily lend themselves to theater — *Nicholas Nickleby*, *A Tale of Two Cities* and other Dickens works are familiar hits on stage and screen. Dickens' roller-coaster life resembled that of his characters — falling from modest means into gross poverty as a child, Dickens saw hopes dashed and then expectations reborn along the twisting roads of fate, fortune and destiny. Young Pip in *Great Expectations* mirrors Dickens' plight when he states, "I cannot tell you how dependent and uncertain I feel, and how exposed to hundreds of chances."



### THE PLAYERS

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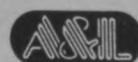
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# Spectrum

by Chris Rodman

It's true what they say about big things coming in little packages. Take *Spectrum* magazine, for example: its entire personality fits inside a tiny office on the first floor of South Hall. Filled with boxes, a worn stuffed chair, filing cabinets and the usual clutter, the room is splashed with the creativity of *Spectrum's* present co-editors: Anne Kingdon and Stephanie Grayson. From the watercolor pictures on the walls that they've painted to their recently discovered pair of 3-d glasses, their bright, witty characters can be seen at work, shaping the future of *Spectrum*.

What is *Spectrum*? Well, its editors will laughingly tell you it's "Santa Barbara's oldest and most prestigious literary magazine." (It really is.) It's published once every year in a book-sized edition containing a broad collection of artwork, poetry, short stories and other written work. Its selections are chosen from the myriad of responses the magazine solicits each year through its advertisements in various literary publications. Often faculty members as well as students contribute. Anyone with a previously unpublished, original work is encouraged to submit to the magazine. The submission deadline is mid-February.

UCSB students unfamiliar with *Spectrum* may be surprised by the magnitude of its reputation. It was first released in 1957 and has enjoyed wide success ever since. Its chief subscribers are university libraries which carry the magazine for literary faculty and students interested in what both *Spectrum* writers and UCSB have to say. The magazine is also receiving orders from other countries such as West Germany, Israel, and Hungary.

Who puts it all together? Why the co-editors, of course! Anne and Stephanie are in charge of the entire operation. "I guess that's what you could say about this magazine and how it changes from year to year," they say. "It really reflects the editors' tastes and their style of leadership. Some editors take votes and make concessions on what's finally in the magazine. Others base all of their final decisions on their personal opinions."

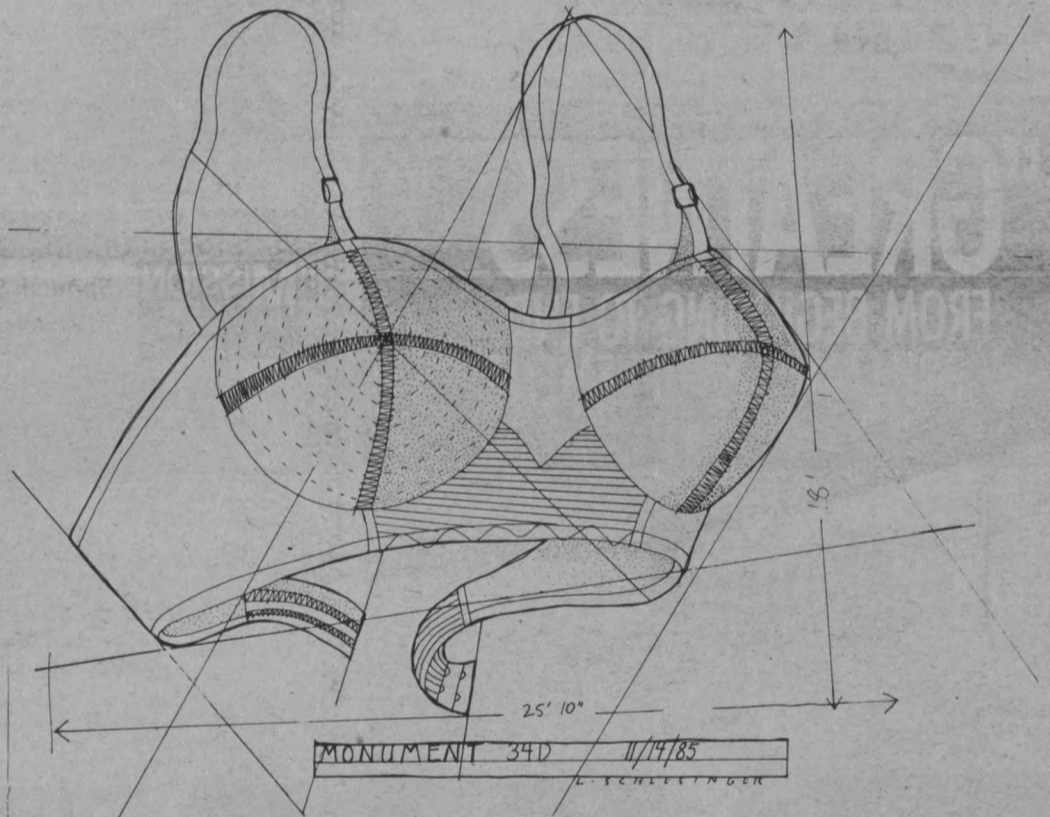
Not only do the girls have the final say on what goes into *Spectrum*, but they also have the responsibility of making sure their selections are ready before the printing deadline. Luckily, they have some help. The magazine has two faculty advisors: Robyn Bell and John Ridland, who have been with *Spectrum* long enough to know the ropes — experience that Anne and Stephanie can well use. This is their first and only year as editors of *Spectrum* because, by convention, its staff changes every year. As Anne remarked: "It's very difficult coming into it knowing nothing — and we knew nothing! We don't know a lot more now, but we're learning."

That seems to be the prevalent feeling among the magazine's eight member staff: learning is the important thing. And there's a lot of opportunity to do just that. The staff members' responsibilities include reading submissions and writing down their recommendations on publishable works. Says Stephanie: "Anybody who's interested in writing can learn so much from reading all of this stuff and using their critical minds to argue with each other about what should be kept and what shouldn't."

Because of *Spectrum's* yearly staff change, the finished magazine will be greatly influenced by its presiding editors. Given their flare for the offbeat, one might wonder just what plans they have for innovations. How will they make *Spectrum* different this year? Stephanie feels that change is inevitable: "I don't think it's something that we have to strive for. Because we're different and our staff is different it's (*Spectrum*) going to be different." To that Ann adds: "We're not trying to be innovative or trendy. We're not really trying for anything but a quality magazine — something that we can be proud of." So what do this year's planners visualize as the finished product? At this point, it's hard to say. "We just want to do the best we can with it and have as much fun as we can."

This might be a tougher goal than you think: Besides the magazine, *Spectrum* also sponsors readings that feature poetry and other written work by those writers and staff members whom the editors find particularly interesting. So the job of editor can be a little busy at times. However, the girls have a very positive attitude about it: "When *Spectrum* gets to us, we watch 'Little House on the Prairie' and weep," they confess, laughing. It is probably that attitude that keeps the magazine going. In any event, it certainly helps its editors keep things in perspective. As Stephanie expressed: "The most valuable thing about it is the experience and that's really what it's for is to let a new group of students every year learn how to do this."

*Spectrum* 1986 is due to be released sometime in May and will be on sale at various locations on campus. Those interested in joining the staff or even in picking up copies of previous issues can stop by the *Spectrum* office in South Hall. The next *Spectrum* reading is scheduled for November 21, at 7:30 p.m. in room 136 at the College of Creative Studies. As for what we can expect in May: "We've gotten almost nothing but support from everyone we've asked. Everything's been really really easy in terms of working with other people. And I think that's the most you can ask for." Anne comments: "It is the beginning of the year — who knows what's going to happen — but it looks very hopeful."



**losing steam**

outside, an orange ice cream street —  
light — shining sour shadows. treat  
me to some warmth, i holler through  
the smoky glass. my stiffened feet

implore for some regard — near blue  
they wriggle hesitant; a few  
toes numb, the hallway echoes sounds  
of screeching chairs — at most there's two

more people here (a laughing pounds  
in through the wall and quickly rounds  
up noise to frame it). sharp, i stare  
out in the dark and view the grounds

again and see the tree out there  
with orange leaves, it has a flair  
for silence and absorbing air.  
i freeze: the coffee thermos bare.

— Kathrine Varnes

**Until Dawn**

An engine-red hat with sky blue checks,  
Two sparkling blue eyes on a rosy face;

Six navy blue buttons down a red flannel shirt  
beneath a hand-knit royal cardigan;

Short to a ladder, tall to a wagon,

The little fog man paints our bicycle seats  
with hopeful dew as we sleep

— K. F. H.

**On the balcony, from the street.**

A ring of black haired,  
bowl headed children,  
dangle firesticks  
over the abyssed  
grimacing pumpkin.

— Georgina Corzine

# Berman

(Continued from p.5A)

have been a backlisted book, at ... William Morrow & Company, but I knew I could be a frontlisted book at Dodd, Mead, and that made more sense to me. The other publishers probably wouldn't have sent me on a national tour, so I made that decision. So I was rejected by a lot of publishers. But if you look at books and writing, you note that at least a third of those first books that become best sellers were rejected by everybody. FM: How many of the people you approached to write essays wanted to do it? Were there a lot who didn't want to?

PB: Oh, yes. Especially when I first started. I can't figure out exactly how many rejection letters I took, but in the initial stages of the project I was probably getting fifty to seventy rejection letters a week — and maybe one acceptance. And then as the project went on, as it gained credibility, as I was able to tell them who else was involved, the ratio kept getting better and better; and

then when I finally secured the publisher, the ratio jumped even more. So it's like pushing a snowball down a hill — just starting it's hard, and then it gets moving faster and faster. A couple thousand (letters), probably, by the time I finished.

And I went back to some of the same people, three, four, five times. Many of the essays in the book came from my writing deeply personal letters to people I admired, over and over again.... Eventually, they either admire you or get totally pissed at you. A couple of people would finally write me back and say, "Get off my back." And then others would say, "How could I refuse you now, you've opened your soul to me so many times, and it means so much to you that I really sense that I ought to try and sit down and do this." Billy Graham was that way, Norman Cousins was that way, Governor Cuomo was that way. All those people I had to go back and back and back to before I got them in the book.

FM: Were there many people who committed themselves and then

backed out?

PB: Yes, there were. I'm not sure exactly how many, but probably half as many as there are. Probably thirty people said they'd do it, and then circumstances kept them from doing it. Indira Gandhi, for instance, was assassinated. Buckminster Fuller died. About fifteen people sent in essays that just weren't up to snuff; they just sort of trashed something out that wasn't well written; and then other people just didn't write anything at all, just wrote in letters saying "God, I'm sorry. I just got too busy and I couldn't do

it." And I kept extending the deadline, and extending it and extending it, until finally I just said "I can't do this anymore — I'm going to have to stand firm here." So there were a lot of disappointments. I had to reject a lot of essays, too. I wanted the work to all be first-rate. And I didn't want the work to be boring, either. I didn't want all the essays to be the same, I wanted to have a diversity of opinion, and a diversity of writing styles.

FM: Was this book affected by your experiences at UCSB?

PB: Yes, I think so. I got my earliest training in religion at UCSB. And through my relationships with Dr. Fridell in the Department of Religious Studies, Dr. Capps, Dr. Larson and other professors who influenced me, I was just inspired by the study of religion. They introduced me to various world religions. And I think my early appreciation for the need for tolerance and the need to affirm the diversity of opinion in the world while also seeking a unity of spirit, that I think I picked up at UCSB.

**THE MOST ACCLAIMED MOVIE OF THE YEAR COMES TO METROPOLITAN THEATRES' GOLETA THEATRE ON FRIDAY, NOV. 15th, JOIN METROPOLITAN THEATRES, FOR OUR GRAND OPENING of the —GOLETA THEATRE—**  
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— JANET MASLIN, THE NEW YORK TIMES

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## MOVIE SCHEDULE FOR FRIDAY, NOV. 15-THURSDAY, NOV. 21st



METROPOLITAN THEATRES CORPORATION

# the movies

### SANTA BARBARA

**BURT REYNOLDS**  
This is the weekend they didn't play golf.  
**Deliverance**  
WARNER BROS. Presentation • Technicolor  
6:00, 10:00

Live Arlington Entertainment

11/16 & 17-S.B. Symphony  
11/22-Victor Borge  
11/23-Rodney Dangerfield  
11/24-Motels  
12/1-Alarm  
12/8-Legends Live  
12/9-Johnny Winter

PRESENTED IN 70MM  
JOHN BOORMAN'S  
**THE EMERALD FOREST** 8:00

ARLINGTON CENTER  
1317 State Street  
966-9382



**TO LIVE AND DIE IN L.A.** R

#1 upstairs 5:15, 7:40, 10:00  
Sat & Sun (12:30, 2:50)

GRANADA  
1216 State Street  
963-1671

5:00, 7:10, 9:20  
Sat & Sun (12:40, 2:50) upstairs

**Agnes of God**  
JANE FONDA  
PG-13

THAT WAS THEN THIS IS NOW  
R

MISSION THEATRE  
618 State Street  
962-8616

Spanish Speaking Films  
**Miercoles Dos Por Uno!**

DE MIERCOLES 11/13 LA TUMBA DEL MOJADA  
A DOMINGO 11/17 LA VENGANZA DEL ROJO

TRANSYLVANIA 6-5000

For a good time...  
PG

5:30, 7:30, 9:30  
Sat & Sun (1:30, 3:30)

The Journey Of Natty Gann  
PG

5:00, 7:00, 9:00  
Sat & Sun (1:00, 3:00)

### GOLETA

5:00, 7:10, 9:20  
Sat & Sun (12:30, 2:40)

#1 **CINEMA**  
6050 Hollister Ave.  
967-9447  
**TO LIVE AND DIE IN L.A.**  
A killer is loose.

5:30, 7:30, 9:30  
Sat & Sun (1:30, 3:30)

#2 **JAGGED EDGE**  
GLENN CLOSE

5:30, 7:30, 9:35  
Sat & Sun (1:30, 3:30)

#1 **FAIRVIEW**  
251 N. Fairview  
967-0744  
Lauren Hutton  
**ONCE BITTEN**  
A TASTY COMEDY.  
PG-13

6:00, 9:15  
Sat & Sun (2:40)

#2 **DEATH WISH 3**  
CHARLES BRONSON  
Arnold Schwarzenegger  
Someone's going to pay.  
7:40 Sat & Sun (1:00, 4:25)  
COMMANDO R

5:30, 7:45, 10:00  
Sat & Sun "Rainbow Brite" 1:45, 3:30

#3 **JAGGED EDGE**  
Jeff Bridges

7:15 Sat & Sun (3:00)

#4 **After Hours**  
R

965-6188

2044 Alameda Padre Serra  
Near Santa Barbara Mission

7:00, 9:00  
Sat & Sun (3:00, 5:00)

**RIVIERA**  
Vanessa Redgrave  
**WETHERBY** R

7:00, 9:30  
Sat & Sun (2:00, 4:25)

#1 **PLAZA**  
DE ORO  
349 S. Hitchcock Way  
682-4936  
GENE HACKMAN  
MATT DILLON  
**TARGET** R

7:00, 9:20  
Sat & Sun (2:20, 4:40)  
26th BIG WEEK!

#2 **THE GODS MUST BE CRAZY** PG

8:45

#1 **THE KILLING FIELDS**  
GENE HACKMAN  
MATT DILLON  
**TARGET** R

8:45

#2 **TWIN DRIVE-IN**  
907 S. Kellogg Ave.  
Goleta 964-9400  
STALLONE is back as...  
**RAMBO First Blood Part II** R

8:45

DRIVE-IN AIRPORT  
Hollister and Fairview  
964-8377  
SCAR FACE (R) 8:30

5:30, 7:50, 10:00  
Sat & Sun (1:00, 3:15)

GOLETA THEATRE  
320 S. Kellogg Ave.  
Goleta 683-2265  
**KISS OF THE SPIDER WOMAN** R

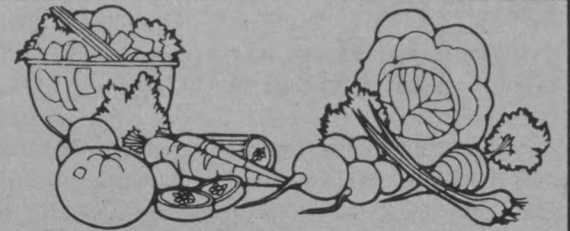
**THE ROCKY HORROR PICTURE SHOW**  
R

FRIDAY MIDNIGHT CINEMA THEATRE

All Programs & Showtimes Subject To Change Without Notice



# FOOD FOR THOUGHT



Fresh seafood, sizzling steaks, and special salads — Santa Barbara area's only cafe and full bar right on the sand.

*Beachside*  
BAR • CAFE  
On the Sand — At Goleta Beach Park  
964-7881



## Beachside Bar/Cafe

Just like UCSB, the new Beachside Bar/Cafe is right on the ocean. As a matter of fact, it is the only restaurant and full bar on the sand in Santa Barbara County. It is conveniently located in Goleta Beach Park, which is a quarter-mile down the bike path on the east side of campus.

The Beachside offers on-the-sand dining on its glass-screened patio which overlooks Goleta Beach Cove and the campus to the west. The building was completely remodeled this summer to complement its location on one of the prettiest beaches in Southern California. Booths, carpeting, panelling, paint and lighting have all combined to create a light and airy feel.

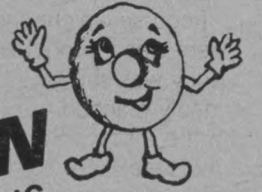
The menu features a wide variety of items ranging from our own special clam chowder and garlic bread to sandwiches and hamburgers to specialty salads to full course dinners, with an emphasis on seafood.

The fresh fish sandwich is one of the most popular items on the menu, along with the chowder boat — a loaf of sour dough bread hollowed out and filled with clam chowder. The breakfast features prime grade sirloin and includes a Caesar Salad with the dinner entrees.

The bar and lounge have been remodeled to include a lattice ceiling, carpeting, and a big screen television to complement their satellite dish antenna. Happy Hour is from 4 to 6 pm Monday through Friday.

The BBC is open from 11:30 am seven days a week. They are proud of what they have done to the restaurant and would like to share it with you.

**OVER**  
the  
**RAINBOW**  
INC.



## NEW SALAD BAR

- 20 Items with
- Spaghettl Squash
  - Baked Stuffed Potatoes
  - Acorn Squash

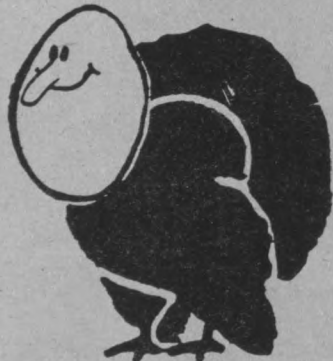
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WEEKENDS 7:30 AM - 2 PM



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Slice of delicious ham, two scrambled Large Grade A eggs topped with a slice of tomato

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SPECIAL DISHES, FIRST TIME SERVED IN SANTA BARBARA  
SPECIAL PARTY SERVICES  
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FRIDAY & SATURDAY TO 10:30 pm

967-8130



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Begin your day with a fresh bagel and cream cheese topping or our breakfast special of two eggs and bagel for \$1.00. Choose from more than 18 varieties of whole wheat or plain bagels and over a dozen different cream cheeses. Top this off with a glass of our fresh-made juice of watermelon, honeydew or cantelope prepared daily on the premises.

For lunch and dinner build an unbeatable meal from our new "Freshest in I.V." Salad Bar. Select from an ever-changing variety of fresh vegetables and toppings as well as spaghetti squash, acorn squash and baked potatoes.

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ALL YOU CAN EAT  
Lunch Buffet  
with 8 different hot entrees

SAKE  
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5-6 pm Daily

SONO

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