

# The Indicator

Vol. 3 No. 5

San Diego, California

23 November 1966

## Regents Hold Open Meeting, UC Discussed

The monthly Regent's meeting at the University of California at Los Angeles took on special significance during the 19 November meeting. The recent Republican political victory and the resignation of former Lieutenant Governor Glen Anderson from the Board of Regents symbolized the changing California scene with which the Regents must cope. Topics of discussion for this meeting included the Education Abroad Program, the possibility of charging tuition to the University, selection of future University campus sites, higher teachers' salaries and freer teaching loans, investigation of conflict between University, state college, and junior college demands on the budget, and the University's relation to the Selective Service System.

The Regents accepted Mr. Anderson's resignation, ending his sixteen year tenure as a Board member. As for the possibility of tuition in the University, the Regents agreed that such a move would have too far reaching an effect to be properly discussed in one meeting. The University takes no stand concerning Selective Service. Each student is allowed to decide for himself whether information concerning his class standing should be released to his local draft board. One point of majority approval was the Education Abroad Program. The possibility of expanding the program was brought up.

Involved in the conflict of the University with State and Junior College institutions was the role of each institution in the state's master plan for education. The University's dual role as a research and a teaching organization was discussed. Heads of State and Junior Colleges have long felt it unfair that the University, which is obliged to accept only the top twelve and one-half per cent of the graduating California high school students, should receive larger allotments than other educational units on which the burden of educating the majority of students rests. State Colleges must accept thirty-three and one-third per cent of all graduating high school students in California; their main function is the dispensation of master's degrees. Junior colleges give no degrees, but they must accept any graduate of a California high school and prepare him for continued education in state or University level institutions. In view of the University's research functions and its doctoral programs, the larger University expenditures could be justified. It was decided that the position of the University as a research and teaching institute could not be altered without also altering the educational philosophy on which the University was based.

University President Clark Kerr was present at the meeting. He said that he did not expect a tightening of regulations by the new Republican administration. About the proposed McCone investigation of the University, Kerr said that he could make no comment, since the University is a non-political institution. However, Kerr knows Mr. McCone personally and feels confident that the University can expect fair treatment in his hands.



**SEASON OF THE WITCH?** — Bob Richman introduces Lt. Bill Kolender at SIL's "The Cops Talk Back." Lt. Kolender left his phone number for those wishing to report police harassment: 232-6981 - ext. 242.

## Student Group Will Perform Chamber Music

On December 7, 1966, at 3:00 P.M. in the Library Humanities Auditorium, a concert of chamber music will be performed by the students of Mr. Daniel Lewis' Performance Seminar. Works by Handel, Loeillet, Mozart, and Boccherini will be heard.

Ensembles will consist of a Four Hand Piano Sonata, a Divertimento for winds, a Trio Sonata and a String Quintet. Students taking part are: Elinor Barron, Liliane Choney, Lily Chow, Robert Dunning, James Dyke, Ian Eisler, Fredrica Felcyn, Paul Hamburg, Judith Hendershott, Lora Lee Holk, Will Hyde, Peter Klimek, Peter Lert, Janet Lichtenstein, John Mueh, Robert Phang, David Rosenthal and Albert von Seggern.

## SIL Invites All Students To Participate In Friday Afternoon Poetry Readings

The students of the Independent Left are increasing the variety of programs they sponsor. First there was the "Cops Talk Back" program, and now they offer a very promising poetry reading series. The latter is held every Friday at 4:00 in the Formal Lounge.

Last Friday's reading opened with five poems by Jan Diepersloot, read by the author, which he described as (a) thoughts while trying to do a term paper and (b) a stream-of-consciousness rendering of an hour of despair. Ricky Sherover and her guitar then followed with a few "poems to music — otherwise known as songs," both original and other-

wise, including one composed by her during a stay in Mississippi, and another in Spanish concerning liberation fighting in Spain. After a break for coffee and refreshments, Barry Leichtling read some works by various established poets, including Robert Creeley and J. Rutledge.

For those who turn a skeptical ear to S.I.L. activities, it is true that some of the poems, especially the final selections, reflected the "morbidly-angry" tone frequently associated with the group. However, this is not a necessary attribute, since many (and maybe the best part) of the works presented had little of this feeling about them. The fact that participation in the readings is open to anyone should eliminate any prevailing tone. All who have read-worthy works of their own or who feel that their favorite poet has something to say should get in touch with Mary Pat, chairman of proceedings, through any S.I.L. member.

The A.S.B. is currently being petitioned for \$100 to defray the cost of refreshments and other expenses.

## "Sing Out" Draws Capacity Audience at R.C. Cafeteria

Nearly 100 inspired voices saturated Revelle Commons Friday, 11 November at 8:30 p.m. with songs containing such lines as "You've got to show everybody you care" and "We are with you, Mr. Washington." These voices, messengers of *Up With People's* "Sing Out" program, effectively communicated the philanthropic philosophy of moral rearmament, their parent organization.

Moral rearmament, a group which was established and led by Peter Howard in 1938, pre-faced the formation of *Up With*

## Warshaw Explains Cafeteria Mural

Howard Warshaw from UCSB finally appeared on campus to discuss his mural which, since the beginning of the summer, has added to the decor of the Revelle College Cafeteria.

Just what the painting has added, Warshaw did not say. In fact, to begin his lecture, he commented on the idea of paraphrasing a painting. As he put it, painting is a form of communication, a language in itself, and any attempt to paraphrase would be meaningless, or have at least the faults of a translation. To avoid this, he said, he was going to discuss the painting in terms of its creation, and with continuing references to pictures taken as the mural progressed. In this way, Warshaw gave the audience an idea of the things he thought of while making the mural, without trying to say "what the mural means."

The mural itself is made up primarily of five figures: the standing figure on the left side; the winged creature accompanied by a torso reaching up from a bird's body; the figure lying under the head of an animal; a child; and the right-hand design of lights and darks.

As Warshaw described it, the figure on the left side is a representation of man emerging from animal. Not wishing to represent this concept entirely surrealistically, or as a man with an animal's body, Warshaw finally decided on trying to draw a man whose shadow would be that of a beast. The result of many drawings involving many possible combinations is painted on the cafeteria wall.

The winged creature involves the idea of man reaching from his basic savagery. A leather bird-reptile seemed to Warshaw to reflect primeval man and his wild, untamed instincts. The torso of a man emerging from the bird carries out the idea of ascending man reaching toward the stars.

Warshaw skipped over the last three figures, saying the reclining man is a translation from the medieval painter Tintoretto. This figure was required by Warshaw's feeling that art is and must be, related to the art, of earlier periods. The child was included because any painting "involving creation" has to involve childhood. Besides, said Warshaw, the picture of a child is appropriate in any place where people are learning. The final figure on the right is more of an exercise than the representation of something real. It was created as a study of light and dark filling the available space.



**ANCHORS AWAY?** — The question again will be raised: Does the anchor add to the appearance of the otherwise sterile Revelle Plaza?

# Editorials

## Deja Vu?

"American-flown helicopters are being used to carry Thai police and soldiers into battle with guerrilla bands in northeast Thailand, it was learned on highest authority Saturday."

These lines appeared in the Sunday *Los Angeles Times* (Nov. 20) and signal the replay of an already over-used and sickening tape-recording. Thus arises the spectre of another aggressive American war in south-east Asia, as did Vietnam in 1961. The same words, the same propaganda — only the nation is changed. As in Vietnam in 1962, "American advisers are occasionally with 800-man Thai battalions conducting counter-insurgency ground operations." (Italics mine) As usual, we are not supposed to worry, for this is only "mild escalation of American involvement in Thailand." And, the *Times* adds,

"Although on a much smaller scale, (these troops) place the American commitment here on the same level as in the Vietnam war in 1962, when American helicopters began flying Vietnamese troops into action against the Viet Cong."

It is not, at this early date, seriously argued that we should be there, nor even that we were invited, but the evil visage of Communism is raised as an implicit justification. "The level of Communist aggression is still very low, although definitely increasing." This, according to the *Times*, is the "newest creeping aggression" in the insidious Communist plot to take over the world.

But the contradiction is evident. American "advisers," acting only in a "support" role, are helping the Thais fight an aggressive war against sneaky Communies whose presence is only known by hearsay. Nonetheless.

"Throughout this year there has been a steady build-up of American forces here with the number presently at 34,000. The newcomers are mostly airmen to beef up the 12½ squadrons (at least 200 planes) now flying bombing and fighter missions over Laos..."

The *Times* article continually remarks on the similarities to the Vietnam situation five years ago. The pattern is the same and the tape is replayed from the beginning. And just as in Vietnam, we the People are not told how or why this is happening. We learn these things only indirectly and in extremely vague terms.

Is this the way America seeks peace in southeast Asia? Is this the way a "free society" conducts itself as leader of the "free world"? Or is this rather a further unpleasant proof that Mr. Johnson was all too serious when he said recently, "WE ARE IN SOUTHEAST ASIA TO STAY, AND ANYONE WHO DOESN'T LIKE IT CAN PUT IT IN HIS PIPE AND SMOKE IT."

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# PASSWORD

## "Sing Out" Discussed:

The appearance of 'Up with People' on the UCSD campus brought me through a drama of reactions very different, I suspect, from what the showmen intended. I met their first songs and speeches with furious anger. These people came to us with jungle rhythms, smug slogans, and smiling, healthy faces that you saw on posters of Nazi youth groups or in Russian socialist realism. I thought they were right-wingers who, after having performed in Fascist Spain, post-Fascist Japan and Italy, and dictatorial S. Korea, had come home to inspire soldiers and students with self-righteous, nationalistic stupidity. That they could appear on the UCSD campus — I was ready to pack my bags for any place, just to get out of Southern California.

But I was wrong. This was not a political group. Indeed, it gradually appeared, as the show went on, that they had no awareness of politics in the least (a suspicion that I later confirmed). They were truly a moral group, nothing more, trying very hard to hold on to that 'inner glow' of moral rightness by song, by speeches, and by proselytizing. This group a danger? — they were so pure, so simple so childish that any student here was sure to look at them the same way a maturely moral person looks on the piety of a 12 year old girl approaching confirmation — with a quaint admiration and suppressed amusement. But after my anger, I was too relieved to suppress mine and laughed in a most good-natured way.

But, well then, those people must grow up, and who knows who is using this group — to inspire marines with the self-righteousness necessary for an American to kill and to inspire old ladies from La Jolla with the self-righteousness to vote for Reagan and trample over academic freedom.

And so I thought that after the performance we should talk to them, and by 'we' I mean the community that is just beginning to form here — of people who have been deeply enough hurt by modern America that problems don't just disappear when you whistle a happy tune. At least, I would try to talk with them.

The conversation was very strange. I told them that they were supposedly moral, yet they sang songs about supporting Washington. They could not do both, because it is Washington that is immoral. That I could show in the case of Vietnam, the Dominican Republic, and elsewhere if they cared to listen. To be moral, I said, one must much of the time oppose Washington. They replied by saying that they didn't know much about politics but that they were trying to do something more basic, namely, to change the hearts of men. When that was done, war would be impossible. Then they seemed to want me to confess something about the impurity of my life and my dishonesty to myself. I said that I was not entirely honest. I had almost gone to jail, but had chick-

# Letters To The Indicator

## SCRAM Speaks

To the Editor of the *Indicator*  
Dear Sir:

We of the Student Committee for the Return of Aristocratic Monarchy (SCRAM) wish to protest one of the concepts which was presented in your editorial of November 11, to wit, that the University is a protector of the academic left. We should like to point out that the University is not the protector of any one idea or class of ideas but the protector of the freedom to express any idea, however unpopular, in the community or on campus, whether that idea be left or right, equalitarian or monarchist, plebian or aristocratic. We would suggest that rather than considering the University to be a protector of any one political or social philosophy it should be regarded as a free market place of ideas.

Bruce H. Weber  
Prime Minister  
SCRAM

## Justice on "The Strip"

Dear Editor,

True Americans who have become concerned over the rampant rise of the communist conspiracy in this country cannot help but be appalled at the most recent piece of deception perpetrated by these masters of deceit. Until recently they have been content with recruiting college students, beatnik Berkeley hangers-on, Vietnams, and misguided self-styled liberals. But now they prey upon our innocent children.

I refer, of course, to the outside leftist agitators working on the Sunset Strip. Their uncontrolled activity has necessitated firm police action, and I think that Mayor Sam and Police Chief Parker are doing a wonderful job impressing upon our 16 and 17 year-olds the evils of the police state. I feel very sure that those of us whose children have been brutally assaulted on the strip will agree that our children have learned the old fashioned American way just as we did. In spite of what the so called child psychologists may claim, the sap and the billy still have an important place in the American family.

If these young hooligans need something to do for recreation, they should look to the great Americans of the past for their examples. They should stay at home starting steel mills like Henry Kaiser, or founding oil empires like Teapot Dome or Mussel Shoals.

Our boys in Vietnam aren't fighting and dying so these kids can have the freedom to stay out after curfew. We need more of this kind of police protection, especially right here in San Diego. Who's next?

Admiral David Farragut  
United States Navy, Retired.  
Coronado

Dear Editor,

Prior to the presentation of the "Sing Out" program on 11 November, certain campus students felt compelled to express their opinion about such an organization. These students expressed themselves, it must be admitted, in a mature manner — they defaced and tore down various posters announcing "Sing Out's" arrival. This protest, although actively engaged in by only a few, expressed an opinion I feel is shared by a majority of this university's students: Why should "Sing Out" be listened to? After all, it is such a bigoted, such a politically-oriented group, that its members refuse to accept, or even listen to, the other side.

Certainly when the tanned-cheeked youth of "Sing Out" sang songs voluptuously praising "Mr. Washington," one was immediately aware of the political slant of the group from which theirs sprang. However, upon talking to several of the singers, I discovered that they truly believe (that they believe) that they can change greed, thus effecting a "shift in their hearts." To do so, their plan is to start by purifying themselves.

Brainwashed by their organization's magazine *Pace* and by their innocence which makes them think any man can be a da Vinci capable of painting nuances of rosy tones over anything somber and black, the singers in "Sing Out" should not be laughed at. They are too much like those young adults in the Nazi Youth Groups to be ridiculed or ignored. Rather than tear down their posters, we sophistic students should watch, take notes — and beware.

Dana Rufolo

Editor-Indicator,

Upon seeing the latest sprawling addition to the construction wall near the cafeteria, "Foxye and Rab were here" I recalled the letters of C. S. Coughran (28 October "Indicator") and James Wickes (11 November, "Indicator"). These two individuals seem to believe that by publicly expressing the indignation many of us felt about such actions, they could prevent a recurrence. I am sure they are asking themselves: "The type of people who do such things can obviously write (or rather form letters), but can they read?"

I would suggest to Mr. Wickes and Mr. Coughran that their letters were based on the assumption that a person who was contemplating such action would, through their two letters, discover that he was contemplating something which would offend the intelligence and taste of some members of the community, and therefore refrain. They are asking the individual to realize that at its outset, the wall was a creative comment on the university as a whole, and that it said something to he who beheld it. With the addition of a painting it became a positive source of beauty in an otherwise bleak and lifeless architectural scene. In short, you are asking them to think, and I believe it is evident from the type of scrawl placed on the wall, especially the latest, that the persons who have had their hand on the brush are incapable of thinking.

Cayuga Drake

**The Indicator**

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## Password cont'd.

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can revolution that you sang about with such apparent admiration was not accomplished by song and dance, but by men who were willing to put themselves on the line. They were rebels and imagine, if you can, that if the Revolution had lost, then Washington, Adams and Jefferson would have dangled on the ends of ropes. When will you realize, I cried, that morality is not just a feeling and not just a personal matter, but a matter of caring about people, a matter of action that springs from a deep humanity, action that comes to grips with a world so mucky that it often dims the gleam in your eye.

They expressed their admiration (dishonestly, for they were confused) and flew back to the

same old theme: they wanted me to confess something. I said that I did not have good conscience. I should work harder for the movement. Perhaps I should go to Vietnam and fight on the other side but, damn it, it's hard to be moral if you simply open your eyes to the thousands of demands made by your conscience, day after day after day.

They said again that they didn't know much about politics and also that we were going round in circles. I protested that I wasn't. They were. Their blindness, I said, was immoral. You can see. Why don't you look? And when you see what has to be done, we'd be happy to have you join the movement.

I had come on two strong and reit sorry. I joked with them and said that it's also fun to be in the movement — the people are really sort of neat. But they seemed rather embarrassed and said they had to help their friends clear the stage. And I felt lousy. Who knows where and when those guys I talked to won't be able to smile so nicely or sing their songs so brightly? And what will they do, in some foreign land, estranged from their fellows? And then maybe they'll remember my excited voice which will mock maliciously at their simplicity. Morality is a pain in the ass. I felt really bad.

Frederick Gordon  
Humanities Library Rm. 303.

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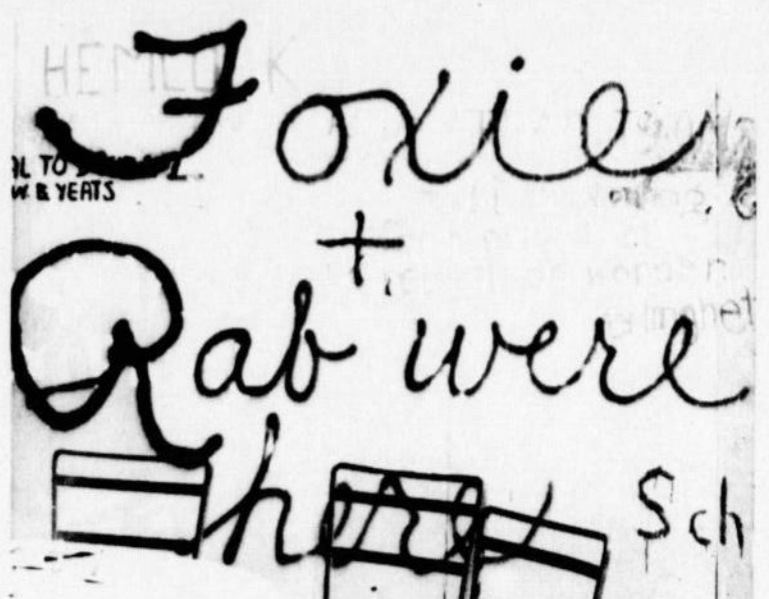
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## Unicorn cont'd.

(Continued from Page 4)



**INTELLECTUALISM AT UCSD** — The masterpiece of sophomoric wisdom shown above appeared over the weekend.

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haven't found what you're looking for in a film, it should be noted that the director, in addition to his qualifications as a much-more-than-competent cinematographer, was Brigitte Bardot's husband and discoverer. Albee's Martha, in *Who's Afraid of Virginia Woolf*, has nothing on Vadim's Juliette, and Jeanne Moreau is capable of acting her way out of the proverbial paper bag.

Also coming to the Unicorn is the second *Happening*, replacing the usual unusual movie at the Saturday night Movies "Round Midnight. Promised are a reel of the Flux films, experimental shorts from Up North, and a lot of surprises. Seating may be limited, so reservations or an early place in line are recommended.

*Fleming Creatures*, directed by Jack Smith, will be making a midnight appearance soon. A New York export, this film takes a hard look at some rather controversial subjects. It may be a private showing, limited to members only. Further details when announced.

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# "Liaisons Dangereuses" at Unicorn Offers Something For Everybody

By Marjorie Rapaport

*Les Liaisons Dangereuses*, at the Unicorn this week (alternating with *The Miracle Worker*) has

something to offer everyone. Jazz fans will be pleased to note that the score is by Thelonious Monk and Jack Murrury. Scandale fans

will be happy to see the film that DeGaulle suppressed from export for fully a year and a half, since it was about a French diplomat and his wife, and their affairs. French students will be happy to hear that it will be, naturally, *en français*, with subtitles, so they'll have an opportunity to practice *le traduction*, while watching *le seduction*. Also to learn that "*un homme d'affaires*" does not always mean businessman. And in Roger Vadim's superbly-directed film, Valmont, *un homme d'affaires* who really means business, is played excellently and well-supported by Jeanne Moreau as his wife, Juliette. The couple, a Parisian diplomat and his wife, have a relationship with absolute freedom and absolute truth, and the games that they play with the lives of other people would give Eric Berne some second thoughts. The cinematography is excellent, especially the camera work during the scene at the ski lodge.

If that weren't enough, those who go just to see an interesting story unfold will certainly not be disappointed. Taken from the 18th century novel by Choderlos De-Laclos, and adapted to 20th century Parisian society life, the story loses nothing in the transition, and gains topical interest. The plot revolves around the intrigues of Juliette and Valmont de Merteuil, and how they are foiled by the entrance of one truly virtuous woman, played plausibly by one of Vadim's proteges. For those of you who

(Continued on pg. 3, col. 5)



RAMSEY LEWIS TRIO "Jazzville" will host the "new" trio for two performances — 26 and 27 November.

# Calendar

**23 November** — Exhibit "Intimacy and Immediacy" - 19th century drawings and 20th century silk screen and lithograph, noon to 5 p.m. daily except Monday, 7 p.m. to 10 p.m. Wednesday, University Art Gallery, Camp Matthews, through 5 Dec. FREE

Play "The Subject Was Roses" Old Globe, nightly except Monday through 11 Dec., Tuesday-Thursday and Sunday \$2.00-2.50, Friday and Saturday \$3.00-3.50

Films "Miracle Worker" and "Les Liaisons Dangereuses" Unicorn through 29 Nov. \$1.50 (members) \$1.00

**26 November** — "Ramsey Lewis Trio" Jazzville Tickets available from Norma Johnson, Suite 300 Galathea \$4.00-2.00

"Van Cliburn" Concourse Theater 8:30 p.m. \$1.50-3.50-4.50-5.50

"Kingston Trio" Convention Hall 8:30 p.m. \$2.50-3.25-3.95-4.50

**27 November** — "SD Symphony" Concourse Theater 8:30 p.m. \$2.00-2.75-3.25-3.75-4.25.

**29 November** — "Open Discussion on Viet Nam War" - Bill Netzer 7:30 p.m. Metor Hall FREE

**3 December** — Play "The Painting" by Eugene Ionesco, presented by Theater 5 at Sherwood Hall \$2.50-2.00 (students) \$1.00. Students can make reservations in room 3000 USB.

**4 December** — "South Market Street Jazz Band," Revelle Commons 8 p.m. Pizza supplied. 50c. (with A.S. card) 25c.

**5 December** — Guest-In-Residence David Alexander, director of Broadway plays, movies, and television series (e.g. *Get Smart*) currently in Hollywood, will be in the Beagle Hall apartment December 5 and 6. Watch posters for coffee hour times and seminar schedules.

**6 December** — "Festive Evening of Medieval Christmas Music and Dance" MESA College Madrigal Singers. 8 p.m. Room 2722 USB. FREE

**7 December** — "Concert of Chamber Music - Handel, Loeillet, Mozart, Boccherini." 3 p.m. H-L Auditorium. FREE

**8 December** — "Christmas Music" - UCSD Chorale. 8 p.m. University Lutheran Church, 9595 La Jolla Shores Drive. FREE.

**28 November** — Sperry Rand Research Center recruiters on campus to interview graduate students in electrical engineering or physics, physical meteorology, optics, semiconductor and/or microwave design; and in underwater acoustics and underwater communications sonar; U.S. citizenship is required.

**29 November** — U.S. Marine Corps Officer Selection Team on campus to discuss with students positions available as pilots or ground officers in any military field.

**30 November** — U.S. Marine Corps Officer Selection Team (see November 29)

**2 December** — International Business Machine (IBM) Corporation recruiters on campus to interview Ph.D. candidates in electrical and mechanical engineering and physics for positions in California, New York, Minnesota, Texas, Maryland, Vermont, and Colorado.

Radio Corporation of America, RCA Laboratories, on campus recruiting primarily for Ph.D. candidates with superconductivity backgrounds, but also interested in talking to students in electrical engineering, physics, chemistry, metallurgy, and mathematics.

Arthur D. Little Company recruiting on campus for graduate students in the fields of chemistry, physics, earth sciences, oceanography, and engineering.

U.S. Army representatives to present to interested students information about programs leading to a commission; located in the Revelle College Plaza area.

**5 December** — General Electric Company recruiter on campus to interview graduate students and postdoctoral fellows in chemistry and physics for positions in research and development in their laboratories located throughout the continental United States.

Dow Chemical Company recruiter on campus to talk to students who will be receiving their baccalaureate degrees in mechanical engineering, chemistry and mathematics.

**5 December** — Unilever Limited on campus to interview British scientists; contact Student Placement Office.

**13 December** — Mobil Oil Corporation recruiter on campus to interview graduate students in geology and geophysics.

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