

# The Indicator

Vol. 3 No. 3

San Diego, California

28 October 1966

## Coeds Set Moncreiff Discovery Offers Ablaze Resignation

A fire broke out in room 304 Discovery last Tuesday at 7:30 p.m. The call was answered by the UCSD Fire Department, but the blaze was out before they arrived on the scene.

The room is occupied by Carolyn Deal and Linda Campbell. On the night of the fire, two candles were left burning on the heater next to the window. The curtains were open when Miss Campbell walked into the room. In her words, "I saw that it was dark outside, so I pulled the drapes shut. I didn't see the candles. Then I walked out. By the time I got to the lounge, people were running past and clustering under my window."

The flames were discovered by Lynn Halley, who ran into the room and began pulling everything she could away from the window. She was followed by Paul Gorman, to whom she had been talking. He pulled the curtains down and, helped by others drawn by the excitement, piled blankets on them in an attempt to put out the blaze.

Gorman suffered some smoke inhalation, but he was unharmed. Damage to the room was slight. The carpet was scorched, the ceiling plaster cracked, and the window and one light fixture broken. There was also moderate smoke damage.

### Senate Withholds Final Action

Richard Moncreiff, President of Associated Students of Revelle College, offered his resignation during the 19 October meeting of the Student Senate, according to a popular rumor. Anything we say about Mr. Moncreiff's resignation must be based on pure hearsay, since all those who were not senators were thrown out half way through the meeting, and we can therefore offer no facts about what took place.

The first half of the meeting was fairly orderly, even to the point of following some rules. The Senate discussed Dean Murphy's request that 2 more students be appointed by the Senate to serve on the student-faculty committee. Since the AS court is not yet functioning, this committee, now composed of 4 faculty members and 2 graduate students, will bear responsibility for the investigation of recent questionable student activities. After this issue had been discussed, President Moncreiff announced that he would like to read a resignation he had written for the occasion.

(Continued on page 5)

## Casady Assails Brown In Mandeville Lecture: Bitter Attack Cites Governor's Weakness

### Ex-CDC Chairman Criticizes Hypocrisy On Abortion Laws, Rumford Act And Conservation

Weather forecasting, at its best, involves hazards and hunches, and political forecasting is probably no less uncertain. In spite of this, Simon Casady succumbed to the temptation to predict the outcome of the California elections as he spoke Thursday afternoon in Revelle cafeteria as this year's first Mandeville Lecturer. After listening to his "Political Forecast," the audience could count on November 8 as a good day to go fishing.

Si Casady, a long-time newspaper publisher in El Cajon, was

asked by Governor Brown to head the California Democratic Council, but after serving only half of his two-year term was asked by Brown to resign because of Casady's opposition to the American war in Viet Nam. Brown said, 'Casady was the best editorial writer in California, but talking the way he did, he should return to private life.' Casady mildly observed that that was precisely the advice he had for Brown.

The political climate today, said Casady is marked by the Reagan campaign endeavoring to

portray a "nice guy" trying to talk on the issues "as best he knows how," and the Brown establishment attempting to show that there are no problems in California except for the extremist opposition, against which Brown has conducted a redundant smear campaign. Such Birch-baiting by Brown is a bankrupt strategy, and if Brown loses to Reagan, warned Casady, he has only himself to thank, since he should have learned about bogey-man politics when Republicans used to tag Democrats as Communists. If the right-wing danger is a threat, asked Casady, where did it come from? Not from the Reagan administration; perhaps he suggested, right-wing extremism grows in a climate of Democratic liberalism.

Casady's harshest remarks were directed at Brown. Brown stands on his record, he said, but the economic picture shows that 25% of the nation's defense contracts are in California, and with a war economy bringing wealth to the state it is no wonder Brown supports Johnson's war. Brown boasts of his water program, but the truth is that the Federal Reclamation Program tried for 30 years to supply arid lands, but requires large land holdings to be pared to 320 acres. This sits ill with large land owners like Southern Pacific RR and DiGiorgio who instead persuaded Brown to float a state bond for the water program. Brown, convinced that big corporation farms are vital to California economy, agreed - at the expense of the taxpayer, Casady pointed out.

"When the pressure is on Brown," Casady went on, "he finks out." Brown used to be for the Rumford Act, but since that stands in the way of votes, the principle must now go. Brown refused to meet Caesar Chavez after the march on Sacramento, until he heard the A.F.L. was for Chavez; "now he carries Chavez around on a silk pillow." Legalized abortion would cost votes, so now "our wives, secretaries, and friends must go to Tijuana for what should be a \$20. office call." In the recent tax scandal, those who accepted the bribes were jailed, but the big corporations which paid the bribes are free of censure. Casady scored both Reagan and Brown for fostering the kind of political climate which silences such scandals.

Who will run Calif. if Brown loses? "Not Brown. It hasn't been Brown for the last 8 years. California will be run by those who have been running it: the big corporations in lumber, oil, transportation, banking, farms, aerospace."

In looking beyond the Calif. scene, Casady sought to dispel two myths. One was the voting myth; those we vote for we can never see, so it is not clear if they govern us or not, whereas, those who really govern what we do - the postal clerk, the cop, the Dept. of Motor Vehicles, the assessor - we have contact with but did not vote for. The free press myth must also go. "The lords of the press today are not hungry, not close to the people, don't speak to them, don't speak for them. The press today is big business and consorts with big business. Freedom of the press is freedom of the prostitute - granting favors for

(Continued on page 4)



**SPOTLIGHT ON BROWN** Former CDC Chairman Si Casady as he addressed a UCSD audience. The contrast with Hoffer was striking.

## Foreign Program Seeks Students Deadline Near

From now until 15 November, applications are available for the University of California's Education Abroad Program in the United Kingdom. At least five British universities are possible to the qualified student.

The Universities of Edinburgh, Birmingham, St. Andrews, Sussex and Warwick are accepting up to 40 serious students for a year's study in a number of major fields.

All applicants must fill the following basic requirements:

- (1) 3.0 GPA average
- (2) Anticipated Upper Division standing, with clear determination of Major, as certified by student's Major Advisor.
- (3) List of courses in which the student contemplates enrollment for the remainder of the year.
- (4) Transcripts of records, including all previous work at universities and colleges other than the University of Calif.
- (5) Special grade reports on fall quarter courses through pre-arranged postcards to EAP from professors.

The EAP headquarters at the Santa Barbara campus stress that "it is not easy for a foreigner to be admitted to any of the British universities unless he is exceptionally well qualified."

Applications are due no later

than Nov. 15. They will be considered by a faculty selection committee at UCSD and sent on Dec. 15 to the EAP in Santa Barbara. After considering applications from all UC campuses those applicants selected will be nominated to the universities in the United Kingdom on 15 Jan. 1967, and processing will be carried out at the Study Center in the United Kingdom. Notice of each applicant's acceptance or rejection will follow as quickly as possible.

The limited number of placements in the EAP is due to the "crowded conditions in higher education in the UK," the Study Center says. But admission may depend also upon the "limited availability of tutors who are an integral part of the British educational system and who may be assigned no more than a modest number of students."

British university work is established on a "firm foundation of advanced work," which corresponds to upper division work in the University of California, says the center. Due to domestic pressures, however, humanities majors face a "greater problem" in gaining acceptance than other, more specialized majors.

Students interested in applying to the EAP in the United Kingdom should see Ward Beecher, Dean of Student Affairs.



**HUMOR FROM THE STUDENTS GRIMM:** Armed with the caption "Who's going to be the one to say it was no good what we done . . .", this curious creation graced the Commons until police peacefully removed it.





# Unicorn Plans "Alternatives": Dialectical Diddleshit?

## U C Student Film Series

By Howard Schwartz

Words. Professor Parkinson might have said, multiply to fill the available supply of paper. Paper, he might have added, expands to contain the resultant overflow of words. Thus, there is a dialectic between words and paper, and one of the latest stages in that dialectic is the Fall issue of *Alternatives*.

The present issue of *Alternatives* is the first product of the recently formed Students of the Independent Left-Alternatives, young sibling and offspring of the original SIL. (Those who are interested in dialectics might also notice that a process of this sort also operates among organizations and functions.) As in the past, *Alternatives* contains prose and poetry in the mode of contemporary leftist thought. Specifically, there is a translation of an article on Vietnam by an anonymous "European academician", an analysis and commentary on the early work of George Lukacs by Andrew Feenberg, three poems, one of which is a translation from the Spanish by Professor Carlos Blanco, and a reprint of a speech on Vietnam by Senator Vance Hartke.

The leading article, "The Americans in Vietnam", makes its first appearance in the English language. Previously, it appeared in

## Provost Seeks Channels For Communication

From the Provost and the Dean of Student Affairs

Thursday noons are kept clear of classes this term so that there will not be academic conflicts with College or Activities meetings. Please contact either of our offices any time you wish assistance in scheduling such a meeting or you have agenda items for a College meeting. We will be happy to call college meetings whenever there are matters of general interest.

Happy New Phone Number, Indicator! (Call us at 453-2471)

**JOHN F. GILL, Jeweler**  
OUR 18TH YEAR IN LA JOLLA

**7728 GIRARD AVENUE**  
Phone 459-5285

By entrance to Cove Theatre  
10% Courtesy Discount to UCSD students and personnel



# alternatives

**WELL-CHOSEN MASTERPIECE:** The cover of the current issue of *Alternatives* demonstrates vividly the consequences of a wrong choice. Francisco de Goya's *The Disasters of War* provides a fitting backdrop for the article which examines the nature of U.S. involvement in Vietnam.

**COVE THEATRE**  
459-5404  
7730 GIRARD - LA JOLLA

Of the poetry: "De gustibus..."

The speech by Senator Hartke, reprinted as the final article, was given last spring, on the first day of the bombing of the suburbs of Hanoi and Haiphong. It is largely an exposition of the theme of the *Citizen's White Paper*, which is that the American government has responded to the mention of peace in Vietnam by exalting the war. *The White Paper*, we are told in an editor's note, will be "generally available in October in a Fawcett Press edition."

Presumably, the importance of Hartke's speech, in light of the availability of the *White Paper*, is to be found in the fact that a U.S. Senator accepts its thesis and feels strongly enough about it to express it in a speech. But whether this fact will appear particularly significant to those with a grounding in Marxist theory, a grounding sufficient for the appreciation of Feenberg's essay, let us say, appears to this reviewer to be rather dubious. The doubt engendered by this observation indicates a fundamental question concerning the role of *Alternatives*.

Who is *Alternatives* for? Is it for the slumbering masses of the Great Uninformed? Are they liable to be awakened by the notion that as Feenberg puts it, "It is this unfree freedom of the worker which creates the possibility of a transcendence of reification?" Hardly! Then is it for the leftists off the streets and out of trouble, but what would the leftist reply?

Perhaps this experience was baffling. The strange quality of the glissando on the sarode, a music structured on a modal scale and lacking harmony and melodic counterpoint, the complexities of rhythm patterns, may have appeared very distant. But Indian music is not all that exotic. For example, consider the ascending and descending scales of a Raga. For simplicity take the tempered scale of a keyboard instrument. Choosing C-natural to be the tonic, a modal scale may be written as: (one octave) CC#DD#EFFF#GG#A BbB

In this key a certain Raga may have the following ascending and descending scales:  
Asc. C E G E B / C

He who casts his seed upon the ground casts it not where it will do any damage. But he also casts it not where it will do any good.

# Grad Explores Mysteries Of Indian Classical Music

by Ron Mitra

It was only a few weeks ago that UCSD had its somewhat belated first concert of classical Indian music. Though Indian musicians have been touring this country for the last ten years, they did not seem to find their way into La Jolla. But this month, in the Revelle College cafeteria, the response of some twelve-hundred persons to Ali Akbar Khan's magnificent performance must have convinced the skeptical keepers of culture that unfamiliar music need not be unacceptably.

All Akbar Khan is the most renowned sarodist in India. To recognize the different facets of Indian music in one of his performances requires a considerable familiarity with the grammar. But even to the uninitiated, the perception, the control and the sensitivity in Ustad Khan's approach to his music must have been evident. The structural unity of a Raga, the expansion around a theme, changes in rhythm and tempo were not lost on Western ears. It was not as if a concert from India had been transported overseas. There was not enough time spent in exploring a Raga before the drums came in. There were no occasional braves, or continuous nods of approval. And there were unusual program notes, reminiscent of the menu in a pizza parlor. But the people in that overflowing cafeteria, endured various uncomfortable positions were very involved in their new experience.

Perhaps this experience was baffling. The strange quality of the glissando on the sarode, a music structured on a modal scale and lacking harmony and melodic counterpoint, the complexities of rhythm patterns, may have appeared very distant. But Indian music is not all that exotic. For example, consider the ascending and descending scales of a Raga. For simplicity take the tempered scale of a keyboard instrument. Choosing C-natural to be the tonic, a modal scale may be written as: (one octave) CC#DD#EFFF#GG#A BbB

In this key a certain Raga may have the following ascending and descending scales:  
Asc. C E G E B / C

There is also the concept of microtones. Unfortunately the notation device is not very sophisticated in a concert will change during a concert with the instrument. Because of the nature of this duet, Indian music may be said to contain a rhythmic counterpoint.

There is also the concept of microtones. Unfortunately the notation device is not very sophisticated in a concert will change during a concert with the instrument. Because of the nature of this duet, Indian music may be said to contain a rhythmic counterpoint.

# Classifieds

Wanted: One Fall Bawl Queen. Contact M. Hurd, 453-9906.

**DRUMMER, BASS & UTAHIST.** SINGER Needed immediately to form new rock-n-roll group. Please call "Ron" 488-8579.

**PERSONAL:** Earthing needs passage to San Francisco 585-0926.

For sale: 1960 VW, green, good condition, new tires, with 54,000 miles. \$900. Call 459-3811 week days. Ask for Ann.

Will babysit in your home or mine at 50 cents an hour. Call 453-0356. Ask for Sheib.

**BABYSITTING** - my home - Married Students Apartments - 453-0389.

**FOR SALE:** Motorola STERO. Beautiful walnut console (coffee table model). New cartridge and diamond needle. Excellent condition. \$125. Call John Blunt, 274-0088 or phone 1473 in Chemistry Building.

**SURFBOARD FOR SALE:** 9'10" \$85. Made by "Wardy" of Laguna Beach. In excellent condition. Contact Bob Tair, c/o Oceanography Department. Evenings, call 488-2471.

Spanish Graduate Student would like to teach his language. Call Jose Nieto, 528-2834 or Room 236 H.L.

**LA JOLLA, WIND N' SEA BEACH.** Attractive room for rent, private entrance, kitchen privileges, patio garden. Call after 6 p.m. or WEEK ENDS 454-4616

**GUITARS FOR SALE:** GUTZMAN 12 string, cross grain neck, \$100; GIBSON classic, teal, Alpine spruce, \$150; HARMONY, tenor practice \$10; also OSCAR SCHMIDT, AUTOHARP, 12 chord, \$30. Call 755-1682.

**CLASSIFIED:** Wanted: Teacher for folk dancing group of elementary school children. Call Mary McIlwain 453-2428.

**TYPING** - ALL KINDS, 35 cents per page, 5 cents per each carbon, 453-0389 (Married Student Apartments).

**ROOMMATE WANTED** - To share house in La Jolla - \$70 monthly. Call 454-5758 anytime. Ask only for Bill Harley.

**FOR SALE:** 1961 VW Bus, \$995, with new engine, new transmission, new tires. Call 453-2589 after 5:30 p.m.

**PERSONAL:** Meet me at the Fall Bawl, Love, J.C.

**APARTMENT,** one bedroom, for rent. Newly furnished, new wall-to-wall carpeting, two blocks to ocean. Adults. No pets please. Water paid. 362 Graviila Street or phone 488-8688 or 459-5431, \$90.

Personal: What goes on? I really want to know.

**FOR SALE:** 9'8" Gordon and Smith Surfboard, AYN SON MODEL (perfect condition). Must sell to pay off other debts. \$110 or make offer. Contact: Chip Cross, 106 Atlantis

**FOR SALE:** 58 Metro, good condition. Call 755-9523 - Gary.

Some people never learn. They're called students.

Personal: What goes on? I really want to know...

'63 Volkswagen Camper, good condition, ice box, watertank, sleeps two (2 or 4?) Great for surfing and camping. \$1100 or make offer. 463-7143 or leave note in S. Hutchins' campus mail box.

**LOST:** One voice, great sentimental value. Reward if returned by Fall Bawl, Friday, Nov. 11

Books for Sale: good condition. A First Course in Calculus, Lang, perfect condition, \$5. Analytic Geometry and Calculus, Goodman, \$5. German in Review, Roseler, perfect condition, \$3. *Novellen Aus Wein, Lawson, Moderne Erzählungen, Kritishe*. Call 222-5490

Will buy scuba gear. Look in S.D. Union want ads in library. Dale Pearlman, Atlantis Hall, Room 205.

"But if a 'fraternity' were such that it subscribed funds to feed to someone, that 'fraternity' would be sound, and would find its indulgences and rewards in heaven. At present, however, their privileges only lead to gluttony and drunkenness." - Martin Luther

**COMMITTEE FOR ARTS AND LECTURES**

**DESCRIPTION OF NŌ** Japanese film  
Tuesday, 1 November

**CECILE OUSSET** French Pianist  
Wednesday, 9 November

**INTIMACY AND IMMEDIACY** Art Show  
Saturday, 12 November

**HOWARD WARSHAW** the UCSD Cafeteria Mural  
Tuesday, 15 November

**FALL CONCERT SERIES**

**SMETANA QUARTET** strings  
Thursday, 3 November

**A PROGRAM OF NŌ** Japanese drama  
Saturday, 5 November

**THE SECRET MARRIAGE** Cimarosa opera  
Saturday, 12 November

**ROSALYN TURECK** piano  
Thursday, 1 December

**THE SECRET MARRIAGE**

**BRIAR PATCH**  
Everything for your smoking pleasure  
454-1278  
7874 GIRARD

**HELEN KONTE**  
Greek Imports  
handwoven  
shirts for golf  
classic dresses  
1031 PROSPECT 459-3016

**LA JOLLA SHORES PHARMACY**  
8080 LA JOLLA SHORES DRIVE  
459-3477  
"Your Prescription is Our Most Important Product"

La Jolla **CHEVROLET** Motors  
Chevrolet Dealer For 39 Years

**FAY at SILVERADO**  
454-4213  
La Jolla

- Service -  
on any car, including  
Paint & Body Work  
Factory Trained  
Technicians  
Free Estimates

**NEXUS**  
great paperback books

Art Books & Fine Arts

780 PROSPECT  
459-2883  
10am-10pm - Sunday 1pm-10pm

**LA JOLLA SHORES MARKET**

groceries meat  
vegetables beer  
wine

2259 Avenida De La Playa  
459-3465 WE DELIVER

**MR. BOLTON'S PANCAKE - COFFEE SHOP**  
6765 LA JOLLA BLVD.  
OPEN 24 HOURS  
BUTTERMILK PANCAKE  
S-P-E-C-I-A-L  
1/2 PRICE  
with this ad

# "Spoon River's" Insight Into Timeless Americana Presented By Globe As Powerful Non-Play

By Thomas Rado

One of the aspects of intellectual discourse which an outsider quickly finds to be lacking in the San Diego area is critical social comment. Inquiry into existing standards of morality, political thought and various other areas of belief and prejudice is avoided with a thoroughness which, if nothing else, must be respected.

In such an atmosphere, rigidified and reinforced by years of stagnation, the Globe's courageous production of *Spoon River Anthology* comes as a most refreshing change.

Armed with Edgar Lee Masters' cynical laughter and striking verse, Director William Roesch has presented San Diego with a majestic fresco: a cross section

of life. The play (or non-play) unfolds through brief flashes of photographic memory as told by the dead who repose in the cemetery outside the Illinois town of Spoon River. Like photographs, however, the recollections of the dead only sometimes give a true picture of life: they are sometimes flattering, sometimes degrading and sometimes funny, but all evoke empathy and many strike very close to home.

Masters' decision to speak through the mouths of people long dead was hardly an accident or a mere theatrical trick. It was an essential statement of the author's belief that though the dead have an eternity of leisure to contemplate their past lives, they cannot come any closer to a statement of absolute truth than the living. They are, even in death, shackled to the prejudices which were their lives. It is in this aspect that an observer could note the effect of the play upon its audience.

The souls who passed in parade for the eyes of San Diego to see were many and of varied experience. Some deceived their mates or lovers and some were victims of infidelity. Some accepted with humility the lot a loving Creator had given them, but many eschewed no falsehood or treachery to attain the power, wealth or love they craved. One political figure was the victim of the fickleness of the people he loved, another could, through demagoguery, seduce the masses though he had no feeling for them but revulsion.

Presenting the play "in-the-round" adds to the power provided by the skillful directing and superb acting. The audience's feeling of intimacy with the performers which such a production allows made the public all the more susceptible to the repeated contrasts and psychological jolts supplied both by Masters' searing poetry and Director Roesch's sensitive arrangement of the order in which individual monologues appear.

At times the play smacks of minstrelsy. Balladeers interject musical comment to underline the text either by intensifying it or by providing a light humorous foil for the serious drama. The almost-folk style of the music lends an air of Americana to the play and thus highlights its timeliness. Though the work first appeared in 1915, there is nothing old-fashioned about it. The issues it raises such as social injustice, human hypocrisy and the frailty of earthly achievements remain with us undiminished as our society evolves, perhaps toward greater alienation.

*Spoon River* has been held over by the Globe, and may be seen at the Falstaff Arena until 6 November.



**DEAD SOULS FOR LIVING THEATRE:** The cast of *Spoon River Anthology* in one of the fine "snap-shots" from the play. Starring in the Globe production are Helen Marquardt, Diane Sullivan, Harold Loumeau and John Finor.

## Christie in "Liar" A Success For Unicorn

By Marjorie Rapaport

*Billy Liar*, the chronicle of one fantasy-ful day in the life of a contemporary Leopold Bloom, does for Glasgow, Scotland what Joyce's *Ulysses*, a log of Bloom's day in 1916, did for Dublin, Ireland: It plays the city off against the internal world of a chronic dreamer. Billy Fisher's day begins and ends in fantasy sequences concerning his leadership of the kingdom of Ambrosia, a reign which consists mostly of his being cheered by various multitudes of loyal though non-existent subjects.

Billy is yanked rudely and temporarily from his dream-world by his mother's repititious insistence that his egg is getting "stone cold." He remains in reality long enough to greet and be nagged at by his parents and grandmother, all of whom he "strafes" with his father's electric razor, which has momentarily become a machine gun, not only in his mind but on the screen, under the clever direction of John Schlesinger. The internal sequences are relieved and heightened by being played off against the dreary urban environs of Glasgow, where Tom Courtney, as Billy, walks with his friend at lunch-break. Traveling through the down-town streets, they feed each other gags to relieve the tedium of the undertaker's office where they both work.

This film introduces Julie Christie, a passenger worthy of the vehicle. As Liz, she plays one of three girls to whom Billy is engaged. Liz is the only one who'd rather be married to him than affianced, as opposed to the bourgeois Barbara and peroxide-doxie Rita, who have been sharing an engagement ring (each, under the impression that it is being "repaired" by a jeweler

when it is out of their respective hands).

Seeing Liz pass in the cab of a truck during one of the reality sequences, Billy explains her to his friend Arthur: "She goes where she wants." This has set a precedent for her subsequent characterizations of Diana in *Darling* and Laura in *Dr. Zhivago*. As Darling, she plays a model who has everything - except values. Crying, in the hospital sequence following her abortion, Julie Christie is more satisfying to watch than any other actress doing anything else permissible on the American screen. In color, in *Dr. Zhivago*, her Laura loses none of the depth and quality of the more "artistic" black and white films that preceded it.

The camera work in *Billy Liar* is highly imaginative without detracting from the story. This is especially true of the moonlight scene in the park near the children's playground. Here, Billy and Liz, supposing themselves to be alone and behaving accordingly, are interrupted by the snickering of several of his office-mates. The couple has been followed from the dance hall where they had been until Billy fled with Liz following a cat-fight between Barbara and Rita. Both girls have found out about the other's existence, but neither is willing to give up being engaged, just because it is a rat-fink fiancé.

Only Liz really wants Billy, out of the rose-covered cottage and apart from matching tea things; she tries to take him to London with her for a new start. How he faces this makes an appropriate climax to a fantastically fine film, which is worth a trip to The Unicorn, where *Billy Liar* will be playing along with Al Jolson in *The Jazz Singer*, until 1 November.

# Calendar

- 29 October Trident Christian Fellowship - Challenger Hall  
Interhall Halloween Party - Drake Behring  
Surf club - S. Dining Hall 7:30 p.m.  
Challenger Hall presents Hi Ho Club, La Jolla. \$1.00 with AS card. UCSD transportation.
- 1 November Trident Christian Fellowship, 2-3 p.m. 3050 B USB
- 3 November Alpha Sigma Phi - rush meeting 7:30 p.m. HL 1205  
"Aida" Community Concourse 8:00 p.m. Only \$10.00 seats available.
- 4 November Alpha Phi Omega - "Charade" - 2711 USB. 40c with AS card. 50c without  
Arts & Lecture - Smetana Quartet. Sherwood Hall. 8:30 p.m.
- 5 November Alpha Phi Omega Open House. Carmel Valley Road. For directions call 755-9523. 2 p.m. - 7 p.m.  
Drake Hall Dance - Main Dining Hall. 7:30-12 p.m.  
A Program of N5 - Sherwood Hall. 8:30 p.m. Arts & Lectures  
"Montovani & Orch." - Convention Hall. 7:30 p.m. \$2.50 - 5.50.
- 8 November T.C.F. 3050 B USB. 2-3 p.m.
- 10 November University Christian Mission. 7:00 p.m. 2622 USB
- 11 November Fall Bawl - Beagle Hall  
"Brazil '66" - Convention Hall. 8:30 p.m. \$2.75, 3.75, 4.75  
"Sing Out '66" - Beagle Hall. 7-12 p.m.
- 12 November "The Secret Marriage." Sherwood Hall. 8:30 p.m. Arts & Lectures  
"Johnny Cash" - Convention Hall. 7 & 9:45 p.m. \$2.50, 3.00, 4.00.

Announcements of examination for Summer Employment as office and science assistants in the Federal Government are available in the Student Placement Office, Building 250, Matthews Campus. The closing date for filing is 9 January, 1967.

- 2 November Aerojet-General corporation recruiter to interview graduate students in physics, engineering, math, chemistry, on campus; contact Student Placement Office, Ext. 1941, for appointment.
- 3 November Hewlett-Packard Company recruiter on campus to interview students in electrical and mechanical engineering and physics; Contact Student Placement Office, Ext. 1941, for appointment.  
U. S. Navy Officer Programs Information Team on campus to provide students with information on opportunities available to college graduates as commissioned officers in the Naval Reserve, in the Revelle College Plaza area.
- 4 November U. S. Atomic Energy Commission recruiter on campus to interview students in engineering and the physical sciences; contact Student Placement Office, Ext. 1941, for appointment.  
Philco Corporation, Aeronautic Division, recruiter on campus to interview students in electrical, mechanical, aeronautical, physical, and metallurgical engineering, and mathematics; contact Student Placement Office, Ext. 1941, for appointment.
- 7 November Northwestern Mutual Life Insurance Company recruiter on campus to interview students for positions in sales and sales management anywhere in the United States except Hawaii and Alaska; contact Student Placement Office, Ext. 1941, for appointment.  
Shell Oil Company recruiter to interview Ph.D. candidates in the fields of geophysics and physics; contact Student Placement Office, Ext. 1941, for appointment
- 8 November Shell Oil Company (see November 7).  
Texas Instruments, Inc., recruiter to interview students in the fields of geophysics, geology with math minor, electrical engineering, mathematics, and physics; contact Student Placement Office, Ext. 1941.
- 11 November Shell Companies recruiter on campus to interview Ph.D. candidates in the fields of chemistry and physics for research positions; contact Student Placement Office, Ext. 1941, for appointment.
- 14 November Imperial Chemical Industries Limited to interview British scientists, including those currently working for doctorates, in chemistry, chemical and other engineering, physics, mathematics and the biological sciences; contact Student Placement Office for appointment.

### DOUBLE DYNAMITE!!

The YOUNG-HOLT Trio

(Eldee Young and Red Holt, Formerly with Ramsey Lewis)

and

The PAUL HORN QUINTET

Persons 17 and Over Admitted At

'JAZZVILLE' 11th and Broadway, San Diego

234-9100

234-9109

BEAGLE PRESENTS



NOV. 11 AND 12

### the UNICORN

Evenings October 26 - 31

**BILLY LIAR**

England - John Schlesinger (7 & 10 PM) With Tom Courtenay & Julie Christie. A young man's fantasies are given filmic reality in this fountain of a film. BILLY LIAR bursts and shines and cries out like an Italian village fireworks display.

**THE JAZZ SINGER**

USA - Alan Crosland (8:45 PM) A film of great simplicity, this 1927 film was not only the first film to talk and sing, but was, as well an enormously entertaining and moving embodiment of Al Jolson's theatrical energy.

Saturday Midnight

**The NOCTURNAL cinema**

**The Beatles - HELP!**

Richard Lester's second Beatle triumph.

Tuesday November 1

**GREEK FILM SERIES**

**OEDIPUS REX**

Tyrone Guthrie's glorious recreation of Sophocle's drama is the nearest we shall come to the authentic experience of Greek tragedy.

(Sponsored by the S.D. City College)

7436 La Jolla Blvd. 453-7373