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NEW RECORDS

RECORD REVIEW

By Ken Vermes

Two new records—John Handy—Projects (CBS 9689) and Savoy Brown—Getting to the Point (London PAS 71289). The Handy record is as relaxed and sharp as the picture of the leader on the cover. The sonority of Handy’s alto with Michael White’s violin is amazing and new. Handy is very unscholarly yet has a strong talent for putting together a beautiful group sound. The cuts on the record are varied, sour and sweet, enveloping traditional as well as free forms.

Savoy Brown is a British blues group. Their music is much closer to the traditional blues than the work of white bluesmen in this country. They create an unadorned sound that is an outgrowth of the country and urban black blues tradition in America. The group’s relaxed, simplified blues conception is founded upon the vocals of Chris Youlden and the lead guitar of Kim Simmonds. The up-tempo instrumentals on the album, The Incredible Groove meets Jayman and Guitars to the Point, are strong and precise while Honey Bee is a beautiful rendition of the Muddy Waters’ tune played by only guitar and bass.

It would be somewhat false to listen to this record without a thought to the American black blues players who originated and still play the form, yet Savoy Brown’s proficiency is impressive.
MORE TROUBLE AT BERKELEY

by Phil Semas

Cal. College Press Service

Berkeley, Calif.—(CP)—Hope to either win their demands of "Save this place down," University of California student leaders have suspended their strike for a week of campus organizing.

The strike, officially voted at a rally of about 3000 people on Monday, was in effect only one day and a half. Tuesday night a meeting of about 500 voted to suspend it until Nov. 6 in the hope of organizing a more effective strike.

Estimates of the effectiveness of Monday's and Tuesday's strike varied. Most strike leaders estimated that 25 to 30 percent of the campus' 28,000 students were staying away from classes, but checks by the Daily Californian and other newsmen indicated support was probably not greater than 10 percent.

Rick Brown, the main spokesman for the students, called the strike "fairly successful" and said it had given "unity and organization" to the movement which began over denial of credit for an experimental course in racism taught in part by Black Panther leader Eldridge Cleaver.

Black students, who want credit for the Cleaver course, the striking students have expanded their demands. When they called the strike last week, they demanded no university or court action against the 197 persons arrested in sit-ins at Sproul and Moses halls and the hiring of more members of minority groups by the university.

Tuesday night, at the request of the Afro-American Student Union, they added further demands for the establishment of a black studies department by the next fall, immediate funding and staffing for black studies curricula already designed and proposed by the black students, and hiring more non-white professors, counselors and other staff members, including campus counselors.

The black students have remained aloof from the student effort earlier. "This is your university and you whites are the ones who have to liberate it," explained Don Davis, a spokesman for the blacks. "We believe that getting credit for Eldridge Cleaver's course won't end university racism." But he added that black students would support the strike if the white students showed they were sincere in their opposition to racism by adopting the additional demands.

Support for the strike was even lower among the faculty than among students. Strike leaders had hoped that the American Federation of Teachers would vote to go on strike. But the teaching assistants voted Tuesday not to strike although they did recommend that AFT members not cross student picket lines. They will meet Nov. 6 to vote again on the strike.

Carl Heileis, professor of astronomy, told a rally Monday that as much as 20 or 30 percent of the faculty might eventually go on strike but not until after negotiations over the Cleaver course now going on between the faculty and the Regents are completed. He said that might take until January.

The administration has come down hard against the strike. William Boussy, the vice chancellor for academic affairs, warned that any faculty protesters or teaching assistants who strike may be fired without reemgloyment, or face "other appropriate sanctions," according to a resolution passed by the Regents to deal with an earlier strike in 1966.

With the strike amounting some students were searching for other ways of making known their dissatisfaction with the university and the Regents.

Charlile Palmer, president of the student body and Konstantin Berlind, editor of the Daily Californian, announced Monday that they would fast "until those in power in this state—in the political and educational systems—return to a discussion the issues of academic freedom and courses. We will not accept political statements as honest attempts. Both said they decided to fast because they have "exhausted the regular channels of appeal" without getting anywhere, and that they reject violence as a tactic but feel they must take some action.

Six other students have joined them.

Other students were trying to go right to the source of the problem. A group of law students planned to go to Sacramento to try to see Gov. Ronald Reagan, who has refused them an appointment. And eight UC student body presidents have challenged Reagan to a debate on statewide television on "the role of the Regents in the running of the university."

Students have almost entirely rejected militant tactics like last week's take-over of Moses Hall, which on student called "phony radical posturing. Students for a Democratic Society (SDS) was unable to generate much enthusiasm for it. By 7 p.m. at Sproul Hall last Friday, the sit-in was thwarted when the administration locked all the doors to the building.

Meanwhile, the students arrested in Moses Hall's trial, had been released. Special services will be held on or near 36 of the nation's largest military bases between now and election day.

"National GI Week is a signal that people with long hair and people with shaved heads are starting to get together for something more in life than the spirit of the bovett," according to a Mobe leaflet.

Dennie Davis, national project coordinator for Mobe, says it this way, "It is the anti-war movement that is the anti-war movement, and not the war candidate, that supports the deepest concern of American GIs returning to civilian life. We will prevent the candidates from deflecting public attention from the war at electric time by demonstrating support of the American GIs of the war—the young people who fight and die in Vietnam."

IN OUR SPECTACULAR SOCIETY WHERE ALL YOU CAN SEE IN THINGS AND THEIR PLACE...
The politics of joy had become the politics of survival. Waving the supporters of Eugene McCarthy and the late Sen. Robert F. Kennedy, he assured students that he would pursue their increased political activity.

"The United States has come to count heavily on the ability, energy, and spirit of the younger generation," Nixon said. "I hope that students begin to act on the recognition that political participation is a full-time job, all year round. As President, I would welcome such participation and of course actively seek the advice and counsel of young people."

Yet Humphrey shares some of Richard Nixon's views on student rebellions. Speaking at the University of Arkansas this summer, he said, "Fascists, communists, racists, cross-burners, book-burners, flag-burners share a basic intolerance... for the rights of others." He spoke of abuse, violence, obscenity, harassment and storm-trooper tactics and said the idea of a free and open academic community "is being threatened."

Speaking before the Education Commission of the States a few weeks later, he took credit for "the development of new attitudes regarding student sharing of responsibility with faculty and administration" without much alarm.

He even suggested that "part of the disorderly spectacle" on some campuses may trace its origins to "inexperience in democratic handling of dissent and debate." If only he had said that after Chicago.

Humphrey says that when peaceful and law-abiding citizens engage in those violent acts, the protestor becomes a violator of social and civil rights. "They must be stopped," he adds.

Wishing &

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He doesn't think federal financial assistance should be used to subsidize efforts to close down schools, but he does not approve of the anti-riot provisions of recent House legislation that would deny aid to disruptive demonstrators, he prefers the Senate approach allowing college administrators to make disciplinary arrangements. Nixon favors the anti-riot provisions.

Humphrey also supports in principle the idea of an "Hubert Humphrey Opportunity Bank," from which students could borrow the cost of college, and he is dependent on future earnings.

The Vice President has actively supported higher education legislation throughout his career. He shares credit for introducing and passing the National Defense Education Act of 1958 the Peace Corps, cultural exchange programs, and the Elementary and Secondary Education Facilities Act of 1965, and many other Education bills.

Humphrey also promises that adoption of the 18-year-old vote would be "an important part" of his administration's program.

He has proposed a "Drafts Bill of Rights" that would use the PAIR (Paid and Impartial Rostum System) Lottery. He promises to fire Gen. Lewis Walt, head of the Selective Service System.

A major part of his education plan is a guarantee of full opportunity for higher education, limited but by ability to learn.

Despite all this, there are many who think he still resembles the already-dim Democrats pes had died in the bloody streets of Jackson, Chicago.

Richard Nixon says he has under a lot of campaigning for the Presi- dency, especially in understanding what's on the minds of young people.

He's been on the receiving end of a good deal more than notoriety. He has seen his name signed by students, a poster held high at a rally in Burbank, Calif., socially caught his eye. "Talk With Us, Not Us," the sign said.

The sentiment behind that statement is indicative of what Nixon sees as a gap between genera- tions, a gap he thinks his new political leadership will help to close.

"Then Nixon insisted he has needed the sign's "angle, it's clear to many on campuses that he was a dreamy, double-talker, and a real threat to academic freedom.

The Republic nominee feels he has made a sin- ereser effort to talk with students, not at them. He eres a platform that includes ending the draft, tough a, all-volunteer army after the Vietnam war is ended. He has established a Student Candi- date to "utilize the talents and energies of the ac- ademic community to resolve society's problems," Nixon also would "devises ways by which, long on loans, the federal government can further assist students to gain a higher educat- ion."

He also says he would encourage private enterprise to expand its participation in student financial aid. Nixon might support the proposal to create an Education Opportunity Bank that would loan money to the cost of college, with repayment dependent on future income. The GOH program, that pays the old idea of tax credits for parents and a new version: tax deductions to encourage savings for college.

Tax advantages would also be given to those who support private schools, the GON candidate says.

Nixon also supports lowering the voting age. Eighteen-year-olds are old enough to vote not because they are old enough to fight, he says, but because they are smart enough to vote.

Nixon promises students "a piece of the action." Involved in "forging the new direction in America," young people will have a better al- ternative than taking to the streets in protest, he argues.

All this sounds good to Nixon supporters.

Other members of the academic community, however, are scared to death of what might happen to dissent and freedom under a Nixon-Agnew Ad- ministration.

Their fear—and Nixon's fear of dissent for student demonstrators—can be explained as simply a difference in ideological beliefs. To someone on the left, someone on the right is right; while conservatives might be able to stomach moderates, liberals seem to radical.

But liberal distance within the academic comm- unity for Nixon can be summed up and justified by examining the candidate's remarks and record.

Nixon's one. Humphrey—supporters point out, who voted in 1947 against a $400 million in- crease in the school lunch program. In 1960 as Vice President, he declined to cast the tie-breaking vote that would have authorized more than $1.1 bil- lion in federal aid for school construction. He sponsored no education legislation while a member of Congress and opposed most federal-aid-to- education measures.

While recently he has been more careful in his choice of words than his running mate Spiro T. Agnew, Nixon clearly opposes overt student rebel- lion.

Last spring he expressed his views on the Col- umbia disorder, saying students who close camps- ues "not only disgrace themselves but harm the cause of education." "More deplorable," he added, "the lawlessness of their students."

Nixon saw the Columbia resolution as "the first major skirmish in a revolutionary struggle to seize the universities and transform them into sanctuaries for radicalism and vehicles for revolutionary politi- cal and social goals."

He warned that "we must not allow the Latin American University of today to become the proto- type of the American university tomorrow...."

The way to prevent it is to rid the campus now of any student organization or clique which applauds and uses the type of force for revolution. The place to begin is with the anarchic students."

Talk around talking at students.

Opponent's statement makes it clear that Nixon is dealing in political doubletalk when he lists only positive plans as "some indication of the importance my administration will be determined to attack the legitimate demands of young people of America."
RESOLVED: That the Board of Trustees adopts the following statement of its position at this time, in the matter of College Social Regulations:

The Board is impressed by the House President’s Committee’s testimony to the good faith of the student committee’s acceptance of the current Social Regulations, as reported to us in the October 12 letter from Miss Gangemi, the Chairman of the House President’s Committee. The Board has also noted in Miss Gangemi’s letter of the same date her summary of the policies established by House President’s Committee for the enforcement of the aforementioned Regulations, and the disposition under those policies of the violations so far reported to House President’s Committee.

The Board of Trustees of Bard College approves conditionally the Social Regulations proposed by the Community Advisory Board:

1. All men’s dormitories are to be open 24 hours per day;
2. All women’s dormitories are to be closed 24 hours per day with the exception of the social rooms within the dormitories;
3. Women’s social rooms are to be open during hours established by vote of the resident’s of each dormitory;
4. There are to be no curfews for men or women;
5. Each dormitory will enforce standardized quiet hours.

This approval is granted upon the following conditions:

1. To the end that the Bard student body, faculty and administration shall now be able to devote their full attention to their primary academic concerns, free of incessant controversy over social regulations, the Board expects to consider no further changes in social regulations during the 1968-69 academic year.

2. The Board is quite concerned about two of the problem areas identified by the Student Advisory Board: the social and academic acclimatization of the first semester freshmen, and possible ways of accommodating divergencies among students with varying life-styles and tastes. It is the Board’s expectation that the student body and the administration will henceforth give serious thought to these problem areas and to constructive steps for their amelioration.

3. Whether or at what point the Board will, in the future, consider proposals for further changes in Social Regulations, and, indeed, whether it will continue to give its approval to the regulations here conditionally approved, will depend on a very great extent on the willingness of the student body to adhere to the present regulations, and on the good faith of the student government in effecting fair, but firm enforcement. The Board has, therefore, directed the College’s administration to provide the Board with detailed reports on these two matters at its January and March, 1969, meetings.

Monday’s senate meeting began with Marie Gangemi’s HPC report. HPC discussed violation, the Trustee’s acceptance of the new social regulations, and an investigation of Senate’s budget. A CAB discussion will be held later in the semester.

Bruce Atwood finally made an appearance at Senate, as he had been asked to do to give the EPC report. He began by listing the order priorities. The first is faculty evaluations. These are going underway at the moment. Questionnaires have been sent to teachers, asking them basically how they teach. In class, all this week, students will be polled to find out their reactions to the course they are in. There are roughly 3000 course students at Bard. Second on the list is the Curriculum Committee report after evaluations are in next week. Next come the personal problems of student as expressed in writing or directly to EPC. Then EPC will be discussing student distribution in courses.

Some classes are overcrowded, while others have only a few in attendance. Lately, EPC will be evaluating its own job. Bruce listed all this because of Roger Kessler’s letter to Senate of a few weeks ago. If you will remember, Roger proposed a change in upper college grading policies.

Atwood said that EPC had little time or interest for Roger’s proposal, which was too specific. Bruce Lieberman told Atwood that when Senate requests an investigation of something, Senate expects a full and speedy report. We should expect more of this in the future.

In a more musical vein, Phil Dunkleberger, unofficially representative of the fifteen or so campus musicians, asked Senate to recommend the Entertainment Committee to hire student musicians for dances and concerts. He said that given three week’s notice, any type of sound can be arranged within the school’s many talents. There was much discussion, some of it dealing purely with personalities, and finally a motion was brought to the floor. Passing 4-1-1, Senate recommends to the Entertainment Committee that they hire student musicians along with outside groups whenever possible.

Tabled for further meetings: awarding of concessions to be held at the end of the semester, rather than the beginning of the next; the returning of Observer dues to Senate, and the raising of convocation dues.
by Wayne Robins

This week's lackluster EPC meeting concerned itself with generally heavy business inasmuch as the group was spent discussing how to best find jobs for the most needy students, with nothing concrete yet decided. There was more discussion about the "problem" area of men in girls' dorms. One girl's violat-

SUSAN SCHMIDT

College Press Service

WASHINGTON (CP)—Although the nation's graduate schools did not face the 70% reduction in fall enrollment some predicted last year because of the draft, the second sem-

ster crunch may hurt them badly. Most universities were taken by surprise this fall when the 25-50 per cent of their students expecting to be drafted returned to school after all. Some universities, which had adapted graduate students than they could handle in order to make up for the draft's toll, have been forced to pare down their enrollments drastically and to eliminate many of their programs.

They had failed to calculate this fall's election and its rami-

fication of the draft in their estimates last spring.

But the crunch failed to mat-

terialize this fall. For one thing, draft calls beginning in July were drastically lower than those for previous months. And they will stay that way, university officials say when the elections are well over.

How much calls will rise will depend on the size of the draft and the strength of the armed forces, the status of the Viet-

nam war, and the mood of the new President. But they are sure to rise at least a little, according to Mrs. Betty Letterman, official of the Scientific Manpower Commission, a private research agency in Washington. Her prediction is based on the fact that draft calls for the last few years have run in 10-month cycles; the high point of the latest cycle is due in January 1969.

The increase, it is sure to hit students harder next sem-

ster; under present draft regulations, the oldest single males are first to go, and graduate students newly classified I-A are perfect targets.

Those who receive induction notices during the present school term are allowed to stay in school to finish the term, but must then report for induction.

Graduate schools at several universities have reported drops in enrollment from one to 20%. Professional schools seem harder hit than most. At Valparaiso University, 25% of 150 students enrolled in the Law School didn't register in September. Lehigh University reports a 13% decrease in enrollment.

And at many schools, graduate departments found that women and older (over-26) men made up larger por-
tions of their enrollments than ever before. Some schools claimed that their students are of lower ability than they would have been before the draft.

Such intangible evidence as decline in graduate school quality is, of course, almost impossible to docu-

ment. More obvious and evident, though, is a decline in morale among the graduate students, many of whom see their careers blocked with the prospect of being drafted and have always been burdened with an over-

whelming anxiety few other people ex-

perience. And graduate students this year, knowing they are sitting atop the proverbial powder keg and may get the letter any day, are unusually ner-

vous and fearful.

Universities, which opposed the move to end graduate deferments, are reacting to their students' concern in many ways. Several heavily gradu-

ate universities, among them Massa-

chusetts Institute of Technology, have announced that students whose education is interrupted by the draft—either for two years of service or for a jail sentence—will later be able to resume their degree work where they left off, and will stand a good chance of having their fellowships renewed. Several schools are also investigat-

ing new degree programs like MIT's five-year engineering program—in which the student does not officially receive his bachelor's degree until he has completed his master's in a fifth year (and is so classed as an undergraduate for five years).

The institutions are understand-

ably vexed. Many of them—like their students—concerned with the 1967 re-

commendations of the President's Com-

mission of the Draft. The Commission's recommendations would attack on the draft's present inequities and injustices: abolition of student defer-

ments and reversal of the present oldest-first system so that 19-year-

olds would be drafted first—preferably by lottery.

Fairness and equity required that both those steps be taken; if they had been, the draft, unfairness to the poor and uneducated would have been partially corrected and at the same time education and technical skills would have been supported. As it happened, policy-makers decided to implement only part of the recommendations, implying that their move would be popular with those voters who consider that students are un-American and should be drafted, and that at the same time be lauded as needed reform, the results of their attack on "polity-headed intellectuals" will be felt, not only by the schools, which cannot be weakened, and the Army, which is discovering that it doesn't like "uphill students" in its ranks anyway, but those elements in the nation which depend on educated (and reason-

ably contented) men and women for exis-

tence and growth. 
Beware of Philistines bearing gifts... They tried to do me a favor, I guess. Or maybe they really loathe Bard and the fact that I can’t get rapturous over Hobert. Anyway, they gave me tickets to Maggie Flynn (at the ANTA, 52nd St., west of Broadway). So we ate dinner in this cafeteria on Times Square, and for the first time in quite a while, I went to Broadway.

The show stars Shirley Jones, Jack Cassidy and nine black children. The kids seemed more real to me than most white child actors, but the idea seemed a trifle gimmicky—this year, black is beautiful, so a black musical extravaganza will be "in." But the kids, especially the girls, which brought guffaws from the audience, cast us right back to the era of "Seppin’ Fetchit."

Well, at least they didn’t lack the "Negro question" onto a structure. Maggie Flynn is a musical about the draft riots of 1863, in which mobs burned Negro orphanages to let Lincoln know how they felt about the Civil War and the recently enacted conscription laws.

The play has a moral: when it’s over you know damn well that you shouldn’t be cruel to Negroes, especially if they are helpless little orphans with proverbially neatly teeth. The show also has a thing or two to say about draft riots and resisters. Maggie ought to have been shown someplace official, like Chicago—Daleyites will love it... Two suspicious strangers buy drinks for everyone in the saloon, get them drunk, get them worked up, and then are neatly shown to be Confederate agents. Load the dialogue with words like "militant" and "breathe," and anybody who is against the draft is a monstrous orphan-burner.

I’m sort of a sucker for old-fashioned theatrics, though, and I did enjoy part of the second act. Shirley Jones goes to jail, charged with hiding Confederate spies in the basement of her orphanage. So naturally she takes all the kids with her. Then the kids and the Daughters of the Union show up and the whole thing winds up with a happy ending. Maggie Flynn is an old-fashioned piece, but the kids learn how to be clowns.

During moments when I wasn’t queasy, I enjoyed Maggie. But mostly it was appalling. Like most of Broadway, Maggie is too simple: the scenery just won’t quit being pretty; the cast is pathologically cheerful, and the dialogue and lyrics are abysmally idiotic. It isn’t over on Broadway, I’d say it was for children, but that would be even worse, because they might be taken in by it.

Most Broadway diversions festively refuse to recognize the crises of the real world. That is more than just as well, because Broadway over-simplification applied to crucial problems (at least in Maggie Flynn) resembles nothing other than spectacular callousness. Selling innocent Negroes and nefarious draft resisters in musical garb is at once banal and loud.

**Calendar:**

**Drama:**
- Dionysia in 65, an adaptation of Euripides’ The Bacchae. The Performance Group, 33 Wooster St., 925-4172. Thursday-Sunday, 8:30; Students, $1.50.
- Ex Miss Cooper Queen on a set of pills, by Meagan Terry, and The Baptism, by Leboel Johnson. Players Workshop, 227 7th Ave. (23rd St.), CI 5-9403, Friday, 8:40, Saturday, 7 and 10. Contribution.

**Barnabas Among the Animals,** by Robert Karmom. Extension, Inc., 257 Park Ave. S. (25th St.), WA 45400, Nov. 6-10, 8:30 p.m.

**Films:**
- Warrendale, documentary on a school for emotionally disturbed children, Evergreen Theater, E. 14th St. and University Pl.
- Beyond the Law, Norman Mailer’s new film, Art, 8th St., east of 3rd Ave.
- Weekend, Jean-Luc Godard, no further comment. 72nd St. Playhouse, between 7th and 3rd Aves.

**Art:**
- Robert Motherwell, 20 collages, first new work on exhibition in almost 6 years, the Whitney Museum through Nov. 17.
- The Cloisters, medieval art from private collections (paintings, drawings, sculpture, stained glass, tapestries, etc.), from the 5th to the early 18th centuries, through Jan. 5.

**Dance:**
- The 68-69 Festival of Dance is on at the Brooklyn Academy of Music. Graham, Cunningham, Taylor, et al., running sporadically into next spring. This month: Anna Sokolow—Nov. 13 and 16; Eric Hawkins—Nov. 14, 15, 17; Paul Taylor—Nov. 20, 22, 23, 24; Alwin Nikolais—Nov. 27, 28, 29, Dec. 1.

**Music:**
- Butterfield Blues Band, Albert King and Oleta, Friday November 8, 8 p.m., Carnegie Hall.
- Country Joe and the Fish, Friday, Nov. 8, 8:30 p.m., Westbury Music Fair.
- Janis Joplin and Big Brother and the Holding Co., Sunday, Nov. 10, 8 p.m., Westchester County Center (White Plains).
- Vanilla Fudge and Richie Havens, Friday, Nov. 22, 8 p.m., Fordham Univ. Gym.
- Jefferson Airplane, Thursday-Saturday, Nov. 28-30, 8 and 11:30 p.m., Fillmore East.

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**EUROPE**

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SHOWING CONTEMPT

by Peter Minichillo

After five years, a three-million-dollar budget, editing and technical hold-ups, Godard's film CONTEMPT finally gets to Bard.

For a movie in color, it's still the Godard film. One doesn't need to look hard to see his usual color palette. The rain, the mud, the puddles, the wet, the heavy coats, the wet, the yellow, and the blue. Godard takes no notice of the weather. He's always been in the movies, playing with light and color, and now he's doing it again. The rain, the mud, the puddles, the wet, the heavy coats, the wet, the yellow, and the blue. Godard takes no notice of the weather. He's always been in the movies, playing with light and color, and now he's doing it again.

The result is Godard's CONTEMPT, not Levine's, and Godard bitterly said it's only the package he's interested in selling, not the contents. There was no one fighting during the film's shooting; Godard nearly quit.

The entire opening sequence of Piccoli and Bardot is in color, plus shots of B.B. and the other stars are all inserted by the producer. Still, Godard couldn't put up with Delon's affecting music on the soundtrack, thereby destroying whatever "exploitation" content was planned. Yet the French version has more of B.B.'s skin, and the Italian version is altogether a mess: it's cut by fifteen minutes and everything is spoken in Italian. This eliminated the central role of the translator, Francesc, who in this version speaks nothing but gibberish and non sequiturs.

CONTEMPT was a crazy failure at the box office in fiscal year 1966.

Thus, a lot of the film's tension comes from the inner battle between Fritz Lang and Jeremiah Prokosh and the exterior one between Levine and Godard. One doesn't even need to know facts about this in order to feel it. The ultimate line is Francesc's, announcing a call "from Joe Levine in London.

Yet there's so much going on in the film that even the Prokosh-Lang battle takes subsequence to the personal argument between the writer, Michel Piccoli, and his director, Lang. More than once in the film, they argue their two conceptions of the world: Lang's which parallels Homer's, the unity of a conceivably universe and order, and a unity corresponding to be treated in art for that beauty.

Their contention begins on purely conversational, abstract grounds; it becomes real for lots of reasons including Prokosh and money and apartments but mainly because he talks and talks and gives it formation in her mind. Her way of telling him not to trust his words is to strike a beautiful pose against the wall and come out with five choice words: ass, bitch, crap, whore, brothel. Her point is that she can say those and still be beautiful—and Piccoli doesn't even know what happened.

Ideas preceding emotions only sharpens the emotions and CONTEMPT is a sad film. From the comic opening minutes of the movie, one doesn't expect to feel anything at the film's conclusion. Even the constant awareness of Bardot as Bardot works well.

All works together at once when Lang quotes a line about 'going to the marketplace of Hollywood to sell my wares' and Piccoli asks, 'that's B.B., yeah?' Bardot smiles. "Right," says Lang, "Bertolt Brecht."
You Are What You Eat....yum

by Mike Tolkin...

There are too many films about the turned-on generation. We read their reviews all the time, and occasionally see them for a laugh. You know the American International Pictures syndrome: Wild Angels, The Trip, Wild in the Streets, etc. Forty year old farts making millions off their paranoid fears about their kids. They (the forty year old farts) view the generation gap as Life magazine calls it) as a real battle. Youth is out to get them, the kids are going to take over, twelve year old girls will be selling themselves in junior high school corridors to droves of graying Mr. Novaks. The new morally ripe ideas are the ever recurring I was a Teen-ager flies. These are the so called exploitation films, geared to a prepubescent simpleminded audience and drive-in neckers. Seldom do we get to see a movie about us, made by one of us, showing us. When it happens, to say the New York Times least, the results can be quite surprising.

You Are What You Eat, is a film produced by Peter Tarrow of Paul, and Mary, and Barry Weinstein. Instead of liking everybody and everything that have made the sixties tolerable for us and uncomfortable for those over thirty, your parents, and Richard Nixon, we saw it at the Cinecine Cinema in New York, sat through this unbearable assault of images, colors, songs, sounds, emotion, and tried, laughed, was enthralled in the best sense. Hate, Love, trees, people, signs, priests, smoke, silence bombard the viewer. Most of all we see, the new turned-on rebellious hippied free love dancing, singing, long-haired us. I can not overemphasize the worth of this film.

You Are What You Eat is so much, so fast, that it defies accurate description. I can only describe what the film left me with, my emotions, for the story of the movie is not story, but documentary fantasy. From San Francisco, Los Angeles, and occasionally New York we watch the leaders of pop, and their followers go from love-in to strobhe-in, from the innocence of two years ago to the cynical madness of today's hard acid rock scream. It is very possible that You Are What You Eat will go over the heads, in part, of people not connected in some way with the LA-Priscos scene. It is my peripheral association with the last three years of that scene that gave me background for the film. The film recorded events that I had been at, love-ins, demonstrations, dances. I saw myself through friends somehow caught in the crowds, a picker named Green Power who we having bumped into George Harrison with in an LA head shop, teenage fairs, California in general. I have to say this for I was much more immersed in a homeliness for a high school torture that brought me to those love-ins, than I might have possibly been by seeing the film without a background. This doesn't mean that nobody else will enjoy or understand it, it just means that I was deeply affected.

The film starts quietly, Tiny Timming, Motorcycling, dreamings, with the Beach Boys (a two capital B's) operator who finally winds up in bed with a moaning, screaming girl. He calls, and is answered by Night Street, a lonely nun, police. I wonder how parents feel, watching put on school children running down that noon wall for Super 8 nude, nakedness. There are gorgeous desert rhythm scenes, the first love-in an ugly teenage fair with kids wearing Nudist helmets and iron crosses. The first part of the film which spans a year or so (from about two years ago) has the prettiest girls, the best pot (got dop or even grape) the brightest days, the ugliest in nastiest girls, the best breasts, the worst dinks the Beatles, Mabie, surfing. Negroes (not Afro, folk, electricity, silence. But not all is nice. The high point of the movie is a girl screaming Ringo, a crowd at Shea stadium, and Tiny Tim singing on the stage "Be My Baby." A few kids run out on the field to get the Beatles but are knocked down and chucked by the law. This ends the days of Peace and Love, the old P and I. Brother love, that was the key to hippiesdom. Hysteria replaces action, noise replaces form, nakedness replaces costume. The whole body shape replaces gentle design. Are we now grotesque facsimiles of a youth that never really was? A sweaty imitation, an ideal that died in Chicago, Century City, a few cold winters, Time cover articles, CBS specials. Did it die when Harry Reems did The Hippie Temptation on the tube? Was love killed by its own vague over-extension? There is once moment of total silence in the otherwise noisy movie. We hear nothing as two kids get hustled for drugs on an open nightclubs in LA two years ago. They are too young for that sort of thing, and handicapped, they offer no resistance to the cops, Nothing needs saying. The film ends in an over-psychoelical kaleidoscope of what we have already seen, but with no more flowers, no more kindness or love. We sit in the chair, as the lights begin to go up, collecting out thoughts, worrying about that goodnight kiss, making nutscriptions about the film that Woinstein probably never intended, but what the hell, it's worth the money more than worth it.

"Colle, Val D'Elsa," a monochromatic print in black shows Mr. Summers ability to achieve subtle and meaningful gradations within a color if the staticness of the shapes is overlooked the print is very successful. "Ponte Limon," one can see combination of what I consider the best and worst qualities of Mr. Summers work. Bands of cadmium red-medium, rose, purple and green come from the edge of the paper into a large blue mountain shape. These bands of color force the shape into the center and upward toward the top. A three color rainbow directly above the mountain forces the shape to remain static. While elements providing for movement are employed counter elements are employed to make the composition closed. The green band reaches the mountain top and continues to go over the top. This spatial reality is helped by a slight overlapping of the rainbow onto the mountain on the left side, while a narrow space is left between mountain and rainbow on the right. This pushes the mountain back on the left and forward on the right—the mountain is not flat. The crescent shape of cadmium red-medium jumps in front of the green band at the point the two colors almost touch but the flatness of the pink heart kills some of the movement. The rainbow is composed of a fine combination of colors—its worth speaks for itself.

Mr. Summers has found a very individual approach to his work—in technique, form, and color. Perhaps I am being unfair in saying this artist's work is not moving. This is, in all likelihood, only one stage of development in what has come before and (hopefully) what will follow. The Carol Summer Show is definitely worth seeing—it's a happy show.
Book Review

by Geoff Cahoon

Lost in the Funhouse
by John Barth
(Doubleday and Co., 201 pp., $4.95.)

To know Barth's works is to be confused by the
work. Not to know Barth's works is to
imagine that one is dealing with a
work of erudition, a task that is
made possible only by the
work's complexity and its
difficulty. To know Barth's work
is to be awakened by the
work's potential for
self-revelation, a potential
that is best realized in the
work's final chapter, "Frame
Tale." In this chapter, Barth
presents a series of scenes that
are meant to suggest a
different interpretation of the
work's themes. The scenes are
both literal and metaphorical,
and they are all interrelated in
some way. The work's final
chapter is a testament to the
work's complexity and its
difficulty, and it is a
testament to the work's
potential for self-revelation.

"Life Story," "Title," and "Autobiography" are
similarly tangled, with different styles and
colors visible in the titles, representing Barth's
efforts to create a complex identity for himself.
He is not content to be seen as a simple
character, and he tries to create a
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perfect

night

deep

depth there

mind

body

soul

into

life

you expected

more.

by Rob Hall

A NOTE FROM THE UNDERGROUND
THEATER
By Richard Cohen

A traitor to one's own country by
refusing to kill the grains of pulse
that compose the veins of man.

Footnote to a Story
At the beginning was the landscape;
square, flat with no exception, brown
and solid. Stones as after a battle. Sky grey-
blue - lead - no clouds, no birds, no wind,
no anything but the metallic eye, yellow and
ecliptic, yellow seemingly fluid, yellow
against the lead all around, against the dark
brown earth, a sun, an eye.

And this sun did not move. This sun
had not moved since --, "since when?" There
was nobody there to give an answer. And the
one who, stranger, put the question, left it
in mid-air, somewhere on the burning, liquid
atmosphere that stands, caught between earth
and sun. The question introduced the verbs.
He, stranger, spoke the question, and it
frightened him, the sound of his own voice
frightened him. (It was like a voice from
the eye, no more his voice, as if the voice
had, once activated acquired a dimension of
its own, and could turn around any minute
now, to answer itself.)

So he had fled fumed without looking
back, but the voice stayed with him, stayed
with him, echoing, echoing, the landscape,
the flat brown earth, the eye, the yellow
eye, that drank in all the waters. (The
waters - they have not been mentioned so far;
the waters were once part of the landscape,
once waters, but the yellow eye spread over
the metallic sky, and drunk it.) Thus the
vocabulary of the unanswerer voice banished
the water noun forever. Banished forever exiled
But the sun saw the one who had put
the question, the one who now was fleeing,
the one who was one with the waters, strangers
the one who now and then was tumbledown,
stranger, now and then something else, but
who always had to be something or other.
Could not escape the sun who was nothing but
himself, who could be nothing but the eye.
And this was too long for the fleeing one,
for he fled too quickly, not knowing the
curved space. The dirtybrown earth under him
sighing with relief for the momentary shadow.
And the eye caught up with the one who
had put the question and who had been one with
the waters and now became one with the sun,
one with the eye.

At the end nothing left but the land-
scape of the beginning.

by Pierre Joris

ALLEN'S ODE
I found Ginsberg/in Madame Toussaud's
wax-museum/beard stained with last
morning's egg yolk/St. Quentin eggs/so
they got him finally/the raving poet/
but unexpected riots/589 priests marched
clear over from Rome/Kauffman was there too/
sold his tea supply/too buy lions for Allen/
shooting blue bullets with steel
saxophone/ Kerouac & Corso & Ferlingettii
pleading/a dozen / hob百合 hindu-men
marching/couldn't help either/was
too late/he had pleaded guilty/guilty
of eating eggs/for breakfast/supreme crime
sentenced to death/by I & New York
Kukluxklaners/The last / didn't count/
was a negro Indian/At 13 P.M. it
was over/I won't go to Madame Toussaud's
anymore//

Pierre Joris
THE NIGHT THEY BURNED DISNEYLAND

Outside Los Angeles, a gathering of hela monsters.

The moon hung like a Calder toy.
The press room desolate, desolate.
Every radio in the world tuned to Radio Free Europe
cracked and splintered in static anticipation.
Not a Jehovah Witness was out soliciting salvation before 1972, not a Coty cosmetic
mannequin. Not a girl scout or church bell.

The world a munificence auditorium minutes
before performance.
We waited & we were rewarded
when the voice of Robert Humphrey grinned thru our speakers to proclaim that this was
the night they burned disneyland down.

Norman Weinstein

Wallace Stevens Never Had It This Bad

Sunday morning coffee lyricism
how to exorcize my personal
cruelty: sunday, & if the mass cult exorcisms
did, in any degree, move me, i wd, but...
left with the
images of extra personal
bleeding: the victims of Dealey
's Chicago Johnsons Vietnames the Pollbffe Fragues & what
am i left with, within myself, that is
any more viable, any less brutal
in its implications? If i write: "angels scold us flying out of the range of our fireboms in Dublin" here i
done ANYTHING to end the war/ in myself, in you/ in all of us
posturing to have overcome the dimness of the heat the heat
the heat at Johnson, at Thurmone: bars, cold
metallic killer bars fill that sweet juice cup
that's what it is, the sweet
cup of Alabama, that urinal
we had boys up north piss into with our political
romanticism:

I dont know, I write: "love one another as I
have been inexorable
of loving you," what
the hell does that say, Life, life, c life the kid in Biafra
wrote on the shovel with the exuberant disgust that only
a slow death can generate into, an ADULT tragedy.
I know this much: let poems by cameras of disgust until,
until they can find the new PLACE of celebration/ heat melts
into the bones my hard a cage
of superracial animals lies, taught at the crib, there where
the crime began/ caffeine reverence/ nerve wisdom even then.

Norman Weinstein
Editorial:

Little Richard's Almanac

Ten days ago, the Dean ordered a student, who shall remain nameless, to change rooms by an unstated deadline.

The Dean's action was in clear violation of the American Association of Colleges Joint Statement of Rights and Freedoms of Students, approved by the Board of Trustees in the spring semester of 1968. In this statement it is stated that in all situations a student must be informed of the charges brought against him and be given a fair opportunity to confront his accusers and defend himself. Clearly the Dean ignored this section.

Three days ago, after several conferences about student rights with Bruce Lieberman, Chairman of the Student Senate, the Dean added more to the situation by ordering the student to evacuate his room by 11:00 deadline Friday morning or his belongings would be removed by B and G.

Bruce Lieberman let it be known to a few faculty members that the students were to use physical violence if B and G or anyone else tried to move the students belongings.

The Dean got the message and rescinded his order. He suspended the student instead, until such time as he changes rooms, with the Community Advisory Board meets and settles the issue. The student is still suspended and the Community Advisory Board is about to meet, it cannot in just conscious uphold the Dean's decision unless those students who were made the charge come into the open, (it is doubtful that they will), now that the campus's attention is focused on the situation and the Dean stated his charges. But, such is the price that must be paid in order to safeguard the community against Kafkaesque fates for students who are punished for unknown crimes by unknown accusers.

The irony of the situation is that the decision to change someone's room in an attempt to control his behavior will only change the characters in the play.
A short while ago the Observer ran an editorial on the subject of the filling of St. Catherine's. The gist of it was that, because the Archdiocese of Boston does not appear to have an adequate and responsible plan for the future of St. Catherine's, the church was in danger of being closed. This is a matter of serious concern because the church is not just a place of worship, but a vital part of the community around it.

In response to this editorial, several letters were sent to the Observer expressing concern and offering suggestions. One of these letters was from Brother Charles, a member of the community. Here is a part of his letter:

"As a member of the community, I must say that the editorial was well-timed and very important. The church is not just a building, but a place that has been a part of our lives for generations. It is a place where we gather to pray, to celebrate important events, and to support each other during difficult times. Losing this church would be a loss for the community.

I agree with the editorial's call for more action on the part of the Archdiocese. We need a clear plan for the future of St. Catherine's. This plan should be developed in consultation with the community and should take into account the history and traditions of the church.

I urge the Archdiocese to take this issue seriously and to work with the community to find a solution that will ensure the continued presence of St. Catherine's in our lives."