



"VEGLIA per il VIETNAM" by Judith Mosher
Rome, Saturday, Nov. 27

SS Men Rough BARB Man But VDC Finally Makes It

Meet with VP Makes Peace Action History

"Rushing" Rusk

Dean Rusk and the Vice-President will be in San Francisco this Friday -- and the VDC will, of course, be at the airport to greet them.

"We're going to challenge Rusk to a debate," VDC's John Seltz told BARB. "We're not too interested in Mr. Humphrey because he has told us he is not a responsible spokesman for our foreign policy, and has referred us to Mr. Rusk or Mr. Johnson."

VDCers plan to meet the gentlemen when they arrive at SF Airport, at Concourse B, Gate 11, at 10:30 a.m. "If they give us the slip, it'll be a victory of sorts," Seltz said.

Car-pools will take off between 9:15 and 9:30, at the VDC office, 2407 Fulton St., Berkeley.

While Rusk addresses the AFL-CIO Convention in SF's Civic Auditorium at 11:45 Friday, a rank and file group, Workers United for Political Action, will be picketing outside in opposition to union officials' approval of Administration war policies.

At a rally 2 pm Saturday in the Civic Center Plaza, WUPA will present a petition opposing the war in Viet Nam to convention delegates.

Vice President Hubert H. Humphrey had to eat more than his \$100 plate Democrat dinner the other night -- he had to eat his own words by talking with what he termed "unpatriotic and indecent" members of the Vietnam Day Committee in a conference at Moffett Field just before he left for more party politics in Seattle.

"This makes the VDC the first and only peace group to meet with any high-level government official," Prof. Morris Hirsch, one of the six VDC participants at the conference, told the BARB.

Getting permission to meet with the Vice President "took more than six hours of constant activity on our part," he continued. "We had to overcome all types of obstacles and harassment from his staff."

Hostility of Humphrey's staff erupted into physical violence even after the meeting, according to Hirsch. A Secret Service man roughly grabbed Ramparts Foreign Editor Robert Scheer by the arm and propelled him out of the room as the conference broke up. The SS man apologized when Scheer asked his name in order to make a complaint.

This happened during a conversation between Humphrey and Tom Duncan, a Viet veteran and member of the VDC, as everybody was walking towards the door. Other VDC members present were Judy Edson, Bill Miller and J. Windrim Smith.

"We finally succeeded in placing three questions before the Vice-president," Hirsch stated.

They were: 1) Would the US negotiate with the National Liberation Front? 2) In free elections, what would be our government's attitude if the NLF won? 3) Do you still feel the movement of dissent is masterminded by the communists?

"The Vice-president kept avoiding a direct answer to the NLF question," Hirsch said. "Robert Scheer, of the VDC, kept bringing it up."
See page 3

MAC Sends Funds Despite Official Outcry

Fears of unwarranted interception of Medical Aid Committee checks to be mailed to the International Red Cross in Geneva caused the Committee to delay release of this information to the press till late Tuesday, Berkeley co-chairman Stephen Fox told BARB this week.

Two International Money Orders, each in the amount of \$250, one from the Berkeley MAC and another from the Stanford MAC, were airmailed to Geneva Tuesday morning. The contributions were earmarked for "the purchase of medical supplies to aid the victims of US aggression in Viet Nam."

The money was raised during the past four weeks amidst cries of treason by high state officials. Governor Brown was reported recently as stating that sending money to North Viet Nam might constitute an act of treason.

And yesterday the State Treasurer was quoted in AP reports as saying:
See page 3

On Cue for Hu SS Men Push BARB Man from VP

by George Kauffman

I had a spontaneous but abrupt interview with Vice President Humphrey as he entered the Grand Ballroom of the Fairmont Hotel to speak to the \$100-plate dinner for Democrats.

It was terminated, spontaneously and crudely, by secret servicemen and a SF Police Inspector; but not before Humphrey lost his fixed smile and not before applause greeted my remarks. Shouts of "Hear, hear!" were echoed by the fifty people outside the banquet who were as hungry as I for information on our lies about negotiations with the North Vietnamese.

Knowing the VP would enter the room down the main staircase, I waited until Gov. Brown and others passed by. Then, moving towards Humphrey, I asked in a loud voice, "What is our government's answer to Diefenbaker's charge of bad faith on our part about negotiations?"

Two Secret Service men closed in on me and asked, "Where are you going?" Another put a briefcase in front of my face as I was talking. I pushed it aside and shouted to Humphrey, "our government lies. You are a liar!"

An elderly plainclothesman, with a shock of white hair, who looked like an Irish saint, grabbed my elbow and proceeded to propel me down the red-carpeted staircase. "I was only asking a question," I said.

"Yeah, I know," he replied. By this time, Humphrey had found his fixed smile and was disappearing into the Grand Ballroom. I made one more remark. "You are a liar!" I shouted half way down the stairs.

Grandpa Cop opened the glass doors to California Street and pushed me out.
End of interview.

We stand in the rain-swept Piazza del Popolo in Rome, watching the marchers arrive. In sympathy with similar demonstrations today in London, Washington and New York, the Romans have staged a march across the Tiber to the Teatro Adriano, followed by an all-night vigil protesting the action in Vietnam by U.S. armed forces.

9:25. The air is cold... rain and cigar smoke. The fleshy carabinieri filter through the crowd in their uniforms like characters in a Verdi opera, along with municipal police constables in funny hats, and a sprinkling of army officers. Looming tall above the gathering crowd are the twin baroque churches of Santa Maria de Miracoli and Santa Maria di Montesanto, eerily illumined by the lights in the square.

9:45. A little gray truck arrives, bearing flags of Vietnam and streamers announcing, "Italy for peace and liberty in Viet Nam". An intense, clear-spoken leader of the group announces from a loudspeaker the route of the procession. He insists upon silence and absolute order during the march.

9:55. From the long lengths of the Via del Corso and the Via
See page 3

Advance Plans for Free U

The Berkeley Committee for a Free University will meet next Wednesday, Dec. 15, at 7:30 pm in Stiles Hall, in order to exchange ideas for a statement of purpose and to discuss plans for housing the university.

Also up for discussion are the matter of finances, tentative starting dates for classes, and for enrollment.

At the first meeting in Stiles Hall last week, chaired by Jeff Lustig, thirty people were present. All appeared interested in learning and in humanism.

Many frowned on the teacher-pupil concept, preferring to regard the relationship the school should aspire to as a mutual learning group.

The meaning of the word freedom was discussed but not settled; the concept of the right to choose seemed to predominate. Most of those present saw the university as an educative political alternative.

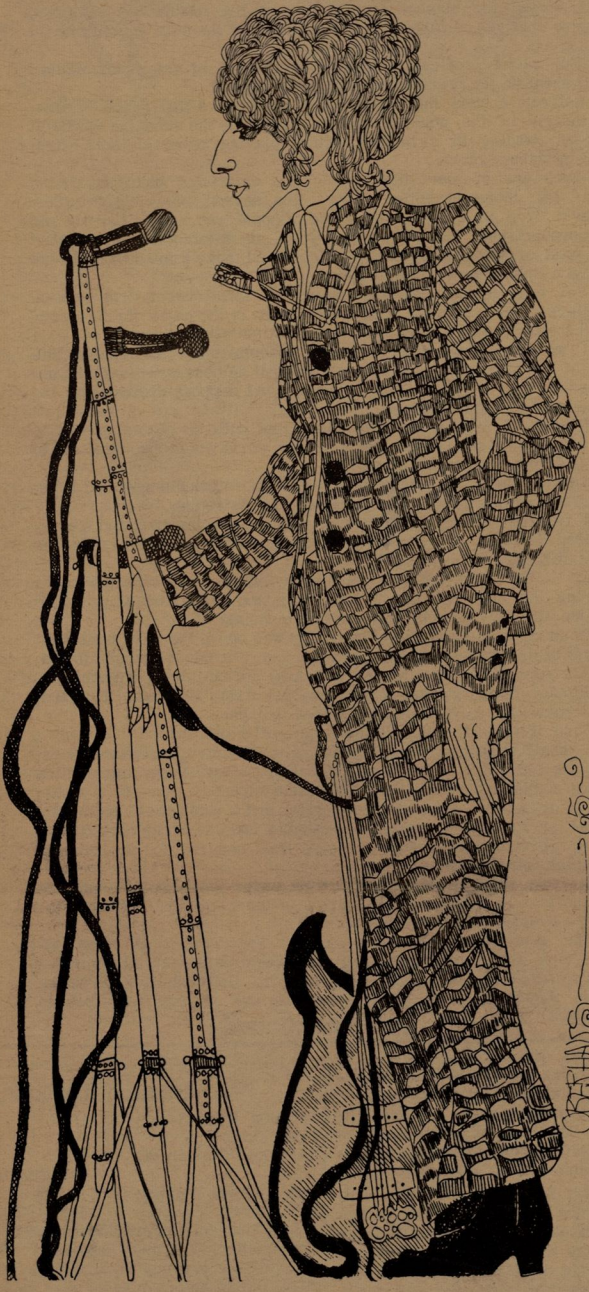
"I see it as a great place to educate people who are already activists," Jeff Lustig told BARB. "That is a context where political activists can talk to one another."

Some courses being offered already are: History of Black Nationalism, by John Thomas; Soviet Studies, William Mandel; Psychodelics and Religion, Ed Fales; and Poverty and Social Science, Larry Spence. There will be no accreditation.

NEW DATE SET FOR SIZ VOTE

The Berkeley City Planning Commission postponed its decision on Special Industrial Zoning along 5th and 6th Streets from last Wednesday (as reported in the Dec. 3 BARB) to Monday, Dec. 13, at 8 pm, in case any of our readers rushed there to help the cause.

The next meeting will take place in the City Council Chamber, and you can still do your share by being there.



Bobby, and Barbie and Ken In the "Cat's Pink Mouth"

(Artist PATRICIA OBERHAUS describes the "Bobby Dylan Scene" below. We could not reproduce her delicate and fragile calligraphy, but we tried to preserve her style and flavor.)

We enter the cat's pink mouth, find our seat. For as far as the eye can see the cat's mouth is full of hundreds of Barbie and Ken dolls, all perfect, having a perfect time, teeth clean capped, hair painted and sprayed -- no organs to worry them, smooth nipple free breasts, peg pants with not a trace of a bulge.

All out to see Bobby Dylan die! The lights dim, the cat's mouth is dark, people begin to squirm, hope he won't come out, it would be so much safer to go home and watch "banana".....

Bob Dylan comes out, hundreds of clean pink hands clap just perfectly..... He is so small and pale, he sings alone hardly moving, for them, for me, for him, and for no one..... Barbie & Ken are trying! to enjoy - destroy - understand, hate, and get their money's worth.

The man next to me after talking to his fox-faced wife thru the first two songs -- dozes -- and rubs his wrinkled forehead with his dry hands. The five identical high school girls behind me are making chipmunk sounds cracking up... One is so hysterical she goes out to regain her poise... When she returns (also in the middle of a song) she hits me in the back of the head with her 25 lb purse -- Kee-rist! -- She: "Oh, shut up!" (bright girl) I turn and quietly tell her of her hopeless head workings! I win, all is quiet!

We are all part of the same flesh, I am told, how is it we are not able to sit quietly in a cat's mouth and hear a pale boy die without quarreling. Do you have to like it! Must death be like "Forest Lawn," all lime Jello and plaster Jesus? Don't look now Baby! Jesus and God just can't make it, they were destined -- they
SEE page 2

music

Aimez-vous Brahms?



It seems that there is a natural process in music which parallels Toynbee's withdrawal and return, or the "retreat" idea which leads to a renewal of vigor.

By this process a composer's work must lie forgotten for a while before it is rediscovered, and new meanings read or found in the music. Without this process, music smothers to death slowly in the effluvia of its own "authentic" traditions.

Some of the composers who have been through it are Bach, Scarlatti, Mozart and Haydn. What we have for all of these is not a continuous tradition, but a current one, because all these composers lay ignored and forgotten for a while.

Some composers are only in the first part (i.e. Sibelius, Mendelssohn, Bartok) and seem to be ready to be rediscovered.

But because of the profound shock Beethoven gave and the extreme longevity of Brahms' generation, these two are still caught in the tail end of their own traditions.

Last weekend I heard two concerts which seemed to represent the process in action: the all-Brahms concert at the Opera House and Wilhelm Kempff's all-Beethoven concert at Harmon Gymnasium.

Krips, Arrau and the San Francisco Symphony Orchestra demonstrated Brahms' faults (and a virtue or two) in the "Haydn Variations," the 4 minor concerto and the Fourth Symphony.

Arrau's playing is not exciting, though competent. Krips' conducting was familiar. He plays Brahms as if it's all adagio or largo. And he seems not to care what happens when he waves his hands around. The horns wobble or bray, the violins seem to be still arguing with each other over whatever it was, various other disputes come and go, but Krips keeps dancing about.

But he's right about the violas. Persinger's section is one of the stable parts of the ensemble, others being the smooth bassoons, the very clean oboes and (surprise!) the flutes.

The first piece was the

"Haydn Variations." Mr. Edward Lawton, who wrote the notes, thinks that neither the theme nor its original setting are by Haydn; but there is no evidence of the theme's existence before Haydn used it, and I believe the autograph of the Partita in which it appears still exists. At any rate, the theme is typically Haydnian in its beautifully "right" eccentricity, and its "inevitable" irregularity.

The "Variations" by Brahms is one of his better pieces, due largely to Haydn, whose theme, written originally for a small military band, retains still some flavor of outdoors and sunlight, despite Brahms' heavy draperies and Victorian overstuffing.

The piano concerto was slowly played, Mr. Arrau took extreme liberties, but since the Steinway itself was a poor instrument, with lots of buzzing and squealing, it didn't hurt things much.

The slowest performance of the 4 minor Symphony that I've ever heard concluded the program. Krips seems to have borrowed Beecham's worst trait - his slow tempi - and ignored the one thing that made Beecham great: his perfectionism in details.

There is something sad about Richter and Kempff giving recitals of intimate piano music in Harmon Gymnasium. Kempff played (all-Beethoven) the Sonata Number 18 and the Opus 126 Bagatelles, and, after intermission, the 24th and 23rd sonatas.

He is a careless player. His playing without music only emphasizes those momentary lapses of attention or failures of memory which must be inevitable in a bored performer. And he did seem bored, especially in the last half.

Despite a sizeable number of lost notes, garbled phrases, etc., his muddled playing of the "Appassionata" brought a standing ovation and two encores.

Kempff is a 3-B man, and one of the last of a long tradition which, fortunately, seems almost dead now. Younger people are ready to re-discover Beethoven, and probably the recordings of Schnabel will be more important than the recitals of Wilhelm Kempff in the process.

- M.A. Romanov

(Mr. Romanov's comments are heard regularly, at greater length, on KPFA-FM, at 9:30 Tuesday evenings and 1:00 Wednesday afternoons.)

Report from Rome VDC With V.P.

From page 1

del Babuino the marchers arrive. Thousands behind us when we turn - crowds stretching back to the fountains, where water rushes over marble into intense, dark pools. Miraculously, the rain stops. They are distributing wax torches to the marchers, and still the people come - down the hill from the woody Villa Borghese. Now we estimate the crowd at over 10,000 - mostly clean-cut young men immaculately dressed in blazers or raincoats, some with their wives or girlfriends, and many older people.

The placards appear: "Enough of USA aggression. Liberty for Vietnam", "The peace in Vietnam is our peace", "Fascism kills again", "our country is served by peace", "USA imperialists get out of the Asiatic continent", "Coexistence without an atomic umbrella". A small cluster of red-capped Communists lifts high a Soviet flag which flutters, blood-red, in the wind.

10:00. And now we light the torches and the march begins. The faces of the marchers glow in the torchlight, as the procession moves slowly up the Via Ferdinando di Savoia, across the Ponte Margherita, and on to Hadrian's Theatre.

10:15. We are solidly packed as we march, and our procession is three blocks long. 12,000? 15,000 of us? It is hard to estimate. We are accompanied by uniformed soldiers with sidearms, who seem to be participants in our procession, rather than our protectors against non-existent aggression. From the windows above us curious faces peer, and the sidewalks are lined with observers who appear sympathetic or disinterested, but in no way antagonistic. The wind blows sparks from the torches - the backs of raincoats are wax-spattered. We are near the end of the line, and the street is littered with the remnants of our passing; fallen torches with the rope ends splayed, drops of melted wax; and our scattered blue and white leaflets.

I see no other Americans marching (though I am sure a few are here). Certainly the crowd is Italian - Roman - and filled with deep conviction. The emotions behind this vigil are explicit and forceful: total agreement with the Americans who are demonstrating throughout the U.S. against intervention in Vietnam.

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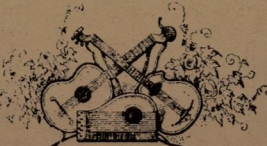
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From page 1

ing Mr. Humphrey back to this point, and the substance of our government's reply seems to be that the NLF - to use Humphrey's own phrase - was 'a band of minstrels'."

Hirsch said that the Vice President also kept referring to the NLF as "murderers, terrorists", and insisted that the United States "only recognizes legitimate governments."

To the question, "If the NLF won?", the VP replied, "Our government does not deal in 'ifs'." He then came up with his own "iffies." "If," he said, "the North Vietnamese want the NLF in on discussions, we would have no objections."

He repeatedly denied that the communists could "ever win an election" in South Vietnam. This was his only answer to the question, "What if the people vote in a communist government?"

In an informal reply to Prof. Hirsch, as the twenty minute conference, seated about a long table at Moffett Field, broke up, Humphrey denied ever making the statement that the peace and dissent movements were "communist master-minded" as attributed to him by L.F. Stone.

Local TV viewers got a glimpse of one of Humphrey's "unhappy" moments when a TV reporter asked him as he was leaving the "\$100 special," if he would talk to the VDC.

"I have never been asked," was his response. This brought startled looks from many. The VP had announced earlier he would speak to them "if he had time."

The TV announcer then asked, "Can we get down to cases, sir? Do you intend to get together with them tonight?" Humphrey appeared at a loss for words for the moment, then laughed. "Come on, now," he smiled, "you don't want to be a broker for these people do you?"

When nobody responded, he tapped the announcer on the shoulder and asked again, "Do you?" Then everybody laughed in an embarrassed manner.

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MAC Sends Funds Despite Official Outcry

From page 1

"Those people in America who advocate sending blood, supplies and money to our enemy should be tried for treason."

In this atmosphere, Fox pointed out, obstacles to delivery of the checks and an accompanying letter were anticipated.

The text of the letter directed: "After purchasing the medical supplies they should be forwarded to the Red Cross of the Democratic Republic of Vietnam in Hanoi, and the South Vietnam Liberation Red Cross through its representative in Moscow."

The Committee continued to solicit funds and blood for this purpose at a UC campus noon rally Wednesday. As of late Wednesday nearly 200 pledges of a pint of blood had been received.

To date, members of the committee noted, the American Red Cross has been unwilling to cooperate in establishing a means of drawing the blood.

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NOTICES OF ANY EVENT OPEN TO THE PUBLIC ARE WELCOME. To be included the following Friday they should be received in Monday's mail. Please specify admission price or if free. Address BARB 2421 Oregon St., Berk.

Friday Dec. 10
THEATER: "Heartbreak House" by Shaw, Actor's Ensemble, Berkeley Recreation and Parks Dept. at the Charles Davis Little Theater in Live Oak Park, 8:15 p.m. stud. 50c, gen. \$1.
MINSTREL: "That Minstrel Show" by S.F. Mime Troupe and film "O Dem Watermelons," Berkeley Little Theater, 8:30 pm, stud. \$2, gen. \$2.50.
CHESS: Simultaneous exhibition, chess master Walter Pafnuheuff, ASUC sponsored, 406-408 Student Union, campus, tickets necessary
JAZZ: John Handy Quintet, Albatross, 10 pm, \$1.
FILM: "F.A.L.N." documents the Venezuelan guerilla movement, Young Socialist Alliance, 1 Le Conte Hall, campus, showings at 8 pm and 10 pm, \$1.
THEATER: Two one-act plays, "A Story Teller from Flea St." by Dennis Jasudowicz, "The Edge" by Idell Tarlow, Open Theater, 8:30 pm, \$2.00.
THEATER: Plays from Classic French Drama, "Misanthrope," by Moliere, Dept. of Dramatic Art, Durham Studio Theater, Dwinelle Hall, campus, 8:15 p.m. 50c.
FOLK: New Brothers, rhythm & blues, The Questing Beast, 9-1 pm., \$1.50.
FOLK: Mike Cooney, banjo contest winner, Jabberwock, 9 pm, \$1.
CONCERT: "An Evening of Song," U.C. Glee Club and Treble Clef, Hertz Hall, campus, 8:30 pm, stud. 50c, gen \$1.50.
RECITAL: Marion Abramowitzsch, soprano, Bernhard Abramowitzsch, pianist, First Unitarian Church of Berkeley, 8:30 pm, stud \$1, gen. \$1.50, tickets at ASUC box office.
FILM: H. Bogart in "The Maltese Falcon" and "Casablanca," Slate Film Series, 155 Dwinelle Hall, campus, 8 pm, 75c.
SHOW: "Trilogy '65," The Fine Arts Dept., of Berkeley High, Kurt Weill's "Down in the Valley," Edna St. Vincent Millay's "Aria Da Capo," Gabrieli's "Jubilate Deo," Berkeley Community Theater, 8 pm, gen. \$1, stud. 50c. ASUC box office.

Saturday (December 11)
MINSTREL: "That Minstrel Show," see Dec. 10.
JAZZ: John Handy Quintet, see Dec. 10.
THEATER: Two one-act plays, see Dec. 10.
FOLK: "Bill Monroe and the Blue Grass Boys" stars of Grand Ole Opry, Garfield Auditorium, 8:30 pm, \$2.

What to Do & Where to Go

THEATER: "Heartbreak House" by Shaw, see Dec. 10.
FAIR: Street Fair, Oakland Boys Club Art Show, Dewey Redman's Jazz, Chester St, between 8th & 9th, Oakland, 1-4 p.m.
THEATER: "Phaedra" by Racine, see Dec. 10.
CONCERT: "Evening of Song" see Dec. 10.
CONCERT-READING: Renaissance dances and medieval carols, Balingier recorder consort and voices, etc., holiday refreshments, Walden Center Studio, 8:30 p.m., stud. \$1.75, gen. \$2.50. ASUC box office.
FOLK: Mike Cooney, see Dec. 10.
FOLK: New Brothers, see Dec. 10
OPERA-THEATER: "The Trial" ASUC, Pauley Ballroom, campus, 8:15 p.m., stud. \$1, gen. \$1.50.

Sunday (December 12)
FOLK: Hoot, Jabberwock, 9 pm, 50c.
CONCERT: S.F. Chamber Orchestra, Bach, Mozart and Corelli, Hillel Foundation Auditorium, 8:15 pm, free.
COMEDIAN: Lenny Bruce, Berkeley Community Theater, 8:30 pm, \$2.50 and up, ASUC box office.
CONCERT: Harp recital, Beverly Bellows, The Quest, at 2 pm and 4 pm, \$1.
MUSIC FESTIVAL: Beethoven chamber music, Vin Et Fromage 6-11 pm, call LA 5-9916 for evening's program.
CONCERT: S.F. Boys Chorus, Christmas program, Berkeley Community Congregational Church, 4 pm, for tickets call 653-5400.
OPERA-THEATER: "The Trial" see Dec. 11.
FILM: "Orpheus" directed by Jean Cocteau, ASUC, Pauley Ballroom, 8pm, 50c.
CONCERT: Bach's Magnificat, Choirs of St. Michel's Lutheran Church, 2516 Durant 5 pm.
JAZZ: Scott-McLean Quartet, Albatross, 3-7 pm, 50c.
FLAMENCO: Ivan Plasil, classical flamenco guitar, Albatross, 9:30-1:30 pm, free.
BAZAAR: "Hanukah Hoopla," sale of miscellany, lunch, live music, puppet show, Temple Beth El, 10-2:30
FOLK: Hoot, The Questing Beast, 9 pm, 50c.

PARTY: Benefit cocktail party for Delano grape-strikers, 3202 Claremont Ave., Berkeley, 3-5 pm, no adm. charged.
SHOW: Robbie Basho, classical guitarist, with Hindu dancer,

Open Theater, 8:30 pm, \$1.50.
CONCERT: University Orchestra and Chorus, Haydn, Stravinsky, and Bartok piano solo by Michael Isador, Hertz Hall, campus, 8:30 pm, 50c, ASUC box office.
LECTURE: "Jugendstil and Expressionism," by Alfred Neumeier, Mills College professor of Art History, University Art Gallery, campus, 3 pm, free.
MEETING: Weekly Sunday Meeting, music, sermon, readings and spontaneous happenings, Open Theater, 3 pm, donation.

Monday (December 13)
BENEFIT: VDC, music, poetry, satire, and drama, Alien Ginsberg, David Hazelton, David Schaff, Stan Persky, Jeanne Lee and the Jazz Mice, Gary Goodrow of the Committee, at the Jabberwock, 7:30 pm, \$1.
POETRY READING: Jean Burden, poet, from her own work, 145 Dwinelle Hall, campus, 8:15 pm, free.
LECTURE: "Father and Son: A Psychological Conflict in the Drama of Calderon," by Alexander A. Parker, Professor of Spanish, Kings College, University of London, 11 Wheeler Hall, campus, 4:10 pm, free.
THEATER: "The Misanthrope" by Moliere, see Dec. 10.
CONCERT: Beethoven Festival, chamber music, see Dec. 12.

Tuesday (December 14)
CONCERT: Beethoven Festival, chamber music, see Dec. 12.
FOLK: Larry Fisher, blues, The Questing Beast, 9-1 pm, \$1.
LECTURE: "Le Bourgeois Gentilhomme," by Gaston Hall, professor at the University of Glasgow, 159 Mulford Hall, campus, 8:15 pm, free.
THEATER: "Phaedre," by Racine, see Dec. 10, French Classic
FOLK: Larry Hanks, ballads, Jabberwock, 9 pm, 50c.

Wednesday.. (December 15)
CONCERT: Beethoven Festival,

chamber music, see Dec. 12.
FILM: "Ballad of a Soldier," (1960) Merritt College Film Series, Merritt College, 7 pm, free.
FOLK: Barry Olivier and the Singers' Circle, Jabberwock, 9 pm, 50c.
THEATER: "Horatius" by Corneille, see Dec. 10, French Classic.
FOLK: Dave and Tina, blues and ballads, The Questing Beast, 9-1 pm, \$1.
CONCERT: Lee Schipper Quintet, contemporary jazz, arrangements of Bach, Gillespie, Monk, Powell. Hertz Hall, campus, 12:15 pm, free.
LECTURE: "Mary Lavin and Flannery O'Connor: Green Island and Red South," by Benedict Kiely, Irish novelist and visiting professor, University of Oregon, 145 Dwinelle Hall, campus, 8:15 pm, free.

Thursday (December 16)
THEATER: "The Misanthrope" by Moliere, see Dec. 10, Plays from Classic French Drama.
CONCERT: Chamber music ensemble and Ivan Plasil, classical guitarist, C.J. Motors between Blake and Parker on Telegraph, 8 pm, free.
LECTURE: "Nabokov's Pushkin and Nabokov's Nabokov" by Clarence Brown, assistant professor of Slavic Languages and Literatures, Princeton University, 145

Dwinelle Hall, campus, 8:15 pm, free.
LECTURE: "Programming the Environment as an Art Form," by H.M. McLuhan, Director, the Centre for Culture and Technology, University of Toronto, Canada, 155 Dwinelle Hall, campus, 8:15 pm, free.
FOLK: Jim Lynch, Southern mountain ballads, and Karen Williams, The Questing Beast, 9:30 pm, \$1.
CONCERT: Beethoven Festival, chamber music, see Dec. 12.
JAZZ: Traditional jazz, Albatross, 10 pm, 50c.
FOLK: Robbie Basho, delta blues, Jabberwock, 9 pm, 50c.

Friday (December 17)
FOLK: The Enigmas and Blind Ebbetts Field, Hudson River Delta blues, Jabberwock, 9 pm, \$1.
BALLET: "Hansel and Gretel" Oakland Ballet Co., Kaiser Center Auditorium, 8:30 pm, adult \$2, child \$1.25, for tickets call Roos-Atkins Cal Shop.
THEATER: "Phaedre," by Racine, see Dec. 10, Plays from Classic French Drama.
THEATER: Two one act plays, see Dec. 10.
FILM: "The Exiles," and "On The Bowery," Slate Film Series, 155 Dwinelle Hall, campus 8 pm, 75c.

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