

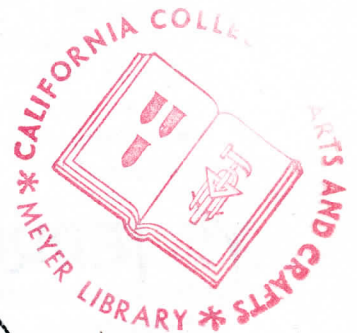
LIBRARY USE ONLY

YE
v#1

FERRRET
9/22/65



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'return to the
womb' issue

Carp Dept



We were interested to note that the first item in the registration instructions was "Obtain registration instructions." After that, things made even less sense.

Art Bazaar

The Council, inexplicably unwilling to assume its historical role as the coolie labor source for the Art Bazaar, has tentatively settled on the following: that those who wish to sell their work should contact Phil Smith (1st. V.P.) who will direct them in forming their own committee and doing the work themselves.

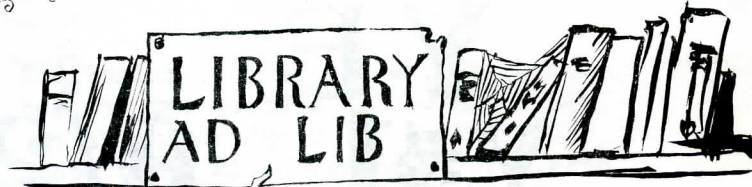
YE FERRET

The cover and litho to be found in this issue of ye Ferret will be regular features in the future. The covers will be juried at the end of the year and awards of \$25, \$15, & \$10 made to the creators of the best three. The lithos don't pay. Persons interested in doing either cover or litho should drop a note in ye Ferret box by the switchboard.

We also need writers and cartoonists. Bring samples of your work. Hard work, short hours, no pay, little thanks. It's fun.

Most importantly, we need suggestions. We now have a press and an ample budget (for the first time), and there are many ways in which to use a press and paper. Some projects are in process already, of which more later; but since the organization exists for the benefit of the students we hope you will feel free to suggest changes, improvements, and new courses of action.

ye Staff



According to the proprietors of ye Ferret our "Library Ad lib" will henceforward appear with amazing regularity in these pages of ye Ferret. (It has yet to be determined who shall amaze whom). Thus we take this initial opportunity to welcome new students and to admit to old students that the library continues its confusing course.

We have made great strides, in the last three months, in the classification of all but perhaps a thousand books into one schedule. I dare say that however much the artist may enjoy his own haphazard (intuitive? emotional?) conduct of life, similar virtues are of no advantage in a library. Old and oft tried students are hereby warned that their favorite tomes are no longer where they were. No. They are somewhere else. Numbers now run (heaven help us) consecutively from 001 to 999.9, from first to second floor---except the remaining books in the old schedule. There are a few volumes in religion, philosophy, sociology, etc., shelved at the end of the 200's; and the remaining art books in the old schedule shelved on the second floor.---In the long run, it might be simpler to consult the desk attendant.

This midsummer's madness has once again confirmed what so many of you are already wearily aware of: there are "minor" discrepancies between cards in the catalog and books on the shelves. Happily we have reduced these annoyances considerably. Unhappily this has too frequently meant that books once ours are ours no longer.

Again, as I have so often in the past, I urge that students and faculty learn the location of, and the treasures in, Case X. No librarian (since 1900 at least) enjoys sequestering, or limiting
(continued on page)



Dear Editor,

I jest want to welcome all them new Freshmen and transfer students to another rip-roarin year hear at CCAC. I jest want to warn them about them beatnik coffee-drinkin smart talkers that are goin to be loungin around in the cafeteria by the new winders. Why, I saw one the other day in a yeller Haywayian shirt talkin about a painter named Sargent. Everybody knows that Sargent was probably a Cummun-ist and there are records in Washington to prove it. I think Norman Rockwell is a fine American painter and I want to paint pichers like him one day.

I also want to praise them people up in Treadwell hall for puttin three men to a dorm room this year. It makes dorm living a little more comfortable to know that there always someone around to talk to. Keeps a feller from going way out by thinkin too much. Why, everybody knows that getting an education is 80% learnin to get along with people, and livin in the dorm this year is going to give everybody a good education!

Yours truly,
John D. Whipple

**it's what's
HAPPEN-
ing,  baby**

With that proclamation begins a new column, written by and for the readers of this tabloid. Many of you might scoff at the title as prosaic and "out". Not so. It was conceived previous to other publications; accept no substitutions--read herein.

The first exercise in our consciousness expansion for this week is the Open Theatre and Gallery at 2976 College Ave (near the Elmwood cinema at Ashby). This

complex, consisting of one 130-seat theater and an adjoining art gallery, is like no other we have seen. The theater itself will open next Thursday the 30th with two plays--"TRANSVALUATION ONE" by R. L. Sassoon (who did "Tartuffe" for the Mime Troupe last season) and a musical tagged "Interiors" by Robert Moran. The latter effort has astounded audiences at the New York Theater of the Avant-Garde and the San Francisco Festival. Both are directed by J. N. Svendsen from the faculty at U.C.

The creators of this facility are Ben and Rain Jacopetti, who, with Fred Templeton, their business manager, are directors of the Theater and the Gallery, respectively.

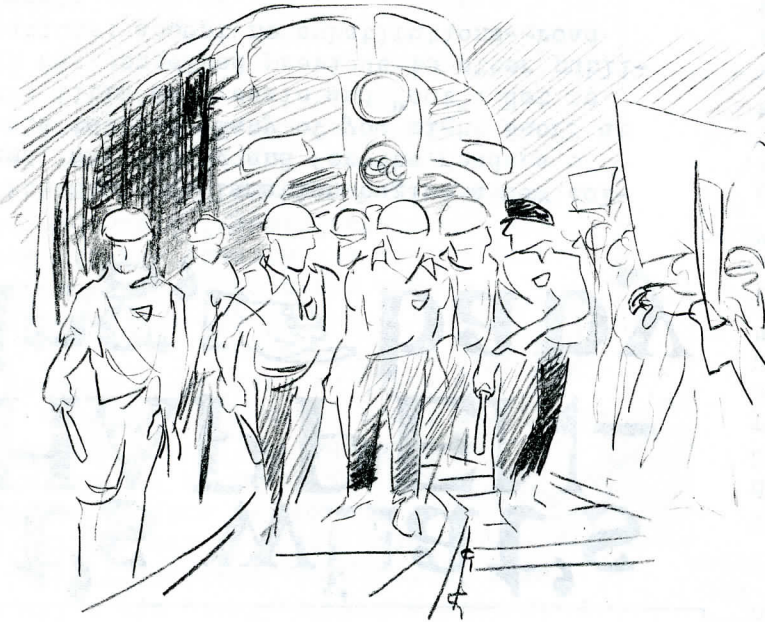
They have designed the center as an outlet for painters, actors, contemporary film-makers, playwrights, composers, engineers and all others engaged in the plastic and performing arts. In the future such offerings as underground movies, concerts of all musics, showings of sculpture, constructions, assemblage, environments, happenings, photographs... ad infinitum...will be exhibited.

Note: Monday and Tuesday nights are for auditions, regardless of what you have to show or do.

* * *

The 19th annual Arts Festival of the West begins its five-day run today outdoors at the Civic Center in the City. Some 2500 artists and craftsmen will participate--including those from CCAC. Hours will be 10 to 10 at the Fulton st. Mall until Sunday...Marc Chagall's "Paravent" and some of his earlier graphics are at the Palace L of H, along with an oriental collection entitled "Classical Items" and a well-rounded group of French paintings of Mr. & Mrs W.C. Wright... George Cohen's paintings and assemblage at the S.F. Museum with "Ten Years of Printmaking-Nathan Oliveira" and "The Pure Photographic Image of Harry Callahan"....Jean Hyson, wife of CCAC's Jacques Fabert, is at the Arleigh, 1812 Pacific... A group show with Bryan Wilson, Robert Harvey, Walter Snelgrove, and Ivar Hirss at Gump's, through Sat.

(continued on page 5)



If you've ever stood more or less directly in front of one, you know what a symbol a train is. When the train happens to be carrying troops bound to Vietnam, the symbol is terrific: the noise, the bulk, the driver invisible behind his tinted windshield--the course unvariable along the tracks, and at the end visions of grainy news photos of a marine touching his lighter to a hut. Dead babies.

A few weeks ago a troop train came through Everyville, and was met in the alleyway between Adeline st. and San Pablo ave. by demonstrators, mostly students, who opposed the war. The train was late, of course, and the demonstrators wandered about, talked, stared at newsmen and listened to a Santa Fe spokesman who proclaimed that the alley was private property. Monitors of the Vietnam Day Committee wandered through, announcing through weak bullhorns that police were gathering and that those who did not wish to be arrested should stay off the tracks. Nobody moved, but everyone glanced about to make sure that he was not overly conspicuous. I made a mental list of all the reasons why it would be perfectly foolish for me to

get myself arrested.

The train arrived quite unexpectedly, and advanced bellowing and steaming along the tracks. It was preceded by a wedge of helmeted police who looked very brauny and a trifle edgy. They carried billy-clubs at the ready, rather like those melodramatic prints of the Pullman strike being broken by cavalry.

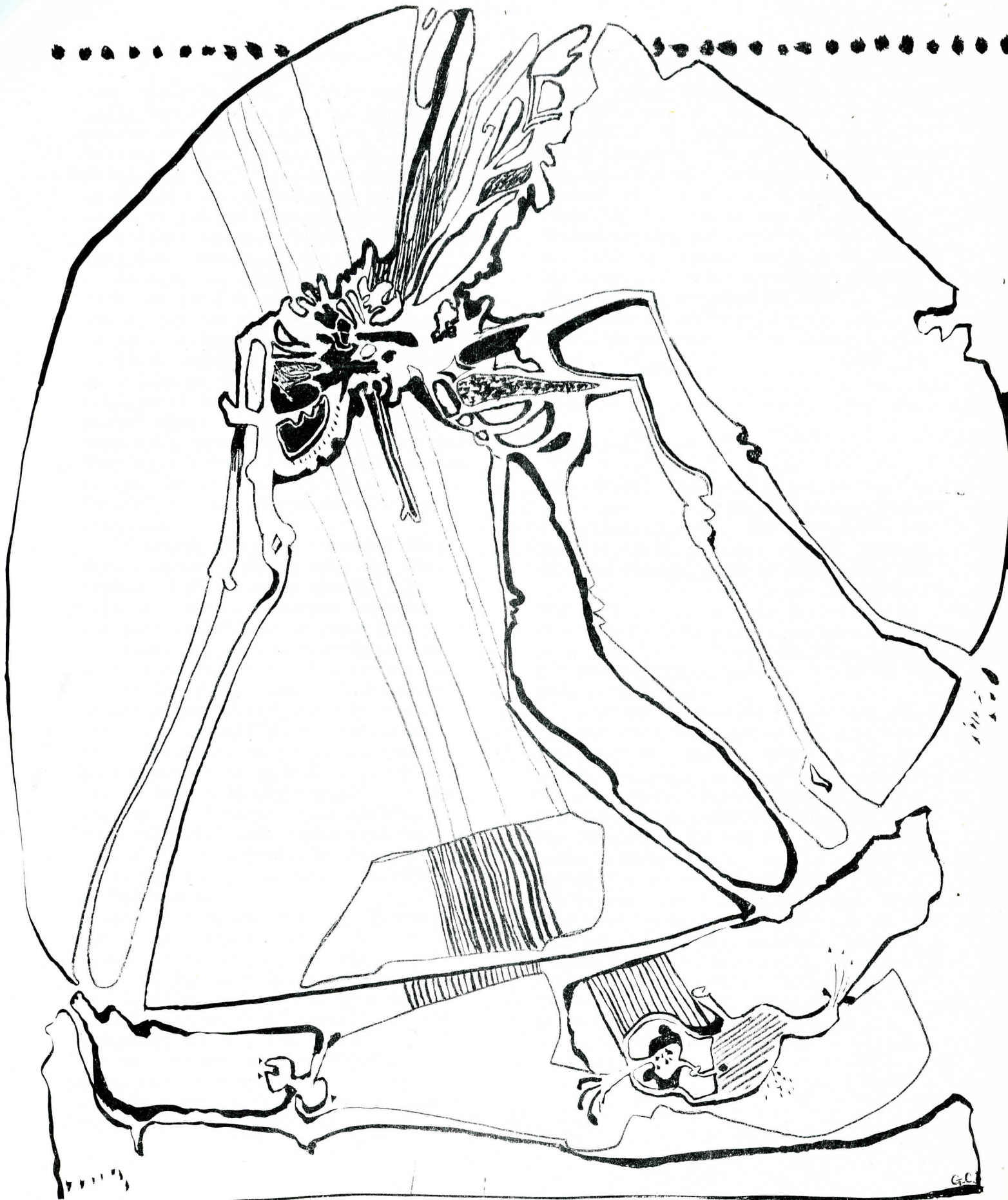
Nobody sat on the tracks, nobody was arrested, everyone was taken by surprise, and the engine passed, having taken perhaps a minute to go through the alley.

When the engine passed, the demonstrators pressed up to the coaches and held their sighs to the windows. A man near me held his thumb down and shouted "We don't support you! We don't support you!" at the troops. When the train was gone, and the police came back through the alleyway they were jeered and catcalled for the whole distance.

From the moment that the engine passed, the action of the demonstrators was shoddy and pathetic. The engine, the symbol, was gone. To continue, i.e., to attempt to demoralize the troops, was an example of the kind of illogical simplification to which the demonstrators of our generation seem to be prone. It didn't make sense, and the signs people held reflected the commendable but foggy thinking: "Do you want to die?" "Why do you want to kill someone you don't know?" "You are doing Johnson's bidding". Fine sentiments, but what had they to do with a trainload of E2's and NCO's?

It goes to show, I think, that student protestors have not learned the important lessons that last year's Free Speech demonstrations had to offer. First among those lessons was the fact that it is easier (and more fun--it's exciting to demonstrate) to protest than to offer practical

(continued on page 4)



Library Ad Lib continued

the circulation of, library materials; but the fact remains that rare and/or expensive books have been mutilated or meanly carried off. The rules regarding the use of Case X materials remain unchanged inasmuch as it is not anticipated that human nature has changed radically over the last three months.

Because the summer was largely devoted to further reducing extant chaos, few new acquisitions were processed. We hope, however, to issue in these pages weekly lists of new materials as they are processed. New books will be placed on the "New Book Shelf" opposite the charge desk where they will remain one week for perusal. They will then be sent to the regular shelves or to Case X. We welcome "holds" on those books destined to circulate.

Undergraduates are reminded that Case X material (with some few exceptions) will not be charged out without a written request (naming the particular book or books) from an instructor, which instructor becomes responsible for the return and condition of the material. Graduate students are invited to make their requests directly to the librarian. It is only fair to point out that some material in Case X is restricted to Case X in any and all circumstances. I sincerely hope that all concerned will understand that the nature of the material dictates these decisions, not the mere whim of the librarian.

The most recent policy regarding the circulation of periodicals must remain in force. We have spent upwards of \$1500 replacing stolen or mutilated magazines. The more popular (and expensive) advertising art magazines are shelved behind the charge desk and must be requested from, and returned, there. It is doubtful that we shall ever be able to replace all those stolen in this

category.

The foregoing must strike you as one hell of a way to be greeted at the beginning of the school year, especially since you have been told so much about the benefits of libraries and the beneficence of librarians. I regret it every bit as much as you are likely to become cynical about it. Yet, when you (all courageous and full of zeal for learning) make known your library needs and we are able to fulfill those needs, these unfriendly words will, I trust, reveal their true intent.

RLH

Train continued

suggestions. When the furor at Cal died, and the boards and committees that Chancellor Myerson created for the purpose of working out reforms requested suggestions, none of the groups or individuals who led the demonstrations had anything to say. In Emeryville I heard people vaguely suggesting courses of action that Johnson had been urging for weeks. Either they didn't know, or they didn't care.

Another lesson to be learned at Cal was that the aims of any given protest must be clear, preferably few in number, constantly reiterated, and not deviated from. Mario Savio may or may not have had a point when he said that the country is in the hands of the morally bankrupt, but such statements were beside the point. The protestors at Emeryville didn't seem quite sure whether they were protesting against war as such, this particular war, or what. Each individual seemed to be going his own separate way, which is fine in the abstract, but makes for bad protest. A voice potentially strong should not be dissipated by blustering in all directions.

S.W.

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IT'S WHAT'S HAPPENING continued

...Robert Hudson's polychrome sculpture at the Art Institute...Flip out at the N.W. Indian Art exhibit at Lowie Museum at Berkeley, likewise the 'pelvic sculpture' at the Hansen Gallery in S.F.If you can possibly make it down to Palo Alto, check out the Peninsula gallery on Peninsula Way. Roy Deforest, Tony Delap, Alan Lynch, Sid Gordon, Jeremy Anderson & Joel Barletta through the 30th....And to show you downtown Oakland's cultural escalation, there's a groove of a show entitled "Armenian Rubbings" at Kaiser Center.

* * *

Big doings this weekend, musically. Lightnin' Hopkins--who's also at the Matrix in S.F.--will head a fire-side folk concert at the Greek Theatre at Cal. It's this Saturday night, 8:30....Alice Stuart, Dave Spence, Barry Olivier, and 10 more join him...The old Sphghetti Factory will have Spanish Medieval, French Renaissance, English and Italian Baroque music at 8:30 as part of their Sunday Evening Chamber Music Concerts...In a jazz bag?-Coltrane's at Jazz Workshop and Dizzy's at Basin st. West...Kabuki music and dancers also Saturday night at 8:30, Veteran's Auditorium, S.F....More jazz, John Handy Quintet, who broke up the Monterey Festival last weekend will be at the Both/And Club, S.F....A concert of classic & Baroque music will dedicate an 18th century Dutch organ recently installed in Hertz Hall at Cal, this Friday at 8:30.

* * *

"In White America", a drama in the form of a historical review of the Negro in the U.S. during the past 200 years--from slavery to Watts--is playing The Contemporary in the City.... LeRoi Jones' "The Toilet", a raw-ther savage play which was the best of its kind off-Broadway a few seasons ago--with "The Dutchman" at Marine's Theater, S.F....And Brock Peters (from Porgy & Bess, the L-shaped Room, The Pawnbroker) is doing "Othello" at the Comedia, Palo Alto.

* * *

Free films--foreign and revivals at Oakland City College, Wednesday nights; complete program in next week's column..."Jules and Jim" at the Cedar st Cinema....The U.C. Film Series begins Tuesday at 8:15 in Wheeler

Auditorium...Jerry Lester, who directed the two Beatles' flics has a new one at the Bridge & the Larkin: "The Knack" with Rita Tushingham of "Taste of Honey"...W.C. Fields and Mae West double-header at the Guild in Berkeley.

* * *

On campus and off... Thursday at 8 (that's tomorrow night) Jean Renoir's "Picnic on the Grass" and two British shorts: Guild Aud, free with S.B. cards. ...Then Saturday night Sin City Inc plays for your calisthenics at the Eagle's Hall Dance at 9 P.M. down the street on Broadway...And don't get hepatitis now, St. Luke's Picnic is next weekend, October 2nd, at McClure's beach. Buses will be on hand to take you there and return all bods to the premises for a pittance (namely \$1.00).

Don't
be a



LITTERbug



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