



Jessie Shelton

Poly students speak out

What do high school kids want? The best way of finding out is to ask them and this was done last Tuesday at an orientation meeting for the U.C.-Poly Companionship Program.

Students from Polytechnic High School, located about three blocks from the Medical Center, answered questions ranging from conditions at Poly to what they wanted from the program.

Do the high school students want companions or tutors? That depends, said Genny Munson, a Poly student, upon the individual and the situation. Sometimes a student will want to work on English and not be bothered with discussions of his personal life.

Other times he may well want to talk about a variety of concerns or problems. Just "hang loose," a tutor adds, and go along with the mood and the situation.

Lack of Supplies

The Poly students pointed out that problems at the school include lack of necessary supplies and a general lack of funds.

While the tutors probably will not be able to help solve these problems, knowledge of them should lead to a better understanding of what the students and teachers at Poly are facing.

Pointing out the lack of counselors at their school, the Poly students emphasized that tutors should help find out requirements for entrance to college and help plan a high school program that will meet these. Tutors are also needed to help students prepare for college entrance exams to be given in Oc-

tober.

The initiative for contacting the high school student and setting up meetings will generally have to come from the Medical Center student or employee, emphasized Ed Martin a member of the U.C. Companionship Committee. People often feel that students who sign up for a tutoring or companionship program are anxious for help and will be conscientious about contacting the tutor, keeping scheduled appointments, etc. Unfortunately, this is often not the case with students at Poly.

Conflicting Feelings

Many have conflicting feelings about being on such a program; others initially think it's a good idea, but change their minds when it is time to make actual contact with the M.C. person.

Still others who sign up because they are failing or cutting classes do not really want to be on the program. So, it is up to the tutor to make contact with the student and, in a sense, persuade him to give the program a try.

Additional students and employees are needed for the Companionship Program. Any interested persons should contact Nancy Kull in the Office of The Dean of Students (Room 66-U, Extension 1063) for additional information. Guidelines for Medical Center Companions and Introductory Comments which discuss the program in greater detail and give background on Poly are available in that office and should be read by anyone wishing to participate.

synapse

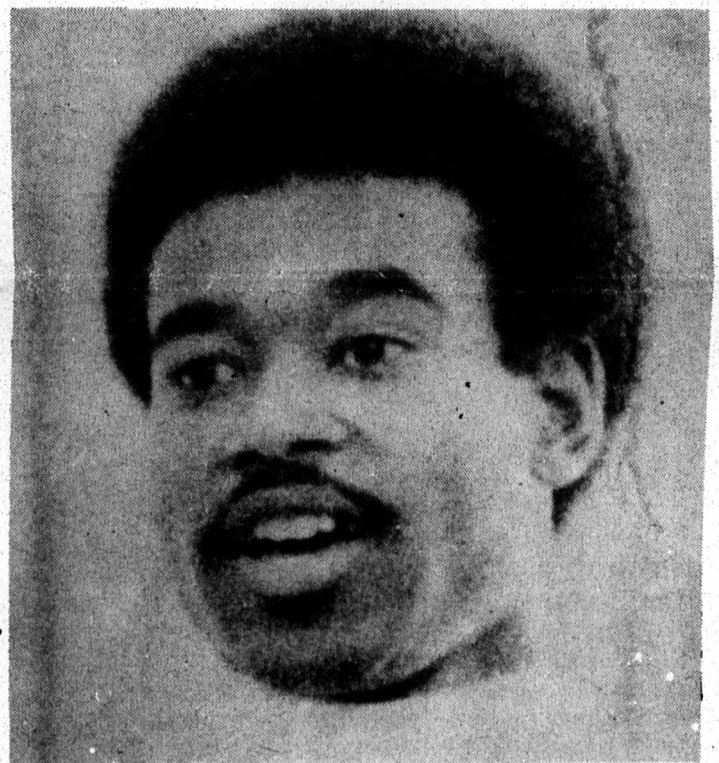
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Oct. 20, 1969

Ed Martin
U.C. Companionship Committee

Genny Munson, Jessie Shelton, Lonetta Spears



Students' Rights

THE PURPOSE of this article is to outline the goals and procedures of the Judiciary Council of the ASUC Commission on Student Affairs.

It is the feeling of the Commission that there is a serious need on this campus for protection of the rights of students. We do not feel that our status as students justifies behavior on the part of faculty or staff members which is arbitrary or frankly discriminatory.

As individuals and as a group we are aware of many past instances involving action taken by faculty or staff on campus which was considered unfair by the student involved. But, almost without exception, the student has not responded, believing that to do so would be most certainly futile and quite likely damaging to his academic career.

WE HAVE, by forming the Judiciary Council, attempted to provide a means for students to respond — positively and constructively — to what they believe to be unjustified behavior by faculty or staff. Deans Cullen, Dunlap, Goyan, Pavone and Swenson were personally visited to explain the goals and to work out the procedures involved in the operation of the Council. As a result of these meetings, the following guidelines were agreed upon:

(1) As soon as possible following the event, a written summary thereof should be submitted to Bill Gerber, c/o the ASUC office, 249 Millberry Union.

(2) Within a few days, a meeting will be held in the office of the dean of the school in which the faculty member teaches, involving the student, the faculty member, the Dean, and at least one member of the Judiciary Council.

(3) If at this meeting matters are not settled to the satisfaction of the student, at the recommendation of the member of the Judiciary Council, a full investigation will be made into the incident, and steps will be taken to see that the rights of the student are fully protected.

IF THE INCIDENT involves a staff member, the appropriate officer on campus will be approached, and the same procedure will be implemented.

We have taken the time and energy to coordinate this effort because we believe that acts which are considered unfair by students should be exposed, discussed, and resolved.

TOO OFTEN, we invite misunderstanding when discussion is prevented by the student's belief that nothing can be done. If we are to function as a community, we must get it together. We cannot do that until we can talk to each other, and until each of us believes that the talking will result in positive change. It was in this belief that the Deans agreed to the above scheme, and it is in this belief that we promise no legitimate complaint on the part of a student will be ignored. We ask the support of the whole campus, and the participation of the student body. The effort will not work unless students involve themselves in it.

William G. Gerber
Chairman, ASUC
Commission on
Student Affairs



Sir:

IT HAS RECENTLY been brought to my attention that certain benefits which were previously available under Student Health Insurance coverage (ie: eye refractions, prescription medication and coverage for pre-existing conditions) are no longer covered. It is my understanding that the administration made this decision during the summer quarter after consulting the current ASUC president (Mr. Alex Stalcup) for his opinion on this matter.

I FOR ONE feel that the allocation of over \$20,000 per annum of Health Insurance coverage (which will now have to come directly out of the pockets of the students of this campus) should not be re-allocated by Mr. Stalcup or any other elected student body official without first polling his constituents.

I therefore ask the student body of this campus to consider the following:

(1) Does the ASUC president have the au-

thority to make such a decision which concerns all students without conducting some sort of an opinion poll?

(2) If in fact the answer to the above question is yes then the real point which I wish to make is, **SHOULD** the ASUC president have this authority?

AS A GRADUATE student I am not a member of the ASUC and yet Mr. Stalcup's decision seems to apply to me as well and this is indeed perplexing.

Perhaps a reply will be forthcoming from Mr. Stalcup which will clear up this matter. In the meantime you the students of this campus might consider your ballot a little more carefully next time we have an election on this campus.

James Blanchard,
Graduate student,
Dept. of Pharmaceutical
Chemistry

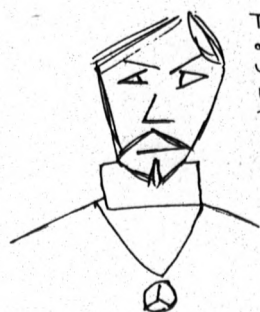
SYNAPSE

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The faculty and administration don't understand me. While Vietnam and People's Park are being fought over the bodies of my brothers and sisters,



They avoid taking a firm stand and merely debate the pros and cons of the issue.



Which leaves me no alternative but to convene the Student Assembly and pass a resolution condemning them for their moral irresponsibility and political inaction...



and then to wait for them to blow it when the next moral issue comes along.

— JEWELS PFEIFFER —

Editor:

In the article titled "Student Health" Stalcup Answers the Charges," it is stated that it is a tragedy that the broad campus community was not consulted. Who is responsible for this tragedy and how many of the 77 ASUC commissioners were consulted? Not one student body president of any of the four schools was consulted on this important issue.

AN ISSUE which adds a financial burden on all the students on this campus is not a decision which confronts the ASUC president everyday. It is a decision which should be influenced by a wide campus opinion.

What are the facts and figures behind the Student Health Service? The statement about 80% of incidental fee monies going to student aid such as Economic Opportunities Program is pure fantasy. A better figure would be slightly over 30% goes to the funding and the administration of student aid (Figures obtained from the Accounting Office). Stalcup has these figures why does he try to distort them?

THE MONEY which has been budgeted for Student Aid is at its minimum figure as set down by the Board of Regents. To imply that this budget item would have to be cut in order to make up the Student Health Budget deficit is a distortion of the facts.

The students on this campus deserve some straight answers from their elected representatives. All we read is a distorted picture of the basic issue and a high stepping retreat around the bush.

H. Paul Ehrlich
Graduate Student, Biochemistry

Editor:

I feel that I must comment on some of the statements made by President Stalcup in the last issue of the SYNAPSE. He might like to see the Graduate Students Association's head in the sand. The majority of graduate students did not favor being a part of the new ASUC government, because among other things the representative positions we had acquired would be in many ways lost. The new student presidents of the four schools are probably beginning to see what we saw earlier this summer.

That we have "opted out of activities on this campus" is simply not true as the hundreds of hours spent by several graduate students this summer in tutoring and giving refresher courses to incoming students will testify. Last year, I personally served on the Academic Senate Graduate Council and on the Chancellor's Advisory Committee on Revision of Campus Rules. This year three graduate students are serving on Chancellor's Advisory Committees. And many of us continue to make our voices heard in places, other than the SYNAPSE, urging changes for the benefit of all students.

One last note, I am still waiting to read the facts about the changes in the student health service. Can the "D. Lee" report concerning the budget cuts be printed?

— John F. Fitzloff

Dear Editor:

WITH INCREASED student enrollment on this campus, library facilities and especially study space are at a premium. In this light, I would respectfully request the campus librarian to justify using two of six seminar rooms in the Reserve Book Reading Room for apparent administrative function. In addition, more typewriters and conversation in this busy study room are not conducive to the silent environment.

SEMINARS ARE an increasingly valuable study tool in professional education — for the sharing of ideas and information — let's not take up this valuable space with offices.

Thank you,
Peter Milgrom
Pres. Soph. Dent.

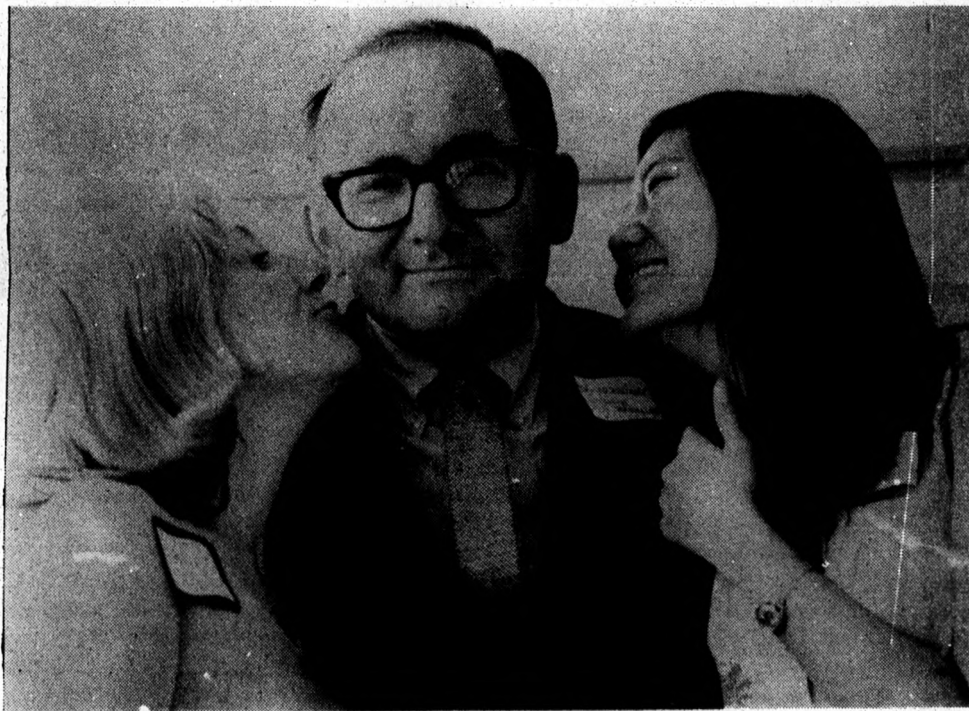
Moratorium Statement**Chancellor Lee**

The following statement regarding the University of California San Francisco Medical Center's participation in the Vietnam Moratorium on Wednesday, October 15 was delivered October 13 by Chancellor Philip R. Lee:

"The war in Vietnam and the search for a peaceful conclusion to this, and all conflicts, is of tremendous concern to all of us. For the University of California San Francisco Medical Center the conflict in Vietnam is especially painful, since as an institution we are dedicated to the healing arts and the preservation and dignity of life. As members of the health professions we are acutely aware that the conflict must come to a speedy, peaceful conclusion and as individuals must work toward that goal.

"The University of California San Francisco Medical Center will not, however, cancel classes on Wednesday October 15, the day of the Vietnam Moratorium. My reason for this decision is that this institution has a fundamental obligation to research, education and patient care, while the purpose of the Moratorium is political. The University, as an institution, cannot formally participate in political activities, for if it did we could not justify our behavior in objecting to political interference from the outside in the operation of the University.

"The right of and necessity for dissent remain basic to the operation of the University. Academic freedom and the open forum are at the very heart of the educational and research purposes of the University. I firmly support the right of individuals to a full and free expression of their personal views on the Vietnam war or other issues. Whatever action students, staff or faculty take is an individual and personal matter and not avowed policy or position of the Medical Center."



Two Regents Scholars: Pamela Sutton (medicine) and Vilai Utharntharm (pharmacy) thank Dr. Ed Rosinski, Executive Vice Chancellor, who presented them with the award.

New Regents Scholars honored

New Regents Scholars were honored at a late afternoon reception held last Monday in the Millberry Union Faculty Club. Dr. Ed Rosinski, Executive Vice Chancellor, presented each scholar with the traditional \$100 honorarium check and certificate of award which accompany their appointment.

Appointment as a Regents Scholar is one of the highest honors bestowed upon a student by the University and the ceremony is held annually to celebrate the outstanding achievements of the student recipients.

Newly appointed Regents Scholars are as follows:

DENTISTRY

Linda Patricia Bernard (Dental Hygiene)
Donald R. Guest
Melvin Glen Hoshiko
Benson Lee Kanemoto
Ernest Scott Lavorini
Randolph Seiji Okamoto
Ronald Brant Post

MEDICINE

John Stephen Abele
Janet Lee Abraham
Robert Lawrence Blum
William Reed Henderson, Jr.
Harvey Henry Humes
Ronald Edward Mertens
David Anthony Mescher
Barbara Lynn Schmitz
Pamela Marie Sutton
Barry Tuch

NURSING

Lois Arlene Chandler
Katherine Marie Newton
Suzanne Lynne Vierra
Mary Patricia Zacharias

PHARMACY

Richard Frank Arriola
Benjamin Jackson Devine
Kathleen Ann Regalia
Howard Siu
Vilai Utharntharm
James K. Whooley



Dr. Price Cobbs, noon speaker, October 27. Dr. Cobbs is the author of "Black Rage." Black Rage — One Year Later is sponsored by the M.U. Committee on Arts and Lectures.

Resident hall accommodations limited

Availability of a limited number of residence hall accommodations in the Men's Millberry Residence and the 610 Parnassus Women's Residence was announced by the Campus Housing Office.

The few vacancies that became available after the beginning of classes was due to last minute cancellations. Dormitory accommodations will be offered to male and female students on a first-come, first-served basis.

All interested students should apply immediately to the Campus Housing Office located in the lobby of the West wing of Millberry Women's Residence Hall.

Only double occupancy rooms are available at \$45 per month for the Millberry Men's Residence Hall and \$40 per month for the 610 Parnassus facility. A liability deposit of \$35 is required at the time of signing of a contract for the school year.

ASUC and Synapse need help

The Administrative Assistant to the Associated Students and SYNAPSE are still in need of help. Typists are needed desperately. Anyone interested in office work and secretarial duties should contact Rachel Kelner, 249 Millberry Union, ext. 2010.

Anyone interested in making commissions on ads should contact Al Greenberg in the SYNAPSE office, A Level, Millberry Garage. Writers, reviewers, typists and people who know how to paste up pages are also needed. Contact SYNAPSE, ext. 2211.

All these positions will be salaried through the work study program except the advertising because commissions are given for each ad contracted.

Performing Arts Workshop

At the end of this month work will have been completed on the Performing Arts Workshop's new Studio Theatre. Facilities will include a 150-person seating capacity, convertible stage with both lighting and sound equipment.

The Workshop will then invite other performing groups to use the Studio Theatre during their bi-monthly Showcase Series to include presentations by the Workshop itself as well as poetry readings, plays, films and lectures of interest to the community at large.

Interested groups may obtain information by contacting the Performing Arts Workshop Offices, 931-9228.

In Fourth Year

The Performing Arts Workshop begins its career in 1966 as an agency of social development to effect changes in the life of the ghetto. With that broad directive in mind, the Workshop (under the director of Miss Gloria Unti) has developed a program of theater and dance that has not only had a substantive effect on the lives of those in economically depressed communities, but has also become a significant factor in the cultural education of an alienated and confused middle-class.

The Workshop is located in San Francisco's Western Addition, housed on the second floor of the Buchanan Street YMCA.

Improvisation

It offers programs in several varieties of dance (modern, primitive) and a curriculum in the theater arts with an emphasis on improvisation.

The Workshop has developed and expanded its programs on the premise that the style and content of its performances must, of necessity, be created by the participants themselves, on their own terms.

Exchange of Ideas

While in the past the Workshop has drawn its students from its own predominantly black community, it welcomes young people from every neighborhood in the city who are interested in a free exchange of artistic ideas, who are one in their desire to work in the community with their peers toward the full realization of their creative instincts.

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'A Taste of Honey'



Sundance Kid

a review by richard ganci
directed by George Roy Hill

Folklore has it that when Dylan Thomas first visited the USA, he took to wandering the streets of New York City, finding a movie house featuring one or two wild westerns and spending the better part of the day in the back rows with pop corn and cigarettes.

It's too bad he's not in town for **Butch Cassidy and The Sundance Kid**. Paul Newman is Butch; Robert Redford is The Kid; Katherine Ross is Etta, their mother, lover and friend.

Two-Hour Poem

The film is a two hour poem of the old West, of the end of an era, of two out-of-date undesperate desperados who become confused, hurt and then a little desperate when famous lawmen are finally hired to track and kill them.

Magical Moments

Dylan Thomas said that in any good poem there are a few moments of sheer magic and the poet has to bring up the rest of the poem as close as possible to that magic. There are magical moments in the **Butch Cassidy** movie — when Cassidy wins a knife fight with nothing but a few rules and Sundance steps in some Bolivian pig-poop.

But there are other moments in the film when the people who put it together fail to believe in the strength of the magic and throw in hammer lines that only get in the way. (When through insanity of circumstance Butch and Sundance find themselves on the "proper" side of the law, they are forced to kill a gang of South American banditos. Standing among the lifeless bodies, The Kid says to Cassidy: "We've tried going straight; what now?") For the most part, however, the muscle lines can be easily ignored and the magic of the film remains.

Savagery and Tenderness

I imagine that somewhere sometime the film will go on trial for an unrealistic glorification of crime. But **Butch Cassidy and The Sundance Kid** is no kind of statement; it is a poem; and poems deal not with beliefs but with feelings, with the absurd savagery and tenderness of the human heart.

Calendar of Events

TODAY

M.U. Lecture: 12 noon, M.U. Lounge. "Ernest Hemingway: The Problem of Nihilism" by Peter Dahl.

TUESDAY

Dept. of Physiology Seminar Series: 4 p.m., Room 758-S, Med. Sci. Bldg. "Effect of CO₂ and pH on single nerve cell function in an invertebrate central nervous system," Arthur M. Brown, M.D.

Dept. of Pharmacology Lecture: 4:30 p.m., 1259 HSW. "Drug Interactions," by Dr. Howard Morrelli.

WEDNESDAY

Dept. of Psychiatry Lecture: 11-12 noon, Langley Porter Auditorium. "Conformity, Rebellion and Learning — Confrontation of Youth With Society," Irving Philips, M.D. and S.A. Szurek, M.D.

M.U. Film: 12 noon. "LSD: The Spring Grove Experiment."

Interdisciplinary Training Program: 3:30 p.m., Conference Room 758, Dept. of Physiology, Med. Sci. Bldg. "Plasticity in the Autonomic Nervous System," Leo DiCara, Assoc. Professor, Rockefeller University.

THURSDAY

M.U. Panel Discussion: 12 noon, M.U. Lounge, "LSD: The Spring Grove Experiment," with Dr. Enoch Callaway III, Dr. Earle Marsh, Dr. David Smith.

FRIDAY

M.U. Arts: 12 noon, M. U. Lounge, Concerto in E Minor of Joseph Bodin de Boismortier presented by the Boismortier Ensemble.

M.U. Film Series: 7:30 p.m., Med. Sci. Aud. "Taste of Honey." Students 50c, General 75c.

SATURDAY

Cardiovascular Research Institute Seminar: 11 a.m.-12:30 p.m., 1364-S. "Regulation of Glucoseogenesis and Glycolysis in Intact Isolated Liver Cells" Dr. Michael N. Berry.

Fixell literature courses offered at Millberry

This Fall quarter at Millberry Union two literature classes taught by Dr. Lawrence Fixell are being offered on Monday and Wednesday evenings.

Monday's class "Insight and Outlook" and Wednesday's "Writers' Workshop," which encourages students to write whatever they wish, have drawn three students each. For this reason registration for both classes has been extended for another week.

The purpose of each class is to help students find their interests and then find the best way to express and develop those interests. "We don't start with any idea or subject in mind. We won't have a rigid course structure or a mandatory reading list. The two books I usually use are "Collection of Modern Short Stories" and "The Collection of Modern Poems," Dr. Fixell said.

"The method we will be using is looking at those books and comparing and contrasting their contents. If one takes two poems or two stories on the same theme and think about how they are alike and how they differ then we'll learn about each by the qualities possessed by the other," he said.

"For example in our first class we discussed two poems about women. One was a generalization and the other was about a particular kind of woman. With the first poem one either agrees or disagrees with it. In the second several aspects of what it means to be a woman can be found," he continued.

"It is also very difficult to generalize about anything. Generalizations always seem to oppose and contradict."

Dr. Fixell, who has been teaching at the Med Center for four quarters also teaches at UC Extension and SF State Extension. He has lived in Rome and Mexico before moving to his present residence not far from the Med Center.

His wife teaches Social Welfare at UC Berkeley and his daughter teaches Medical Social Work at UC San Diego.

The English 151 class taught by Dr. Fixell was instituted because of the interest expressed by the students. "Since there is no provisions for the humanities we have tried to establish connections with what students are studying already. Courses that will be relevant and meaningful to the students are wanted. They will include social sciences to broaden the curriculum and they will still be in the realm of the sciences," he explained.

"There is a tendency more and more to relate arts and sciences. Once one gets beyond the idea of training and finds what is learning and training then arts come in immediately for it is the art of living and art of healing in the hands of a fine practitioner. The art of knowing one's self, person treating person, feeling and values and how a person feels about himself formulates his attitudes to others," Dr. Fixell said.



Dr. Lawrence Fixell

"It has been thought that in the sciences feelings have to be put side, and of course that can't be true for the way a patient feels about himself influences how fast he will recover, or how he feels about his doctor will have an influence on his cure. One cannot separate facts and feelings.

"Art is the way you express feelings about facts. Literature places feeling and value at the center of things," he concluded.

Those interested in registering for either of Dr. Fixell's classes can do so at the main desk in Millberry Union.

Beatles Get Back Home

By Michael Jackson
(CPS)

Regression: the reversal to a pattern of behavior more appropriate to, or characteristic of, an earlier stage of development).

"Concept: Music, Philosophy and Politics" magazine describes the Beatles' "Get Back" as "a model of simplicity," and that it is, for the dominant theme of this, the Beatles' newest set, is one of regression.

THE SET CONSISTS of an album, a studio-session photo book and an accompanying film of the recording session, all slated to be released in a package deal this December. The album itself contains 11 cuts, all recorded live in the new Apple studios at 3 Seville Blvd., London. The cover photo shows the Beatles posed on the steps of EMI studios, exactly as they appeared on the cover of their first album, "Please, Please Me," in 1963.

In this album there is no background orchestration, no electronic effects, no Eastern influence and even no overdubbing. Only the Beatles and keyboard man Billy Preston are involved.

ALL OF THE CUTS were composed and arranged before the Beatles went to the studio, so the result is very loose; looser, in fact, than "The Beatles." Listening to this album is like being in the control room of Apple's studios during a rehearsal. Nothing has been edited out or dubbed in, and many times the Beatles

stop in the middle of one song and go on to the next.

On occasion John Lennon may be heard discussing the merits of each song with producer George Martin, and the many breaks during and in between songs are filled with mini jams and warm-up sessions; the format of the album is not unlike a Kafka stream-of-consciousness novel.

The first cut, "One after 909," was composed by Lennon-McCartney in 1959 when the group was still known as the Quarrymen. The lyrics and deceptively simple rhythm of this song are not unlike "Take Out Some Insurance on Me Baby," another 10-year-old work, but the guitar work, around which everything else centers, is definitely post — "Abby Road," giving the song a ubiquitous retrogression-proaction dichotomy.

TO LENNON'S CRY of, "Do your own thing, men," "Don't Let Me Down," begins. The tone of this version is definitely apart from that of the 45; one can sense the spontaneous cohesion — almost a desperate plea for release — that engulfs.

The Leslie amplification process on the lead guitar gives that instrument the versatility of an organ, and the resultant crying sound is used extensively to offset Lennon's plea.

In "You Can Even Take a Pony," Lennon implies that each member of the Beatles is disjoining himself from the others, and the group itself from its followers (from now on "you can celebrate anything you want/you can

penetrate any place you go"). "I've Got a Feeling" is McCartney's statement that he is going to stop being manipulated by outsiders.

The title song, "Get Back," summarizes their feelings about their followers; McCartney tells Jo-Jo (i.e. John Lennon) to "get back to where you once belonged."

"JO-JO WAS A MAN who thought he was a loner, but he was another man," reaffirms the Beatles' decision to assert their individuality. Jo-Jo was, in fact, reputed to be a loner, and now this label is applicable to all four.

The theme of leaving their world of prominence that they have occupied for the last six years and going "home" appears again and again. In Harrison's "For You Blue," and Lennon-McCartney's "Two of Us on Our Way Home," the disenchantment with living a world-known ideal appears.

Paul's "Let It Be" and "The Long and Winding Road" set is probably the most classically dramatic of the album. The former is a "hey Jude" type of thing, deriding sex, religion, and fanaticism. The same type of feel as that employed in "Happiness Is A Warm Gun" is incorporated here.

"The Long and Winding Road" is simply a depressing statement, not unlike "Julia" ("half of what I say is meaningless, but I say it just to reach you"). McCartney describes a love-hate relationship, and places this squarely on the heads of their fans.

Paul states that it is useless to give himself to another (i.e., us) when the very act of giving negates all that he is. He begs to be released ("please don't keep me waiting here/take me down the long and winding road" back home).

The last segment of the recording is a "Get Back" mini-encore, and is extremely discontinuous with the rest of the recording. Its tone is one of sarcastic laughter and derision, but the guitar work is not retrogressive, rather it is hard and modern, similar to Jimi Hendrix's "Voodoo Child," (slight return).

IS THE DERISION for us, for themselves? There is something absolutely revolutionary about this album, outside of its new format. This is its presentation; it is no longer the Beatles that are performing, it is four individuals communicating to themselves. This is what they've been leading up to for the past six years — they are now alone with themselves.

The previous 16 albums were presentations of emotion, finished products that we reacted to. This album is concerned with stimulus, rather than with response, with act, rather than with re-act. The listener is forced to live what they are setting forth in order to deduce the result.

ONE THING concerning this album is definite: the regression towards "home" in "Get Back" marks an ending. The Beatles are finished, "Get Back" has taken them "home."

They realize that the only way to produce "stimulus" material again is to not function as a group, but as individuals. They must not produce finished material, but continue, if they will, in the same manner as "Get Back."

There are only two possibilities for their future. They can remain where they are, and not produce any more material, or they can start over again, travelling their musical road away from "home."

JANE ANN HEDLUND
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'Bricoleur'
now on sale

Bricoleur, a newly published collection of poems by San Francisco poets, is now available for purchase. It includes works by 1969 Pulitzer Prize - winner George Oppen, Michael McClure, Richard Duerden, David Meltzer and Janine Pommy-Vega.

There is also a collection of poems from Bifra and translations of Maya and Nahuatl poetry.

Bricoleur is edited by David Gitin. The cover design is by Goodman Gries, one-time collaborator of Jasper Johns. An Avant-garde musical score by Charles Amirkhanian is inserted in the back cover.

Bricoleur was produced with the assistance of the Neighborhood Arts Program of the San Francisco Art Commission.

The magazine sells for \$1 and can be purchased from Mr. Gitin, 1036-A Cole Street, San Francisco. Subscriptions are \$3.50.

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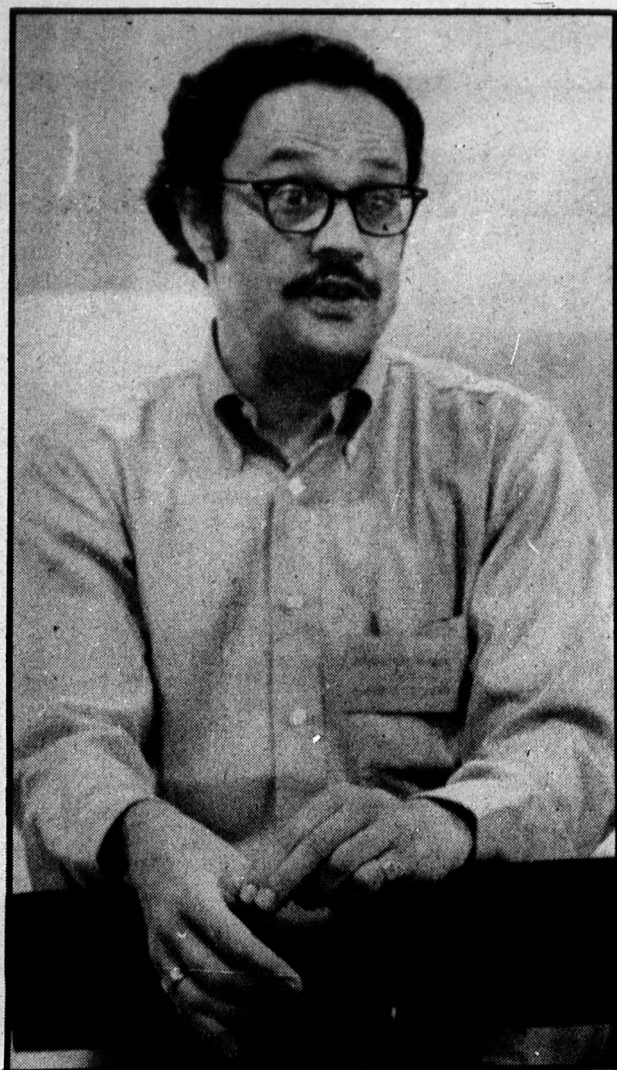
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Synapse copy deadline—

the Tuesday

before the Monday





Gilbert Russak
Director of Millberry Singers

Millberry Singers need accompanist

The Millberry Singers need an accompanist. They meet every Wednesday from 5:30 to 7:30 p.m.

The Millberry Singers can use the talents of a piano player for only two hours a week.

They can also use basses, tenors, altos and sopranos and anyone else who likes to sing. It takes no experience and there is no fee — only interest and participation.

Contact Tecia Lewis through SYNAPSE.

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The euphoria of Easy Rider

By Rick Fitch
(CPS)

One who finds peace pondering the hum of a stereo, the emphasis of a pointless interruption or the living, breathing, phantasmagoric quality of trees and flowers while on drugs, will identify with the film "Easy Rider."

The marijuana and acid scenes are among the most honest to be depicted in a commercially-distributed motion picture. There are the familiar disoriented, absurd conversations, fickle mood changes from paranoia to trust and back again, dreamy smiles, searching eyes, and interludes of quiet meditation.

Stony Vision

The camera work approximates the vision of one who is stony, focusing in a peacock frill of blurry colors upon a solitary object — a white blossom, the glowing wall of a cliff, the carved figure of Jesus on a cross, etc. — then shifting suddenly to another object, another scene.

At one instant, the two main characters, Peter Fonda and Dennis Hopper, are bedding down for the night in a dark hollow of trees, crickets chirping in the background; at the next, a blaze of white sunlight blinds the audience and the two are zooming on their motorcycles across the Golden Gate Bridge to the pounding beat of Steppenwolf's "Born to be Wild."

Excellent Music

The music is excellent, with major groups such as the Byrds and the Jimi Hendrix Experience providing the accompaniment throughout.

"Easy Rider" is more, though, than a mere glorification of the "big vroom and the narcotic high" as a reviewer for the Christian

Science Monitor wrote. It has a message.

Euphoric Feeling

If the unforgettable vividness of the sights and sounds produces in one a "high" or general feeling of euphoria, the plot causes a hard crash, for it first offers exposure to all that is good about being free only to leave one's psyche bruised and battered by the roadside at the end because, man, though it's your life, you can't really do what you want.

Hip Ulysses

Fonda, who wears a jacket and helmet bearing designs of the American flag and is known as Captain America, and Hopper, who resembles a freaky Davy Crockett, are kind of like hip Ulysses' pursuing an odyssey of discovery in modern-day United States after making a financial killing from smuggling drugs.

They ride by red rock canyons, open fields and scores of back country hamlets, smoke grass with a hitchhiker in a cave, pass the joint at a midwest commune, frolic nude in a mountain pond with commune chicks — in short, partake without remorse of the good life unfettered by jobs, homes, permanent relationships, etc.

Hostile Stares

All the while, there are mounting signs that the travelers are out on a dangerous limb defying fate. Innkeepers won't give them shelter, they are arrested for innocently clowning on their cycles in a town parade, stares are hostile and the voices they hear are viciously abusive and accented with hate.

The U.S. is being tested, see. Is it a Pepperland where two longhair honchos on doodaded-up bikes can remain alive and well and find true happiness, or are there too many Blue Meanies?



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Sports and Recreation

Hiking club

A hiking and climbing club is being formed for the enjoyment of nature. Students, faculty, spouses and all persons connected with the Medical Center can join.

The club took a trip to Point Reyes yesterday. The future activities will include: if enough support is obtained: one day hikes to beautiful areas, weekend backpacking trips, camping and photographing, climbing practice for beginners and novices and climbing trips for good climbers.

Those who have good slides to show are encouraged to contact the organizers, so that slide-shows can be arranged.

The club welcomes active participants a beginners. Suggestions from everyone are welcome.

The first planning meeting will be tomorrow night. Those interested should meet at the Millberry

Central Desk and should also contact Al Kerr at 1800 or Anne at 1033.

BADMINTON

Every Friday evening in the gym there will be badminton matches. These are for fun and relaxation.

Everyone is invited to participate. The times are from 5 to 8 p.m.

For further information and more details call Al Kerr, ext. 1800.

All interested women who would like to join the I.M.B.B. Leagues and play please contact Al Kerr, 666-1115 or 1800.

Al Kerr reported that the U.C.M.C. Inter-mural B.B. Leagues Tuesday and Thursday "Went off with a bang."

There were 16 teams all total. Tuesday night the teams were extremely strong and well balanced. Never before have we had so many good teams in one league. Still time to enter a U.C.M.C. I.M.B.B.

MEDICAL CENTER SPORTSMEN'S CLUB

The Medical Center Sportsmen's Club wishes to welcome its members and all interested students, faculty and employees to a general meeting Tuesday, October 21, at 7:30 p.m. The meeting in the Board of Governor's Room of Millberry Union, will be to decide on future club

activities.

The club offers activities in fishing, intercollegiate fishing, hunting, shooting and this year hiking. All interested people are invited to attend and help the club.

Last year the club held two successful fishing trips, a skeet and trap shoot, squirrel shoot and intercollegiate fishing for yellowtail, sailfish, and albacore. The club was third in the overall championship out of seven schools. USC and UCLA tied for first.

The first event scheduled for this year is the 2nd Annual Stripper Derby. Pheasant and duck hunting will also be offered. Many more activities are in the making, but need your help.

If you are interested in fishing, hunting, and/or hiking come to our initial meeting.

SPORTSMAN'S CLUB

The Medical Center Sportsmen's Club participated in this year's Pacific Coast Intercollegiate Big Game Fishing Tournament in Maz men's Club participated in this year's Pacific Coast Intercollegiate Big Game Fishing Tournament in Mazatlan, Mexico.

The team consisting of Drs. Rush Youngberg, Kent Parson, and Ed Stewart placed third in the tournament, with the individual trophy going to Dr. Kent Pearson for a 160 lb. Blue Marlin taken on 30 lb. tackle. USC took team trophy.

The Sportsmen's Club has also taken part in other fishing tournaments during the past year and the club has a full schedule of events planned for this year. Interested individuals should contact Bob Morrish or the Recreation Department, and watch for bulletins announcing meetings and events.

University all sports weekend

To be held at U.C. Riverside campus, representative teams in a variety of both men and women's sports will be selected to participate in this event. All expenses paid. Watch for the SYNAPSE and campus bulletin boards for announcements and additional information.

Athletic and Pool Facilities

- *Monday 10 a.m. to 10 p.m.
- Tuesday 10 a.m. to 10 p.m.
- *Wednesday 10 a.m. to 10 p.m.
- Thursday 10 a.m. to 10 p.m.
- Friday 10 a.m. to 10 p.m.
- **Saturday 12 a.m. to 6 p.m.
- Sunday 12 p.m. to 6 p.m.

Closed on All Holidays

- **Pool and gym reserved on Mondays and Wednesdays from 10-11 p.m. for LPNI patient recreation.
- **Pool reserved on Saturday mornings

from 9 a.m. to 11 a.m. for children's swim classes.

This Schedule Subject To Change
As Use Demands

RATES

Members no charge
Guests \$.50 per visit

The Union will assume no responsibility for lost or stolen articles.

MEMBERS PLEASE NOTE . . . No children under 16 years of age will be permitted use of the facilities on weekdays between the hours of 11 a.m. to 1 p.m. and 5 p.m. to 6 p.m. The facilities are reserved for Union members and their adult guests only during these periods of time.

The recreation department office is located in 243 Millberry Union, ext. 1800 and the swimming pool is located on ground floor Millberry Union, ext. 1115.

Editor:

The article on the UCMC Karate club included a couple of statements which we believe are basically incorrect in regard not only to Kenpo style Karate, but the martial arts in general. The idea that students of the art "respond swiftly and with deadly awe-inspiring accuracy in retaliation for the slightest unfriendly provocation" is absurd.

The basic philosophy underlying Karate as well as all other martial arts (Judo, Aikido, and Kendo) is to learn mind control and self discipline and not to react to the "slightest provocation," but rather to avoid combat unless totally and physically impossible. Even in kumite (free-sparring) a student must learn not to retaliate against a fellow student even if the latter makes contact during the session. The article made it appear that Karate is primarily a device to inflict physical damage against another person for any affront.

We, the undersigned, have studied the martial arts for a combined total of fifteen years both in the U.S. and in Japan, and we all agree that their purpose is to teach self-control and assurance as well as humility and to refrain from physical action rather than react in a paranoid manner at the slightest provocation.

Ian Kramer
Ted Shigyo
Steve Wiman

Synapse Submit articles

If anyone wishes to submit articles or announcements to SYNAPSE, or would like to place an ad they should either bring their material to the SYNAPSE office A Level of the Millberry Union next to the Police Department.

If there is no one in the office then material can be left under the door or at the main desk in Millberry Union.

Please attach name and where you can be reached in case we have any questions about what you have submitted.

'This is Skiing'

Warren Miller is back and has brought back with him the only ski film coming to the Bay Area.

Don't miss "This is Skiing" shown October 23 and 24 at Rior-dan High School Auditorium, 175 Phelan Avenue, off Ocean Avenue, San Francisco.

There are a limited number of tickets. For further information contact Carol Sullivan, ext. 1101, room 603-C.

All shows start at 8:30 p.m. Tickets are available at most Bay Area Box Offices and Auditorium Box Office from 7 p.m.



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