**Living Literature**

**Authors read for Spacks' groups**

By John Lowenstein

So, finish the book, class, and Norman Mailer will be here to discuss it Monday.

Speakers' seminars! Well, Prof. Barry Spacks' seminar in "Literature Today" is reading Norman Mailer's latest novel, "Why Are We in Vietnam?" And next week, Mailer will come to the class to talk about his work. For the students in the course, this is nothing unusual; in past weeks, other authors have been to the seminar. Edward Field, Jorge Borges, and Louis Liutano discussed their art with the class.

"In this course," said Prof. Spacks, "we can see what happens when the student is confront- ed with the author of the book he just read. The student is able to ask simple questions which he would not normally ask in a more academic course." In addition, newly published literature is used in the course, since there is no intervention of tradition or published criticism. Also, all this is sponsored by the MIT Press.

Many of the students are interested in writing, and this group offers them a valuable opportunity to find out what makes a professional writer. The seminar adds a dimension of awareness to literature which a liberal, academic course can't.

Opting for this sort of more readable, more accessible, he says, "I can think of nothing the Humanities Department considers more important than this. We don't want to do-emphasize the academic course, though." Prof. Spacks adds. "Both are im-

In this age of rock artists who also write their material, Doo Wop Valentie remains one of the only people whose compositions are considered worth recording by the good groups. He also makes appearances as a singer and has had some unsuccessful singles, but his claim to fame consists of two of his songs — "Hey Joe" and "Let's Get Together" — which have become rock standards.

Re-writes a standard

Valentine, a good friend of the original Jefferson Airplane, re-wrote John D. Lougher's "Rubber Room" for the Youngbloods. Lougher's version was first made into a hit by the Nashville Teens, who got to 13, nationally, with a hard-rock, up-tempo interpretation. Although the practice of writing new lyrics for an old tune is common enough, Valentie pulled a switch; his "Rubber Room" has the about the only rock song with the tune rewritten instead of the words. A slower, blues version was the result, and although the recorded version on "Jefferson Airplane Takes Off" is fairly unimpressive, this was used to be the Airplane's best song, live, until they outgrew that straightforward style.

One of his own

Under the alias of "Chet Powers," Valentie wrote and recorded one of his own songs, "Let's Get Together," another song from the first Jefferson Airplane album, has also been covered by Marshall Crenshaw, the Youngbloods, the Kingston Trio, and the Sunshine Band. The original version on "Jefferson Airplane Takes Off" is fairly unimpressive, this used to be the Airplane's best song, live, until they outgrew that straightforward style.

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By Steve Grant

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