NU 'Usher' Finds Absurdity
(The economically deprived Northwestern student does not have to remain culturally deprived. Reporter Stan Glauermann below details one method he tried that financially pressed students can use to stay abreast of the latest developments in drama.)

By STUART GLAUERMAN

"You an usher? Go right up on stage, through the sets, and into the house. Tell someone there you're an usher."

Mike, the caretaker of the theater, was back there. So was a long-haired young lady, who, after untangling her legs, made an effort to explain the layout of the house to the prospective usher. It was Mike, who finally filled the usher in as to what the Hull House Theater, 3212 N. Broadway, is all about.

"I don't understand this play, much," Mike confessed. "But I do enjoy it. Sure, this wasn't what Jane Addams had in mind when she raised the money for the original Hull House, so's the immigrants could get a look at culture."

"They say this British fella Pinter has something here," Mike continued, even though I've heard it said that even Pinter himself can't explain what it is. But Jane Addams, there was a woman, probably one of the greatest that's ever been. I sure do get a laugh out of this play though.

Hull House Association operates four neighborhood centers which offer children's plays, teen acting lessons, and standard productions. The Broadway center has shifted from the traditional to avant garde productions.

The stage was set for Harold Pinter's "The Birthday Party," which will run through Dec. 15. In the "incomplete" Hull House Theater, Pinter's "Party" was perfectly congruous.

Other ushers tricked in, as did the actors, who, unlike the ushers, had had considerable theatrical experience. Some old friends mentioned that all of the players were, by day, business people: that, in fact, one of the leads was a successful Chicago extermi-

ator.

The ushers, however, were novices. "Anyone is welcome to come in and help," an assistant director said. "The ushers are college kids who call in advance to make an appointment, but others who have helped with the sets just stop in to see if tickets are available and end up working.

"It's really easier to become a part of the cast than to get a ticket. Tickets are $3.40 and $3.90 per performance. A series ticket for five plays cost $15.50. The play is performed on Friday, Saturday, and Sunday evenings at 8 p.m. As the ushers were being told that sec-
tion 10 has four seats "sometimes six and sometimes seven" seat in each row, the actors talked about last weekend's performance.

"His glasses fell off in the blind man's bluff scene and slid under somebody's seat. I wa't sure if I should say something. Heck, I need a Coke or some coca-cola or something like it."

Meanwhile, other ushers were filling liquor bottles with tea, and a student who had had a cup of tea was washing dishes for the breakfast scene.

Occasionally one of the helpers would ask, "What's the play about?" And some one would answer, "Nothing, it's non-commu-
nicative."

Shorty before curtain-time, William (Continued on page 14)

Summer NCAP and PUB Programs

Similar Groups Claim Varying Concepts

By JOAN SCHUMAN

Editor

On a hot and steamy afternoon this summer, chiefs of two warring Northwestern summer programs assembled around an official picnic table.

The purpose of the meeting was to patch up differences and clear up confusion about possible overlapping in Project Upward Bound (PUB) and the University of Western North-

ern Chicago Action Project (NCAP).

While the first meeting aired some of the problems, another meeting this fall will more thoroughly examine the two programs—and their value.

NCAP and PUB were held simultaneously this summer, and to an untrained observer, they might have seemed identical.

In both, students of both sexes attended classes while living at Northwestern, and in both participants were understood to be culturally disadvantaged.

But there the similarities end. PUB included more than 100 par-
ticipants; NCAP, 27. PUB's program had more high school students, and one for students to enter college in the fall.

These students, called the "bridge group," were interested in what college life would be like, and how to adjust it.

High school members of the PUB program will have year-round meetings and take various cultural trips.

Besides NCAP's only two other bridge programs were held in the nation this summer.

What the university must decide about these projects in the next months involve several "policy-type" decisions.

First, officials here must deter-

Finally, who is more qualified to in-

The Helens Club was founded in 1898 for the purpose of uniting in friendship the many girls on campus who bear the name of Helies. Various parties are held during the year to promote good feeling among the members, 185 in number.

Where has Helen gone?

With the University Banjo Club (1894 Syllabus), the Prohibition Club (1914 Syllabus), the Barbell Shop Quartz Society (1948-49 Handbook), and the Barbell Club (1955-56 Handbook), the Helens Clubs, left NU.

Now these and other organizations can be brought back to campus, thanks to the Student Senate's Activities and Organiza-
tions Committee, which decided to bring back Mr. Bill Havemann.

Students interested in reviving an organization or in forming a new one are referred to a committee of not more than five each. If it is definitive and serves a purpose not adequately covered by the existing organizations, the constitution will go before Student Senate for approval, they explain.

Constitutions may range in content from the cheerleaders' statements of purpose and standards to a four-page "massive document" of the Panhel Association's "massive document full of all the possible ramifications of life," Levy said.

Many constitutions still have on file at the board that may be reviewed. Whatever happened to the Polish Society, listed in the 1952-53 Handbook, for "fellowship among students of Polish background?" (Continued on Page 4)