

B.C. Offers New Orient Program

Columbia Expands Eastern Program; Includes Barnard

The Columbia College Oriental civilization and humanities courses will be offered by Barnard next year under the direction of William Theodore de Bary, associate professor of Chinese and Japanese at Columbia.

This extension of the Columbia program is part of a five-year expansion plan to increase Oriental studies. It will be aided by a grant of \$185,000 from the Carnegie Corporation of New York.

Civilization

Oriental Civilization 35-36 is an introductory course designed to provide an understanding of the most important factors in the contemporary life of people of India, China, Japan and Korea. Given by Professors de Bary, Meskill, and Weiler, it will attempt to appraise the role of these civilizations in the world today.

Humanities

The Oriental humanities course, 39-40, will be devoted to the major works of Oriental literature, philosophy, and religion. A colloquium conducted by Professors de Bary, Meskill and Weiler, it will deal with Near Eastern, Indian, Chinese, and Japanese authors in translation.

The religion department has also planned a new course for next year. Religion 30, entitled "Religious Ideas of Man, his Nature and his World" will be given by Professor Ursula Niebuhr during the coming spring semester. This course will attempt to analyze the religious views of "the world, the flesh and the devil" in the light of modern knowledge.

Debate Council

Courage Moves Team To District Tourney

By Lynn Harris

Fresh from triumphs in the District Seven Tournament, the Barnard Debate Council, recipient of an Honorary Bear Pin Award at the Installation Assembly, also deserves commendation for courage. Of the twenty-nine colleges represented at the District Seven, one of the most important tournaments since it is used to determine the five schools to compete in the National Tournament, the only two girl's schools were Barnard and Marymount.

Lack of Funds

It took even more courage than usual for Barnard to enter this year's competition because their chief competitors, Dartmouth and Harvard, two of the schools that had just returned from six weeks of debating with mid-western colleges. The other schools at the tournament were able to gain very necessary experience in smaller debates all over the country which Barnard was unable to attend because of lack of funds.

Barnard's Debate Council receives an allotment of \$300 a year with which to pay expenses while most schools get over \$2100 annually. Despite this and other problems, Barnard's nine-man team is usually well-represented at tournaments, particularly in the frequent at-home contests.

Good Name

Corky Marcus, President of Debate Council, pointed out that "Barnard did do extremely well. The coaches from Dartmouth and the University of Vermont commended the team and asked us to compete with them. We made a good name at the tournament and possibly in the future we will win."

The representatives chosen by each college debate against each other for an hour on the Right to Work laws, the topic chosen for discussion this year, "the experience gathered in these tournaments is invaluable in developing skill in speaking," she added, discussing the rewards that result from participation in the activity.

Yale Program Accepts Girls For Teaching

Vassar and Smith undergraduates will attend Yale next fall under a new secondary school teachers training program.

Qualified undergraduates from Vassar, Smith and Yale will enter the program at the end of their junior year. They will enroll for two years in Yale's Graduate School.

B.A. and M.A.

At the end of the first year, they will receive a B.A. degree from their own institutions. At the end of the second year, they will receive an M.A. degree in teaching from Yale.

Course of Study

Participants in the Yale-Smith-Vassar program will study their regular major plus a year course in history and a year course in philosophy of education in the graduate school.

In the second year, they will teach full time on temporary certificates in the public high schools of greater New Haven. They will, however, take weekly graduate seminars at Yale.

This new program will be administered by Thomas C. Mendenhall, associate professor of history at Yale in a new Office of Teacher Training.

Faculty, Students Receive Bear Pins

Marcus Accepts Presidential Role; Installs New Undergraduate Officers

Bear Pins were awarded to one member of both the faculty and administration for the first time at the Installation assembly Tuesday.



Director Receives Award

Professor Henry Sharp of the geology department received the faculty Bear Pin, while Miss Katherine Goodwin, Director of the College Activities Office, was honored with a Bear Pin for the administration.

Student Curriculum Committee was awarded the Bear Pin for student activities, while Debate Council received honorable mention for its outstanding performance during the past year. Student recipients of the awards were seniors Sue Israel, Rhoda Lichtig, Rachel Mayer, Debbie

Metzger, Lili Shimamoto, Hannah Simon and Judy Smith. Honorable mention awards were given to Ruth Jacobs Kammerman, Joan Kent, Sandra Sickles, Barbara Stevelman, Jane Thornton, Ruth Wolfers and Myrna Zeigler.

Farewell Speech

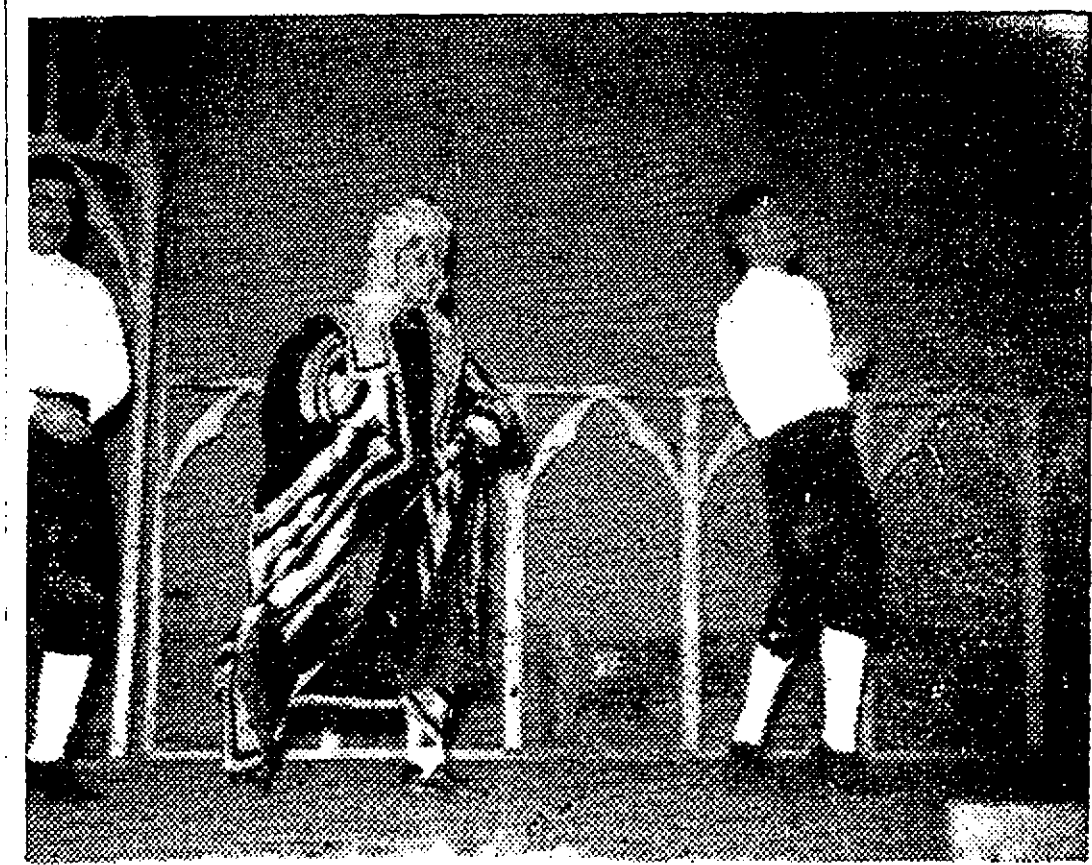
Past and future progress of Undergrad was underlined by outgoing president Margot Lyons in her farewell speech, with mention of activities of dorm and curriculum committees, Political Council, and Representative Assembly, and the addition to the library of an audio archives department. A donation by Undergrad to the new library of \$2,000 was mentioned, and plans for altering the freshman system of Rep Assembly delegation were presented. "We are not only living in the old Barnard," Miss Lyons concluded, "but we are making the new."

Last Duty

As her last official duty of the year, President Margot Lyons administered the oath of office to incoming president Corky Marcus. Miss Marcus then installed the new Student Council and Representative Assembly members. Concluding the program, President Millicent McIntosh attributed an "outstanding job" to the retiring president.

The Installation assembly was conducted under the Honor System. Abstentees are urged to submit fines or excuses to the Student Activities office by April 25.

Society Produces 'Iolanthe;' Last Work of Season



Wayne Paton and David Bender, "Iolanthe" players.

by Andy Abecassis

It is always hard for the college reporter to determine how to review a campus production. Hard work, plenty of sweat, long rehearsals with opposition from team papers and exams all seem to make a "great" show almost, (Continued on Page 4)

Managing, Associate Editors Accept Roles At Traditional 'Bulletin' Red Pencil Dinner



Bulletin's new Senior Managing Board. Left to right: Susan Wartur, managing editor; Sue Oppenheimer, news and projects editor; Janet Steinfeld, personnel editor; Jackie Zelniker, editor-in-chief.

Bulletin installed '58-'59 members of editorial board at the traditional Red Pencil Dinner last night.

Selected to top positions on Senior Managing Board were Susan Wartur, managing editor; Sue Oppenheimer, news and projects editor; Janet Steinfeld, personnel editor; and Joyce Hill, editorials and forum editor.

Elected to associate editorships were sophomores Andy Abecassis, Paula Eistenstein, Myrna Neuringer and Jean Rosenberg. Judy Barbarasch and Jeannie Judy were named feature editors. Darline Shapiro will take the position of exchange editor. Rochelle Stoller will become office manager.

The members of managing board formerly served as associate editors except for Miss Hill who was a feature editor.

Barnard Bulletin

Published semi-weekly throughout the college year, except during vacation and examination periods by the students at Barnard College, in the interests of the Barnard Community.

"Entered as second class matter Oct. 19, 1928, at the Post Office at New York, N.Y., under the Act of March 3, 1879."

Subscription rate \$3.75 per year, single copy, 10 cents.

EDITOR-IN-CHIEF — Judith Smith

Business Manager — Deborah Zucker

MANAGING BOARD

MANAGING EDITOR Francoise Dearden
 PERSONNEL Audrey-Ann Appel, Joan Kent
 EDITORIAL PAGE Ruth Helfand
 NEWS Norma Shosid
 ADVERTISING MANAGER Audrey Smith

ASSOCIATE EDITORS

Sue Oppenheimer
 Janet Steinfeld
 Susan Wartur
 Jacqueline Zelniker
 PROJECTS ASSOCIATE
 Bonnie Goodman

FEATURE EDITOR

Naomie Emery

CIRCULATION MANAGERS

Phyllis Margolis
 Marsha Stavín

DESK EDITORS OF THE DAY: Sue Oppenheimer, Janet Steinfeld.
 FEATURE EDITOR OF THE DAY: Naomie Emery.

COLUMNISTS: Jan Burroway, Rachel Mayer.

NEWSBOARD: Andree Abecassis, Judy Barbarasch, Paula Eisenstein, Jeannie Judev, Linda Kaufman, Myrna Neuringer, Jean Rosenberg, Darlene Shapiro, Grace Schulot, Carol Stein, Rochelle Stoller.

ASSOCIATE NEWSBOARD: Elsa Adelman, Phyllis Bonfield, Aviva Cantor, Barbara Clarke, Gerry Gabianelli, Janet Gregory, Lynn Harris, Penny Niederer.

PROBATIONARY STAFF: Cornelia Briskow, Sue Greenfield, Elona Meiselman, Mary Varney.

CARTOONISTS: Joy Nathan, Marion Weinstein.

ADVERTISING STAFF: Donna Richmond, Linda Sirota

CIRCULATION STAFF: Catherine Bigos, Marcia Lee Landman

Farewell

The past weeks have been retrospective, introspective ones in the Bulletin office.

In vicarious melancholy, we have watched our Spectator counterparts step down from their managing positions to welcome a new board, rested, fresh with ideas and enthusiasm. Now our time has come to relinquish the favored spots on the masthead, in assemblies and councils, and in this office.

We have heard many times in this "farewell" week that this has been a hectic year with "mild crises" in every area.

Bulletin's role in these controversies has been clearly defined throughout the year. We do not wish to attempt a justification of our stands, or an explanation of our policy, or a rectification of our too-frequent errors. Former Undergraduate President Marjot Lyons described the ideal function of student government as a "center for thought and controversy on campus." In accordance with this definition, we have attempted to make Bulletin an accurate reflection of student thought and controversy on campus. Where we have failed in this task, and we know that our failings have been many, our new managing board, we feel certain, will succeed.

We have taken this eager bunch down the road of experience with us — past registration procedures, varied and student body plans and transfers. This board has supported our demands for organized instruction in journalism, for internal improvements for a cleaner annex. It sat silently by, watching it all happen, and then the flood of letters, generated by that year, which we have since, by unanimous consent, decided to put past.

While we cannot hold up our forty-two issue achievement as the ideal, perhaps, we can part laughingly and tearfully to our "farewell" experiments in reflection and experimentation. This is our last year.

And what of us, dear readers? Now "back with all the ferment of farewell," we look beyond the green gates, to the recession, the sputniks waiting outside. We have criticized Barnard to the point where we can express no more than our cliched fondness for it. We feel very certain that that "hell of a universe next door" will be much less kind

THE AMBLER

by Rachel Mayer

For a time, there, bad movies were better than ever. The movies which tried too hard to be good ones were the ones which sank to abysmal depths. Bad movies had a certain number of passable lines, a certain amount of old-fashioned Hollywood scenic gookum which made them pleasant, if not all-absorbing.

But now, it seems, there has been a change. I haven't been to any good movies lately, and it is possible that they have been getting better than ever without my noticing it, but I have been rather systematic in my attempts to see all the bad ones. And they are worse — worse than they were before the boom years of television.

It seems to me that the primary reason for the shift has its roots in what used to be the root of all artistic endeavor on the popular scene: Stark Realism. Our popular writers have forsaken this quality so revered by their forebears. Mr. Cozzens, I see from the popularity lists and the parodies, has convinced his public (which is, generally speaking, The Public) to admire a highly Jamesian style: Mr. Faulkner has taken to writing fables and suchlike; Mr. Hemingway has been silent. And so Stark Realism has been bequeathed to the writers of scenarios for bad movies.

These musings were inspired largely by my recent viewing of "The Gift of Love," a film in which Lauren Bacall proved that she can almost (but not quite) save a vehicle which was doomed from the outset to sink. The unduly complicated story of a genius (at which Robert Stack was strikingly miscast), his wife who has what is referred to throughout as "a heart thing" (Miss Bacall), and a gruesome child whose name I have blissfully forgotten.

Briefly, the story concerns the adoption by the couple of the child, the wife's death, the genius's rejection of the child, and the final reconciliation between genius and child. Perhaps it was because I became violently bored as soon as Miss Bacall was out of the picture (she comes back in a mystical sequence at the end, which brought me back from my post near the ashtray in the lobby) — perhaps it was because of that that the last half-hour or so of the movie seemed highly unnecessary. But I do think that part of the reason was the Stark Realism.

Only because of that, the script writer, who knew that genius and child had to be reconciled at the very end, felt it incumbent upon him to show the original rejection of the child by the genius. Of course a tired genius who has spent three full days at his wife's wet grave would not welcome a little girl, would he? I am not sure.

I am, however, adamant that I am objecting to many of the Stark Realistic touches throughout the film. But they were balanced by lovely realistic bits of homes and observations, and Lauren Bacall. At the end, however, everything was Stark Realism. I am pleased to announce that the Nemo stopped showing "The Gift of Love" after a very few days, and went on to the sort of thing movies should be doing: Tommy Sands in "Sing Boys Sing."

Continental Story Has Charm And Skill

by Naomie Emery

Miss Rumer Godden is striking proof that plot is not the soul of anything. The story-lines of her novels continually serve her beautifully, and there is never any question about her choice of material. One would merely hate to see it used by any other novelist alive.

Three breeds of children flourish in contemporary literature — there are the well-ordered gardens full of cockle-shells where Five Little Peppers grow all in a row; and there are the scraggly hot-beds grown from innumerable Bad Seeds. And then there are the Godden children, of "The River," "Episode of Sparrows," and "The Greengage Summer," who live in time and space of their own.

Crystal Prose

Obtensibly, it is remarkable that "The Greengage Summer" should have the great charm and sophistication it does. It begins with a happy little brood of five English children — which does not sound promising — and settles them, sans mother, sans mentor in Les Oaillets, a small and very casual pension in the champagne country of France to learn about life — which sounds much less so. Shoals of books have taken things from there and gone on about family groups and the effects of adolescence on the sensitive soul with very sorry results on the reader's digestion. But thus much for plot.

Miss Godden's prose gives the effect of seeing a familiar scene under still, diamond-clear water. Subtly, outlines are sharper,

colors are more intense. There is a bright, brilliant shine on the world that makes everything more lucid and disturbingly clear.

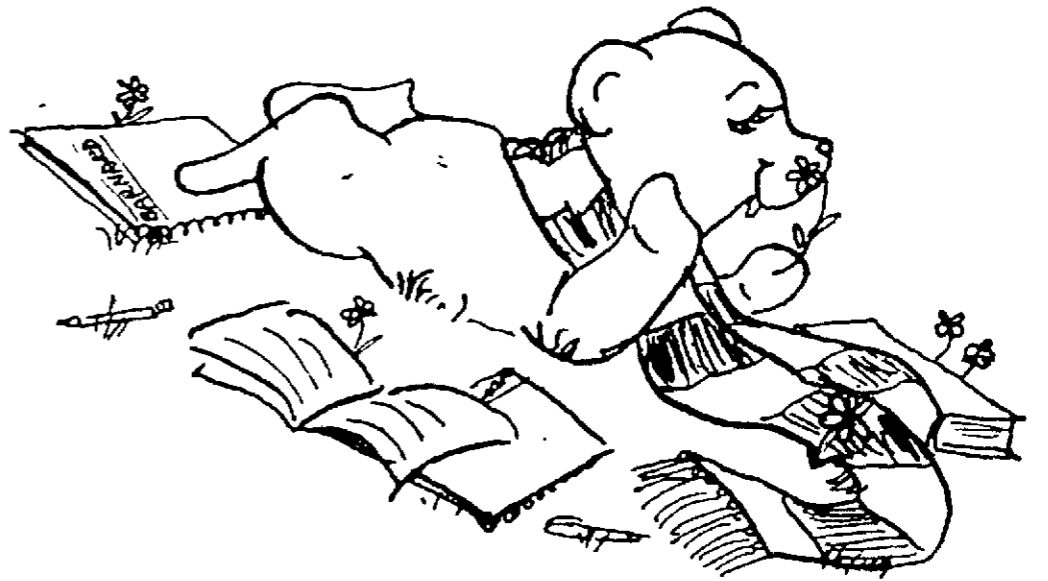
Five Little Greys

This effect reacts most strongly on the five Grey children — and touches Joss, a determined, piquant beauty of sixteen, through five-year-old Vicky. In between in three-year intervals are a sister, Cecil, who narrates; ten year-old Hester who seems the most adult of the five; and Willmouse, the one brother and a coming Givenchy. All five are stubborn, intriguing and thoroughly individual as well as being non-neurotic, a fair miracle in modern books.

Other individualists with more scope for variance are Eliot, the mysterious Englishman; Mme. Corbet, owner of Les Oaillets; Mlle. Zizi, involved with both Eliot and Mme. Corbet; an Academy artist, a lecherous busboy, and assorted members of the Paris police.

Integrated Parts

While Miss Godden's style is stylized and built on careful artistry, it is neither escapist nor brittle, receiving with calm acceptance death, evil, and brutality. Robbery, murder, lesbianism, attempted rape and violent sexual jealousy weave into the delicate tale of the greengage summer with neither shock nor the discomfiting sense of disturbance. Rumer Godden is that very rare artist whose intricate art broadens rather than restricts her scope. That is why she writes living books.



MFW

LETTERS

To the Editor:

Before Finnegan's Wake is upon us and we find that again we can't afford to see a good play at Barnard, we would like to ask for reduced rates on week-nights for Barnard students. The few plays that we have seen were very good but were performed before tiny, uninspiring audiences.

Is it unreasonable to suggest \$35 plus Bursar's receipts for Wednesday and Thursday nights? It seems to me that the receipts from more girls paying less would equal those from a few girls paying higher prices. And the performers could then play before the good sized audiences which they deserve.

Ruth Bassett '58
 Ann Scovell '58
 Joan Lang '58

To the Editor:

For almost four years, I have sat in the Barnard Library and

tried to study. Unfortunately, I rarely enjoyed three — even two — hours of peace and quiet. A certain amount of chain creaking and murmuring is expected, but a continual buzz seems to pervade the air. . . . We must all agree that sound travels cruelly in Ella Weed, that whispers are quite audible, and that one might as well put down the book when 3:10 rolls around. Let us not add our voices to the general confusion. It is a short walk to the door, and talking can be done in the hall or in the James Room.

Picture yourself trying to study for an exam which is reputedly "comprehensive" trying to discover some kind of thesis in your thesis — and please show the kind of respectful consideration for others that you would demand for yourself in a similar situation. Please cooperate. The Ides of May aren't far away.

Carla Levine '58

Flatters American Ego

by Thomas P. Peardon

THE NEW CLASS. By Milovan Djilas. 214 pp. New York. Frederick A. Praeger. \$3.95.

When Djilas' book was published, the New York Times heralded it as likely to become one of the classic documents of the twentieth century. In the weeks and months since



that pronouncement, *The New Class*, has maintained a place on the best seller list. This is not quite the same thing as becoming a classic, but the achievement is close enough to the times expectation to suggest that this is an important book. I think that its importance lies chiefly in the fact that it was written by a man who had risen high in the Communist hierarchy, and that it says what Americans like to hear. This is a voice from the other side of the Iron Curtain (if Yugoslavia may still be placed there) that speaks in tones of utter disillusionment.

The outcome of the Russian revolution, it says, has been a regime of extreme inequality, a society in which a small group of bureaucrats and Party men (the "new class") use and dispose of collective property in their own interests, ruthlessly exploiting the many in the interests of the few. It is a society that loudly proclaims its faith in planning yet "is perhaps the most wasteful economy in the history of human society."

Professor Thomas P. Peardon, executive officer of the government department, is Dean of Faculty.

Dedicated to science, it has achieved no great scientific discovery. Founded on an ideology which arose in protest against the sufferings of the workers, it has become "an exploiting system opposed to most of the interests of the proletariat itself."

Doubtless this is all true, but it is by no means original. Trotsky said it years ago as Djilas himself admits. Since Trotsky's time the nature of the Communist system has been analyzed in much detail by many other writers among whom a growing consensus of interpretation can be discerned. Djilas has the great advantage among such writers of speaking from the inside.

On the other hand, some of them are more detailed and circumstantial. Djilas is too prone for my taste to indulge in abstractions. His whole intellectual framework and ways of thought are still Marxian; and his style has the repulsive aridity that characterizes most Marxian argument. He has a naive faith in social laws ("The law of society and men is to expand and perfect production.") "The tendency towards the unification of the world is the basic characteristic of our time." That sounds oddly old-fashioned in this post-Nazi world. His tone is bitter, but he seems to me to lack the proph-

(Continued on Page 4)

Cheever Achieves Consistency

by Annette K. Baxter

THE WAPSHOT CHRONICLE. By John Cheever. 307 pp. New York. Harpers. \$3.50.

Although at an equally Olympian remove from his material, the author of this year's National Book Award for fiction is distinguished from most practitioners of the *New Yorker* school in a notable respect: he is not to be caught in self-indulgent professionalism, in the embarrassing act of sparking our awareness of his talents at the expense of his literary purpose.



This tale of a once-thriving New England seafaring dynasty presently going to seed is not so determinedly controlled and witty as those of the *New Yorker's* brightest distaff lights, Mary McCarthy, Elizabeth Hardwick and Jean Stafford — themselves occasional chroniclers of dynastic decline; but it generates a mood of tenderness and nos-

The reviewer is a lecturer in history. Mrs. Baxter conducts a junior readings course in American civilization.

algia that has its own low-keyed intensity. The separate episodes of the loosely-joined narrative bear traces of adjustment to short-story format; in spite of this, there is persistent unity of effect, springing more from the steadiness of the author's gaze at his characters than from architectonics of style. Unlike his tense lady colleagues, Cheever can let go.

In other ways too this is an indisputably masculine book: gossip and seduction and family skeletons recur, but somehow always at a safe remove, as if the author were warning us not to overvalue their importance as

(Continued on Page 4)

Reviewer Scrutinizes England's Angry Men

by Neal N. Wood

Who are the Britishers, born after 1920 and nurtured in war and welfare state, whose angry voices have carried across the Atlantic? Their sociology is reducible to lower or lower middle-class origins, Grammar School and Red Brick. Unlike the Spenders and Day Lewises, they have experienced poverty, known the "common man," served in the ranks, and attended school and university on state scholarships. Politically, they are without a rallying-point, Labour, Liberal or Conservative. Despite their political apathy, perhaps because of it,

they have launched a frontal assault upon the "manners" of the British middle-class elite.

They have been articulate since the early fifties. Among the intellectual influences are Empson, Leavis, Orwell and analytic philosophy. Kingsley Amis, poet, novelist, jazz critic of the *Observer*, lecturer in University College, Swansea, is a name frequently associated with the "movement." The title of his burlesque, *Lucky Jim* (1953), is commonly and deviously used to identify the angry young men. Other prominent names include John Wain, Iris Murdoch, Kenneth Tynan, John Osborne of *Look Back in Anger* and *The Entertainer*, and Colin Wilson of *The Outsider*.

Although the molders of taste have often abused *Lucky Jim* for his views, they have acknowledged his literary talents, but not without reservation. Critics tell us that his work lacks great creative vitality and experimentation. Moreover, we are informed, his bitter critique of society with its concern for revealing the phony, the pretentious and the sentimental in middle-class

Mr. Wood is an associate in government. This is his first year at Barnard.

life is highly superficial. No positive or constructive value is offered, only a nihilistic attitude that is frank, tough and "realistic."

However, this attack on manners may be more fundamental than the critics allow. For manners, as Voltaire realized, constitute a substructure of society. Never has this been truer than of the British class system in the age of Macskellism, of Eton and Balliol versus Winchester and New College. Perhaps a sign that the movement is probing more deeply than its opponents are willing to concede is the highly critical reaction of both right and left. *Spectator* and *New Statesman* have sheltered in the same slit trench. *Lucky Jim* is no gentleman, and hence a constant threat — unless he is absorbed by the "establishment." There is a fear that he will be the future front bencher, transforming school tie politics into the politics of genuine conflict.

Dreary Setting

In the meantime the angry young men are gingering an extremely dreary scene. A riot occurred recently in a Sloane Square pub between the activists (Osborne faction) and quietists (Wilson faction), the social reformers and the apostles of angst. "Exhilarating" might be more appropriate to describe the incident than the "disgusting" murmured over tea in Waterloo Place. When in Britain have angry young poets been angry enough to draw blood in such a fashion! As a school of politics the playing field of Eton may yet give way to the barricades of Espresso-land. In scrutinizing their own society "other-directed" Americans could well emulate the anger and "inner-direction" of *Lucky Jim*.

Depicts 'Man's Fate'

by Tatiana Greene

EXILE AND THE KINGDOM. By Albert Camus. Translated from the French by Justin O'Brien. 213 pp. New York. Alfred A. Knopf. \$3.50.

Albert Camus' *Exile and the Kingdom* came out in an English translation by Professor Justin O'Brien of Columbia University shortly after Camus was awarded the Nobel Prize for literature in 1957. It is a collection of six short stories whose common content might be summed up in the title of Andre Malraux' famous novel, as being "man's fate." Man's loneliness, his need to assert his being in some exalted concept of nobility or humaneness, man's work, his love for man, his torture at the hands of men, are illustrated here. Camus' heroes accept neither consolations or pangs. In his philosophical essay, *The Myth of Sisyphus*, Camus chose as his symbol of humanity the Greek hero Sisyphus, forever striving and failing anew, a hero of effort. In his world both the exile and the kingdom are of this world and the kingdom is attained through compassion and understanding.

Four of the stories are set in North Africa, Camus' native land, which was also the setting of his novels *The Stranger* and *The Plague*. To this reviewer, the world they re-create is more alive, perhaps more true, than that of the two earlier works. Perhaps as the young teacher of his story "The Guest," Camus, too, feels exiled everywhere else. These four stories reflect his concern with the present North African crisis.

The reviewer is currently a lecturer in the French department.

In the first tale, Janine, "The Adulterous Woman," leaves the bed of her travelling-salesman husband to have a glimpse of the peaceful and starry African night, finding it a release from her anguish and the absurdity of her surroundings. "The Renegade" is the monologue of a missionary whose tongue has been torn out by the savages who hold him captive. In the glare and heat of the day, he ends by worshipping his captors' idols. Open to many interpretations, this tale resembles *The Fall* in its presentation of man's often unjustified sense of righteousness.

In "The Silent Man," a group of workers, who have returned to their factory after an unsuccessful strike, are moved to compassion for their employer. Their "hero" has been a manifestation of their dignity as men. Their mouths had been closed. They had to take it or leave it. They were men after all, and they weren't going to begin smiling and simpering. But when the employer's little girl is taken to the hospital in an ambulance, their silence weighs heavily upon them.

"The Guest" shows us the plight of a young French school-teacher on a desolate snow-

(Continued on Page 4)

'Prophet' Surprisingly Competent

by Robert Lekachman

AMERICA AS A CIVILIZATION. By Max Lerner. 1036 pp. New York. Simon & Schuster. \$10.

Since it is notorious that the United States is a big country full of frantic activity, it is probably fair enough that his latest effort to squeeze it between the covers of a book should be gargantuan. This volume contains 952 pages of text, 44 pages of notes for further reading, and an index which stretches over 37 pages. To the many who know

Max Lerner only as the oracular prophet of the *New York Post*, the daily expert on everything, this book may be a surprise. Not only is it a competently written summary of some of the major themes of American history, but it is also a perceptive survey of contemporary American life, a sensible account of the American economy which judiciously balances achievements and defects, an unsuccessful but never ridiculous attempt to comprehend American life as

personal experience, and an intelligent essay at placing America in the world. It is no mild tribute to a book on this scale to add that almost never does it bore and very frequently it entertains.

Unlike the classic evaluations of America by de Tocqueville and Bryce, this one is an American Product. The American possesses the advantage of knowing

Mr. Lekachman is an assistant professor of economics.

his country as no foreigner can, and the disadvantage of inability to view it with the objective, outside eye of even the sympathetic observer from another country. Therefore, this is an American book as well as a book about America. It is interesting to suggest some of the very American traits which make it. Most obvious is Lerner's confidence in social science. Anthropology, psychiatry, sociology, political theory, and, to a smaller extent, economics all contribute their quota to Lerner's anthology of concepts. They are all here, culture concept, countervailing power, the lonely crowd, inner tensions, father images, circulat-

ing elites, and rites of passage.

In other words, Lerner shares the ordinary American faith in experts. This faith is only partially misplaced. Veblen, Freud, Riesman, and Galbraith do help us understand our culture and, therefore, ourselves. How does one choose among this multitude of the learned? It is conceivably alien to the American spirit to choose one and exclude the others, to pursue with logical consistency a single line of analysis and make an implicit adverse judgement upon its rivals.

Unfortunately, Lerner's hospitality to many ideas, a charming personal and literary trait, has its disadvantages. The trap is simple and characteristically American: contentment with description rather than causation, explanation by enumeration. As Lerner puts it, "the problem of social analysis is only partially illumined by the search for causes. In much of our thinking causations is giving way to relation and interaction." If it is the pattern of interaction that counts, it is easy to conclude that when we have described the pattern we understand it. This, of course, is the excess of a virtue, the

(Continued on Page 4)

Three-Time Winner, 'Echotist' Has Marshall

Bulletin's 'Echotist,' Janet G Burroway '58 was awarded a Marshall Scholarship for two years study at a British University.

The scholarships are given annually by the British government in gratitude to the United States for Marshall Plan aid, and provide each of the winners, which number 12 this year, with an allowance of \$1,400 a year, plus tuition, fees and transportation. Miss Burroway will study at Newham College, Cambridge University.

Awards are granted not only on the basis of scholarship, but also on the basis of character, with the idea that each winner is a diplomatic representative of the United States.

Miss Burroway is also the recipient of a Henry Fellowship and a Wilson grant. The Henry award, given by Harvard and Yale from the Charles and Julia Henry Fund is presented to four students per year and entitles the recipient to 800 pounds for one year at either Oxford or Cambridge Universities.

As a winner of the Wilson Foundation Fellowship, Miss Burroway could have studied at the Yale graduate school. She withdrew from the Fulbright Scholarship in which she had passed the preliminaries and decided to accept the Marshall rather than the Henry of the Wilson.

Miss Burroway will be "reading English" for her second B.A. at Cambridge, which becomes an M.A. after seven years.

Camus

(Continued from Page 3)

bound African plateau. He makes it possible for an Arab criminal to escape the law. (The Arab is seen going towards the police station). On his return to the school, however, the teacher finds threatening words chalked on the blackboard, "among the winding French rivers" he had traced there.

In 'The Artist at Work' a... the... of a successful... to pose... One cannot help thinking... Camus own... to the... of... the... of... an... B...

answer-

er... translation



Jan Burroway

Djilas

(Continued from Page 3)

etic passion that made the "Communist Manifesto" the only true classic in Marxist literature. The New Class is a book to be read in our day but not one to which men will return again and again in years to come.

And so while I agree with the anonymous bookbuyers whose options are responsible for the best seller list, I do not agree with the New York Times.

Lerner

(Continued from Page 3)

deep American faith that infinite possibilities of understanding ourselves and our society are still open. To create systems, therefore, may seem like foreclosing upon our intellectual future.

There are other American traits in the book. Lerner is so concerned with the opinions of foreigners, fellow commentators on the social scene (dead or alive), and fellow Americans, that much space is used as Lerner's share of an anxious dialogue with the late Harold Laski whose American Democracy was a full scale attack upon American capitalism. Many other observations seem designed to bring up to date Democracy in America. One wonders whether Lerner has failed to read any attack or eulogy upon America and, at the same time, how many of them were worth his energy.

We can conclude this sketchy list with three other American traits. The book is phenomenally up to the minute. Few fashions in anything from clothes to jazz escape Lerner. Although this command of the ephemeral compels respect, it seems scarcely deserving of Lerner's trouble. The book is a monument to contemporary scholarship. Perhaps it is a personal ideal that Lerner's single authorship is indicative of the method of American scholarship.

Placement Office Announces Jobs

The Placement Office has announced information concerning three different fields open to seniors upon graduation.

United Aircraft Corporation, East Hartford, Connecticut, is offering Engineering Case Aide positions to graduates of any major.

Mount Holyoke College is holding an Internship in the News Bureau, which entails two years at that College, working in the News Bureau, and at the same time taking an M.A.

The New York City examination for substitute teachers of science in high school will be held on May 30. The final date for filing is April 25.

Cheever

(Continued from Page 3)

incident. We come to our knowledge of his people without the distractions of sentimentality. Even the self-contained New England landscape is shielded from the indignity of human assault.

These qualities are the more remarkable in a book so lovingly composed. Belying its contemporary locale, The Wapshot Chronicle is dedicated to an earlier and better time, a time when the old New England stock begat men of self-knowledge, vivid purpose and a capacity for life transmissible only in fragments to its young. Leander's advice to his sons ends "Fear tastes like a rusty knife and do not let her into your house. Courage tastes of blood. Stand up straight. Admire the world."

This elderly head of the Wapshot household, abandoned by his off-spring and by his half-sister Honora (a latter-day Hepzibah Pyncheon) is sustained by an antiquated yet oddly effectual faith in the possibilities of life. His spirit triumphs, but in a world that has disclaimed its need for him.

In ravelling out Leander's fate, Cheever recounts the growth and decay of the family fortunes, the impress of the father's mind upon his children, and the centrality of the matriarchy in the New England Anschauung. This is a rich, rambling morality play, and, because John Cheever writes it, distinctly for our time.

SCHLEIFER'S Jewelry Shop
Between 112th & 113th Sts.
Est. 1911
EXPERT WATCH AND JEWELRY REPAIRING — QUICK SERVICE
2883 BROADWAY

'Iolanthe'

(Continued from Page 1)

Latham Playhouse seems to belong to the latter category.

The current G & S production is like a pot filled with marvelous ingredients — but somehow they never get mixed correctly. Perhaps this is due to an old problem at Minor Latham, a large cast on a small stage.

Mary Lou Jacobs '60, does an adequate job as Iolanthe. Laughlin McDonald is rather good as Strephon; Wayne Paton as the Lord Chancellor and Barbara Doeschner as Queen of the Fairies are both excellent. Both Lords, Steve Jonas and David Bender are good. Once again it was a pleasure to hear Mr. Bender's voice. Mandy Whalen '61, is pleasant as Phyllis.

Technically, Iolanthe is up to previous G & S performances. An enlarged orchestra conducted by Joseph Klein does a competent job with some of the finest Sullivan music. Maxine Maise's '61, has created a delightful and colorful costume display, combining bright reds, light blues and cocoa browns. The production was directed by Paul Cooper and the set designed by John Reynolds.

Passover

The Commuter Room, 107 Barnard, will be reserved for those girls who do not wish to eat in the James Room during Passover. Those girls bringing food for the holiday during the week of April 7 through 11, are asked to cooperate by keeping this parlor clean.

for that special occasion

A. G. PAPADEM & CO. florist

Members of Florists Telegraphy Delivery
2953 Broadway, Bet. 115th and 116th Sts. — MOument 2-2261-62

Wigs & Cues presents

FINNEGAN'S WAKE

by JAMES JOYCE

adapted by MARY MANNING

April 9-12 - 8:30 P.M. — Sat. Mat. - 2:30 P.M.

Minor Latham Theatre - 119th Street & Broadway

Tix on Jake 12:00-1:00 — Box Office open 12:00-2:00, 7:00-11:00

UN 5-4000 Ext. 2300
Subscription \$1.50

Sportswear - Sweaters - Blouses
Hosiery - Lingerie - Skirts
LORRAYNE
Broadway at 112th Street
MOument 2-1057
(Next to New Asia Chinese Rest.)

AUTHORS: Written anything lately? The Dartmouth Quarterly is running a contest for you! Prose and poetry jubilantly received, lovingly critiqued, and returned. Dazzle the world with your creativity, win a prize, anything goes. Deadline is April 9th. Send all manuscripts to the Dartmouth Quarterly, 315 College Hall, Hanover, New Hampshire.

Spring Vacation Special
3 Complete Days From Only \$29.50
includes Room, Meals (9 Meals) and Free Riding Facilities

Jug End Barn... 1600 private acres of vacation land in the Berkshires... ideal for your Spring - College - Vacation... Special bargain weekday rates for as low as \$29.50 for a three day weekend vacation. Hearty foods, comfortable accommodations and all sports. Fun by the Barnful assured all.
Write Box BC For Free Color Folder

JUG END BARN

Great Barrington, Mass. Tel. 434



Tonight!

Budweiser

on draught

KING OF BEERS
ANHEUSER-BUSCH, INC. • ST. LOUIS • NEWARK • LOS ANGELES