

Reps Vote No Honor Board Poll

An Honor Board amendment and the issuance of a room in 616 to the Bulletin editor/Undergrad president were topics considered in Rep Assembly yesterday.

Carol Adler, chairman of Honor Board, suggested a motion for a SOC poll on student reaction to the system of 'dual responsibility' which will replace 'double reporting.' Honor Board itself has voted in favor of the poll.

In the discussion that followed Miss Adler's proposal, the question of the need for an educational approach to 'dual responsibility' arose.

The motion for the poll was defeated by Rep Assembly. It was decided that an Honor Board amendment on dual responsibility as a substantive or procedural change will be posted on the Undergrad bulletin board for a two-week period. The amendment will then either be brought to a vote in Rep Assembly, or submitted as a referendum.

Dual responsibility requires the witness of an infraction to tell the girl involved what she has seen; the witness does not have to report the incident to Honor Board. The girl who has committed the act has this responsibility.

Under the present system of double reporting, the witness need not tell the girl but she must report her to Honor Board; the girl who has violated one of the rules must also report herself to the Board.

Discussion of campus rooms for commuter heads of major student organizations was not completed and will be reconsidered at tomorrow's meeting. The February 1965 Student Exchange program will also be discussed.

Barnard Expects Biggest Freshman Class Ever; 770 Notices Sent Out

Barnard sent 770 acceptance letters to prospective members of the Class of 1968 yesterday. The projected freshman class will number about 440 students, an increase of about 50 over this year's freshman class.

There were 1706 applicants for the Class of 1968, an increase of 19 percent over last year's 1434. Fifty-two applicants were admitted under the Early Decision plan, and 164 prospective members of the class were granted financial aid by the College.

According to Miss Helen M. McCann, Director of Admissions, the increase in the number of applicants was "a compelling factor" in the decision to increase the size of the freshman class above this year's 350. The incoming freshman class will be the largest in the College's history. Miss McCann noted that most of the increase in applications came from outside the New York metropolitan area.

Freshman financial aid applicants are expected to contribute \$200 from summer earnings and are asked to borrow the first \$200 of computed need. The latter requirement was first instituted for the 1962-63 term.

Last year the College accepted 680 applicants, 40 of them by Early Decision; 114 of these applicants

were granted financial aid. Six-hundred forty-four applicants out of 1127 were admitted to the Class of 1966.

Most letters were mailed yesterday because of the common notification date agreement of the Seven College Conference.

Relin Discloses Plans For 1965 Exchange

Plans for next year's Student Exchange are formulated. Jane Relin '66, newly-elected chairman, explained her program as doing "the most to confuse the delegates, to confuse them so much that they'll have to think to synthesize. So much that they'll want to go out and do something about the mess in the civil rights areas. The best thing that happened to us at Talladega was that we were terribly confused, and Exchange made us think."

The focus of Exchange has been changed. Miss Relin sees the program as a vehicle for getting Southern delegates into New York to view the problems firsthand. We won't have the delegates "waste so much time around Barnard."

Exchange Committee is coming before Rep Assembly tomorrow for a budgetary allotment. The assembly will discuss the purpose of Exchange and the reasons for the program's continuance. If exchange "gets its money," Miss Relin declared, "they will invite speakers, invite the schools and arrange for interviews with city officials immediately."

Exchange's year-round plans were also announced. Miss Relin hopes to set up a Saturday program for children in the Harlem area. Barnard students would be asked to take them to plays, the zoo, the park. She also plans to have guest speakers and meetings periodically to "make students (See EXCHANGE, Page 3)



Jane Relin, Chairman of Student Exchange Committee.

TV's Earle Moderates Song Fest

Robert Earle, moderator of NBC's College Bowl will be seen in a new role Saturday night, as moderator of the "Song Fest," here. Seven college singing groups will compete for a case of champagne in Wollman Auditorium, from 2 to 4 p.m. as part of the Barnard Arts festival.

Judges for the contest, Miss Jean T. Palmer, General Secretary of the College; Prof. Nicholas England of the Columbia Music Department, and David Goodman, former acting Proctor of the University.

Representing Barnard in the Song Fest will be the Columbines.

Other groups, the Smithereens of Smith College; the Schwiffs of Connecticut College, the Spizznicks of Yale, the Trinidads of Trinity College, and Columbia's Kingsmen and Notes and Keys, will appear at the Fest.

Tickets are \$1. The Barnard Arts Festival this year is commemorating the 75th Anniversary of the college.

World's Fair Arrests

CU CORE Members Face Disorderly Conduct Charge

Several Barnard and Columbia students face charges of disorderly conduct as a result of demonstrations yesterday at the opening day of the New York World's Fair. They were participating in a civil rights picket and sit-in, sponsored by the Columbia University chapter of the Congress on Racial Equality (CORE), at the Schaffer Beer Pavillion.

About half of those arrested had planned to sit-in at the Pavillion. They had been briefed on the techniques of non-violent resistance and had been given bail money in advance. The others who were taken into custody had planned only to picket.

Civil rights leaders had expected that peaceful picketing would be allowed at the Fair. As a rule it was. At the Schaffer Pavillion, however, the sit-in seemed to confuse the inexperienced Pinkerton guards who have been privately hired by the World's Fair Corporation. The guards, after dragging off those who had sat in, diverted the entire picket line into waiting detention trucks.

Some of the Barnard and Columbia students arrested had pre-

viously been arrested for sitting in at the Schaffer brewery in Brooklyn. At the time of yesterday's demonstration they were awaiting trial. The Columbia chapter of CORE is conducting a boycott of the Schaffer Beer Company for alleged discrimination in hiring and tenure practices.

It is not yet known whether any of the Barnard or Columbia students arrested was hurt.

Area Studies Discussions Instituted

Foreign Areas Studies majors will meet next year in informal seminars to discuss the problems confronting them in their field of specialty.

The purpose of the program is to enable European, Oriental, and Russian areas majors to gain "a sense of their major." Professor Barry Ulanov, chairman of the Foreign Areas Studies, believes that many students are discovering the inappropriateness of trying to cover one area completely. One function of the seminars would be, therefore, "to find specialization within rational limits and to discover these rational limits," he stated.

Occasional combined meetings are planned for all of the 25 foreign areas students. At such seminars "civilization itself and the terminology with which to deal with it" will be discussed. These seminars are considered especially valuable because students of foreign areas, unlike other majors, have little mutual contact.

Summer Grants

Students interested in applying for Summer Grants from the Undergraduate Association should pick up applications on Jake and submit them to Margaret Poss, Student Mail, by Monday, April 27. No application will be accepted after May 1. The Summer Grant Committee will notify all applicants of interview dates. A total of \$1,000 is available for educational and service projects.

Dali Describes Jesus As Close To 'Divine Cheese,' Camembert

by Alice Rubinstein

Salvatore Dali, controversial surrealist artist, spoke to a twice capacity audience, Tuesday in McMillin Theatre. Arriving twenty-five minutes late for an 8:30 p.m. date, Mr. Dali strode onto the stage, triumphantly waving his now famous cane.

With the theatre darkened, he commenced to show a series of slides, narrating their importance and unimportance in the history of art. His first selection, "The Persistence of Memory," executed by himself thirteen years ago, showed he said, "the anguish of space and time." He asserted that the melting clocks were a depiction of the body of Jesus, and that Jesus is the closest thing to "the divine cheese." He clarified that statement by specifying Camembert cheese.

Mr. Dali declared five statements in the beginning of his lecture. (1) Dali is the only lead-

ing genius of today, (2) Dali is the only genius living, (3) Dali is the only genius existing today, (4) Dali is the only person living who is a genius, and (5) Dali is the only genius living with a mythological woman today.

At all times, the audience laughed uncertainly, wondering how much the artist meant, how much as the audience they were misunderstanding, and how much Mr. Dali was expecting them to believe.

In another slide, Mr. Dali told the assemblage that the painting by himself was expressing the "cannibalism of objects." He insisted that it drove home "Dali's sublimation of this image." Noting his surrealist attempts, he stated that the Catholics are very concerned with wine, with bread, but with "divine cheese." He incorporates his religious paintings with this symbolism of "cheese."

Mr. Dasi, talking about Ab-

stract Expressionism, stated that he believes in almost anything. "They [the abstract expressionist] don't believe in nothing [sic], so they paint nothing." However, Mr. Dali expressed awe at a slide showing a Raphael painting. He said, "It is not necessary to talk about it." The painting is not only beautiful, he said, "but has a scientific and mathematical construction."

His paintings are composed of a "Spanish vertical mysticism." Mr. Dali asserted. He feels that he has a great opportunity in the future, "not because I am so good, but because they are so bad." "Modesty is not my specialty." Mr. Dali insisted.

Asked how a young artist could achieve his heights, Mr. Dali stated, "Learn more of the academics of artistry, and take a little shot of LSD." Asked if he took any drugs, Mr. Dali ended, "Dali does not take drugs, he is drunk constantly."

Deadlines

Applications for permission for extensions for incomplete work are available in the Registrar's office. They must be signed by the instructor of the course and filed with the Barnard Registrar not later than May 8. October 1964 graduates must file before May 15.

Barnard Bulletin

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Stick To The Rules

The operation of the constitution of the new Undergraduate Association is not clear, and it's to be expected. It's new; it was put together in a hurry; and by and large the people who drew it up are not the ones who are putting it into effect this year.

But these are no excuses for ignoring the fundamentals of Robert's Rules.

The president of the representative body must be non-partisan, according to Parliamentary Procedure. Her opinions on an issue must not be known, and for good reason. As president she has an influential voice. Her advocacy of one side or the other gives that side an unfair advantage. Democratic rules of procedure are designed to give both sides the fairest hearing and most accurate representation.

The committee system promises to be the most important single force to get concrete, feasible revision out of Rep. Assembly. Last year's government was accused of being an oligarchy; i.e. too few people were running the show, and the government suffered from a dearth of ideas and people to carry them out. These committees must be given free reign for investigative action, given room to maneuver, or else this year's government will be a repeat of former ones.

All procedural questions lie in the hands of the committee chairman, provided she has the approval of her committee. All policy questions, however, must be brought to Rep. Assembly. This is letter and spirit of Robert's Rules of Order.

Dual Responsibility

We support Honor Board's proposal of "dual responsibility" to replace "double reporting." But not without reservations.

We accept "dual responsibility" as a compromise position, the most feasible proposal for this time. It represents a step toward a complete Honor System where each student is responsible for her actions and only her actions.

Rejection of the new system at this time would mean that May finals would be conducted under the system of "double reporting," a system which in the recent Honor Board Poll was found to have little support. And there is no Honor System without support.

Satire Sparkles In 'Princess Ida'



by Lynne Braverman

Life behind the green fence is being good-naturedly satirized this week by the Barnard Gilbert and Sullivan Society in a lively, well-polished production of the three-act operetta *Princess Ida*.

Evoking all of the composers' intended satire on women's education, this clever production of a comparatively unpopular play provides some personal touches as it depicts "1500 girls" whose "hearts are dead to men" toting bookbags, eating box lunches, and pursuing "wisdom's pure delight."

Stronger in overall effect than it is in the individual roles, the production is most notable for its fine musical numbers and superior visual effects. Simple sets and ornate costumes combined with outstanding choreography provide a correlation of movement and color that makes up amply for any stiffness that may be noticed

Dali And Godot Give Runaround At Press Talk

by Jack Auspitz

(as told by Alice Rubinstein)

We spent the other afternoon sitting in the lobby of the St. Regis waiting for Godot. When Godot didn't show, we called up Salvador Dali, who was also in the St. Regis, presumably not waiting for anyone.

No and Hello

A woman answered Mr. Dali's phone, a woman with one of those voices that says "No" at the same time it says "Hello." She said that we should continue to wait in the lobby and that Mr. Dali would come down to visit, and perhaps bring Godot with him.

Four cigarettes and a short chat with the house detective later, Mr. Dali appeared. He was immediately surrounded by lots of people, none of whom looked anything like Godot. "Mr. Dali!" we shouted. "Mr. Dali!" everyone else shouted. "Bulletin!" Mr. Dali shouted back across the crowded floor (It was like *South Pacific*). "Follow me!" Mr. Dali shouted, in his rather unusual accent (somewhat like Charles De Gaulle before brushing his teeth in the morning).

Role of Artist?

We followed him out of the St. Regis lobby. "What do you think is the role of an artist?" we yelled. "What?" Dali yelled back. "What do you think is the role of an artist in New York City?" screamed a pedantic looking girl, who we later discovered was from *Mademoiselle*. "What?" said Mr. Dali. "Are you still here?" he shouted to us, ignoring the girl from *Mlle*.

By this time we had reached (See DALL, Page 4)

among the individual members of the cast.

Robert Binder, Designer and Director, has done a fine job in dealing with the problem of placing Gilbert and Sullivan's largest cast on an extremely small stage. And, although the set is seriously overcrowded in the finale, the majority of the scenes are well staged.

Clear, striking, well-defined notes and understandable, enunciated lyrics — all so very important in Gilbert and Sullivan — mark the work of the girls' chorus which does an especially fine job in the rousing opening number of the third act.

Both Diane Tramonti '66 as Princess Ida, the proud head of the college for girls, and Tom Neugebauer '67C as Prince Hilarion, who was betrothed at her birth and must now win her back, give adequate but rather uninspired performances. Miss Tramonti has a strong, lovely voice and a regal bearing but is often unconvincing as an actress. Mr. Neugebauer improves greatly after a lifeless start in the first act, but truly excels only in his beautiful, clear tenor voice.

Peter Ruffett '66C, portraying Hilarion's imperious father, King (See PRINCESS, Page 4)

Gael Greene's "Sex" Rehashes Old Story

by Alice Rubinstein

Gael Green's *Sex and the College Girl* says nothing and everything. In her journalistic report "on love and sex as the college girl sees it, and as she revealed it, in word and without word . . .", Miss Greene rehashes the same anecdotes, professes the same sophistication in handling the anecdotes, and analyzes the girls in the same condescending manner that is incorporated in every bestseller starting with "Sex and . . ."

We for one are puzzled by this constant documentation and "frank, up-to-date, first-hand report" that seems to fascinate this type of author. Miss Greene, to be fair and square, (as she herself is, when reporting the escapades of a promiscuous Barnard girl) gives a few insights and novel quotable quotes. She sums up at one point, ". . . that the boys had no idea what the girls were up to; that the college girl is no judge of all of what her friends are doing behind closed doors; that girls tend to exaggerate the bustle of sexual activity (unconsciously) to justify their own activity, minimize their guilt, or, in the case of the virgin, (See SEX, Page 4)

To the Editor

To the Editor:

On the assumption that the *Bulletin*, as a responsible college newspaper, considers honesty one of its most important policies, I feel obliged to bring to your attention something of which you were probably not aware. Miss Brownrigg, who reviewed a performance of "Playboy of the Western World" in the April 13 issue of *Bulletin*, did not stay to see the entire play but left after the second act.

This renders her judgments of the relationship established on stage between Pageen and Christy invalid to a certain extent, since she did not wait to see how the relationship was resolved, and casts a rather ugly light on her statement that the ending "could only fall flat" which, unaccompanied by an explanation that she did not see the ending, can only be construed as an attempt to mislead her reader. I feel that it is inappropriate for a reviewer from a college newspaper to walk out of a college production, but that it is not the most important issue at stake. Dishonesty is the one abuse one should never find in your newspaper. I trust that you agree, and will print this letter.

Gena Reiser

ED. NOTE: We cannot condone Miss Brownrigg's description of the last part of the play. However, Miss Brownrigg saw the play this summer and stayed at the performance to see if adequate changes were made. She left the performance after she had found out. She had also seen rehearsals.

Varsity Show Prepares Original Cowboy Comedy

by Dieta Oplesch

The Gay '90's ushered in an era of new ventures, no depressions and on Broadway — Columbia's side, that is — students and alumni rushed to

Gilbert and Sullivan parody), Columbia College's Varsity Show can take the credit for fostering the talents of these prominent writers and composers.

The Varsity Show went into a temporary eclipse with the advent of the wars, and other events that provided little enthusiasm for theatrical interests. With a spoof of melodrama, and the appearance of *The Streets of New York*, in 1948, the Varsity Show had tremendous success; this particular show ran repeatedly. Currently, it is running Off-Broadway, with a new score and book by Richard Chodosh and Barry Alan Grael, alumni who worked on two different campus versions of the tear jerker.

Real life Broadway, sees its reruns and stalemates, and has often encountered the "College Slump of '62," the year the Varsity Show hit bottom, since no suitable script could be found. A hastily organized committee presented *Guys and Dolls*, the first non-student written musical since a 1909 performance of Offenbach's *Les Brigandes*.

Last year, Columbia Players presented *Elsinore*, a merciless dissection of *Hamlet* by Howard (See VARSITY, Page 4)



Dagmar — Former Varsity Show Queen

see the newly-organized-annual Varsity Show. In 1910, sophistication in style, people in the "know" were attracted to the gala social events of the year in plush settings, and attended only cultural events. Even then, New York's haut monde society saw Columbia's Varsity Show, at the Waldorf-Astoria, and on eastern tours.

Spouting off names like Oscar Hammerstein, Richard Rodgers, Lorenz Hart, Corey Ford, Herman Wouk, John LaTouche, I. A. L. Diamond (screenplay writer for the popular Billy Wilder comedies), and Jaques Barzun '26, (librettist of a

Leakey Names New Find 'Luck'— 'Luck To Those Who Work Hard'

Louis Leakey, the reknowned archeologist, presented details of his latest find — the remains of remarkably human-like creatures millions of years old, which he calls *Homo habitus*, speaking in Harkness Theater last Friday.

Anthropologists and amateurs alike often speak of "Leakey's luck" in producing fossils from the East African earth. Describing the circumstances of his discovery, Leakey quipped, "Luck comes to those who are working hard."

His wife Mary first surveyed the terrain of the new site, a hill deep in the badlands. For two years the Leakeys sent expeditions toward the eroded cliff; swamps in the area often impeded progress. Finally last February, a group succeeded in reaching the spot Leakey had selected. A native bearer was attracted to a patch of white shining in the sun, and "sure enough, it was a human jaw."

Exactly how "human" this jaw and the bones of seven other *Homo habitus* individuals is already disputed by some specialists. Leakey, by naming his find "Homo," has identified it as truly human, although small and somewhat primitive. The archeologist is also amassing evidence that this early human lived in houses built on stone platforms; thus, he affixes "habitus" as part of the name.

Leakey's most important contribution to an understanding of human origins was *Zinjanthropus boisei*, a 1,750,000 year old Tanganyikan discovered in association with pebble tools. Leakey once claimed this find was a tool-making human grandfather. Others saw "Zinj" as a racially distinct *Australopithecus robustus*,

the unfortunate victim of the tool maker.

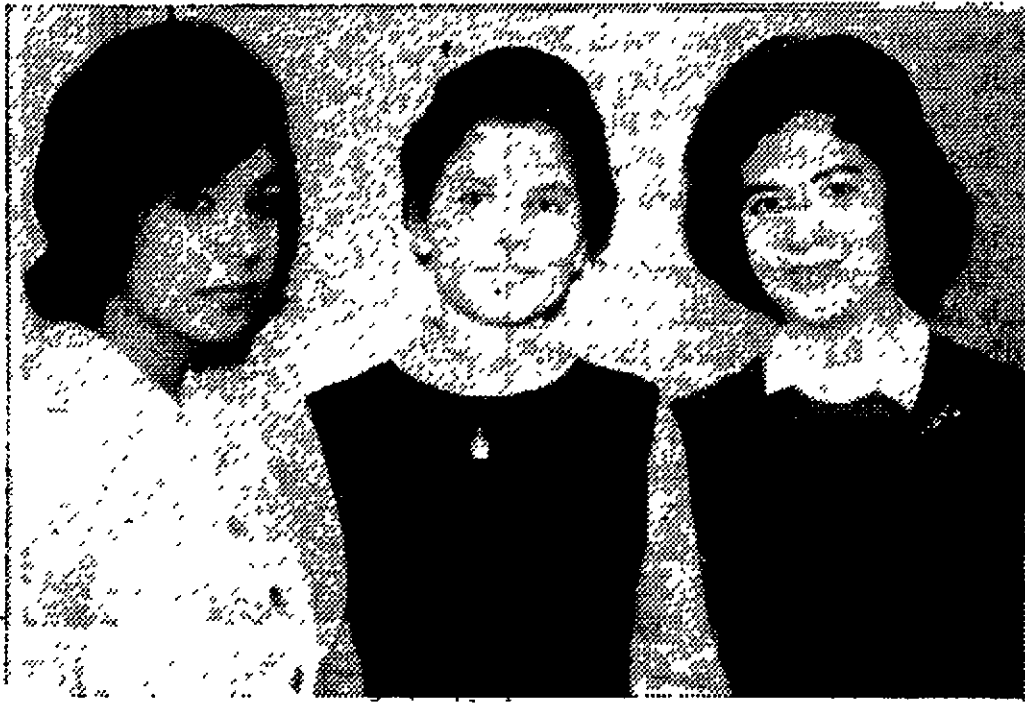
Most believe that *Homo erectus* overpowered "Zinj," but Leakey intimates that he may have been *Homo habitus* — older, contemporary, and younger than Zinj.

Professor William Haviland of the Barnard Anthropology department stated: "Leakey's new discovery is about contemporary with the earliest Australopithecine species, and we might expect it to be another representative of this group. Anatomists have long felt that such a form, essentially an ape which walked on two feet,

presents just the right characters for an ancestor of the genus *Homo*. On the other hand, if Leakey is right in placing his new find in the genus *Homo*, then all known Australopithecines must be placed out on an evolutionary limb. This is not a drastic revision of our ideas of human evolution."

Prof. Haviland warns, however, that there is a tendency to seek "human ancestors in terms of 'little men,'" very modern and very old, "so we don't have to worry about any close kinship to apes."

New Mortarboard Editors



From left to right, Mary-Anne Berman, Paula DeSimone, and Ruth Freund, new Mortarboard co-editors.

Dean's Survey Indicates Large Lectures Comprise 2.5 Per Cent of Total Classes

According to the results of a recent survey by the Office of the Dean of the Faculty, two hundred and thirty-six classes, or 74 per

cent of all Barnard classes have 26 or fewer students this semester. Nineteen classes, comprising six per cent of the total, have four or fewer students. Another 58 classes, which have just nine or fewer students, make up an added 18 per cent.

By contrast, certain classes include over 100 students. History 1-2, one of the largest, has been subdivided into two sections of over 100 each. These large sections, however, compose only two and a half per cent of the total number of classes. There are, however, more students involved. Most of the larger lecture classes, only eight of which are over 100 in size, are mainly courses which fulfill requirements, such as Art History 1-2, Geology 1-2 and the English Conference. Many of the art courses offered at Barnard, while they are not as large as Art History 1-2, are nevertheless well over the average in size.

Most of the smallest classes are

those associated with individual research work, including the senior theses and seminars.



Stephani Cook '66

Stephani Cook '66 Named Best-Dressed By 'Glamour'

Stephani Cook '66 has been named one of the Ten Best-Dressed College girls of 1964 in the annual nationwide competition sponsored by *Glamour* magazine. Winners were chosen on the basis of fashion "know-how," good grooming, a well-coordinated wardrobe, and poise.

The Public Relations Office submitted Stephani's photographs early in March. They included a typical campus outfit — levis and a jersey, an off-campus day outfit — printed blouse, A-line skirt, and an evening dress — floor-length paisley gown.

Miss Cook is going to the University of Virginia campus this weekend to be photographed for

the August issue of the magazine. Other winners come from Pine Manor Junior College, Virginia Intermont, University of Ottawa, Smith, Elizabeth Seton, Wilson, Baylor, the College of Saint Catherine, and the University of Arizona.

Last year's winners received a fall wardrobe, a two-week trip to New York, a series of show-room tours, and several parties.

Ungaretti Lauds Poet With 'Life' In Verses

Giuseppe Ungaretti, noted contemporary Italian poet, discussed modern French and Italian literature with French and Italian majors last Tuesday in the Salon Francaise.

Professor Maristella de Panizza Lorch introduced Signor Ungaretti as a "man full of sympathy" with an exuberant, lively personality. Born in Alexandria, Egypt, Signor Ungaretti lived in Paris during his youth and fought with the French during World War I. This experience was the source of much of his poetry.

In commenting on the contemporary theoretical structures of literature, Signor Ungaretti cited futurism, surrealism, and existentialism but emphasized the power of the word which transcends movements. "In words there is a music even before it assumes a significance for the poet," he stated.

When asked whether music expresses sentiment for the poet better than words, the poet elucidated, "Words explain emotions more precisely and touch the sentiment better. Although music does surpass certain limits, there is a direction in words."

Signor Ungaretti judged the function of the poet to be "always to give life to the language." The suppleness and strength of Mallarme's poetry

represents in a certain sense the rhythm of nature which will reinvigorate French verse. For the poet Proust's work is characterized by fine, subtle analysis "with the desire to expose everything." Signor Ungaretti concluded that the language of Italo Svevo is not beautiful Italian in its origin but beautiful in the sense that it expresses ideas of consequence.

Exchange...

(Continued from Page 1)

aware of the problems which Exchanged studies.

She also disclosed the possibility of a weekly seminar in sociology with guest speakers to discuss integration problems, and the possibility of taking freshmen to tenements in the area "to bang on doors and talk to people, and in general become familiar with the desperate needs of New York City."

The program for the Exchange Week will be geared toward viewing integration in education and welfare in the North. "It seems that this year's delegates were interested in the school boycott up here and we had little first-hand information to give them," Miss Relin asserted. "Next year, though, we'll set up an interview with a member of the Board of Education, then an interview with someone from the PTA or taxpayers' association with an opposing view on boycotts, then we hope to get him into a Harlem school to see Northern education in action, and finally an interview with a leader of the boycott movement."

Miss Relin added that the committee is trying to set up a debate on integration with two leading figures in the news.

At Barnard, the usual panels "will have more substance," Miss Relin noted, "since the Southern delegates will have a greater awareness of what we have up here. Also with our year-round program we hope to have Barnard students with more information at our panels."



Dean of the Faculty
Henry A. Boorse

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APARTMENT

for summer. Contact:

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11 a.m. Morning Prayer and Sermon, "THE STATE IN THE LIGHT OF THE RESURRECTION" — John M. Krumm, Chaplain of the University.
9 a.m. and 12:30 p.m.

Holy Communion
Music by the Chapel Choir
Nursery Care during the 11 a.m. Service
The Public is Welcome at All Services

Sherry Party

There will be a sherry party in the James Room at 4 this afternoon to celebrate the opening of the Columbia Arts Festival. The annual festival has been expanded this year because of the College's seventy-fifth anniversary. All are invited to attend. It is rumored that a special guest, rather indirectly involved with other diamond anniversary activities, will attend.

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LUTHERAN STUDENTS

LUTHERAN LUNCHEON, Fridays at 12 A.M., Earl Hall
STUDENT PROGRAM, Sundays at 6 P.M., Advent Luth. Church
LUTHERAN MATINS, Mondays at 12 A.M., St. Paul's Chapel
HOLY COMMUNION, Thursdays at 8 A.M., St. Paul's Chapel

Dance Concert

Will Be Given Sunday Evening

at 8:30 p.m.

Minor Latham

ADMISSION:

Students — 50¢

Others — \$1.00

The performance will also be given Friday, May 1st

Burton's Performance Benefits Barnard Fund

Few Honeybears would ever have presumed that "sweeping virility" or "tempestuous manliness" would be ingredients of a Diamond Jubilee celebration designed to raise money for Barnard.

But that's how it will be . . . at least if one can believe the words of New York Times critic Howard Taubman. For it was with these adjectives that he judged actor Richard Burton, who is starring in Shakespeare's *Hamlet* at the Lunt-Fontane Theatre.

These same qualities will be on display in a May 1 benefit performance for Barnard College. Mrs. Ted Cott, an alumna, is chairman of the event, and also of the committee which has been formed to make this "special effort" on behalf of the Barnard Fund a success in this, the College's 75th year.

This production of *Hamlet* has an unusual angle: it is being staged by John Gielgud, himself one of the titans of contemporary Shakespearean theater. The critical evaluation of the play has been almost universally high, despite minor cavils which invariably attend success.

Gielgud's *Hamlet* is also unus-

ual in costuming. The actors appear in modern garb. Hamlet wears a black V-necked shirt and black trousers. Others are attired in windbreakers, sweaters, dungarees and slacks. Gertrude and Ophelia wear skirts and blouses.

Tickets for the performance may be reserved through the Barnard Fund Office in Milbank at the following costs: orchestra, \$25; mezzanine, \$20; and balcony, \$15. These prices include the regular box office charges plus contributions.



Richard Burton as Hamlet

Dali . . .

(Continued from Page 2)

the garage of the St. Regis. Dali held a short conversation with the attendant (who, being a native New Yorker spoke no English either, making communication difficult). Eventually, the attendant produced a huge canvas — a Dali original! "Can you explain the iconography of this work?" we asked. "Iconography?" Dali responded wittily. "Iconography!" we explained. Before he could answer, somebody else from the St. Regis Garage came over and asked, "What the Hell is going on around here? 'It's Dali!' the girl from Mlle. explained. "Dally, Smally, get that thing out of my garage."

Just then Peter Duchin walked in. (He plays piano in the band at the St. Regis). So did a bunch of photographers. "Pose with Mr. Dali, Mr. Duchin." "Get away from the painting, kid!" a photographer suggested to us. "Mr. Duchin, what is the role of the artist?" we asked.

"Weren't you in a movie?" Mr. Dali asked Mr. Duchin. "No, my father was in a picture, though," Mr. Duchin replied. "No, no, I make the pictures," said Mr. Dali. "Er, yes," Mr. Duchin answered.

"Good-bye," said Mr. Duchin. "Good-bye," said the photographers. "Good-bye," said Mr. Dali, looking vaguely at us. "Wait, Mr. Dali, wait!" said the girl from Mlle.

We never met Godot.

Haimowitz Leads 1964 Transfer Orientation

Rochelle Haimowitz '66 was elected Chairman of Transfer Orientation at a meeting of the committee last Friday. She ran uncontested.

Although the program for September, 1964 is still in the formative stage, Miss Haimowitz plans to emphasize the academic, extra-curricular, and social aspects of Barnard, factors essential to all orientation programs. "For transfers, extra-curricular activities should be given particular attention because, too often, transfer students feel it's

too late for them to play a major role in college activities," she stated.

To facilitate the dissolution of this myth, Miss Haimowitz hopes to schedule a tea at which the transfers would meet representatives from *Bulletin*, Undergrad, *Mortarboard*, *Focus*, clubs and performing groups. "The advantage of this lies in the personal level on which the tea will be conducted," she explained.

Miss Haimowitz plans to continue the traditional mixer and afternoon coffee hour with graduate students. Dinners with faculty members and President Park will highlight the academic aspect of the program.

A separate Sponsor Orientation is featured in Miss Haimowitz's plans since each transfer is closest with her sponsor," and learns the most through that intimate relationship."



Rochelle Haimowitz, newly elected Chairman of Transfer Orientation.

Varsity . . .

(Continued from Page 2)

Kissel and cohorts, whose score won the annual \$1000 prize given by Broadcast Music, Inc., for the best musical of the year, in the fields of direction, production and actual writing of the script in 1963.

Columbia's sophisticats will continue to enjoy the Varsity Show's long tradition of successes this spring when Columbia Players present their seventieth annual Varsity Show, "Il Troubleshootre," an original musical production by Howard Kissel and Daniel Paget.

"Il Troubleshootre" tries to recapture the cowboy glory of the old West, with real Indians (teeth of Many Birds) regular bar-hopping (in the Western style, of course) and a lot more Varsity Show-type excitement. The production coincides with the newly-organized-annual Spring Weekend.

Sex . . .

(Continued from Page 2)

through fear, or to demonstrate her own heroism under incredible pressure and perhaps to prepare a cushion should she ultimately fall."

Miss Greene's most recurring sentiment is that there is always some psychological factor involved when a college girl "goes all the way." [sic] And yet, if the college girl doesn't, there are creditable psychological reasons why she doesn't.

Under such chapter headings as "Even Nice Girls," "To Each Her Own Morality," "Sex as Hobby, Obsession, Part-time Profession," and "Birth Control: The Numbers Games," one does not really find out anything that one has not known before or one could not find out if one had the slightest inclination. However, the chapter entitled, "The Men — and Boys — in Her Life" is quite informative, and equally fascinating. Miss Greene, in no uncertain terms, talks of the prudishness of males.

Barnard College finds itself figured in the pages of this book a great deal. Such palatable quotes as "We were sitting around," a Barnard senior said, "and we were telling each other how if this is really the end of the world coming, what would we do. It was the morning when no one knew what Russia would do about the Cuban blockade. We decided we'd run to the nearest frat house and grab the first available man." (At a time like that, we wonder at the emphasis on the fraternity man).

We say that this book will not tell you that much about Sex in the Sixties on the American College Campus, but if you want to read it anyway, it's \$4.95.

Lecture on Poverty

Michael Harrington, author of *The Other America*, will speak on "Poverty Amid Affluence in America" next Wednesday, April 29 in Harkness Theater. The New York Student Committee for Miners will sponsor the speech.

Bulletin Board

Mr. Robert L. Carter, General Council for the NAACP, will discuss "The Problems of Integrating the New York City Public Schools" at today's noon meeting in the College parlor.

Juniors

Princess . . .

(Continued from Page 2)

Hildebrande, is too affected and stiff to be truly believable, but does, through his vivid facial expressions achieve a humorous, satirical effect.

Backing up these weaker leading roles are several superb supporting parts. Stephanie Ellington as Psyche, the charming, very feminine Professor of Humanities and Kate Hammond, as Blanche, the pedantic, prudish Professor of Abstract Sciences both give tremendous life and personality to their individual roles whether singing about the unsuccessful evolution of men from apes or simply sitting and silently reacting to a copy of the *Barnard Bulletin*.

Lastly, led by Harold Albenberg, the possessor of a fine, powerful voice, the three sons of Gama, with lumbering movements and completely empty countenances, clown their way through a marvelously comic series of song and dance numbers that round off perfectly the superior execution of a wholly delightful play.

President Rosemary Park will speak to the Junior class today at 1 p.m. in the gymnasium.

Wigs and Cues

Wigs and Cues, Barnard's drama society, will meet today at 1 p.m. in the Green Room (Milbank Hall basement) to elect a Vice-President, Secretary and Treasurer. The meeting will also include discussion of new policies and the selection of next fall's play.

Pre-Meds

There will be a compulsory meeting of the Barnard Pre-Medical Society on Tuesday, April 28, at 1 p.m. in 302 Barnard Hall. Elections for next year's officers will be held.

Freshmen

There will be a meeting of the Class of '67 to elect the handbook editor and a class Publicity Chairman this afternoon at 12:30 in 409 Barnard Hall.

Javneh

Mr. Arthur A. Cohen will lecture on "Jewish Theology for the Interregnum" tonight at 7:30 in the Graduate Faculty Lounge, 301 Philosophy Hall. Javneh is sponsoring the speech.

Joint Concert

The Columbia University Chorus and the Orchestra of the Mannes School of Music will again present a joint concert this Saturday at 8:30 p.m. in McMillin Theatre.

Hustle Your Bustle!

75th Anniversary Committee and Social Council

present

1890's Night-Out

Dinner

Student-Faculty Entertainment

Music by Roger Stanley Orchestra

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Barnard Gymnasium

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