

BARNARD



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BY SUBSCRIPTION

Barnard Beats Bryn Mawr 205-175 Vassar Spurns Yale

The Ladies Go It Alone

By D. STERN

"After a year's deliberation over . . . the future of Vassar College, the Board of Trustees decided that the college should remain in its birthplace."

This announcement last week put an end to the discussion of whether Vassar should abandon its bucolic campus in Poughkeepsie, New York for the less ideal, or rather idyllic, setting of New Haven. The bait for the venture had been the company of males. The new marital status would have been Yale's answer to Harvard's Radcliffe.

The trustees partially attributed their decision to "the desire to be mistress in our own house." They implied that the fear of becoming Yale's kept woman played a part in the decision. Yale had wooed enthusiastically. Kingman Brewster Jr., Yale's President, played with finesse the role of matchmaker. But, alas, Yale lost.

The more fundamental reasons for the turndown was the enormous cost of uprooting the college.— the cost in cold cash, not just nostalgia. The physical and academic transition would have been hellish, or rather 'ghastly,' argued the trustees.

Even though this long-con-

templated marriage has not been happily consummated, the complacency of women's colleges has been shaken. Women's colleges were originally set up to demonstrate that women were entitled to, and could handle the same kind of education as men, though the men denied this. Today, however, women's colleges justify their existence by emphasizing that since women's emotions, physiology, goals, and life style are different from that of men, their education should not duplicate the education of men.

The receptiveness of students to the idea of a merger brought home to the trustees the restless dissatisfaction students feel in a sheltered liberal arts college. The argument for the rural campus as a place for thoughtful pondering, is still heard, but the campus must not be only a springboard into reality, the reality of weekend dates. And can a country campus maintain a stimulating intellectual atmosphere to attract and retain top-notch students and faculty?

The recent talk, the recent self-inquiry of women's colleges, points up the unique and happy position Barnard finds itself in. We have inherited the best of both worlds.

Film Repertory Group Proposed for Barnard

By ROSE SPITZ

At the meeting of the Representative Assembly, held on Tuesday, November 14, a proposal by Linda Yellen to start a film repertory group at Barnard was discussed. Miss Yellen was the recipient of a summer grant for film work, and from her experiences came the idea for this proposal.

The first film would be based on a play called "Towton," written by Kenneth Janes, Director of Minor Latham Playhouse. Miss Yellen requested a token grant of \$500 from the Undergraduate Association, which she was voted to receive. The project, in its entirety, would cost several thousand dollars, but, as Miss Yellen has told several members of the Administration, several foundations are willing

to give money to the film group, if the group can show it has student support. The Undergrad grant is a demonstration of such support.

Undergrad has given the grant with the reservation that it would have some voice in where the profits, if any, would go. One place such profits might go would be to set up a permanent film repertory group. However, there might be no profits, or the profits might be used for something else, as Amy Morris, President of Undergrad, pointed out.

The next meeting of the Rep Assembly will be Thursday, November 30. Meetings are held in 409 Barnard. The topic on Undergrad agenda, is Barnard withdrawal from NSA.



College Bowl Team. 1 to 4: Weissman, Cohen, Rosenblum, Casey

By STEPHEN DAEDALUS

The Barnie chick is eminently suited to shine forth on the old soothe tube, TV. Scratch a McLuhan fan and he'll tell you that television is the coolest medium. And what could be cooler than a Barnard girl (except, perhaps a Clifflie or a Sadieloochick). And so, in simple McLuhanesque dialectics, the Barnard victory on College Bowl was inevitable.

Watching the show on TV, one was struck by the miraculous transformation which had overcome the Barnard team: the character of the contestants was suddenly much different from their normal personalities in that hottest of all media, real life. One girl who is known for her effervescent personality came across on TV as taciturn and grim. One girl who can only be described as bitchy, came across as a sophisticated and smiling personality. The pompous were reserved, the loud suddenly quiet, the outgoing suddenly quiet, the outgoing suddenly introverted. The old-fashioned explanation for this metamorphosis would be stage fright, but today we are sophisticated enough to realize that the nature of the medium imposed itself on the content of the girls' personalities.

So Rachel blew a couple of questions, and Maggie knew so much about Art, the details of the game are really unimportant. Remember, it doesn't matter how you play the game, but whether you win which determines whether you walk off with three grand for the school's scholarship fund. And remember folks, that College Bowl is based on quick recall of facts and does not reflect the sum of one's knowledge.

But in the case of the Barnie chick, the quick recall of trivia is the sum of her knowledge as anyone who has spent the eve of French comps memorizing the first lines of every major French novel will attest to. And isn't the four-course system merely a compendium of facts from four superficial classes? In a sense, isn't the four-course system depriving a young lady of the chance of learning the extra trivia contained in a fifth course each semester? Isn't Barnard depriving future College Bowl teams of that extra margin of trivia necessary for victory in the future?

Even though Barnard's College Bowl victory was inevitable in both McLuhanesque and pedagogical terms, we'll still be hanging on to the edge of our seats when the team goes up against Niagara this Saturday at 5:30 p.m. on N.B.C.

By RACHEL VAL COHEN

With one game down and a hopeful four more to go, the Barnard College Bowl team this week will prepare to meet the four men of Niagara University. We are, of course, absolutely fearless. We have been invested with the courage of lions, through the efforts of the heroic Jeff Rosen and the dynamic Steve Ross, who have been coaching us since the beginning of this year.

On Saturday, a melodramatic five minutes before our performance, we received a telegram from Elia Racah, captain of last year's glorious Columbia team, bearing the simple and eloquent message: EAT THEM (YES, that was it, not beat them).

Beyond the unlimited help of the lions, and the sheer delight of intellectual exhibitionism on national television, not to mention the money that will accrue to Barnard (money? I told you not to mention money . . . yeah but it gets matched by the Ford foundation. Oh.) we do receive some personal remuneration. We get Saturday night tickets for the show of our choice, although instead of two in the balcony, we get one in the orchestra which can't be exchanged and necessitates very careful planning between us to make sure that a pair is available for each show. Then too, we have some sort of choice of appliances from General Electric. And expense money which the team doesn't need for travel expenses and can therefore keep.

Before the actual game each week, there are four rehearsals with the Opposition. More important than the score in these games is the effect. We actually lost two of our practices against Bryn Mawr. We remained, however, totally relaxed. Veritable marshmallows we were, as we did soft shoe and excruciatingly awful vaudeville routine before the flabbergasted eyes of our enemies, (eg. Me, Hey Maggie, what happened when Hannibal crossed the Alps with the elephants? Maggie: Oh, Shutup. Connies, Debbiees and Goldie: Yeah. Professor Norman: Gee, I used to know that one. What happens? Team in unison: SUCKER! Me: Well, sir; he got a mountain that never forgot.

After that, Bryn Mawr didn't have a chance, and all they could do was concede in the generally gracious manner in which they did.

Hodges Edits Cookbook

By JACKIE TANER

Having won culinary fame in the New York Times, Barnard senior Linda Hodges will now edit a student cookbook for Macmillan publishers. Linda, a 616 resident, appeared in Craig Claiborne's Times column earlier this year after submitting her special recipe for banana bread. A Macmillan editor noticed the feature and commissioned Linda to compile a cookbook designed primarily for college students.

Linda expects that her cookbook will consist of recipes especially suited to the needs of the college girl, limited in time as well as money. The dishes she selects will generally require as little preparation time as possible. In addition, ingredients will be inexpensive enough to fit a student budget.

Linda hopes to supplement the recipes with a "cookery primer," a section instructing inexperienced girls in the basics of cooking. She believes that many girls leave home with no idea of such fundamentals as the proper time for boiled eggs or the easiest way to peel potatoes.

Although Linda has asked for student contributions from schools throughout the country, most of the recipes in her book will probably come from Barnard girls. She intends to begin collecting interesting recipes at Barnard soon and welcomes any sort of recipe for any sort of dish. She will personally test each recipe before including it in her collection.

Linda, who transferred to Barnard from the University of Vermont, says that her in-

centive to cook well came during her sophomore year at college. "Revolted" by dormitory food, she became convinced that food prepared with imagination could add both comfort and fun to college living.

The following recipe was submitted by Miss Hodges to Craig Claiborne.

CHICKEN CACCIATORE

- Sauce:
- 1/2 cup olive oil or salad oil
 - 1 cup chopped onion
 - 1 clove garlic crushed
 - 1 can (2 lb 3 oz.) Italian tomatoes, undrained
 - 2 cans (6 oz. size) tomato paste
 - 1/4 teaspoon dried oregano leaves
 - 1 teaspoon salt
 - 1/4 teaspoon pepper
 - 1 teaspoon dried basil leaves
 - 2 tablespoons sugar
 - 2 tablespoons chopped parsley
- 1) In hot Dutch oven or kettle saute onion and garlic in oil for five minutes.
 - 2) Add remaining ingredients and 1/2 cup water, mix well. Bring to a boil, reduce heat, simmer covered for 1 1/2 hours. The sauce can be made ahead of time and refrigerated. (For a special dinner, add 1/4 cup dry red or white wine and 1 can 2 1/2 oz. sliced mushrooms.)

- Chicken:
- 2 1/2 to 3 lb broiler-fryer, cut up
 - 2 tablespoons cooking oil
- 1) Brown chicken in oil until golden. Pour sauce over chicken. Cover. Simmer 45 min. or until chicken is tender.
 - 2) Extra sauce may be used over a side dish of spaghetti.
 - 3) A crisp green salad complements an easy, economical, but glamorous dinner. (author's note serves 1 male and 1 female easily; or 3 females easily.)

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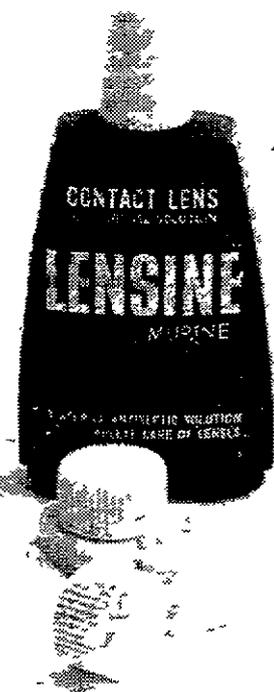
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Hippies and Hinduism: A True Nirvana?

By MARTHA COLEMAN

The sudden, strong renewal of interest in things Eastern, especially among certain dissident elements of our society, has fostered a deluge of speculation by journalists that significant new trends are afoot. This type of speculation has enhanced the desire for spurious knowledge of Eastern philosophy, and instant Hinduism courses are multiplying to meet the demand. Professor Theodore H. Gaster of Barnard's Religion Department presents an interesting and genuine interpretation of the situation we find around us. The following presents extracts from a recent interview with Professor Gaster on the subject of Eastern religious influence today.

Eastern Influx

With the growing distrust of the inherited values of Western civilization, there has recently been a broadened awakening of interest in man's life role as developed in the East. Among the intellectuals — as Aldous Huxley or Charles Isherwood — the interest was in Hindu philosophy; the now disappearing beatniks were attracted to Zen-Buddhism; and the hippies have hitched onto Hinduism. With such figures as Allen Ginsberg leading chants to the beat of his thumb cymbals, this second anti-intellectual group of Eastern worshippers is to Professor Gaster reminiscent of the Theosophists who, led by their sibyl Madame Blavatsky, 'exploited oriental mysticism' in the fashionable drawing rooms of society seventy years ago. Mme. Blavatsky believed that the one truth, which through time had been shattered and scattered all over the world, must be reassembled by combining the true elements of each culture. This sibyl held Yeats in total captivity and actually influenced Joyce and probably D. H. Lawrence. Her cult has not disappeared, and remnants are plentiful in the basements of bookstores on lower Manhattan — for example, you might find, "How to Develop Your Muscles by Zen" or "Cure Your Rheumatism with the Upanshads."

Hippies And Hinduism

The attraction first of the beatniks to Zen and now the hippies to Hinduism is basically simple. They are looking for an ideology which will validate a non-intellectual and non-conceptual view of the world. For some, the idea of spiritual contact and direct experience — a direct confrontation with reality in Eastern terms — parallels the psychedelic experience. Rather than study or understand Eastern mysticism, most merely hitch onto the premise of a non-conceptual world and they think that by getting rid of intellectual

A Harvard East Asian expert has compared Buddhist monasticism and the hippie movement in a letter to the controversial Avatar magazine.

The Chinese scholar, who asked to remain anonymous, is a member of the East Asian Research Center. He said yesterday that he foresaw the hippie movement in a book on Eastern Religions written ten years ago. He had predicted, however, that it would follow a third world war.

The author said that the Buddhist monks permanently rejected worldly society. Then they "provided a place for others to cop out temporarily."

An individual "got rest not merely for his body, but from his obligations, his competitiveness, and his values," the anonymous author said. His letter, signed "from a friend," called on the hippies to provide an analogue in America as their "raison d'etre."

concepts they can then directly face reality. But what they find remaining is just vacuity because they refuse to work through the implications of the premise. Professor Gaster focused the difficulty for the Western mind by repeating the statement of an old, yellow-robed bikou (a Buddhist monk) whom he met in Bangkok: "In the West you always talk of escaping from, but in the East we always talk of escaping to." The hippie wants emptiness but the Buddhist knows what emptiness is.

Nirvana

The height of understanding the Eastern principle is the attainment of Nirvana which means the snuffing out. This is a concept quite alien to the West for to the Hindu if you can enjoy Nirvana you just have not made it.

Yogi is a means of reaching Nirvana. The word means the "link" (of individual man to reality) and is based on the idea that our world of concepts is illusory while the non-conceptual world is the real world. There are four types of Yogi — one is works and acts of charity; another is mystic emersion; a third is philosophy, an intellectual understanding; and finally there is the popular type here — gymnastic. The last attempts to release the soul or the mind from its bodily prison so it can reach toward the one. For the West Professor Gaster feels that gymnastic Yogi has not gone beyond the stage of serving as a mere tonic. "It is rather a 'spiritual Vic Tanny'" he says "for it seldom attempts to solve the basic problem of personality."

Exchange Of Gods

It would appear that much of the current interest in the East and especially the movement of the focus of interest from Zen-Buddhism to Hinduism and Om is less of searching for truth and more of looking for novelty. In Professor Gaster's view, what is going on today has a very distinct parallel in the ancient world's Hellenistic Age which is called theocracy — that is a mixing of gods. For the Hellenistic world the old gods were dead for they had not delivered the people — Ammon, Yahweh and Zeus had let their respective peoples down. The devastating wars had primarily led to the collapse of the religious systems and too had brought about a vast cosmopolitanization which exposed many new people to previously foreign and alien ideologies. Soon people were praying to Zeus-Ammon or Yahweh-Dionysus. For every hippie now reciting mantras there is undoubtedly a child in the East reciting the gospels.

According to Professor Gaster, the common hippie's immature over-simplification leads him away from Hinduism, for his preconceived and too often false image deters him from examining or appreciating the real thing.

Anti-Intellectualism

The hippie or rather today's anti-intellectual — a category which may include a large number of students — distrusts any sort of intellectual formulation in approaching a subject. These new students, Professor Gaster feels, have a growing belief in some kind of osmosis in the learning process. They identify with an area of interest and instead of allowing the subject to offer and project a widening view they contract and diminish the subject to make it fit the present and some immediate use. For Professor Gaster, the value of education rests in the possibility to explore, and a person who confines an idea to his present interest is but exposing his limited knowledge.

Since the hippie talks about expanding consciousness and experience through drugs or through direct, spiritual confrontation, it is a shame that his approach to at least one of the means, Hinduism, leads only to contradiction. Professor Gaster believes that there is a real, creative interest in the East within the hippie community and however misdirected or immature it may be still healthy. "These kids are looking for something and moved by something, and therefore, there is religious motivation; but they are too damned lazy to search through the implications and hence become no more than a cult of apathy."

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Cheetah And The Pot Smugglers

In the December issue of Cheetah, writer Rob Ross travels with smugglers as they make a run from Tijuana to Southern California. It's a scary, nasty, fascinating report. And—Tom Nolan writes about the "groupies"—the girls who'll do anything for a star.

There are also stories on campus movies, rock lyrics, "up-tight" Washington, D.C. and part one of a three part look at the underground religions. This and much more in

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Never Trust A God Over Thirty

By BARBARA TRAININ

NEVER TRUST A GOD OVER THIRTY is a series of essays dealing with the problems of religion in an increasingly secular world and with the relations of men of religion to young people. The essays were written by clergymen now or at one time affiliated with Columbia's Earl Hall, and by one Columbia alumnus and one member of the Columbia Class of 1968.

In his challenging introduction to the book, Paul Goodman, well-known iconoclast and hero of racial student groups, examines the changing role of the ministry in a secular and "dehumanized" society. He admires the interest of the chaplains in social and political areas, and believes this to be a sign that the Church "has begun to recall dimly that it has something to do with humanity, with persons, and with divinity." However, he also feels that the traditional role of the minister as personal counselor has become superfluous, and that the new situation may very well proclaim the fact that "the chaplains themselves are bewildered."

The ministers' essays disagree with Goodman's contention that the Western tradition is dead for most students, and the only remaining task is to provide "centers for confusion to express itself." Instead the ministers discuss their concern with student needs, which often necessitates adopting new and radical approaches to theological and ethical questions, or involvement in secular issues.

John Cannon, Chaplain of the University, recognizes that the college campus is no longer a "serene Eden" and that the campus minister is no longer a "guardian of traditional virtues."

Chaplain Cannon welcomes the ecumenism and interfaith co-operation in Earl Hall and opposes a retreat to the safety of the chapel. However, Cannon cautions that campus ministers must still act as "men of faith" in a "post-religious" world.

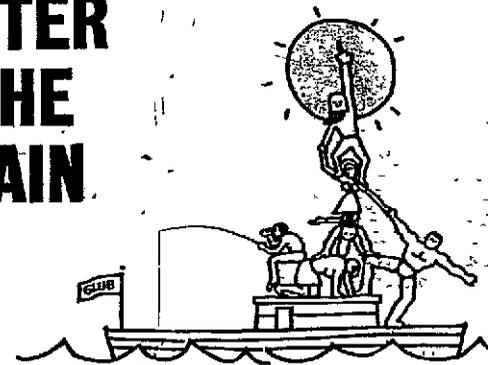
Cannon and the other campus clergymen are concerned with creating a new and valid role for organized religion. It is to this goal that the writers, representing every major faith on campus, direct their efforts. William Starr, Counselor to Protestant students, describes the activities of the Postcrypt, one of the first coffee houses to be run by a campus minister in the United States.

Henry Malcolm, Associate Counselor for Protestant students, speaks of the role of the minister in dealing with radical political groups on campus. James Rea, Counselor to Catholic students, in a piece which reflects of ecumenism on the Catholic world, discusses the program and goals of the Newman Apostolate. Unlike his colleagues, he is wary of too great an involvement of the clergy in secular affairs.

Albert Friedlander, formerly Associate Counselor to Jewish students, discusses some of the factors that differentiate the Jewish student from his non-Jewish counterpart, even in secular areas. Rabbi Friedlander sees the function of the rabbi as being "the genuine spokesman of student needs."

Never Trust A God Over Thirty is extremely relevant to the current university situation. However, the book is probably more valuable for educators and clergymen than for students, whose viewpoint might have been more fully represented.

AFTER THE RAIN



By DINA STERNBACH

In addition to the ideas a play provides, there is an extra pleasure in having found a good play and knowing it while you're enjoying it. The first two or three minutes of a bad play are enough to tell you that it is going to be a dud. The first eight or ten minutes of a good play are enough to establish confidence between the audience and the play, in which the audience implies: "We recognize that we are in good hands. Take over." It is staggering to contemplate how many audiences are going to feel that way about **AFTER THE RAIN**.

This English import by John Bowen is an allegorical tale about an event in 2169 A.D. In a New Society lecture hall, a hypnotic speaker tells of the great flood of 1969, which deluged the earth, presumably destroying everyone except nine survivors on a raft. The lecturer announces to the audience, serving as students, that he will lead a group of hypnotized criminals through a reenactment of the flood. Their crimes are such things as "public sarcasm," and "persistently individualistic behavior." The supposed purpose of the reenactment is to "instruct the audience about their forefathers" and to "recondition the criminals."

Reminiscent of *Lord of the Flies*, Bowen is warning us about the dangerous drifts of our civilization. The New Society he has created is classless, communal, paternal. Goldfinger serves as the History of the past. The past is symbolized by the raft constructed by the makers of Glub, a breakfast food, who wanted to prove that man could live by Glub alone.

The leader of the survivors on the raft is Arthur Henderson (what is the son of a Hender?), an egocentric accountant. His following includes a mawkish minister, a childish sailor, an impotent strongman, a failure as an actress, a silly Mrs. and her senile husband, a flirtatious ballerina, and a writer posing as a cook.

As Arthur gains recognition as the founder of the New Society, he develops from a demagogue into a demigod. "Men make their own gods," he arrogantly declaims, "whatever you worship is God." Henderson wants no rival in the founding father business and so promptly murders the captain of another ark with one survivor muttering: "Ham, Shem . . . Both dead . . . Forty days and forty nights, I lost count."

Bowen's point in these provocative references is clear. He asks how society has built itself, and states that the drift of history is toward a mediocrity that is deadly, not because it is evil, but because it is mediocre. For the future, mediocrity holds only the hope of programmed behavior and manipulated response, controlled by arrogant little men.

The direction is ingenious and highly stylized. The device of a play within a lecture, so like that in *Marat/Sade*, allowing Bowen to manipulate time and identity, and to make cross references to actors, and to criminals, and to mental patients, is effectively enhanced by the staging.

The acting is consistently fine and convincing. However the actors would probably agree that this play owes its continuous sardonic bite to John Bowen. With an easy hand, he has captured much of the scuttling, broad, vaguely surrealist feeling of the best of fables. No one claims that provocative ideas are, in themselves, the highest aim of drama, but are there many people with such an abundance of intellectually exciting hours in their lives that they can afford to bypass these two hours?

JASON: Going Through Changes

By COOKIE STEIN

The film is a one-man freak show. A sometime-hustler, sometime-houseboy spade queen turns on to grass, liquor, and himself for a cinema verite camera. He comes on about love, sex, and making it in the world for a little under two hours, the distillation of twelve hours of filming; it sounds like it should not work and yet it does. Whether it is just because Jason is groovy, or due to the skill of producer Shirley Clarke, **PORTRAIT OF JASON** is an artful film.

Above all, Jason is a performer (he poses, he laughs and cries, sings, acts, and does imitations) and a raconteur with an acute sense of proportion as well as perception; but his stories have for a setting the backside of society. Jason has seen Riker's Island, Bellevue, and the Bowery.

Jason tells about taking a box of poppers to an orgy at a Turkish bath, describes his relationship with his father ("There's Brother Tough tearing Aaron's ass again"), talks about gay sex ("I'm an experimentalist . . . golden showers, anything"). He talks about being a colored houseboy for wealthy white women, about teaching his blond lover to dig chittlins' and chick peas. Jason does imitations of Harlem drag queens, Pearl Bailey, Scarlet O'Hara. Removing his picture-hat after an imitation of Mae West, he comments that "Ain't nobody but Mae and me can wear these hats."

Though Jason is as unprintable as he is inimitable, he is never shocking. The audience is with him from his introduction, not as moral spectators, but inside his world. It is the world of Jean Genet, stripped down to the subjective

truth of one real man. We never forget that Jason is not an actor with a script, that he is telling his own story spontaneously. The audience purposefully is made conscious of the cutting and splicing of the original twelve hour slice of life, and the presence of the camera and cameraman through the film. Shirley Clarke makes audible suggestions from behind the camera. "We have always the sense of a documentary in the making."

Though there is artistic selection of two hours from the original, there are lifelike evidences of contradiction and the unpredictable. Artistic unity is an impossibility, so we do not worry about "who" the character is, "what the author is trying to say," and what all that "means" on the cosmic level. *Portrait of Jason* is just what the title says it is. We forget the intellectual labels, the stock sympathies and condemnations for wretched Jason or the straight world. Fascinated and rightfully credulous, we hang on every word of the tale, and at every fade-out anxiously await the next fragment of the jigsaw portrait of Jason.

It would be hard to call Jason a hero; certainly there will be some critics who call him an anti-hero. But those labels belong to the fictional world, the imitation of life. In our real lives, there are no heroes or even anti-heroes — only people. Jason is real people. He wins some and loses some, goes through changes and tries to keep cool. Like he says, he's got "lots of material." The audience takes it from there.

Portrait of Jason
New Cinema Playhouse
120 West 42nd Street (Wurlitzer Building)

"Papa Dozes, Mama Blows Her Noses"

that identifies him superficially by defining the outer edge of his circle. There is an impeccably gracious hostess ("She serves tea and circles"), a very troubled young man who thinks "he has an army in his room," "an Englishman from the United Kingdom," and half a dozen others. They come to the party with their own private problems, they mingle, they chatter and sing, they gather in circles, and perhaps in the course of the party reveal a small glimpse of their individual hang-ups. And when the party is over, as in real-life, they remain the same people they were when they arrived. A circular play, but no more circular than reality.

At the very center of all the circles sits Al Carmine on the piano, the life of the party in real life as well as on the stage. Mr. Carmine, who radiates talent and vitality, wrote the show's music. *In Circles* is the first musical I have seen in a long time that has sent me home humming the tunes; I'll never forget the rousing melody of "Papa Dozes, Mama Blows Her Noses."

But the real hero of the show is the English language, with all its nouns, verbs, and prepositions. Gertrude Stein had her own special way with words, a distillation process that stripped away the cliches and trite overtones that befoul our ordinary language. The dialogue is so sparse and concentrated that you find yourself listening word-by-word, weighing the value of each one as it is pronounced. A buxom young lady coyly announces that she is "round as around as an apple," and of another guest, they all agree, "He is easily dissatisfied." Their party chatter, spoken and sung, hovers between the profound and the absurd, somersaulting from sense to nonsense and back again.

Lawrence Kornfeld, the director, and Al Carmine deserve a tremendous share of the praise, for they actually put the show together from scratch. Gertrude Stein's script consisted of a list of names of characters (all personal friends who belonged to her Paris circle) and a list of lines, with no further specifications.

How does one end the circular review of a circular play? One strongly advises everyone to go and see it.



By ELLEN SHULMAN

Where do you begin a review of a "circular play"? Perhaps the easiest way to start is with a straight subjective declaration: **IN CIRCLES**, the Gertrude Stein play at the Cherry Lane Theater, is the most interesting and entertaining Off-Broadway show of the season.

The characters are the guests at a lawn party and the plot is virtually non-existent. *In Circles* makes no pretense of sweeping us backward or forward in time to a different era or presenting before our very eyes a vast panorama of events. In fact, there is no compression of time; each viewer spends an hour and twenty minutes of his life watching an hour and twenty minutes of the characters' lives.

Each guest is characterized by a Steinian epithet

NOTES FROM THE UNDERGROUND



We are all residing in New York.

We are all vitamin freaks.

We are all unusually healthy.

We like to appear rarely in public so

That it's an event for us . . .

The Velvet Underground

By SUSAN PILE

As historical progress and artistic innovation generally prove a reaction to conventions, the Velvet Underground has set its own precedent by shooting up from classical roots to an unorthodox, malleable musical form. Each member of the Velvet Underground has socially, as well as artistically, grown up within the so-called Establishment, breaking loose into individual expression when misunderstanding threatened to bring them down and stunt their growth.

Lou Reed (lead guitar, ostrich guitar, vocalist, and principal composer of the group) was born in Oak Ridge, Tennessee. His father, a nuclear physicist, and mother, professor of music

at Vanderbilt University, raised him on a dichotomous diet of cyclotrons and clavichords. At Andover for prep school, Lou worked on the idea of adapting Mozart to a cybernetic society. The conflict between science and the humanities became an obsessive dilemma, and Lou dropped out on insured commercial success to seek a solution in a free, less restricted environment and more wholly conscious state of mind. It is to the pleasantly palatable philosophy and presentation of Paul Simon of Simon and Garfunkel that Lou Reed, as a songwriter, aspires. The alliterative phraseology and illumination of "Heroin," as well as the subtle social commentary of "I'm Waiting for the Man" and "Venus in Furs"

seem to indicate to the astute observer that Lou has veritably tied up the gap.

Sterling Morrison's (rhythm guitar and bass guitar) background contributes a Joycean universality to the Velvet Underground. While his father aided Emilio Aguinaldo in nurturing the newly independent Republic of the Philippines, Sterling developed a fixation for epistemology and the origin of language in his uniquely diversified environment, where the most barbaric and the most civilized elements coincide. State-side to continue the study of linguistics, Sterling's future took a decisive jolt when his fiancée, a Filipino nurse, left him to marry a doctor and was murdered by condemned killer Richard Speck. Disillusioned with "civilized" society, Sterling slipped into anonymity on New York's Lower East Side until his boyhood fascination and familiarity with the primitive naturalism of the Island natives

brought him to the attention of Lou Reed. Since joining the group, Sterling has contributed greatly to the development of its sound with savage native atonality; the highly controversial "Black Angel's Death Song" is woven with incomprehensible phrases which, in actuality, are derived from the multifarious dialects of the multitudinous tribes found throughout the islands of the China Sea.

John Cale (bass guitar, viola, organ, piano) comes from Wales, the inevitable product of a Welsh coal-mining family. His mother discerned her son's musical ability when she overheard him on an aging spinet thumping out tunes he had devined from the melodic rhythm of picks on the walls of the mines while bringing his father's daily lunch pail. At the age of twelve, John was violin soloist for Sir Thomas Beecham's London Philharmonic Orchestra and came to the United States at the invitation of Aaron Copeland on

a Leonard Bernstein fellowship. John's rudimentary training took a creative bent unsympathetic to the ears of his instructors, who termed his compositions and performances too "far out." Disenchanted with the discipline and narrowness of classical music, John turned to self-expression on electrified instruments and joined the Velvet Underground, where the anguished screech of an electric viola is an elementary and characteristic necessity.

Maureen Tucker (percussion) grew up on the streets of Greenwich Village and was attracted to the new sound of the Velvet Underground after years of fading folk and raucous rock n' roll. She hung around the group (before the word "groupie" came into existence) and became such an integral part of the Velvet Underground that, when their original drummer died, she was thrown into the act and has remained there ever since.

Experiences parallel to visiting the Philadelphia doorstep where Fabian began his career and catching a glimpse into his most private and cherished moments are a privilege of the 50's and early 60's that is not given to fans of the Velvet Underground. Judgments passed on a dreary doorstep should not be hasty since the Velvet member is probably still residing behind it.

Little information is available on the private lives of the Velvets. Their history as a group started when underground filmmakers Andy Warhol included them in his Exploding Plastic Inevitable in 1966. After the January release of their second album "White Light White Heat" they appear as an independent group no longer associated with Warhol or the EPL.

Most of their songs are written by Lou Reed and the majority have hard sounds and hard lines. Combinations of irrelevancies such as "incense-peppermint" have reached cliché status and Lou Reed does not recognize them as institutions. He has no place in the ubiquitous flower approach to life-and-music; a Venus Fly-trap might not feel alienated in the atmosphere of his songs, but that's about it for herbage.

The music is specific and for New York. Contrast "Itchycoo Park" by the Small Faces, (What will we do there? We'll get high.) with the Velvets' "Heroin."

*When the blood begins to flow
And it shoots up the dropper's neck
And I'm closing in on death*

The ultimate goals in "Itchycoo" are so general that they become insipid; we're going to "get high" and "touch the sky." But "Heroin" (the tune which inspired all radio stations to ban all Velvet creations) does not have the "we're-all-going-to-take-some . . ." approach. Whatever is done, is done alone. There is no collective happiness.

*You can't help me — not you gays
Or all you sweet girls and all
Your sweet talk
You can all go take a walk.*

If East and West have been literary symbols of Life and Death, Uptown and Downtown are another set of poles in some of the songs of Lou Reed. ("Hey White Boy, Whatch you doin Uptown?")

The public appearances of the Velvets are limited (they recently appeared at Lincoln Center for ten minutes), and facts concerning them are hard to find. They must be accepted by those who do not know them personally, in fragments, if they are to be accepted at all.

COLORSOUND A New Dimension

By MARILYN BAIN

A snap of the fingers becomes a flash of light . . . a woman's voice becomes various shades of blue on a screen . . . and music becomes the interplay of the whole spectrum of color and light. It's all part of a psychedelic experience called Colorsound.

I first experienced Colorsound in a small basement showroom on Charles Street. An old rock-and-roll song was blaring from a stereo set in the darkened room while screens and lamps around me flashed with ever-changing color. There was a pink palm tree taking on bright orange tones while a Christmas bulb shone red, then green and a hanging lamp blinked on and off with red, then blue, then green lights. It had the effect of a miniature Times Square—partly vulgar, partly fascinating.

Behind the fascinating effects of Colorsound, there lies a very simple idea. Both sound and color cover a range on a spectrum from low to high frequency. By relating the two

spectra, you can translate sound into color and thus see what you hear. Generally high frequency sounds correspond to red colors, low sounds to blues. Intermediate sounds produce oranges, yellows and green and combinations of these.

In addition to Colorsound itself, there are various adaptations on the idea. Burt Aardema, owner of Colorsound, Inc., is currently experimenting with what is called "fibre-optics," a process by which light is channeled through a tube to "explode" at its end in a modified "fireworks" display.

Mr. Aardema believes that Colorsound is much more than an intriguing fad. He sees, in fact, ever-increasing possibilities for its use. Colorsound, he points out, has numerous commercial possibilities. It has been a great success, for example, in attracting passers-by to a store's display window. Its most frequent use at present is in home decorating. For \$119, you can have a large Colorsound lamp hanging from the ceiling of your living room which will

transmit sounds from your radio or stereo set into flashes of red, green, and blue. You'll even find Colorsound in as unlikely a place as your dentist's office, where it's a lot more fun than Novocain yet serves a similar purpose. The patient puts on ear phones and listens to soft, soothing music while he watches a play of colors on the screen before him. He becomes so involved in what he hears and sees that he forgets about pain.

Colorsound is not actually a new phenomenon. "The whole thing began over seven years ago," explains Mr. Aardema. "But the public wasn't ready for it." The advent of the "psychedelic era" however, changed that unawareness. "Now we're fascinated with light, especially color," says Aardema. With this fascination come some of the first glimpses of the possibilities for the use of both these media. Colorsound is a part of this beginning realization.

Colorsound, Inc.
Charles Street between
7th & Greenwich Ave.

A Woman's Work

an annual publication on careers for women

When one of the girls from the BULLETIN asked me to "review" the new magazine A Woman's Work I insisted that the students should do it instead. Her reasons against that were vehement, even though I cannot remember what they were. I finally said I would write a few lines if other faculty members would also do so. Here are my lines. . . . Unfortunately I cannot see any point in the first issue of A Woman's Work. The interviews are bland, badly written, utterly without information or seriousness. I myself would love to know how a woman holds her position as Senator from Maine: the excitement, the squalor, the sheer technique of politics interest me enormously. I would also like to know about a woman in medical school, interning, etc. Even the sordid competitiveness and cruelty of the fashion world interests me. There is nothing of any of this in the interviews. They all seem to have been mimeographed on the same machine.

If one could not have the true feel of the professions, the next most interesting thing would be facts. But the facts are as scarce as the rest.

ELIZABETH HARDWICK
Adjunct Associate Prof. of English

The new and exceedingly attractive annual paperback publication, A Woman's Work, eloquently testifies to the many opportunities now available to American college women who want to work outside their homes. The editor, Arlene Van Breems, and her staff have attracted a surpris-

ingly distinguished list of contributors, who have written with varying degrees of specificity about opportunities for employment in their fields.

There is little agreement about how to prepare for jobs; for example, some (TV producer Lucy Jarvis) believe that girls should not learn to type but others (TV and radio commentator Barbara Walters) consider typing a most valuable skill. Similar disagreement exists about the appropriate time in a woman's life for professional, post-baccalaureate training; President Mary I. Bunting of Radcliffe College urging a flexible and frequently delayed graduate program and cardiologist Dr. Nina S. Braunwald observing, "To start graduate training at the age when some people are finishing is to give yourself a handicap." The individual articles tend to be autobiographical and attest to the diverse educational and career paths which have led these women to their present prominence. Such diversity should indeed be consoling to the undergraduate who believes the agonizing choice of a college major irrevocably dictates her vocational plans.

PATRICIA ALBJERG GRAHAM
Director of Education Program

A Woman's Work looks to me as if it were designed for "that Cosmopolitan Girl." One of the most important things Barnard can do is recognize the special nature of education for women. It is a fiction to educate a "neuter" intelligence, and without descending to a home economics level we should continue to explore the qualities that make for the most genuine education of women as women. But a vocational trade journal such as this is not the answer.

BARBARA NOVAK
Assistant Prof. of Art History



Are you aware of the number of directions radiating from your college experience?

Woman has passed the days when she was packed off to a finishing school and then married off. We are not downgrading either institution but updating the circumstance of woman.

Education, the PIR, the Wars, the Civil Rights movement have all worked their changes on woman and her traditional role within the family and society.

In this magazine we have tried to hint at the wide range of opportunities and offer information relating to these opportunities.

We extend our thanks to the leading men and women who have so willingly donated articles and given so freely of their time and effort to insure the success of this magazine.

Arlene van Breems
PUBLISHER &
EDITOR-IN-CHIEF

Editor's Note: Additional faculty review articles of A Woman's Work will appear in next week's issue. We welcome student comment on this publication. Copies for students are available in CAO.

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Restless

When a Barnard or Columbia student becomes personally involved with the War, he experiences a type of frustration which is unusual for the affluent. To them the War is wrong and it seems like nothing can be done about it. The possibility of being sent to Vietnam to die makes all the more acute the feeling of powerlessness, and awareness of the student's inability to control his own fate.

On the specific issue of the Vietnam war, the thoughtful student sees the decision makers as isolated from the bulk of society. The critical student perceives a distortion of the traditional view of American democracy. He senses a lack of bottom-to-top communication in our political structure.

Such feelings of frustration and ineffectiveness are usually reserved for the oppressed segments of society. A person born into a structure of thick frustration and little expectation for change is immobilized.

But when somebody who has always had it pretty good, somebody who has had an easy time of getting his wishes fulfilled, experiences this inability to control what happens to his own life, disillusion sets in. For some this is a radicalizing experience; for others frustration.

This is the tone pervading the Barnard-Columbia campus. As usual, the leaves have turned their colors and died, the football team has been losing; nobody has studied much of anything. But the tone is different. The natives are restless.

SARAH LAWRENCE COLLEGE FOREIGN STUDIES SUMMER SCHOOLS IN: PARIS, FLORENCE, LONDON, JUNIOR YEAR ABROAD. Includes details for various international study programs.

LETTERS TO THE EDITORS

Up With People

As a point of information concerning Miss Shulman's article on "Up With People" Last year when I saw service as a chairman of the Board of Managers the "Up With People" show was suggested to us and was soundly defeated. I am active in the Conservation Union and the Young Republicans, so I can hardly be accused of being liberal. Yet I was in full accord with the Board's decision last year and I hope that they continue to refuse to sponsor the show this year. There is no left-wing right-wing conflict on the Board. It is merely the question of deciding if "Up With People" wouldn't be happier performing out in Podunk where all the flag-waving little old ladies can have a good time and where apple pie and Mom is the in thing.

The show is camp, to say the least. The spectacle of two hundred, Bible raised clowns capering about on stage to the catering of a couple of broken down hill billies is more than I can stand, and more than most of the Columbia student body can stand, methinks. The Moral Rearmament organization has done a first class job in assembling the biggest collection of nonentities possible. Imagine Columbia College Today set to music and you have "Up With People".

JOHN CARPENTER '66C

NSA

The 1967 NSA Congress purported to confront the system with relevancy and responsibility. In the idyllic isolation of College Park, Maryland, it failed to do both. Two weeks of hectic, 20-hour days only proved that what was evident before and brought to a head last winter with the disclosure of the CIA affiliation, had at best been veiled again. Hopeful that the revelation would spark apologies, reparations and transformation, I have been profoundly disappointed. The idea and substance of a free national student organization has only been thwarted by NSA. I recommend that Barnard College vote to withdraw from NSA at the Undergrad Association meeting on Thursday.

NSA claims to represent 200 million American students. At

best it represents 334 student governments. There was talk of restructuring this summer but the new officers came from the ranks of the old. The power elite is once again complacent and the structure is too self-serving to change.

For 50 weeks of the year NSA is 3 officers and a staff. They are left politically impotent by their tax-exempt status. They are left totally ineffective in other areas by their inadequate funds. The dues NSA collects is not enough to pay their phone bill. Funding is acquired through private foundations and the State Department. For instance NSA will present a tutorial project to the OEO and receive \$75,000 to run it. The extent to which NSA is controlled by these allocations was

pointed out in a previous article in BULLETIN by Faye Silverman. She noted that President Johnson threatened to cut off OEO funds if NSA plans for a peace march and "Dump Johnson" movement which began during the second week of the Congress, were continued.

The opening proposal of the first legislative plenary this summer requested that no new legislation be considered since last year's had not been enacted. NSA is a witness to its own inadequacy, incompetence, dishonesty and failure. It provides a poor means through which Barnard College attempts to make her voice heard. I strongly urge the College to withdraw

BARBARA SCHULMAN '70 Delegate to the 1967 NSA Congress

Concentration Camps

By FAYE SILVERMAN

The prolongation of the Vietnamese war has led to a growing feeling of frustration and to a realization by many members of the New Left of the need for new tactics. These more militant tactics have led to increased resistance on the part of supporters of the war, and especially by the Federal Administration. The 700 arrests made in connection with the October 21 "confrontation of the warmakers" may be considered a dry run for Operation Dragnet as provided for under Title II of the McCarran Act.

Title II provides that if the President of the United States ever declares an act of national internal security emergency, the "Attorney General is required immediately to apprehend and detain any person as to who there is reasonable ground to believe that such person probably will engage in or probably will conspire with others to engage in acts of espionage and sabotage."

Under this act, six concentration camps have been established and maintained in Allentown Pa. (just five hours from NYC), El Reno Oklahoma, Florence Arizona, Wickenburg Arizona, Tule Lake, Calif and Avon Park, Florida. Within 24 hours of President Johnson's decision that anti-Vietnam protests or ghetto riots are an in-

urrection" in the US in aid of a "foreign enemy" (as has already been hinted at), these camps can be ready for occupancy. The Univac 1108 which according to the World Journal Tribune story of April 23, 1967, has been "installed in a secret location outside of Washington" by the Office of Emergency Planning has been used in the compilation of a master pick-up list. Mr. Charles Allen, Jr., who has carefully researched this subject has found that "a Master Pick Up List of more than one million American citizens and an equal number of Federal detention warrants are simply being held at the ready for instant use by the Justice Department in the event that Title II is ever invoked."

Claims of the unreality of having concentration camps in a democratic country like the United States and of the remoteness of filling such camps with Barnard and other students have been refuted by the way in which demonstrators were treated on October 21. A dispatch filed in Washington, DC on October 23, 1967 by the Albany Times Union stated that the Internal Security Division (rather than the Washington police force) was running the "elaborately prepared operation" in which 221 cases of arrest and then 350 cases of "disorderly conduct, a misdemeanor or were processed within the first 24 hours of the operation."

Some of the elaborate preparations included the following: installing resident arraigning officers — a staff of imported Assistant US Attorneys as prosecutors — and a special complement of trained uniformed Bureau of Prison guards and matrons. When the militants resisted arrest or defied the arresting process, an official of the Internal Security Division said this would result in a "prospect of indefinite confinement."

Since these camps continue to exist and, by their existence to hinder freedom of protest, it is necessary to inform as many people as possible about Title II. An informed public can then work for the repeal of the McCarran Act.

Editor's Note: All information used in this article has been checked with Charles Allen Jr., author of Concentration Camps, U.S.A.

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Dr. Frank E. Kameny, Phd.

8:30 p.m. Harkness Theatre Monday, Dec. 4

The Week

Nov. 29
Dec. 6

Wednesday, Nov. 29

President's Advisory Committee Meeting, Deanery 12:00-2:00.

Advanced Hebrew Club, 411 Barnard 12.00.

Faculty Tea, College Parlor 3:30-5:00.

College Tea, James Room 4:00-5:00.

Freshman Tea with Advisers, Deanery 4:00-5:30.

Music Listening Hour, 304 Barnard 5:00-6:00.

Barnard-Columbia Chorus Rehearsal, 304 and 306 Barnard, 6:30-9:30.

Concert, Herbert von Karajan conducting members of the Berlin Philharmonic performing Bach Brandenburg Concerti, Carnegie Hall, 8:30.

Thursday, Nov. 30

Thursday Noon Meeting, College Parlor 12:00-2:00.

French Department Luncheon, Deanery 12:00-2:00.

Representative Assembly Meeting, 409 Barnard 12:00.

Fencing Club, Studio II 3:00-6:00.

Faculty Tea, College Parlor 3:30-5:00.

Meeting, Christian Science Organization, Dodge Room, Earl Hall, 5:30

R.A.A. Co-ed Volleyball, Gymnasium 5:00-6:00.

Fencing Team Practice, Studio II 6:00-7:00

Residence Counselors' Dinner for Miss Peterson, Deanery 5:30-8:00

Bridge Night, South Dining Room 7:30-10:30

Film: "Phantom of the Opera." Admission 35c Douglas MacArthur Society Harkness Theatre 7:30 p.m.

Symposium: "China and the Chinese What They Represent in

the World Today," by Professor William Theodora DeBary and Professor Chang-Tu. Dragon Society, Schiff Room, Ferris Booth 8:00 p.m.

Friday, December 1

Residence Halls Luncheon, South Alcove 12:00-2:00.

Dormitory Tea, Brooks Living Room 4:00-5:00.

Faculty Tea, College Parlor 3:30-5:00.

Class of 1944 Dinner and Meeting, Deanery 6:00-9:00.

Fencing Meet, Gymnasium 7:00-10:00.

Lecture, "You and God," Paul A. Erickson of Chicago, Ill. Sponsored by Christian Science Organization, Graduate Student Lounge of Philosophy Hall, 7:30.

Spring Term Programs

The period for planning and filing tentative programs for the Spring term begins on Tuesday, December 5 and ends on Friday, December 15. Programs filed after that date will be subject to a late fee of \$10. Instructions and forms will be sent to all students via local mail not later than Monday December 4. There will be required meetings for the freshmen and sophomores in the Gymnasium on Tuesday December 5; the freshmen at 12:10 p.m. and sophomores at 1:10 p.m. Announcements or required departmental meetings for juniors and seniors will be posted on the bulletin boards in the lobby of Milbank Hall and "Jake"

Saturday, December 2

Barnard Study Clubs, Barnard Hall 10:15-12:00

Drama Rehearsal, 304 Barnard 11:00-1:00

Archery Meet with Mount Holyoke, Gymnasium 10:30-1:00.

Coed Recreational Swim, Barnard Pool, 2-4 p.m.

Boston Symphony Orchestra, Erich Leinsdorf, Music Director, Malcolm Frager, pianist. First of a series of four concerts presented by The Carnegie Hall Corporation, 8:30.

Monday, December 4

"Conflict and Continuity in Brazilian History," lecture-discussion in English, by Prof. Eulalia Maria Lahmeyer Lobo of the Federal Univ. of Rio de Janeiro, Rm. 310 Fayerweather, 2:10 p.m., followed by coffee hour, McVicker Lounge, 4-5 p.m.

"How to Find a Summer Job," sponsored by the Office of Placement and Career Planning, Brooks Living Room, 4:15-5 p.m.

"Economic Implications of War and Peace," by Merrylye Stanley Rukeyser, commentator, author, columnist, Cooper Union Forum Great Hall, 8:30 p.m.

Tuesday, December 5

Curriculum Committee Meeting, 100 Barnard, 12 noon.

History Club Luncheon, North Alcove, 12 noon.

Freshman Program Planning, Gym, 12:10 p.m.

Sophomore Program Planning, Gym, 1:10 p.m.

Poetry in Persian, translated into English, readings by Mr. Qasem Ghazanfar, Milbank Chapel, Main Hall Teachers College, 3 p.m.

Opening "In Memory of My Feelings," temporary exhibit at the Museum of Modern Art. The Museum suffered a great loss in the accidental death on July 27, 1966 of Frank O'Hara, the poet who was also Associate Curator of Paintings and Sculpture. His Poems are being published by the museum, and will be on display with over 50 drawings for them in the Paul J Sachs Gallery, 3rd floor.

Another Two Weeks: Last Week's Events; This Week's Eventualities

Student Discount

Students of high schools and colleges throughout the metropolitan area are now able to obtain discounts for the film classic "The African Queen," currently in a successful re-issue at Manhattan's Trans-Lux Theatre. A 50% discount on all tickets Monday through Friday has been made available to groups of 100 students or more.

Directed by John Huston and produced by Sam Spiegel, "The African Queen" teams Humphrey Bogart and Katherine Hepburn in a film considered to be one of the most popular in movie history.

"The African Queen" has done superb business since opening, running comparable to such recent box office smashes at Trans-Lux East as the Beatles' "Help!," "Goldfinger," "What's New Pussycat?" and "The Russians Are Coming." It is currently in its second week at Trans-Lux East, and will open nationally this month.

Institute for Space Studies

The Institute for Space Studies will present a colloquium by Dr. C. Pekeris, Weizmann Institute, on Thursday, November 30, 4:00 p.m. on "Tides in the Atmosphere and in the Real World Oceans" in Third Floor Conference Room, 2880 Broadway (at 112 Street).

The Student Homophile League

The Student Homophile League of Columbia University will make its first public appearance on Monday, December 4, at Harkness Theatre at 8:30 p.m. Speaking on "The Homosexual Dilemma: What Every

Homosexual Should Know" will be Dr. Franklin E. Kameny, founder of the Mattachine Society of Washington, D.C. and co-chairman of the Washington Council on Religion and the Homosexual. Following the lecture will be a question-answer period; members of the Homophile League will be present to answer questions and distribute literature on homosexuality. The lecture is open to the community and admission is free.

Museum of Modern Art

On December 5, poems and drawings from "In Memory of My Feelings," a special volume of thirty of Frank O'Hara's finest poems will be on view in the Paul J. Sachs Galleries, 3rd floor of the Museum of Modern Art. The Museum, and the world of art at large, suffered a great loss in the accidental death on July 25, 1966, of Frank O'Hara, the poet who was also Associate Curator of Painting and Sculpture. More than 1200 works are on view in the painting and sculpture galleries on the 2nd and 3rd floors throughout the year.

Community Bazaar

The Gardens Nursery School will hold its annual Community Bazaar to raise scholarship funds on Saturday, December 2nd from 8 p.m. until 11 p.m., and Sunday, December 3rd from 10 a.m. until 6 p.m., at the school, 90 Lasalle Street. The Bazaar will feature handcrafted items and a Christmas corner specializing in tree ornaments and Christmas stockings. Among gifts for children will be found puppets, little girls' dresses,

bean bags, and pillows. In the host and hostess boutique there will be sewing aprons, pottery, and dainty bags for handwashables. For the 'antiquer' there will be a variety of white elephants and for the home gardener a large selection of house plants. Games, movies, and refreshments will be available.

Boredom and Bright Lights

Once there was a group of highly imaginative, Bohemian people who lived in the Haight-Ashbury district of San Francisco. Among them were musicians and artists, many who used drugs fairly regularly. These people no longer live in Haight-Ashbury.

They have been driven out by high rents, tourists, and the fact that what was once a community has now become merely a place to live. It is difficult to say who came to Haight-Ashbury first, the hippies or the newspapermen. In any event the press turned a community group into a national movement, warning that the number of hippies would grow, fulfilling the prophecy by writing endless stories about the hippies.

Housing Statistics

At the present time, there are 764 Barnard students housed in Colleged-owned buildings. These are Brooks, Hewitt, and Reid, "616," and "620." Another 163 students are in the facilities leased by Barnard in Johnson, Fairholm, and the Paris Hotel. There are 410 students living in off-campus housing. This group consists of 251 commuters and 159 nonresidents. The commuters are sophomore, juniors,

and seniors, who live in apartments off-campus. Of the 159 nonresidents, 50 are freshmen, sophomores, and juniors, who are living with relatives, or who have live-in jobs, or who are over twenty-one, and 109 are seniors. Senior nonresidents are allowed to live in apartments off-campus.

All the Barnard students classified as residents or nonresidents have been provided with housing. However, there are many commuters on the waiting list for on-campus housing. The total waiting list is now 194: 25 seniors, 45 juniors, 64 sophomores, and 60 freshmen. There will be one more apartment available in December in "620," since one family will be moving out.

Eliminate Exam Cramming

All the cramming, sleepless nights, no-doze pills and frustrations of being graded on the curve associated with examinations soon may be a thing of the past.

A psychology professor at the Univ. of Washington, Dr. Paul E. Fields, has developed an examination that teaches while it tests. Dr. Fields' tests have been developed over the past three years in his introductory psychology courses. His results are based on 100 different exams given to a total of 2000 different students since 1964.

In Dr. Fields' testing system, each question consists of five parts — a true-false statement and four related multiple-choice matching associations. A student must answer all five parts correctly to receive credit. This

method of presentation eliminates both the "guessing factor" common to most objective examinations and the possibility of memorizing answers.

Dr. Fields believes that instructors should make a number of good exam questions available to students before testing, since this provides the student with a guide to the most important points in each chapter and is a helpful aid in organizing the facts.

Dr. Fields explained that for the serious student, an examination, particularly one that he can mark himself, can serve as a valuable guide to the concepts he has mastered and to areas in which he needs further study.

Thursday Noon

The speaker for the meeting of November 30 will be Albert Goldman, assistant professor of English at Columbia, and former music critic for the New Leader. Prof. Goldman will speak on "Rock Culture" — "the music, the dances, the physical ambience and what they suggest about the values and tendencies of the time."

Prof. Goldman is a former music consultant for Reader's Subscription. He was editor for the first issue of Cultural Affairs, a quarterly published by Associated Councils of the Arts, and co-editor of Wagner on Music and Drama. He is the author of *The Mine and the Mint: Sources for the Writings of Thomas De Quincey*. An article by Prof. Goldman on the subject of Rock music will appear in the next issue of *New American Review*.