

BARNARD



BULLETIN

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BY SUBSCRIPTION

Residents Score Food Service

By JACKIE TANER

"We were fed up to the point where we just couldn't stand it any longer. We had to act on what we felt," explained one resident expressing the dissatisfaction with the Barnard meal plan which had come to a head during the first week of exams. "The straw that really broke the camel's back was the Sunday night meal at which frogs' legs were served. Many girls could find nothing to eat near the end of the meal. Even the bread and milk were gone."

About 20 girls were prompted to organize a boycott of the cafeteria set for January 22 dinner. It was later called off after a meeting of student representatives and administration officials was scheduled for Monday, February 5.

At Monday's meeting six sophomores presented their views of the food plan to Mrs. Eleanor Smith, Director of the Food Services; Mrs. Meyers, Director of Residence; Dean Barbara Schmitter, Dean of Studies; Forrest Abbott, College Treasurer.

The strongest objection to the present meal plan was that it is mandatory. Students contend that the food plan is discriminating against girls with religious and medical dietary restrictions.

Suggestions for alternatives to a mandatory food plan for residents include a proposal for a five day a week contract, omitting week-end meals. Another possibility was a plan similar to Columbia's: Food tickets to have an absolute money value. Students also felt that it would be worthwhile to consider a contract for two out of three daily meals.

In addition, students asked for a voice in planning menus. They argued that simple foods are the most popular. The residents suggested that foods be covered while on cafeteria shelves, and that they be kept warm.

Another major grievance concerned the dating of slips at lunchtime begun this year. Under the new system a resident may not use any unspent por-

tion of her lunch allotment on a future day.

These protests were "all a surprise" to Mrs. Smith who said that except for a petition complaining of the new dating system, she has not heard any student grievances. She stated that "Barnard has the lowest priced food plan of all the Seven Sister Colleges and must operate in the highest priced food market in the country."

"Girls are not getting dollar for dollar value. The \$2.29 they pay each day entitles them to \$3.30 worth of food. The plan is based on the fact that everyone will not eat every meal every day. When the food service does not pay for itself, board has to be raised."

Administration representatives voiced concern over the loss of volume which would result from a voluntary food plan. They promised that student proposals would be considered at a meeting of the administration to be held in the near future.

Each resident will receive a copy of the minutes of Monday's discussion.

Resistance Stages Draft Card Burning

By GAYLE KNAPP

The New York Resistance has been active instigating demonstrations in opposition to the draft; Lenny Brody gave a report on his organization's January activities in an interview this week.

On Jan. 3 the Resistance held a demonstration and mock trial at Foley Square to express their backing of Alan Haifley (Denver Resistance) who was tried that day for non-possession and mutilation of his draft card. The mock trial incorporated the burning of a draft card (by the "actor" playing Haifley) and two classification cards with the burning of Joe Kearns' induction papers. Kearns had been ordered to report for induction on Jan. 3. Mr. Brody stated that he felt the mock trial was very effective, since many passers-by stopped.

Lenny Brody received a notice that he was to report for induction on Jan. 18 but on Jan. 17 he was told it was cancelled. The Resistance held a demon-

stration anyway to inform the public that the government was afraid to face a confrontation.

The latest demonstration was on Feb. 5 at the Newark induction center. 125 people came to support Emmett Schaefer as he refused induction. Brody said that the Resistance had very few plans for the immediate future, but they would hold further demonstrations and mock trials in opposition to the draft. The Resistance would also join other groups to form a coalition support of Dr. Spock and his co-defendants.

When asked what the main objective of the Resistance was, Lenny Brody responded, "Non-cooperation with the draft — the organization is primarily against the war and consequently against the draft. We would like to build a different type of community. Most of our members have expressed their dissent in legal fashion but the horrors of what is going on call for strong statements and actions."

Barnard Film Company Prospers in Prospera

Passersby strolling down Fifth Avenue in the 500's on Saturday and Sunday, February 3 and 4 were afforded the opportunity to watch still another of the professional commercial films being shot in New York. This time, however, the film company that had crowds gaping was none other than the Barnard Film Company, out on location filming their first color short.

Prospera is the story of a young waiflike girl whose home is a tree in Central Park. Her daily routines are suddenly altered when she discovers a Cracker Jack box ring in a

waste paper basket, and finds herself aspiring to the "richesse" of Fifth Avenue.

Although Prospera never leaves her dreamlike world in which she imagines herself to be one of the "beautiful people," the final irony of her situation is revealed to the audience through the eyes of the people around her.

Prospera, which stars Susan McKinley '69, was produced and directed by Linda Yellin, also a Barnard junior. The pilot short was made in preparation for the first full length feature film which the Misses McKinley and Yellin plan to produce this

summer for national distribution.

The short, which is being financed by the Undergraduate Association of Barnard College, was shot in 16 Millimeter Ektachrome Color using an Arriflex zoom lens camera and it will have an accompanying musical score. Prospera is distinguished from most student film endeavors in that it makes use of technical devices in the editing and filming which are generally found only in costly commercial films. Under the cost listings provided by the Motion Picture Association of America, a fifteen minute short of this nature

would normally cost approximately \$7-10,000. Linda Yellin and Susan McKinley plan to complete the project for somewhat under \$1,000. This was possible only because they made full use of the resources at Barnard College and were able to get the cooperation and assistance of Mayor Lindsay's Special Film Program in New York City, the Sanitation Department, the Commerce Department, the Parks Commission and various stores along Fifth Avenue. Special arrangements were made to shoot from within the windows at Van Cleef and Arpel's, Bergdorf Goodman's, Tiffany and Co. and F. A. O. Schwartz.

In order to spur the development of the Barnard Film Company, the city called out a special sanitation force to prepare the location for shooting and supplied special properties. Normally this service is afforded only to the major film companies.

Prospera will have its premier at Barnard sometime at the end of February. The film will then be entered in various film festivals in the United States and abroad. Any money made from the distribution of the short will go towards the \$30,000 goal set by the girls for the production of the full length film this summer.

The Barnard Film Company is at present composed primarily of the people who worked on the first film. Besides Linda Yellin and Susan McKinley, they were Anna Latella '69, Marsha Friedman '68, Carol Polis '69, Leslie Schwartz '69, Mary Gifford '69, Hepburn Tinsman '69, Cori Talbot and Augustine Queripal. These girls were assisted by Frank Stretchings and Douglas McDonald from Columbia. Prospera was under the exclusive supervision of Prof. Kenneth Janes, Chairman of the Drama Department at Barnard.

The Company plans to use as many Barnard students as possible in production, script, distribution and publicity for the feature length film. For that reason, Misses Yellin and McKinley request that all students interested in working on the film notify them through student mail.

As the first of the seven sister schools to incorporate a film company, Barnard College hopes to illustrate the educational value of learning how to make films through actual production rather than academic courses. Mrs. Sara Johnson, director of Barnard Public Relations, is working with the Film Company to inform the public of the project.

Photo: Doug McDonald

McCarthy: A Positive Alternative?

By PAULA REIMERS and PATRICIA GROGAN

Senator Eugene McCarthy's candidacy poses serious problems to those opposed to the war in Vietnam. McCarthy is presented as a "peace candidate" by his supporters, and as a "lesser evil" by those who mistakenly believe that the parties responsible for the war can be forced to end it.

McCarthy hopes to gain support for his campaign by capitalizing on the growing opposition to the war in Vietnam. He is, in fact, no more of a "peace candidate" than Johnson was in '64. His criticisms of the war are purely tactical — he feels that it is "the wrong war, in the wrong place, at the wrong time." He does not, or rather he cannot, as a member of the Democratic Party, question the right of the American government to intervene in Vietnam or any other country.

"I think there are many places where we could take a stand against Communism," he ex-

plains. "If we are really concerned about the expansion of Chinese Communism, it seems to me that to waste our manpower and resources where we are doing it in Vietnam would be the worst of all possible choices. We still have the fleet, we still have Japan, we still have a position in South Korea, we have built up a strong base in Thailand. . . ."

The Japanese people may be interested to know that we still "have" Japan. What the Senator's criticism really boils down to is that American manpower and military might could be used more effectively in serving the interests of America's aggressive foreign policy.

And McCarthy certainly does not want to be "extreme" in his opposition to the war. "So far as the bombing last January, I did not particularly join in urging bombing not be resumed," he cautiously explained, "or that it be stopped at that time, because there was no intent to negotiate. . . ."

BEYOND LBJ

Sometimes he goes even further than LBJ. Commenting on Johnson's statement about withdrawing American troops within six months after negotiations, McCarthy said, "I think I would advise him against moving that fast. I would put the limit at five years."

BETRAYAL OF THE ANTI-WAR MOVEMENT

There is a growing number of Americans who oppose the war in Vietnam, and this has been reflected in the massive demonstrations in New York and Washington on April 15 and October 21, 1967. In November 1968, thousands of Americans will be looking to the elections for an expression of their opposition to the war.

McCarthy hopes to exploit this, and has two central reasons for campaigning. First, he wants to undercut the possibility of any third ticket developments by channeling anti-war opposition and debate into

Democratic Party politics. McCarthy has stated that if he loses the nomination, he will not support a Republican nor run as an "independent." By implication, this means that McCarthy would support President Johnson. Hundreds of dissenting Democrats who are becoming involved in his campaign now, will end up supporting LBJ in November.

Secondly, he hopes to divert energies that are currently being used to organized mass demonstrations in the streets into campaigning for him in the primaries. He expressed this in a press conference, as quoted in the New York Times: "Energies that are being dissipated in marches and demonstrations . . . can now be used constructively in politics."

McCarthy is especially concerned with the growing radicalization on the college campus, which, he thinks, " . . . is currently reflected in a tendency to talk of nonparticipation, to become cynical, and to make

threats of support for third parties, or other irregular political movements."

A SOCIALIST ALTERNATIVE

The McCarthy campaign is a serious threat to the independence and effectiveness of the anti-war movement.

Young Socialists for Halstead and Boutelle is organized to offer voters an effective way to express uncompromising opposition to the war. For further information on the activities of YSHB at Barnard, contact: Paula Reimers, Chairman YSHB, Box 211, Barnard Hall, RI 9-3500, x413. Patricia Grogan, Box 102, Barnard Hall, 201-OL 6-7374.

Choice 68

Barnard may be participating in a collegiate presidential primary, involving nearly 2500 colleges and several million students, to be held simultaneously on campuses across the country on April 24, 1968.

Choice 68 is being run by a Board of Directors composed of eleven student leaders, each from a different region of the country. The Board is establishing guidelines for the Primary, designing the ballot and providing overall direction and leadership. Administrative costs are being underwritten by Time magazine, as a public service. Results of the primary will be available to all media.

In addition to indicating their choice of presidential candidates, students will also have a chance to vote on certain issues of national concern. The selection of these issues will also be made by the Board of Directors.

In its informational prospectus on Choice 68, the Board explained the philosophy behind the idea this way: "Never in the Nation's history have so many college students been so well informed about the major issues of the day . . . yet they have had little opportunity to express their views in a unified, coherent manner. Choice 68 offers students the opportunity to express their preference on Presidential candidates and selected issues — to speak for the first time as a body politic."

According to its spokesman, "The Board expects to turn out upwards of two million votes on campus, enough to command the nation's consideration and attention."

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The identities of peoples are based on their race and culture — not on Supreme Court decisions, or white people's attempts to maintain a control over the world, or the lies of the Western academics. Race and culture are the strongest determinants of human life. You don't look back on the humans of ancient Egypt to see whether somebody was a Democrat or a Republican.

— Leroi Jones



Negroes are defined by two forces, their blackness and their powerlessness. There have been traditionally two communities in America. The White community which controlled and defined the forms that all institutions within the society would take, and the Negro community which has been excluded from participation in the power decisions that shaped the society, and has traditionally been dependent upon, and subservient to the White community.

— Stokely Carmichael



The Black Student Harvard Afro Group Moves Toward Activism

Columbia College To Offer Afro-American History

It is expected that starting September 1968, Columbia University will offer a course in Afro-American history at the undergraduate level as part of an attempt to relieve the deficiency in the University's offering dealing with the Negro in America. A second move will alter administrative policy binding the history departments of Barnard and Columbia.

In a recent interview, Professor James Shenton of the Columbia history department noted that despite the Negro awakening of the past years, there has been no appreciable increase in courses devoted to the condition of the Afro-American. He stated that Columbia has been no more laggard than any other institution and that "the situation is a commentary on white America as a whole rather than on the University." According to Pro-

America, no group is more American, yet no group has been so rejected by America. The offer of American identity made to the Negro has never been substantive, so the need felt now is to discover an identity other than the American one.

Although the lack of passive deference to white culture disturbs the white man and appears to some as "segregation in reverse," Professor Shenton sees the process within the context of an American pluralistic social philosophy. He notes that there is no one "American character" to which all groups have aspired and it is in accord with this tradition of group diversity that the Negro is proceeding in his search for an identity.

In a step not so much in accord with a prevailing wind, the history departments of Barnard and Columbia College have moved in the direction of "greater degrees of cooperation." Suggestions have been made for the cross-cataloguing of all Barnard and Columbia history courses, which would put an end to the official-permission procedure that Barnard students must now follow before taking Columbia courses. A major aim in the "cooperation" between the two departments will be the elimination offering substantially the same course at the same time on both sides of the street. It is hoped the initiative will be picked up by other departments.

Professor Shenton stated recently that "the equivalent intelligence of men and women students makes the present separation of Barnard and Columbia unreasonable. Unreasonable too, are the financial arrangements which actually maintain duplicate and overlapping faculties."

To the claim that an independent Barnard offers smaller classes, Shenton noted that the problem of "overcrowding" results from the fact that "no one has sat down to calculate what is the best organization of the Columbia and Barnard departments" and because the increase in the size of the student body is not matched by an increase in the number of faculty. He urged that the University concentrate on the better education of the approximately 4,300 students that would result from a merger of Barnard and Columbia (at present enrollment) instead of seeking to increase the number of Columbia College students to 4,000 as is now planned.



James Shenton

essor Shenton, the new course is not to be viewed as promoting any ideology or as directed to a selected group. He hopes the subject will be of sufficient interest to attract a diverse body of students. No deliberate attempt will be made to have a Negro professor teach the course, although in view of the very small number of Negro faculty members, qualifications being equal, a Negro might well be selected over a white.

Professor Shenton explained that requests from Negro students for courses in African and Afro-American music and art indicate a recognition by the Negro student that the experience of the black man in white America has been unique and misrepresented. "For the Negro the problem is a peculiar one: in terms of the length of stay in

The following is a summary of an article appearing in the October 20 issue of the Harvard University student newspaper, *The Harvard Crimson*, on AAAAS, an organization for Afro-American students. The article, entitled "AAAAS Challenges Liberal Tradition with Militance," was written by Charles J. Hamilton.

In the liberal environs of Harvard Yard, AAAAS — Harvard-Radcliffe Association of African and Afro-American Students — brings together black students who experience feelings of isolation on a white-oriented campus. Started officially in 1963, the Afro organization is one of the most active groups on Harvard's campus and serves as a central force in the New England Regional Association of African and Afro-American Students which coordinates the efforts of black students all over New England.

In an article appearing in the Harvard Crimson, reporter Charles Hamilton quoted Harvard-Radcliffe black students on their initial shock of being exposed to the Harvard Community. "One Harvard junior calls it 'a feeling of identitylessness — of not knowing where you plug in, or if you plug into this whole white community at all.' Others articulate a feeling of 'accultural absorption' which in one Radcliffe sophomore's words 'is deceiving because it allows you as a black to forget the fact of color and race but which, in fact, doesn't necessarily mean that whites forget it at all.' 'Harvard Afro is the only way I can meet other talented black people on this campus,' one Radcliffe freshman exclaimed."

Search for Pride

According to the Crimson, the search for a black identity and pride which lies behind the formation of such groups as Harvard-Radcliffe AAAAS penetrates most effectively the sense of isolation among black students on white campuses across the country. "In many cases, blacks are leaving behind their token presence in other undergraduate organizations for the sense of unity and expression found in an all-black organization."

Although it began as a type of cultural discussion group, for an exchange of ideas among black students, AAAAS has become increasingly activist as evident from this year's program of action. In the spring of '67, Harvard's chapter of Afro had coordinated a Regional protest in Harvard Yard against the involvement of black people in Viet Nam. This year the group plans a Regional effort to establish a Liberation School in which to teach school age children black history and culture. An effort will also be made to help interested community leaders establish community school boards. AAAAS President Jeffrey Howard told the Crim-

son reporter that "This is an attempt to move black students into the roles usually filled by PBH and white missionary types."

Curriculum Change

Howard also mentioned that AAAAS "was investigating the necessity and possibility of getting more black courses in the Harvard curriculum and more black instructors on the Faculty." Black courses are courses relevant to a black person in terms of his history and culture, both here and abroad . . . of the type which will provide better analysis and understandings of the racial crisis in this country.

Commenting on the increasing activism in AAAAS, the Crimson stated, "The fact of increasing numbers of black students entering Harvard and Radcliffe is not the only reason for a changing climate in the mood of Afro-American activity. A more substantial reason lies in the fact that entering blacks are less and less of the prep school, middle-class, bourgeois-aspiring, pedigreed type. Most of the blacks arriving at Harvard come from black communities with a greater concern for political issues affecting the Negro community as a whole. Most blacks at Harvard, and indeed all of those in AAAAS, are not running from the facts of color and race but are assuming them as parts of their arsenal for dealing and interacting with whites on the day-to-day basis."

Similarity to SNCC

"There is in the Afro-American activities at Harvard and at countless other schools a spirit not unlike that from which SNCC sprang in the early 60's. The broadening political interest of black students on white campuses is being seen in Afro-American activities with the same kind of intensity that is reminiscent of SNCC's early days. The possibility of a new all-black movement has been reborn in the minds of many Afro-Americans." Howard, commenting on this, said: "It's not just a possibility, it's rapidly becoming an actuality. We're picking up where SNCC left off. Afro isn't a spontaneous kind of activity. The leadership has been and is thinking in long-range terms. We realize the fact and potential of Afro participation not only in the college community but in the total black community. There is in Afro-American activity the seeds of a new movement which will be relevant and effective in making an impact on black people for years to come."

The Crimson concluded that in its commitment to protest and action and in its regard and awareness of black identity, AAAAS poses a meaningful challenge to Harvard liberalism.

Opera At Midyear: Highlights and Blackouts

By SUSAN GOULD

It is interesting to look back over twenty-five or more opera performances I attended between September and January, and realize that only five are memorable in their entirety. However, an entirely memorable performance is so rare that I am fortunate to have been at as many as five. In addition to these are the operas in which the efforts of individual artists overshadow all else (including their compatriots), with the result that the audience leaves with sore palms, warm hearts, and sometimes a lump in the throat.

To many people in New York, the word 'opera' is expected to be preceded inevitably by 'Metropolitan'. This is fine for the Met, but a pity for those who thus negate the existence of the New York City Opera. Here an audience may be treated to intelligently-staged, subtly-acted, beautifully-sung operas — at prices no higher than \$5.95. And if it is "stars" you want, they are here too: Patricia Brooks is doubtless one of the great Violettas. Not only does she have a pure, well-produced voice with which she handles both coloratura and lyric passages with equal skill,

but she is such a natural, convincing actress that anyone watching becomes involved in Violetta as a real person. Put Brooks together with the touchingly sung (and acted) Alfredo of Plácido Domingo and the beautiful baritone of Dominic Cossa as the Elder Germont. Add the imaginative direction of Frank Corsaro and the conducting of Franco Patane, surround the performers with attractive (but believable) sets, and the end result is one of those utterly memorable evenings.

Two other "stars" of the City Opera are Norman Treigle and Beverly Sills. Each has done outstanding work on his or her own, but it is together that they have created the most enduring impression. Although I missed them in what I have been told was a delightful *Coq d'Or* (Rimsky-Korsakov), I did see Handel's *Julius Caesar*, with Mr. Treigle in the basso role of Caesar and Miss Sills, as Cleopatra, overwhelming him as much with her incredible coloratura as with her equally incredible charms. This production was, in a manner reminiscent of the eighteenth century, stylized in both movement and scenic design; the effect was as exciting in its way as the real-

istic acting and staging of *La Traviata* — hence, another unforgettable performance.

Two of the other three 'entire' achievements were offered across the Plaza at the Metropolitan Opera; each afforded me a different musical — and emotional — experience.

On November 13, I left the opera house knowing that never before had I been so moved by any opera. The opera was Puccini's *Manon Lescaut*, in which, as in *La Bohème*, the plight of an ill-fated heroine and her young lover always arouses a sympathetic — and often embarrassingly visible — reaction in the theatre. I had attended all four previous performances and the dress rehearsal and had been touched by Renata Tebaldi's exquisite musical and dramatic portrayal of Manon, as well as by Richard Tucker's singing, if not his acting, in the role of Des Grieux. All in the gowned, tuxedoed Monday Night Audience knew, thanks to a special announcement, that Mr. Tucker had consented to perform under the strain of a very short notice. Only a small segment of the audience, however, knew that Miss Tebaldi was performing under the strain of a very deep personal tragedy; among those who did know, even her most devoted admirers were apprehensive as to the outcome of her undertaking this performance. It was soon obvious, though, that this would be one of those evenings in which what happens on stage is moving enough "to make subscribers cry." Miss Tebaldi seemed superhumanly absorbed in the role; her acting, particularly in the pathetic third and fourth acts, was almost too realistic, too moving. It was obvious, too, that she was in excellent voice, from the moment the first pure, limpid line of "In quelle trine morbide" reached the ears of the audience. By the time she gasped her last note, by this time herself in tears, she had run the vocal gamut from clarity and brightness to soft darkness; vocal coloration achieved poignant dramatic effect: Per-

haps through empathy as well as the inspiration of a great performer, every other singer appeared to be in peak form. The entire cast moved with more involvement and sang with more feeling, than is generally the case at the Met. Tucker not only sang extremely well, but, what is rarer for him, he acted quite convincingly. In the last act, it became increasingly difficult to distinguish between Des Grieux's concern for Manon and Richard Tucker's concern for Renata Tebaldi. From intermission chatter, I deduced that even those unaware of the personal circumstances were quite aware that something special was taking place on the stage. It is impossible to describe exactly what the 'something' is that one feels in such a situation — it is an odd sensation, a tingling in the atmosphere. Whatever it is, anyone in the audience at the Met, November 13 will remember that feeling for a long time.

A totally different event took place in December. After listening to (and, I regret to say, contributing) innumerable snide remarks as to "why Mr. Bing spent all the money on Hansel and Gretel," I decided to find out. What a pleasant surprise! The opera, which overflows with sentiment and pleasant music, was presented by the Met with no pretense of its being anything deeper than just that. Robert O'Hearn's sets, costumes, and scenic effects were breathtaking. If that adjective seems a bit extreme for anything as essentially 'cut' as Humperdinck's opera, it is only a statement of fact: the beauty and charm of each scene caused audible gasps of awe and delight from parents and children alike. As for the performers: Tiny Teressa Stratas was adorable as Gretel, both visually and vocally; Marcia Baldwin seemed more believably boyish (no slur



Photo: Fred Fehl
New York City Opera's *La Traviata*; Patricia Brooks and Plácido Domingo.

on her femininity, mind you) as Hansel than did Rosalind Elias — visually and vocally. Karl Doench make a loveably wicked witch. I left the opera house that evening, feeling happier than I had in weeks — and I haven't felt that way again since!

Strange as it may sound, the fifth operatic performance that stands out in my memory was not in New York at all, but in Philadelphia. Verdi's *Otello* is potentially one of the most powerful works in the operatic repertoire; it also contains some of the greatest music in all opera. As it was given by the Lyric Opera Co. on December 8, with Jon Vickers as *Otello*, Renata Tebaldi as *Desdemona*, and

(Continued on Page 5)



Photo: Louis Melancon
Tebaldi in *Manon Lescaut*.

Beebee Fenstermaker at Barnard

Beebee Fenstermaker has moved uptown. Appropriately she is settling at the Minor Latham Playhouse, where Barnard girls may compassionately identify with her 'trials'. As campus ads have informed us, Beebee has a B.A. in English. We may add that her affinities to the Barnard girl extend a bit further and can be summarized as problems of Career, Apartment, Loneliness, Ambition?, and Men.

Barbara Goll '68, as Beebee and Karlynn Landen '71 are joined by a non-Barnard cast whose credits include Broadway, Off-Broadway, and Minor Latham appearances. Miss Goll, who has appeared at the Theatre East in "Unfinished Business" and in the Minor Latham productions of "Tonight We Improvise," "Adding Machine," and "Shoemaker's Holiday," can presently be seen in the Frank Sinatra film, "The Detective."

Miss Landen, a professional dancer and choreographer, recently appeared in "Towton." Her stock credits include the Comstock Summer Theatre, Lake Sunapee Playhouse, and Interlochen Arts Academy.

The *Days and Nights of Beebee Fenstermaker* is directed by William Derringer, guest director at Minor Latham last October for its studio production of "Not Enough Rope." As an actor, Mr. Derringer has appeared Off-Broadway in "The Good Women of Setzuan," "The Time of Your Life," and "The Boys from Syracuse." His film credits include supporting roles in



Barbara Goll as Beebee Fenstermaker

"Barefoot in the Park," "Rosemary's Baby," and "Reflections in a Golden Eye."

Beebee Fenstermaker will be presented at Minor Latham Playhouse, February 7 and 8, at 5:15 and February 9 and 10, at 8:30. Admission is free.

Musical Chairs

By ELLEN FLYNN

"Elite Musicians! Your Day of Recognition Has Come," reads the announcement that wide-open auditions for the reorganized Columbia University Orchestra are now being held. Every position, from concert-master down, will be open equally, and merit, not seniority, will count.

The immediate effect of the decision to reorganize will be to upgrade the quality of the ensemble. Professor Howard Shanet, the Orchestra Conductor, hopes that by "hand-picking" the musicians on the basis of their ability, he will be able to "corner all the performing talent we've got in the University," rather than having it "diffused" around the campus. Professor Shanet will audition personally each applicant.

Students, faculty, and staff from all the divisions of Columbia University can, in theory, be members of the Orchestra. In practice, about 90-95% attend Columbia College or Barnard. Of these, only about a half dozen are usually music majors, but the rest "are sometimes more skillful than the majors."

In the pursuit of surprising, and even, Professor Shanet admits, "sensational" works, the orchestra has made notable contributions to New York's musical scene. Some years ago, when the name Antonio Vivaldi was known only dimly to the public, the Orchestra flew in music from Milan and presented New York's first all-Vivaldi concert, and the Baroque revival has been going on ever since. Later, they came upon forgotten symphony by Gounod which George Balanchine soon found interesting enough to use for a ballet. They have attempted to present, for example, the works of American symphonic composers of 100 years ago; their biggest success has been a revival of John Philip Sousa's "El Capitan." The Orchestra is renowned for its presentations of contemporary music, much of it written by members of the Columbia faculty.

The response has been enthusiastic; requests for auditions were received even before plans were made public. Professor Shanet thinks that the greater interest stems from word spreading that "this is really going to be good."

Rehearsals will begin on February 12. Anyone wishing an audition with Professor Shanet should contact the secretary of the Music department (763-Dodge, Ext. 2344). Course credit is available for those members who wish it.



Barnard Curriculum Ignores Negro Culture

By DONA SUMMERS,
MICHELLE PATRICK and
KARLA SPURLUCK

Black students at Barnard College are greatly concerned about the complete lack of courses offered that concern black people, their role in the history, the arts and the humanities of this country and in the world. The majority of the students feel that, for a school which claims New York as its

"laboratory," Barnard is markedly unsophisticated in the scope of its curriculum

Not only are white Americans completely ignorant of the existence of black culture — past and present — but, far worse, black people are, themselves, oblivious to the existence of their own heritage. An entire department should be devoted to the social, cultural, and historical development of the African cultures, just as entire departments are devoted to the development of Oriental civilizations. The Barnard College Catalog also lists "Foreign Area Studies" in the contemporary life and culture of every major region of the world, — with the glaring exception of Africa. Certainly this is an unforgivable omission.

Courses which might be included in these departments are a history of African civilization, the studies of African

humanities, and the study of African languages

Not only is there a denial of the importance of the African continent, but also of the Afro-American and his role in the United States. The English department for example, almost completely ignores the massive contribution of black poets, dramatists, and novelists. Although two English 40 courses do attempt to include the writings of contemporary black authors, these courses are only temporary and are offered exclusively to freshmen. Classes in black literature should be a permanent and integral part of the English department. Certainly Langston Hughes, James Baldwin, Le Roi Jones, Richard Wright, and Claude Brown should be studied for the literary as well as the social value of their works.

The History Department does not give an adequate representation of the importance of the black man in America. Even though there are several courses that include certain aspects of the Afro-American's role in United States history, not one course is solely devoted to the history of the black man. There

is also a great need for a course that would concern the development of the civil rights movement in America. Most people are not aware that the civil rights movement is over one hundred years old. The roles than men such as Nat Turner, Frederick Douglass, W. E. B. DuBois, and Marcus Garvey played in American history have gone largely unnoticed.

In music and art, a special effort should be made to acknowledge the substantial contribution of black artists and musicians in these fields.

Black students on this campus have a legitimate complaint against the Barnard College curriculum. The urgent demands of contemporary society require an immediate reversal of the present trends.



Interest in African Studies has increased noticeably in recent years at colleges all over the country. Barnard is no exception. Yet, at present, Barnard students who elect a Foreign Area Studies major may concentrate on Asia, England, Latin America, Russia, or Western Europe, and not on Africa. There have been several attempts to remedy this situation, the most recent of these being the establishment of a faculty committee on the issue. Next week's BULLETIN will feature an article on the work of this committee and its plans for the future of African Studies at Barnard.

Opera

(Continued from Page 4)

Louis Quilico as Iago, it was overwhelming — both dramatically and musically. Vickers is well-known for the subtlety of his interpretation of this role; Quilico was an equally effective Iago. Tebaldi, in perhaps her most sympathetic role, brought to the character a deeper development of personality than is generally Desdemona's due. Anton Guadagno, the conductor, was a great deal more inspired than (forgive me) Zubin Mehta was in last year's Metropolitan Opera Otello.

Let me see in the remaining two months of the season, I can see how many operas?

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Mrs. Walsh, Miss Kushner Appointed

Mrs. Walsh

Mrs. Diana Walsh has long been familiar to the Barnard community as the occupant of the first desk in the CAO office. She has recently been appointed Assistant to the Director of Public Relations. Mrs. Walsh's new duties will include work on Barnardiana, a publication designed to keep the faculty and staff posted on what is going on at Barnard. She will also see to it that Barnard is favorably mentioned in the newspapers and will deal with special events concerning Barnard. Her first important duties will be connected with the inauguration of President Peterson in April. Invitations are being sent all over the country.

As a secretary in CAO, Mrs. Walsh has handled Student Mail and student services such as Lost and Found. She has been a "jack of all trades" as she says.

Mrs. Walsh graduated from Wellesley College in 1966, and started work here that September. At Wellesley, she was active in student government. Her husband is a graduate student at Rockefeller University in New York, and she is taking courses at Teacher's College.

Mrs. Walsh was appointed to her new position before Christmas. She will replace Helen Fetteroff. "I was surprised to get the post," said Mrs. Walsh, "but I am very excited about it and I am looking forward to it very much."

Miss Kushner

On January 15 Miss Karen Kushner assumed the position of Administrative Assistant in the Public Relations Office. Her job entails keeping informed of what's happening, filing, taking care of forms, and going on photo assignments with the photographer.

Miss Kushner formerly worked in Public Relations for the Girl Scouts. She went on photo assignments, handled news releases, and traveled around the country for Girl Scout round-ups and conferences. On her own she has traveled to Europe and Israel.

Miss Kushner attended Brooklyn College, then the University of Wisconsin, and now she is back at Brooklyni, majoring in sociology.

Miss Kushner got her job here through Mrs. Johnson, Director of Public Relations, who used to work for the Girl Scouts. "I am very delighted to be here," said Miss Kushner.

CHANGES IN ACADEMIC STAFF

Spring Term

New Appointments
Peter D. Brown, M.A.

Language Teaching Assistant in German
Instructor in French

Jane Grace, M.A.
Mary VanBrunt
McDougal, M.A.
Irene B. Taylor, Ph.D.

Instructor in Economics
Lecturer in English

Reappointment
Natalie S. Friedman, A.M.

Lecturer in Sociology

Visiting Faculty
Gunter Rebing

Assistant Professor of German
Professor of Religion

James Richmond, B.D., Ph.D.

Enid Starkie, M.D., D.Litt.

Gildersleeve Professor of French

Leave of Absence
Louise G. Stabenau

Associate Professor of German

Not Returning
Christopher Hatch
Lucyle Hook

Instructor in Music
Professor Emeritus of English and Special Lecturer

Barbara D. Odabashian
Hansyrgen Rosenbauer

Assistant in English
Language Teaching Assistant in German

Marcia L. Rosser
E. Belvin Williams

Assistant in Psychology
Lecturer in Psychology

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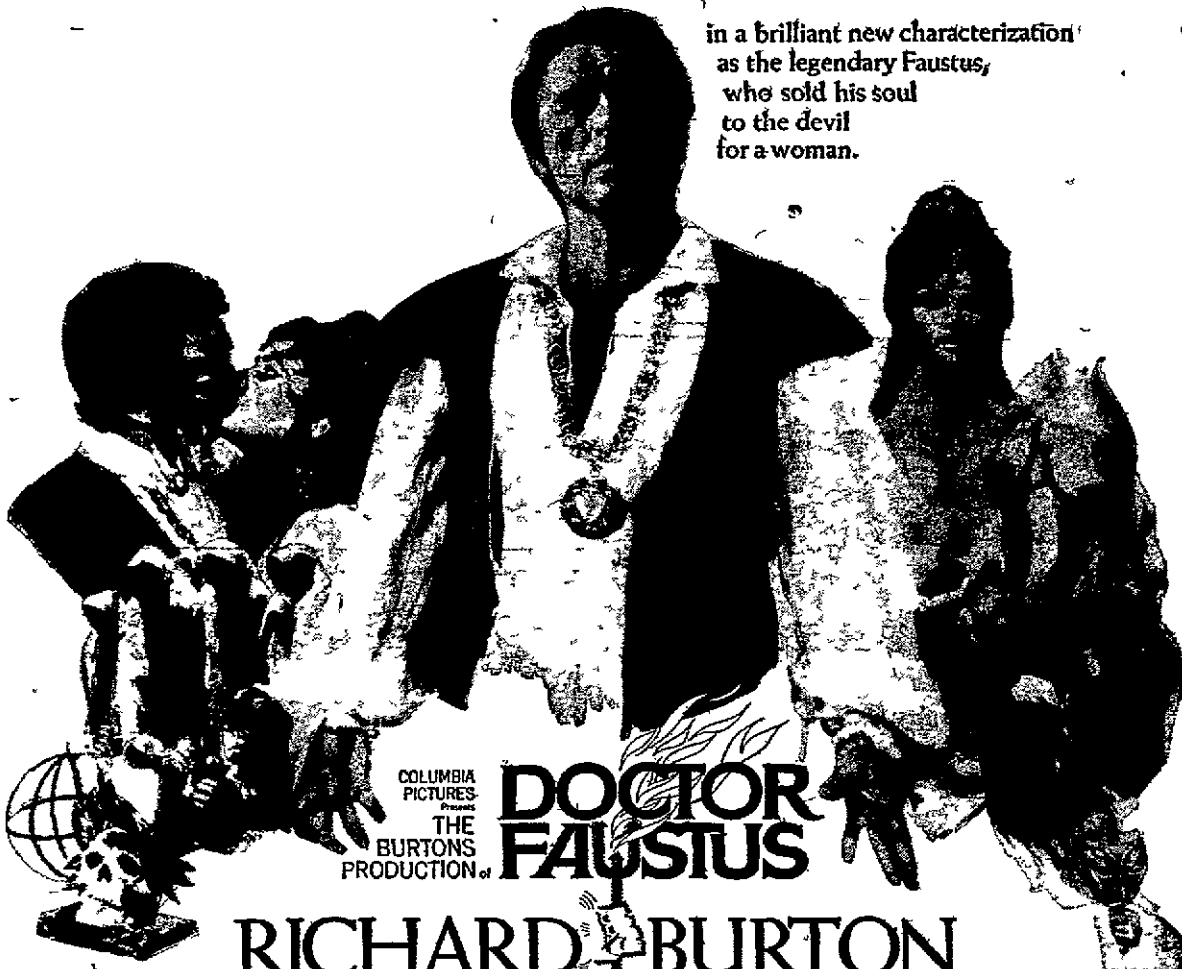
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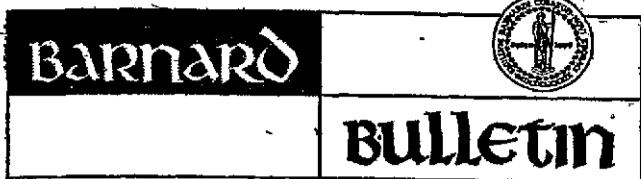
"Where Graduate Schools Fall": They are stuck in a complacent rut of pure academia and ante-diluvian requirements, write two Harvard educators.

"Advice to a Draftee": Published for the first time, this letter written by Leo Tolstoy in 1899 to a desperate young potential conscript bears a relevance to America in 1968.

"On Civil Disobedience": by Charles E. Wyzanski, Jr., a carefully reasoned examination of the problem by a federal judge directly confronted with the issue.

"The Perversity of Aubrey Beardsley": A fascinating examination of the rocco artist whose work has become a cult for the sixties.

AT YOUR NEWSSTAND NOW



Published weekly throughout the college year except during vacation and examination periods by the students at Barnard College, in the interests of the Barnard Community. Entered as second class matter Oct. 19, 1928, at the Post Office at New York, N.Y., under the Act of March 3, 1879. Subscription rate \$4.00 per year.

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State of the Food

A Sunday supper menu of frogs' legs recently caused an uproar in the dorms that hasn't yet ended. Students have complained that dinners have been neither appetizing nor appropriate. At a Monday night meeting representatives of the administration first listened to student grievances.

The main argument of Mrs. Smith, head of the food service, was that the mandatory food plan is based on the assumption that "everyone will not eat every meal every day"

We feel that this argument is not valid because for financial and health reasons, many students do plan to eat three meals a day in the dormitory cafeteria. It is the responsibility of the College Food Service to see that these meals are as healthful and as appetizing as possible.

To provide the change of atmosphere that seems to contribute to the discontent, we would suggest that dormitory residents be permitted to replace a dormitory lunch with one in the new Student Center Snack Bar.

Furthermore, it is the responsibility of the Food Service to provide substitute meals for any student restricted by medical or religious reasons.

It is certainly possible that many student demands are unreasonable. One that has come to our attention is the students' objection to having grapefruit cut a day early, since this results in the loss of Vitamin C.

Objections such as this distort the perspective in which more basic and serious problems should be examined. We hope that the administration will carefully listen to responsible student complaints.

Is Resistance Necessary?

By FAYE SILVERMAN

Civil disobedience is the willful violation of laws declared valid under the Constitution. According to U.S. District Judge for Massachusetts, Charles E. Wyzanski Jr., "Every time that a law is disobeyed, by even a man whose motive is solely ethical he sets an example for others who may not have his pure motives. He weakens the fabric of society" (The Atlantic, February, 1968). Yet, as the war continues, in spite of the increasingly massive protests, America's citizens are beginning to feel that they can no longer ignore the dictates of their conscience in order to obey unjust laws.

Everyone admits that the draft laws are inequitable. Many people question our government's right to conscript in times of peace (There has never been, of course, a formal declaration of war or, for that matter, of a national emergency.) In addition, many people strongly object to the senseless loss of so many human lives in an undeclared and unjustifiable war. Protests against the draft, therefore, are inevitable.

Thousands of young men across the nation continue to voice their protests by returning or burning their draft cards, by using their bodies to try to shut down induction centers, and by going to jail for refusing induction. This is their way of refusing to participate in the Vietnamese war. Their acts of civil disobedience, far from being the "irresponsible acts of a handful," are a carefully thought-out way of saying as Tom Paxton did, in one of his

songs, "I declare the war is over"

In the article referred to above Judge Wyzanski suggests that, "for men of conscience there remains a less risky but not less worthy moral choice. Each of us may bide his time until he personally is faced with an order requiring him as an individual to do a wrongful act." I disagree.

While each person must make his own decisions, and must have the courage to act on these convictions even if he has to act alone, group actions are often preferable. It is easy to crush an individual, it is harder to crush a group.

Dr. Spock and others have demonstrated tremendous courage in facing five year prison sentences for draft counseling. Not all of us have the inner strength or agree with his tactics enough to follow his example. (As a friend of mine once remarked, "It's hard to be a potter in jail.") Each of us, who opposes the war however, should voice his support of Dr. Spock and other resisters.

For those who don't wish to follow Dr. Spock's example there are many other effective ways of protesting the draft and the war. Instead of accepting our country's policies as a futile inevitability one must continue to work for change, by joining one or more of the anti-war groups participating in anti-war demonstrations, leafleting, talking to friends, or by inventing new tactics. Each of us however, must find his own way to follow his conscience, even if that way isn't easy.

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The Week

Feb. 7
Feb. 14

Wednesday, February 7

Classes Begin — 9 a.m.

Financial Aid Applications due February 9 — All Classes Room 7, Milbank.

President's Tea for Sophomore Dean's List Students, Deanery. 4:00 p.m.

College Tea. James Room. 4:00 p.m.

"The Days and Nights of Bee-bee Fenstermaker" Equity Showcase Production, by William Snyder, Minor Latham. 5:15 p.m.

Thursday, February 8

Full Greek Games Meeting. 206 Barnard. 12 noon.

State of the College Assembly. Gymnasium. 1:00 p.m.

Gallery Talk, "17th Century Italian Painting," Angela B. Watson, Metropolitan Museum of Art, 2:00 p.m.

Gallery Talk, "Renaissance Painting," Allen Rosenbaum, Metropolitan Museum of Art, 2:30 p.m.

Conservative Union of Columbia University presents "Role of Government in Society," lecture by Milton Friedman, economist and Newsweek columnist. Schiff Room, Earl Hall. 4:00 p.m.

"Days and Nights of Bee-bee Fenstermaker." Equity Showcase. Production, by William Snyder. Minor Latham. 5:15 p.m.

Gallery Talk: Picasso's "Three Musicians." Museum of Modern Art. Floor 2, Gallery 10. 6:00 p.m.

Balkan Folk Dance, instruction by Martin Koenig. James Room. 7:30 - 10:00. Admission 75c (50c), c.u.i.d.)

Bridge Night. South Dining Room. 7:30 - 10:30 p.m.

Friday, February 9

Financial Aid Applications Due — All Classes, Room 7, Milbank.

Lecture, "17th Century Dutch Painters." Linda J. Lovell, Grace Rainey Rogers Auditorium, Metropolitan Museum of Art, 2:30 p.m.

Gallery Talk: Word and Image. Posters and Typography. Museum of Modern Art. Floor 1, Gallery 3. 3:30 p.m.

Bleecker St. Cinema Film Festival

Feb. 7 (Wed.) — Robert Aldrich's "Whatever Happened to Baby Jane?" starring Bette Davis and Joan Crawford. And Samuel Fuller's "Shock Corridor" with Constance Towers.

Feb. 8-10 (Thurs.-Sat.) — Richard Lester's "The Knack" with Rita Tushingham. Also Pietro Germi's "Seduced and Abandoned."

Feb. 11-13 (Sun.-Tues.) — Two by Josef Von Sternberg: "Blonde Venus" starring Marlene Dietrich, Cary Grant and Herbert Marshall and "Shanghai Express" also starring Marlene Dietrich with Anna May Wong and Clive Brooks.

Temporary Exhibition — The Ben Schultz Memorial Collection. Museum of Modern Art. Edward Steichen Photography Center, Floor 3.

Dorm Tea. Brooks Living Room. 4:00 - 5:00 p.m.

Theatre Arts Division of Columbia University presents "Hedda Gabler." Nave Theatre at 440 West 110th Street. 8:00 p.m. (Free tickets available at box office, 12-4 p.m.)

"The Days and Nights of Bee-bee Fenstermaker." Equity Showcase Production by William Snyder. Minor Latham. 8:30 p.m. \$1 Admission.

Saturday, February 10

Barnard Study Club. Barnard Hall. 10:15-12:00 p.m.

Junior Museum Gallery Talk, "Degree Dancers," Shirley Hubok. Metropolitan Museum of Art, 11:00 a.m.

"The Days and Nights of Bee-bee Fenstermaker." Equity Showcase. Production, by William Snyder. Minor Latham. 8:30 p.m. Admission \$1.

Sunday, February 11

Theatre Arts Division of Columbia University presents "Hedda Gabler." Nave Theatre at 440

West 110th Street. (Free tickets available at box office, 12-4 p.m.)

Junior Museum Films, "Background to the Civil War," "Lincoln Speaks at Gettysburg." Junior Museum Auditorium, Metropolitan Museum of Art, 1:30 p.m.

Lecture, "High Victorian English Furniture," Elizabeth M. Aslin, Grace Rainey Rogers Auditorium, Metropolitan Museum of Art, 3:00 p.m.

Game Night. Brooks Living Room. 3:30-5:30 p.m.

ChoreoConcert, Frances Alenikoff, Laurie Freedman, Rudy Perez, Cliff Keuter, Gerda Zimmermann participating choreographers, St. Luke's Chapel, 487 Hudson St., 4:00 p.m., \$2.00.

Monday, February 12

Summer Job Meetings. "Jobs in New York City." Brooks Living Room. 4:00 p.m.

Gilbert and Sullivan Auditions, James Room. 5-9 p.m.

Cooper Union Annual Lincoln Day Celebration, "Lincoln Speaks Today," Cooper Union Forum, Joe Callaway, Actor, Director, Drama Critic, the Great Hall, Cooper Union, 6th St. and 4th Ave. 8:30 p.m.

Tuesday, February 13

Curriculum Committee Meeting, 100 Barnard. 12-1 p.m.

Focus Meeting, 411 Barnard, 12-2 p.m.

Gallery Talk, "17th Century Flemish and French Paintings," Margaret V. Hartt, Metropolitan Museum of Art, 2:00 p.m.

Gallery Talk, "Medieval Treasures," Angela B. Watson, Metropolitan Museum of Art, 2:30 p.m.

Summer Jobs Meetings, "Opportunities Abroad" 202 Milbank Hall. 12:00. "Jobs Outside New York City," Brooks Living Room, 4:15 p.m.

Gilbert and Sullivan Auditions, James Room. 5-9 p.m.

Author Ayn Rand will answer questions concerning Objectivism at the opening lecture of the Nathaniel Branden Institute. Hotel New Yorker, Eighth Avenue at 34th St. Admission for students \$3.00. 7:30 p.m.

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

Tuition Increase

An increase in tuition has been approved by the Trustees of Columbia University for all divisions of the University except the Business School Law School Summer Session and undergraduate Nursing program.

The increase, which will become effective in the 1968-1969 academic year brings tuition for undergraduates in Columbia College and the School of Engineering and Applied Science to \$2,100 a year.

The Trustees action also included setting aside part of the new revenues to provide additional student aid so that no student will be forced to leave the University as a result of the tuition increase.

1964 Revisited

The Subversive Activities Control Board the legal arm of the McCarran Act will begin hearings against the DuBois Clubs on February 21 in New York. The SACB was reactivated November of 1967 fitted with an amnesty provision which is intended to bypass the self registration feature of the McCarran Act, held unconstitutional by the courts.

The board must hold hearings on Internal Communism by December 31, 1968 if it is to survive at all. All signs point to an attempt at a major descrediting and crack down on the anti war and the left generally. To do this the SACB has been granted greater flexibility to deal with 'subversives'.

Summer Session Course On "Modern Israel"

The State University of New

York in cooperation with the Hebrew University in Jerusalem, is offering a 1968 summer session course on "Modern Israel" (6 semester credits, June 29-Aug 27), and a full year study abroad program open to students of the State University of New York to begin in August 1968, both to be at the Hebrew University campus.

Persons desiring further information may write Dr Alexander at State University College, Oneonta, NY 13820, or Allen E Caswell, Director of International Education at State University College Oneonta, NY 13820.

22 Scholarships for Study in Sweden

An opportunity for scholarship study is being offered under the auspices of the Scandinavian Seminar, an American organization which since 1949 has enrolled college students and other adults for study in Denmark, Finland, Norway and Sweden at residential schools.

Young Americans and Canadians of Swedish descent may apply for one of the 22 scholarships for participation in the program, comprising nine months of study and living in Sweden, from August 1968 to May 1969.

The year culminates in an Independent Study Project in the student's special field. Many major American colleges and universities give partial or full credit for the Seminar year.

Each \$500 scholarship covers one-fourth of the Seminar's total fee of \$2,000 and includes transportation from New York

to Sweden, language materials, tuition, board and room for the academic year.

For more information write to Scandinavian Seminar, 140 West 57th Street, New York, N.Y. 10019.

12-Session Master Class/Workshop Course

The New School for Social Research, in cooperation with Choreographers Theatre, Inc, is offering a dance course entitled "A Dance Sampler-Workshop in Master Classes" designed to introduce the student to a wide variety of modern dance techniques conducted by leading exponents of each form.

Non-participants may enroll as auditors.

The twelve-session workshop course will be conducted at the Dance Studio of Mills College of Education, 66 5th Avenue, beginning Tuesday evening, February 6th and running on consecutive Tuesday evenings through April 16th. New and beginning students will meet from 6:30 to 8:00, intermediate and advanced from 8 to 9:30. The final session, April 23, will be conducted in The New School Theatre from 7 to 9:30 p.m.

The fee for the course is \$60 plus \$7 registration fee. In-person registration is open and will continue through February 17.

For further information write or call the Registrar's Office, The New School, 66 West 12th Street, OR 5-2700.

The Performing Arts

In conjunction with the Library and Museum of the Performing Arts, the Brooklyn Center of Long Island Univer-

sity is presenting a series of lectures throughout the spring, every other Wed evening at 7:15 p.m.

Feb. 7, "Modern Dance as a Communicative Art" by Anne Sokolow, choreographer, assisted by her company; Feb. 21, "Underground Cinema A Coat of Many Colors" by Shirley Clark, Director of The Connection, The Cool World, and Portrait of Jason, March 6, "Arthur Miller. The Voice of Mid-Century," by Dr Murray Hartman, Prof of Eng, LIU, March 20, "The Romantic Role of the Horn in the Chamber Music of Schumann and Brahms" by Dr Wm Eicher, LIU; April 3, "Impact of American Writing on World Literature" by Dr Robert Spector and Dr Martin Tucker, LIU; April 17, "Student Protest and the Performing Arts" by trio of LIU seniors, May 1, "The Costume Play Its Problems for Actor and Director" by Peter Clapham, Br. Director and Designer; May 22, "The Performing Arts Serve the Urban School" by Dr Harvey Lichtenstein, Director of the Brooklyn Academy of Music.

Summer Study

The Institute of International Education announces that it is accepting applications of candidates for 1968 summer study in a joint program offered at Oxford, Stratford-upon-Avon and at the two capital cities of London and Edinburgh. A limited number of scholarships are also being offered to qualified Americans between 20 and 35 years of age. All programs are administered by the Institute of Inter-

national Education. Shakespeare and Elizabethan drama will be studied at Stratford-upon-Avon; the history, literature and arts of seventeenth-century England will be the subject of the Oxford School, twentieth-century English will be the theme at the University of London, and history, philosophy and literature of the period of Enlightenment in Britain will be presented jointly by four Scottish Universities at the University of Edinburgh.

Further information and applications for these British summer sessions may be obtained from the Counseling Division, Institute of International Education, 809 United Nations Plaza, New York, N.Y. 10017.

Felt Forum Concerts

This year Leopold Stokowski and the American Symphony Orchestra have agreed on a program to present concerts in the Felt Forum of the new Madison Square Garden Center. The first presentation will be of symphonic music, with a guest soloist, conducted by Mr. Stokowski on Friday and Saturday evenings, February 2 and 3, and the afternoon of Sunday, February 4. The soloist and program will be announced in the near future, and will make the premiere a major cultural and social event of the winter season in New York. The same orchestra, under the baton of Skutch Henderson, will appear in a popular music concert on February 9, 10, and 11. The concerts involve a new concept in music to integrate both musical forms, the classical and popular.