

BARNARD



BULLETIN

VOL. LXXII, No. 17

WEDNESDAY, FEBRUARY 14, 1968

BY SUBSCRIPTION

Three Killed, 50 Injured In Orangeburg Shootings

Spring Classes Jammed

By ROSE SPITZ

Barnard's problem of overcrowded classes extends to colloquia and seminars as well as lecture courses.

According to the Registrar's figures for last term, there were large classes in the Anthropology, Art History, Biology, Chemistry, English, Geology, Government, Music, and Psychology Departments. Many of these were lecture courses, which broke up into smaller laboratory or conference sections in order to allow students an opportunity for closer contact with their instructors.

This term's overcrowded classes include the spring term of the courses already mentioned. There are also other overcrowded History, Government, Art History, and English courses.

Two large history colloquia this term are Prof. Stephen Koss' Europe in the Age of Tyranny and Prof. Annette Baxter's Critics of Modern America. In order to permit effective discussion, both professors have

formed a second section to their courses, to be taught on their own time. Each new section will have twenty to twenty-five students. While this is still larger than "ideal," as Mrs. Baxter said, both teachers think they can conduct a good discussion with a group of this size.

Professors Baxter and Koss feel that their courses attracted so many students because the colloquium system itself is appealing and because the subject matter of the courses interested many students. "Students like the 'meeting of minds' approach to learning of a colloquium," said Mrs. Baxter. "It is more possible to treat students as mature people in a colloquium, and it is more possible to engender an atmosphere of involvement with the learning process."

According to Prof. George Woodbridge, Chairman of the History Department, colloquia should be limited to the number of students that allows for an effective group for discussion.

This number varies with the instructor. "Some think that effective discussions can be conducted, with twenty-five students," he said, "while others think fifteen is better." Commenting that at present the History Senior Seminars are quite large, Prof. Woodbridge expressed hope that the number of these seminars will be increased from three to five next year.

Popular Professors

Two reasons for the large size of many courses seem to be student attraction to the subject matter, as well as to the professor teaching the course. Mrs. Helen Law, the Registrar, pointed out that last term's two largest English courses, Shakespeare and Drama and the Allied Arts, were taught by Prof. Remington Patterson and Prof. Barry Ulanov, respectively. She added that these professors were probably partly responsible for the size of their classes.

According to Dean Henry Boorse, another reason for overcrowded classes is the limited amount of space presently available at Barnard. He expects that this situation will be relieved by the buildings now under construction. There is no shortage of teachers, the Dean said, and "ample provisions have been made for instruction next year." Dean Boorse also pointed out that the size of various courses is "cyclic," different courses being popular at different times.

The English Department has dealt with the problem of overcrowded English 40 seminars by limiting the enrollment at pre-registration in December. Many students were attracted to the English 40 courses, both because of the subject matter and because of the opportunity for discussion. According to Miss Catherine Stimpson, the seminars were limited to eighteen students.

Future Plans

Various measures are being taken to remedy the present situation of crowded classes at Barnard. The History Department is planning new seminars for next year and is splitting large colloquia into smaller sections. The English Department has limited the enrollment of certain courses this term. The new buildings under construction will provide additional classrooms.

It is important that these efforts be made, since, as Mrs. Baxter said, "It is important to keep Barnard's classes small in order to guard the quality of education here."

Three black students were killed, and 50 others injured, and more than 30 jailed by Orangeburg police and South Carolina State Troopers last week after the police opened fire on a group of demonstrators on the campus of South Carolina State College, a black school.

The town of Orangeburg, which has been the scene of non-violent demonstrations since the beginning of the week, has been placed under martial law by Mayor E. P. Pendarvia. According to observers, the city has been cordoned off and communication with the outside world is minimal.

Reports in the Washington Post and on CBS TV News stated that students initiated the shooting, and the newspapers repeatedly used the term "sniper." No one on the scene, however, actually was quoted as saying he saw students with guns. Some reporters said the students were using only clubs and sticks.

The crisis derives from a drive launched February 5 by moderate civil rights groups on the campuses of South Carolina State College and Cuffin Colleges, a private black school, to integrate the bowling alley in a local shopping center. The demonstrators were refused admittance to the alley and 25 were arrested. A rally of 600 followed; students demanded that the 25 be released. The police later complied, but one young black girl was severely beaten by a policeman.

Subsequently, Governor Robert McNair placed the National Guard on alert, apparently adding to the tension, as the demonstrations continued.

According to official reports, the police began their shooting after students gathered on a grassy knoll across from the State College campus. The police said the students started a fire and were using "firebombs." They also charged the students with using firearms, but this has not been corroborated.

Since the medical facilities available in Orangeburg are poor, many of the injured students were not treated. Many were forced to drive to other towns to seek medical treatment; many were unable to do so.

One of the injured students was Cleveland Sellers, the South Carolina Field Coordinator for the Student Nonviolent Coordinating Committee. He was hit under the left arm by shotgun pellets, and was later arrested. His bail was set at \$50,000.

The three students who were killed were Sam Hammond, 18, Delano Middleton, 17, and Henry Smith, 18.

Editor's Note: The above information was provided by joint statements prepared by SNCC and SDS.

SDS has called for nationwide protests and educational programs, and has urged that contributions be sent to the Sellers Defense Fund, 360 Nelson St. SW, Atlanta, Georgia.

In a news release which has not yet been officially confirmed, an SDS spokesman declared that four more persons in Orangeburg were dead. Witnesses report that many of those injured were struck in the back and the buttocks. Other were hit while lying prostrate on the ground to avoid bullets.

According to the Registrar's figures for last term, there were large classes in the Anthropology, Art History, Biology, Chemistry, English, Geology, Government, Music and Psychology Departments. Many of these were lecture courses. A sampling of these courses follows:

Course	Enrollment
Anthropology 1	196
(the largest course)	--
Art History 1	146
Art History 75	135
Biology 1	174
Chemistry 1	72
English 63	115
English 83	106
Geology 1	126
Government 1	95
Music 1	72
Psychology 5	121

Cambridge Students Glimpse Life on Heights

By JOANNE TUMINSKI

The Board of Managers of Ferris Booth Hall is sponsoring an exchange with students from Harvard and Radcliffe, February 16-21. Five Columbia boys and five Barnard girls will change places with ten Cambridge students. Although Harvard and Radcliffe have previously participated in similar exchange programs, this is the first time Columbia and Barnard will do so.

For the duration of the exchange the Harvard and Radcliffe students will live in the Barnard and Columbia dormitories and attend classes. A host or hostess will acquaint each visitor with the campus. The week will be highlighted by a luncheon with President Peterson on February 19.

Other activities will include participation in extra-curricular events and in Winter Weekend, during which the Harvard-Columbia basketball game will be played.

In turn, the Columbia and Barnard students will sample and compare life at Harvard and Radcliffe. They will be attending

classes of their own choice, in addition to participating in extra-curricular activities.

The ten exchange students are: Tonda Marton, '70, Anne Mohn '71, Janet Price '71, Caroline Quigley '70, Ellen Weiss '70, Ralph Allemano '70, Arnold Barnett '69, Joseph DiBenedetto '68, Terry Kogan '71 and Ronald Rice '71.

In an interview Miss Marton said that participants answered an advertisement in the Spectator inserted by a Ferris Booth committee. The committee sent her an application in which she stated her year in college, her interests and extra-curricular activities.

Both Miss Weiss and Miss Marton were curious about life in another ivy league college. Miss Weiss hopes the Cambridge students will be shown New York City as well as classes and campus social life.

Miss Price revealed that she is eager to sit in on a course given by economist J. K. Galbraith, to see Harvard Square, and "to penetrate the Harvard myth and get away from the sanitation strike."

By CAROLYN KAUFMAN

At present, Barnard's inter-departmental offerings list Foreign Area Studies in the following areas: England, Russia, Asia, Western Europe and Latin America. Noticeably absent from this roster is an African Studies offering. Attempts to establish such a program are now being investigated by a three member faculty committee consisting of Associate Professor of Oriental Studies and Foreign Studies Advisor, John Meskill, Assistant Professor of Anthropology, Abraham Rosman.

The recently formed committee has no plans to set up a complete major in African Studies this year. It is planning to coordinate courses relating to African Studies so a student majoring in a formal discipline such as history, economics, government or anthropology, can supplement her program with courses in African subject matter. Provisions will be made to minimize the requirements in

To Study About Africa

her major so she can take the desired area courses.

Professors Chapman and Rosman agreed in their preference for a student to major in a formal discipline and supplement her major courses with area courses, rather than major in Africa. In discussing the post independence political systems in Africa, Asia, and Latin America, a knowledge of the European political powers that dominated them in the colonial period is essential to understand what factors served to influence the structure of the new political systems. Also, since most policy decisions are formulated within the international political framework, a knowledge of European history is necessary to comprehend the reasons that independence came when it did to these former colonial territories. Similar arguments can be

made about the benefits of an anthropological or economic approach to African studies.

Two other factors contribute to the preference for majoring in formal discipline rather than a foreign area. Governments or corporations that want to hire people with a background in a particular region of the world usually look for people who are specialists in economics or anthropology with a general knowledge of that region, rather than someone who knows the region but has no particular focus.

Secondly, in an area as new as African Studies, the course offerings at the undergraduate level are quite limited. (At Barnard, only two courses are devoted entirely to the study of Africa: Government 23, "African political systems," is taught by Professor Chapman, and

Professor Rosman teaches Anthropology V1004y, "Peoples of Africa.")

It was also noted that graduate schools prefer their applicants to have a background in a formal discipline rather than an amorphous collection of courses in a foreign area. Thus, one of the requirements in the Foreign Area Studies program is an "acquaintance with the basic knowledge and methods of an academic department," in addition to the area courses. An Area Studies major is therefore almost considered a double major, and Area Studies is limited to those students who successfully petition the Committee on Foreign Studies, headed by Professor Meskill.

Another requirement of the Foreign Area Major is a command of the appropriate foreign language. Only two African lan-

guages are offered at Columbia, Hausa and Swahili. Since African languages vary not only from country to country but within each region and from tribe to tribe as well, learning either of these two languages will be of no practical value to the student choosing to do her field work in any part of Africa, other than where Hausa or Swahili is spoken. Therefore both Professors Chapman and Rosman agree that the study of an African language would not be required of an African Studies major. (Not even the School of International Affairs has an African language requirement for a degree in African Studies.) Knowledge of French or Portuguese might be required, however, and these languages may be used to satisfy the Barnard language requirement.

In keeping with the trend towards interdisciplinary courses, it is hoped that a course along the lines of junior readings or senior seminar on Africa or "Problems of Underdevelopment-Africa, Asia, Latin America," would be introduced and required of African Studies majors. Other than this, the committee members see no immediate remedy for the dearth of African courses at Barnard. Barnard's strained financial situation is the reason cited for no more courses being added to the curriculum at present.

In an informal poll in Government 23, about 10 students indicated their interest in pursuing courses in African studies, and several in the class commented that they knew of others who would take such courses if they were part of the Barnard offerings. There is no lack of students for an African Studies major. Hopefully, once a skeleton program is established, a foundation grant may be obtained to finance a full program of African Studies courses at Barnard.

Study in Guadalajara, Mexico
The Guadalajara Summer School, a fully accredited University of Arizona program, conducted in cooperation with professors from Stanford University, University of California, and Guadalajara, will offer July 1 to August 10, art, folklore, geography, history, language and literature courses. Tuition, board and room is \$290. Write Prof. Juan B. Rael, P. O. Box 7227, Stanford, California 94305.

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Dr. Faustus Puts Audience Through Hell

By SARAH BRADLEY

The Burton version of *DR. FAUSTUS* is an unqualified disappointment. Considering Richard Burton's reputation as a Shakespearean actor, one might expect his interpretation of Marlowe's play to show originality, perhaps brilliance. Unfortunately, the film transforms "The Tragedy of Dr. Faustus" into a full-blown melodrama.

Professor Nevill Coghill of Oxford has adapted the play, omitting many of the scenes between secondary characters such as Wagner, Robin and the Clown, in the apparent attempt to focus relentlessly on Faustus' spiritual struggle. While these changes might have intensified the implicit horror of Faustus' vacillation, of his choice and of his final frenzied regret, the incessant use of photographic and technical tricks completely dissipates the intended effect.

The actors wander in a chamber of horrors complete with innumerable skeletons, gothic crucifixes, red smoke, and the ghost of Elizabeth Taylor twitching through scene after scene. The viewer is constantly aware of the frank artificiality of the sets, the excessive and unjustifiable use of symbolism, and the directors' efforts to translate every metaphor into visual reality. When Faustus cries out in his despair, "See, see, where Christ's blood streams in the firmament!" the sight of a murky red mass pulsing against a starbedecked backdrop renders his vision ludicrous. Similarly, the film creates an absurd interpretation of Hell

which is a fitting finale to the movie but owes nothing to Marlowe; the floor cracks open to reveal a multitude of hands stretching out of the inevitable red smoke as Faustus is led down a staircase in the embrace of the omnipresent Miss Taylor.

It is a shame that these theatrical tricks spoil the effect of some very fine acting. Burton has a tendency to throw himself into hysterical action when voice alone might have served better to illustrate his agitation, and his overacting is one of the film's principal flaws. Ram Chopra and Richard Carwardine are excellent, however, as the sinister magicians, Valdes and Cornelius. In fact, they are responsible for evoking the only completely effective note of horror in this *Dr. Faustus*. Andreas Teuber gives an adequate performance as Mephistophilis, but he is not able to do complete justice to the inherent evil of the devil's accomplice.

The camera work suffers from the same excesses that mar the staging and, to a lesser extent, the acting of the play. The photographers have relied on the exaggerated use of a few simple techniques such as panning, zooming in and out, or introducing a scene within a scene on a handy object such as a crystal octahedron or Faustus' glasses. Their lack of imagination is astounding.

In short, *Dr. Faustus* is a travesty of the original. The film suggests a Walt Disney adaptation of a Robert Louis Stevenson story, with one important difference — Walt Disney would have done a better job.



Richard Burton as Dr. Faustus

'Fiddler' Keeps On Fiddling

By DINA STERNBACH

The twirl of a finger in the air, and the spirit speaks; a shake of the hips, and the earth trembles; Anatevka, the cutest shtetl the Jews never had; gags, folksy bounce, fiercely athletic dances: **FIDDLER ON THE ROOF** is irresistible bait for the nostalgia smitten audience.

For four years "Fiddler" has been playing with great success to audiences in the United States and in Europe. As of December 1, four million playgoers throughout the United States had seen "Fiddler." In London it sells out at every performance. Finland boasts five successful "Fiddler" companies. The Dutch company in its second year is flourishing.

Why?

Purists complain that Sholom Aleichem has been prettified by show biz, that if there was a Jewish hand in the production, there was also a "goyisher kop."

And the pogrom? Merely papier mache; hardly enough to cry "gevalt" about. Traditionalists dislike seeing God as Tevye's straightman, and the Rabbi as a dancing clown.

And yet, the facile laughter of the audience, its appreciation of humane sweetness distilled from a context of sorrow, the unforced emergence of real joy and true sanctification from life's workaday worries and pleasures. The audience sense that the characters in "Fiddler" are a concentrate of man's belief in living, which does not exclude his questioning of life's hardship and brutal confusion. In the play this is expressed as kindness, which does not acknowledge itself, as pity without self-acclaim, as familiar humor without coarseness. For the Eastern Jews of Anatevka the aesthetic and the moral are united, and above all, they see beauty in behavior.

More of this meaning than the

Broadway musical audience is accustomed to expect is contained in "Fiddler." It undoubtedly contains too much razzamatazz and artificial folksiness, but dramaturgic and musical equivalents of Sholom Aleichem's genius are not easily come by.

Is it any wonder then that a harried modern audience should weep thankfully and laugh heartily at these images of a good life lived by a good people? Without dogma or didactics, "Fiddler" offers a whiff of fellow-feeling for the unfortunate and persecuted. It is sentiment serving as a kind of purification.

The best in American theatre combines professionalism with effective innovation. The best in musical theatre blends music with words, books, movement, and spectacle. "Fiddler" manages both, and the audiences love it — Fiddler fiddles on.

Welcome Visitors

By ELLEN SHULMAN

The Barnard Theater Company has presented the campus with a belated but very welcome Christmas gift: Gian Carlo Menotti's opera **AM AHL AND THE NIGHT VISITORS**. For many of us, this production is a unique opportunity to see "Amahl" in mid-February, without the Christmas setting, in a live performance, and blissfully free of greeting card commercials and station breaks.

Menotti's opera fares much better in this production than it does in the familiar television version. Despite the plot's swampy foundation of sentimentality (crippled orphan, starving widow, mother-love, miraculous healing, and all the rest) the music itself is far more than tinsel-and-sugarplums. The Barnard version, directed by Ellen Terry and Keith Shawgo, capitalizes on the best features of the score and avoids the possible pitfalls of excessive melodrama or a cute Christmas card approach.

Simple Production

St. Paul's Chapel provides a good setting for the opera — simple, stark, and intimate. (Keith Shawgo's direction seems to have overcome most of the acoustical problems of the Chapel's lamentable echoes.) The Barnard Theater Company's production is most successful where it is most stylized; the quintessence of the Three Kings' exotic opulence appears in the detail of the parrot they bear along on their journey.

The Cast Excels

The performances are exceptional for an amateur operatic production; the whole cast maintains a uniformly high standard of both singing and acting, and each individual member of the cast presents a consistently fine performance. The entire cast was drawn from the various branches of the university, with the exception of Robert Puleo, a twelve-year-old professional from the Metropolitan Opera. In the role of Amahl, he delighted the audience with his disciplined voice and fine acting.

Janet McNeill, whose portrays of the Mother was controlled and very effective, is a secretary in the Music Department. Jeffrey Kurmit, Phillip Ramey, and George Alexander, all from Columbia College, sang the parts of the three kings with a touch of gentle humor that stopped judiciously short of buffoonery.

"Amahl" is graced by a charming dance interlude, performed by Lois Schwartzberg, Dace Udris, and Joel Benjamin. The chorus of Villagers and Shepherds, recruited from the ranks of the Chapel Choir, also deserves praise.

More Campus Opera

Mr. Janes is planning to do more opera in the coming semester, and he urges any member of the university who is interested in auditioning to get in touch with him at Minor Latham Playhouse. One project for the spring is Purcell's *Ode to Queen Anne's Birthday*, which will be produced to celebrate the inauguration of President Peterson.

"Amahl and the Night Visitors" will be performed again at St. Paul's Chapel this Friday at 8:30 p.m., Saturday at 3:00 and 8:30 p.m., and Sunday at 8:30 p.m. Tickets cost \$1.00 with CUID.

Dance Showcase



Dance Uptown begins a new dance concert series next Friday at Barnard's Minor Latham Playhouse. The program is a showcase for some of New York's most interesting young choreographers, and features the works of Arthur Bau- man, Elizabeth Keen, Yuriko Kimura, David Earle, Rod Rodgers, and Ze'eva Cohen.

Dance Uptown will appear on the four Fridays, February 16 and 23, and March 1 and 8 at 8 p.m. Tickets are \$1.50 and are available at the Minor Latham boxoffice, or by telephone (280-2079).

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Film Festival

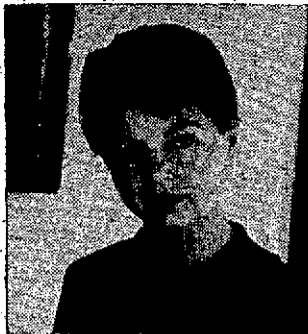
*Feb. 14 (Wed): Blake Edwards' "Breakfast at Tiffany's" (1961), with Audrey Hepburn as Capote's Holly Golightly, and George Peppard, Patricia Neal, and Cat. Also: Frank Capra's hilarious "Arsenic and Old Lace" (1944), with Cary Grant and Peter Lorre. Elderberry wine, Teddy Roosevelt, and 13 bodies in the cellar.

*Feb. 15-17 (Thurs-Sat): Request: Michelangelo Antonioni's "Red Desert" (1964), with Monica Vitti and Richard Harris; and Federico Fellini's "Juliet of the Spirits" (1965), with Giulietta Masina. Their first color films.

*Feb. 18-20 (Sun.-Tues.): Henri-Georges Clouzot's "Diabolique" (1954), with Simone Signoret. And: Orson Welles' "Touch of Evil" (1958), with Welles, Charlton Heston, Marlene Dietrich. The bizarre, the unusual, the weird: two essays on Evil.

*Feb. 21 (Wed.) John Frankenheimer's "The Manchurian Candidate" (1962), with Frank Sinatra, Laurence Harvey, Angela Lansbury. And: Raoul Walsh's "The Tall Men" (1955), with Jane Russell, Clark Gable, Robert Ryan. Cinemascope used intimately for the first time.

Changes For German Dept.



Brigitte Bradley

By MARGARET KORCHNAK

The German department at Barnard has adopted an ambitious progressive approach towards liberal arts goals of language fluency and greater knowledge of other cultures. Professor Bradley, presently acting chairman, emphasizes the importance of balance in a college language program. While students of language at Barnard are expected to become familiar with German literature, and to be able to understand and interpret it, fluency of expression is no less important. Work in the language laboratory provides valuable practice supplementing conversation in developing skill in the spoken language.

The proposition that students beginning a foreign language should learn conversational skills before studying the literature is most effective with young children, but does not suit the needs of adults. Professor Bradley characterizes the study of German as being ideally "rather a vertical accumulation, a kind of circular expansion . . . with a nucleus of

fundamentals to start with and to be taken up again and again in a more advanced form."

However, Mrs. Bradley notes that the German department is always in favor of new methods for making the study of German challenging and intellectually stimulating. One method is the investigation of new elementary textbooks in search of one that maximizes efficiency and comprehensiveness in explaining basic grammar.

Change is important in the German department's efforts to adapt their courses. The major change in the elementary German courses will be the offering of a section of German Iy in the spring semester and German 2x in the fall, with the extension of this procedure to the intermediate levels depending on the success of the first sections. German 11, Expository Prose, featuring discussion and translation into English of articles from the German press, will be taught next year by an American. Further, more attention will be given next year to twentieth century literature, and especially to post-war German fiction, as part of the department's efforts to increase the flexibility and relevance of the study of German at Barnard.

Changes in the German department extend to the staff. Mr. Peter Brown is a new member and Dr. Gunter Rebing is visiting professor from Bonn University. Professor Bradley also expressed the sentiments of the department on the departure of Professor Louise Stabenau. Now on leave, Mrs. Stabenau will retire from her teaching position at Barnard at the end of the academic year.

Portrait of Flaubert: A Review

By MARIA MALANCHUK

The following is a review of Professor Enid Starkie's biography of Flaubert. Next week's BULLETIN will feature an interview with Miss Starkie who is currently the Virginia C. Gildersleeve Visiting Professor of French.

For authors and literary critics early in this century, Flaubert was an object of harsh criticism or of neglect. In post-war years, he was severely judged by Sartre for his lack of commitment to the movements of his day and for his general indifference to society. But since the trend in literature has recently moved away from "litterature engagee" and closer to an "art for art's sake" ideal, Flaubert has experienced a great revival. Now Sartre is working on a huge study of Flaubert; Robbe-Grillet sees in him a precursor of "le nouveau roman." Two doctoral theses on his early work were published in 1962. His critics include Georges Poulet, Jean-Pierre Richard, Nathalie Sarraute, Rene Dumesnil, and Victor Bromberg.

FLAUBERT: THE MAKING OF THE MASTER. By Enid Starkie. New York: Atheneum, 1967.

Dr. Enid Starkie of Somerville College, Oxford, presently the Virginia C. Gildersleeve Visiting Professor of French at Barnard, is a respected authority on French literature, well-known for her studies of Rimbaud and Baudelaire. Her biography of Flaubert reveals both the man and the writer in his subtle and fantastic complexities. Dr. Starkie puts great emphasis on his personal relationships; the chapter headings are the names of his closest friends, showing how Flaubert was respectively influenced by them throughout his life. Flaubert's closest and most affectionate friendships were with men. He himself, although not effeminate in nature, had a feminine side to his personality. It is this aspect which dominated in the writer; it served as a base for the creation of the women of his novels. "Madame Bovary, c'est moi," he wrote.

There were three women in Flaubert's life: Elisa Schlessinger, whom he worshipped as a boy and who served as a model for all of his hero-

ines; Louise Colet, his mistress and his principal correspondent; and his mother, who lived with him and who cared for him until her death. To some degree, he sought the mother figure in all the women he loved. However, he could never rid himself of the fear of being dominated by any one woman; she would interfere with his work, and he refused to sacrifice his work to anyone or to anything.

The publication of the Correspondance shed a new light on the artistry of Flaubert. His painstaking method of writing a novel — voluminous research, copious notes, and many rough drafts — was the result of an artificial discipline which he imposed on his natural, free-flowing style. In his correspondance as well as in his early works, we see a different side of the writer, the fluent and unabashedly lyrical romantic. Flaubert was one of the authors who wrote most about his work. His letters discuss the problems of the craft of writing, and it is in them that Flaubert reveals his aesthetic doctrine. Writing is an art independent of its subject matter; ideas exist in the language which expresses them; the language of prose can be as balanced and as beautiful as that of poetry; and form is as essential to art as its substance. This doctrine was to have a great influence on the work of such authors as Henry James, Marcel Proust, James Joyce, and Ezra Pound.

Flaubert's creative production came about as a result of an act of will power. He was a man of qualities whose conflicts could only be resolved by a supreme dedication to his ideal: the religion of art. His life consisted of the sacrifice of sensitivity, intellect, solitude, time, work, and personal loves and hates on the altar of his art. He did not admit the possibility of dividing his loyalty between his country, religion, society, and art.

This was the master that produced Madame Bovary, one of the world's greatest novels, in 1857. Dr. Starkie gives a sensitive and detailed portrait of the making of Flaubert up to this point. It is to be hoped that the second volume of her work will soon appear and continue the revealing analysis of Flaubert that this volume has begun.

Labs, Travel, Drama For Spanish Students

By SONA KIEVAL

Learning a language as if it were your own is very difficult because you must absorb it in as many aspects as possible. According to Margarita Ucelay (which can be pronounced UCLA), Chairman, the Barnard Spanish department has a policy which encourages this natural assimilation. It goes without saying that all classes are taught in Spanish; all literary texts are read in the original. Everyone in the department is of Spanish origin, with the exception of Mrs. Mirrella de Sevedidio, who is also an advisor to the class of 1970.

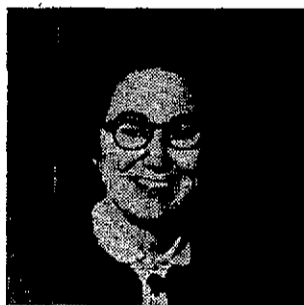
Professor Ucelay feels that the language labs are helpful in gaining fluency in the language because they give the student a chance to practice. Time and concentration are two necessary elements in mastering any language. The language labs do have their drawbacks. Preparation of the tapes is a time-consuming process, and therefore, the tapes are not changed often. Since the labs are coordinated with the texts, the faculty cannot change the textbooks unless it changes the labs. The problem is not very serious now, since the labs only cover the first year, and the beginning textbooks are generally standard in content. However, by the end of the year the faculty

hopes to have language labs to cover Spanish 3-4.

Professor Ucelay advocates as wide an exposure to Spanish as possible. Living in New York City, Barnard Spanish students have access to radio, television, movies, newspapers and magazines to help them increase their proficiency.

The faculty and students in the Spanish department are a close group. At present there are 17 majors, 12 juniors and five seniors. Three of the juniors are spending the year in Spain at the University of Madrid. Isabel Garcia-Lorca went with a program sponsored by Smith College; Iris Goldman and Linda Jones are on the NYU program. A fourth junior, La Vergne Thowick, is at the University of Puerto Rico as an exchange student. Most of the Spanish majors are planning to teach. Many have gone to graduate school. In the past few years two have gone to the School of Translators in Geneva, and then to work for UNESCO. One girl is with the Peace Corps in South America.

The Spanish department is renowned for its beautifully decorated seminar room, located in 22 Milbank. "We live there," said professor Ucelay. The room is available to anyone in the department for studying, listening to records (of which there is a fine collection), play rehearsals and even taking a nap. The



Margarita Ucelay

Spanish Club presents a play every spring to earn money to furnish the room. The net income, which is usually approximately \$2,000, is also used to maintain a Spanish prize and scholarship.

The Spanish Club also presents a play at Christmas, admission free. This year the play was a religious version of La vida es sueno — Life Is a Dream, by Calderone de la Barca, a play which has the significance in Spanish literature that Hamlet has in English literature. The play will be televised by Columbia University on channel 47, sponsored by the Hispanic Society of America. There will be two plays this March; one will be directed by Professor Ucelay, the other by Professor Castanos.

The club presently has excellent copies of two paintings by Velasquez, "La Infanta Margarita" and "El Infante Felipe Propero," two children of King Philip IV of Spain, on loan from the Hispanic Institute, along with some furniture. The rest of the furniture comes from various city antique shops.

Breunig Notes Student Progress In Oral French

By MARILYN BAIN

There was a time when a French major could graduate from college capable of reading the most advanced French literature but unable to carry on an everyday conversation in French. A recent survey by the American Education Association has found that even for today's language majors, especially those who study French, this is all too often still the case. In recent years, however, educators have become aware of this dilemma. The result is the shift of emphasis in language studies to oral expression, even, some believe, at the expense of reading ability and written style. Professor LeRoy C. Breunig, Chairman of the Barnard French department, has found "a remarkable improvement in French conversational ability."

To begin with, Professor Breunig notes that students today often receive better language preparation than formerly in high schools and, equally important, in grammar schools. This, in part, helps to alleviate any undue imposition caused by Barnard's somewhat unusually rigorous language requirement since more and more Barnard freshmen are allowed to enroll in third-year French literature courses.

In addition, Professor Breunig cites two factors which operate during a student's college years to increase oral facility: (1) the frequent use of language labs and, more important (2) increas-

ed opportunity for travel. He noted that almost one-half of Barnard's French majors spend some time — most often a summer — studying abroad. Barnard also has a small junior year abroad program which allows students to receive full credit for courses taken at the University of Paris. A unique



Leroy Breunig

feature of the Barnard junior year in France is its tutorial. This will become a permanent part of the programs as of September, 1968 when, in addition to her regular courses, each student will be tutored individually.

Thus, students are beginning French earlier and they are practicing it in language labs and in travelling. And, hopefully, the day of the non-French-speaking French major is passing.

Job Opportunities For French Majors

By JUDITH LANSKY

There are actually very few jobs available emphasizing a knowledge of French as a major requirement. Many college graduates who majored in French enter careers where French is only one of many required skills or often not required at all.

Teaching and Translation

After graduation, the majority of French majors become teachers. Some begin teaching in secondary schools upon graduation; others go on to graduate school either for the Master of Arts degree in teaching French or for the Master's degree in French. Some majors continue their studies at professional schools and enter fields such as library science, social work or journalism where their knowledge of French is less directly important.

If a girl wishes to specialize in the technical aspects of the language, there is a school for interpreters in Geneva; unless one is bilingual, this is the only way to become an interpreter. Translating as a profession is usually poorly paid; international business companies, nevertheless, can not function without translators. Literary translation, on the other hand, is done on a free-lance basis and can be quite lucrative.

Journalism and Diplomacy

Knowledge of French is only one of the necessary qualifications for entrance into the world of diplomacy or international business. French majors usually begin as "glorified secretaries" and advance only with additional skills or qualities. French concerns in New York City, travel agencies, airline and maritime companies would offer this kind of opportunity.

In journalism, jobs requiring a knowledge of French are plentiful. There are a few opportunities in Paris as correspondent for an American newspaper. There are also a few places in the United States for readers on newspapers. Work would not be exclusively in French, but knowledge of French might allow the reader to verify translations and check the articles on France for factual and spelling accuracy.

In commenting on professions for French majors, Professor Breunig, chairman of the French Department, mentioned that there have even been French majors who went on to medical school. He is therefore against putting excessive stress in vocational goals in choosing a major. With a liberal arts background, one can easily acquire requisite technical skills in graduate school or on the job.

Junior Year Abroad in France

By JUDITH BRYANT

One day walking back to your room, you suddenly realize that you've just understood all the conversations of people in the street. The talk may have been nothing more exciting than chatter about the weather, marketing, or the children, but at that moment all the time spent abroad becomes worthwhile. For someone else, this feeling may arise with a sudden awareness of understanding a French caravade, and of being understood. Very brief, very important, the real beginning of a year abroad.

In retrospect, the importance of a Junior (or any) year abroad rests more on personal than academic reasons, on an accumulation of moments and memories. When Virginia Brooks, Sara Bershtel and I first considered going to Grenoble for a year, we were forced to examine our reasons carefully: To learn the language, as we're all French majors; to meet people; to learn about the country and its customs; and to live in a radically different environment. All these possibilities outweighed the fact that Barnard could not promise us credit in advance for our courses. We had decided to go independently of other "Junior Year Abroad" programs, and to invent our own program once we arrived, so we risked falling a year behind our class at Barnard if credit was not granted to us on our return. This possibility sent us into a panic from time to time, and certainly caused us to work much harder than we

would have had the trip been for pleasure alone.

Life In Grenoble

We planned to go to Grenoble because of several people's recommendations, but before our arrival we knew very little about it — not even that the city was to be the Ville Olympique of 1968. This became obvious, however, from the moment we arrived. The old stone railroad station was in a state of crumbling disrepair, while next to it a huge lot was being cleared for a shiny new glass construction. On our way to classes, we were likely to find the usual route barred, while "road repair" continued intermittently for eight months. Grenoble was not only trying to redecorate the center of town, it was also expanding in all directions. Building extended outside of town, to a new university campus. The campus is uncommon for France, where large universities have grown up within the cities since the Middle Ages. New structures sprang up on Grenoble's St. Martin d'Herès campus like mushrooms after a rain. But each real rainfall turned the whole area back into a marsh and filled work sites with mud.

By the end of the year, we all felt very involved in Grenoble's feverish activity, having walked through, in, and around it. We were as pleased as the Grenoblois to see scaffolding take the butterfly-shape of the huge arena, but were also glad not to have to pay the taxes for all this construction!

Learning Abroad

After attending classes for several weeks at the Comité de Patronage, a school for foreign students, the three of us and one English girl transferred into the French university. Although a recent change in the educational system created confusion for everyone, we were relieved to be surrounded by French students. However, some reserve — though not hostility — was evident on their part. For one thing, anti-Americanism seems to be the normal attitude of students. It is a generalized resentment, of American materialism and politics but not necessarily of individuals. So, singing rock and roll songs and sharing chocolate bars, we eventually became accepted as a part of the class. (Passing out chocolate may be a favorite G.I. trick, but this was French or Swiss candy. . .)

Since there were three of us from Barnard, it was all too easy to isolate ourselves in an American microcosm. Our doing so at first was predictable. But gradually the boundaries opened up to include French friends, who, amazingly, picked up American customs as we learned theirs. "Cultural exchange" of peanut butter and chocolate truffles, of the Supremes and Georges Brassens.

The year abroad does not automatically guarantee fantastic ability to write French papers. In fact, back in the United States, "results" may not be particularly noticeable. But the effect remains — evident in great nostalgia, a more relaxed attitude toward New York, and a certain lack of interest in American candy bars.

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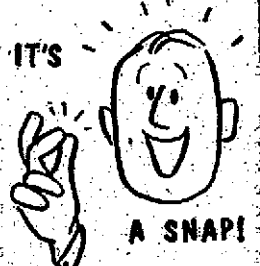


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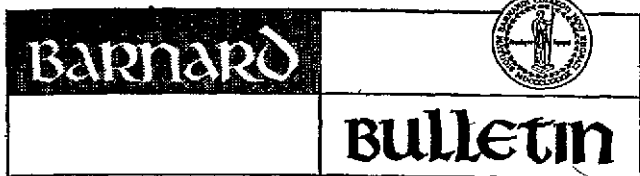
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Circulation — Marilyn Rutman

Printed by Boro Printing Co. 222 216 W 18 Street

Our Crowd

In previous editorials, we have discussed the problem of overcrowded classes. Perhaps in response to our editorial, perhaps through their own recognition of this problem, this semester many professors are experimenting with possible solutions.

Two history professors are forming additional sections to their colloquia, to cope with the large number of students registered for the classes. This is certainly admirable but not fair to the professors.

They should not be required or expected to donate so much of their time to students. Extra-time demands should be acknowledged by the college and accommodated to the professors' schedules.

Several English professors have dealt with this problem by limiting the size of seminars at pre-registration. This is not fair to the large number of qualified students who elected the seminars but were refused admission. At a college as small as Barnard, there should be adequate faculty and facilities to meet student requests.

A member of the administration commented that the problem of overcrowded classes will be alleviated by the opening of the new science tower. We disagree with his statement that lack of classroom space is the cause of the problem.

A casual survey of either Barnard or Milbank Halls will indicate that, at any time, small classrooms are empty, while those in greatest demand are the large lecture halls and Minor Latham Playhouse.

It is this situation to which we object. If, for various economic reasons, classes must be this large, then adequate arrangements must be made. We suggest that tutorials be added to the large lecture class to permit the frequent student-faculty contact and interchange of ideas which students have a right to expect at a school such as Barnard.

Tennis Team Tryouts Today
Wed., Feb. 14, 5-6 P.M.
Barnard Gym. Any Questions?
Contact:
Maria Vitagliano S. M. #275

Songs of the Sabras presents live Israeli concert with Itamar, Geula Zohar, and the Zamir Chorale, and others, Sunday, February 18, 9:30 p.m. WKCR 89.9 FM.

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LETTERS TO THE EDITORS

Is Honor Dead?

Recently I was invited to attend a symposium at Douglass College entitled "Is Honor Dead?" I was both confused and annoyed by the implications, and when I read the invitation aloud at an Honor Board meeting the effect was high comedy. When BULLETIN suggested in a pre-finals editorial (January 17, 1967), that there were serious flaws in the Honor System, I was again indignant.

I am now forced to take an entirely different view of the situation, and to endorse the editors' suggestion that the Honor System [may be] no longer relevant. Honor Board has always recognized the existence of some infractions such as collaboration on homeworks and labs, defiance of the rules under which take-home exams are given, violation of reserve room rules, and other types represented by the cases which come to us. I feel in all sincerity that some instances of minor incompletion may be ignored in the faith that the Honor System is beneficial to and successful with the majority of students. It now appears, however, that the spirit of compliance has indeed, been weakening.

The library has always been

a major source of grief students do not, for some reason associate it with an Honor System and no code of morality or mutual respect seems to guide their actions in it. Reserve books for large lecture courses constantly "disappear" shortly before exams and just as mysteriously reappear after them at the borrower's convenience.

This type of flagrant abuse of Honor System privilege is intolerable. The reserve room is the one place where respect for the entire community of scholars is mandatory for the continuance of academic progress. It is also the only place where compliance with the rules and with common decency stands so inconveniently in the way. Students love the relaxed and independent atmosphere an Honor System allows but if they are not willing to uphold it when a small sacrifice of personal convenience is required they do not deserve it in other areas.

Despite desperate attempts on the part of the library staff the reserve room was misused and abused during this past exam period. But to my horror I have been discovering that this is not all. No infractions were reported to me this semester. We had no "cases." Yet lurking be-

hind this facade of success is the rumor of widespread cheating. I have no way of verifying these rumors; no one has chosen to formally report any infractions they claim to have witnessed. But it appears that not only is the unspoken code of individual honor weakening but so are the formal processes of the Honor System.

I am not yet willing to endorse guards checking books in the library or proctors for exams. The spirit represented by the Honor System seems to me one of the most beautiful things about Barnard and I do not want to see it abandoned. But there is little that the Honor Board alone can do to reinstate honor in its deserved place. Polls and publicity campaigns will not suffice with something as sub surface as cheating. We can only ask each student to set her own academic standards so they comply with the limits defined by the Honor System. Or if we are not willing to do this, let us admit it and take the necessary steps. If Honor is dead, we should at least have the decency to give it a proper burial.

ALICE ALTBACH
Chairman, Honor Board

History Dept.

We are pleased with the interest you have shown in the plans of the history department. To avoid any possible misunderstandings I should like to make two points quite clear.

The Barnard and Columbia history departments have not been merged. The Barnard department will continue to make its own appointments (subject, of course to the approval of the Barnard administration), to recommend its own promotions, to determine (within the limits of Barnard regulations) its own requirements and policies and to decide what courses it will give and by whom. The department will continue as it always has to inform its Columbia colleagues regarding such matters. Final decisions will continue to rest as they always have, with the Barnard department.

It has been agreed that, on an experimental basis, no signatures will be required of Barnard students taking Columbia College courses or of Columbia students taking Barnard courses. This of course, does not apply to limited entry courses for which permission of the instructor is required. Furthermore, Barnard students must understand that this "freedom" does not apply to courses in the 4000 and higher levels nor to GS courses.

GEORGE WOODBRIDGE
Chairman,
History Department

English 40

While I always read the BULLETIN with interest, I would like to correct one statement in the article "Barnard Curriculum Ignores Negro Culture" in your issue of February 7.

English 40 is open, not only to freshmen but to sophomores, and now and then, even to upperclassmen. We hope to change the registration procedure next year to make it easier for sophomores to sign up for the section of their choice.

CATHERINE R. STIMPSON
Director, English 40

Next Victim, Please

By FAYE SILVERMAN

Like the plague, which reappears whenever someone's sure that it has been totally wiped out (it recently reappeared in Vietnam) a new McCarran Act has just hit the scene. On January 2, 1968, President Johnson signed into law the Dirksen amendments to the McCarran Act. These amendments, passed by a 3-2 vote in the Senate (no one seemed to notice that the absence of 95 Senators constituted a lack of quorum), breathe life into the dying act by replacing the many clauses ruled unconstitutional by the Supreme Court. On February 27, 1968, the W E B DuBois Clubs will be the first group forced to testify under the new act.

The major changes made by the amendments are as follows: The criteria for declaring an organization a Communist-front have been broadened. According to Section 2, Subsection 4 of the Amendments, "The term 'Communist-front organization' means any organization in the US which is substantially directed, dominated, or controlled by one or more members of a Communist action organization." Therefore, if only one fake-Communist (stool-pigeon) is planted within a group, the group can be labelled a Communist front.

Testimony given during the hearings cannot be used against the witnesses in any trial. Witnesses, therefore, must answer all questions and cannot be protected by the First and Fifth Amendments to the Constitution.

Once the hearings have concluded, the Attorney General is now empowered to automatically register any group found to be subversive, and to publish lists of these groups. These lists can then be used in compiling master lists of people to be put into detention camps (in accordance with Title II of the McCarran Act). This replaces the for-

mer unconstitutional provision that groups must register themselves.

Under the new amendments no group so registered may make phone solicitations or send mail without using the label, "Distributed by (or solicited on behalf of) — found by final order of the SACB (Subversive Activities Control Board) to be a Communist front organization."

The danger of the Dirksen Amendments is that they can easily usher in another era of repression (which according to certain people may have started already). Senator Eastland has stated that he has a list of over 200 organizations which he would like to see repressed. This means of course that if the DuBois Clubs are destroyed by the adverse publicity and atmosphere of fear which such hearings create, every other movement organization will eventually follow.

It is essential therefore to support the DuBois Clubs in their fight even if one disagrees with their ideology. Some of the many ways of helping them as stated in a letter of support signed by James Forman, Ossie Davis, William Kunstler and others include (in addition to citing the necessity of informing friends in order to arouse support) signing petitions (which will be circulating on the Columbia campus this week) sending contributions to the N Y DuBois Clubs office at 34 W 17th St, N Y 10011, demonstrating at 201 Varick St N Y C on February 27 and throughout the hearings, and attending the counter-hearings which will be held at the Community Church on February 29.

It is time for the entire McCarran Act — Title I, Title II, and the new Dirksen Amendments to be permanently abolished.

The Week

Feb. 14
Feb. 21

Wednesday, February 14

Summer Jobs Meetings. "Jobs Outside N.Y. City." 202 Milbank 12:00.

Institute on East Central Europe presents the films "Revolt in Hungary," "Poland," and "Romania: Bucharest to the Black Sea." 313 Fayerweather, 2:10 p.m.

Alumnae Advisory Vocational Tea. College Parlor, 4:00-5:30 p.m. By invitation.

College Tea. 4:00-5:00 p.m. Open to all.

Gilbert and Sullivan Auditions. James Room. 5:30-9:30 p.m.

"Principle and Technique of Chinese and Japanese Painting and Calligraphy," lecture and demonstration by Professor Chang Yee. Dragon Society. Engineering Terrace Lounge, 8 p.m.

Theatre Arts Division of Columbia University presents "Hedda Gabler." Nave Theatre at 440 West 110th Street. 8:00-p.m. Free ticket obtainable at School of Arts, 106 Myles Cooper or call 280-4476.

Thursday, February 15

Creek Games Meeting. 206 Barnard, 12:00 noon.

Thursday Noon. College Parlor. 12:00-2:00 p.m. Subject and speaker to be announced. Sign up on Jake.

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

Placement Office. "Summer Opportunities in Social Work." Brooks Living Room. 4:00-5:15 p.m.

Gallery Talk: Word and Image. Posters and Typography Museum of Modern Art Floor 1, Gallery 3 6:00 p.m.

Balkan Folk Dance. James Room 7:30-10:00 p.m. Admission \$3 with CUID.

Vietnam Veterans Speak About the War. Illustrated talk and question session Holy Trinity Church, 316 East 88th St 8:00 p.m. Free.

Theatre Arts Division of Columbia University presents "Hedda Gabler." Nave Theatre at 440 West 110th St 8:00 p.m. Free tickets available.

Friday, February 16

Dormitory Tea. Brooks-Living Room. 3:30-5:30 p.m. Open to all.

Lecture: 18th Century French Painters. Linda J. Lovell, Metropolitan Museum of Art. Grace Rainey Rogers Auditorium. 2:30 p.m. Free.

Masterpieces from the Sidney and Harriet Janis Collection. Museum of Modern Art. Floor 1, Gallery 1. 3:30 p.m.

Dance Concert: "Dance Uptown." New works by six outstanding choreographers will be danced. Minor Latham. 8:00 p.m. Admission: \$1 with CUID.

Play: "Hedda Gabler." Nave Theatre at 440 W. 110th St 8 p.m.

Preview: "Amahl and the Night Visitors." The Barnard College Theatre Company. St. Paul's Chapel. 8:30 p.m. Admission: \$1 with CUID.

Square and Folk Dance, with Prof. Dick Kraus. Beginners class in dance fundamentals from 8:00 to 8:30 at no charge. Thompson Gymnasium, Teacher's College. 8:30 p.m. Admission \$1. Come with or without a partner.

Saturday, February 17

Gallery Talk: The Art of Abstraction. Kandinsky and Mondrian. Museum of Modern Art. Floor 2, Gallery 16 3:30 p.m.

Concert: Henryk Szeryng, violin. Metropolitan Museum of Art. Grace Rainey-Rogers Auditorium. 8:30 p.m. Admission: \$6

Carnegie Hall. Enrico Macias, French-Algerian singer. 8:30 p.m.

Play: "Hedda Gabler." Theatre Arts Division, Columbia University Nave Theatre at 440 W. 110th Street 8:00 p.m. Free tickets available.

"Amahl and the Night Visitors," presented by the Barnard College Theatre Company St. Paul's Chapel 3:00 and 8:30 p.m. Admission \$1, CUID.

International Dance: American Students welcome Morningside International Students Association Earl Hall 8:30 p.m.

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

Sunday, February 18

Lecture: Masterpieces from the Guggenheim Museum, by Thomas M. Messer. Metropolitan Museum of Art. Grace Rainey Rogers Auditorium. 3:00 p.m. Free.

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

Carnegie Hall: Arthur Rubinstein, pianist, presented by S. Hurok. 8:30 p.m.

"Amahl and the Night Visitors," presented by the Barnard College Theatre Company. St. Paul's Chapel. 8:30 p.m. Admission: \$1, CUID.

Monday, February 19

Gallery Talk: 17th Century Spanish Painting. by Allen Rosenbaum. Metropolitan Museum of Art. 10:30 a.m. Free.

Gallery Talk: Turkish Art in American Collections, by Linda J. Lovell. Metropolitan Museum of Art. 11 a.m. Free.

Conservative Union Meeting. Columbia University. Dodge, Earl 4:00 p.m.

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

Carnegie Hall: The Cleveland Orchestra, George Szell, conductor, Zino Francescatti, violinist. 8:30 p.m.

Tuesday, February 20

Curriculum Committee. 100 Barnard 12:00-1:00 p.m.

Majors Meeting. Milbank 12-1 p.m. See Bulletin Board for times and places.

Focus Meeting. 411 Barnard. 12:00-2:00 p.m.

Gallery Talks: "17th Century Spanish Painting" and "Turkish Art in American Collections" (repeats) Metropolitan Museum of Art.

Lecture: Alexander the Great and the Hellenistic Monarchs, by Claude Marks Metropolitan Museum of Art. Grace Rainey Rogers Aud 6 p.m. Admission \$3

Gilbert and Sullivan Auditions. James Room 5-9 p.m. Open to all

Exhibition: Paintings of the Italian artist Trento Longaretti Casa Italiana, on Amsterdam Ave., south of W 117th Street. Open to the public from 1:00 to 7:00 p.m.

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

Freshman Medicals

Freshman are requested to make appointments for the required medical examination. Examinations must be completed before May 15. Sign for art appointment in 202 Barnard.

You Are Invited

Circle Central Park on the non-motorized vehicle of your choice in exactly 80 minutes and win The Great "Around the Park in 80 Minutes" Race on Sunday, February 18. August Hekscher, Administrator of Recreation and Cultural Affairs and Commissioner of Parks invites you to enter the race.

The Race will begin at 1 p.m. at the Columbia Circle entrance to Central Park and will cover the park roads which are closed weekends to motor traffic. Sponsored by United Artists, the race is inspired by the motion picture *Around the World in 80 Days*.

There will be four separate categories in the race — single entrant on wheels, multiple entrant on wheels, single entrant without wheels, and multiple entrant without wheels. The winner in each category will be the person or team that makes the circuit of the Park in the time closest to 80 minutes.

Enter on a bicycle, scooter, dog sled, rickshaw, oxcart — any contraption you can think of. Commissioner Hekscher said. The entrant on the most unusual conveyance will win a \$500 bond. The winner of each race will win a \$100 bond.

New Yorkers can compete by registering at the Columbia Circle entrance to Central Park

one hour before starting time or by sending their name, address, age and type of vehicle to: 80 Minutes Race, Room 401, 150 West 52nd Street, New York, N.Y. 10019.

Kite Sculpture

The Japanese painter and sculptor, Fumio Yoshimura, will exhibit a special selection of his kite sculptures through March 1 in the Go Fly a Kite Store, 1613 Second Avenue.

The kite sculptures which Yoshimura began making in 1963, were not created for actual flying, although he says he is now thinking of sculpting kites which really fly. The sculptures range in size from tiny "bug" kites a few inches wide to large designs several feet across. One of the largest made by Yoshimura was 18 feet wide, but it will not be shown in this exhibit.

Le Grand Trianon

An exhibition entitled "Le Grand Trianon" is on exhibit in the Barnard library throughout the month of February. Located in the gardens of Versailles, not far from the chateau, this building was built in 1687 by Hardouin-Mansart, first architect of the king during the reign of Louis XIV.

The photographs evoke the architectural perfection of this small castle, whose facades are covered with a gorgeous ornamentation of white and pink marble.

Right Wing Speaks-up

The right-wing response to Bertrand Russell's War Crimes Tribunal, the Court of World Opinion, will hold a trial of In-

ternational Communism Feb. 19-21, at Georgetown Univ.'s Hall of Nations in Washington, D.C.

The Court was founded after the 50th anniversary of the Russian Revolution last fall. The Soviet Embassy has been served a copy of the indictment for "crimes against humanity." If Russia ignores the trial, as the U.S. officially ignored the Russell Tribunal, the Court says it will appoint a lawyer to defend her. China, Hungary, North Vietnam and other socialist countries have been similarly indicted.

All Juniors and Seniors interested in becoming Residence Counselors should come to room 106 Barnard Hall. Applications and information about the Residence Counselor program are available in that office.

Tiger at the Gates

The Repertory Theatre of Lincoln Center is offering a special student discount for previews of Jean Giradoux's *Tiger at the Gates* at the Vivian Beaumont Theater. Student groups of ten or more will be admitted for \$1.50 per person for February 18, 20, 21, 22 and 23 performances.

Giradoux's famous satire retells the legend of the fall of Troy with a mixture of irony and regret. The sentiment: "The Trojan War will not take place." The irony: its obvious inevitability, man being what he is.

For further information tele-

phone Mrs. Grace Edwards, EN 2-7611.

The Met

An exhibition of "Turkish Art in American Collections," organized by the Met's Dept. of Islamic Art opened in January in the Museum's second floor Islamic galleries. The exhibitions chronological range is primarily from the 16th to the 19th centuries, and its objects include rugs, textiles, metalwork, ceramics, arms and armor, books and paintings. Also on view are a small group of ancient Near Eastern objects.

The resignation of Steve Press, former president of CUSC, and Alan Feigenberg, its former vice-president, has touched off a serious re-evaluation of the organization by its members. Upon resigning, Press charged the Council was "obsolete" and "undemocratic" and recommended the formation of a student union. While it is understood that several members agree with Press' statements, several members pledged at an informal meeting held Wednesday, Feb. 7 in the CUSC office to contribute more time to the organization.

In light of the new spirit of optimism and co-operation, Dan Pellegroni, now Acting President, has agreed to run for the

Presidency. Elections for President, vice-president and treasurer will be held tonight. If elected, Pellegroni plans to work on the problem of bookstore discounts. If possible he will try to institute a direct discount; under the present rebate system, many people lose slips or forget to turn them in on time and therefore do not benefit from the small refund on each sales slip turned in.

Museum of Modern Art

Thursday, February 15 at 2, 5:30, and 8: **Chronicle of a Summer** (1961, 90 min.) Jean Rouch and Edgar Morin; courtesy of Pathe Contemporary Films, Inc. and Contemporary Films, Inc.

Friday, February 16 at 2 and 5:30: **Une Femme Coquette** (1955, 10 min.) Jean-Luc Godard; courtesy of Cinematheque Royale de Belgique. **Masculine Feminine** (1966, 103 min.) Jean-Luc Godard; courtesy of Royal Films International.

Saturday, February 17 at 3 and 5:30: **Deux ou Trois Choses Que Je Sais d'Elle** (1966, 95 min., no English sub-titles) Jean-Luc Godard; courtesy of Anouchka Films.

Sunday, February 18 at 2 and 5:30: **La Chinoise** (1967, 95 min.) Jean-Luc Godard; courtesy of Leacock Pennebaker, Inc.

SUMMER JOB MEETINGS

Jobs in New York City	2/12	Mon.	4:00	Brooks Living Rm.
	2/15	Thurs.	12:00	202 Milbank Hall
Jobs outside New York City	2/13	Tues.	4:15	Brooks Living Rm.
	2/14	Wed.	12:00	202 Milbank Hall
Opportunities Abroad	2/13	Tues.	12:00	202 Milbank Hall
Opportunities in Social Work	1/15	Thurs.	4:00	Brooks Living Rm.