

'Vote 18' Urges Lower Voting Age

By ANNE HOFFMAN

"Remember: the soldier in Viet Nam, the college student, the parent, breadwinner, the slum dweller, the Peace Corps volunteer, all between the ages of 18-21 cannot vote." With this phrase as a rallying cry, the Vote 18 Committee of New York State kicked off its campaign to lower the voting age to 18.

New York is one of forty-six states with a voting age requirement of 21. But there is now a trend in other states toward lowering the voting age. Maryland's new constitution calls for a 19 year voting age and New Jersey's legislature is also considering a change.

So far, the New York State Legislature has not taken any action on the voting age issue. However, since the abortion reforms law were not passed, one can gather that the present legislature will not act favorably on this other "liberal" issue to change the voting age.

The eighteen-to-twentyone age group is better-educated than the present voting population. Also the eighteen year old, even if he does not go on to college, has just finished high school, where he has received some education on the workings of government. Such information is not so readily available to a twenty-one-year-old who has been away from school for three or more years.

A great many young adults from eighteen to twenty-one are working, self-supporting, or have started their own families. These people are not dependent on their parents and are not represented by them in an election. These people should also have the right to have their views expressed in any election.

A soldier is an agent of foreign policy. Yet if he is under the age of 21, and in most of the states in the United States, he does not have any say in the foreign policy.

Not only in voting age is there discrepancy about the age of "minors" in various states. The minimum ages for driving, drinking and marriage also vary throughout the fifty states. The Vote 18 Committee is looking to a fair uniformity in the age of voting, but the other factors also deserve consideration.

It is now finally time for the New York State Legislature to take some action on the voting age law, a law which has not been changed since the drafting of the state constitution.

Forum-Fizzles

Afro Leader Deserts King Memorial

Martin Luther King, Jr. had great hopes: "One day this nation will rise up and live out the true meaning of its creed," he said. Apparently, that day is not today. Martin Luther King was assassinated and Americans, both black and white, are shocked, saddened, and confused. Disgust at the senseless violence of his death combined with the disillusionment of frustrated white liberals forced out of the civil rights movement by black militants

NEWS ANALYSIS to create an atmosphere of pessimism. "The hope of 1965 borders on despair in 1968," said Columbia Professor James Shenton at Monday evening's Martin Luther King memorial, sponsored by the Forum and Columbia Citizenship Council.

The Memorial's first speaker, George Scurlock, President of the Afro-American Society, sabotaged the Memorial. "Martin Luther King is dead," he said. "Non-violence is dead." Scurlock explained that the only fitting memorial was in action, not words. He called upon his audience to act by combatting instances of racism within the University, as reflected for example in the gym issue. He urged those who felt as he did to join him in leaving. Some one-quarter of an audience which filled Wollman Auditorium responded and walked out.

Those who remained seated found little inspiration or comfort in the evening's proceedings. The remaining speakers had a difficult job. Understandably, they tended to spend a great deal of time apologizing for the fact that they were there

at all. Understandably, there was little they could do except try to exorcise their grief. They were, of course, as confused as their listeners, and the Memorial settled into a morass of cliches. "The times are as dark as any in our history," said Larry Fine of the Jewish Theological Seminary. "There are no easy answers," said Professor Telford Taylor of the Law School.

All declared the need for immediate and significant changes in the present organization of our society. No specific suggestion was forthcoming, however. All expressed despair that the needed changes would not be immediate and effective enough. All evidenced a personal confusion about the unanswered question of the evening: "Where do we go from here?"

With McCarthy In Wisconsin

Students Campaign In Primaries

By PERRY-LYNN HENN

The following is an eyewitness report of student activities during the Wisconsin Primary held on April 2. The writer, a Barnard senior, was one of many students who migrated to Wisconsin during spring vacation to campaign for Senator Eugene McCarthy.

On Friday, March 29, eight students piled into a rattly station wagon headed from New York City to Milwaukee, Wisconsin. Most of us were New York University Law students, one a Yale law student, and myself a Barnard senior.

We pulled up in front of McCarthy for President headquarters in the Hotel Wisconsin twenty hours after we left New York. A corner of the hotel lobby was walled off by partitions which ended several feet from the ceiling. This area was covered with paper bunting and McCarthy signs and was filled with young people. We were immediately assigned to the Milwaukee suburb of West Allis.

An industrial suburb of two-family houses, West Allis was considered one of McCarthy's worst areas. Most of the city's 74,000 inhabitants were blue collar, white, and over forty years of age. They had voted for George Wallace in 1964. West Allis residents of 1968 were not interested in the racial issue. It was suggested that we not raise the subject while canvassing. It



Drenched Columbia students board McCarthy bus to canvass for four days in the Philadelphia area. Pennsylvania's primary is April 23.

Photo by M. Baratti

was also recommended that we discuss the war, not in terms of moral issues, but in terms of the amount of tax money spent in Vietnam.

Active McCarthy supporters in West Allis demonstrated the rapport that exists among the people who are campaigning for the Senator. Within a day our group had been taken into private homes where we were fed and supplied with beds and transportation.

Sunday and Monday were spent in the door to door and telephone canvassing of homes that had been missed the previous weekend. It was exhausting and sometimes discouraging work. Many people were offended by what they considered intrusions into their privacy. McCarthy workers were very sensitive to this, and every phase of the canvassing was re-evaluated — "Have these voters been contacted too often?" "Are we annoying more people than we are encouraging?"

Monday night my husband and I were invited to be in the audience of a live television broadcast of the Senator's address to the nation. When we arrived McCarthy was already speaking. Handsome in a dark suit, blue shirt and striped tie, he was leaning casually against a carpeted pedestal, surrounded by adults and young people. Richard Goodwin stood between two large color TV cameras, holding a bare outline of the speech on cue cards as McCarthy spoke about his farm background and his faith in his student support. When he closed with a Whitman quotation, the audience sat silently until Goodwin lowered the cards and init-

iated applause followed by a standing ovation.

On Tuesday we divided our forces into teams for each ward in West Allis. We visited the homes that we had previously determined to be pro-McCarthy, reminding them of the poll hours and offering babysitting services and transportation if needed. I was assigned to be at a precinct polling place at 8 o'clock when the voting machines closed. At the Victory Party that night we discovered that our city lost to Johnson by about 600 votes. Yet it seemed worth the ruined shoes and hoarse voices. For when McCarthy entered the hotel ballroom to the chanting of "We want Gene" he exclaimed, "That sounds like a cheer that can carry me through to November!"

Why did we go to Wisconsin? It was, quite frankly, the center of excitement. It also helped ease the consciences of those of us who had debated too long on which candidate to support, and had thus supported none. But most importantly, Wisconsin, more than campus work, could correct the distorted picture that we had of the American political scene. We felt the wants of the people and met just our student friends, for the first time in our lives.

Student Showing

"Prospera," a ten-minute short produced by the Barnard Film Company, will be presented at student showings in 304 Barnard Hall on Tuesday, April 16, at 5:00 and 6:00 PM, and Thursday, April 18, at 1:00 PM. The entire student body is invited to attend. For a review of "Prospera," see page 3.

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Local Elections

By FAYE SILVERMAN

As the U.S. prepares for another Presidential election, many anti-war people bitterly remember the role which they naively played in the 1964 Johnson campaign. Some of these people tend to view the electoral process as a force in which they want no part. Other people, however, realize that elections are a fundamental part of the functioning of American society as well as an important tool for grass roots organizing. The latter view elections as one of many anti-war activities which must be tried.

The Morningside Independents is a group for the latter type of radical. It was formed a year ago by Columbia students who wished to broaden the anti-war base beyond the campus Working within the 69th district (W. 98 to W. 139 St.), they are running three candidates in the June primaries on a platform which includes immediate withdrawal from Vietnam and support for those who refuse the draft. The three candidates are: Michael Golash, state assemblyman; Constance Lowson, state committeewoman; and Michael Colen, state committeeman. Mrs. Lowson is currently Democratic county committeewoman.

Since formation, the Morningside Independents (MIs) have acted on local as well as nation-

al issues. They have carried out an anti-war voter registration drive, have campaigned against the repeal of the Blaine Amendment (which limits the use of public tax money to the public school system), have urged fundamental changes in the abortion laws, have participated in peace marches, demonstrations, and so on. Recently, MI led a demonstration against the gym in the park at which both Michael Colen and Michael Golash were arrested.

The MIs have refused to endorse Senator Eugene McCarthy since they don't feel that he offers this nation a real political alternative. McCarthy accepts the assumption of a foreign policy based on anti-Communism and has not, therefore, opposed US military intervention in support of the right wing regimes in Thailand, Taiwan, etc. Since members of the MI believe that the logical outcome of an anti-Communist foreign policy can only be future Vietnams, they cannot endorse any of the major contenders for the Presidency.

Because local electoral politics involves door to door canvassing of a large area, the MI needs many additional workers.

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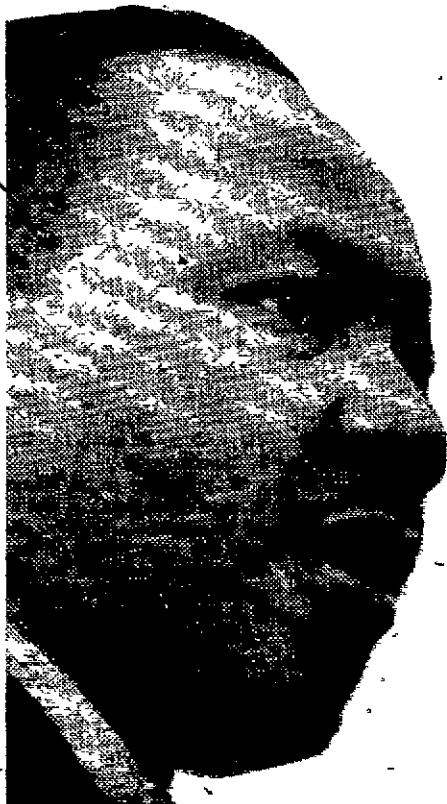


Photo by Ben Fernandez

"Like anybody, I would like to live a long life. Longevity has its place. But I'm not concerned about that now. I just want to do God's will. . . . I've looked over and I've seen the promised land. I may not get there with you, but I want you to know tonight that we as a people will get to the promised land."

April 3, 1968 — Memphis

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SDS & Literature: A Radical Analysis

According to the New Left, many American parents send their kids to college for the same reason that they send them to the orthodontist; a superficially educated mind, just as much as straight teeth, is a symbol of the affluent society and insures an auspicious entrance into the job or graduate school market. In such an atmosphere, the works of Blake or of any artist provide at most only esoteric relaxation; they bear little relation to future life patterns — marriages, promotions, and a rising G.N.P. On the other hand, there are also those students who withdraw into the cloisters of academia; they will be content to criticize L.B.J.'s grammar and ignore the fact that their university is on the L.D.A. (Institute for Defense Analysis) gravy train.

By ABIGAIL COLLINS

How can a university community with its tremendous intellectual resources become a vehicle for social change? The Port Huron Statement (the idealistic SDS magna carta) supplies an eloquent answer. It speaks of a New Left which will use "deliberativeness, honesty, and reflection as working tools." But such an organization should not discuss issues from a strictly theoretical point of view. "They must make debate and controversy, not dull pedantic cant, the common style for educational life."

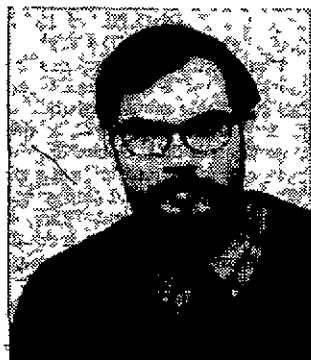
Michael Friedman and Fred Whitehead, co-chairmen of the SDS Project for Radical Literary Studies, want to prove that "studying literature is studying life." Mike, bearded, scholarly (the most prominent features of his apartment are mounds of books and a portrait of Lenin), speaks of bringing literature out of "the bag of formal academics"; in this way the Project will give radical students at Columbia a culture with which they can identify. Furthermore, it will show that a "Marxist," i.e., historical and sociological approach to literary criticism is valid, thus giving graduate students in English a perspective not usually offered by the Columbia faculty.

Literature is not the only subject of interest to the Project. Other seminars study history and sociology. Laura Foner, a member of the graduate faculties in American history, runs a seminar on "The Theory and Practice of Imperialism" and Al Szymanski moderates a seminar covering such topics as "The Sociology of National Liberation Movements" and "The Sociology of the Ghetto."

The seminar I went to on March 6 was given by Michael Friedman in preparation for E. P. Thompson's lecture on William Blake as a revolutionary. There were about twenty of us in a classroom in Hamilton Hall. Mr. Friedman passed out printed excerpts entitled "Blake on the Sterility of War":

"The sword sung on a barren heath,
The sickle on a fruitful field
The sword he sung a song of death
But could not make the sickle yield."

He then appropriated the hat of



Michael Friedman

an apolitical musician in which to collect donations.

The moderator began with a paper criticizing Northrop Frye's interpretation of Blake, on the grounds that Frye misrepresented Blake by abstracting a system out of Blake's real historical life. A large man wearing a beret and a Black Power button agreed completely with this premise and generated a discussion by saying that it was a "big lie" that Blake had "sold out" following the French Revolution. There followed a flurry of debate about Blake as a communist or an anti-imperialist. There was general agreement that the "pot head school of literary criticism" which considered Blake solely as a mystic grossly misinterpreted him.

The evening ended with a student discussing his translations of poems which Latin American revolutionaries recite to motivate themselves in tight corners. The apolitical musician collected his hat and wandered out mumbling, "But Blake was a mystic."

The seminar did help to tune me into E. P. Thompson's lecture the following night. One hundred and sixty people turned up, which meant a lot of sitting on window ledges and radiators. Mike Friedman apologized that Project could not afford to rent a lecture hall, but

he suggested that those sitting exchange seats with those standing "in true socialist fashion."

Mr. Thompson, the author of "The Making of the Working Class" interpreted Blake as a socially conscious, politically radical poet, the product of a culture hostile to that of "the polite man of letters." He read "London," one of Blake's most overtly political poems, full of images connoting the buying and selling which divides man from man, the churches blackened by their association with commerce. According to Thompson, the blood and venereal disease are actual, not metaphorical, and the poem is a realistic political document. He criticized the poet's later, abstruse Prophetic Books as the timid poet's retreat from the real political world during a reign of terror similar to the McCarthy era.

The future Project for Radical Literary Studies lectures will be: April 9 — Jean Marc Blanchard, "The Literature of the Spanish-Civil War," April 24 — Frederick Eum, "Brecht and the Epic Theatre," May 2 — David Johnson, "Melville and the 19th Century Social Background," May 9 — Conor Cruise O'Brien, "Yeats' Right Wing Politics."

Starkie Speaks On Flaubert In May

By SONA KIEVAL

Professor Enid Starkie, visiting professor in French, will speak on the "Sentimental Education of Flaubert" for the traditional Virginia Gildersleeve lecture, Sunday, May 5, at 3 p.m. She will use material from her forthcoming second volume on Flaubert for her talk. Miss Starkie considers Flaubert's "Education Sentimentale" — written ten years later than the more famous Madame Bovary — to be his greatest work. According to Miss Starkie, the author's ten year development accounts for the "greater austerity" of "Education."

Miss Starkie's first volume on Flaubert, published last fall, included discussion of the novel Madame Bovary. She will divide the second volume into two parts. The first will deal with the high point of Flaubert's career in writing "Education Sentimentale," ending with his last novel Bovary and Pecuch, unfinished at his death.

Miss Starkie's first volume entailed five years of research and one year of writing. She has brought her notes with her for the second volume, although she says she has little time to do research at Barnard, because she is kept busy preparing for her two classes. Her research here is hampered by another fact she had to leave most of her six-thousand volume library on French literature at Oxford. Miss Starkie finds her Columbia-Barnard students "receptive, intelligent," but they do not ask as many questions as she had expected. She is teaching a graduate course on Flaubert and a Barnard course, "French Symbolism and Its Influence on Modern British Poetry."

Does Man Love Violence?

Erich Fromm Discusses Destructiveness In Man

By ELLEN HORWIN

In the midst of violent social upheaval — looting, robbing, raping, murdering, napalm bombing, racial warfare, and now the slaying of Martin Luther King — philosophers can't help but question the essential "goodness" of human nature. In a series of lectures on "The Causes of Human Aggression and Destructiveness," social critic-psychanalyst Erich Fromm asks the following question: Is there an innate destructiveness in man which leads to violence, or does violence result from circumstances in man's social environment?"

Dr. Fromm, known to college students as the author of The Art of Loving, is now making his only public appearance in the United States this year at the 92nd Y.M.-Y.W.H.A. The lectures are scheduled for Tuesday and Thursday evenings at 8:30 p.m. with the final lecture on Thursday, April 25.

Theories of Aggression

In his opening lecture last week, Dr. Fromm considered various theories on the causes of destructiveness. The most popular theory traces the causes of violence to an innate aggressive drive in human nature. This source of destruction requires no stimulus, but is rather a spontaneous neural activity which has the quality of increasing and eventually requiring release. A second theory postulates man's hypothalamus as a center of aggression which must be activated, or stimulated in some way. The conclusion is that everyone has a potential for rage, that the rage requires some stimulus, if there is no stimulus, then no destructiveness will occur.

Death Instinct

During the remainder of his first lecture, Dr. Fromm traced the evolution of a third important theory of aggression — Freud's theory of the death instinct in man. Obsessed with the necessity to think in terms of polarity, Freud originally stated that all human life centered around the two basic drives of sexuality and self-preservation. In 1920, he arrived at a new theory which replaced the duality of self preservation and sex with the duality of the life instinct and death instinct. The death instinct, according to Freud, was destructive in that it seeks to return to the origins of existence — a state before life which is death. The opposing life instinct, which seeks an "integration of selves," acts as a progressive force to counteract the regressive nature of the death instinct. Thus, through his investigations, Freud discovered a destructive drive in man — the death instinct — which acts as one of two main forces in human life.

In subsequent lectures, Dr. Fromm will consider different kinds of aggression in man and will attempt to point out the fallacies in Freud's theory. In his final talk, he will examine the consequences these theoretical considerations have for the prevention of war and violence.

Editor's note: Dr. Fromm will deliver his next lecture at the 92nd St. Y.M.-Y.W.H.A. on Thursday, April 11 at 8:30 p.m. Single admissions for this and future lectures are available at the box office at the price of \$4.00.

'Prospera' Wins Applause

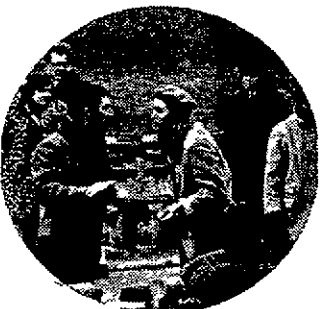
Emotions ranged from "utter despair" to "overwhelming enthusiasm" when on Wed. March 27, 1968, the first Barnard college film, PROSPERA, premiered before an audience of Barnard trustees, faculty, and administration.

The "despair" was caused by a faulty projector which delayed the showing for fifteen minutes. When the film finally began, the technical difficulties cleared up and for the next nine minutes

in the lake and in the window at Van Cleef and Arpels, the rapid intercutting between Prospera and the fashionable couple during the "dream sequence." Forceful use of the "freeze frame" appears in the laughing crowd sequence and is reminiscent of the still photos at the start of the film. A sense of immediacy with the character was achieved by letting the audience see through Prospera's eyes. Hence, when Prospera whimsically turns with her face towards the sky, the camera becomes her eyes and follows the swirling panorama of the N.Y.C. skyline. Later when Prospera is supposed to be pushing through the crowd, it is the camera which is pushing through, allowing the viewer to feel Prospera's frustration.

Accompanying the visual is a sound montage partly comprised of "fantasy sounds" such as canned TV laughter, and the roar of the MGM lion. The color footage literally begins with a clamour as an alarm clock goes off and the bells of St. Petersburg are heard. A musical score of three "pop" songs contained lyrics which enhanced the film.

It is a professionally competent film, representative of the talents of the Barnard student body. At its initial showing, "Prospera" proved to be an auspicious beginning for the Barnard Film Society and a promise of good things to come for the feature length film to be made this summer.



Director Lunda Yellen with members of Barnard film company in Central Park.

utes an absorbed audience followed the adventures of "Prospera," an enchanting bum who cavorts around New York's fashionable Fifth Ave. vicinity. The short contains a delicate combination of pathos and humor in a variety of scenes which show the film society's remarkable technical competency. Certain photographic effects which were particularly impressive include the use of reflections, both

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'Loot' Shocks B'way "Ergo": Theatrical Papp Test

By ELLEN SHULMAN

This season may go down in Broadway history as the year that the avant-garde playwrights and directors tried to bring the New York theater out of its catatonic daze by massive shock treatments. For the most part, the shocks have come in the form of novel stage techniques, weird effects, the use of projections and film on stage, electric guitar or jazz scores, and the "psychedelic" bag of tricks.

But Joe Orton's **LOOT**, at the Biltmore Theatre, proves that there is a more direct way to shock an audience, without breaking a single tradition of stagecraft. Indeed, the fun of this wicked comedy is that it seems to stick so faithfully to the conventions that it demolishes.

Basically, the plot and characters are familiar foundations of many a Grade C British murder mystery like many a late-show detective flick. Wife of wealthy, respectable businessman dies after a long illness, attractive nurse sets out to marry the bereaved widower. Meanwhile, the scampish, ne'er-do-well son of the deceased has become involved in a bank robbery with a buddy of his, and the formidable Inspector Truscott of Scotland Yard comes sleuthing around. Nurse is revealed as wife's murderer, son is revealed as bank robber.

This may sound rather ordinary, and it would be perfectly so if only you couldn't hear the dialogue. But tune in on the sound, and the play becomes one of the most irreverent, acervic, sacrilegious, and iconoclastic comedies that Broadway has ever seen. From the first malicious musical joke, a Gregorian chant that slides into a cool jazz coda, the play breaks every polite convention of respect for the dead, reverence toward religion, faith in the honesty of the police and all the furnishings of "common decency."

For example, the nurse and the son conspire to hide the

bank loot in the dead woman's coffin which means that the corpse must be evicted, stripped, and relocated in a closet. And then there's the matter of the glass eye which rolls out of the corpse and gets lost on the floor, to be discovered later by Inspector Truscott, who immediately checks to see if he has lost a cuff link.

The comedy works, and works hysterically well, because of excellent timing and a smooth pace that constantly changes the background of conventionality with unexpected shocks. The verbal humor is quick and devastating. "The Ten Commandments? She was a great believer in some of them." "How dare you involve me in a situation in which no memo has been issued!" "What a terrible thing to happen to a man who's been kissed by the Pope."

The cast is quite competent, and succeeds in bringing off the fast tempo of the comedy with a dry, straight-faced style. George Rose, as the insuperable Inspector Truscott, really makes the show unforgettable.

"Loot," by Joe Orton, directed by Derek Goldby, is now playing at the Biltmore Theatre, 261 W. 47 St. The phone number is 582-5340.

Shakespeare Workshop Performs 'Macbeth'

An amateur production of Shakespeare's **MACBETH** will be performed May 2, 3, and 4, at 8:00 p.m. in the Milbank-Chapel of Teachers College, 120th Street and Amsterdam. Most of the cast are members of an informal Shakespeare Workshop in the College. Co-directors of the production are Phil Wohlstetter, a College student on leave this term, and Elizabeth Caughran of the Barnard Speech Department.

Phil Wohlstetter, who will play Macbeth, and Julie Halitsky, Lady Macbeth, are in the Shakespeare Workshop, which has recently been doing scenes from the play for Prof. Dupee's classes in the College. The scenes were so well received that several members of the workshop decided to cast a performance of the entire play.

"Financing," said Wohlstetter, "will not be much of a problem. Columbia Players is supplying the costumes and no set is necessary. Milbank Chapel has the acoustics of Minor Latham and the room itself looks like a 13th century baronial hall." The group has not yet decided whether or not to charge admission.

By CHRIS IJIMA

Joseph Papp's **ERGO** is like, well, like an overheated lover; hard to take at first but impossible to ignore, and if one relaxes, ultimately stimulating.

Before beginning a few words must be said about the new Florence Sutro Anspacher Theater, part of the New York Shakespeare Festival Public Theater complex now under construction at Astor Place. The Anspacher Theater is an intimate one, holding perhaps 300-400 people. The stage is below the audience in a modified, three-quarter theater-in-the-round style. The interior is relatively simple and the seats spacious and very comfortable. Unfortunately there is one rather serious defect in the house: the theater is situated above the subway track and every time a train passes, a noticeable rumbling shakes the building.

Ergo is completely suited to this intimate and informal environment and the set, designed by Ming Cho Lee.

The play is in two acts which are in turn divided into a number of scenes. The first scene serves somewhat like an overture. A tape recorder spews forth the voices of a multitude crying "Heil!" while actors paired with dummies parade about the stage. As the tape switches to polka music, flashing electric



Tom Aldredge and Maxine Greene in "Ergo."

signs descend from the ceiling reading, "TONIGHT," **ERGO**, "NOT FOR EVERYBODY."

The next two scenes are incoherent and for the most part boring. Their main contribution is to initiate the plot, if one might call it that. Generally, the play concerns the feud between Wacholder, a fat and sloppy but engaging fellow, and Wurz, a severe, nervous, sterile individual. Wurz inhabits a gleaming white contraption and we find his wife painting the already dazzling interior while Wurz contents himself with spraying the premises with insecticide in a mad attempt to rid the place of all germs ("A clean man is a free man"). He and his wife settle down to some sex but not before they don sterilized gloves.

The scene switches to Wacholder's place where we find him groveling in a pile of newspapers. He, too, has two sons, both highly intellectual. To one son, Aslan, Wacholder explains his idea about "nerve foam" and seems to scare the hell out of him. The other son, Leo, formulates his "Placental Theory of Existence" the object of which is to disprove the existence of Wurz by a unanimous agreement among the people of Vienna (the play's setting) that Wurz does not exist.

What does it all mean? I have my own theories somehow drawing upon ideas about the fears of the middle class, the class conflict between the poor

and well-to-do, the seduction of the poor, by the government, sex, Christ, the generation gap, you name it. It's all probably wrong, but half the fun is trying to figure it out.

The performances were generally good. Tom Aldredge who plays Wurz, Sam Waterston who plays Aslan, and Miriam Lehmann-Haupt who was Dr. Bockling deserve special commendation. I found Jack Hollander, who played Wacholder a bit too cuty-cuty for my tastes and he became somewhat grating after a while. Director Gerald Freeman kept things light and extremely fluid. As for Mr. Jakob Lind who wrote the piece: well, what can I say?

Although "Ergo" is understandably a bit uneven, I think Joseph Papp has got a winner. It is daring as well as entertaining theater, the kind of theater that explores the forbidding regions beyond the proscenium stage and to a large extent survives. I like to think of productions like Papp's "Hamlet" and "Ergo" as a kind of theatrical Papp test, because in exploration lies, I believe, the survival of New York Theater. As the subway sign says: it's valuable, and if done well, not too painful.

"Ergo" is now playing at the New York Shakespeare Festival Public Theatre at 425 Lafayette Street; call 677-5350 for more information.



Leland Palmer and Rusty Thacker play twins Viola and Sebastian in "Your Own Thing," a musical loosely based on "Twelfth Night."

Musical Makes Shakespeare Rock

By PHYLLIS RICHMOND

It works! Or, to be more precise, sometimes it works. **YOUR OWN THING**, the Driver-Hester-Apollinar rock musical at the Orpheum, seems unsure of the possibilities of the new art form, the rock musical, and as a result it swings back and forth between the conventional and the original.

The show's use of multi-media-mix is very exciting, the most successful aspect of this being the projection of still photos and movies instead of sets. The images, projected on three panels set up as a proscenium, are well integrated and effective. Portraits are also projected, with voices, as a commentary on the action, including John Wayne, Humphrey Bogart, Shirley Temple, Shakespeare, God, and Buddha.

Buddha and hippedom alone emerge unscathed from the evening; "Your Own Thing" turns an acid pen on almost everything else. The Establishment, America's big hang-up about homosexuality, male-female resemblances in mod society, puritanism, Sarah Lawrence, God, and rock musicals themselves all are attacked by a barrage of puns and put-ons. As a matter of fact, "Your Own Thing" consists basically of badinage interspersed with scenes from Shakespeare's "Twelfth Night," and liberally sprinkled with songs. Shakespeare's words do fit into the production, partly because the additions are along Shakespearean lines of bawdy humor.

The songs are on the whole bouncy, cheery, and tuneful. Some of the words are excellent thematic statements, for instance "I'm Me!" and "Do Your Own Thing." Sebastian's "Come Away, Death" is a beautiful

ballad. However, the music is erratic, at times strictly Broadway commercial, and boring.

As a rock musical "Your Own Thing" had to develop new kinds of stage-movement — rock ways. The Apocalypse, the show's rock group, stand slouched over like Mick Jagger, not straight and tall and theatrical. Many of their songs are sung as take-offs on traditional rock styles — Danny belts out his verses with soul, Michael warbles almost off-key. The choreography, based on the bugaloo, jerk, et al, unfortunately does not take advantage of the possibilities for inventiveness inherent in the framework and remains for the most part pedestrian and repetitious.

The cast is excellent, uniformly lively and vivacious. I especially noted Rusty Thacker, a most personable Sebastian with a pleasing voice, Danny Apollinar, co-author and member of the Apocalypse, and Leland Palmer, for her dancing, although her voice tends to strain and squeak.

"Your Own Thing" is an ingenious updating of Shakespeare's "Twelfth Night." It is energetic, happy, and relaxing. It is, however, uneven and seems overlong, probably because there is no intermission. It would seem desirable to cut some of the excess verbiage, to omit those songs which are below par, and to speed up the staging. This musical has a message, but it is meant only for those who are already True Believers in the hippie ethic; it is too light-hearted to encourage serious thought — but that is not the point of his enjoyable evening. "Your Own Thing" is playing off Broadway at the Orpheum Theatre, 2nd Ave. at 8th St.; for more information call YU 2-6410.

The Dream Fades

Disillusionment And The Peace Corps

By JENNY ROSENBAUM

The discussion held several weeks ago at Columbia, planned as a confrontation between SDS and returned Peace Corps volunteers, reversed itself and became a debate among the ex-volunteers themselves. If this meeting was at all an indication of what even a small segment of the returnees are feeling, it was a dramatic expression of disillusionment with the Peace Corps. No longer regarded as it was formerly with almost universal admiration, the Peace Corps has recently come under increased attack as our military involvement in Vietnam has intensified. Disaffection with the program has also grown as it has become more and more evident to Americans that a growing proportion of the national budget is being used for defense rather than for development.

The disenchantment with the Peace Corps and the U.S. foreign policy is seen in the Position Paper endorsed by the Committee of Returned Volunteers, composed of 659 overseas volunteers of which 520 are Peace Corpsmen. This paper printed in the September 1967 issue of Ramparts states: "Instead of supporting desperately needed changes, our great wealth and power is used to stifle change and maintain the established order—thereby creating other Vietnams. . . . Although its name indicates a goal of serving the forces of peaceful change, we wonder whether the Peace Corps' affect has not at times been to impede rather than accelerate the movement into a future of greater abundance and full political participation."

Volunteers Are Conformists

The feeling was expressed by several SDS members and a few returned Peace Corps volunteers at the meeting, that those desiring peace can better channel their energies by working at home towards an end to the war or by trying to change conditions in this country instead of joining the Peace Corps. That

this reflects a general view is manifested in the fact that the typical Peace Corps volunteer today is much more of an all-American or conformist than the volunteer several years ago or at the beginning of the Peace Corps' existence. At that time the average volunteer might more easily have been characterized as one who wanted to "change the world." Disillusionment with the Peace Corps is also reflected in the decrease in the number of applicants. Although there has been an upswing in applications as a result of General Hershey's recent draft directive and the hope of deferments, the general trend has been downward. A 50% drop in applications occurred last year at the Berkeley campus of the University of California, the school which was the greatest source of applicants and trainees in every year since the founding of the Peace Corps. In December of 1967 a 30% national decline in applications was reported.

Letter to Johnson

Sentiment concerning the affect of the war on the Peace Corps is epitomized in a letter of June 1967 to President Johnson which was signed by over 800 ex-Peace Corps volunteers. It declares "that due to the war in Vietnam young Americans would be reluctant to participate at all in overseas programs of the government." The letter goes on to say that "American policy is seriously undermining the contribution America can make toward achieving a peaceful world."

In an article appearing in *The Nation* entitled "The Peace Corps: A Dream Betrayed," Gerald D. Berreman enumerates four reasons for disillusionment with the Peace Corps. The first views the Peace Corps as a benign element within an administrative structure the aims of which are generally, as in Vietnam, opposed to those of the Peace Corps. A fact mentioned in the letter of the Committee of Returned Volunteers is reiterated

in his article — that "every two days the equivalent of the annual Peace Corps budget is spent for the war in Vietnam." At the Columbia meeting, however, one volunteer cynically countered charges that the Peace Corps checks popular uprisings in saying that it is impossible to attack the Peace Corps for putting a lid on revolutions overseas when the U.S. spends so little on it.

Tool of the Government

A second ground for opposition to the Peace Corps is the view of the organization as a "sugar-coating" of an abhorrent foreign policy. Seen in this way, the Peace Corps ceases to be merely a benevolent activity of the Administration and becomes a part of the foreign policy itself. Several of the returned volunteers at the meeting upheld this idea and felt strongly that their presence disguised the reality of American imperialism and economic exploitation, if it did not divert attention from it. In his article, Mr. Berreman illustrates the way in which the Peace Corps has been manipulated as a tool of the government. He states that a White House aide received a private mission from the Johnson Administration "to put a damper on the differences over U.S. Vietnam policy and channel the student protest effort into support for the Administration's social programs in the U.S. and abroad."

Arm of Foreign Policy

The third major source of disillusionment with the Peace Corps is rooted in the belief that the organization is a direct arm of the U.S. foreign policy. This idea, which has become increasingly widespread only recently, is based primarily upon statements concerning the aims of the Peace Corps. When the Peace Corps program was first announced to the public by Pres. Kennedy, he spoke of the need for a force to counteract the "missionaries of Communism." This was supported by an even bolder statement by Hu-



Peace Corps volunteer in Kenya.

bert Humphrey in 1960: "This program is to be a part of the total foreign policy of the U.S. . . . to combat the virus of Communist totalitarianism." Director of the Peace Corps, Jack Vaughn, who has been called a staunch anti-Communist and by Mr. Berreman, "a colorless cold warrior," praised the Peace Corps volunteers in a manner revealing in its brevity. Speaking at Utah State University in December 1966, he said that the volunteers are "second to no other Americans, including the troops in Vietnam, in performing service for this nation."

At the discussion here at Columbia, a returned volunteer from the Philippines bitterly said that if, during training, anyone spoke of U.S. involvement in Vietnam as more than a slight blunder, he would be eliminated from the program. However, other returnees felt their opinions on Vietnam did not affect their acceptance into the Peace Corps. The first attitude, however, raised several significant questions and led to a harsh criticism of the Peace Corps as an unrealistic effort to create a kind of social revolution in developing countries by side-stepping conventional revolution.

Bureaucracy

Finally, a fourth cause of disenchantment with the Peace Corps comes from its own internal structure — the increased

bureaucratization of the organization which has made it closely tied with the establishment and, as one Peace Corpsman said, with "its own international jet set." The shift in directorship in Feb. 1966 from Sargent Shriver to Jack Vaughn is considered to be a partial cause of this change. In addition, under Vaughn, recruiting literature has placed greater emphasis upon personal advancement and less upon social service, thus causing a change in the type of individual attracted to the program.

Positive Aspects

Although many of the returned volunteers who spoke at the meeting at Columbia were outspoken in their criticism of the Peace Corps, some even favoring its demise, there were others who talked of its positive aspects. Among these were the belief that the Peace Corps presents people abroad with a more realistic attitude towards Americans, thus shattering their idealizations, that the Peace Corps is an "awakener" making the returned volunteer more aware of the astonishing social ills at home, and that the Peace Corps is, in fact, a potential source of real social change among underdeveloped nations.

Becoming more widespread is the belief that the Peace Corps will never become more than "a dream betrayed" until it is an international undertaking, not identified with any single nation's self-interest.



Peace Corpsman at work in Ecuador.

By NORMA VAN DOREN

Last year Barnard sent only one volunteer to the Peace Corps. Although there have never been many volunteers (six from '66, seven from '65) this does seem to reflect the 30% nationwide decrease in number of application in the fall of 1967. Mrs. Collins, of Barnard's placement office, says that the kind of questions girls ask about Peace Corps have changed. Two years ago people asked: "Can I

take it?", "Will it be worth the effort?", "Will it affect my chances of getting into graduate school?", etc. Now they also ask: "How free will I be to express my political opinions?", and, "If my husband and I are accepted, what will the effect be upon his draft status?"

No Automatic Deferment

When the latter questions were repeated to Lee Jennings, director of the P.C. training program conducted at Teachers

College and returned volunteer, he explained that although there was some bias toward accepting married couples because they tended to be more stable, it was sometimes difficult to find a situation which would utilize the skills of both. Further, acceptance does not automatically guarantee a two-year deferment. Deferment and permission to leave the country must be requested from the local board before entering Peace Corps and if granted, must be renewed at the end of one year. All that Peace Corps can do, like the university, is to write letters "strongly recommending" deferment. Last year there were at least ten Peace Corps members who were brought home from overseas by their local board before their two years were over.

Volunteers Speak

Mr. Jennings sees the changed attitude toward Peace Corps as an expression of both the way people feel about the present administration's foreign policy and a shift of interest from overseas to domestic involvement.

There has been a rise in Vista applications. His ideas were borne out in a letter from

Ecuador volunteers printed in the New York Times. "Like most volunteers" they wrote:

"We joined the Peace Corps because of a firm belief in peace; in the right of nations to live together harmoniously and to choose their own means of progress wisely. Our work as Peace Corps Volunteers in Ecuador has led us to understand more clearly than ever the importance of respect between nations, whatever their cultural or political differences."

America's role in the Vietnam war seems to us to violate that implicit contract and therefore to violate the ideals which led us personally to join the Peace Corps.

The war is also compromising out work as Peace Corps Volunteers in a direct and personal way.

Confusion of Roles

Last week, there were Peace Corps recruiters on the Columbia campus. The Committee of Returned Volunteers, " . . . an organization of those volunteers whose main concern is to change United State policy towards Asia, Africa, and Latin America," challenged the recruiters

to debate upon, among other topics, the draft and free speech in the Peace Corps. The flyer circulated at the time directed the following question toward the draftee/volunteer. "After a year-long decline, applications to the Peace Corps have soared following the recent draft rulings. The whole 'volunteer' status of the Corps can be questioned in the light of Selective Service directives for 'channelings.' No one would argue that it is better to be a soldier than a volunteer, but how distinct are those roles in the present circumstance?" Aubrey Brown, chairman of the CRV explained that the Selective Service deferments are geared to force men into areas from which the government can profit; one of which is the Peace Corps. If the government wants to justify its claim to good intentions, it points to the Corps.

Unlike the CRV Justification

Mr. Jennings feels that the Peace Corps justifies its existence by the intrinsic value of its activities; that the kind of knowledge exchanged across national boundaries is a learning experience that is worthwhile.

Barnard Interest In Corps Wanes

Resistance Demonstration . . .

89 Return Draft Cards

By MARGARET LEITNER

Eighty-nine draft-age men from the New York area returned their draft cards to the federal authorities last Wednesday, April 3, as part of the Resistance movement. At this third nationwide turn-in of draft cards approximately 640 young men throughout the country joined the Resistance as several resisters from October 16th and December 4th returned their re-classifications and induction notices.

There were several speakers at the ceremony in Central Park including David Miller, who, in October 1965, burned his draft card and became the first to do so in opposition to the Vietnam War. His case is now before the Supreme Court. Also speaking was David Harris, Resistance organizer from California, who declared that the Resistance demonstrated not only non-cooperation with the Selective Service System but signaled the beginning of a new and freer life style for resisters. Ellen Schneider read a letter from her fiancé David Mitchell who is now serving a five-year sentence in Allenwood Penitentiary for draft refusal. Mitchell's letter declared that he would still re-

fuse if he had the chance to do it again although jail hasn't been too pleasant an experience.

Folksinger Joan Baez sang before and after the men filed on to the stage of the 72nd Street band shell where they placed their cards in a basket.

Charles D. Parsons, Associate Professor of Philosophy at Columbia, read a statement signed by approximately 278 faculty members which supports draft resisters.

The statement, in part, reads: "We, members of the faculty of Columbia University, will support those Columbia students who decide to refuse cooperation with the Selective Service because they consider our war in Vietnam unjust and immoral. We take this stand even though the possibility cannot be excluded that our support will be interpreted in ways that subject us to indictment and prosecution."

Older men and women ineligible for the draft handed in letters and cards of complicity, too. The 525 who did so in New York are liable to five years in prison and/or \$10,000 fine as are draft resisters.

Barnard Musician Honored

By FRANCES HOENIGSWALD

The Columbia Composers, a group of graduate musicians, recently accepted a musical composition written by FAYE SILVERMAN, B'68, to be performed under its auspices on April 10. The honor is unusual if not unprecedented, as the group rarely accepts pieces from undergraduates and almost never from women. The graduate students produce approximately one concert per month in McMillin Hall. The performances feature original student works and the groups provides instrumentalists if necessary. Miss Silverman herself will join cellist David Marshall (Mannes College of Music) in the performance of her piece in two continuous movements for 'cello and piano.

Honors in recognition of talent are not new to Miss Silverman, a music major at Barnard, whose main interest is composing. She was one of four winners of the Stokowski Music Competition, all of whom performed with that conductor's orchestra.

As a result of this appearance, broadcast over radio, another of her compositions was played on television. Last year both Mannes College of Music and the Barnard Music for an Hour series featured the same Silverman opus in a concert and in the near future Mary Fensinger (B'69) will perform one of the composer's works at the Lincoln Center Library. On April 30, Miss Silverman will accompany her composition for violin, harp and flute at the flute graduation of Mannes College.

Miss Silverman has considerable training and experience in the field of music. Upon graduation and after taking a year off, she plans to do graduate work in composition and then teach, compose, and play.

Miss Silverman stated that she feels challenged, often overwhelmed by the conflicting demands of a liberal arts education and the active life of a composer and musician, even though her own major department encourages extracurricular musical activity.

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- 4:10 p.m. — Roman Catholic Mass
- 6:00 p.m. — Peace Seder*

MAUNDY THURSDAY

- 12:15 p.m. — Roman Catholic Mass
- 5:10 p.m. — Holy Communion, Lutheran
- 7:00 p.m. — Choral Eucharist, Book of Common Prayer

GOOD FRIDAY

- 12:10 p.m. — Ecumenical Service

EASTER EVEN

- 11:30 p.m. — Vigil, Holy Communion, Lutheran

EASTER SUNDAY

- 9:00 a.m. — Festival Holy Communion and Sermon by the Chaplain of the University
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- 5:00 p.m. — Roman Catholic Mass

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Vista, Why Not?

Volunteers Work Selves Out of Jobs

By JACKIE TANER

"VISTA, why not?" was the question posed by recruiters and volunteers at a Coffee Hour in Barnard's Brook's Living Room, on the evening of March 27. The event, which brought together volunteers, ex-volunteers and interested Columbia students for informal discussion, was part of a week-long recruiting effort by VISTA, Volunteers in Service to America, which recruits, trains and assigns volunteers to work for one year to fight poverty.

Volunteers are sponsored by local agencies and work under local supervision whether in urban slums, migrant camps, on Indian reservations or with the Job Corps. Recruiters discussed the fundamental aim of the Volunteer, to "work himself out of a job." The VISTA volunteer, they stressed, "cannot expect to build a monument to himself. He cannot function if he wants his name in the papers. His place is not at the front but at the back of the community he is serving. He is to be a catalyst, not a commander, to be manipulated and used."

The director of a locally run program, the Inter-Faith City-Wide Coordinating Committee, which sponsors 86 VISTA volunteers working through New York City religious institutions outlined his project's purpose, "to apply the total resources of the community to the solving of social problems, to put the best minds, best hands, and best hearts to work." His committee had requested VISTA people in spite of resistance from many who resented the presence of "outsiders."

Enthusiastic about the impact the volunteers can make, the program's director

spoke of the accomplishments of one girl who had, on her own, laid the foundation for a large and successful senior citizen's organization in the Bedford-Stuyvesant area of Brooklyn. Two other volunteers, a lawyer and his wife had been instrumental in the founding of a Wilhamburg tenant association, helping to get that site included in the federal Model Cities program.

Recruiters emphasized that the attitude of the individual volunteer is the crucial determinant of his effectiveness. VISTA officials are "leery of the super-altruistic applicant. Though volunteers should be aware of the new perspectives they will gain, people who are preoccupied with themselves generally do not make effective volunteers."

Ex-volunteers spoke of the growing racial tensions which produce problems for white workers in urban areas. Some saw the emergence of leadership and expectations from within the slum communities themselves as a "basically healthy sign." They pointed out the need for more "indigenous recruiting and the lowering of admissions requirements in such areas. One obstacle to recruiting within the urban ghetto is the reluctance of many to work in any government-sponsored program. According to one ex-volunteer limitations placed on VISTA people as government employees were negligible. Volunteers were almost always able to work around any government restrictions. He declared he felt no special "stigma" as a VISTA, he had worked not for the government, but for the people. Unless a volunteer remembers he is there to help the people solve their problems he will have "copped out and failed"



Vista volunteer in Alaska.

Vaughn Predicts More Applicants

WASHINGTON—Peace Corps Director Jack Vaughn predicts a 10 per cent increase in the number of applicants able to serve this year.

Recruiting figures for the first two months of 1968, he said were up sharply from a year ago.

The number of applicants will more than meet current plans to put 8,000 persons into training during the program year which ends Aug. 31, he said.

Vaughn said the upsurge in interest in the Peace Corps during January and February contrasts sharply with a 30 per cent decline in applications reported last fall.

That decline, he said, was inaccurately interpreted as a long range trend. But the figures were based on applications received during November and compared with November of 1966 which was the largest month for applications in Peace Corps history.

Vaughn said he expects nearly 60,000 total applications this year. The bulk of these will come from college underclassmen and persons off the campus. Last year the Peace Corps obtained 10,000 of its record 71,000 applications from a special direct mail campaign aimed at the nation's collegians. Vaughn said the campaign would not be repeated because of the higher number of persons currently available to fill this year's training programs.

The Peace Corps this year is asking Congress for \$128 million to enroll new trainees in 1969. The Peace Corps currently counts more than 12,000 volunteers serving in 57 nations.

Vaughn said the ratio of male to female applicants is still running approximately 60/40 in favor of men, about the same as it has since the Peace Corps' founding in 1961, and approximately the same ratio as college enrollments.

Recruiters Defend Peace Corps

By BETSY TRACY

The Peace Corps has not lost its appeal to youth, said Peace Corps recruiters at Columbia. Peace Corps applications have not dropped this year.

Recruiters offered many explanations to disprove the rumor that interest in the Peace Corps has subsided. This year, contrary to recruitment procedures in the past, the Peace Corps representatives focused their attention during the first semester on smaller colleges and universities where the Peace Corps had never recruited before. From a small liberal arts college with a student body of 500 it is understandable that only a few will eventually enter the Peace Corps. Even from a large university the percentage of Peace Corps volunteers is not very high.

Also, remember that statistics can be used and interpreted many different ways by an organization. The Peace Corps only counts its volunteers as those who have been accepted after they have taken the non-competitive test and filed the application and after the recommendations have

been reviewed. According to one of the Peace Corps representatives, "It may appear that Peace Corps applications have dropped so far this year, especially in relation to VISTA, but VISTA counts its volunteers as anyone who takes an application."

As the Peace Corps recruiters visit the large universities this semester, they are receiving a very good response, especially from boys. At Columbia more students took the test than ever before, requiring the representatives to extend their stay on campus for an additional day. The majority of the applications were by architect students, for whom there is always a need.

Only a few boys are using the Peace Corps as a two year extension from the draft, say recruiters. It is possible to use it as such, since only a small number have ever been drafted out of the Peace Corps. The Peace Corps may not be as desirable to some as VISTA or the Teachers Corps since the job is abroad, but there is still the advantage of learning a foreign language, and living among a culture different from one's own and it may be a way to gain an understanding of foreign affairs.

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The Week

April 10
April 17

Wednesday, April 10

Peace Committee Meeting. 409 Barnard. 12:00-1:00 p.m. Open to all.

Advanced Hebrew Club. 411 Barnard. 12:00-1:00 p.m.

Meeting: "Summer Jobs In New York City." Brooks Living Room. 1:00-2:00 p.m.

College Tea. James Room. 4:00-5:00 p.m.

Panel Discussion: Representatives of the Alumnae Vocational Advisory Committee will speak on opportunities in law and government. College Parlor. 4:00 p.m.

President's Dinner with Old and New Honor Board. Deanery. 6:00-8:00 p.m.

Columbia Composers: New music by Kenneth Ascher, Barbara Dyskant, James Gagne, Jeffrey Kreky, David Olan, Faye Silverman, Alvin Singleton, and Marvin Wolfthal. McMillin Theatre. Admission free. 8:30 p.m.

Thursday, April 11

SDS Meeting. 411 Barnard. 12:00-1:00 p.m.

Thursday Noon Meeting. "The University Student In A Troubled World," S. T. Bindoff, Professor of English History, University of London. College Parlor, 12 noon.

Meeting: "Summer Jobs Away From New York City." Brooks Living Room. 4:00-5:00 p.m.

Volleyball Team. Gym. 5:00-6:00 p.m.

Gallery Talk: Picasso and the Rise of Cubism. Floor 2, Gallery 9. Museum of Modern Art, 6 p.m.

Balkan Dance Group. James Room. 7:30-10:00 p.m.

Bridge Night. South Dining Room. 7:30-10:00 p.m.

Meeting: "Presentations on McCarthy," speakers Paul Rockwell and others. Earl Hall Auditorium. 7:30-9:30 p.m.

Peace Committee: A new, non-partisan committee for peace in Viet Nam has begun operations on the Barnard Campus. Not working directly for any of the candidates in the '68 Presidential Campaign, the Barnard Peace Committee is involved in the distribution of literature about the war, getting people involved and well-informed, working with community peace groups, and supplying aid to civilian casualties and to the Vietnamese people in general. Students are asked to stop at the table in Barnard Hall to pick up literature and to obtain information about future meetings of the Peace Committee.

Film. "Shop On Main Street," Award winning Czech film. McMillin Theater, 8:00 p.m. and 10:15 p.m. admission \$1.00.

Friday, April 12

Goddard Institute for Space Studies presents: **Explosion in M82**, by Dr. Alan Solinger of Cambridge University. Third Floor Conference Room, 2880 Broadway (at 112th St.) 2:00 p.m.

Gallery Talk: The Challenge of Futurism. Floor 2, Gallery 15. Museum of Modern Art. 3:30 p.m.

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

Carnegie Hall: Sun-Ra and His Space Orchestra. Main Hall. 8:30 p.m.

Crown Room Discoteque: John Jay Hall. Admission free. 8:30 p.m.

Saturday, April 13

"A Springtime Celebration with the Ars Nova," Main Hall, Carnegie Hall, 154 West 57th St., for ticket information call CI 7-7459, 8:30 p.m.

Classics of the Avantgarde Film. "Venom and Eternity," Film-makers' Cinematheque, 80 Wooster St., 8:00 p.m., \$1.50.

The Guerrilla Newsreel, Film-makers' Cinematheque, 80 Wooster St., 10:00 p.m., \$1.50.

Sunday, April 14

The Carnegie Hall Corporation in association with I.S.C.M.: U.S. Section presents the 3rd. of a series of concerts entitled "The Continuing Avant-garde," Carnegie Recital Hall, Carnegie Hall, 154 West 57th St., for ticket information call CI 7-7459, 8:30 p.m.

Angelface. Ontological and Hysterical Theatre, by Richard Foreman, Film-makers' Cinematheque, 80 Wooster St., 8:30 p.m. \$1.50.

Monday, April 15

Ken Kelman: **Exercises in Film History.** Lecture 16. Films: "Smiling Madame Beudet," "Seashell and the Clergyman," "Menilmontant," Film-makers' Cinematheque, 80 Wooster St. 8:00 p.m., \$1.50.

Piccolo Teatro Musicale of the City of Rome, Presented by Columbia Artists Mgt., Main Hall, Carnegie Hall, 154 West 57th St. For ticket information call CI 7-7459, 8:30 p.m.

Tuesday, April 16

Ana Drielle, cellist, Main Hall, Carnegie Hall, 154 West 57th St. For ticket information call CI 7-7459, 8:30 p.m.

Focus' Christopher Delaney (B. '70) has been appointed editor of Focus, the Barnard literary magazine, for the 1968-69 academic year. The new members of the editorial board will be announced by Miss Delaney next fall. There will be no regular meetings of the Focus staff until then.

BULLETIN BOARD

Registration



You don't have to be 21 to vote in the New York State primary this June 18. You do have to be registered and enrolled as a Democrat or Republican. Anyone who will be 21 by November 5 — Election Day — 1968, is eligible to vote for delegates to the national conventions if registered for the primary and enrolled with the Democratic or Republican Party by May 18, 1968. Independent voters can not vote in the primary for either Democratic or Republican candidates.

New voters who are not 21 by May 18 must get special primary enrollment forms from their country Board of Elections. Bring some proof of age — a birth certificate or educational documents. Then enroll as either a Democrat or Republican.

The deadline for primary registration is May 18. After that date, voter registration is closed until June 26 — too late for the primaries. Board of Election headquarters in New York City are Manhattan — 80 Varick St.; Brooklyn — 245 Adams St.; Bronx — Grand Concourse; Queens — 150-14 Jamaica Ave.; Staten Island — 30 Bay St. For other election board headquarters, check Bulletin Board.

Essay Contest

Want to see 'Europe for practically the cost of a postage stamp? Hurry and enter the "Why I Want to Work in Europe" competition sponsored by the International Student Information Service, a non-profit student organization based in Brussels, Belgium, and their American affiliate, International Society for Training Culture.

Contestants are asked to write a one hundred word essay on "Why I Want to Work in Europe for the Summer" and mail to ISIS/ISTC Cultural Review Board, 806 United Nations Plaza, New York, New York 10017. Name, school and home address must be submitted with the essay. Entries must be postmarked no later than April 30, 1968, and will be judged by the ISIS/ISTC Cultural Review Board. The winner will receive: (1) Free roundtrip jet transportation from New York to Brussels, Belgium, and (2) a job for the summer of 1968 in the job category and language speaking area of his choice.

Lincoln Center

Lincoln Center Festival '68 has completed arrangements for the repertory of the two visiting foreign theatre companies participating in the Festival at the Vivian Beaumont and Forum Theatres.

The Theatre de la Cite (Compagnie de Roger Planchon) from Villeurbanne (Lyon) France, will be making its American debut with Dumas' "The Three Musketeers" on June 25. Other productions scheduled for July and August are Moliere's "George Dandin" and "Tartuffe." The Theatre de la Cite is rated one of the outstanding repertory companies of France.

The Atelje 212 Theatre from Belgrade, Yugoslavia will make its US debut on June 26 with "Bora, the Tailor" by Aleksandar Popovic. Other productions for the summer include Jarry's "King Ubu," Albee's "Who's Afraid of Virginia Woolf," and two one-act Polish plays, Rozewicz's "Card Index" and Drozdowsky's "The Funeral."

Thursday Noon

The Thursday Noon Meetings Committee is now selecting new members for the 1968-69 academic year. Committee members are responsible for arranging the schedule of speakers for the year and for planning the meetings, which are held every Thursday in the College Parlor. The purpose of Thursday Noon Meetings is to bring to the campus distinguished speakers for informal discussions of current topics in art, government, religion, philosophy and society. Interested students should contact Deborah Burke (sm #29) or Karen Woland (7 D '616).

Inauguration



There are a limited number of student tickets to the inauguration of Miss Martha Peterson on April 29th in the Riverside Church. They will be issued by the Office of Residence and College Activities, Room 105 Barnard Hall, beginning on April 10th, Wednesday at 2 P.M. One ticket will be issued per student and no tickets will be held or reserved.

Man in the City

An experimental and exploratory summer institute on "Man in the City: His Culture and His Politics" will be offered at Washington Square College of New York University beginning

June 17.

"The course will be experimental and exploratory, both in its subject matter and in the collaboration of the two disciplines, which see the city's development and problems in comparative and historical terms," said Professor Jay Moreno, co-director of the program.

"The aim of the course will be to give participants a new view of the city and provide some basic data for future research in New York and elsewhere," said Professor John Middleton, the other director of the program.

The course, for which eight credits are offered, will include seminars and library and field research in the city.

Further information may be obtained by writing to Summer Institute of the City, Washington Square College of Arts and Science, New York University, Room 601, 25 Waverly Place, New York, NY 10003.



World of Michelangelo

This year a film has been added to the annual Easter showing of illuminations of Michelangelo's Sistine Chapel frescoes. The 24-minute color film, titled "The World of Michelangelo," was produced for Time-Life Books, and the pictures in it taken from the Time-Life book of the same name.

Through a special technique of automation which captures the pace and movement of a motion picture, the breathtaking works of the artist speak for themselves. The viewer can see Michelangelo's exploratory sketches of the human form which he did at 13 years — the grace of figure, the intricate network of muscles which preoccupied him during all of his long and productive life as an artist. One sees his first figure of Brachus which he did at 17 years and follows him to the end through most of his great works — the Pieta at 24 years, his virile and beautiful young David, his famous sculpture of Moses, the Sistine Chapel frescoes, to his tomb of Pope Julius, its sculptures incomplete when he died at near 60.

The Easter exhibition will run through April 28. The Time & Life Exhibition Center is open to the public from 9:00-5:00 weekdays, 11:00-7:00 Saturdays and Sundays. Admission is free.