

BARNARD



BULLETIN

VOL. LXXIII, NO. 5

WEDNESDAY, OCTOBER 30, 1968

BY SUBSCRIPTION

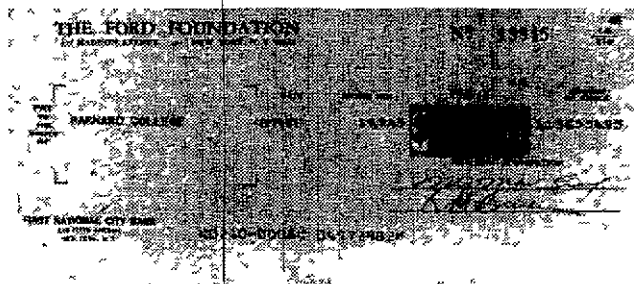
Time Running Out On Ford Grant

Fund raising at Barnard reaches a critical stage this year as administrators strive to meet the requirements of the College's Ford Foundation Grant by June 30, 1969. If Barnard does not collect the required funds, it will be the only college ever to have failed to meet a Ford Grant challenge.

The Ford Foundation has offered Barnard \$2,500,000 if the College can raise an additional sum of \$7,500,000 by June, 1969. In the past two years, the college has raised over 6½ million dollars, leaving \$800,000 as the projected goal for 1968-1969.

As an independent liberal arts college with its own financial program, Barnard depends largely on gifts and bequests for financial support. To survive as a separate institution for women, the College must seek endowments from alumnae, foundations, and corporations. Fund-raising difficulties arise when large corporations dismiss Barnard as belonging to Columbia and prefer to place funds solely in the hands of the Columbia administration.

If Barnard succeeds in meeting the Ford offer, \$1,000,000



The pictured check for \$1,156,554.95 is the first payment received from the Ford Foundation based on 1/3 of the cash funds raised by Barnard College in 1968-69. The payment this year, amounting to \$1,022,161.61 will be made in Ford Motor Company stock.

will be earmarked for student aid, \$500,000 for curriculum research, and \$3,500,000 for plant renovation and more housing. The largest sum of \$5,000,000 will be used for increases in faculty salaries. Because of its affiliation with Columbia, Barnard must maintain the same high teaching standards. Administrators at Barnard acknowledge that maintaining a staff equal to Columbia's requires "commensurate salary scales and fringe benefits." The

Ford Grant would provide the funds for the necessary increase in faculty salaries.

Although finances have always been a major concern to Barnard administrators and trustees, fund raising took on a new significance in 1955 with the beginning of a major expansion program at the College. At that time the mass movement of middle class families to the suburbs reduced applica-

(Continued on Page 6)

Up Against The Wall

Evaluation Book Examines Barnard

By SONA KIEVAL

Anyone flipping through the forthcoming (in April) Course Evaluation Booklet will be surprised to see Barnard courses sandwiched in among the traditional Columbia targets. The booklet published by the Ted Kremer Society has apparently met with such success that the editors have decided to expand coverage to other schools within the university. General Studies and Graduate Faculties will also be included. The projected listing will total 150-200 courses.

The editors are looking for Barnard staff members to work on this new aspect. All interested are asked to contact 206 Ferris Booth Hall. However, the booklet remains a Columbia service. The Barnard additions will pertain to those courses cross-listed in the Columbia Bulletin or those of special interest to the boys across the street.

Last year's staff put in a five-month effort and evaluated 119 courses chosen because they

fulfilled degree and major requirements or because of their popularity. The staff followed a method of random sampling in sending out questionnaires and conducted phone and personal interviews and occasionally eavesdropped on students discussing classes and instructors. They also sent letters of the faculty regarding course requirements, reading lists, themes and purposes. The response was encouraging: 60-65%.

The yardstick for measuring the success of the courses was the attitude of the professor: "was he dedicated, accessible, inspiring, prepared?" The staff then wrote the evaluations, based on the student responses, and included many direct quotes along with their own paraphrasing of general reactions. We didn't hold anything back. Michael Oberman, 69C, a 1-year editor remarked: "One student's review of a traditional

(Continued on Page 3)

Faculty Considers Issue Of Barnard-Columbia Merger

Bernice G. Segal
Asst. Professor Barnard
Chemistry Dept.

As a member of the Barnard faculty who did my undergraduate work at Radcliffe, and my graduate work at Columbia, I would like to comment on the editorial "Separate But Equal" which appeared in the October 18 issue of BULLETIN.

The argument is made that economic and administrative difficulties involved in the merger of Barnard and Columbia are easily surmountable because Radcliffe has proven that this is so. I would like to point out one extremely important difference between Radcliffe and Barnard: Radcliffe does not now have, and has never at any time had, a separate faculty. Because of this, merging Barnard and Columbia is not comparable with merging Harvard and Radcliffe.

As to the merits of the merger suggested by the editorial, there are two areas that need discussing. It is my opinion that there are important differences between Barnard and Columbia which are unrelated to the fact that Barnard is a college for women, while Columbia is for men. Barnard is still a relatively small liberal arts college, while

Columbia is a university. Contact between students and faculty is much closer at Barnard. It is not only that classes are smaller, although this is clearly an important factor, but that (as a generalization) the faculty at Barnard is interested in and concerned about undergraduate education, while the faculty at Columbia is primarily interested in scholarly research. Obviously I only know personally a small percentage of the Columbia faculty but almost all of those I know come to Columbia "to do research" rather than to teach. Several times when I began discussing revision of the curriculum of a course I was teaching at Barnard with a colleague teaching the same course at Columbia I received the reply, "Who can spend that much time on undergraduates?" This sort of attitude is not prevalent at Barnard. I do not mean to argue the relative merits of the two institutions here. I do mean to stress the difference in educational character and to say that I believe society needs both kinds of places of higher education. I had the impression during the disturbances at the University last spring that one of the issues students felt most keenly about was poor student-faculty relations. When I was an

undergraduate at Radcliffe and a graduate student at Columbia student-faculty relations were almost nil. This didn't bother me at all. I took it as the normal state of affairs. But any Barnard student who values being able to have personal contact with members of the faculty had better think twice before pressing for a merger between Barnard and Columbia.

The second important difference between Barnard and Columbia concerns the policy of hiring women faculty members. If you examine the faculty of

Columbia can you doubt that there is discrimination against women? In 1957, before I came to Barnard and just shortly after I had received my Ph.D., I was hired by Columbia as a regular faculty member for one semester. At the time I was offered the position I was told in a friendly way: "Don't be concerned about trying very hard to do a really fine job of teaching this course. No matter how well you teach and regardless of your research output, your position here is for one semester only because we are not going

to hire a woman for our permanent staff."

For the sake of the students, I would not be happy to see the end of Barnard's existence because I think there is much that is worthwhile in the kind of educational experience our students have that would be lost in a merger with Columbia. I would also very much regret to see the end of an institution of excellence where women scholars can pursue their professional careers.

Prof. Elliff On Co-education

Should Barnard and Columbia College merge? What advantages and disadvantages would merger bring? How might a united co-ed college differ from either Barnard or Columbia College as now constituted? Might there instead be two separate co-ed colleges, one subordinate to the graduate departments (as Columbia College is now) and one devoted primarily to undergraduate instruction?

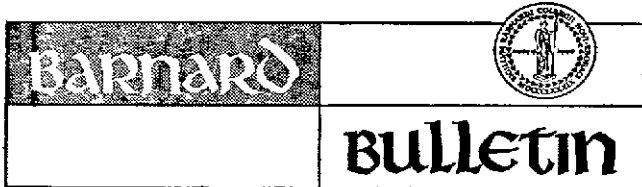
These questions provoke more responses than could be canvassed here. Students seem to prefer the coeducational environment. Columbia men might benefit from the greater concern for undergraduate education evidenced at Barnard, while Barnard girls seem (by their decision to take courses offered across the street) to desire a more enriched program.

Among the disadvantages, however, might be continued subordination of undergraduate education to the needs of the graduate depart-

ments of Barnard were to merge with Columbia College as it now operates. Class size might increase and professors become more remote. Some way should have to be found to integrate Barnard's introductory courses with the Contemporary Civilizations program.

Merger might not be justified if the college did not have a separate budget but many at Columbia (including Dean Hovde) seem to want such independence. A new co-ed college might be more attractive if its academic departments were separate from the graduate department with their own chairmen (rather than the present departmental representatives who now serve Columbia College).

Apart from vested interests that might be endangered, the obstacle to merger may well be the difficulty Columbia has in giving stature, resources and attention to the unique needs of undergraduate education.



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

Editors-in-Chief
ELLEN HORWIN — ELLEN SHULMAN LAPSON
Business Manager
FRANCES HOENIGSWALD
Photography Editor
PEGGY NELSON
Reviews Editor
PHYLLIS RICHMOND

Printed by: Boro Printing Co.
216 W. 18 Street 222

Final Considerations

In a campaign speech last week, Richard Nixon charged that "Hubert Humphrey's prescriptions for society are inadequate for our time." And, addressing a crowd in the W. 115 area, Humphrey stated, "Richard Nixon's motto of law and order is merely a paraphrase for 'Keep the black man down.'" Ironically, the statements describe most accurately the inadequacies of this year's candidates.

Such presidential alternatives would seem to warrant a protest such as the recently announced election boycott by the Students for a Democratic Society. Indeed, the suppression of free speech at the Democratic Convention sufficiently testified to the fraudulent nature of American "democracy." But, intrigued with the immediate goal of "confronting the government," members of SDS have not considered the ultimate consequences of their action, i.e. the election of Nixon and Agnew.

The bouncing optimism of Hubert Humphrey is indeed annoying, but his wily opponent presents a great threat to our country. In choosing a running mate, Mr. Nixon essentially sold his political soul to the South. And Spiro Agnew, with his verbal faux pas and ineptitude in politics, is an embarrassing vice-presidential prospect for the American people.

Given the uncertainty of the polls this year, the young vote could be significant in achieving a Humphrey victory. The prospect of Nixon and Agnew in office for four, maybe eight years, should be a major concern of SDS and of all students who do not plan to vote this year.

In dismissing the entire election, members of local SDS ignore the important Congressional-Senatorial races in New York State. Alard Lowenstein, Congressional candidate in Nassau County, and Paul O'Dwyer, running for Senate, are uncompromising in their campaigns against fraudulent democracy.

While SDS-Yippie groups in Chicago exposed the corruption of the police, O'Dwyer and Lowenstein exposed the corruption on the Democratic Convention floor. Particularly memorable was Mr. Lowenstein's attempt to protest against the police action, at which point Mayor Daley turned off the New York microphone.

By refusing to participate in any aspect of the election, SDS protesters imply that these men are not worthy candidates. But the election of candidates O'Dwyer and Lowenstein will depend to a large extent on the votes of college students. Can we afford to dismiss the candidacies of two men who offer such hope in the campaign against "undemocratic" democracy?

Correction

The BULLETIN wishes to make a correction in an article on Tuesday Noon which appeared on the front page of the issue of Oct. 23. Mr. Oforajoro who spoke on Biafra, is quoted as saying that the World Council of Churches and Caritas Internationalis have been flying in daily shipments of food and arms to Biafra. The organizations have been flying in food, but no arms.

St. Paul's Chapel

COLUMBIA UNIVERSITY — Amsterdam Ave. & 117th St.

SUNDAY, NOVEMBER 3

11:00 a.m. Morning Worship and Holy Communion
— The Assistant Chaplain of the University

Music by the Chapel Choir

9:30 a.m. Holy Communion, Lutheran

5:00 p.m. Mass, Roman Catholic

The Public Is Welcome at All Services

Letters to the Editor

Property Rights

One hears so much propaganda these days around the Columbia complex, that weeks stretch into months before one can sort out one's ideas.

One of the more interesting ideas is that dissent is allowed, and even quiet demonstrations, as long as property rights and the right of access are not disturbed. This is supposed to be a fundamental principle of democracy. Speechmakers, with the exception of SDS, are telling us that if change is brought about by violence, the result will invariably be dictatorship; and that everyone's rights must be expected at all times. I can only agree.

In Boston, in 1773, a group of supposedly grown men decorated themselves in feathers, beads and paint, stripped nearly naked, and poured tons of tea into Boston harbor. The tea was the property of law-abiding businessmen.

These vandals claimed that they had no real representation in their legal government, and that they were forced to obey rules which they had no part in making. They claimed that their petitions were disregarded, and that the British Administration did what it pleased regardless of them and their needs.

According to current thinking, these men were wrong. They destroyed property. The businessmen who were hurt were not even their oppressors, but were simply doing business. They acted in a disgraceful, publicity-seeking exhibitionistic manner. It seems obvious to me that we ought to cease lauding these hooligans in our history books. We ought to be ashamed of them — we ought to apologize to the British Government and make restitution for their crimes.

Teaching our schoolchildren to admire vandals and revolutionaries has apparently led to the building of SDS-type personalities. If we fail to examine the radical doctrines which are passed on to our schoolchildren under the guise of patriotism, we will never have law and order in America.

Name Withheld

Canvasser's View Of the Heights

Although New York is the most complex and variegated city in the world, most of us find ourselves settling comfortably into the satisfying but restricted world of the academic community on Morningside Heights. The Columbia Students for Humphrey-Muskie have found that door-to-door canvassing not only pays political dividends but also reveals facets of Morningside Heights unknown to most Barnard and Columbia students. The most varied racial, religious, and social groups co-exist here, often within the same building.

Almost everyone is willing to talk to a canvasser, although it sometimes takes two or three minutes to undo the multiple locks, chains, and bolts protect-

A. G. Papadem & Co., Inc.
Florists
Serving Columbia for 56 Years
2953 BROADWAY
MO 2-2261

ing many apartments. Often the presence of a German shepherd or a Dalmatian makes the conversation less than relaxed and informal.

While canvassing, we've found that blacks and Puerto Ricans were the most favorable of all groups. One Negro woman, for example, pressed two dollars on one team and took several buttons and bumper stickers to distribute to her relatives and friends. The Irish, still one of the largest ethnic groups on the Heights, are also generally loyal to the Democratic Party, although a few are leaning to Nixon.

We found strongest dissatisfaction with the national Democratic ticket among the white academic and professional people. Most of these will eventually, although in some cases very reluctantly, vote for Humphrey-Muskie, but a minority intends to vote for Dick Gregory or abstain in the Presidential race.

Only one group on the Heights is clearly more Republican than Democratic — the fast-dwindling WASP Little Old Lady community, whose members recall the days when Riverside Drive was a more fashionable address than Park Avenue.

One of our discoveries was the large number of undecided voters. Most of them seem to be looking for help in coming to a decision, listening attentively in discussions and devouring all the political literature available.

Perhaps the most interesting body of voters, however, would not fit into any clear political categories. These would include the lady who spent most of the interview talking to her dog, the disembodied voice which refused to answer the door, and the young swinger in slacks and a tight sweater who beat time to a loud rock record with a pair of maracas while unsuccessfully trying to formulate what she considered the most important issue in the campaign.

The canvasser runs the risk of hostile doormen and antagonistic political opponents, but he finds that most people welcome the human contact of a face-to-face discussion of vital issues.

Daniel Schlafly
Grad, Fac.

Communication

Wow! It's hard to see Louis Schweitzer descending from anything, and what was that "famous medical missionary's" name anyway? In writing the purpose is to communicate. In

news writing the purpose is to communicate rapidly — and this also means easily — by interpretation, by simple explanation and definition, by answering every question that might arise in the reader's mind, by reaching for the concrete instead of being satisfied with the abstract.

Perhaps Frances Hoenigswald ought to stick to being Business Manager.

Publius

In Loco Parentis

After having listened to all sides on the questions of student rights and student power, parietal rules, "in loco parentis," etc., I have decided that we are operating under several false assumptions.

The greatest of these is the attitude that students should be grateful for the privilege of a college education made possible through the financial sacrifices of their parents and the largesse of philanthropists and corporations seeking to enhance their public images. In a highly industrialized society, a college education is necessary in order to produce people capable of running the society. The concept that college students are permitted by the charity of others to improve their minds for their own personal benefit is a distortion. It is also an insult to the girls who worked hard to get into Barnard and to stay there, and who will be worth far more to society after graduation than they were before — in economic terms alone, if we don't count the fact that we are the preservers of Western culture and not just economic animals.

The society needs us. Every dropout is a loss to the society, in economic terms. The overwhelming majority of college students are far more responsible and hardworking than the average American citizen, lumping together all classes of society; yet we are treated as children: precocious children, pampered a bit and indulged on occasion, allowed to speak up at adult gatherings, but not really listened to, and sent to bed when the adults decide it is time for us to go to bed.

We have the same potential economic power that workers already enjoy when they risk job losses, form a union and go on strike. If we were not brainwashed into accepting adult opinion that we are not mature enough or capable of deciding our own destinies, we could use this power.

Name Withheld

The Blacks and the Poor Can't Afford Nixon-Agnew

HUMPHREY-MUSKIE NEED YOUR HELP

Call Dan Schlafly

662-6763

Dick Neumeier

MO 3-6600

907 John Jay

Barnard Courses Evaluated

(Continued from Page 1)

ally bad" Columbia tradition builds up to the observation that "the teaching is the course's greatest failure," going on to criticize each section instructor. Some professors received excellent evaluations. "The course is fast paced, comprehensive, challenging, and taught masterfully by a recognized expert."

The impetus for adding Barnard courses to the booklet is the trend in cross-listing among corresponding departments, especially history. Eventually the editors hope to cover all cross-listed courses. A Barnard coordinator and staff will be chosen to establish a liaison with the faculty and administration and obtain their cooperation, to interview students, and to write up evaluations. Not only will Barnard courses and professors be evaluated, but Barnard student evaluations will also be included. If enough enthusiasm is built up, the editors would be willing to list basic Barnard courses as well as those that are now pertinent to Columbia student needs.

The main problem is anticipated to be the reaction of Barnard faculty and administra-

tion to the idea of being evaluated by an editorial board free of any restrictions on what it writes. Oberman is afraid of possible resentment. He stresses the importance of faculty cooperation, on both campuses for the success of the booklet.

The 1968 booklet was released just prior to the spring revolution, thus its immediate impact was obscured. Oberman feels it may be "potentially the most influential publication on campus." Since its publication, professors have changed class format, marking systems, and reading lists. It has also influenced tenure decisions, according to Oberman. Advisors have used it in talking to students, and some freshmen thought it was the regular catalog. The writeup given to an introductory geography-geology course tripled its enrollment, transforming it from a requirement to a course worth taking on its own merit.

Faculty and administration were satisfied with the writing style of the booklet, which steered clear of the flip quality which characterizes other Columbia publications, yet remains lively and sharp. The main faculty objection was

methodological. They wanted to know percentages of student reactions, and figures on the amount of respondents. The staff hopes to include computerized results of student response in this year's booklet.

The Ted Kremer society financed the \$1,700 booklet last year through fund-raising projects, and advertising. Oberman projects \$5,000 for the 1969 edition. The society is applying to the administration for funds. The writers would like the booklet to achieve a quasi-independent status from Ted Kremer, to encourage wider participation from people outside the society. Some of last year's editors were not members of Ted Kremer. This year's editor-in-chief, Arthur Kokot, '70C, is not a member. Yet, to keep the booklet from becoming too powerful a voice on its own, the present managers want to retain its institutional ties to the society. The solution since last year has been a five-man board, who pick the new editor. The board is composed of three representatives from the society, the president, past president and business manager, and two who may be outside the society, the editor and past editor.

Faculty Dean Outlines Comm. On Instruction

By NORMA VAN DOREN

An interview with Dean of Faculty, Dean Boorse, provided among other things, some basic information on the Committee on Instruction of which he, by virtue of being Dean of Faculty, is chairman. Specifics first.

1) Eight members of the committee are elected by the faculty. There are two from each division: humanities, natural sciences, social sciences; and two members at large.

2) Every proposal for a new course or change in the curriculum passes under the committee's inspection either on its way to the faculty for discussion and approval/or rejection or on its way back to its proponents for further revision and study if it appears to be "not properly thought-out."

3) The approval of the trustees Committee on Education is usually given automatically unless the proposal is such that it will result in a change in the basic nature of the education given.

Bulletin: Has the question of whether or not Barnard classes should be integrated with Columbia classes been brought before the committee recently?

Dean Boorse: The question of affiliation with Columbia is usually considered by individual departments. Specific departments may think certain courses should be held with Columbia.

Bulletin: There's an idea current that students and faculty should create fixed, formal channels of communication and another idea in which informal committees evolve only in response to specific community needs. The Committee on Instruction sounds like a very formal structure — might there be a conflict of method?

Dean Boorse: In general, it seems better to have established channels. But the Committee would surely be receptive to all genuine, serious concern. No serious petition would be ignored. Naturally a proposal that represents the opinion of a large number of students would receive more attention — I believe the committee has always been responsive to student suggestions.

Bulletin: How often did the Committee generally meet with the Student Curriculum Committee?

Dean Boorse: Once or twice a year. I feel this is very much a joint enterprise, students and

faculty working together. Some students seem to have the impression there are all sorts of secret meetings and cabals going on and it's not so. Never, in my mind, has there been an opposition of interest between students and faculty.

Bulletin: Between senior and junior faculty?

Dean Boorse: There's more discussion of the issues now. Of how students should study and faculty teach. It's a good thing I think. The faculty as a whole is much more critical of procedures. But the relation between senior and junior faculty has always been very democratic.

Bulletin: Who decides about hiring and firing?

Dean Boorse: Teachers are hired on the basis of their recommendations. We consider first an applicant's ability to teach and how much he knows — whether he is a scholar, a leader. We don't hire research professors — that's all right in a large university with lots of resources, but Barnard's needs are different. As to firing, the answer is clear that over the years some people have decided that Barnard is not the kind of college they want to be in.

Bulletin: Suppose a proposal to introduce a pre-professional course in publishing came up. By what criteria would it be considered by the Committee on Instruction?

Dean Boorse: That would have to be looked at very carefully. Barnard is geared to giving girls a broad-based liberal arts education. It would be like offering a course in refrigerator repair to a physics major.

Bulletin: Who determines what's worth learning, why and/or why not?

Dean Boorse: That's determined by the history of society, and by this local society which has as its framework the faculty. The teachers are the means by which information is transmitted. They teach what society requests. "What's worth learning?" I don't think the faculty thinks it knows. Opinions and emphasis shift from year to year. And I don't mean that society requests in direct form. Why do you need to learn arithmetic and to write? When you live in a technical society you need mathematics. And most of the time members of a society want to learn what society wants them to learn.

Hypnosis: The Benevolent Trance

By ETTIE WARD

Primitive men, witch doctors, medicine men, tribal priests, and religious leaders all utilized hypnotic skills to cure various ills. Hypnotism was thought of in the past as witchcraft, black magic, and the "evil eye" — a mysterious, occult, little understood process. It was not until recently that its scientific validity has been accepted.

In psychiatry, hypnosis is the basis of such techniques as hypnotherapy and hypnoanalysis. In this field a multitude of psychological problems can be helped. These problems include: lack of self-confidence; tension; insomnia; stuttering; smoking; stage fright; poor study habits; concentration, and memory; attracting the opposite sex; improving posture; gaining poise; aiding imagination and creativity for authors and designers; inability to wear false teeth or contact lenses; or staying awake at the opera.

The hypnotist would work with a doctor in problems of overweight or underweight, and lowering blood pressure. Even such basically emotional problems as material difficulties, impotency, frigidity, homosexuality, alcoholism, and drug addiction can be helped. A functional cardiac patient was able to avoid further heart attacks so successfully after hypnosis that he was able to purchase life insurance without added penalty premiums. A Columbia professor received treatment to learn to be a better teacher.

Miss Lynne Gordon is the first professionally known woman hypnotherapist in the United States. An internationally-known lecturer and author, she has also been affiliated with the

Optometric Center of New York, the National Hospital for Speech Disorders, and Cumberland Hospital. In addition to her work with doctors, dentists, and psychiatrists, she maintains private offices at 160 West 73rd Street.

In person, Miss Gordon is prepossessing. With a deep voice, blonde hair and clad in a deep purple dress adorned by hot pink beads, she has what could almost be termed a "stage presence." (She did in fact begin her career in the entertainment field). Her dog, Miss Trilby Gordon, seemed to be the official greeter. The office is dotted with pictures of Miss Trilby. Pictures of Lynne Gordon with various subjects hang on the wall, as do citations from several organizations. A conspicuous tape recorder (used to tape the interview) is near the desk.

Hypnosis often provides a shortcut over psychiatry. Many of her patients had already had psychiatric sessions (one man for eighteen years) and came to Miss Gordon as a last report. Whereas psychiatric treatment can often give the patient a fuller awareness and understanding of his problem, it does not always solve it. Hypnosis involves the "development of self-mastery and a direct path to it. The values of hypnosis are practically unlimited."

Self-hypnosis or auto-hypnosis is also taught by Miss Gordon, and is a useful technique in hypnotherapy. It involves personal conditioning through the hypnotist and post-hypnotic suggestions. A correction of attitudes is fundamental, for the subject has in effect "hypnotized" himself negatively into believing that he isn't capable of doing something.

"Hypnosis," she said, "develops a person's own power of mind. Everyone has the power to accept hypnosis, except those persons beyond the realm of reality or so mentally retarded, they are unable to understand what is going on. The ability for hypnosis is born within us."

It is often difficult to know when one has been hypnotized. The subject is completely aware of all that is said. When the subject is prepared, the post-hypnotic suggestion is made.

I was hypnotized by Miss Gordon to get a first-hand insight into hypnosis. To convince me that I was really hypnotized she had me clasp my hands and told me I was unable to take them apart. Throughout the "experiment," I was able to think of other things and was conscious of everything around me. One wakes up with the feeling that nothing has happened, that he could have gotten up at any time. One reason for this is that the results are often not visible or only gradually noticeable. For example, in my case Miss Gordon suggested under hypnosis that I would be able to concentrate and memorize things more easily. Perhaps by exam-time, I'll be able to reap the benefits.

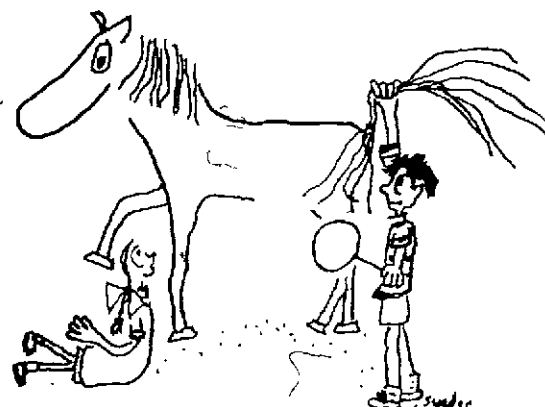
AVON CALLING ON CAMPUS
Wende Doniger
10 A 5 Plimpton
280-4966

Monument 3-2810 Sizes from 2 1/2 to 11
Widths from AAAA to EEE
AL'S BOOTERY
"WE FIT THE HARD TO FIT"
2857 BROADWAY
Between 110th and 111th Sts.

College Hosiery Shop

Full Line of Ship'n Shore Blouses
Lingerie - Hosiery - Gloves
Sportswear - Blouses
2899 Broadway New York 25, N.Y.
Cor. 113th Street MD 2-1060

Attention Board Of Trustees: Coeducation Can Be Fun



BIOLOGY C3175y: The Horse
MWF 10

A detailed study of the organism in reference to its environment, evolution, anatomy, heredity, and nutrition.

3 pts

Hair Today?

Gone Tomorrow!

EDITH For ELECTROLYSIS

WEST 77 STREET AT CPW

By Appointment Only 724-6584

Kansas is a state of mind

By LESLIE GOTTESMAN

KANSAS DAYS, by Alan Senauke, Columbia Review Press.

she commissioned Bill Montrope to compose the first Buengra opera. This was appreciated by "The Genius of the Mandolin" because he always hoped that everybody would "get" his music.

Kansas Days reminds me of how far we've all come in the last few years; not long ago we wouldn't have "got" it, oppressed by the idea that if good poems were fun at all it was the reader's experience.

The idea persists; witness the brooding audiences at "Belle de Jour," though movies were the first popular example of humor as a vehicle for "serious" art.

Narrative poems, those ancient movies, are far from being a popular genre, however, but Alan Senauke has written one that, like Monroe's country music, is fun, crazy, inventive, lyrical, sometimes all at once:

The walk we took through
The grove there was different from any
I had ever taken before (Different

In the way that Ivan the Terrible differs
From Felix Krull) I kissed the princess for
the

First and last time. It was like dives taken
One after another

Nutty characters, delivered straight-faced in the long poem, move from New York to Kansas to Canada —

We all met at the Saskatchewan track
Where an all-Negro track team

Was giving the home team a very tough
Time on and off the track

— and back, intensely devoted to obscure, pointless, minuscule projects. Mario Legrand, horticulturist, and Winter Parkyson, geneticist turned horticulturist, rivals, now at the flower shows, had been so since

They had been students together
In Prague. At a science contest

They vied for top honors Legrand
Had constructed a homing device that

Could be used on any vehicle,
Even people. Winter saw this and

Scrapped his own project
(An automatic wood machine).

Within a day he had built
A labyrinth from which Legrand's

Device could not escape

These gemuses; gorgeous Princess Gaffhead, "the richest human ever (and from the way her cute breasts jiggled, no one ever doubted she was human)"; Alfred Steinberg, "her golden consort" and stock market wizard; and the wistful, preoccupied narrator, subordinate their feuds and insane personal projects to a united enthusiasm for building the princess's Shoe Monument in Kansas.

Kansas itself beckons the poet to the tone he wants:

Each
Night the plains called with its syrupy
Poetry. "Flee the land of levels! Come, where
I am fresh and flat and crisp — like your favorite
books."

The verse is much like prose, and the few terrible lines are forgotten like lousy sentences in a good novel. The good lines stand out as they do in any poem. And, the poem includes much territory generally reserved for novels: plot; characters whose conversations allude to weird personal philosophies; descriptions of their obsessive mad scientific researches; and legends, synopses of ridiculous books; improbable journeys. The characters are remarkably consistent, but I wish they were handled with more breadth, as is the narrator, around whom alone dreams, hops, and lyrical lines collect, as when he has fled New York for Kansas to tend the plants in Legrand's greenhouse:

I slept in the
Community of flowers. Their shapes
And smells were part of my dreams,
Which took place on wide plains and in
jungled

On these plains, no longer in rooms
Of stainless towers from which I

Never seemed to emerge. In
My new dreams I felt uncontained

At last. Flowers, beasts, rivers
Spoke clearly and honestly, making

Me the same promises.

The serious criticism of "Kansas Days," then, is that it is not longer and more detailed. Nevertheless, in its calm zaniness, it is an unusual work, in form and content, like the Shoe Monument itself. The Monument went unrecognized:

The World, its arms around
A pillow, seemed to take no notice.

Of this spire added to its spinning surface.
But the poem deserves better.

Note: "Kansas Days" will be on sale at Barnard this week.

Pinter's Progress

By ELLEN LAPSON

I suspect that the sign of a Great Master is the consistent technical skill shown in his minor works, rather than the hoop-la of his brilliant masterpieces. If so, then **THE TEA PARTY** ought to seal Harold Pinter's reputation as a Master Playwright. "The Tea Party" is not one of Mr. Pinter's finest plays (indeed, it was not originally even written for the stage, but is the adaptation of a Pinter TV script) but it is a tight, smooth, many-faceted, and eminently entertaining drama. Which is quite a bit to say for a play that is only Grade 'B' Pinter.

The play takes us deep into that complex and inexplicably sinister realm of Pinterdom, a land where the dialogue reeks of inuendo and every cloak conceals an allegorical dagger. This time the scene is the gleaming corporate offices of Sisson, a manufacturer of bathroom fixtures; on the wall hang two shiny bidets in glass frames.

Sisson (David Ford), the middle-aged executive and self-made millionaire, seems to be at the pinnacle of success on this of all days, when he hires a sexy, mini-skirted secretary (Valerie French) and weds a beautiful young aristocrat (June Emery). But Sisson is troubled by insecurity, sexual hang-ups, and nasty suspicions.

No wonder the man feels so uneasy, with all those mystifying, threatening things going on all around him. There's the strange (could it be incestuous?) attachment of his cold-and-haughtier brother. And brother-in-law, whom Sisson has magnanimously taken into the bidet business, shows every sign of washing Sisson down the drain. And the mini-skirted secretary has a come-on that would try the honor of a eunuch, but her seduction has more the air of a challenge than an invitation. And Sisson is so uncertain of his own masculinity that he be-

(Continued on Page 6)

In Memoriam: Theater 69

By PETER FRANK

Broadway, when it dies, isn't going to succumb all at once, leaving burned-out theaters smoking in the desolation. Broadway will just quietly sink out of sight, drowning in its own boring mediocrity. The sinking process has, in fact, begun; it is evidenced not so much by the rise of off-Broadway activity, but by the untimely demises of meritorious productions on Broadway itself. For instance, "Rosencrantz and Guildenstern are Dead" is soon to close. For another instance,

"Theater 69" closed this week-end, well in debt.

"Theater 69" was not designed to introduce new work to New York; with the exception of Edward Albee's "Box-Mao-Box," all the plays in the series have been seen off-Broadway. "Theater 69" was, instead, intended to bring a repertory of the avant-garde to Broadway, an admirable goal. Like other such projects, it was ignored to death.

It's really too bad, too. "Theater 69" offered a clutch of exciting plays, performed by skilled actors. The double-bill, "The Death of Bessie Smith" plus "The American Dream," two of Edward Albee's early one-act masterpieces, was one such adventurous pleasure.

"The Death of Bessie Smith" is a scaring indictment of Southern racial apartheid and, at the same time, a portrait of the post-bellum social degeneration that continued even through and was particularly marked during the Depression years. Bessie Smith, the blues singer, about to make a comeback after several skid-row years, is injured in a car accident outside Memphis, Tennessee. Her escort, Jack, finds a hospital, but it's an all-white hospital. By the time he reaches another hospital, also all-white, Bessie is dead, sacrificed to pride and prejudice.

Apartheid sentiment also comes out in the "sub-plot" of the play; the nurse at the hospital to which Jack drags a dead Bessie constantly derides the black orderly. He is a bright, ambitious fellow, but his career, thanks to his color, is a dead-end one, even with all the ass-kicking he does. The nurse rubs salt into his wounds, alternately

(Continued on Page 6)

ZOCKER — a column about the arts in n.y.c.



By LINCOLN SWADOS

The subject is roses. One thing that the theatre, like a garden of roses, is to let us see other people's lives. If you're about it, you are in a place where you are. Unless you are a peeping Tom or a snitch, you don't know what I am doing right now and the only way you could find out would be to call me at a home over; and then I could be doing something else by the time you'd be there.

Rosette theatre at its best (and it's goddamn hard) takes us into other people's homes. The point of this lunacy is that many artists today are doing something different; they are exploring our minds; particularly in the

If you are willing to spend an evening watching some one pour orange juice, hang up a hat, push a pool cue, stand there for five minutes before he understands what is going on, or laugh till his sides split; I suggest that you see "The Subject Was Roses." I suggest that you go as if you are the guest of the Irish-American family of the 40's portrayed in the film, and it

could be one of the most beautiful evenings in your life.

It is May, 1946, and Timothy Leary has come home from the second war world to his house in the Bronx. He has been away from his family, and grown up, and now he comes back with new confidence and quiet determination to be himself. The pros are all wrong for our generation: an army-jacket, crucifixes in every room, anti-semitism is an issue; war the way Norman Mailer first talked about it; but it is neither nostalgia nor camp.

Frank Gilroy wrote a play about his father, his mother, and himself. Having first succeeded off-Broadway, at a time when that meant cheap productions and honest writing, he wanted a Broadway production with integrity. The play had little showbiz pizzazz and when he insisted on an obscure actor named Jack Albertson, who rounded Gilroy of his father, none of the money men on Broadway would touch it. Add to this an Actor's Studio director named Ulu Grosbard, and the only way this play would ever be seen by the ten-dollar-a-seat Broadway audience of 1964 was to get a "name" actress for the role of his mother. Patricia Neal would have been alright, because "Hud" had made her a hot property that year. The producer's wife, Angela Lansbury, although she was a

damn good actress, wasn't even considered because she hadn't pranced around in Mame yet and made the columns. That role was originally played by another "unknown" named Irene Daley. The young man was going to be Kier Dullea (of "David and Lisa"), but he was probably looking for a more neurotic part, and the role was finally given to Martin Sheen who had few credentials except that he could act. Somehow the play made it to the Royale theatre on Broadway and although nobody went to see it for a while, I think it was the sheer shock of three real people walking around a kitchen for two hours that caused the critics to award it the Pulitzer Prize. (I auditioned for Mr. Sheen's part and was kindly sent back to acting school.)

Hollywood and MGM are even more name-conscious than Broadway, but except for Miss Neal, the original play comes to the screen with its original writer, director and actors. This is not to put down Miss Neal who gives a deep, lovely performance as a (there is no euphemistic way to say it) MOTHER.

As Hollywood recently rediscovered with Dustin Hoffman, people who can act can light up a theatre, and become, before your eyes, beautiful. You may find that Martin Sheen, who has real yellowed teeth, is short, and speaks in a tenor, may give you,

the female equivalent of a hard-on. Miss Neal, like many women, today can look young and old and when she dances or gossips with her son, the complexity of the Oedipal thing is very alive. Thank God Rosalind Russell didn't grab this vehicle.

Cinematically, the color and the sets indoor and out are probably the finest Hollywood has had in years. It takes place in the Bronx and it looks like the Bronx; and the old excitement of Times Square has never been captured so perfectly. The soundtrack is not always realistic, and Miss Neal is sometimes in danger of her life from too many melodramatic closeups, but the photography is generally excellent. (In Hollywood tradition, the photographer's name is not mentioned in the credits.)

Sometimes it gets a little sticky, but "The Subject Was Roses" portrays the generation gap (with Judy Collins singing in an era that wasn't hers, but beautifully frosting the mood); and it is one hell of a movie.

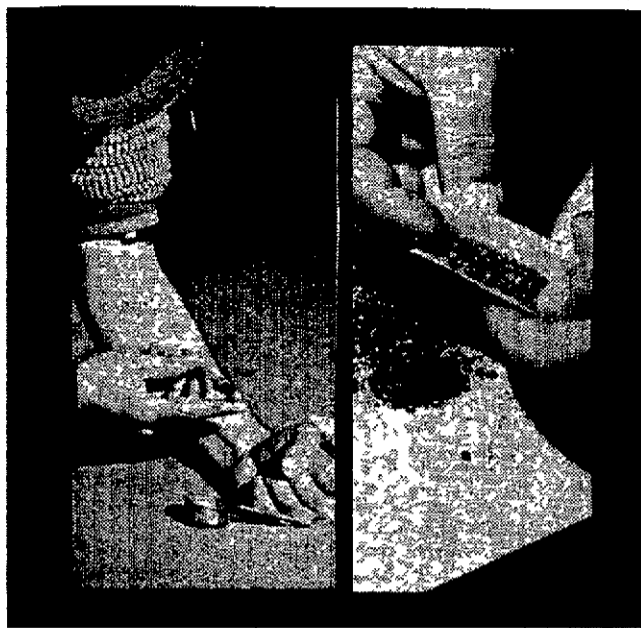
(The rose above is for Miss Neal, who, with her husband, has triumphed over so many tragedies with a sardonic wit and cigarettes.)

Minor Latham's first production, "Salmons in Both," consisting of readings from Shakespeare, was an evening I found boring and pretentious, but this I am told was a hastily conceiv-

Zocker Ideas

THE SUBJECT WAS
ROSES Plaza Theatre, 58th
and Madison, EL 5-3320
(plus a cartoon and coming
attractions) tix \$2.50.

ed first production of the season, and beautiful things may yet arise from this theatre on campus.



LEFT: Addict injects himself with heroin dose. RIGHT: The "reefer."

New Program "Encounters" Drug Addiction Problem

By LYDIA DAVIS

"Here, a person can at last appear clearly to himself not as the giant of his dreams, nor the dwarf of his fears, but as a man, part of a whole with a share in its purposes."

This statement is a part of the philosophy on which Encounter is founded. Organized in 1966 as a center for the rehabilitation and prevention of drug addiction in young people, it becomes, for the staff and participants, a model of a perfect society as well. Five of the nine people who run the project are former drug-users themselves. From the beginning, therefore, there are no barriers between them and the forty-five or so participants. One member writes in the monthly newsletter, "I still have many hard things to do, but with all the people I love at Encounter, I feel brave enough to do it."

Encounter is geared for the 14-25 age group of "pre-addicts," drug-users who are not yet hooked but who have trouble coping with their responsibilities. These people come mainly from middle- to low-income, intellectual backgrounds. The program, however, is turning also to the very poor, and to the black and Puerto-Rican youth in the community surrounding the Spring Street (Village) headquarters.

Participation in the program is voluntary. The person who goes to Encounter is told that he must end all drug-taking as of that moment and all contacts with drug-taking friends. He must agree to open himself completely to the people around him, to express freely his fears and inhibitions, the reasons he thinks are preventing him from leading a full life, the reason he turned to drugs for escape. His aim, at this Orientation level, is to change his image of himself.

The following stages, leading to graduation from the program, guide the participants in assuming greater responsibility in the outside world until they feel themselves ready for "re-entry" into society.

The record so far is very good: of the nine graduates (the program takes from a year to 17

months) none have returned to drugs; all are leading full and generous lives, and continuing the close friendships developed in Encounter. While still a part of the program, the members are encouraged to both guide themselves and to call on their friends when in trouble — they are provided with lists of the telephone numbers of other members and feel able to keep each other company when a night becomes too lonely.

The approach to life with which the graduates leave the program is one of the importance of self-reliance and self-direction, and of responsibility and love for others. Aside from the group meetings and other specifically therapeutic activities, the program arranges parties, picnics, trips to museums, public talks and work projects in the community.

Although the spirit remains good and program is succeeding, there are problems. The immediate neighborhood — "because they're heads" — is hostile and money is very scarce. Encounter has no City or Government funds, it is run on private contributions and money raised at speaking engagements. Although heavily in debt the program is nevertheless planning another center to be set up in the East Village.

Encounter's combination of behavioral psychology and love seems to work, as graduates testify. "If you change the way you behave, you change the way you feel. We don't try to solve problems, only to help each other cope with them."

By ELLEN DATLOFF

There are more than 30,000 known narcotic addicts in New York State today. Each is a potential criminal, desperate, alienated. The response to such glaring statistics is too often verbal reaction — disbelief, alarm, indignation—rather than positive action. Not so, however, with NACC, whose purpose is to "give a damn."

Narcotics Control Commission

Created in 1966, the New York State Narcotic Addiction Control Commission is legally responsible for the implementing of a massive attack on drug addiction and abuse. Its three-part program, prevention, rehabilitation, and research, became operational in April, 1967, and is considered to be the most comprehensive of its kind anywhere. The path to rehabilitation is through the courts, where addiction must be proven and the drug user certified for up to three years to the Commission treatment program. Proceedings may be initiated voluntarily by the addict himself or by another person. Addicts who have criminal charges pending may likewise petition for civil certification. If convicted of a crime, the addict may be committed to the NACC program by the court.

Currently, 3,000 addicts are certified to receive treatment in Commission programs. All are hooked on the "hard stuff" — heroin, opium, morphine. 63% are between the ages of 18 and 25; 73% are Black and Puerto Rican. Actual treatment varies, as NACC supports numerous private agencies, in addition to maintaining its own facilities.

Receiving professional aid from trained psychological

counselors the addict participates in group therapy sessions as well as educational and vocational courses. In a concept closer to that of Davtop Village (which is also NACC supported) there has been experimentation in allowing the addict more freedom to chart his own course. An interchange of ideas is affected in group confrontations where addicts tear each other apart to root out basic problems.

Another private experimental project employs the use of methadone, a narcotic drug which prevents the euphoric feeling induced by heroin. Its supporters claim that while on methadone the addict is able to carry out his normal function in society.

"After Care"

When sufficient progress is made, the addict's individual therapy is reinforced by after-care. This procedure provides for the return of the addict to the community, although he is technically still in custody and must report periodically to after-care officers. Of 700 addicts released on after-care approximately 50% stayed drug free, some 25% went back to drugs or violated regulations, and 25% failed to report. It must be taken into consideration, however, that many of these addicts were not released for a time interval long enough to determine whether or not they will return to the use of drugs. A study of comparable figures indicates that 5% of those addicts released by the federal program in Lexington, Kentucky and 18% of those rehabilitated by the California program actually remained drug free.

While no proven cures for

drug addiction exist NACC utilizes funds to evaluate the varying techniques and approaches to combating narcotic addiction. While a certified addict the Commission received only 60% of its requested budget last year and hence was forced to curtail part of its operations for a six-month period.

After 3 years a certified addict is not declared cured. He is released under the provisions of the 1966 State Narcotic Addiction Control Law. Because of the relative newness of the program, no legal precedent has yet been established as to the possibility of return. Mr. Arthur Seif, Assistant Counselor at the Narcotic Addiction Control Commission comments that addicts who revert to the use of



The Manhattan Rehabilitation Center, located at 41st and 1st Ave is one of the many centers for drug addicts run by the Narcotics Control Commission.

drugs are not considered to be lost causes. Summing up the progressive and enlightened attitude of the NACC Mr. Seif said emphatically, "We don't give up."

Police Go Underground To Trace Drug Sources

By SYDNEY LADENHEIM

Illegal drug traffic today follows the most highly organized secret trade route ever known to man. Starting in "private French laboratories," the trail usually terminates with the gangland dealer who may never have touched the stuff himself, but who sells it for almost 10,000 times the processing cost to the desperate addict.

In New York, the heroin capital of the world, local police have devised various ingenious methods of checking this sort of business at its most culpable source to find and even harder to convict.

One such operation is the

manning of 24 hour telephone lines at the number DI 4-9430 by which neighborhood residents can report suspicions and identifications. These reports if considered plausible by the Narcotics Bureau of the City of New York then activate squads of investigating detectives.

Since proper and lawful evidence is hard to obtain, the most effective method uses an intricate network of undercover detectives and policemen who pose as addicts in order to trace illegal purchasing channels.

Commenting on the last system was a detective sergeant at the New York City Narcotics Bureau who has decided to remain anonymous. First of all we choose men with excellent reputations in uniform and with wide arrest experience. The whole idea is to have them blend in with the drug buying set so that they can dig out the sellers. We have to be very careful about physical appearance. We pick the scrawniest, shaggiest, hippiest looking policemen and women and skip all the bright eyes and rosy cheeks."

After extensive security checks the undercover agent is sent out either to establish 'attendance' at a university or high school or to maintain an apartment in the Village.

Widening his circle of contacts he then makes a new purchase as he can find a new buyer. Sellers are possible, trying to avoid selling the same dealer twice.

After a while a last report of a record of 3 to 5 sales in one's squad is received. The buy into a body where the seller is with the number so we don't expose the last contact who sold the drug.

Even a high price for taken sale police can have later killed and others threatened with loss of life.

Once in a while word gets around that a price has been set on someone's back. Then the street word that detectives should be out or transferred out of narcotics work.

Often lower security measures can be so tight that even the news media are denied access to accurate information on actual cases. The sergeant noted that no case that I have ever been involved with or known of has ever been written up in such a way that I could recognize it. He attributes this more to journalistic deficiencies than anything else.

He also maintained that never have any detectives become so intoxicated by the ease of purchasing drugs that they sampled some themselves.

Airlift To Biafra

We URGENTLY need VOLUNTEERS to help raise funds to send relief plane to Biafra. Diversified projects (such as soliciting in theatres) must be manned now.

CALL MU 6-0089

A Campus Opinion: So-Called "Radicals" Vying For Votes

By KATHY CURRAN

The only reason a radical would run an election campaign would be to educate and convince people of the need for radical changes, specifically of the need of abolish the capitalist system of racial oppression and labor exploitation, and to promote political action independent of the capitalists and their parties. This is the attitude of the Socialist Workers Party which is running Fred Halstead for President and Paul Boutelle for Vice President.

The '68 election presents a great problem for those interested in significant change. Wallace, Nixon, and Humphrey are obviously not the vehicles for this change and it is also evident that the electoral process under this system is a shame. A few weeks ago an article appeared in the BULLETIN which indicated that the Peace and Freedom Party is a radical alternative. If by "radical" one means recognizing the need for revolutionary change in this society, then this is not true.

The PFP, although differing in various localities, is basically a coalition between five pretty diverse groupings — the Communist Party, the Independent Socialist Clubs, Progressive Labor, Liberal Democrats and politically unaffiliated antiwar activists. Because members have conflicting world views, unity can only be attained through a 'minimum program' that is issue-oriented; such a program does nothing to expose imperialism and advance a political program that will abolish the capitalist system. One example of this is the plank of "an end to strings-attached U.S. economic aid to foreign countries" advocated in the BULLETIN article. No indication is given of really understanding the nature of that aid or of imperialist investment.

Those militant proposals that are included, i.e. immediate withdrawal from Vietnam and support of Black Liberation, are essential for any revolutionary program, but alone are inadequate as a program for radically changing society. One must recognize that there is a class nature to this society and that self-determination will only come about through independent political organization separated completely from the capitalist class and its parties.

The Socialist Workers Party utilizes its campaign to advocate and hopefully advance the idea of an Independent Black Political Party and of an Independent Workers Party. One

can say that this perspective is not realistic, and when thinking in terms of this election or this year that is certainly so. But think what would happen to the Democratic-Labor-Negro coalition if a mass independent Black political party was formed. This would almost compel the organized labor movement to move toward political independence.

PPF does not present such a picture of society or a vehicle for changing it. With the only basis of unity a minimum issue-oriented program there is no real educational value in its campaign. The only logical reason for such a formation is for the actual election of candidates or for broad united actions. The first is a pipedream and the second hasn't materialized. One example is the Huey Newton Defense around which every possible sympathizer, even those who did not agree politically with Newton or with PFP, should have been united. This was undercut because often defense rallies turned into campaign rallies.

The SWP campaign began in order to present a revolutionary program to all those willing to listen and to discuss the issues facing radicals and the perspectives for action. Radical politics, however, do not end on election day any more than the independent political activities were confined to electoral politics during the campaign. In keeping with this, the Halstead-Boutelle campaign will conclude on Sunday, Nov. 3 with a regional conference entitled "The Revolutionary Road . . . Nov. 5 and After." From 12 to 6 p.m. panels will be held in Butler Library. Topics for discussion are G.I. Rights in the Fight Against the War, Black Political Power and Action, and What Strategy for the Anti-War Movement.

Participants in the conference will include G.I. defense lawyers, Michael Kennedy and Rowland Watts; Sp./4 Allen Myers; representatives of SNCC, the Black Panther Party; Herman Ferguson, Freedom and Peace senatorial candidate; Clifton DeBerry, 1964 SWP Presidential candidate; Dave Dellinger of the National Mobilization Committee; and Fred Halstead and Paul Boutelle.

In the evening there will be a rally at the Empire Hotel. Speakers here will be Fred Halstead, Paul Boutelle, Hedda Garza (SWP Senatorial candidate), and Ralph Schoenman (secretary to Bertrand Russell and secretary-general of the International War Crimes Tribunal.

Pinter's Progress

(Continued from Page 4) comes more and more frustrated, cut off from reality, and suspicious of the seeming conspiracies against him, all of this is manifested in his recurrent "attacks" of blindness and finally in total collapse into a cataleptic stupor.

As everyone knows by now, thanks to the celebrated displays of flesh by "Hair" and The Living Theater, nudity upon the stage is not sexy. On the other hand, "The Tea Party,"

which keeps its pants on at all times, is crawling with sexualized Pinter's dialogue, on the surface so bland, abounds with double entendres whose murky implications linger in the air.

"The Basement," which accompanies "The Tea Party" on the bill, is a funny and diverting playlet about a romantic triangle that plays musical-chairs. If "The Tea Party" is Grade B Pinter, then "The Basement" is Grade B Minus. Enough said.

Ford Grant In Memoriam: Theater 69

(Continued from Page 1)

tions to city universities, thereby putting more pressure on the independent metropolitan colleges, such as Barnard. A Size of the College Committee met at Barnard on December 7, 1955 to discuss the possibility of an expanded enrollment to meet the needs of the times. Committee members were especially concerned with maintaining high educational standards if such an expansion were to occur.

In order to meet the needs of the population increase without sacrificing educational quality, the committee recommended no increase in enrollment until a new library and dormitory (the present Reid Hall) could be provided. (At the time, Barnard had a kind of makeshift library located in 304 Barnard Hall.) The Committee issued the following statement of policy which was later approved by the Board of Trustees:

Barnard College is conscious of its public responsibility to assist in meeting the growing demand for higher education caused by the increasing number of college applicants. At the same time, it is determined to maintain distinguished academic standards and opportunities for creative scholarship. It is convinced that these aims can be realized only with the provision of two new buildings — a new library and a new dormitory.

Since 1955, Barnard has acquired not only the recommended dormitory and library, but two apartment buildings (now student dorms "616" and "820") and the newly constructed Plimpton Hall. Expansion in enrollment received a renewed boost when President Rosemary Park recommended in 1964 that Barnard increase its enrollment to 2,000 by 1972.

The latest project under the expansion program — the new Student Center — is scheduled to be ready for occupancy by September 1969. The Center, located next to the library, will offer a wide range of student activity facilities, laboratories, classrooms, and conference rooms. The cost of the building is estimated at \$3,300,000.

(Continued from Page 4)

calling him "nigger" and "Uncle Tom."

The nurse, too, suffers torment. Her tyrannical father insists on ruling her life, especially when it comes to her romance. Her romance itself is painful; she is constantly quarreling with the idealistic doctor who loves her. She can't understand his egalitarian, humanitarian point of view; she mocks his compassion for the Spanish Civil War victims and his treatment of blacks as equals. She sputters protest when, at the climax, he rushes out to save Bessie Smith.

"The American Dream" is in quite a different vein. While it mocks the conventional theater by distorting it, in much the same way that Ionesco's "The Bald Soprano" did, it also conveys a "serious" message. From the very beginning, it is obvious that Mommy dominates the household; Daddy is as emotionally impotent as it is implied he is sexually. Mrs. Barker is a calloused society woman encouraging this perverse matriarchism. Only Grandma is a human being, but she is having a hard time trying to decide whether to fight it out or go under. She recognizes the American Dream for what he is: superficially perfect, but sterile, physically and emotionally, the product of, and not a threat to, the society that engendered him.

If delivered right, half the lines in "The American Dream" cannot be heard because of audience laughter. Thanks to Sodie Bond's squeaky-tough portrayal of Grandma and Sada Thompson's man-eating matron, this was the case. The intense drama of "Bessie Smith," on the other hand, can awe an audience. Rosemary Murphy's portrayal of the nurse trapped by her own prejudices and her society's decay did indeed awe. Ben Piazza's grandiosely humanitarian and awkwardly sensuous doctor and Lisle Wilson's impotently protesting orderly were both painful and real.

Albee's plays were not the only works presented in the "Theater 69" series. Samuel Beckett's "Happy Days" and "Krapp's Last Tape" were also given. In "Happy Days," Beck-

ett presents us with a middle-aged woman stuck, waist-deep in the first act, neck-deep in the second, in a mound of earth. Her husband is not trapped, but, evidently because of his age, cannot move far away from the mound, beside which he sleeps and reads a newspaper. The trapped woman does all the talking; from her monologue, one slowly comprehends the allegory: she and her husband, so banally bourgeois, have little interest in what goes on in life except with each other and with what utensils (handbag, toiletries, newspaper) they own.

A "happy day" has gone by when the woman has made good use of her utensils (she manages, after great difficulty, to read the guarantee of her toothbrush, using her glasses) and/or has communicated with her coarse, taciturn, and, until the very end, invisible husband. There is one utensil left over for the "unhappy" day: a pistol. In the second act, the woman is up to her neck; her only happiness can come from communicating — seeing — her husband. The romantic poetry she constantly misquotes gives her little solace, and she gets more and more desperate. Finally, her husband makes a painful, all-fours appearance. Though he can't approach her, despite his valiant struggling up the side of the mound, she has been given reason to live, for another "happy day."

Sada Thompson assumed another femme-bourgeoise role for "Happy Days," but her role here was done far differently from her "American Dream" Mommy. She portrayed the mound-woman with middle-class earthiness (no pun intended), but also with a brittle sensitivity that made her humorous naivetes and afterthoughts as painful as they were funny. Wyman Pendleton's role was miniscule, but he was given an opportunity to sound gross and obsessive, an opportunity he took with gusto.

"Theater 69" is dead. Insignificant musicals and pedestrian comedies abound where good, forward-looking theater has failed to survive. And Broadway slowly suffocates from this surplus of banality. Goodnight, sweet prince.

⊗ HANDBAGS ⊗ HEADGEAR ⊗ FURCLOTHES

ETC. ⊗ MOROCCO ⊗ FRANCE ⊗ INDIA ⊗ AFRICA ⊗ MEXICO ⊗ IMPORTS

DRESSES ⊗ CLOTHES ⊗ SKIRTS ⊗ SLACKS ⊗ TOPS ⊗ TIGHTS ⊗ TIES

Pamela Ltd.

Welcomes Honey Bears To Our Groovy Shop

Introducing Our Fall Fashions

1. "Elephant" Slacks
 2. "Now" Dresses
 3. "Wild" Separates
 4. "Knockout" Sweaters
 5. "Great" Accessories
 6. "Hip" Stockings
- Etc., Etc.

Pamela Ltd.

115-116 Sts — BROADWAY — AC 2-5000



Jan's
Boutique

414 WEST 121 STREET

Tues-Sat. 11-6

⊗ ANTIQUE ⊗ CONTEMPORARY JEWELRY

Daytop Fights Escapism

Over the past thirty years, society has maintained an extremely poor record in treating its drug addicts. Such cruel measures as threatening the addict with long prison sentences dismiss the addict as something sub-human and make no attempt to understand the nature of the drug problem.

In the five years of its existence, Daytop Village, a non-profit corporation on Staten Island has achieved considerable success in treating narcotics addicts. Under the direction of David Deitch, a former addict who is now an instructor in psychiatry at Temple University Medical Center, the Daytop experiment teaches the addict to cope with the pain and stress of daily life which first caused him to seek an escape in drugs.

Dr Daniel Casriel, psychiatric consultant at Daytop, makes the following analysis of drug addiction: "Human behavior in general is designed to avoid pain and pleasure. We respond to dangerous situations by fight or flight. However many disorders are characterized by a third mechanism, a withdrawal, in which the patient detaches himself from stress reactions and spends his energies reinforcing, by encapsulation, his isolation. That shell can be

drugs, alcohol, homosexuality, delinquency, or in less asocial types, merely "keeping busy."

Daytop residents undergo a therapeutic regimen which counteracts the escapism of drugs. "Encounters" — a form of group therapy with 8 to 10 participants — involve aggressive and frequently hostile exchanges in which the resident is stripped of his self delusions. Even more grueling are the 20 to 40 hour "marathons" — group therapy sessions which break through the residents' defense mechanisms and force him to confront his deepest fears. As part of the rehabilitation program, Daytop residents undertake responsibilities of menial service jobs and may rise to a coordinator or administrator in the Daytop community.

After 18 to 24 months, the former "dope fiend" emerges from Daytop with a "recreated self" and is soon ready to enter the greater community. Of the seventy five former Daytop residents now living away from the program, only one has returned to drugs.

Editor's note: The Daytop experiment in living is being currently dramatized by Daytop residents in "The Concept," now playing at the Sheridan Square Playhouse, 7th Ave. and 4th St.

Anthony Casalan And His Yacht

By LINCOLN SWADOS

Anthony Casalan is a resident at Daytop Village on Staten Island. He is a twenty four year old Puerto Rican man, one year younger than I. He began taking drugs at the age of thirteen, which his liver didn't like. At seven teen he quickly married and nine months later he and his wife divorced. His life has consisted to a great deal of taking drugs, stealing to support his habit, jails and hospitals. About two and a half years ago a parole officer whom he admires, gave him the choice of either going back to jail or entering Daytop.

After about fifteen months he split Daytop and returned to his former life style. The experience at Daytop was forcing him to face realities about himself he didn't want to see.

This time he could no longer find his being in drugs. He recognized drugs as something external to himself and not a part of what makes up Anthony Casalan, and he wished to return to the community on Staten Island.

Five months ago he once again became a "prospect" when the whole Daytop community had agreed to accept him. His head was shaved, he sat on a chair for many hours while his fellow residents bluntly told what they thought of him, and thus he again began his climb towards being a responsible member of the Daytop Community and towards his own goals.

He regards Daytop as his family and says that the goal of Daytop is social change. The people there are not ex drug addicts to him

they are people honestly dealing with and utilizing their true selves. Bigotry, materialism, one upmanship and the rest of the games the society plays are being confronted at Daytop and Mr. Casalan hopes to join his Daytop family in helping society confront these same things. Should he some day be in a position to need a car, then he will get one not to impress girls or himself but because it will be necessary to his life.

Tony said that outside of Daytop Village there is a lake and sometimes he looks out and thinks about a huge yacht but if someone gave him the yacht he would probably not take it. Or maybe he would.

Mr. Casalan was a machinist and now he would like to use his talent with his hands and his ideas on architecture and coordinating through Daytop. Daytop is expanding. There are new centers being built and they will need men to plan and build them. In the meantime he will live another year and a half at Daytop work in Spear, a Daytop Community project and then back to Daytop to re-evaluate Daytop and himself all along making choices, choices through love, love of his real self and his family.

Mr. Casalan talked to me a long time on the phone, interrupting to take care of his responsibilities at the house. I thank him for that courtesy he got me to think about yachts and other things.

Sociology Dept. Sponsors Lectures

By GLORIA WEINBERG

"Novelty and Relevance in Current Sociology" is the theme of a series of lectures sponsored by the Sociology department. The first lecture in the series, "Organization Amid Chaos: The Case of the SRO's," was given Wednesday, October 23 by Mrs. Joan Shapiro, Director, Community Psychiatry Project, St. Luke's Hospital.

Mrs. Shapiro described her experience working in an SRO (Single Room Occupancy) community. The people in such communities are marked by extreme poverty. Many are drug addicts, alcoholics, or physically or mentally ill. Mrs. Shapiro and her fellow workers quickly found out that these people, contrary to popular belief, had

an elaborate social organization.

She described three basic 'fantasy families' — configurations of people who were mutually dependant. One such 'family' consisted of from five to twelve members who were all dependent on one woman. This mother figure would keep order in the family, seeing that every one was fed, calling a doctor when they were ill, taking care of their money. A second configuration was the drinking clique of four or five men who would pool their money and share the drink. The third basic group was one in which one prostitute would support three addicts. There were also isolates, individuals who had no interdependence with other members of the community, but Mrs. Shapiro pointed out that of the

104 members of the community only three were in this category.

Throughout the lecture Mrs. Shapiro emphasized the fact that the interactions among these people filled a need that public institutions such as hospitals and nursing homes often ignore.

Lectures scheduled for the future include "Comparative Studies of Opinion Makers in Modern Societies" by Prof. Charles Kadushin, Dept. of Social Psychology Teachers College on November 6 at 4:30 in the College Parlor; and "The Influence of the Image and Reality of Africa on the American Negro" by Dr. Wilbert Le Melle, Middle East and African Division, Ford Foundation, on November 20.

a commentary . . .

"The Concept"

By BETSY GIBB and LINDA FELHANDLER

An answer to Lincoln Swados' misunderstanding of "The Concept"

Anyone who goes to "The Concept" and superimposes on it a code of accepted aesthetic values is sure to be disappointed.

Do not expect acting — only people. Do not expect theater — but the direct presentation of human emotions.

If one carefully looks at Walter Kerr's comment one will realize that he does not use the phrase "good theater" or even "good play." He had the wisdom to understand that the issue here transcends that he called "The Concept" an ex-

perience. This is not the story of some sincere, interesting and courageous drug addicts trying to kick their habit or tell the story of their rehabilitation. These are people who have found something precious that has value for all of us.

To reach their lives and each other they strive for an understanding of their deepest emotions. Do not look for the usual values. A question of aesthetics in the rational sense has no place here. What is being presented is human emotion and human loneliness and fear and awkward — it is less courtly, even ugly. Do not expect to be impressed — expect to feel, only then can its beauty reach you. Accept it for what it is.

Why should this question, "Will you love me?" sound so pathetic? What is pathetic about openly admitting one's need to be loved? What would have happened had they asked you to love them? Would you have stood up and accepted their love or would you have sunk into your sea with terror at the awareness of your own inability to express your need? How could his fail to touch you, as a reflection of everyone's need to be loved beyond any aesthetic or intellectual consideration? Did it not become clear to you how pathetic it is that people in our society hide their needs behind a veneer of sophistication behind each other's little popular songs such as the one quoted behind intellectual definitions of what is fitting, what is strong, what is efficient? We are so afraid to be awkward, stilted, that we stifle much of our humanity. This is what is most pathetic of all and this is the message "The Concept" brings to us.

Art in its essence is people bringing a message about human life to other people. "The Concept" has a message of sincerity and value and cannot be rejected because it is not art in the conventional sense.



Penthouse
atop
BUTLER HALL

**GOOD FOOD • ATTRACTIVELY SERVED
MODERATELY PRICED**

Magnificent View of New York City from your Table
Enjoy our Roof Garden and Cocktail Lounge

Sunday Dinner from 12 Noon to 9:00 P.M.

Weekdays: Luncheon 11:30 to 2:30 P.M.
\$1.50 - \$2.50

Dinner 5:30 to 9:00 P.M.
\$2.45 - \$4.95

COCKTAIL LOUNGE

Facilities for Private Parties in our two Dining Rooms
the "Greenhouse" and the "Penthouse."

OPEN 7 DAYS A WEEK

400 West 119th Street (88 Morningside Drive)
For reservations, phone MO 6-3490

Charge Accounts Invited

HOW TO KEEP HIM

(After You've Caught Him)

COOKBOOK

In the days of single blessedness, room mates Judy Perry and Jinx Kragen wrote *Saucepans and the Single Girl*. Since then thanks no doubt to their culinary cunning they have acquired a husband apiece. Now they've co-authored a new cookbook dedicated to the proposition that in holding a husband good food works better than handcuffs. Their new *How to Keep Him (After You've Caught Him) Cookbook* is a witty compilation of everything the novice wife needs to know. There are chapters on rekindling the flame, entertaining the boss, party politics, instant meals, holiday menus, feeding the poker crowd after the inevitable quarrel. What husband could stay mad for instance when served Ann'sy Aspik, Barbecued Butterfly Lamb with Curried Peach Halves, Snow Peas and Water Chestnuts and S'nful Sunday Pie. For your copy send \$5.40. Mail Orders Only.

DUNCAN

1619-BB Lincoln Place
Brooklyn, New York 11233

SPECIAL! 30-DAYS ONLY!

**A J A X
BRINGS STUDENTS
AN UNUSUAL
OFFER!**

**NOW YOU CAN
RENT**

a famous make
brand new

**ELECTRIC PORTABLE
TYPEWRITER**

• FOR A PERIOD OF
8 Months

• With all service free

Complete only \$75

What's more! If you decide that you'd like to keep the typewriter we will allow 2/3rds of the rental fee towards the full purchase price of only \$169.50.

Order our Student Special now! By mail or in person. If you want more information call or come in.

**A J A X
TYPEWRITER CORP.**
782 Lexington Avenue
New York, N. Y. 10021
(212) TE 2-9650

The Week

Oct. 30
Nov. 5

Wednesday, October 30

President's Luncheon: Senior class officers, Deanery, noon.

Luncheon - Discussion: "The Real Issues Next Tuesday, Election Day" by Rev. Donald Harrington, Community Church, Dodge Room, Earl Hall, noon.

Organ Recital: Works by du Mage, Schroeder, Bach, Vierne and Sowerby, performed by Searle Wright, St. Paul's Chapel, 12:05 p.m.

Lecture: "Causes and Consequences of the Democratization Process in Czechoslovakia," by Dr. Ivan Svitak, Institute of Philosophy, Czechoslovak Academy of Sciences, and Professor of Philosophy, Charles University, Prague. Institute on East Central Europe, 319 Uris. 7:30 p.m.

Lecture and Discussion: "U.S. Involvement in Developing Countries," by Father Theophane Mathias Madras, India. Newman Assn. Dodge Room, Earl Hall, 8 p.m.

Film: "La viaccia," with English subtitles, Casa Italiana, Auditorium, 50 cents, 8:30 p.m.

Piano Recital: By Walter Hulse. McMillin Theater, 8:30 p.m.

Recital: Dietrich Fischer-Dieskau, baritone, Carnegie Hall, 8:30 p.m.

Gallery Talk: "The Great Age of Fresco," by Linda J Lovell, Metropolitan Museum, 11 a.m.

Gallery Talk: "The Graphic Work of Winslow Homer," by Marjorie Kramer, Whitney Museum, 2 p.m.

Opera: "Faust," Gounod (French), New York State Theater, Lincoln Center, 8:15 p.m.

Thursday, October 31

President's Tea: With Senior class, College Palor, 4:5 p.m.

Lecture: Problems of Teenage and Unwed Parents' by Leontine R. Young, School of Public Health and Administrative Medicine and Maternity Center Association, 48 East 92 St. Free with CU ID. Reservations 568-4444, 1 p.m.

Film: "Mabuse" with English subtitle, Casa Italiana Auditorium, 50 cents, 8:30 p.m.

Recital: Walter Brewes, violinist, Carnegie Hall, 8:30 p.m.

Film: "The Dance as Ritual:" Hindu, African, Southwest Indian, Australian, Bulgarian. 501 Schermerhorn, 75 cents, 7:30 p.m. Commentary by Mark Koenig, Instructor in Balkan dance.

GFallery Talk: "Later Greek Sculpture," by Margaret V. Hartt, Metropolitan Museum, 2 p.m.

Opera: "La Traviata," Verdi (Italian), N.Y.C. Opera, New York State Theater, Lincoln Center, 8:15 p.m.

Friday, November 1

Balkan Dance: James Room, 8:30-12 p.m.

Lecture: "The Cineramā of William Blake," illustrated, by Dr. David Erdman, New York Public Library, Graduate student union, 601 Schermerhorn, noon. Sponsored by SDS-GSU Cultural Committee.

Colloquium: "Regulation of Gene Expression in Animal Cells," by Dr. Gordon Tompkins, Dept. of Biological Sciences, 610 Schermerhorn 4:10 p.m.

Square and Folk Dance: Prof. Dick Kraus, caller and instructor, 75 cents. Thompson Gymnasium, Teacher's College. Beginner class at 8, dance at 8:30 p.m.

Concert: Detroit Symphony Orchestra. Sixten Ehrling, conductor; Maurizio Pollini, pianist. Sponsored by the Carnegie Hall Corporation International Festival of Visiting Orchestras, Carnegie Hall, Box Office CI 7-7459, 8:30 p.m.

Opera: "Julius Caesar," Handel (Italian) NYC Opera, New York State Theater, Lincoln Center, 8:15 p.m.

Dance: Works by Alenikoff, Duncan Jowitt and Keen. Presented by Dance Theater Workshop Theater of the Riverside Church, 120th St and Claremont Avenue, \$2.50, 8:30 p.m.

Saturday, November 2

Varsity Football: Columbia vs Cornell \$2. Tickets John Jay Baker Field 1:30 p.m.

Recital: The Clancy Brothers presented by Harold Leventhal, Carnegie Hall, 8:30 p.m.

Opera: "La Boheme," Puccini (Italian), N.Y.C. Opera, New York State Theater, Lincoln Center, 2:15 p.m.

Opera: "Cavalleria Rusticana," Mascagni (Italian), N.Y.C. Opera, N.Y. State Theater, Lincoln Center, 8:15 p.m.

Poetry Reading: Yiddish Poetry Series, 92nd St. YM-YWHA, \$2, 7:30 p.m.

Dance: Works by Bauman, Dunas, Dixon, Wilson. Presented by Dance Theater Workshop, Theater of the Riverside Church, 120th St. and Claremont Avenue, \$2.50, 8:30 p.m.

Sunday, November 3

Opera: "The Barber of Seville," Rossini (Italian), New York City Opera, New York State Theater, Lincoln Center, 1:15 p.m.

Opera: "Le Coq d'or," Rimski-Korsakov (English), New York State Theater, Lincoln Center, 7:15 p.m.

Recital: Roger Wagner Chorale presented by S. Hurok, Carnegie Hall, 3 p.m.

Dance: Hellenic Folk Dance Festival presented by the Greek Tourist Agency, Carnegie Hall, 8:30 p.m.

Dance: Works by Alenikoff, Duncan, Jowitt and Keen. Presented by Dance Theater Workshop, Theater of the Riverside Church, 120th St and Claremont Avenue, \$2.50, 8:30 p.m.

Monday, November 4

Concert: Scottish Concert, Carnegie Hall, 8:30 p.m.

Film: "Rocco e i Suoi Fratelli" Casa Italiana Auditorium, 50 cents, 8:30 p.m.

Poetry Reading: Michael Benedikt and Marge Piercy read from and discuss their works. 92nd St. YM-YWHA, \$2, 8:30 p.m.

Lecture: "A Cultural Report on American Scenes Today" (No. 1), 92nd St. YM YWHA, \$2, 8:15 p.m.

Tuesday, November 5

ELECTION DAY

Opera: "Faust," Gounod (French) New York City Opera, New York State Theater, Lincoln Center, 8:15 p.m.

BULLETIN BOARD

Committee on Committees

The Committee on Committees plans to have a series of open meetings to discuss the various proposals they have received for revising the all-college government. Since there is still a good deal of preliminary work to be done, the committee wants to increase the number of both student and faculty members. Anyone who would be willing to join should send a note to the Committee on Committees, c/o Professor Mary Mothersill, campus mail. The work will cover about a month, by which time the committee hopes to be able to present a detailed proposal for a college-wide referendum. If the proposal is voted in, the committee will at once dissolve. Anyone with suggestions on procedures, agenda or matters of substance should also contact the committee as soon as possible.

Intercollegiate Affairs

A Committee on Intercollegiate Affairs is being formed, whose functions will include arranging for exchange programs with other colleges, and sending students to these programs and other conferences. Anyone interested in participating in or chairing the committee should contact Orak Saltzman, vice president of Undergrad, through student mail.

Development Council

A Council on Development will be established to study what direction the college is moving. The council will include 15 members, divided equally between students, faculty and trustees. The student representation will be the president of Undergrad and one member of each class. Those interested should drop a note in student mail to Evelyn Hue secretary of Undergrad, within the week.

Thursday Noon

Professor Raymond Saulnier of the Barnard Economics Department will be speaking at the Thursday Noon Meeting of October 31st in the College Parlor, Barnard Hall. His topic will be "Economic Issues: 1869."

Eastern Airlines

Eastern Airlines has filed with the Civil Aeronautics Board to eliminate

all holiday blackout periods from military leave and youth advance reservation fares.

Approval by the CAB would allow youths over 12 and under 22 and military personnel on leave or pass to use the one-third discount fares for positive space booking on domestic flights during Thanksgiving, Christmas and New Year holidays.

The fares are good on all domestic flights between Monday noon and Friday noon, and midnight Friday and Sunday noon.

Senior Meetings

The Office of Placement and Career Planning will be offering a number of informal meetings throughout the year, touching on job opportunities in specific areas of interest. On Monday, November 4, the meeting will deal with jobs in publishing. On the following Monday, November 11, opportunities in government, politics and social work will be discussed.

Both meetings will take place at 4:30 p.m. at 114 Milbank. Cider and doughnuts will be served.

Grad Schools

Appointments should be arranged this week to speak with the following recruiters: Harvard Business School (visiting 10/30), Yale Graduate Program in Education (11/6), and Johns Hopkins School of Advanced Int'l Studies (11/1). Other Public and International Affairs Schools recruiting at this time are: Princeton University, Woodrow Wilson School (10/31), and Syracuse University, Maxwell School (11/1). Recruiting Law Schools are: Georgetown (11/7), Indiana U (10/30), U of Pennsylvania (11/6), Vanderbilt (11/8), Villanova (11/1) and Wisconsin (10/30).

To make an appointment, sign up at 609 Dodge Hall, preferably one week in advance of the specific recruiting date.

Holly House

Rebecca Trachtenberg (SM) is planning a small co-ed weekend with faculty chaperonage at Holly House. Interested students should apply to her. A Thanksgiving dinner is also projected for about twenty students who could not or chose not to go home for the holidays. Interested students

should contact Olive Makris (616) or Linda, Nealon (SM).

Lessing Play

The Barnard German Department is organizing a theatre group of at least twenty students and faculty to see a performance of G. E. Lessing's "Minna von Barnhelm" by the world renowned Die Brucke repertory company on Thursday, November 14 at 8:30 p.m. in the Barbizon Plaza Theatre, 58th Street and Sixth Avenue. The group rate per ticket is \$2.00. Anyone interested should contact one of the members of the German Department in 131 or 127 Milbank Hall.

Pre-Med Advisors

A group of Barnard upperclassmen have started a Student Advisory Committee for freshman and sophomore pre-meds. There is a sign-up sheet on the 4th floor of Milbank for any freshman or sophomore pre-med (definite or tentative) who would be interested in having a student adviser. Anyone who signs up will be contacted by someone from the Committee.

Art Exhibit

A collection of student work — ranging from marocje thru lithography, drawing, etching, photography, oil, collage, watercolor, and acrylic—is now being shown Monday, October 28-Monday, November 11 in the James Room, fourth floor of Barnard Hall.

The exhibition is open to the public without charge 9-5 every weekday. It is possible to purchase selected works between 12 and 1 in room 416.

See the exhibit of 70 Italian frescoes at the Metropolitan Museum of Art, Fifth Ave. at 82nd St. before it closes Nov. 15. Features include a demonstration of fresco detachment and mounting; a recorded tour available for the 13-room exhibit narrated by Director Thomas Hoving. Admission for students is \$50 Tuesday through Friday. Museum hours are Monday-Saturday 10 a.m. to 5 p.m., Sunday — 1 p.m. to 5 p.m., Tuesday evenings 10 a.m. to 10 p.m.

Mayan art objects dating from 500 BC to AD 1500 and including stone sculpture, ceramics, jewelry and flint and obsidian votive offerings are on view at the Metropolitan.