



Hofstadter Speaks On Non-Conformity

"The essential motive in dissent is the need for a change, and that of non-conformity is the right to be different," stated Columbia professor of history Richard Hofstadter in an address on "Dissent and Non-conformity in the Twentieth Century."

Professor Hofstadter gave the final lecture in the American Civilization Series on Thursday night. He said, "dissent is no stranger or enemy to non-conformity whenever it is linked with liberality of mind and tolerance of spirit. But there have been in our past dissenters who have been basically conformers."

Professor Hofstadter traced the histories of both movements as they have worked on the American scene, including their influences today, distinguishing between pseudoconservative dissenters and radicals. The pseudo-conservative "is opposed to almost everything that has happened in American politics for the past twenty years."

Pseudo-Conservative Dissenter

Professor Hofstadter called political life "not simply an arena in which the conflicting interests of various social groups in concrete material gains are fought out; it is also an arena into which status aspirations and frustrations are, as the psychologists would say, projected. It is at this point that the issues of politics, or the pretended issues of politics, become interwoven with and dependent upon the personal problems of individuals."

Type of Politics

"I would suggest then," he continued, "that we have, at all times, two kinds of processes going on in inextricable connection with each other: interest politics, the class of material aims and needs among various groups and blocs; and status politics, the clash of various projective rationalizations arising from status aspirations. In times of depression . . . and national emergency, politics is more clearly a matter of interests. In times of prosperity and general well-being on the material plane, status considerations among the masses can become much more influential in our politics."

In comparing the pseudoconservative dissenter and the dissenter, the speaker noted that "sociological studies have shown that there is a close relation between social mobility and ethnic prejudice. Persons moving down-

SCAF Hears Princeton Prof Urge Dissent

A deliberate attempt by the colleges and universities to recruit and protect the unorthodox, and to stimulate controversy was suggested by Professor Hubert H. Wilson, as a solution to the problem of academic freedom, in an address to the Student Committee For Academic Freedom on Thursday, March 25, in Fayerweather Lounge.

Dr. Wilson, professor of political science at Princeton, pointed to the acceptance by colleges and universities of the concept that education is a sensitive agency and a political force and deplored their avoidance of forthright discussion on controversial issues.

Professor Wilson also stated that the fundamental source of repression of academic freedom stems from the industrial and technical nature of our society which tends to provide commercial and business standards to all institutions. He cited the general atmosphere of anti-intellectualism prevailing in the United States today which includes the "cheapening and disparagement of liberal arts and an over-emphasis on commercial values."

Professor Wilson urged a demand for a return to reason and rationality which would look at objective facts and denounce the "major hoax of anti-communism." He advocated organization by faculty and student groups to foster the return of courageous democrats to political office and untiring efforts by them to convey the meaning of freedom.

As a further attempt to combat the "obvious and overt pressures" on academic freedom, Professor Wilson suggested the resisting and turning back of the further advance of the corporate organization pattern and deliberate provision for an "oasis of freedom."

Elect 'Bulletin,' 'Focus' Heads, Dorm Officers



NAN KUVIN



BARBARA LYONS

Dorms Elect Kuvin, Evermon, Eilertsen, Wright As Officers

With the election of Nan Kuvin as president of the Residence Halls, all seats on Student Council have been filled. The dormitory also elected Marge Evermon '55 as social chairman, Kirsten Eilertsen '56, junior representative to the Residence Halls Executive Council and Betsy Wright '57, sophomore representative.

'Commonweal' Editor Probes Moral Choice

"The choice to do right or wrong is a prerequisite to freedom," said Mrs. Anne Fremantel, contributing editor of "Commonweal" and the guest speaker at the Noon Meeting last Thursday. She spoke on "The Theology of Freedom," stressing the duality of the nature of mankind, in opposition to the unity of God, as an essential to free will.

Mrs. Fremantel illustrated her theme by pointing out the battles that the church has waged against different forms of monism during the last few centuries.

Church Actions

In the eighteenth century the church fought the sovereignty of monarchy as it appeared in absolutism; in the nineteenth century, the church declaimed the French revolution in its proclamation of the sovereignty of the people; and in the twentieth century the church has found itself bitterly opposed to the concept of the sovereignty of race, as exemplified by the Nazis, and against the theory of class sovereignty as propounded by the Communists today, commented Mrs. Fremantel.

The importance in preventing such a monistic power from coming into being, is that it would, by definition, destroy free will, the free will that God preserved for us at the cost of His creation, she stated.

Retaining Free Will

The need for retaining this free will is important to us today, she said, as we consider our right to knowledge and the free use thereof, and find everywhere a restriction being placed upon our freedom. She admitted that there have been monistic tendencies even in a democracy and stressed the extreme importance of freedom to the church.

Lyons Edits 'Bulletin' RA Picks Edwards For 'Focus' Editor

Barbara Lyons '55 was elected as incoming Editor-in-Chief of BULLETIN, and Rhoda Edwards '56 as Focus editor at Representative Assembly last Wednesday.

Barbara Lyons competed against Tobia Brown, Joyce Lebois, and Jane Were-Bey. The list of candidates was drawn up by the president of the Undergraduate Association, and a Sophomore member of the staff of the paper. Both the BULLETIN staff and Representative Assembly voted for the new editor after hearing each candidate speak.

Future Plans

Barbara Lyons has been on BULLETIN for three years, and is at present an associate editor. She is a member of Representative Assembly and is majoring in American Civilization.

In speaking about some of her plans for the newspaper next year, Miss Lyons proposed the establishment of a Managing Board, consisting of the three candidates who were not elected editor-in-chief. She mentioned plans to continue inquiring into the organization of other college newspapers and adopting some of their methods if they would be helpful to BULLETIN. She suggested more interesting features expressing ideas and opinions of students and faculty members, and a wider coverage of world news that is related to life at Barnard. She also said that there should be more meetings of the staff so that better coordination within the staff can be effected.

Focus Editor

As the same meeting, Rhoda Edwards '56, was elected editor of "Focus" for the academic year 1954-1955. Miss Edwards said that she would not compromise on material to be included in "Focus," and would not bring out an issue unless she had enough good material to do so. Miss Edwards defeated Joanne Rosettos in the election.

Carnovsky Speaks On Jew and Theater At Seixas-Menorah

Morris Carnovsky, noted Broadway and Hollywood actor, will be guest of honor at today's weekly open meeting of the Seixas-Menorah society at 4 p.m. in the Dodge Room. The subject for discussion will be "The Jew and the Theatre." An introductory talk will be given by Rabbi Ario S. Hyams of Roslyn Heights, Long Island.

Mr. Carnovsky, a star in the current off-Broadway production at the Barbizon-Plaza, "The World of Sholem Aleichem," is a veteran actor, having played parts in over forty plays. He made his stage debut in Boston and first appeared in New York City with the Provincetown Players.

Barnard Italian Club Enjoys Native Dinner, Music, Comedy

An Italian dinner of lasagna, pastry, and wine, accompanying music of "piccolo concerto di arie antiche," and a play by the well known playwright, Carlo Goldoni, will be featured at the annual Italian dinner April 8 at 7 p.m.

The three act play, "Servitore di Due Padroni," or "Servant of Two Masters" is the first attempt which Goldoni made to reform the Italian comedy of the eighteenth century. It was written in the dramatic technique of Commedia dell'Arte which entails much use of pantomime. An English narration will highlight the major pantomime scenes.

Mr. LeRoy Bruenig, Associate Professor of French, Mr. Adolphus Sweet, and Mr. Barry Ulanov, Instructors in English, and Mrs. Maristella Bové, Assistant Pro-

fessor of Italian, are the faculty members who will participate in the play.

Myra Adamwaith '57, Joyce Allegretti '57, Sandra Comini '56, Arlette Gugenheim '57, Sheila La Farge '57, Francesca Lenci '56, Adi Nagai '57, Ruth Park '54, and Barbara Ullman '56, will comprise the rest of the cast.

The musical interludes during the dinner will be presented by Mona Tobin '56, soprano, Lenore Prostick '55 and Judith Rubin '55, pianists.

Tickets for the affair will be on sale on Jake from April 5 through 8 at \$2.50 for the dinner and play, and at \$7.75 for the play only. The proceeds of the evening will go towards a scholarship for a Barnard student of Italian to study in Italy.

Barnard Bulletin

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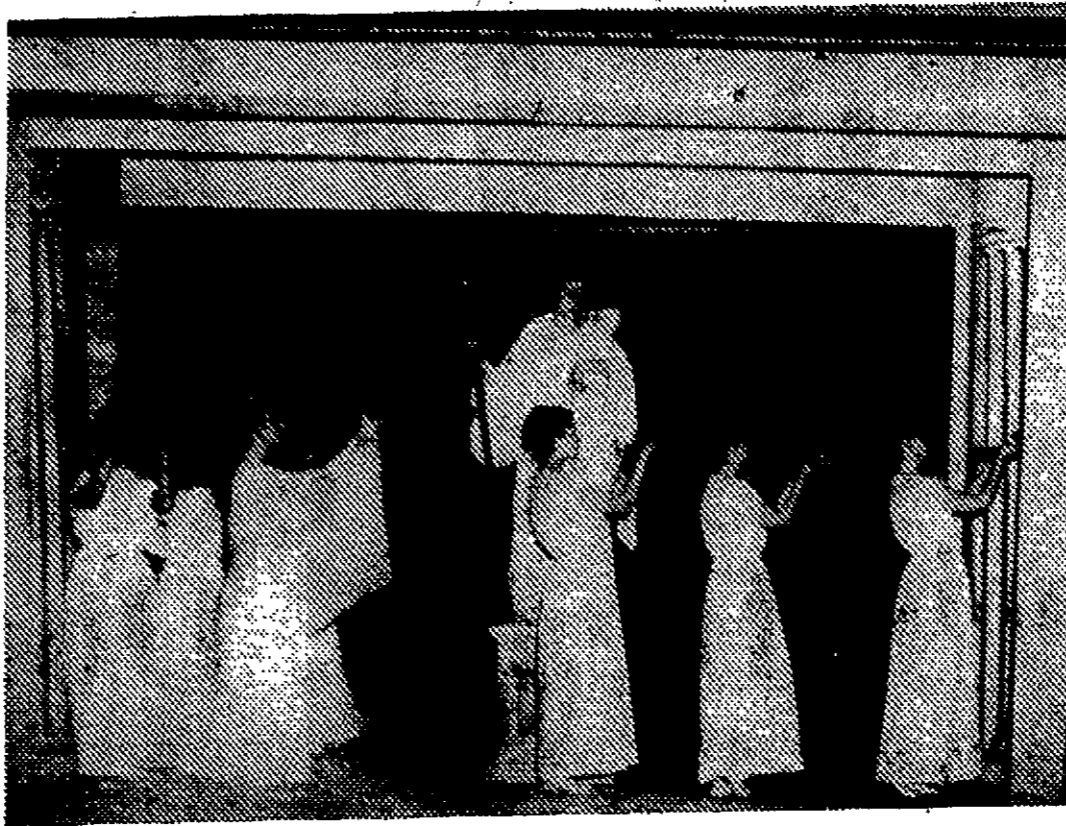
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FEATURE EDITOR OF THE DAY: Tobin Brown.

MANAGING EDITOR OF THE DAY: Joyce Lebois



Agnes Vlavianos representing "Peace" and holding "Wealth" in her hands at the annual National Holiday Festival of her Athens school in 1950.

Greek Girls Join In 52 Yr. Tradition

Greek Games Grow As Years Pass

By Sandy McCaw

This year's Greek Games follows in the tradition that has been Barnard's for fifty-two years. The goddess, Artemis, is one of the favorite deities of this tradition and the rites to be performed in dedication to her shall be similar to many that were performed before.

Greek Games originated in the spring of 1903 when the Sophomore class decided that it would be fun to challenge the freshmen to an informal contest with a suggestion of the ancient Greek festival about it. The contest was to include a competition in poetry but was predominately athletic in nature. The class of 1910 went on to introduce a competition in chorus and dance which heightened the artistic and aesthetic emphasis upon the games.

Original Work

Greek Games, as it has evolved, is a pageant as well as a competition. The dances are original; the choreography is developed by students of each class. The designing, and sewing of the costumes is also done by the students. Most of the music in the games is original as are the stories for the dance and for entrance.

The opening feature of Greek Games is the entrance. Originally entrance into the auditorium was judged upon the dramatic interest, execution, music, costumes, and properties of the performance. Eventually, however, the entrance became so magnificently complex and entailed so much work that the central committee of 1929 decided to have the entrances judged exclusively upon the music involved and the percentage of class participation.

Priestess Ceremony

Another feature of the games, often called the most beautiful and impressive episode in the performance, is the solemn rites performed by the priestesses at the altar. Following this ceremony, the challenge is proclaimed and accepted with much enthusiasm and the competition gets underway.

The Greek Games dances are created with the intention of resembling as closely as possible the dances of ancient Greece, with an eye to the natural and the simple. The movements are developed from a story associated with the chosen deity and are supposed to tell that story through pantomime.

Girls Describe Fete In Native Greece

By Rayna Schwartz

Two members of the class of 1957 who recently came to the United States from Greece will be participants in Saturday's Greek Games festival at Barnard.

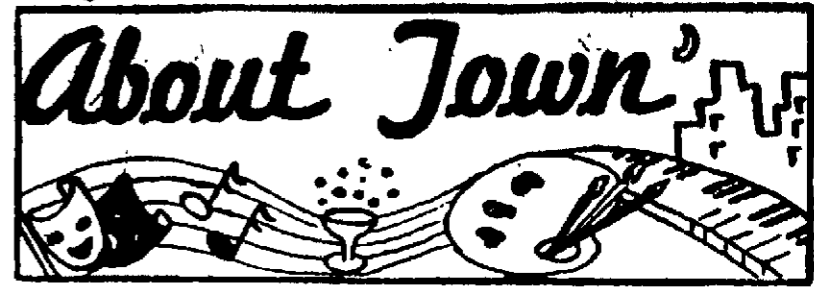
Agnes Vlavianos, who lived in Athens before coming to Hewitt Hall, says that she likes Barnard very much, especially because of the Greek Games. As a student in an Athens gymnasium, she took part in her school's annual March 25 presentation in honor of the Greek National holiday, the day on which the Greek Revolution started in 1821. The school performances were usually of a classical or modern Greek play. Work was done under the direct supervision of teachers, and Agnes is particularly impressed with the idea that students do more creative work themselves in Barnard. Her only criticism of the Games is that the Greek being spoken is Erasmian, a pronunciation not used in Greece at all. Agnes is very happy that Barnard girls show so much enthusiasm and interest in Greece, but, nevertheless, feels that, because she is Greek, she naturally has a deeper understanding and feeling for the festival.

Anna Triantafyllou, who arrived in the United States barely six months ago, hails from Lesbos, an island off the Greek mainland. Her high school competed in an annual athletic meet with schools from neighboring islands. Anna will be a hoop roller in the Barnard festivities, whereas she participated in the running and broad jump events in Greece. The kindness of Barnard students impressed Anna most upon her arrival here, and she hopes to return to Greece after completing her college education.

Search for College Queen Begins Soon

Is there somewhere among us a flower who was "born to blush unseen and waste its sweetness" behind the high green walls surrounding Barnard? If she is here and reads this message, she need no longer submit passively to her fate.

To change her life completely, to win fame overnight, she need only submit her picture, and win the "College Queen of America" contest soon to be run by Mutual Broadcasting System's "Queen For A Day." Look around you, Barnardites. Are we harboring a future queen?



Marc Blitzstein's adaptation of "The Threepenny Opera," which is currently playing at the Theatre de Lys through April, is the product of a collaboration between composer Kurt Weill and dramatist Bert Brecht. Based on Gay's classic, "The Beggar's Opera," written two centuries before, it is primarily a gay but biting social satire. The beggar's suburb of London, Soho, during the coronation of Queen Victoria is the scene of this vivid portrayal of the sentimentality and uncontrolled self-interest which have come to be considered trademarks of the Victorian Era. This is not to say that the "Threepenny Opera" is a purely didactic and uninteresting production. The mood jumps, with skill and perfect timing, from the painfully serious to the ridiculous.

The beggars' society is a disreputable reproduction of the respectable London world. The parallel is complete from the "last gentleman of them all," Mack the Knife, who is as true to Soho's code of dishonor as any Victorian gentleman was to the accepted code of duty; to the rising businessman exemplified by Mr. Peachum, the "Beggar's Big Brother." The satire lies in the conflict of these two characters, which is completely stripped of the politeness of their wealthier counterparts, who, while they scorn the elemental intensity of this conflict, are, through economic and social pressure, the causes of it.

The outstanding characterization is Lotte Lenya's Jenny. She makes this part the illustration of the theme of the play, without ever becoming purely a type. Jenny is Soho. As Mr. and Mrs. Peachum, Leon Lishner and Charlotte Rae are delightfully amoral villains, whose hypocrisy and assumed sentimentality provide the basis of the satire of the ethics of the middle class. Scott Merrill and Jo Sullivan turn in convincing portrayals of Macheath and Polly Peachum, the "hero" and "heroine," who, true to sentimental tradition, love, suffer, and emerge triumphant. The minor parts are exceptionally well done and add the final touch of reality to the play. Donald Elson's Reverend Kimball is particularly noteworthy.

The settings and costumes were obviously obtained on a budget, but are quite effective despite the fact that some of the settings are rather unimaginative.

On the whole "Threepenny Opera" is well worth seeing. It is a play which can be enjoyed immensely either for its message or for its delightfully bawdy humor.

M.P.

Paintings, water colors, pastels, drawings, and prints by America's three most famous expatriate artists, John Singer Sargent, James McNeill Whistler and Mary Cassatt are displayed in the international loan show opened last Friday at the Metropolitan Museum of Art.

The more than 200 works exhibited, the most comprehensive display of the three artists' works ever held in their native country, will remain on view through Sunday, May 23, 1954. An admission fee of 50 cents, federal tax included, will be charged, except on Mondays when admission is free. The exhibit will be open during Museum hours from 10 a.m. to 5 p.m. weekdays, and from 1 to 5 p.m. on Sundays.

Whistler's world-famed "Portrait of the Artist's Mother," portraits by Sargent of such renowned personages as "Joseph Pulitzer" and "Robert Louis Stevenson," and the only known "Self Portrait" by Mary Cassatt are outstanding among the many distinguished works of art by this famous trio on display at the Museum. The pictures have been lent to the exhibition from the foremost public and private collections in the United States, England, Scotland, France and Chile.

On exhibit in the United States for the first time are two canvases by Mary Cassatt, "La Loge" and "Mother Holding Child," and the portrait of Thomas Carlyle by Whistler. An oil sketch, "Señor Subercaseaux in a Gondola in Venice," by Sargent has never been on public view before.

The three artists lived, studied and worked in Europe at a time when good art schools, picture galleries, and adequate patronage were lacking in America. All three artists were influenced by the art trends of 19th century Europe, particularly the Impressionist movement. Both Whistler and Mary Cassatt became devotees of the new 19th century taste for Japanese art.

Alec Guinness Festival

Alec Guinness hits the movie marquees again in an Alec Guinness Festival sponsored by the Baronet, a Walter Reade deluxe art theatre on Third Avenue and 59th Street.

The festival to feature seven of the British star's famous productions, is unique in that each of the seven films shown will run only as long as there is a demand for them. The festival opened on March 20 with "The Lavender Hill Mob" which ran till March 26.

The current picture is "The Last Holiday" to be followed by "Kind Hearts and Coronets," and "The Mudlark." Patrons may call the theatre and leave their names so that they may be advised of the play-dates of the pictures.

Are We Afraid?

It's happened again. The adults of this country, and particularly the journalists, have been trying to label this college generation with some short, smart name which will explain all of our fancies and foibles. Apparently we do not label easily because we have been called, at one time or another, everything from the "beat" to the "silent" generation. One writer says we have nothing on our minds but security; that all college girls want out of life is a suburban ranch house and a husband earning at least \$10,000 a year. Another says we don't know where we are going and that we just exist, without the crusading spirit which supposedly marked past college generations.

The latest spurt of labelling may be noted in the recent issues of several popular magazines. We are now known as the "scared" generation, students who are afraid to speak out in class, to join organizations, to take a definite stand on an issue. The deadly gas of McCarthyism has left students in a stupor of indifference or reluctance to speak out on the problems facing our country, or so say these magazines.

Just how has the current political climate affected the college students in the last few years? Is he as indifferent as some individuals would like us to believe? Perhaps a look at the many youth organizations who have taken strong, unflinching stands against McCarthy, Velde, and the others who would destroy our democracy while masquerading as its saviours would convince them otherwise. Certainly the position which certain youth groups have maintained, asking that our government take a less absolute position towards recognition of Communist China shows that we are not afraid.

Perhaps these recent articles are a case of projection, a case where adults see in us the very faults or fears which they refuse to recognize in themselves. Certainly the policy of closing one's eyes to anything "controversial" and of closing one's mouth when a position on an unpopular subject must be taken has been prevalent in this country. But we have always been rather proud to read in many college newspapers ranging editorials on every subject imaginable. The current political scene has often been an editorial subject and these college editors rarely pull their punches.

All of this is not to say that McCarthy's influence has not been felt on the campus. Many students are just what the magazines say they are — "scared." But we maintain that this is not the label of our generation, differentiating us from other citizens. If we are frightened to speak out it is because we have seen that our fathers are also afraid. But we are glad to have among our generation many who are not afraid, who have stood firm where adults have fled.

Avshalomoff Describes Varied Music Career

By Barbara Koenig

Jacob Avshalomoff, instructor in music at Columbia University, and affectionately and intimately known by the nickname "Jasha," is one of the busiest campus figures as both choral leader and composer.

Director of the Columbia University Chorus, and recent recipient of the Annual Music Critics Circle of New York award for the outstanding choral work of the season, he warned warily, "They like to type-cast you, but half my music is orchestral."

"Tom O'Bedlam"

Sharing the Critics Prize honors with Ernest Bloch and Arthur Honegger, Mr. Avshalomoff based his composition, "Tom O'Bedlam," on an anonymous 17th Century poem about an insane beggar.

The actual writing took about a month and a half but the composer, moved by the poem, had been "brooding" over the idea for two years. The structure, instrumentation, and choral sections were already planned before he began writing during the summer of 1951.

David Randolph was impressed by the piece and directed the Collegiate Chorale in its initial presentation December 15 in Carnegie Hall. The work was given again March 25 at the New England Conservatory in Cambridge, Massachusetts, and will possibly be given in Montreal this May.

Asiatic Background

The son of a composer, Mr. Avshalomoff began to write music at the age of nine. He was born in China and lived there for eighteen years until the Japanese invasion. During that time he was a supervisor of Chinese laborers in a factory and a champion fancy diver.

Schools Offer Summer Jobs

Paid summer jobs in New York social work agencies will be offered in a program sponsored by Barnard, Columbia, and the New York School of Social Work.

Preference will be given to juniors but sophomores and seniors are also invited to apply. Those interested should make appointments to see Mrs. Ethel Burgess in the Placement Office, 112 Milbank Hall before April 1.

The project will feature conferences, on-the-job counseling, visits to group and case work agencies and salaries at prevailing rates.

The purpose of the project, which will be held from June 21 to August 27, is to acquaint college students with the field of social work.

In 1937, he came to the United States, where he spent half of his college years at Reed College and then transferred to Rochester University for more intensive music training. He is amused that, with his first-hand knowledge of Russian and Chinese, he was sent to England during the last war.

He considers much of his music colored by his oriental background, claiming that "you can't forget the sounds you hear in childhood."

Mr. Avshalomoff, who has been teaching at Columbia University for seven years, initiated the open readings of the Messiah which have become a pre-Christmas institution. For the first time last year, a similar "University Sing" was held before Easter, the Mozart Requiem among the works read. Tentative plans for this year include the Stravinsky Symphony of Psalms and a Bach Cantata.

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How the stars got started...

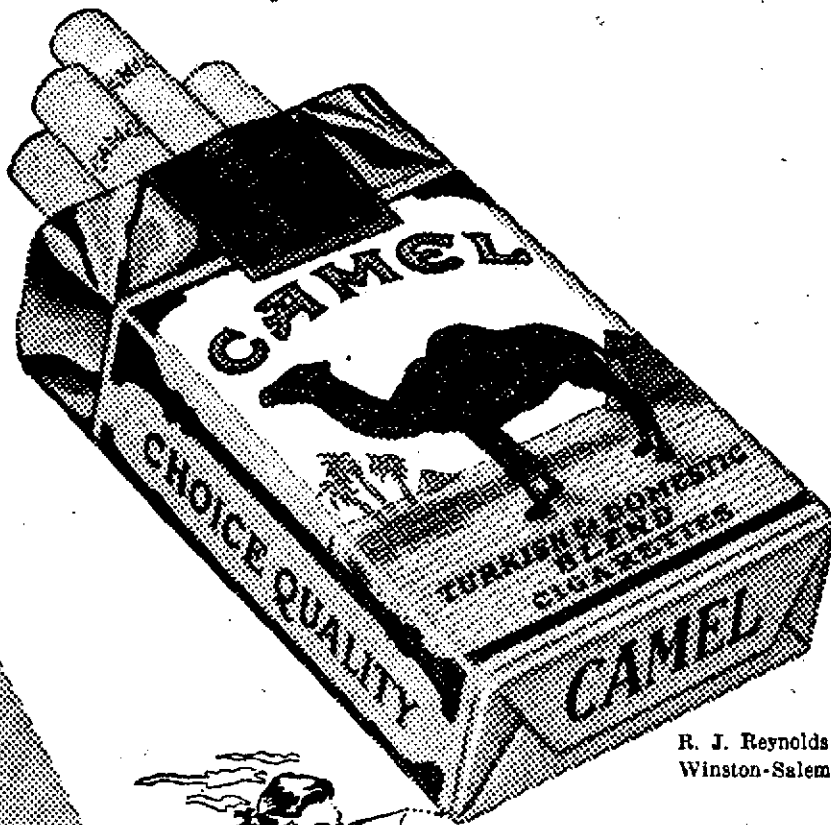


RISÉ STEVENS says: "Not 'til high school was my voice 'discovered'. (I unwittingly sang an octave low in class.) From that day, singing was my love — at weddings, parties, on the radio. I studied all over Europe before the Met and the movies accepted me."

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On Campus

Jewish Study Groups led by Rabbis Gilbert and Jarashow will meet at 8:15 this evening in the Dodge Room and Room L of Earl Hall.

Newman Club meeting will feature Dr. Andre Ouroussoff, S.J., of Fordham Russian Center discussing, "The Eastern Rites of the Church," 4 p.m. tomorrow in the Dodge Room of Earl Hall.

WKCR will present George Bernbard Shaw's comedy, "Arms and the Man," Wednesday at 9:30 p.m.

Graduate Newman Club will hear "Christianity and History" by the Very Rev. Martin C. D'Arcy, S.J., formerly Master of Campion Hall, Oxford University, 8:15 p.m. in Auditorium of Earl Hall, Wednesday.

The Van Am Society will present Dr. William G. Pollard, Director of Oak Ridge Institute of Nuclear Studies and an episcopal deacon, speaking on "The Problem of Revelation," tomorrow at 4:00 p.m. in the John Jay Lounge.

Greek Games full dress rehearsal will be held in the gym 6-9:30 p.m., Thursday.

Graduate Newman Club dramatic reading of "Everyman" by members of the School of Dramatic Arts will be heard at 8:30 p.m. Friday in the auditorium of Earl Hall.

Greek Games will take place at 9 p.m. in the gym, Saturday. Doors open at 2; tickets will not be reserved after 2:30 unless already paid for. Punch and cookies will be served after the performance.

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Hofstadter Speaks on Non-Conformity, Change

(Cont'd from Page 1, Col. 1)

ward, and even upward in many circumstances, in the social scale tend to show greater prejudice against ethnic minorities than commonly prevails in the social strata they have left or are entering." He said that the expediences of the situation today cause groups that once stressed racial discrimination to find other scapegoats. "To proclaim themselves vigilant in the pursuit of those who are even so much as accused of 'disloyalty' is a way of reasserting or advertising their own loyalty — and one of the leading characteristics of Ameri-

can patriotism is its constant inner urge toward self advertisement."

Professor Hofstadter said that both the displaced old-American type, represented, for example, by the Daughters of the American Revolution, and the new ethnic elements that are desperately eager of their fundamental Americanism can conveniently converge upon liberals, critics, and non-conformists of various sorts, as well as Communists and suspected Communists.

In asking why the tide of pseudoconservative dissent has risen to such heights in our time,

the speaker called it a response, however unrealistic, to realities. He blamed the present status aspirations of the end of the "process of continual settlement, . . . the arrival of continuous waves of new immigrants, . . . forming a sort of "automatic built-in status-elevator in the American social edifice. Today that elevator no longer operates automatically."

"The growth of mass media of communication," he continued, "has made politics an arena into which private emotions and personal problems can be readily projected. Mass communications have aroused the mass man."

Hold Anniversary Party at BC Camp

An anniversary celebration of the present permanent site of Barnard Camp, which was opened in October 1933 after a six-year Alumni Association fund raising drive, was held last week-end at the Camp in Ossining, New York.

Among those invited to take part in the festivities were President Millicent C. McIntosh, past chairmen of the camp and their committees, past and present presidents of the Athletic Association.

The weekend featured a historical presentation covering the development of Barnard camp until the present day.

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Barbara Stanwyck

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1. **Effective Filtration**, from the Miracle Product—Alpha Cellulose. Exclusive to L&M Filters, and entirely pure and harmless to health.
2. **Selective Filtration**—the L&M non-mineral filter selects and removes the heavy particles, leaving you a light and mild smoke.
3. **Much Less Nicotine**—the L&M Filter* removes one-third of the smoke, leaves you all the satisfaction.
4. **Much More Flavor and Aroma**. At last a filter tip cigarette with plenty of good taste. Reason—L&M Filters' premium quality tobaccos, a blend which includes special aromatic types.

*U. S. Patent Pending

Light and Mild
MUCH MORE FLAVOR
MUCH LESS NICOTINE

L&M FILTER TIP CIGARETTES

LIGGETT & MYERS TOBACCO CO.