

# Speaker Lauds Modern Poetry

by Eleanor Weber

Rosellen (Posey) Brown '60, delivered a lecture in defense of modern poetry on Tuesday, February 9, in College Parlor, keynoting a series of student lectures sponsored by the Board of Proctors.

### Answers Charges

Editor of "Focus" and the recipient of the Woodbury Award from Columbia University, Miss Brown began her talk by assum-



Rosellen Brown '60

ing that the value and worth of poetry was not being questioned. She explained that her defense would consist of answers to specific charges against the form and meaning of modern poetry. She quoted the analogy that "poetry is to speech as dancing is to walking."

### Poetry Flourishes

Miss Brown took as the "jumping off" point for her talk the "invective" article by Karl Shapiro that appeared in the N. Y. Times Book Review on December 13, 1959. With "unsympathetic criticism," Mr. Shapiro described every art as flourishing except poetry, which he considers a "diseased art." In rebuttal, Miss Brown replied with quotes that could apply this same term to other forms of art, and said that if art were dying, there would be a mass burial, and the cause of death could be given as "suicide and murder." The refusal to oversimplify what may be hard truths was quoted from Stephen Spender as "a different simplicity."

In reply to the statement made

by Karl Shapiro that modern poetry must be criticized, discussed, and analyzed — taught instead of read, Rosellen Brown said that the "arts do not need the graceless commentary that they are receiving these days." She denies that literary criticism is as "formidable" as Mr. Shapiro declares.

### Age of Consciousness

Besides the age of anxiety, Miss Brown stated that we are in an "age of consciousness," looking at everything under a "mass microscope . . . looking so closely at our ideals that we are able to see through them." The spontaneity and almost excessive honesty of modern poetry is a part of this age, said the speaker. In answer to Malraux: "It is difficult to keep up with the complex, changing imagery of today," Miss Brown said "To simplify is to falsify." Thus, "if poetry struggles in its emptiness, then it is at least honest in its failures."

Miss Brown concluded her talk with the reading of three contemporary poems: Larkin, "Poetry for Departure," Simpson, "As Birds are Fitted to the Boughs," and Silkin, "Death of a Son."

This special series of lectures on contemporary literature is being sponsored by Barnard's Board of Proctors. Its aim, according to Chairman Linda Kaufman, '60, is to achieve the two-fold purpose of scholarship: learning, and communicating what one has learned, as well as enabling the prospective teacher to speak before a group.

# Barnard



# Bulletin

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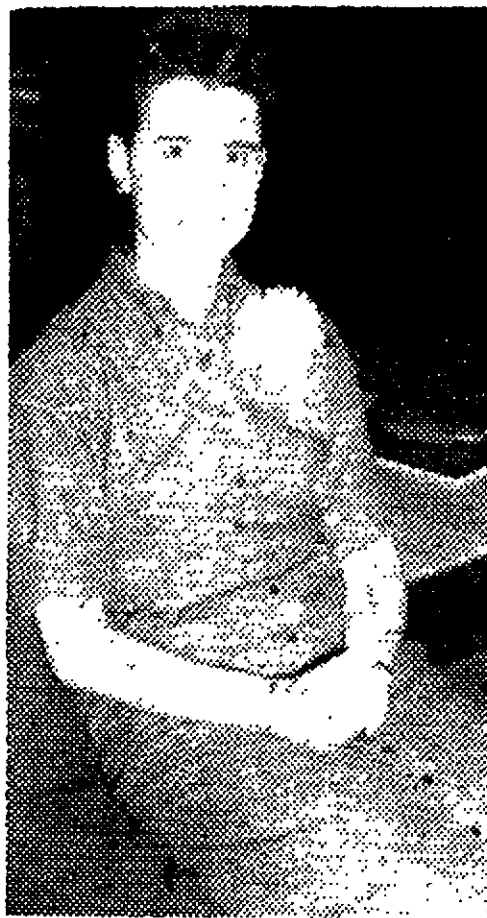
## Roger Sessions Opens Second Annual Festival

by Roz Marshack

Mr. Roger Sessions, the noted American composer, will address in the James Room where it may be viewed until Friday, March 11, an all-college assembly opening the 1960 Arts Festival, on Tuesday, March 1, announced Janet Gertmenian '60, chairman of the Festival. Author of *The Musical Experience of Composer, Performer and Listener*, Mr. Sessions is presently an instructor at Princeton University.

A graduate of Harvard University, winner of Fulbright Award scholarship in Music and John Simon Guggenheim Fellowship, he has studied abroad in Florence, Rome and Berlin. Elizabeth Sessions, '61, Mr. Sessions' daughter, is a student at Barnard.

On Wednesday, March 2, the second phase of the Festival, the



Janet Gertmenian '60

Art Exhibition, will open at 4:00. All students are invited to contribute paintings and sculpture to Lois Engelson. A panel discussion is planned for the opening tea.

At 8:00 Wednesday evening the performing arts program will be presented in Minor Latham Playhouse. Devoted primarily to music and dance, the program will contain performances by the Glee Club and the new Barnard dance group directed by Miss Jan Stockman, as well as individual student presentations.

Marilyn Umlas '61, performing arts program coordinator, has announced that dance auditions will be held on Monday, February 15, from 12-1 and 5:30-6:00 in the dance studio.

This is the second annual aesthetic presentation at the college. Last year Miss Helen Hayes was the keynote speaker of the Festival followed by talented student performers in music and the dance for the evening program. Mr. Leonard Baskin of Smith College addressed the opening of last year's art exhibition.

Business chairman, Eleanor Epstein '61, and her committee are preparing a twelve page program booklet for souvenir purposes similar to that of last year.

## Polish Philosopher Teaches Sociology Of Morals Course

By Barbara Blumenreich

Mme. Maria Ossowska, Polish philosopher and Professor of Descriptive Ethics at the University of Warsaw, has arrived at Barnard to teach during the spring term.

The Virginia C. Gildersleeve Visiting Professor is teaching a course entitled "The Sociology of Morals." The lectures, which will last for a period of six weeks, are divided into three parts. In the first part, entitled "The Distinction of the Problems of Ethics," Mme. Ossowska distinguishes three goals which ethical stan-

dards propose: personal happiness, perfection of the individual, and harmony in the community. Most ethical philosophies have been combinations of two of these goals. The philosophy which seems most successful from a sociological point of view combines all three and states that human happiness and perfection are dependent on civic virtue.

### Student Address

The second part of the course will deal with the descriptive factors which influence morals in society as a whole. The extent to which morality is determined by class distinction will be examined in the third part of the series. On Tuesday evening, March 1, Mme. Ossowska will speak on the subject "Can Ethics be Systematized?"

### Descriptive Ethics

Mme. Ossowska is noted for her research on descriptive ethics, a study which she began at the Polish Academy of Science as director of the research center for history and sociology of morals. She and her husband, Dr. Stanislaw Ossowska, have played a major part in keeping the field of sociology independent in Poland.

Mme. Ossowska received her Ph.D. from the University of Warsaw in 1921 and joined the faculty two years later. She has also studied in France at the Sorbonne and in England at the universities of Oxford and Cambridge. She is the author of several books, including "Human Motivation" and "The So-called Bourgeois Morality."

The Virginia C. Gildersleeve

Visiting Professorship, held this year by Mme. Ossowska, was established in 1957 in honor of Miss Gildersleeve, Dean of Barnard from 1911 to 1947.

## Barnard Discontinues Summer Theatre Plan

by Tania Osadca

President Millicent McIntosh has announced that the Barnard Summer Theater program, initiated this past summer, has been discontinued.

The program, under the direction of Miss Mildred Dunnock, noted stage and screen actress, featured instruction and fieldwork in the theatre arts by professional actors and directors. Although the project was an acknowledged success and greatly praised by those who participated in it, the financial and administrative difficulties it incurred bar its continuation this summer.

The Barnard Summer Theater program was an expensive project. It was presented as a six-credit course and both the students and instructors had to put in a good day's work for five days

a week to accomplish the work that they had set out to do: the staging and production of six plays. The course was costly for the students because they had to pay regular tuition and the scholarship funds provided for this purpose by Mr. Richard Rogers could not take care of all the students. As a result of the expense, only three out of thirty-two students who participated in the program were Barnard students.

Additional difficulties arose when Miss Dunnock announced that she would not be able to direct the program this coming summer. President McIntosh expressed her regret about discontinuing such a program because she values highly the amount and caliber of work produced by this group.

## Juniors Complete Cast; Production Rehearses



Left to right: Allen Schifrin, Lesley (Bunny) Bunim, Julian Amkraut and above, Alice Penny Ross.

Casting has been completed for "Two's Billing," the Junior Show. Starring Alice Penny Ross as Alice, the cast will feature Arlene Weitz, Gerry Ranas, Micle Laedeman, Norma Wilner, Sue Kossman, Vivian Finsmith, Nancy Stone, Margaret Neiderburger, and Joan Finkelstein.

Columbia juniors who will par-

ticipate include Julian Amkraut, Dick Naven, Allen Schifrin, Dave Konstan, and Bob Weiner.

The show, based on works by Lewis Carroll, was written by Hinda Rottenberg, Arlene Weitz, and Vivian Finsmith. It is an imaginative musical with original music and choreography. The play will be presented on March 9-12 in Minor Latham Theatre.

# Barnard Bulletin

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## In Memoriam:

Miss Zora Hurston, a Negro novelist, died the other day. You probably don't know her. We only found out because she happened to graduate from Barnard.

Zora Neale Hurston was born in the first incorporated all-Negro town in Eatonville, Fla., in 1903. Despite the fact that she came from poor surroundings she was to lead an extraordinary life. Both the *New York Times* and the *New York Herald Tribune* gave her death exceptional coverage. Those columns tell us that:

- she came to New York on a scholarship and graduated from Barnard in 1928.
- she did graduate work in anthropology at Columbia under the eminent Franz Boas.
- she was a secretary and protegee of Fanny Hurst.
- she won two Guggenheim fellowships; one of these awards enabled her to spend two years in Haiti studying voodoo rites.
- she wrote nine novels, the first one appearing in 1935. In large part they were folk tales of the South and the Negro.
- her autobiography *Dust Tracks on a Road* (1942) won her a \$1000 award and praise from the *Times* critic who said that the book was "saucy, defiant, high pressure . . . as vivid as a poinsettia, as beautiful as jasmine and as vulgar as a well-liquored fish-fry."
- she felt unmoved by the race question.
- she also wrote for numerous magazines including the *Saturday Evening Post*.
- she worked at the Library of Congress.
- she wrote for Warner Brothers studio.
- she is credited with being one of the first to coin the name "Mr. Republican" for the late Senator Robert A. Taft.

The above list speaks for itself. It should not be too much to expect that a woman with so much potential and so many achievements should leave some sort of tangible legacy to the world. Yet, ironically, Zora Neal Hurston died in obscurity and poverty.

## For Posey Brown

A paean to Posey Brown.

In four years of attending sundry lectures at Barnard, Columbia, and related institutions, we have never been so moved as we were when Posey finished a discussion of trends in modern poetry. She spoke with dignity, clarity, wit and devotion, providing an elegant beginning to the new Student Lecture series.

## Panamerica:

# Classical And Folk Styles Make New Ballet A Memorable Event

by Jane Ruben

The New York City Ballet has attempted something rather novel with *Panamerica*. The music would hint at a folk dance interpretation, and, according to Carlos Chavez, the Mexican composer and conductor, the title of the work would also imply "a 'nationalistic' attitude." However, the selections are not treated in the obvious way. The costuming is quite Latin American but the style of dance is classical. At times the company succeeds admirably with its classical approach; at other times the choreography borders on the dull, the grotesque, or the unsuitable.

### Exciting Moments

In "Preludios Para Percusion," Patricia Wilde and Edward Villella presented some of the most exciting moments in the program, although they were intermittently handicapped by Balanchine's choreography. At the opening of the number and while dancing together, they had little freedom of movement. At those times the classical ballet did not express ideally the music of composer Luis Escobar. However, when permitted to render the music in



solo sections, and when given the entire stage in which to perform, they proved that ballet, skillfully danced and choreographed, could certainly complement the rhythms of the piece.

"Variaciones Concertantes," composed by Alberto Ginastera and choreographed by John Taras, was the most poetically beautiful of the eight selections on the program. Superb costuming added extra appeal to the movements of the dancers — the skirts were

ankle- or truly ballerina-length. For Violette Verdy and Patricia Wilde there were yards and yards of black net over olive green; for the corps de ballet the black net was over an electric blue. Miss Verdy was lyrically sad and lovely; Miss Wilde was more dynamic and impassioned. Edward Villella, as the young man torn between the two, showed again what a capable dancer and performer he is. The gay resolution of the music represented a third type of emotional tint in this fascinating, varied piece.

### Weird Number

Probably the most unusual scene was "Sinfonia No. 2" by Hector Tosar — unusual because of Jacques d'Amboise's choreography. The presentation, practically a play in pantomime, was all quite weird, costuming included, and at times extraordinarily amusing in a perverted sort of way. Small wonder the little boys in back of us exclaimed upon seeing the dancers, "They're monsters!" and then, "No, they're mummies!" and last, "You're crazy — they're skeletons!"

Maria Tallchief brought to life the last selection on the program, splendidly assisted by Arthur Mitchell, Conrad Ludlow, and Edward Villella. With style and her usual charm she sparkled through Julian Obbon's "Danzas Sintonicas," which was choreographed by George Balanchine. The corps de ballet performed well in costumes that can only be described as gaudy. Happily, Miss Tallchief was not dressed in their orange-red and shocking blue.

The costuming was generally not as good as it might have been, although at its best, in "Variaciones Concertantes" and in the charming "Ocho Por Radio," it was definitely striking. In the latter it was light and gay and

(See PANAMERICA, Page 4)

## Band Leader Discusses Jazz

by Rochelle Stoller

The symbol of the smoke-filled room is as much a part of Jazz as is the traditional behind-the-scenes political caucus. The rehearsal hall we visited several weeks ago had a pea-soup haze to which both the musicians and those listening seemed oblivious. After the rehearsal, we were introduced to band leader Sal Salvador. Sal has been in the Jazz field for about 14 years. Two of those years were spent with Stan Kenton's band, which was one of the first to use the electric guitar, which is Sal's specialty, in Jazz solos.

Sal feels that Jazz is the most creative musical form, one which permits concentration on expressive improvisation, which is the free realm of the soloist within the frame of a melody carried by the band as a whole, and which



Sal Salvador

reflects the emotion felt by the soloist at the moment of performance. The popular forms of Rock & Roll or Rhythm & Blues are not creative in this sense. They are emotional, but are closer to Boogie Woogie or Jitterbug. This music has "swing," but no Jazz-type devotion to improvisation. Nor is it as complex as Jazz, the latter requires much more technical knowledge of instrumentation and orchestration. Rock &

Roll concentrates mainly on adding as much distortion as possible.

The main difference between Dixieland and Jazz, according to Sal, is that the whole band engages in improvisation. The soloists improvise against the band, while in Jazz, the band carries the melody as background for solo improvisation. Jazz is more compositionally complex than Dixieland and more definite music.

(See JAZZ, Page 4)

## About Town

With the advent of a new semester and the passing of Ground Hog's Day (which supposedly foretells the coming of spring) it is optimistically hoped that students will have more time to partake of the beauties outside the classroom (if such exist). With this assumption in mind, we humbly forward suggestions for the passing of such leisure time.

The Metropolitan Museum of Art is featuring an exhibition, *Spectacular Spain*, which includes photographs taken over a period of many years by famed Spanish photographer Jose Ortiz Echague. The exhibition offers landscapes, villages, castles, religious scenes, and a group of eloquent portraits — fishermen, water carriers, dancing peasants, monks, gypsies, penitents. These are supplemented by pictures by other noted photographers (Cartier-Bresson, Haas, Craig Annan) and a few etchings by Goya and others.

Similarly, in the Museum's repertoire is an exhibition of paintings by Bantu boys of Southern Rhodesia. The boys are all in the 9-to-14 age group, enrolled in a government school in Chirodzo. The thirty paintings included in this special exhibition,

according to the Museum, are strikingly fresh and spontaneous.

In the world of music, sixty American musicians will join the 120 members of the *Moscow State Symphony* in its farewell concert at Madison Square Garden on Sunday afternoon, February 14, in a special performance of the "1812 Overture" of Tchaikowsky. The sixty musicians will constitute a brass band and will be directed by Konstantin Ivanov, regular conductor of the Orchestra.

The Overture will be the grand finale of the concert featuring Van Cliburn as piano soloist, Valeri Klimov as violin soloist, and conductors Knut Kondrashin and Mr. Ivanov. The rest of the program will include the American premiere of excerpts from the ballet "Seven Beauties," by Ksis Karayev, now director of the Baku Conservatory. Van Cliburn will perform the Prokofieff Third Piano Concerto and Mr. Klimov will play the Tchaikowsky Violin Concerto, accompanied by Mr. Ivanov.

It is hoped that sleepy heads will take heed to our words of wisdom and take in the many fascinating events in the metropolitan area.

P.B.



## All About Toronto... Canada Undiscovered; Toronto Shows Growth

Americans have opinions about most areas of this hemisphere, or at least if they have nothing so definitive as an opinion, they have classifiable attitudes or prejudices. For example, we find the Caribbean islands enchanting, Mexico refreshing, and South America confusing, if a little unruly. We even have standard, regional opinions about different sections of our own country such as: Midwesterners are provincial; New Yorkers are impolite; Southerners are courteous; New Englanders are anglophiles; and Californians are friendly.

### No Opinion

What is most striking about us, however, is our dearth of opinion, attitude, prejudice or even attention in regard to Canada, that vast, fertile country just on the other side of the 49th parallel. It is not clear why we should have so little to say about Canada. It certainly is not due to the fact that we supply them with most of their goods and raw materials, that many of our industries and corporations have branches there, that their universities and research centers are among the finest in the world, and that their cities are among the fastest-growing in the hemisphere. Not to mention the fact that at least one-half of the population speaks the same language as do most of us.

Toronto, the capital of the province of Ontario, is as good an example of Canada's explosive growth as any city. It is a fertile ground for the ambitious strivings of young people. Located on the northwestern end of Lake Erie, its climate is much like New York. In fact, what is most startling about Toronto is that it is

like New York must have been fifty years ago.

### Creeping Modernism

There is not one area of the city in which construction is not going on. One can fairly watch the modernism creeping over the dingy nineteenth century red brick structures as one stands peacefully on a street corner. Several new hotels have sprung into gracious being in the last few years. And today a four and a half mile, non-shrieking subway exists where none did two short years ago. The imposing bank, insurance and government structures in the downtown area are solid-looking as a young London.

Toronto is a commercial center. Many Canadian and U. S. railways converge on this city; as do major shipping routes due to its advantageous location on Lake Erie, and now on the St. Lawrence Seaway. It is, in fact, the gateway to most of western Canada; occupying a similar position in relation to the rest of Canada as New York does to the rest of the United States.

Industrially, there is nothing American that this reporter has seen to equal the number of factories on the outskirts of Toronto. Bordering the brand-new, four-lane highway on both sides in from the airport, (which — like almost everything else — is undergoing enlargement), there is about a five-mile stretch densely covered, that is, three-deep, with shiny, modern industrial buildings, factories and warehouses under construction and attractive lots for sale. The panorama reminds one of an American suburban development. All this in-

(See TORONTO, Page 4)

## Honor Code And Psychiatry View Individual Differently

The Honor System at Barnard is a tradition; but it will remain a living and meaningful tradition only so long as the student community willingly assumes a personal responsibility for upholding those principals upon which the Honor System is founded. Every generation of students, we feel, has an obligation to re-examine its place in the academic community, to reformulate and to restate its responsibilities and to act upon them with renewed conviction and understanding. To think and act in this manner is but to perpetuate the spirit of academic life and the tradition of the academic community which is the heritage of this community of students and perhaps its greatest hope for the future.

DARLENE SHAPIRO, Chairman of Honor Board

"Bulletin" presents herewith the first in a series of four articles concerning Honor Board's activities, dealing with the theme: "The Meaning of Student Responsibility in an Academic Community."

by Martha Tolpin '60

In some future social history of the United States, 1959 will be recorded as, among other things, a year of exposes and scandals. One result of the furor has been a re-evaluation by both the general public and academic communities across the country, of our moral standards. Can we "blame" someone for his acts, can we hold someone responsible for his decisions, in our present deterministically-minded Age of Psychiatry?

Honor Board's recent investigation into the uses of psychiatric evidence has brought it face-to-face with this problem. Dr. James E. Baxter, a noted psychiatrist, spoke with the Board on the issue. He emphasized the fact that the functions and basic premises of the Honor Board and of the psychiatrist differ.

The Board's primary function is to protect the community; the psychiatrist's is, of course, to help the individual patient. Certainly, the Board is concerned with the individual's rights, and even adjustment, just as the psychiatrist must see to it that the patient learns to live within society. The difference in emphasis, however, remains.

The Board, by its very nature, must assume that the college community is composed of individuals who are responsible for their acts; the psychiatrist must view the acts of his patients as the last in a series of acts which have determined the outcome. The reason for the Board's position is clear: only if a person is thought to have been able to choose between alternative ways of behavior can the questions of guilt, blame, morality, and a penalty be raised.

The difficulty lies, however, in the fact that no practical cases

can possibly be as clear-cut as the theoretical issue presented above. The Board, composed of students who have felt the same pressures as those who come before it, realizes that the "mitigating circumstances" are very real, and do tend to influence a student's choice of action. It also realizes, however, that the overwhelming majority of students have felt but withstood these pressures.

In a discussion with Honor Board, Professor Chilton Williamson of the Barnard History Department commented that "fuzzy sentimentality" should not be per-

mitted to interfere with the protection of the highest standards of honorable behavior. The point is well taken. Although Honor Board members frequently sympathize with those who come before them, the Board realizes that any leniency or exceptions to general rules, however justified in a particular case, in a sense weakens the Board's structure and the system by which it operates.

There is another and more serious type of situation in which psychiatric considerations come into play. This is when Honor (See HONOR CODE, Page 4)

## Dolph Sweet Imitates Barnard Actors Group

Mr. Dolph Sweet has announced plans to initiate a Barnard Actors Group for students interested in highly subjective interpretative acting.

Rather than concern themselves with production and technique, the actors in this group will work in scenes and interpret such characters as reflect the personalities of the individual actors working in the group. There will be much emphasis on content and concentration on self expression.

### Production Not Aim

Although no definite production is planned, a public showing may be presented before an invited audience in the spring semester if the quality of the work accomplished warrants it. Production, however, will not be the unit's prime concern.

Mr. Sweet expects to begin work with this group sometime this month. Students, faculty and staff of both Barnard and Columbia College are eligible for membership. The size of the group will be limited to 13-15 members, admission to the group will depend upon a number of factors and do not necessarily include formal training in acting.

The group will meet either once a week for three hours or twice a week for two hours for each period. The time of the meetings will be decided after consultation with the members of the group.

No academic credits are granted for work in this group.

Those interested in applying for membership should see Mr. Sweet in Rm. 218 Milbank or call extension 354.

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- Judy — Fine things. Amazed.
- Jill — Fantastic prices. Unbelievable.
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- Judy — Will do.

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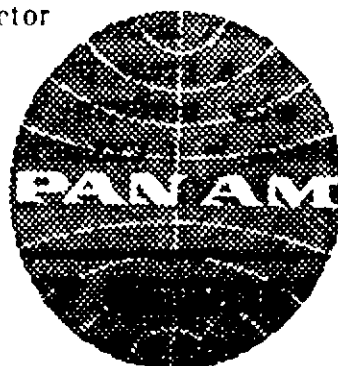
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WORLD'S MOST EXPERIENCED AIRLINE

# Bulletin Board

## Honor Code . . .

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 Board is confronted by a case in which a student has not only been dishonest insofar as she has perhaps repeatedly premeditated and executed dishonest acts, but has managed to absolve herself of all guilt in her own mind. If a dishonest act is considered by a girl to be useful, necessary, and therefore moral, she has rationalized her behavior to such an extent, that her standards contrast sharply with even the minimal requirement demanded and agreed upon by the community at large, that is, academic integrity.  
 Perhaps rehabilitation is what this girl requires. However, as

pointed out by Dr. Baxter, it is not the proper function of Honor Board to promote a program of rehabilitation, just as it cannot be the function of medicine to mete out justice.  
 In many schools, a psychiatrist serves as a member of the Honor Board, so that any girl who appears before it can be interviewed by the doctor. The Barnard Honor Board was encouraged in its stand by Dr. Baxter, who suggested that referral to a psychiatrist might at times be suggested to a student, but that in general, it should be left to the layman to struggle with the problem of equity without calling upon the aid of "experts."  
 Honor Board's policy is to con-

sider each case on its own merits, and to reach as equitable a solution as possible for each individual. Compromise between the purpose of the community and concern for the individual is probably a feature of any court, but the Board members are particularly careful to avoid the "cosmic forgiveness" by which Dr. Baxter characterized the psychiatrist's position, and to continue to think in terms of ethical standards. There probably exists no ideal solution to this problem, which, in its metaphysical aspect of free will versus determinism, has been with us since man first began to think.

The Student Zionist Organization will hold its Annual Columbia-Barnard Seminar at Weiss' Farm, New Jersey, February 12-14. The theme, Anti-Semitism, will be explored in three discussion groups. Ernie Grunenbaum, '60 C, is Seminar Chairman and has announced that reservations are still available for SZO members. Those interested should contact Marilyn Krisberg, '61 B, on Jake.

meetings will be conducted by the students. Membership is voluntary and there is no mathematics prerequisite. Students interested in joining should contact Eda Alter '60 immediately.

A two-day conference on Inter-marriage and Jewish Life will be sponsored by the Theodore Herzl Institute from February 13-14. The Conference will be addressed by a panel of ten experts, including rabbis and social scientists, who will review recent studies indicating the extent of intermarriage in contemporary American Jewish life and explore its impact on Jewish survival, as well as the forces which promote or deter intermarriage among American Jews.

On February 19 a concert will be presented by Columbia Composers of Columbia University in Barnard College Parlor. The program will begin at 8:30 P.M. and admission is free.

"The Age of Sentiment," an exhibition of American toys and prints from the second half of the 19th century, is on display Monday through Friday from 9 a.m. to 5 p.m. in the James Room.

Professor George P. Elliott, of the Barnard English Department, will speak at the Thursday Noon Meeting today in the College Parlor. His topic will be "The Critic and the Common Reader."

The Italian Department invites all students to join their theater party which will attend the Little Theater of Milan's performance of Carlo Goldoni's "The Servant of Two Masters" on Friday, February 26. This is the first Italian acting group to visit the United States since before World War II. Those who see the play will be able to meet the actors and actresses after the show and at a party in their honor at the Casa Italiana the following week. Accompanied by rave reviews, the company has come directly from a tour of 92 cities from Tokyo to Moscow to Edinburgh. Since the performance includes singing, dancing, acrobatics, and pantomime, spectators need no knowledge of Italian. A sign-up sheet for the theater party is on the Italian Department bulletin board, second floor, Milbank.

Dr. Nelson has set the deadline for medical examinations required by freshmen and sophomores for May 15. These examinations are required before spring registration can be completed.

The Barnard Mathematics Club is organizing its first student seminar. At the request of members of the student body, a non-credit course has been initiated in group theory, one of the branches of modern algebra. The seminar will meet on Thursdays at 4 in Room 325 Milbank. The

## Jazz . . .

(Continued from Page 2)  
 sically in that more of it is written out.

Jazz is related to classical forms, says Sal, but while a Jazz musician can learn classical music, few classical artists can learn more than a mere technical execution of Jazz. There is an innate element that gives a Jazz musician the right to be called a Jazz Artist, a certain spontaneous creativeness and rhythmic drive that is the essence of Jazz.

At present, Sal and his band are on a nation-wide tour that will take them as far west as Texas. In April they will return for concerts and recording sessions. Their latest album, under the Decca label, is "Colors in Swing."

## All About Toronto . . .

(Continued from Page 3)  
 country can mean only one thing for Toronto: money.

And speaking of money, the Canadian dollar is worth a bit more than American cash. This is one of the few areas of the world where Americans undergo an unfavorable rate of exchange. In the face of this disadvantage, many Americans are turning a

pretty dollar in the north country. But if American lack of awareness of Canada is an indication, these fortune-gatherers are keeping their successes a secret.  
 — B. P. J.

## Panamerica . . .

(Continued from Page 2)  
 seemed to fit with the spirit of the number.

By the same token, at quite a few spots the show may have obviously have been better. Yet the entire work must be taken as it is — a novelty, an experiment. As such, and on its own, it manages to reach interesting peaks. Thanks, in a great part, to the people who perform, so that Panamerica is a novel, and enjoyable ballet.

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