



## Freshmen, Sophomores Are Evenly Matched As Games Result In Tie For Second Time

### Games Honor '11 15 Judges Preside

Honored at this year's Greek Games was the class of 1911. The 22 class representatives rose from their seats for an ovation by the more than 1000 people present.

Judges at the Games were: Miss Fern Yates, Rita Benson, an alumna, and Mrs. Gordon Sumner Jr., an alumna, athletics; Miss Eugenia Sheppard, Art and Women's Fashion Editor for the *N. Y. Herald Tribune*, Miss Evelyn B. Harrison, Professor of Archeology at Columbia, and Mrs. Edna Fuertt Lemle, a Barnard alumna, costumes; Mr. Lucas Hoving, of the Jose Limon Dance Company, Miss Sandra Genter, and Mrs. William Cohn, a Barnard alumna, dances.

The lyrics were judged by Mr. Dudley Fitts, poet and translator, Mr. Daniel C Hoffman of the Swarthmore College faculty, and Mrs. Judith Johnson Sherwin, a former editor of *Focus*. Music was evaluated by Mr. Abram Chasins, Music Director of WQXR, Mr. Alejandro Planchart of the Yale School of Music, and Mrs. Louis Bianco, an alumna.

The deadline for applications for freshman orientation sponsors has been extended to Wednesday, April 26. The forms are available on Jake and should be sent to Frankie Stein through dorm mail by April 26.



'63 Horses

### Toynbee Notes Paradox In Concept Of Judaism

by Sheila Rothschild

Dr. Arnold Toynbee, noted historian, delivered a lecture on "The Future of Judaism in Western Countries," last Thursday afternoon in Earl Hall auditorium.

Dr. Toynbee noted that it is paradoxical that the two world-wide religions based on Judaism, Christianity, and Islam, have much larger followings than Judaism itself, a fact that may be explained by its failure to en-

courage a conversion. Ethnicity has prevented Judaism from embracing its manifest destiny to become a universal religion. Professor Toynbee pointed out that communities established according to ethnic divisions, for the most part, have replaced the pre-medieval communities that were divided along religious lines. The Jewish community, however, appears to be halfway between each of these types. This ambivalent identification is one of the reasons for antagonism between Jews and non-Jews.

Dr. Toynbee believes any Jew who feels Judaism is an ethnic community should go to Israel. The decision to remain in the diaspora is, in effect, a renunciation of the ethnic qualities of Judaism. As a purely religious group, Jews ought to abandon their ethnic exclusiveness. Therefore, the future of Judaism in the diaspora depends on its willingness to accept cultural integration and religious affirmation.

## Autumn Term Offers Diversity Of Courses

(First in a Series)

Highlighting the course offerings for next semester are classes given by the Oriental Studies, Economics, Spanish, English, Greek and Latin, Physical Education, and Philosophy Departments.

Oriental Civilizations 35-36 is a course designed to teach the more important factors in the life of the peoples of India, China, and Japan. It is organized historically, treating one country at a time. The course is not limited, however, to the history of India, China, and Japan; special aspects of the society in these countries, such as religions and the caste system in India, are equally emphasized.

A fourth hour is required for "audio-visual illustrations and consultation" according to the new catalogue. Actually, slides and moving pictures of the three countries will be shown at this time as well as discussion of current books on the development of India, China, and Japan.

Professor Raymond Saulnier of the Economics Department, returning from a leave of absence will offer a new course in contemporary economics. During his leave Professor Saulnier served

by Judy Lefkowitz

as Chairman of the President's Council of Economic Advisors. This semester he is travelling around the world, studying economic conditions in the countries he visits. His course, Economics 25, 26, will deal with both domestic and international economic problems. Some topics that he will discuss are economic stabilization without resulting inflation and economic growth.

Spanish 33, 34 is a survey course of masterpieces of Spanish literature in translation. It covers four main epochs of literary development in Spain. A great deal of preparation has been done for the course. Translations have been examined by the department and background material has been mimeographed to aid the understanding of the works studied. Comparisons are made between Spanish literature and the literature of other countries.

Santa Teresa, Lope de Vega, Fray Luis de Leon, as well as the better-known Cervantes are among the authors studied in the first semester. One of the texts used, *Ten Centuries of Modern Poetry*, includes both translated and original Spanish versions of the poems. Oral reading of Cervantes' *Interludes* add to the study of the literature.

### Student Council Appoints Sharabati, Mandel, Yancy

Aida Sharabati '64, and Annette Mandel '63 have been selected by Student Council to be next fall's Foreign Student and Transfer Student Orientation Program chairmen, respectively. Roberta Yancy '62, was chosen chairman of the Committee for Race Relations.

Miss Sharabati, who is a native of Damascus, Syria, was the president of the Class of '64 last year, and is currently president of the Arab Student Association of New York State. The new chairman feels that a good orientation program for foreign students should "acquaint these students with American home-life, customs and traditions."

Miss Mandel is a recent transfer from William and Mary College in Virginia. She feels that one of the main responsibilities

of transfers' sponsors should be to help them become acquainted with the Barnard curriculum and to aid the new transfers in planning their programs.

Representative Assembly this week elected Sue Tikin '62, and Harriet Schaffer '63, as Barnard's delegates to the Columbia University Student Council. Helen Rauch '63 and Loretta Tremblay '63 will serve as alternates to the council, and will be allowed to serve on the council's committees. Gail Hochman '63, who was elected chairman of the Conference Committee, stated that she will try to increase the publicity for conferences to which Barnard is invited.

The election of the chairman of the Curriculum Committee was postponed until next week's Representative Assembly meeting.

### '63 Costumes, Properties Excel; '64 Leads In Dance And Entrance

by Judy Lefkowitz

For the second time in the 59 year history of Greek Games belated chairmen of both the freshman and sophomore classes, Rachel Blau '63 and Toni Sugarman '64, guided their winning chariots before more than 1,000 cheering spectators. Not since 1949 have two classes been so evenly matched.

Tallies for Athletics, Lyrics, and Music were equally split between the two teams. Decisive wins for the class of '64 were scored in Dance and Entrance, whereas the class of '63 gained point advantages in Costumes and Properties.

This year's Greek Games were dedicated to Artemis, Goddess of the hunt, the moon, and the forests.

Entrance, to music by Naomi Shoenthal '63, depicted the moon and its rays. Victoria Bryer, '63, sophomore priestess lit the festal altar and delivered the invocation to Artemis.

After Loretta Tremblay delivered the sophomore challenge, Necia Grant '64 declared her class was ready for the competition.

The winning lyric, by Rachel Blau '63, was recited by Carol Dooley '64.

Contest in Dance

In the freshman dance Artemis was performed by Ronna Kipnis, a youth by Sara Rudner, and Georgianna Pimentel interpreted the role Aphrodite. Nymphs included Elizabeth Berliner, Sandra Burck, Lois Cudworth, Necia Grant, Tamar Griggs, Leslie Moed, Judy Padow, Donna Rudnick, Shoshanna Sofaer, Kitz Stevens, and Irene Vandermolen. Music for the dance was written by Anna Stuliglowa and Marjorie Wiener.

Dancing for the sophomores were Charlynn Wright as Iphigenia and Susan Warshall as Artemis. The corps of maidens included Lucy Bravo, Gill Dauphinot, Conni Foshay, Faith Golden, Camilla Trinchieri, Bobbi Greenhouse, Linda Plapinger, and Betsy Smith. Music for the sophomore

dance was written by Naomi Shoenthal and Pamela Darby.

Seven points were allotted to the class of '64 for choreography out of a possible 10. The freshman class received five of nine points for execution of the dance.

Ann Davenport, freshman priestess administered the oath to the athletes. Classic Greek athletic events began with the discus throw. Winners, judged on form, were Ellen Schwarz '63, first



Freshman and Sophomore Priestesses

place, 3 points, and Margo Brewer '64 and Joan Garland '63 tied for second place with 1.5 tallies going to each team.

Successful hurdlers were Ann Knight '63 first place, 3 points, Martha Clark '63, second place, 2 points, and Mary Liz Keogh '64 third place, one point. The class of '64 won both the hoop rolling and the torch race contests for a total of six points. The Freshman chariot received 5 points for originality and execution of steps to the sophomore's four points. The horses under the whip of Victoria Ortiz '64 were Joyce Becket, Marta Chelsky, Ann Conday, and Emily Fox. Sophomore horses were Inta Austrums, Carol Christiansen, Judith Morganroth and Willa Sack. Harriet Rose was charioteer.

Costumes for both the athletics and the dances were won by the class of '63 by a margin of 10 to 6.

At the conclusion of the games wreaths were awarded to: Pamela Ween '64 and Sheila Gordon '63 for Entrance; Ronna Kipnis '64 and Judy Padow '64 for both choreography and execution of dance; Caroline Fleischer '63 and Virginia Greene '63, costume co-chairmen; Margot Flaherty '64 and Judith Klein '63, chairmen of properties for chariot ensemble, Marsha Berkman '64 and Maria Bittner '63, chairmen of athletics; (See GREEK GAMES, Page 3)

# Barnard Bulletin

Published semi-weekly throughout the college year, except during vacation and examination periods by the students at Barnard College in the interests of the Barnard Community.  
 "Entered as second class matter Oct. 19, 1926, at the Post Office at New York, N. Y., under the Act of March 3, 1879."  
 Subscription rate \$4.00 per year.

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## Art Festivals

Festivals have penetrated the supermarket, the movie theater, used-car markets and gasoline stations. The plethora of 'art' festivals — painting, drama, music, literature and so forth — is overwhelming. But the most important development in the festival business seems to be the phenomenon of festivals on the college campus. The festival has become, for the college student, not only a celebration of an event or a dedication to an ideal, but an effective vehicle for creative expression.

It is all too true that conventional outlets for creative work are often closed to the non-professional, the student and the financially unsuccessful. The art festival is an ingenious device which applies the principles of cooperation and organization to fields conventionally known as beyond the realms of such tactics. On the college level it allows an expression of undergraduate talent that may very well be the incentive needed by the student to do more intensive work in the field, and perhaps even encourage attempts at professional work.

Yet the time and energy exerted to conceive, develop, administer and bring to completion these often mammoth orgies of culture and creative endeavor cannot be justified by the mere statement that such a festival opens up a plug in the publicity mechanism available to otherwise stifled groups.

The value of an undergraduate arts festival must be judged by the learning potential it contains, not only for the spectator but more important for the participants. Although we have great faith in the value of the artistic efforts of our talented brethren, we feel that the educational value of an arts festival can be vastly increased by expanding the scope of such a program. A festival should offer amateurs the opportunity to meet and work with personalities prominent in their field. It is an opportunity which should be used to allow students to work with the professional on a cooperative, rather than a purely student-teacher basis. Learning is a process that must operate between generations. An arts festival can be a new and exciting vehicle to increase understanding between the old and the young. It should not be confined to a mere exhibit of amateur efforts.

The Barnard-Columbia Arts Festival opens today. We are excited by the possibilities such a project has realized; by the apparent skill with which it has been organized, and by the opportunities it has opened to the student community. The combination of the Barnard-Columbia resources is a great improvement over the unnecessary duplication of previous years.

## Nike!

We congratulate both the sophomore and freshman classes for presenting an exciting Greek Games last Saturday and praise both classes for their dual win. We feel that special mention should go to the sophomore horses who were original and very attractive. Especially impressive were the freshman dancers, sophomore hurdlers and freshman torch team. We wish next year's sophomores good luck in their competition against the class of 1965!

# False Values Cause Disdain Of Contemporary Novelists

by Marcus Klein

The middlebrows — I mean those who check Channel 13 in the Sunday TV Guide — say: "All this sex and filth, aagh! I don't read the stuff they call novels today, wouldn't waste my time, makes juveniles delinquent. Who wants to be 'revolted'?"

The young-to-middle-aged revolutionaries—I mean the young fogies who are still inventing the NRA or, alternatively, shocking prudes — say: "The novel is dead. No social extension in fiction nowadays. Where are our causes? None of the grander social and political phenomena of our contemporary civilization today. No sit-ins. No guided missiles. Nobody is concerned anymore with the issues. The novel is dead in this country. Let's talk about the sociology of radicalism."

Distinguished visitors—I mean C. P. Snow — say: "The trouble with you people is that you are mad for verbal eccentricities. A parlor game, after all, you should do something. The pressing issue — at Cambridge and therefore in New York — is that your novelists know nothing about advanced physics. In fact there is on the two sides of the Atlantic only one substantial novelist who does. With all modesty may I say it."

An eminent literary critic says

Mr. Klein is an instructor of English at Barnard. He received his A.B. from Western Reserve and his A.M. from Columbia.

## Classic Plays For a Dollar

For "a dollar, a dollar, any theatrical scholar" may find himself enjoying classical comedies and timeless tragedies at The Dollar Theater.

The Dollar Theater, a deliberately non-profit repertory group, was founded in the spring of 1960 by Alan Becker, Florence Romm, and Stan Dworkin. The theater grew, according to its present director, Mr. Dworkin, "out of a desire for free theater." The dollar donation most closely fulfills this ambition while still financially permitting the theater to continue its work.

Sponsored by the West Side YMCA as "a cultural contribution to the community," this unique repertory group is composed of an all-professional, fully-cooperative, non-Equity company whose benefits reach a wide regional area.

According to Mr. Dworkin, the Dollar Theater chooses "plays not often done — classic plays that are something of value beyond their own time." Production works "on an extremely simple basis, going back," explained the producer, "to the Elizabethan theater for style — concentrating on costumes rather than scenery."

On Friday, April 28, The Dollar Theater will perform William Congreve's "Love for Love." This will be the final presentation of the current season, running for three consecutive week-ends. Requests for reservations may be filled by mail (5 West 63 Street) or by phone (SU 7-4400), for what promises to be a worthwhile venture into a different kind of theater.

—E. W.

that he doesn't read novels any more, they obviously don't have obvious importance. A highbrow book club looks over the current lists and gives its clients Finnegans Wake. (There! That'll hold them!) A seriously weekly boasts that its serious subscribers eight to two prefer non-fiction to fiction. And it calculates, one may assume, to purify those exotic two. That is its weekly purpose.

And meanwhile it is the plain fact, though clearly it is not the popular fact, that there has been going on around us these past few years a fiction of talent, of very great intelligence, and of, certainly, the most extensive awareness. I think of Saul Bellow, Ralph Ellison, Herbert Gold, Bernard Malamud, George P. Elliott, Wright Morris, John Cheever, Flannery O'Connor — and there are others, whose names aren't to be invoked in reverence, but who have brought to the novel a seriousness that hasn't been known here at least since Faulkner in 1932 wrote *Light in August* and sealed his major phase. Who haven't dirty minds.

One is stunned, rather, by the belligerence of their moral responsibility. Who aren't, indeed, engaged in those wonderful literary insurrections that succeeded a generation ago, but rather in a current and a far more desperate attempt to achieve, it would seem — such a vision of our civilization in which engagement will be possible. Because that is the pressing necessity. Because that society out there now, at once so rich and placid and so full of contented belches and at the same time so frightened and chaotic, quells all rebellions and all freedoms, but then just to shout obscenities at it is a useless tantrum, and worse, it is isolation. And who aren't ignorant, either, of the fact of advanced physics, but trying to find sense in a world gone crazy with scientism, advanced physical and advanced social.

Surely one ought not to have to say the books are being published, and one ought not to have to say that what they are saying is serious and a public matter. But that it is necessary is an old irony. People's don't really read fiction. Not even people who are professionally concerned with it. Stories aren't true, and people won't believe they are true. They want the necessary facts graphed and condensed and sent off to an

appropriate committee, and they won't believe that facts so peeled and bared become fictions.

And so the most popular novelist of this decade has been David Reisman, a sociologist who is readable — and therefore, I've heard it said, the less a sociologist. In *The Lonely Crowd* back in 1950, and then in serial additions since, he did the tale of the times, about a boy named Nineteenth-Century-Individualism and a girl named Twentieth-Century-Other-Directedness and the complicated way in which they finally got married. Talk about your Montagues and Capulets! It was so popular a novel precisely because it capulated two centuries, one of them our own, and because it avoided all the people in it.

One objects not because there is no personal truth in other-directedness. That lady is a real dragon, the fiery assault of whose fiery breath any person of intelligence and awareness, and certainly the novelist, ought to feel. But what the novelist knows, and Reisman doesn't, is precisely that she is always a personal dragon, one who — only one who gets close enough may know it — is folks, too. It is a final fact that the other-director always turns out to be one's girlfriend, one's boyfriend, one's race, one's religion, one's mother, one's spouse.

And it is the novelist who confronts that fact as no historian or scientist can. Therefore he is led to his own more subtle, more important discoveries. Reisman can and his diagnosis that looks so much like a novel but is not, by proposing an exercise in social manipulation. The marriage he offers is the structuring of so-

(See NOVELISTS, Page 3)

## About Town

The Whitney Museum is opening an exhibition on April 27 of recent acquisitions including sculpture, paintings and drawings.

On the same day, the Hunter College Opera Association is presenting the opera *Esther*, by Jan Meyerowitz, staged by Ross Landver with libretto by Langston Hughes. The performance will take place on April 27 and 28 at 8:15 p.m.

That weekend proposes to be an extraordinarily busy one, for the Brooklyn Civic Ballet, climaxing its second full season of ballet, is presenting four works — "Hag Habikurim," "The Seasons," "Prelude Brillante" and the Grand Pas de Deux from "The Nutcracker." The performance will be given on Saturday evening, April 29, at 8:30 p.m.

Tonight, April 24, two plays will be presented at the One Sheridan Square Theater in Greenwich Village. The plays are *Philoctetes* by George Maxim Ross, and *The Women at the Tomb*, by Michel de Ghelderode. The performances are presented on a weekend basis — Saturday at 2:40, Sunday at 11 a.m. (with brunch served) and Monday evening at 8:40. For dates of future performances, call PLaza 3-9089.

## Letters

To The Editor:

Political Council doesn't have a timetable or a gimmick. We aren't just a myth or a creation of politically-minded students who want to shake hands with the big shots. Political Council is here to help students understand the what, where, when, who and why of local, national, and international politics.

The conference, sponsored by Political Council, is a project representing Barnard College. The conference can't have meaning or purpose unless we know what the student body thinks and wants. Our questionnaire on Jake is designed to find out what you would like us to discuss at next year's conference. We need your support to make this a success. Thank you.

Sybil Halpern  
 Chairman, Political Council

# Special Bulletin Supplement

## A Review Of The Arts

We are pleased to present a special supplement devoted to the Arts at Barnard and Columbia. We have attempted to gather a sampling of literary talent within the College community, in addition to featuring the various dramatic, artistic and musical efforts currently underway. We wish to thank the many faculty and student contributors who have helped make this issue possible.

## Specialist, Spectator Provide Two Opposite Poles In Art

### Festival Emphasizes Talent Of Amateur

by Lynne Tolk

This year's Arts Festival, according to Leana Kantor '63 and Henry M. Weinert '62C, coordinators, is an experiment in combining the efforts of both Barnard and Columbia. For the last two years the Festival has been held separately by each college resulting in competition and unnecessary duplication.

The aim of the Arts Festival is to provide an opportunity for individual student creative ability to be displayed. The emphasis is on the individual and the amateur.

Plays written by students and with student actors will be shown. There will be a movie produced, filmed, and acted entirely by students. Concerts of student compositions are scheduled as well as a dance group led by Miss Jan Stockmar, of the physical education department, which will perform its own interpretive choreography. Also offered are art exhibits and poetry reading.

Miss Kantor mentioned that so far, "we have been very encouraged by the response of the participants." In general, most of the artistic effort has come from Barnard, and most of the organization has come from Columbia.



Leana Kantor and Henry M. Weinert

### French Architect Accents Surprise, Practical View

by Marian Pollett

A speech by LeCorbusier, the French architect, will be featured as part of the Arts Festival program. The romantic, poetic quality of LeCorbusier's work provides a striking contrast to the more rational and severe type of architecture conceived by Walter Gropius.

Swiss by origin, LeCorbusier's real name was Charles Edouard Jeanneret, but since he lived so much of his life in Paris and did most of his work in France, he is considered a French architect. He remains the sole architectural giant from France.

The real nature of LeCorbusier's work is the subject of much confusion. His name, because of his writings, became closely associated with the idea of "functionalism." He deliberately adopted an extreme functional and practical attitude, exemplified by his slogan "une maison est une machine a habiter," to stress to the public an idea of architecture as primarily a matter of shelter. This conception and over-simplification did succeed in doing much to rid people of sentimentalities and prejudices that had constituted a large part of their views on architecture.

LeCorbusier himself never thought of buildings merely as machines. His works display remarkable freedom from commonplace design. He never reverts to the customary just because it has been done before and therefore fulfills his ideal of rational design while his buildings exhibit a poetic quality of pure art that is far from being a product of mechanical thinking. This architectural giant was one of the first people to draw attention to the beauty of machines themselves.

LeCorbusier stresses the surprising, and at first sight, unnatural things of which modern architecture is capable, and design, in defiance of, rather than in sympathy with, nature. Unlike

for epic, lyric, and dramatic poetry.

#### Modern Phenomenon

No, if there exists a modern phenomenon in the arts, it lies perhaps in the opposite direction. That there should have begun in recent years a movement in the liberal universities to pay homage to the arts in "Arts Festivals" is an indication of something quite different from specialization. And whether the movement constitutes a renaissance or a decadence consists largely in our awareness of what its aims are, whom it seeks to benefit, and how. For it is the university phenomenon, and a concession



Miss Flavia Alaya

made by those whose charters are based for the most part on principles of liberal education—on knowledge being an end in itself—to those who act on quite a different principle in the production and creation of actual objects, or in the maintenance of particular skills.

#### Division Necessary

In the beginning, the liberal educator recognized the necessity of making such a division, between that so-called autonomous humanistic education and that education somewhat erroneously labeled technical. But in the course of years, the pragmatically developing American university, unencumbered by rigid principle, has widened its embrace, offering the edges of its facilities to those who want to paint, sculpt, dance, write, or play music. Performers are invited to our liberal arts colleges to teach dramatics, established poets and novelists to teach writing. And now the Arts Festival has come, something we should rejoice in, no doubt, since it gives artists the chance to come out into the sunshine, be respectable, and exhibit so that we may appreciate.

Exhibition and appreciation—participant and spectator—these then are the two poles of experience into which the Arts Festival divides us. As members of an educational institution we ought to be interested in what is done for the participating artist, beyond merely providing the opportunity of making his performance public; we ought to be interested in the making of the artist. But in this country as elsewhere that is an extremely complicated educational problem. It turns always on the issue of basic cultural val-

ues, as already suggested, and each educational system must determine for itself how much it will do in its general education for the encouragement of artistic talent, and then at what level it will draw the line between general education and technical training.

#### Technical Schools

Apparently, as our system has developed, it has become impossible not to make some technical schools share the university and college years for those who have already made up their minds. Bachelor degrees have not only become *sine qua non*; artists themselves are often glad of an opportunity, not provided earlier, to discover and learn to appreciate on their own behalf poetry, philosophy, even physics. Yet because, for expediency's sake, the two kinds of education have grown up hand in hand, they have also for expediency's sake, retained only one method of evaluation.

The problem of the scholar today who condemns the Ph.D. given for a novel or a project in sculpture does not lie in the one kind of work being more or less difficult to produce, nor, certainly, in there being quantitatively unequal contributions to their respective fields. It lies rather in the absurdity of trying to identify, or evaluate by identical standards, products so completely incommensurable, contributions qualitatively so diverse. Until this difficulty is resolved, the two kinds of training will remain in conflict with one another, and by forcing the artist to accommodate himself to utterly irrelevant standards, we are doing damage to his work and confusing the scholar's definition of his own purpose.

#### The Spectator

Still, this conflict may help us to analyze the constituency of the other pole of which we spoke—the spectator. For probably no one will deny that the broad general education we receive on the college level is more essential to the person who has not chosen art as his life's work than it is to the artist himself, and especially more essential to the person who will teach, do research, or be a critic within a certain discipline than to the artist. And from that point of view the university does contain, and is bound to contain, many who are spectators in the best sense, that is, who do not seriously any of the things of the sort that are being exhibited at an Arts Festival, but who do something else equally seriously, and whose leisure may be enriched with appreciation of the arts. On that basis there does exist a patent distinction between artists and non-artists, as well as a clear relationship between them—the same relationship.

(See ARTISTIC, Page S-5)

Miss Flavia Alaya is an instructor of freshman English. She was graduated from Barnard in 1956 and has studied in Italy under a Fulbright grant.

### Arts Exhibit Features Paintings, Photographs

Paintings, sculpture, drawings, prints, architectural designs and photographs will be displayed in the Lounge of Ferris Booth Hall from Monday, April 24 to Sunday, April 30. Columbia students from all divisions of the University will be represented in the exhibit, which is planned under the auspices of the Barnard-Columbia Arts Festival.

The exhibit will open at 3 p.m. with a reception for the participating artists in the West Lounge of Ferris Booth Hall. Members of the faculties of the Department of Art History and Archeology, and the Department of Painting and Sculpture have also been invited. The reception has been planned so that artists from all over the Columbia community will be able to meet and discuss their work. An hour later, at 4 p.m., the exhibit will open to the public.

Works, collected April 17 to 21, will be judged by a faculty committee comprised of Professor Julius Held and Professor Barbara Novak of Barnard's Fine Arts Department, Professor Dustin Rice of Columbia's Art History Department and Professor Lesham of the Department of Painting and Sculpture. Artists deemed worthy of special commendation by the committee will be more widely represented in the exhibit.

Michael Klare, Visual Arts Coordinator noted recently, "The

most exciting aspect of the exhibit is the fact that the artists as students, are still experimenting with different techniques and styles: thus the exhibit presents many new and original approaches to the challenges of the visual arts.

"This will mark the sixth straight year that Alpha Phi Omega of Columbia College has sponsored such an exhibit. The exhibit was first held in 1956, when paintings were exhibited in the plaza in front of Butler Library."

### Student Soloists And Conductors Present Concert

by Naomi Weintraub

The Columbia University Orchestra will present a concert during Arts Festival week featuring a work by a student composer and performances by student conductors and soloists. The concert will be given Saturday, April 29 at 2:45 p.m. in McMillin Theater. There is no charge for admission.

Charles Wuorinen, the student composer, will conduct his own piece, *Music for Orchestra*. Other student conductors will be W. Bruce McKinney conducting the *Overture to Iphigenia in Aulis* (See CONCERT, Page S-8)

## Barnard Bulletin Review of the Arts

EDITOR-IN-CHIEF — ELEANOR TRAUBE

Executive Editor — Tania Osadca

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Ann Alaya, Michael Baybak, Susan Gitelson.

# Work As Scientific Adviser Delights Barnard Professor

by Julius S. Held

It has been said of curators of museums of art that the greatest pleasure they derive from their jobs is due to the fact that they can be collectors without any expense to themselves. This particular kind of pleasure is normally denied to the teacher of art history in college. He may stretch his limited financial resources to buy occasionally a modern painting, a fine print or a primitive

mask. But he will always be conscious of the distance that separates his private "collection" from



Professor Julius S. Held

the accumulations of treasures that are found in the great public museums.

For the last three years I have had the good fortune of being involved in the formation of a museum of art and I have been able to exercise considerable influence on the selection of works to be purchased. The museum is located in Ponce, the second largest city of Puerto Rico. It has been created by Mr. Luis A. Ferre, with means derived from the Luis A. Ferre Foundation. It is housed in a charming 18th-century

building, but at the time of this writing plans are being made for a new building since the old one is no longer sufficient to hold a constantly growing number of objects. The collection consists primarily of paintings of the European schools from the 14th to the 19th centuries. The art of the 20th century is so far represented only by works of Puerto Rican artists.

### Examines Paintings

My function has been that of scientific adviser to Mr. Ferre. That means I examine all paintings submitted to Mr. Ferre by art dealers from all over the world, and make recommendations after judging their genuineness, quality, and state of preservation.

I also have to keep in mind what the museum already owns and to decide whether or not a given work duplicates the present holdings or adds something of value to them. In a number of cases I have had to make decisions of my own, as for instance where paintings were offered at auction and Mr. Ferre was unable to see them for himself. Last December I made a flying trip to London to examine works to be sold publicly. (I did not miss a  
(See HELD, Page S-3)

Julius S. Held is a professor of Art History at Barnard. He received his Ph.D. at Freiburg and began to teach here in 1937.

# Bricks Construct Lincoln Square; Committee Stifles Creative Art

## The City Within

Bricks, mortar and planks, along with financial worries, are the only evidence of the Lincoln Square Project of Performing Arts today. The builders are racing to finish construction in time for the 1964 World's Fair. But the center is planned to fulfill the need for a cultural center that can be used throughout the next fifty or even the next two hundred years.

### New Homes

The workmen are constructing new homes for the Metropolitan Opera Company, the Philharmonic, the Juilliard School of Music, and the Repertory Theater. In addition, there will be facilities for a Library-Museum of the Performing Arts, for a branch of Fordham University, and for a new high school which will be a merger of the existing Music and Art and Performing Arts high schools.

### TV And Radio

Office buildings will also be a part of the project. For example, the American Broadcasting Company and Paramount Theaters will erect a forty-story building to house TV and radio studios. The Lincoln Square Project has influenced the location of other centers: Educational TV and Radio will have its headquarters nearby, at the Coliseum.

Both temporary and resident accommodations will be available to patrons. An underground parking garage, under three and a half square blocks, will service visitors and others who wish to use the facilities. Also included in the remarkable project will be seven 28-story apartment houses with total room for 4,000 families.

### Human Expense

The phenomenal project is expensive in many ways. The cost of human discomfort, which arises from the forced relocation of former tenants — a source of community protest two years ago — is great. Relocation is also a problem for the old theaters and halls. Are they, too, to be displaced? A campaign has already saved Carnegie Hall; another might do the same for the Met.

At the present time, the major cost, however, is financial. The Center, today, still lacks \$65,000,000 of its \$132,000,000 construction goal. Hopes are high, nevertheless, because the practice of emphasizing small individual donations in addition to those from large foundations and from wealthy patrons, has been successful.

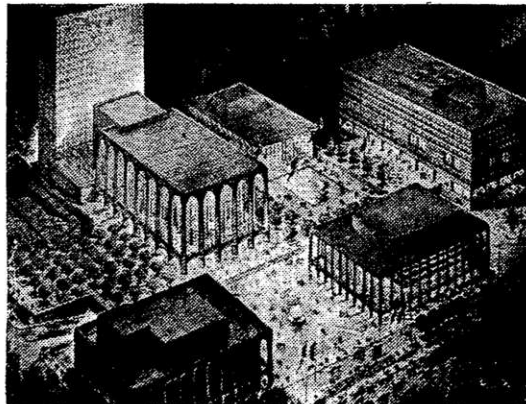
However, certain additional expenses have been incurred. The

adjustment to a new size auditorium with the necessary change in equipment and in staging may involve a lot of money; it may create other problems, too, such as making repertory groups, for ex-

by Susan Gitelson

## Producer's View

While the new Lincoln Repertory Theatre will offer theatre-goers American classics under the direction of such talents as Elia Kazan and Tyrone Guthrie, it will not advance writing, directing or acting talent. Mr. Ger-



New Lincoln Square Project

ample the City Center Ballet, unsuitable for performance. The rise in production costs, unfortunately, will be accompanied by an increase in the price of tickets. This could be prevented only by government or private subsidies.

In spite of the numerous problems, nevertheless, the Center promises to have great influence upon the world of art and on the city itself. This is especially true because the required talent is already in New York, whereas this is not the case in other cities, for example Washington D.C., which is also building a cultural center.

The Lincoln Repertory Theatre will have a permanent company of members. This group will be able to meet for rehearsals and will be directed by such eminent men as Elia Kazan, Michael St. Denis, and Robert Whitehead. (See accompanying article).

Professional artists, students, and the general public cannot help but be pleased by the centralization of source material and of artists, and by the new facilities. The arts are expected to appeal to a wider audience than at present, and those patrons of one field will probably become more aware of the other realms of the art world because of the arrangement of the Center.

The Lincoln Square Project should also benefit the surrounding neighborhood as the demand for space in the vicinity for art galleries and similar enterprises increases. This may further stimulate.  
(See LINCOLN CENTER, P. S-8)

ald Lukeman, formerly Assistant Director to Jose Quintero and presently producer of a new musical comedy entitled "We," believes that "a theatre that will blaze new paths," cannot result from the decisions of a committee.

### Committee Project

"The Lincoln Repertory is a committee project . . . and a lot of people . . . are going to insist on having their say on how it's run." Although audiences will enjoy the productions, professionals will know that they are not good theater.

The Repertory Theatre will be cohesive and well-organized and will do a good job of representing America around the world. But "genuine artistic success comes only with genuine artistic creation both in concept and execution. Without exception, great theatrical enterprises of the past have been the result of one mind. [They] have been the result of one mind . . . of one personality. Committees . . . try not to make mistakes, they don't gamble, they play it safe."

Mr. Lukeman would prefer that the money to be spent for the Repertory Theatre be given to the directors, so that they could "give us a theatre that has meaning."

Mr. Gerald Lukeman was formerly assistant director to Jose Quintero and is at present producer of a new musical comedy, "We." His wife is a Barnard student.

# Poets And Painters Harmonize In Paris

by Le Roy Breunig

Imagine e e cummings writing regular articles on De Kooning or Pollack or the latest opening on 57th Street in, let us say, the *New York Post*. Rather unlikely, but this would seem quite normal in Paris, where, since Baudelaire in particular, French poets have often been among the most perceptive and articulate art critics. And when I recently collected and edited the scattered newspaper and magazine writings of Guillaume Apollinaire on the artists of his day I was in fact paying homage to a poet-critic who was the principal apologist at the beginning of the century for a large number of unknown painters named Picasso, Matisse, Braque, Rousseau, Chagall, di Chirico, Leger, and many others.

### Apollinaire As Critic

Apollinaire was not a professional critic. He had no formal training in fine arts. He was in fact a much better poet than critic, and not a few of his articles are frankly subjective, anecdotic or merely charming. But the incredible fact remains that in that vast crowd of professional critics in all the dailies and weeklies and monthlies in Paris before the First War Apollinaire was almost the only one to defend those who are now hailed as the great masters of our century.

Associate Professor Le Roy Breunig is Chairman of the Barnard French Department. On leave during the spring of 1960, he collected and edited the magazine and newspaper writings of Guillaume Apollinaire on the artists of his day.

ture. There were two or three others, Andre Salmon, Roger Allard — but they too were poets!

### Friend of Artists

Am I attributing clairvoyant powers to the poet as critic? Possibly. But there is a simpler, very obvious explanation: Apollinaire was a close friend of



Professor LeRoy Breunig

these painters. He saw them daily; he knew their paintings in the studio before they were shown in a gallery. He was defending the painters he knew. The avant garde was a coterie. Now this may detract from any eulogy of Apollinaire as an objective critic, but it points up a very interesting truth about Paris; and that is the very close relationship of poet and painter. (For there were other poets such as Max Jacob and Blaise Cendrars who could have written equally perceptive articles.) This kind of collaboration continues  
(See "Breunig," Page S-8)

# Singers of Washington Sq. Still Protest Unfair Ban

The battle continues between City officials and the Folksingers of Washington Square. The Folksingers are taking the offensive, undaunted by the hostile petitions of neighborhood Cub Scout troops. Sunday, April 16, approximately 600 people attended a rally held at the Village Gate. It raised \$525 to pay for the defense of the people arrested in the April 9 demonstration.

## Rain Aids in Preventing Demonstration

The park was completely boycotted; there was no picketing, as neighborhood factions had threatened "counter-picketing." The leader of previous demonstrations, Mr. Israel G. Young, had gone out of his way to keep folksingers from the park, in order to avoid bad publicity. The most effective agent of coercion, however, was Sunday's pouring rain.

With the support of local Congressman Leonard Farbstein and John V. Lindsey behind them, Mr. Young's petition for a permit went to court, April 20, through the Civil Liberties Union.

When interviewed, Mr. Young had planned no further skirmishes — he expected to win the case and obtain the permit which shall reinstate Washington Square singing. However, he hinted that there are always techniques of peaceful demonstration, e.g. sit-in strikes.

And what was it like in the good old days, when a single cherished permit drew droves of folk-singers to the Village on a sunny Sunday afternoon? George E. Sokolsky summed up the en-

tire situation in the April 15 issue of the *Journal American*: "There was a spirit of gaiety and of belonging, although occasionally there, as anywhere else, a bum came among the sheep, a heroin pusher . . . or something like that. Of course, such will be found in

Guitars were most popular, then banjos and mandolins. An occasional autoharp (an odd-polygonal shaped/string instrument) or kazoo (a tinny-sounding wind instrument) showed up. And the ubiquitous Brownie Base, a wash-tub, a broom handle and a



The Good Old Days

any large crowd in New York and one place is as good or bad as another."

## Crowds of Sunburnt Faces

A dozen or more small clusters of singers would gather in the Square, some on the edge of the fountain basin, others under park trees. They would gradually be surrounded by crowds of sunburned faces, clapping hands and swaying bodies. These Sundays brought chances to swap new songs, and to sing and sing again old favorites.

clothes-line, gave a pulsating thump-thump-thump to the music.

Professional folk-singers frequently appeared on the scene. They welcomed the chance to expand their repertoires, and to get away from their background chorus and thirty piece orchestra. Oscar Brandt, Pete Seeger, Woody Guthrie, Eric Weissberg of the Tarriers and John Cohen of the New York City Ramblers, Eric Darling and The Green Briar Boys — everyone made the Square.

Mr. Israel G. Young, fighting to bring back those good old days, explained: "The more mechanized society becomes, the more you realize that you can't go further than your own hands. Folk-music cannot be replaced by an I.B.M. computer."

He pointed scornfully at a clipping of the New York Times edition (See SINGERS, Page S-4)

# Newly Established Folk Center Grows

The MacDougal Folklore Center is the "International Union Hall for Folksingers." It offers a unique conglomeration of books, magazines, records and instruments (a Japanese samisen, a dulcimer and hill-billy handmade banjos of wood and squirrel-skin). It is a posting place for hootenanny announcements, instruments-for-sale, and openings in newly-formed trios and quartets. The Folklore Center is internationally known — Harry Belafonte, Burl Ives and other leading professionals are regular customers.

Mr. Israel G. Young opened the Center just four years ago, "with bare shelves and fifty dollars in the bank." His student days at Bronx High School of Science and Brooklyn College (pre-med) had hardly prepared him for the enterprise.

Mr. Young, though professing that he is "famous for having great ideas and not following through" seems to have achieved quite a measure of success. He has run more than fifty folk concerts in the past four years. Although he generally loses money on them, he has given many youngsters, e.g. Peggy Seeger and Billy Fair a start in professional folk singing. Mr. Young has also originated the Jazz Review, a national monthly publication.

Mr. Young, who is in his early thirties, became acquainted with folk music in his teens, when he joined the American Folk Dance Group. He still considers himself "the best square dancer in New



Mr. Israel G. Young—Idealist

York City" and is a member of the English Folk Dance Society.

Izzy, as he is fondly nicknamed, plays the recorder. After the interview had extended over half an hour, he absent-mindedly picked up the instrument, and began a plaintive English melody. He is quite harried these days. He has neglected his business to plead the folk-singer's case on television (the Hy Gardner Show, on which he appeared with a supporter, the Reverend Hals Moody) and on radio (The Theodore Bikel Show).

Mr. Young's philosophy of life explains his devotion to his cause. He explained: "I'm trying to make my living out of people. There are only several ways to become rich. Either you're born with money, you're a hustler or you stick to your guns. I don't recommend the last way to many people — it takes an awfully long time. But if you make it — it's tremendous!" — B. P.

## Young Talent Featured At Concerts

Young musicians can display their talents the last Tuesday of every month by playing chamber music in the *Music for an Hour* series. Organized four years ago, the concerts feature Barnard-Columbia students and faculty, as well as musicians from the Morningside community and Juilliard.

Professor Hubert Doris, sponsor of the series, explained that no auditions are required, with the exception of vocal soloists. Instrumentalists are generally accompanied.

Like any other activity or club, the concerts have their regular performers who participate several times each season. The organization is casual, however — there are usually half a dozen people entertaining guests from 5:15 to 6:15 p.m. in the James Room.

An air of informality permeates the chamber music concert. The audience is permitted to smoke: Professor Doris begins each selection with a little chat on its meaning and significance.

The audience is enthusiastic, and attendance is large — from sixty to eighty people, and sometimes one hundred. The only departure from these figures occurred last year on the day of a blizzard, when about thirty hearty and wind-blown souls showed up for the performance.

## Held . . .

(Continued from Page S-2) single class at Barnard.) Of the four pictures bought at that time, one, a 17th century Madonna, probably painted in Ecuador, was exhibited for two weeks in the James Room at Barnard Hall before it was shipped to Puerto Rico.

## Famous Artists

Besides some sculptures and objects of applied art, the museum now owns approximately 200 paintings. Recently a gift of eight old masters, primarily of the early Italian schools, was made to the Ponce museum by the Samuel H. Kress Foundation. A good many famous artists are represented, such as the German Cranach; the Dutch van der Helst and Terbrugghen; the Flemish Van Dyck, Jordans, and Teniers; the Italian Reni, Guercino, Magnasco, and Batoni; the Spanish Murillo, Ribera, and Pereda; the French Vouet and Nattier; and the English Reynolds, Gainsborough, Constable, and Lawrence.

## Solid Quality Work

From the very beginning, however, it has been our deliberate policy not to present the visitor simply with an array of celebrated names, but to attract him with the solid quality of each individual work, irrespective of its author. I have always felt that (See HELD, Page S-6)

## Song Cycle "The Ghost" Set to Music in Recital

"The Ghost," an original song cycle set to music by David Lidov, will premiere in a Chamber Music Recital on April 26 at 8:30 in 804 Barnard Hall.

"The four short poems I have written," explained Rachel Blau '63, "express the feelings of a girl who has murdered her lover. The man's return to haunt her is suggested in the title. Another possible interpretation is that both the lover and the slaying are products of her imagination."

The verses: "I Twined My Love Some Roses" "What Can I Tell of My Love" "Two Gypsies" and "My Love, My Love"

will be sung by soprano Linda Brown. Commenting on David Lidov's original piano accompaniment, Miss Blau described the piece as "a translation of the story and remorse of the poem into music by skillful use of intervals, harmonies and particular rhythms."

Musical director Kenneth Cooper '62C has rehearsed the following works which will also be performed Wednesday evening:

I — Hindemith: "Bassoon Sonata" Tobias Robeson, bassoon; David Lidov, piano. II — Brahms: "Five Duets, Opus 84" Margaret Kangas, alto; Linda Brown, soprano; David Bender, tenor; Kenneth

Cooper, piano. III — Beethoven: "Trio in C Minor, Opus 1, no. 3" Ira Lieberman, violin; Joel Krosnick, cello; Kenneth Cooper, piano.

## The Barnard-Columbia Arts Festival

Announces

### AN EVENING OF DANCE

The Barnard Modern Dance Group Under the Direction of JAN STOCKMAN

Tuesday, April 25 at 8:30 P.M.

WOLLMAN AUDITORIUM

Tickets 85c at Ferris Booth Hall, Low Plaza and on Jake

### THEATER ON CAMPUS

An Evening of Original One-Act Plays

Friday & Saturday, April 28 & 29 at 8:30 P.M.

WOLLMAN AUDITORIUM

Players' Workshop—ALCESTIS by Ronn Broude GALATEA MALADJUSTED by Lewis Gardner MOTHER GOOSE ASCENDING by Ellen Shertzer (Wigs & Cues)

\$1.00 Admission — Tickets Sold on Jake, at FBH, Low Plaza

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# G & S Society Reaches 10 Year Mark

by Judy Lefkowitz

The first ten years of the Barnard Gilbert and Sullivan Society have witnessed the production of ten different works of the composers. Each operetta has been well received, and the society has been encouraged to continue its ambitious programs.

The group was founded in 1951 by a number of Barnard students



who thought that a society for the enactment of Gilbert and Sullivan operettas was noticeably missing from the Barnard campus. The newly formed society made plans for its first production, *Iolanthe*, which was offered that spring.

### Acclaim

*Iolanthe* won much acclaim for the Barnard Gilbert and Sullivan Society and in the next three years it produced *The Pirates of Penzance*, *The Gondoliers*, and *Patience*. In 1955, for the first time, the group presented two series of Gilbert and Sullivan operettas, *Ruddigore* in the fall semester and a double bill, *Trial by Jury* and *H. M. S. Pinafore* in the spring term. Semi-annual productions are now a regular feature of the society.

Barnard's Gilbert and Sullivan Society is chartered by the Undergraduate Association. It is completely student run. The group has no formal advisor, but seeks the advice of a member of the Barnard faculty if a problem arises. Columbia men, who are vital to the organization, may become "honorary" members. In that capacity they may vote in club elections; however, the society's officers are traditionally coeds.

### Rehearsal Time

Rehearsing an operetta for final presentation requires about six weeks. During the first few weeks the principals begin to develop their roles. Only one full-cast rehearsal a week is held at this early stage. As performance time approaches, however, the pace picks up and the entire cast becomes involved in intensive daily rehearsals. Most of the rehearsals are accompanied by a pianist; an orchestra of students plays during actual performances.

Saturday afternoon benefit performances were innovated by the society at this time so that the neighborhood children of Morningside Heights might see and enjoy Gilbert and Sullivan operettas.

In the spring of 1957, the Gilbert and Sullivan Society repeated its performance of *Trial by Jury* at Scarsdale High School in Westchester, marking the group's first appearance outside of New

York City. It presented the operetta again as part of the Columbia-Barnard Spring Music Festival held at Garden City High School.

### Benefits

The following year the group offered *Iolanthe* in Oceanside (Long Island) High School as part of a spring music festival sponsored by the Barnard College Club of Long Island. This time the society brought its entire cast, lighting, and orchestra with it. Already a welcome sight in Oceanside, the society again played a benefit performance of *Princess Ida* for the scholarship fund the year after. Barnard's Gilbert and Sullivan Society also put in extra hours at home participating in the music festival of Columbia College, sponsored by the Van Am Society.

Summer stock programs were presented for the first time on the Barnard campus in 1957 by the Gilbert and Sullivan Society. Performing in the then newly air-conditioned Minor Latham Playhouse, the group offered in its program: *Pirates of Penzance*, *Patience*, *Ruddigore*, and *H. M. S. Pinafore*. Rehearsing for the shows was done at night and all day Saturday and Sunday. Performers, who contributed financially to the organization to get the productions started, were recruited from society members and from the general public. Two Barnard graduates served as managers for the group which received plaudits from the *New York Times*.

### Exchange Program

Harvard University had an exchange program with the Barnard Gilbert and Sullivan Society. During the intercession period in 1958, when Harvard



presented *Yeomen of the Guard* in Minor Latham Playhouse and the Barnard Gilbert and Sullivan Society played excerpts from recent shows in Cambridge.

Other musical events are a part of the annual G & S calendar as well. Each year a musicale is held either in the dorms or in the James Room on a Friday afternoon, where the society informally performs. In addition, the club sponsors a Sunday tea, as was held this year.

Club Carnival usually sees members of the Gilbert and Sullivan Society in costume from one of the operettas, gaily singing and humming melodies from the entire Gilbert and Sullivan repertory.

Operettas are chosen by the managing board of the society, which is composed of the officers of the club. The eight most com-

mon Gilbert and Sullivan light plays are rotated so that each is played in a four year cycle. The society is not limited to these eight; one of the rarer operettas, such as *Princess Ida* which was done in 1959, may also be played.

This past season Barnard's Gilbert and Sullivan Society presented *Patience* and *Yeomen of the Guard*. Both productions were under the tutelage of Maureen Moran, a former Barnard student, Stage Manager; Joseph Klein, a Columbia alumnus, Music Director; and Maxine Maisels '61, costume designer.

Next year the society hopes to do another tour. Although no definite plans have been made as of yet, *The Mikado* is a likely possibility for next year's calendar since it has not been shown since 1957.



## Artistic Commitment . . .

(Continued from Page S-1) ship that exists outside the university — and it is fairly static classification.

But the university is far from being a static community. It contains, and must contain, persons who have not yet fully developed any single power, who are in a state of dynamic equilibrium between choices, and who have yet to choose that work to which they will devote themselves singly and seriously. For them it is a particularly significant, perhaps painful, time. Yet it seems to me that there is more danger that they shall never wholeheartedly choose at all than that they may choose to give their undivided energies to the wrong pursuit. Breadth of knowledge is the basic concern of the present-day American college, and work means depth of knowledge, and its application. The university, even in its supposedly free pursuit of knowledge, still prepares its members for some eventually useful work. Some may argue that to see its purpose consisting in such an end is irrelevant, some that it is irrelevant; but is really neither. If the university did not provide for such preparation, deliberately or otherwise, it would simply be discouraging its members to discontent, for knowledge without work is an impossibility. The senior who sees job-and-graduate school-hunting ahead of him understands this. Perhaps, of course, any education or study which emphasized depth, and thus work, is in a sense technical, and no longer liberal.

The throes in which modern college and university departments have recently been caught are evidence of this dilemma: whether this or that subject should or should not be required, whether a student should receive



## Wigs & Cues Sees Dramatic Revival

by Loraine Botkim

With a new advisor, Wigs and Cues is preparing for an active and creative year. Mr. Kenneth Janes, new director of Minor Latham Playhouse, will advise the group and Professor Lucyle Hook will act as liaison between the English Department and dramatic activities. Stressing the fact that this year has been a transitional period for Wigs and Cues, Professor Hook stated, "The whole school will see a re-

awakening of dramatic activity at Barnard."

As a part of this program, one of the most successful projects of the past year, the Players Workshop, will be expanded. Under the direction of Janet Spencer, the group was formed to enable freshmen, not allowed to participate in Wigs and Cues, to gain experience in drama techniques and to get to know each other. Because the group includes Columbia men, both Barnard and Columbia give it financial support. The workshop gave a successful program of three plays on March 9, 10, 11, as well as several prepared readings this year.

### Plans

Wigs and Cues' plans for next year also include the formation of working committees such as lighting, scenery, business, and costumes. This would enable members to learn all aspects of the theatre after two or three years in Wigs and Cues. Both Mr. Janes and Professor Hook believe that acting is not the only important part of drama. Professor Hook explained that at least ten trained people are needed behind each actor.

### Demonstrations

Next year, Wigs and Cues intends to have regular meetings with planned programs. Prepared readings, lectures on lighting, acting demonstrations, and the like will fill the agenda planned to be instructive and entertaining. There will be two big productions next year with classical, experimental, and original plays being considered.

### Cooperation

The Columbia Players will be working with Wigs and Cues. "We want to work closely with the Players, but maintain our own independence as a group," said Professor Hook. Although both groups need each other and should work and plan together, according to the professor, they should maintain their own integrity so that Wigs and Cues can be a strong organization here, making its own policies.

Anyone interested in any aspect of the theatre can join the group even though she may not be interested in acting. From a membership of about twenty this year, Wigs and Cues hopes to expand into a group of about one hundred.

credit for broadening himself or deepening himself in a particular field. This is really a problem of timing, in the main, and the dilemma will cease to be so trying as education on the primary and secondary levels improves. What we ought not to forget at the same time, however, is that a good education will do more than merely permit a choice of depth at one time or another: it will encourage a student to realize that a choice must be made, and once made, will acknowledge and respect that choice. When it leaves a student casual about such a choice, when it leaves him unaware of the need for making it, and even more essential, when it leaves him unable to recognize and respect that choice in the achievements of others, then it encourages a cultural dilettantism — a kind of dilettantism that is as much of an abomination as the traditional kind, and which may be defined as a broad, unanchored pursuit of knowledge, genus and species: the Culture Vulture.

An Arts Festival is indeed delicious for those who know their limitations, but its very scope may make us blur our sense of limitations, make us try to absorb too much, and to place a kind of moral value on spectating for its own sake. The same may be true of the "broad" education, spending valuable time and energy in intellectual and artistic gourmandizing can unfortunately become for some a way of life, and the Culture Vulture, the Fun Couple, the Charming Bachelor with the latest *Horizon* on his teakwood coffee table, all these may be lurking behind the "whole man."

So much for the cultural dilettant, odious and pathetic at once. (See ARTISTIC, Page S-8)

# Novice Actors Trod Boards In Converted Country Barns

## McAlister Travels to Michigan; Light Opera Stock Lures Whalen

By Mada Levine

Linda McAlister '61 will work in summer stock in Michigan this year. Her company, the Barn Theater, will present a season of eleven shows, dramas and comedies.

Miss McAlister has worked in California in winter stock as an apprentice and then as a regular actress. Apprentices do not receive salaries, but perform the "dirty work" of the companies. Walk-on parts provide them occasional rewards.



Linda McAlister

Since her "major interest is opera," Miss Whalen worked in the non-Equity Highfield Theater in Falmouth, Massachusetts during the summer of 1959.

There she performed in eight Gilbert and Sullivan operettas and other light operas. She has continued in this field while working in the Barnard Gilbert and Sullivan company.

Work in summer stock is almost a twenty-four hour job, Miss Whalen recalled, juggling daytime rehearsals with nighttime performances. In addition to the light operas this particular group to which Miss Whalen belonged performed Johann Strauss' "Gypsy Baron" which has been seen at the Metropolitan Opera House.

Under the direction of Mr. Jack Ragotzy, the Barn Theater is in its sixteenth season of performing in an actual barn. Mr. Ragotzy has twice received the award for the best direction off Broadway.

### Equity Salaries

His company, under Equity regulations, receive a standard salary of \$45.00 per week, from which room and board expenses are paid.

According to Mandy Whalen '61 and Miss McAlister, who hope to be professionals in their fields, one must really have "theater," like printer's ink, in his blood to work in summer stock.

It's a back-breaking business, they say, and one summer of stock work is enough to convince the novice whether or not the theater is his forte.

## Makeshift Companies Make Money

Summer stock theater in the United States has become established as a proving ground for aspiring actors and actresses. What began during the Depression as a salary source is now an actual training center, not only for those with no experience, but also for those professionals who test and polish techniques.

### Born In Barns

Summer stock was born in converted barns in the 1930's when no one was working, especially actors. People who couldn't afford food could not afford the luxury of the theater.

These makeshift companies were resident with no change in the leading ladies, male stars, juveniles and ingenues. This type-casting did not provide the variety of experience which is more available in today's summer stock theaters.

Prospering as the country recovered economically, summer stock theaters began operating as regular businesses. As they drew more and more funds "package deals" became a common practice.

Under this system, a well-known producer and famous star would travel from company to company playing popular shows. The companies provided the sets, music if required and the minor parts.

Package deals are now used in more than half of the summer stock theaters. Company owners consider them more profitable while the actors believe that they negate the purpose of stock which is to provide experience.

## Arts Festival Presents Film By Columbia Junior



Brian De Palma

Unlike typical Hollywood films, *Icarus*, to be presented at the Barnard-Columbia Arts Festival, is written, filmed, and edited by one man, Brian DePalma '62C.

Mr. DePalma feels that since he has not yet mastered the technique of film editing, the sequence may become confusing unless the symbols and plot are understood beforehand.

In this movie, each character walks on a rope seen only by the audience. These ropes symbolize the determinism that controls people's actions and in which they believe subconsciously.

The film begins in a subway station. A young girl meets Pan, who dances in from behind a train. Pan makes the girl's rope invisible. She is now a free human.

The camera shifts to a movie theater, where five men with identical faces are watching a film of a woman attempting suicide. Pan and the girl leave the subway station, and, both invisible to the "audience" in the film, appear onstage. Pan shows the girl the absurdity of the men in the audience who watch each other in order to determine the proper reaction to the film.

Next, Pan and the girl dance into a park where they see a young woman and her little sister. The child sees Pan's girl and tries to make her sister see also. The sister, however, is tied to her rope: she has no imagination; she will not see. The child walks away from her rope. The next scenes are shot in color to indicate that what the child sees is part of her imagination.

After several other incidents, Pan seduces the girl and leaves her. She has neither her rope (her psychological determinism) nor Pan with her now. Mr. DePalma believes that "Nature abhors a vacuum" (See FILM, Page S-8)

## Mother Goose Ascends

"Mother Goose Ascending," a ten-minute parody of Tennessee Williams by Ellen Shertzer '62 will be staged on Friday and Saturday by Wigs and Cues, under the direction of Janet Spencer. Using classic Williams speeches as a basis, Miss Shertzer places the Wolf, Little Red and Big Momma in a situation reminiscent of "Orpheus Descending."

The play, the only one by a Barnard student in the Arts Festival, was written for Professor Barry Ulanov's class in literary criticism. Using a conglomerate of every play Williams ever wrote, Miss Shertzer said that she had had a lot of fun writing her play.

On the same bill with "Mother Goose Ascending" are "Alcestis" by Ronn Broude and "Galatea Maladjusted" by Lewis Gardner, both from Columbia.

# Ukrainians Hail Shevchenko: National Poet, Artist, Hero

by Mike Baybak

In solemn festivities that began last March 10 and will last throughout the year, Ukrainians on every part of the globe have begun commemorating the centennial anniversary of the death of Taras Shevchenko (1814-1861), Ukraine's national poet-artist and hero. In every major city in the Western Hemisphere, in all of Europe, on both sides of the Iron Curtain, Ukrainians turned out en masse for uncounted memorial day programs. They paid homage to the man whose verses had become proverbs, whose works had been translated into seventy-two languages.

To the Western mind it is inconceivable, perhaps, that a poet of Shakespearian proportions (relatively unknown in America) should be so taken to the heart of a whole nationality group, and whose poems are known and recited by literally every Ukrainian, from the humblest laborer to the most well-to-do executive. Perhaps this can be partly answered by saying that Shevchenko embodies and even personifies, more completely than anyone else, the national spirit.

Starting out in life as a serf, Shevchenko shared the fortune of his people first under the overseer's whip, and then in exile. Gaining his freedom in 1838, at the age of twenty-four, when his artistic talents were discovered

by a group of St. Petersburg artists, he also began to develop as a poet. In 1847 he was arrested for his affiliation with a revolutionary group and exiled for ten years. He returned to St. Petersburg in 1857 and lived there until his death in 1861.

During his lifetime he succeeded in capturing acutely and completely the soul of the Ukrainian people in his poetry—their fears, their aspirations, their generic traits. Somewhat as Federico Garcia Lorca etched out the Spanish temperament in his plays, Shevchenko placed on paper his people's temperament. He delineated, in all their interactions, the whole range of emotions and traditions of the Ukrainian people, giving the whole spectrum of their reactions against the everpresent oppressor — and there were many. A wistfulness and a yearning for freedom suffuses his poetry; it touches the Ukrainian reader with the searing finger of recognition.

It is Shevchenko, too, who despite his handicapped education possessed enough genius to shape the inchoate Ukrainian tongue of his day into a polished literary language that is capable of giving voice to the subtlest, most elusive and evanescent nuances of feeling and emotion. He truly is to be ranked with Pushkin and Shakespeare, for his epic poetry

accomplished no less, in all respects, than did their works.

It cannot be denied, of course, that Shevchenko was a political poet, insofar as he always demanded freedom for the Ukrainian people. Since the Russian Revolution and the advent of World War II, however, Shevchenko's poetry has had the misfortune of becoming the victim of not one, but two schools of interpretation. Those Ukrainians who remained in the Soviet Union readily accepted the interpretation which the state critics assigned to Shevchenko's writings — that he was lashing out at the war-mongering, capitalistic bourgeoisie. Those Ukrainians who escaped from Communist domination, however, also read a new social function into Shevchenko's works — that of striking a solid cut for democracy, the anti-communist, American kind.

Thus we have, on one hand, a Soviet cartoon declaiming colonization with Shevchenko's words: "That's where the branded thief drags about his chains," and on the other hand, an excerpt from a Shevchenko poem on the front page of a Ukrainian-American magazine:

"When will we receive our Washington  
With a new and righteous law?  
And receive him we will  
someday . . ."

(See SHEVCHENKO, Page S-8)

## Held . . .

(Continued from Page S-3)

nothing is more pernicious to a real appreciation of art than the fascination with, and veneration of, the "big" names. The creation of beauty has not been the exclusive privilege of the few dozen names that at this moment of history happen to be generally known. Fame has always been a fickle goddess and the artist forgotten today may be hailed tomorrow as one of the great ones — and vice versa.

While it is a great challenge and a wonderful opportunity to apply one's knowledge, experience, and taste, in the formation of a repository of art it is also a great responsibility. Where decisions have to be made quickly, there is always the chance of making an error of judgment. Wherever possible, I try to consult with other scholars and I believe confidently that no spurious work has entered the museum since I began my official function.

Whatever Puerto Rico's political role as a possible 51st State of the Union, and as a southern showcase of American economic policies, it is also rapidly becoming an important cultural center for the whole Caribbean area. Mr. Ferre is deeply conscious of the function a first-class museum of art is bound to fulfill in the artistic development of this region. It is a source of personal satisfaction for me to have been able to assist him in his endeavors and thus to make a contribution to the development of an institution

that will, we hope, provide inspiration, instruction, and pleasure for generations to come.

## Jan Stockman . . .

(Continued from Page S-4)

sin, came to Barnard in 1959. With her she brought a work she had choreographed in her senior year at college. This piece will be presented in Wollman Auditorium, Ferris Booth Hall, tomorrow night at 8:30. The work is being presented in conjunction with the Barnard-Columbia Arts Festival. It is based on a short story by Shirley Jackson entitled "The Lottery." Miss Stockman explained that upon first reading this story about mob violence against a scapegoat, she immediately saw it in terms of dance movement.

Appearing in the piece, along with Miss Stockman, are six members of the Barnard Dance Group — Carolyn Atlas, Rena Clahr, Sally Hess, Karen Kissin, Diana Shahmoon, and Betsy Smith — and four men who have performed with the Juillard Dance Group—Arthur Baumann, Norman, Glick, Joseph Schlichter and Baird Searles. Guest artists and choreographers include Lucas Hoving, Vol Quitzow, and Ruma Berg.

Miss Stockman feels that this concert will be "one of the best concerts in the modern dance field to be presented this season" because of the variety of interpretations, both choreographic and musical.

J.R.

# Pack, Broyard, Koch Lecture, Read Poetry

by Iris Unger

Bards and eager listeners should take note of the student-faculty poetry readings and lectures forthcoming in Ferris Booth Hall's West Lounge next week.

Robert Pack, one of three young staff members participating in the Arts Festival's poetic offerings, opens the program on Monday, April 24 at 8:30 p.m.

Educated at Dartmouth and Columbia, Mr. Pack entitled his first and second volumes of verse "The Irony of Joy" and "Stranger's Privilege." In addition to a study of Wallace Stevens' poetry, his own works have appeared in numerous publications across the country and abroad.

### Editor and Lecturer

He was Poetry Editor of *Discovery* magazine and co-Editor of *New Poets in England and America* (volume two of the anthology is soon to follow). A lecturer at the New School in New York and Fullbright Fellow in Italy, Mr. Pack joined the Barnard English Department after returning from Europe in 1957.

Anatole Broyard will present a lecture on "Unconscious Content of Beat Slang: An Exercise in Literary Anthropology" on Tuesday, April 25 at 4:00 p.m.

Presently teaching the Novel Writing Workshop at General

Studies, Mr. Broyard was born in New Orleans, raised in Brooklyn, and now lives in Greenwich Village.

The writer's short stories have appeared in *Reporter*, *Partisan* and *Discovery* magazines, the *Hudson Review*, *Modern Writing*, No. 2 and *New World Writing*, No. 10. He lectures at the New School on "American Foibles."

Kenneth Koch, reader at 8:30 p.m. on Tuesday, studied at Harvard and Columbia and declares, "I dislike obscurity in poetry and like to write in the afternoon."

Born in Ohio in 1925, he began to write poetry in 1930 though "not very seriously." Twelve years later he was strongly influenced by John Dos Passos' "stream of consciousness" style. In 1943 Mr. Koch joined the Armed Services and was excited by French poetry. He has also been influenced by the writings of John Ashbery and Frank O'Hara.

### Off-Broadway Playwright

Three of the author's plays have appeared in Off-Broadway, one of which was "Election," a satire coinciding with the last presidential campaign.

Students will have their opportunity to amuse the Muses on Friday, April 28 from 4:00 to 7:00 p.m. with recitations of their own works.

# No Rules Of Thumb For Poets

by Ronnie Olman

"If I were pinned down to giving a rule of thumb for writing poetry," Mr. Robert Pack commented in a recent interview, "I would say that the poem that means nothing more on the second reading than on the first fails as a poem."

Mr. Pack prefers not to adhere to set standards in judging or writing poetry. "Value judgments in poetry," he said, "are not made by any intellectual process, but by an experienced act of recognition. There is a different set of rules for every poem."

### Poem is Focussed Emotion

Although he appreciates the value of instinctive poetic creativity, Mr. Pack noted the function of intellectual discipline in writing. "The poem," he stated, "is focussed emotion. Emotion doesn't focus itself in language." Clarifying and intensifying the emotion requires a difficult and painful effort.

In the process of writing, Mr. Pack maintained, "the intellect has to learn when criticism is appropriate, and when it is not. Yet only the intellect can keep the intellect at the proper distance from the poem."

(See POETRY, Page S-8)

# Modern Literature Invites Discovery

by Joann R. Morse

One of the great pleasures to be gotten from reading contemporary literature is our sense of discovering it for ourselves. Parents and teachers supply us with the classics and the proper attitudes toward them, but we are free to choose among modern writers and to value them as we will.

It's just as well we feel this liberation of powers in reading current writing for we need all our powers to deal with it. The unique value of modern literature — that it gives form to our own experience — may at first

ing about. But is C. P. Snow? But this sense of security often makes it harder to respond fully and critically to Milton than to respond, often vigorously, to present writers. These evaluations engage us deeply: we may stand convicted of bad taste, but then we may be comfortably one up. In any case we are putting (See MODERN LIT., P. S-8)

# Barnard Lacks Wits

by Naomi Weintraub

"Beware the Jabowoc . . ." said Lewis Carroll in a famous children's classic. If he'd been around Barnard his warning would have been unnecessary because the Jabowoc hasn't reared his head around here for "nigh on to two years" as they say. The Jabowoc referred to is, to quote the Blue Book, the "new Barnard magazine of humour and satire" last seen in these districts in April, 1959.



Mrs. Joann R. Morse

trouble us when we are confronted with forms our previous reading has not equipped us to handle. We may have to apply skills developed in reading standard authors to very different materials or to find new skills — perhaps even a new sensibility — to respond to new forms and new idioms.

And the evaluation of modern literature can be slippery. We can waste time and court embarrassment by overvaluing works of little merit. When we must deal with all sorts of writings — from botched jobs and competent paste-ups to very good works, we need finer discriminations than we need to find bad lines in Pope and good lines in Shelley. The Blackmores and Ducks have not dropped out and we are forced to evaluate as we read. We can quarrel about Milton with easy security. Milton is worth quarrel-

Mrs. Joann Ryan Morse, an instructor in the English department, came to Barnard in 1957. She received her B.A. from Vassar and her M.A. from Yale.

After extensive prying this reporter managed to unearth the sad history of the Jabowoc. Spurred by demands for a humor magazine at Barnard, a number of students assembled and applied to Student Council for a charter and money to begin publication. They got the charter and a hundred dollars from Student Council on the condition that the magazine be free to Barnard students. With the Student Council grant and about a hundred dollars from the advertising, they used a photo-offset process since regular printing would have cost too much. Despite the inferiority of photo-offset and the lack of funds, the first issue of Jabowoc came out on April 1, 1959.

Not only was there a lack of humor on the campus, but there was also a shortage of people willing to put it all together in one, satire-coated little booklet. Thus, after one brief issue, or should I rather say meow, the Jabowoc was buried by the lack of material and staff members. He lies unmonumented and not entirely forgotten.

# The Funny Little Man Loses Face With Unamused Americans

The legend of the funny little man with the shabby derby, the oversized shoes, the spiffy square mustache, and the inevitable umbrella is the legacy left to the United States by Charlie Chaplin. Yet less than ten years ago, he was known alternately as an artist and a communist, a tragedian and a seducer, a comic genius and a defier of McCarthyism, public opinion, the American Legion, in short, everything American except money.

The story of the paradoxical Charlie Chaplin is significant for the questions it raises about society's demands on the artist and the loss of genius as a result of these demands.

### Unfunny Modern Times

The American public first stopped laughing when critics pointed out certain unsavory political opinions in Chaplin's masterpiece *Modern Times*. The funny little man, out of work like millions of others during the depression, shuffles into a factory which has managed to find a job for him. Two minutes later he is out of work once more. The union is dissatisfied with his wages, hours, and benefits, and the little man is forced to go on strike. The comment on the venerable institution of Labor was tolerated. Never let it be said that Americans cannot laugh at themselves. Later, however, Chaplin's satire was resented when it was revealed to Americans that he was not one of them. In thirty years of laughter making and money making, the British expatriot had never seen fit to become an American citizen.

While the public demanded some proof of Chaplin's pro-Americanism, his satire on totalitarianism, *The Great Dictator*, was looked upon as merely an unsuccessful attempt at moraliz-

ing. What the public had actually missed in the movie was the funny little man. Chaplin was criticized for presuming to step out of character in order to play a ridiculous and inhuman Führer. That he should be criticized for producing too little of his much needed satire, that he should be



A. ALAYA

encouraged to experiment much more with the lost art of satire, never occurred to the critics of the doubtful American

Chaplin fans and critics both were enraged in 1944 when the creator of the "poor soul" was brought to trial for violation of the Mann Act. Other suits brought against him on the same charge were headlined by the tabloids around the country, giving Chaplin the reputation of a corrupter of pretty young girls. What should have been the case of a man rightfully accused of

harming others became the scandal of an artist turned villain.

### American Legion Disapproves

While under investigation by the House Un-American Activities Committee, Charles Chaplin's last film, *Limelight*, was boycotted by the American Legion. The Legion had recently protested Jose Ferrer's movie *Moulin Rouge* but had immediately removed the ban when Ferrer issued statements vehemently denouncing communism, Stalin, and Paul Robeson. The periodical *The Nation* interpreted the Chaplin boycott as "an attempt to force Mr. Chaplin to say and do certain things that the Legion wants him to do and say." Chaplin made no concessions to the Legion as Ferrer had done. The film was not shown in many scheduled theatres and was boycotted in others.

Shortly after the incident, Chaplin left the United States on a world cruise. Attorney General James P. McManis ordered immigration officials to bar his entry until he had been fully investigated. At the same moment, France made Chaplin an Officer of the Legion of Honor. The action of the Attorney General was protested in this country and in countries all over the world where the funny little man was well known and loved. Prefacing an article of protest written by Graham Greene, *The Commonwealth* wrote

"At 63, the man who made buffoons of dictators is threatened with the dictatorial McCarran Act. When Charles Chaplin tries to pass the Statue of Liberty, he will be held at Ellis Island until he convinces the attorney general that he is pure. His is the burden of proof. Accused of non-conformity and contempt for the high state of womanhood," Chap- (See Charlie Chaplin, S-8)

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## Artistic Commitment . . .

(Continued from Page S-5)

There remains to consider that other, traditional, dilettant, the person who is not content with being a spectator, either serious or casual — he wants to participate as well. And therein lies the other danger — the real danger — of an atmosphere of catholicity. For this pitfall does not only threaten the person who is meant for other pursuits than art; it attracts the artist, and those of artistic potential. There are plenty of them all around us, and they aren't all misfits yet. They say they will write, they will paint, they will act, when this broadening part of their education is over. But will they? Many of them are already able to do more than one of these things sufficiently well to be congratulated for their achievement, and the likely thing to do seems to be to think about it for a while, and then to choose.

But if one has to come to get a bachelor of "arts" degree to procrastinate such a choice, and not because the acquisition of knowledge that it implied was to be the ground in which he would someday root his dedication to some one thing, if he has come to test his own confidence, then he is the spectator in danger. Although it is all very well to assay his talents, he may rationalize his shortcomings in the name of breadth, and let mediocre accomplishment in several things lure him away from dedication to one. John Ruskin once lamented, late in life, "I wish I knew less, and had drawn more." Men of this stamp who manage to do as well as Ruskin are rare, and they usually have independent incomes.

The frustrated artist — frustrated for whatever reason, be it education, rationalization, or failure of nerve and singleness of purpose — is really a tragic figure. And he is tragic because he is unable to call doubt and self-criticism by its own name, because he cannot let go of what he does moderately well but with-

## Film . . .

(Continued from Page S-6)

hors the free man" and therefore nature battles against the girl. She goes insane.

The theme of the movie is set forth immediately during the listing of credits. The first card shows a rope. The next — a sun (nature) and a spiderweb (the girl's inner structure after the rope disappears). In each succeeding card the sun gets larger and the web finally disintegrates. The last card shows a rope again.

The film, about 40 minutes long, is silent although a music sound track accompanies it. It was shot around Columbia and will be presented Monday, April 24, and Wednesday, April 26 at 4:30 p.m. in Wollman Auditorium. Admission is 35 cents.

## Poetry . . .

(Continued from Page S-7)

Mr. Pack has been writing poetry for the past eight years. At the end of 1961, his third book will be published by MacMillan. He described his latest efforts as less metaphysical and more personal. "The change," he said, "is the result of a growing distress with the accuracy and effectiveness of philosophical formulation."

His poems have appeared in the *Partisan Review*, the *Sewanee Review*, the *New Yorker*, the *Saturday Review*, *Harpers*, *Forum* and *Commentary*.

out enthusiasm, or what he continues to want to do although unable to commit himself to it. Often to avoid making that commitment, he describes that failure as the service of knowledge, and those already in its service will not always disapprove. That is why, more than anywhere else, there is a danger of making such "artists manques" in the university, and in the atmosphere that makes Arts Festivals possible.

Artists themselves tell us little about the artist manque, for obvious reasons. Browning's *Pictor Ignotus* is one, but Browning's poem is an indictment of the might-have-beens; it shows little pity for the frustration of which we speak. Modern literature, however, has often discussed the artist — his place, his function, his attitude — showing us how the choice looks from the other side, and perhaps it can tell us what is meant by this thing called singleness of purpose. The essential fact is that art is regarded by modern writers as a choice, exclusive and exigent, and hard and gemlike are appropriate epithets for its votive flames. If Thomas Mann describes the artist's self-consciousness, his sense of exile, he also tells again and again how that exile must be continually reinforced.

What is Gustave von Aschenbach's death in Venice but the death of the artist spirit through descent into knowledge, "the knowledge of the abyss and troubled depths of the human soul"? No sooner does the artist, who "must die to life to be a creator," seek the joys and pleasures of life for himself, and not vicariously, than the flame immediately goes out. For Mann, the "good life" and the life of the artist are diametrically opposed. "And so" adds Pasternak, "ungifted people are astonished, amazed, forgetting that the greatest artist must inevitably sum up everything human in himself." If that is what is meant by singleness of purpose, it is quite a choice. But real people do make choices like it. It is odd, perhaps, that it was in Mann's Venice that a friend of mine, who had gone to Italy to study literature, took time out for the pursuit of an old passion for sculpture, enrolling for a time in the *Accademia delle Belle Arti*. The air of duty, reverence, and control emanating from the school gave him at last such an overwhelming sense of

## Shevchenko . . .

(Continued from Page S-6)

And so, Shevchenko is worshipped on both sides of the Iron Curtain. As he stands, he has been made a two-faced prophet. But, why, then, do all Ukrainians still adore him, despite their political differences? The Ukrainian temperament itself, in my belief, remains unchanged and indivisible. It is the political machinations of the few that create the present discord. It is my hope that all Ukrainians will someday lift Shevchenko out of the political mess; they have so unkindly and unwittingly, gotten him into

Unfortunately for the English reader, Shevchenko's works are still unavailable, except in a few very poor translations. It remains for a Ukrainian Nabokov to come along and transplant the Ukrainian Bard into English soil, where he would proliferate and be appreciated not for which party he would have backed but solely for his literary genius in presenting to the Ukrainian people an unforgettable, living insight into their own soul.

the need for utter dedication that, finding it was a dedication of which he was incapable, he renounced the study of sculpture altogether. He had perceptibly felt with Mann's Tonio Kroger, "the mistake of thinking that one may pluck a single leaf from the laurel tree of art without paying for it with his life." It is not easy to be content to be a spectator, but in this case, literature, and the friend, may be the better for it.

It is neither a mystery nor an accident, and may be a salutary reminder of something we tend to forget, that the very artists we claim into the universities, and seek to enclose in the universal embrace, have often foregone breadth of education for just such a depth of dedication to a single form of art. If, as students or spectators, we tend to patronize that sacrifice, it is without recognizing the deeper reverence for human accomplishment that the sacrifice implies. Unfortunately, the Arts Festival may be the very symptom of such a failure of recognition on our part, of a refusal to admit the exclusiveness of the artist's task without at the same time complacently tossing ourselves the laurel of patronage. If such homage to the arts is to be a sign of "renaissance," it will only be so as a result of our admission that "fragmentation," so-called, is not just a necessary evil, it is a necessity, and that the true appreciation of the arts lies not in an act of general patronage but in the homage of one dedicated specialist to another.

## Charlie Chaplin . . .

(Continued from Page S-7)

lin is lumped with Costello as an 'unsavory character.'

Insisting that it was no longer possible for him to work in the United States, Charles Chaplin surrendered his re-entry permit. He sold his home and studios and moved to his present home in Geneva, Switzerland.

Mr. Chaplin leaves to the country which loved him and disowned him the question of the effects of pressures by American society on the artist, the innovator, the genius. His story, like that of countless artists, brings home the lesson of the irrelevancy of a man's private life and views in the consideration of his art. But most important, he leaves behind him the memory of the funny little man underlined by the course of his career in the United States.

B. B.

## Modern Lit. . . .

(Continued from Page S-7)

our critical abilities to a real test (I don't think the danger of major errors are great since it takes no expertise to detect the really bad stuff. As Jackie Gleason said: You don't have to be Alexander Graham Bell to know that the phone's gone dead.)

To engage in such perilous and uncharted reading can lead us finally to develop fresher approaches to other literature. In the first half of this century Eliot's difficult poetry made readers develop sharper critical tools and the problem of placing modern literature led to some hard thinking about the nature of literature. As a result, Donne and Milton were approached as living literature and given fuller readings. The skills and sensibilities we develop in reading modern literature can enlarge our ability to respond to all literature.

## Breunig . . .

(Continued from Page S-2)

today and is taken for granted. Indeed the observation would hardly be worth making except for the relative lack of such contact in other capitals.

In publishing the *Chroniques d'art* I was paying homage less to Apollinaire perhaps than to the city of Paris. There is something about this city that brings its artists together no matter what their media may be. Poets do not feel isolated from painters; painters illustrate the volumes of poets; composers collaborate with both. Apollinaire's *Bestiaire* was illustrated by Dufy and set to music by Poulenc. Cocteau's *Parade* was presented by Massine with music by Satie, sets by Picasso and program notes by Apollinaire. Pierre Boulez recently composed the musical settings for Rene Char's "Le Marteau sans maitre." There are scores of examples. Many of the modern literary and artistic schools have been joint movements with joint manifestoes.

Is there some magnetic quality in the Paris air that attracts the different creators to each other? Is it because the city is oval rather than oblong? Is it the cafes? Is it the subway between Mont-

## Concert . . .

(Continued from Page S-1)

by Gluck as arranged by Wagner, and Jerome Kessler conducting the *Mozart Serenade No. 6 in D Major*.

A number of student soloists will be featured in the program: Elias Dann, the conductor of the Columbia University Orchestra, will perform the solo parts with Ira Lieberman in the *Concerto for Two Violins and String Orchestra* by Bach. Marjory Wiener will be the flute soloist in Mozart's *Concerto for Flute and Orchestra in D Major*, and Edward Altschuler will do the solo in Haydn's *Concerto in E Flat Major for Trumpet and Orchestra*.

martre and Montparnasse (the name of which inspired a magazine of poets and painters called *Nord-Sud*? Is it the sense of freedom and of leisure which the artist traditionally enjoys — freedom perhaps from fire department regulations and park commissioners?

In any case the feeling of camaraderie has fostered a belief in the sisterhood of the arts, a refusal to consider them as fields of specialization, as compartmentalized. This in turn has engendered a sense of confidence in each artist, a willingness to discuss esthetic problems common to all the arts and to risk judgments outside his own field. The judgments might shock the professional critic, but in many cases they hit the mark. Picasso at the turn of the century was still mas-sacrificing the French language — he would have flunked French 3 — but, apparently after reading *Illuminations* in the original he proclaimed Rimbaud the greatest poet of the age. It took two or three decades to confirm this opinion.

There is no reason why Paris should have a monopoly on this give-and-take among the arts. It's a question perhaps of atmosphere, of effervescence. Foundation grants, fellowships, art centers help, but the initiative, the curiosity and enthusiasm must come from within each artist. No poet need be blind to *chiaroscuro*, nor any painter deaf to iambic pentameter.

## Lincoln Center . . .

(Continued from Page S-2)

ulate the trend toward urban renewal projects.

If professional and civic interest will continue to supplement the mortar and bricks, the possibilities are endless. Thus the cultural life of the city will have as sturdy a foundation as that provided by steel and concrete.

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# Rally Cries, 'HUAC No, Seeger Yes'

A rally to abolish the "Crucible in Washington" was held last Friday evening at St. Nicholas Arena. The capacity crowd of 5000, many of them drawn to the rally by the appearance of Pete Seeger, was at once greeted with pickets from the Youth For the Un-American Activities Committee. Despite confusion caused by other interest groups such as 100 Days for Peace Committee and Civil Defense Protest Committee, the purpose of the rally was to pay homage to three men, Carl Braden, Frank Wilkinson, and Pete Seeger, who will be serving jail terms for contempt of Congress.

"My beliefs and my associations are none of the business of this committee," is Carl Braden's statement to the House Committee which resulted in his indictment for contempt of Congress. Mr. Braden came into contact with the committee because of his efforts in the fight for integration in the South. Mr. Braden and his lawyer, Len Holt, stated that Southern groups which purport to investigate "subversive" activity are cover-ups for hate groups. For buying a house for a Negro family in a white neighborhood, Mr. Braden was accused by the White Citizens' Council of fomenting a communist plot to create racial strife for the purpose of overthrowing the government.

The cases of Carl Braden and Frank Wilkinson were appealed before the Supreme Court. Four of the nine justices, Chief Justice Earl Warren, Justices Douglas, Brennan and Black, voted that it was unconstitutional for the Un-American Activities committee to charge the two men with contempt. Although the majority upheld the House committee's action, (See RALLY, Page 4)

# A Question Of Value... Students Oppose Air Raid Drills

by Esther Bromfeld

If Jonathan Swift were alive today, he might have made a modest proposal to drop a bomb on New York City. The results of such an experiment, he might have argued, would yield uncontested empirical evidence as to the effectiveness of Civil Defense air raid drills.

Most Westerners agree that such an experiment is slightly unnecessary. In the event of a direct hit on the city, we would rather surmise than observe that no one, in "shelters" or not, would survive. Why, then, have air raid drills?

### Student Meeting

A small group of students met recently to discuss this paradox and to lay strategems for opposing its continuance. Their efforts, and the efforts of the Civil Defense Protest Committee, will be tested Friday, April 28.

On that day, at 4 p.m., all U.S. citizens, as part of Operation Alert, will be asked to seek shelter for fifteen minutes during a mock bombing attack.

### Urge Defiance

The CDPC is urging thousands to defy this civil defense regulation and to commit civil disobedience. They explain that there are various degrees of participation in the demonstration that will be held in City Hall Park beginning a few minutes before 3:30 p.m. Participants may either leave before 4 p.m. when the sirens sound and thus not break the law, or they may wait quietly until approached by a civil defense or police officer and asked to "take shelter." Although this is in violation of the law, arrests have never been made at this point. The final degree of participation is to refuse to take shelter and

thereby risk arrest. Twenty-eight people were arrested last year.

Edward Greer '63C outlined some of the reasons why he morally disapproved of the air raid drill.

1. The air raid drill doesn't protect people, yet it "deludes (them) into thinking they can be saved."
2. The air raid drill increases war hysteria, thus making it more difficult to negotiate for disarmament with controls.
3. The air raid drill has adverse psychological effects on young children huddled against school walls.
4. The air raid drill is a waste of time and money.

Eleanor Roosevelt thinks "it is nonsense to build bomb shelters." Gov. Meyner of New Jersey recently said that Civil Defense as now presented to the American people is "cruel deception." Senator Stephen Young of Ohio called it "a billion dollar boondoggle."

### Faculty Protest

Columbia University faculty members, including Professors Richard Hofstadter and C. Wright Mills, and Associate Professor Howard N. Porter have signed a petition supporting the civil defense protest.

Columbia College, along with (See DEFENSE, Page 4)

# Greek Games...



'64 Horses

(Continued from Page 1)

# Novelists...

(Continued from Page 2)

ciety on the model of the supermarket. The novelist, a part of this encumbered life, knows that he is neither Mr. Consumer nor the cashier, that social problems are always intensely personal and that his personal problems are not so easily disposed of, that a man can't so easily compromise, that the daily struggle in which he pits his freedom constantly against his isolation is not susceptible to social engineering.

And so, of course, it won't be recognized by the middlebrows, by the angry revolutionaries full of slogans and causes, the scientists, serious and certain dogmatists anywhere. But it is their struggle, too. And yours.

Jurate Jasenas '63 and Linda Sweet '63, chairman of the judges committee; and Susan B. Kaufman '63, business manager.

Also Naomi Shoenthal '63 writer of entrance music; Anna Stulglova '64 writer of dance music; Carol Dooley '64 lyric reader; Marlene Lobell '63 designer of the program cover. Winners of athletic events also received wreaths. They were: Ellen Schwarz '63, discus throw; Ann Knight '63, hurdling; Anne Marie Regal '64, chairman of the hoop team; Bonnie Menninger '64, chairman of the torch team; and Victoria Ortiz '64, charioteer, and to the four freshman horses.

Crowned with laurels on behalf of the tied teams were Rachel Blau, chairman of the class of '63 and Toni Sugarman '64.

**GOOD COURSE** to take is the one that leads to the King of Beers. Next time you're away from the books, enjoy a refreshing glass of **Budweiser.**



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