

Dorm Exec Discusses Problems

Miss Harriet Van Sickle, Director of the Residence Halls, elucidated the dormitories' new "note on the door" rule at last Monday night's meeting. Other business included a partial review of the Residence Halls Handbook, the problem of "beau parlors" and "bagels for breakfast" suggestions.

The "note on the door" controversy started last Friday when an item in the dormitory newsletter instructed residents to leave a note stating their whereabouts if they were out of their rooms after maximum house curfew. Miss Van Sickle emphasized that the purpose of these notes is not to "keep tabs" on residents but to aid the residence staff in finding students in case of an improper sign-in or an emergency.

Notes do not have to be left when a student is somewhere in the immediate vicinity of her room, but if she is spending the night in another girl's room either several floors away or in another building.

B.-J. Lunin '65, President of Dorm Exec, brought up the problem of beau parlors, and it was decided that Exec would discuss them with Miss Park. Members of Exec hope to put partitions between the rooms, so that private conversations will not waft down the corridors of Brooks; they would also consider moving the couches in the parlors moved against the partitions, so that they and their occupants will not be on public exhibition.

Officials Clarify Reports Regarding '616' Occupancy

According to Miss Madeleine Jenkins, Director of College Activities, "616" will house senior, junior and sophomore residents next year, and not freshmen, as was erroneously reported in the Columbia Daily Spectator last Thursday.

Those non-residents now living in Fairholm, Whittier, Johnson and other University dorms may also apply for space in the new dorm. Commuters will also have a chance to ask for rooms, although resident students will have priority. The number of commuters who can live in the off-campus dormitory has not yet been established.

Hopefully, all requests for rooms in "616" will be acknowledged by June, although the number of freshmen coming into the Residence Halls and the extent to which "616" has been renovated will influence who will reside in the building.

Miss Harriet Van Sickle, Director of Residence, said that about 125 dorm students have already requested rooms in "616," and that many of the juniors living there now will probably ask to return.

Plans for room drawing have not yet been completed, although Miss Van Sickle has been con-



CORE pickets at Ford.

Demonstrations Mark World's Fair Opening

"The police neglect is amazing" stated Dorothy Fielding '67 in an interview following her 26 hours in crowded jails, on filthy, cigarette-strewn floors, with little to eat and no place to lie down. Miss Fielding was the first of the group of Columbia C.O.R.E. members to be released after their arrest during demonstrations at the Shaefer Pavilion at the opening of the World's Fair on Wednesday. Other Barnard girls arrested were Jemera Rone '66, and Sylvana Foa '67.

Miss Fielding was arrested while she was standing on the bar at the pavilion. "I committed civil disobedience," she said, but emphasized that many of those arrested had broken no laws and were "herded into paddy wagons" while picketing peacefully. All

were charged indiscriminately with disorderly conduct, a charge carrying a \$500 bail; resisting arrest, carrying a \$50 bail; and trespassing, the only charge on which they were paroled.

The detention of Miss Fielding's group began at about 11:30 on Wednesday morning when they were taken to special areas on the outskirts of the fairgrounds. "They were literally 'pens,'" commented Miss Fielding, describing the buildings as converted warehouses with brick walls and boarded windows. The "pens" had a capacity of about 300 each with chicken wire separating the sexes. There was no heating and nothing but the floor on which to either sit or lie down.

The police began to move the arrested demonstrators out at about 3:30, though about 50 were left until 8:00 p.m. Miss Fielding's group (including no other Barnard girls) was given some water at around 2:00, but "Since most of us hadn't eaten breakfast, we were really in bad shape."

The group was taken to the basement of the 110th Street precinct station and clustered on the concrete floors behind police barricades. They were held here until 10:00 or 11:00 p.m. without food and without cigarettes until (See C.O.R.E. Story, Page 3)

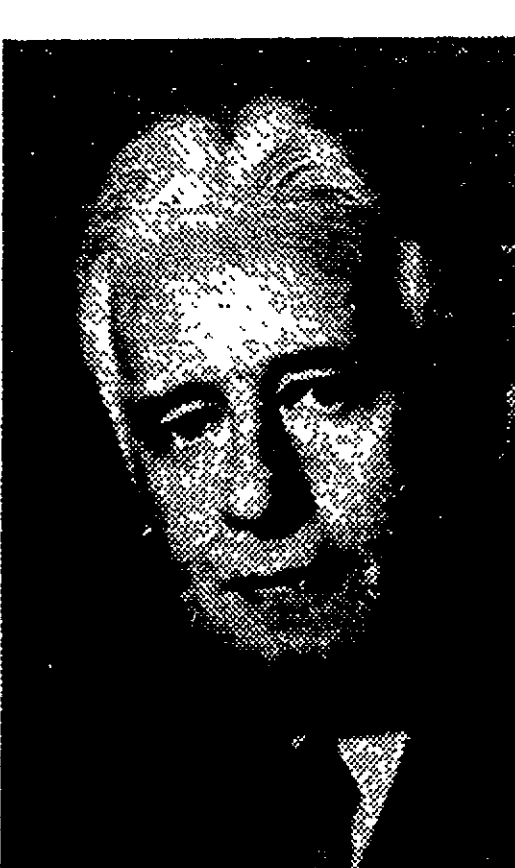
sidering possible procedures Dorm students probably will not choose until rooms for all who plan to live in Brooks, Hewit and Reid next year have been chosen. Miss Van Sickle has stated that she hopes she can arrange for friends to live in the same suite.

Sen. Keating Speaks About Congress; Stevenson Petitions Circulate Outside

Senator Kenneth B. Keating (R.-N.Y.) spoke to an audience of about 200 Friday at 12:30 in Wollman Auditorium. As he discussed "Congress on Trial," Columbia students outside Ferris Booth Hall put Mr. Keating on trial as they circulated petitions asking United Nations Ambassador Adlai E. Stevenson to oppose him for the Senate in November.

In his talk, sponsored by the Class of 1967 of Columbia College, Mr. Keating dealt with procedural problems of Congress. He feels that while public attention is focused on substantive issues there is inadequate public attention to procedural problems, and he would like to take them off the "back pages of the newspapers and make it a prime issue."

Meanwhile, about a 100 persons



Senator Kenneth Keating

Hunter Suspends 'Arrow' Publication

by Sara Piovio

President John J. Meng of Hunter College suspended publication of the student newspaper, the Arrow, at 6 p.m. last Thursday. In a statement issued the following day he explained that the major reason for his action was the fact that the "Hunter Arrow no longer has an effective editorial board to direct its activities."

According to the statement, President Meng made his decision after he read of an attempted impeachment of Editor-in-Chief Allan Coleman in the April 23 issue of the paper. This issue also contained a signed statement by Mr. Coleman in the editorial column in which he referred to five members of his editorial board as people "lacking in judgment, responsibility, and concern for the future of this newspaper."

President Meng also cited other problems with Arrow, including the fact that its constitution was never submitted for approval by a faculty-student committee and that it is not, therefore, a properly recognized student activity. He emphasized, however, that he was concerned with the welfare of the paper and was not sure that a trustworthy staff still existed.

The impeachment was dismissed Wednesday by a faculty-student judicial board on Hunter's Bronx campus. The board supported Mr. Coleman's contention that the editorial board vote for impeachment was illegal and "improper" on procedural grounds and refused to consider the substance of the charges. Mr. Coleman is now considering preferring charges against the five members of the editorial board who oppose him.

The article cited by President Meng in the April 23 Arrow lists the charges against Mr. Coleman. "The charges against Mr. Coleman centered upon the impeachers' feelings that they had been bypassed in the formulation of editorial policy for the paper.

They named specifically the proposed split between the two campus branches of the paper; a literary supplement planned for next month; a few columns by Mr. Coleman and Roberta Kantor (a member of the editorial board) which were considered 'objectionable' by the impeachers; and the lack of a constitution."

President Meng has appointed a student-faculty committee to act as an ad hoc advisory committee consisting of two deans of students and student body presidents of the two branches, to recommend "procedures for re-establishing a properly authorized student newspaper" and to deal with other problems, such as whether there should be separate papers for the two campuses of the college — one of the points of contention between Mr. Coleman and a majority of the managing board.

A spokesman for the Arrow relates that the president's statement has left the staff uncertain as to the exact nature of the suspension. (See ARROW, Page 4)

Undergrad Votes Free Dorm Space

Rep. Assembly voted last Friday to allot money for a prize room in one of the college dormitories to go to the Editor-in-Chief of Bulletin, and the president of Undergraduate Association.

The administrative details were left to Sue Silverman and B.-J. Lunin to straighten.

The vote was 22 for, 3 against, while one rep abstained.

Discussion centered around a proposal suggested by Ann Fleisher, former Editor-in-Chief of this paper, to the now defunct Executive Committee. There was no time to vote on the question by this body.

A motion by Jane Ginsberg '65 to table the proposal and take a SOC poll failed to carry.

The decision means that any student, resident or non-resident, in these two posts would be eligible to receive the room. Originally the motion stipulated that the room be donated only to a commuter. Carla Salomon '66 contended that the resident who has to work for her room in the Dorms would be discouraged from applying for these posts because of the financial difficulties involved. The motion was amended.

Travel Shots

Travel safely. Be protected from disease by the necessary injections. The Health Service advises as to what you need and gives the necessary injections free of charge. Do not delay. No series of injections for travel will be started after May 1, 1964.

According to Mr. Keating Contention (See KEATING, Page 4)

Barnard Bulletin

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Student Exchange

Student Exchange is a valuable program. It has withstood scattered attack for the past two years; this year again it is argued that the benefits are enjoyed by so few that the expenditure of Undergraduate funds is not justified. We say that it is.

The benefits to the delegates can only be realized through a student exchange program. In addition, this year's program promises to reach more people and involve them more actively.

Participating in a Student Exchange can result in a greater understanding of the racial problems for the delegates involved. The support of an educational experience comes within the province of Undergrad. Furthermore the college to college relationship is responsible for much that is gained through the Exchange. Channels are opened to these delegates which are not open to the ordinary tourist.

The student point of view is a special one in the South. He has a unique vantage point, being isolated from the community. He therefore can view the facts with more objectivity than a person intimately involved. The Barnard student then has an opportunity which can only be fulfilled under auspices of this college, one which is lost when she leaves here.

Undergrad allots money to individual students for other projects which it considers worthwhile, e.g., Summer Internship and Summer Grant. These students have far less obligation to report to the student body, and fewer opportunities.

It can hardly be assumed that the Barnard student will vicariously understand and sense all the confusions and frustrations of her representative to the South. The value of the Exchange to her comes in hearing about Southern attitudes, relating them to the problems up North, and gaining some familiarity with the Southern morality.

This year's program promises to offer much more to the Barnard student than its predecessors. The new committee has organized a year-round program already in operation. This is to assure that Student Exchange does not appear next February unheralded and unbeknownst to the student body.

Finally, it has been suggested that all the energies and money resources of the Exchange be channelled into CIT Council for their own program up here. The aims of the two groups, however, are entirely different. Both experiences are valuable. One should not be cast aside in preference to the other. CIT Council's program cannot provide the same insights as can a trip to the South.

Critic's Prerogative

An important part of the feature page of Bulletin is the reviewing of campus art and drama productions. Recently a Bulletin reviewer was strongly censured for daring to pan a production she had left before the end.

It is a critic's prerogative to leave a production whenever she chooses — in the middle of the first act if she judges it to be an unmitigated fiasco which is not about to improve. Leaving before the end is standard practice among all drama critics who have to meet a deadline. Bulletin has a deadline. To call a reviewer "dishonest" because she says the ending "could only fall flat" is entirely unwarranted. If the house is in flames and no fire engines are in evidence it is reasonable to assume that it will burn to the ground.

Our reviewer (1) was entirely familiar with the play, (2) had seen it in summer production, (3) had seen the production she was reviewing in rehearsal. If we were to get technical, we could say that the phrase "could only fall flat" is conditional and subjunctive besides. Other Bulletin critics have walked out on other campus productions. When the review was favorable there were no complaints.

The argument has been made by some that college theater is not professional and should therefore be given special consideration. We maintain that it is given special consideration. We are fully aware that college theater groups have limited finances and facilities. On the other hand it is not incumbent on any critic to give credit for mere good intentions, to appreciate everything, or even to be "constructive."

Barnard theater is a theater of amateurs in the best sense of that word. Neither are Barnard reviewers professional drama critics; like the students working in the theater they are, however, serious about their craft. They should be credited with as much integrity as those whom they review.

— Letters — To The Editor

To the Editor:

Thank you for your editorial entitled "Mental Cruelty." We think that few students in the school would disagree with you.

We are constantly berated for "grubbing" and for excessive concern over grades. We are reminded that we have come to college primarily for an education. Yet it is our impression that an important part of the basis for giving an exam is that it is supposed to be an educational experience. It can hardly be claimed that there is any educational value in taking three exams within twenty-four hours or five within five days.

Having transferred from a state university which, despite being ten times the size of Barnard, still managed to use its two-week exam period so that no students had to take more than two exams in a row, and so that the exams of the largest introductory courses and languages were not all during the first week, we know how much one can learn while studying for exams which are scheduled at reasonable intervals. Most students will agree that such studying can be the most beneficial of the term. While the semester rushes by in a flurry of daily assignments, papers, and hour exams, preparing for the final at last permits the student to fit the whole course together, to see it as a unified whole.

Even disregarding the grade performance of the person who must write five exams within the first week, there is no denying that such a person has virtually no opportunity to pull her course material together at the end of the semester. Where is the value in taking these exams?

It is not too late to do something, this year, about this year's exam schedule. It is published as tentative; it could still be revised. It is still possible to make the writing of exams a meaningful, rather than a frantic and useless experience.

Sincerely yours,
Leslie Levin '66
Nancy Waltman '66

(See LETTERS, Page 4)

'Four Women' Exhibit Works

by Phyllis Klein

Art reviews in the James Room usually go unnoticed. They're lost with the tuna fish and the chemistry notes. But the one in there now is different. One can't help but know it's there. It's striking with vibrant color and felled form.

The four women artists currently on exhibit show a wide range of style, from pure impressions a La Monet to abstract design of the more modern school.

The artist who has shown the most range of style is Mary Ellen Billingsley. Her impressionist water color of "Girl Dancing"



Karen Kissen's "For J.T.C."

show great skill in the use of color. The rich brown and oranges melting into the yellows create a very pleasing effect. The swirling spiral lines create a tortured figure posed dramatically a serent background. The movement is upward into the golden yellow of the sky. Altogether this picture is an admirable representative of Miss Billingsley's craft as is the black water color on peach-colored paper entitled the "Yellow Head."

This artist's white on white entitled "Fields" is good in composition but the others of the same type do not have quite the same effect.

Mary Ellen Blumenfeld, who teaches art here, has good feeling for color, but in the "Figure With Flying Colors," her brush strokes are too crude and haphazard for the delicate detail she has attempted to convey. As a result the facial expression is vacuous and the hand looks like a boxing-glove.

Karen Kissen '62 has shown little originality in style, ranging from pseudo-Manet to pseudo-Chagall. Also her painting "For
(Continued on Page 3)

Stroller

A New Look

by Sara Piovia, Zane Berzins, Arlene Katz and Philippa Newfield

(Editor's Note: A stroller is written by members of Managing Board who feel they cannot in good conscience support a majority editorial policy.)

Precedent is a nice thing to have around. It is useful — a convenient guideline in decisions. It is not, however, meant to create a petrified forest where traditions are fossilized and preserved because they happen to exist — without regard to merit. This is the danger with Student Exchange.

Defending Student Exchange because it has become a "tradition" is ironic in a school which prides itself on its relative freedom from the bonds of tradition. It is an "easy out," a way of avoiding careful consideration of the true issues involved. It enables people to ignore the relative merits of personal experience, of a mystic cult of personality, benefitting a few people, as opposed to the value of constructive social action, applied to specific problems by many members of the Barnard community.

Despite the new horizons added to next year's Exchange, it is still basically an emotional catharsis for a few Barnard students and for the same small number of students from several Southern colleges. Student Exchange delegates sometimes seem to return feeling as if they have experienced a revelation that they cannot adequately express to their less enlightened comrades. While others act, they tend to wallow in the emotionalism of their private experiences. Could it be that Exchange provides an excuse for non-action, replacing it with a myopic "understanding" of minority group problems?

How is it possible to perpetuate
(See NEW LOOK, Page 4)

Plaza 9 Revue Scores: An A-One Performance

by Alice Rubinstein

The World's Fair Tourist and New York laugh heartily, but at the same time guardedly, at the antics of eight extremely talented, young people in Julius Monk's "Baker's Dozen" at Plaza 9. Last Wednesday night, this reviewer witnessed two hours of unsurpassed off-Broadway entertainment.

This "post-prandial prank," "a farinaceous farrago in the two acts," stars Gerry Matthews as a type of master-of-ceremonies, interpreter, singer, satirist; in short, jack-of-all-trades, Master-of-all. In a skit called "Avis," Mr. Matthews expresses shock that Barbara Cason, (a tall blond with a marvelous something in her voice), wants to rent a car from the runner-up in rent-a-car sales.

Mr. Matthews is excellent in his keen use of understatement.

In another sketch, "Avon Garde," Richard Blair, an absolutely adorable-looking man with a smile on his face at all times, uses Shakespeare's connection with the Avon, coupled with Avon cosmetics to get a result that is sacrilege. (But, extremely funny!) In the first act, the audience appeared to enjoy best the "Mescaline Hat Dance," a satirical piece on the Harvard professors who administered LSD to their students. The huge amount of laughter given this piece spoke of the usual healthy smattering of Harvard alumni in the audience.

Two other sketches in the first
(See PLAZA, 9 Page 3)

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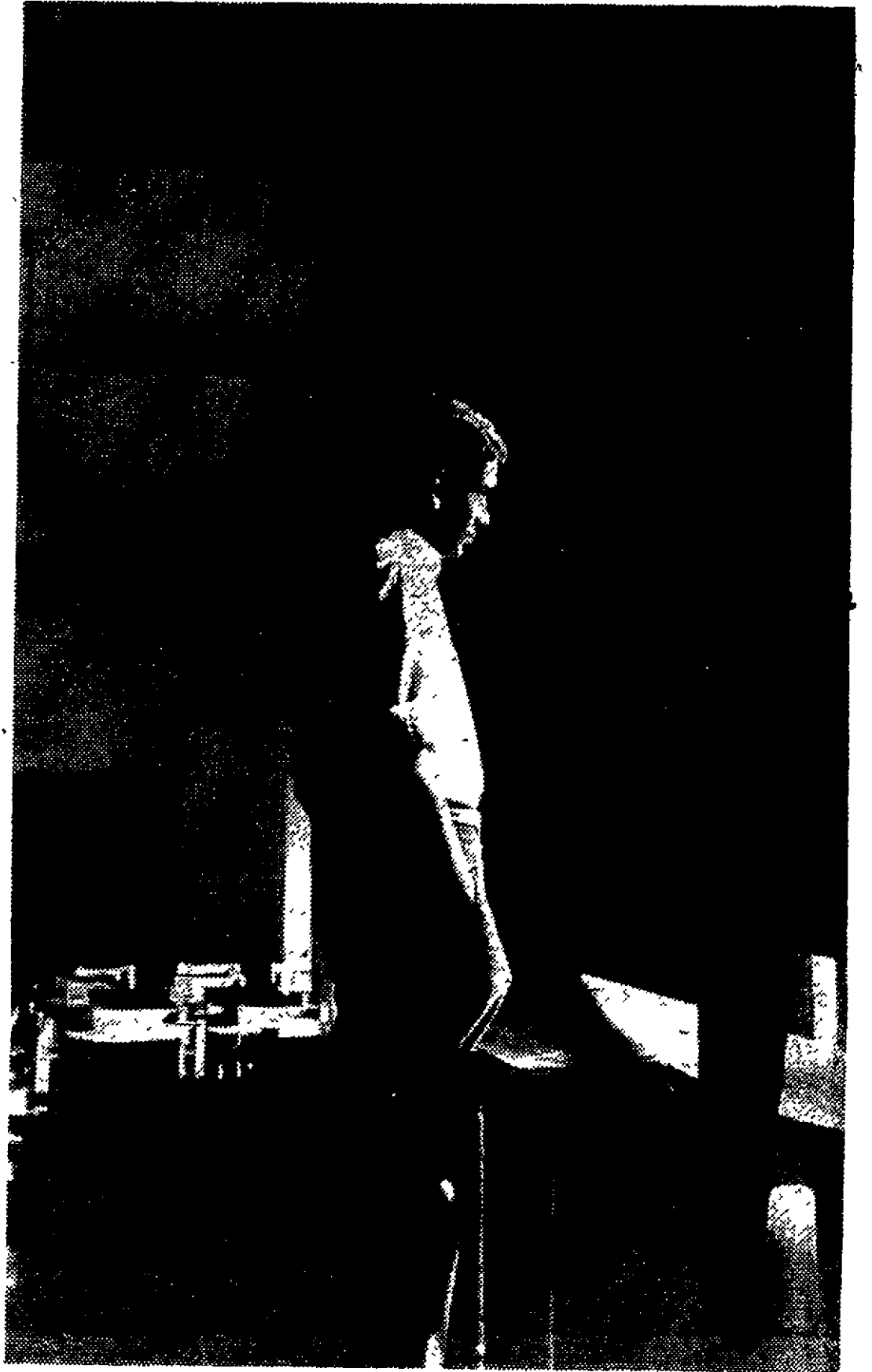
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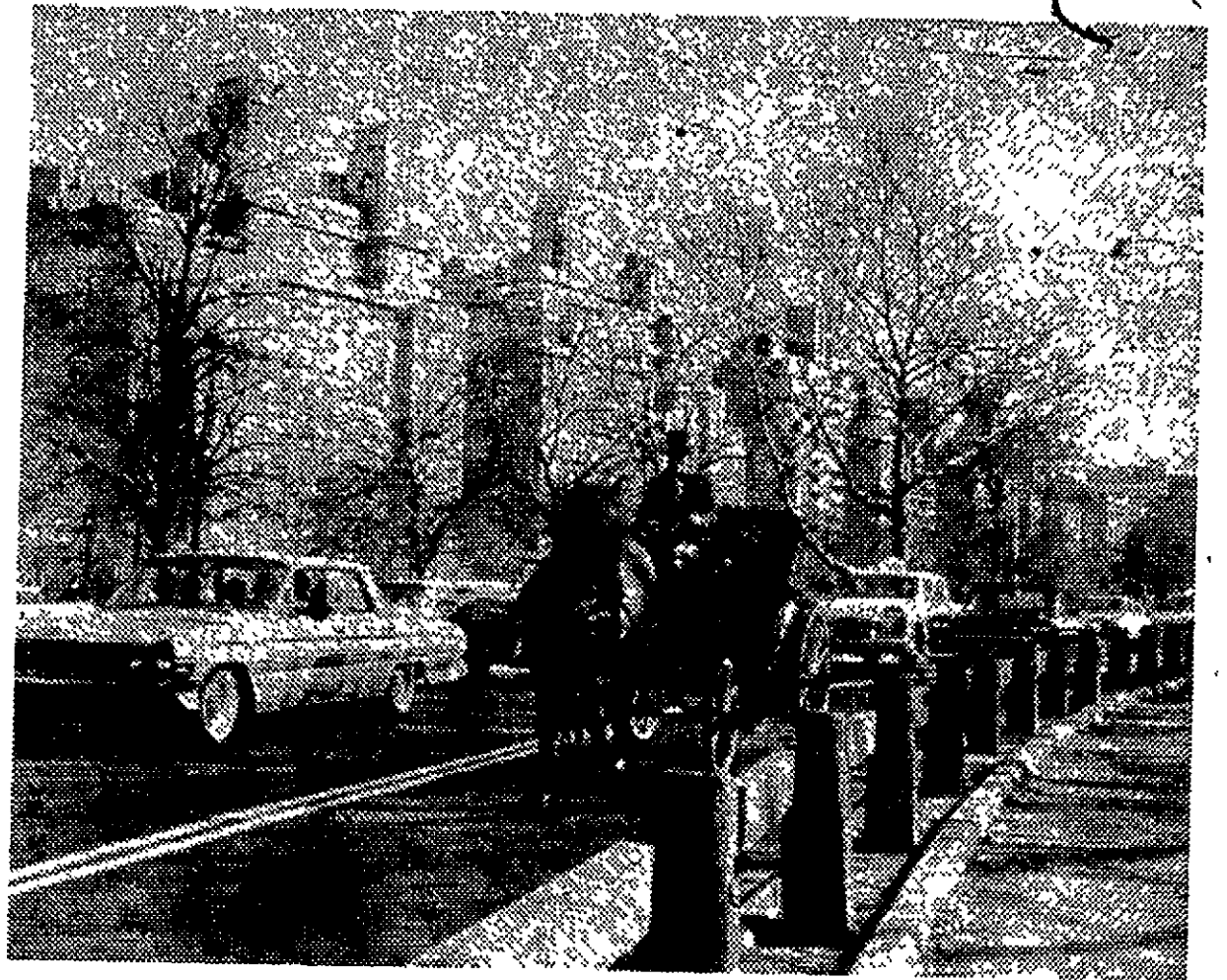
Alone



New York: Seasonal Views



Shave and a haircut — 6 bits.



Once around the park, driver



Spring is what you make of it.



Monkey on his back.

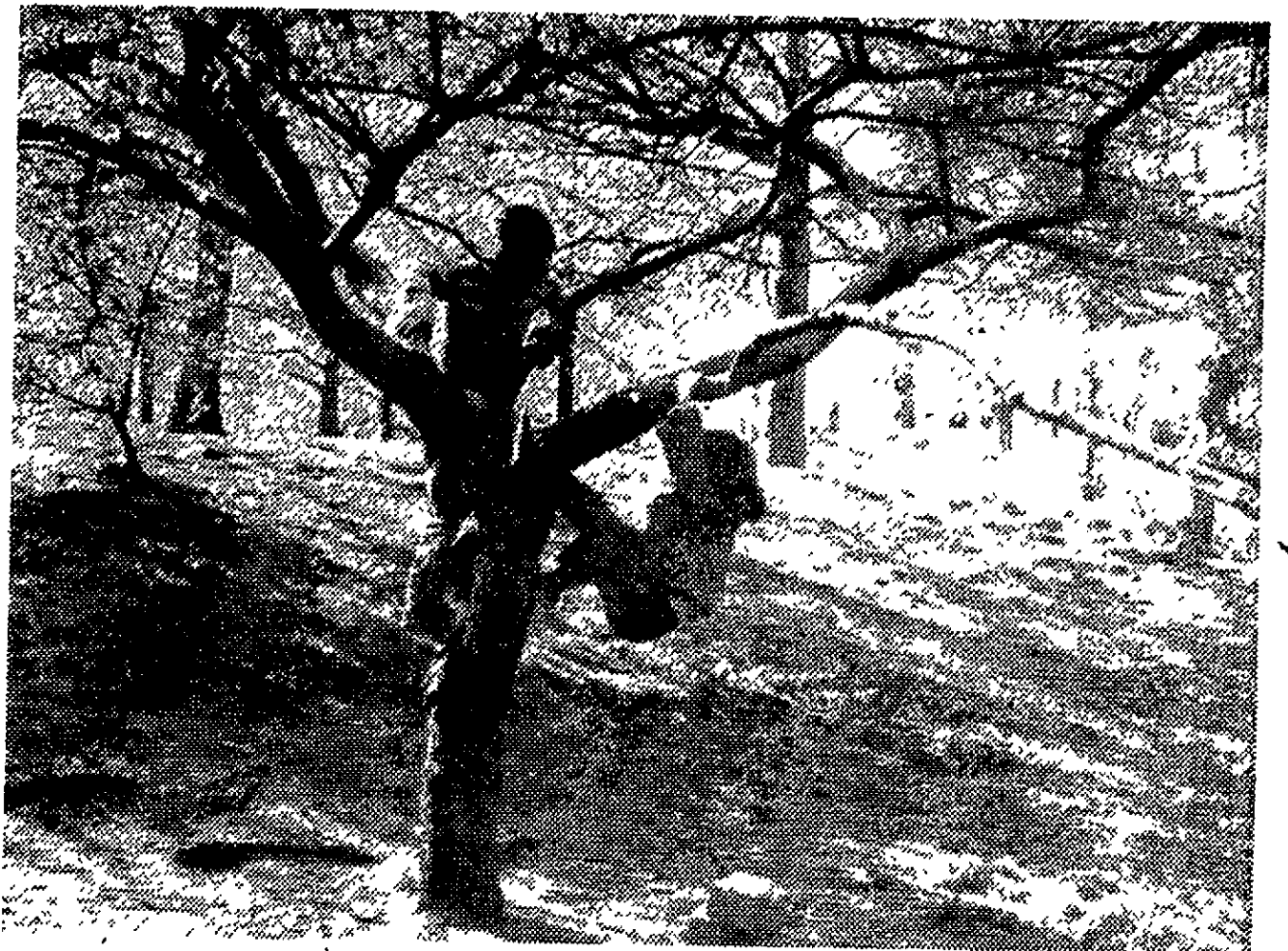


Sunday afternoon

Uptown, Downtown



Down to the May Day Parade



Wait for me!



Afternoon nap



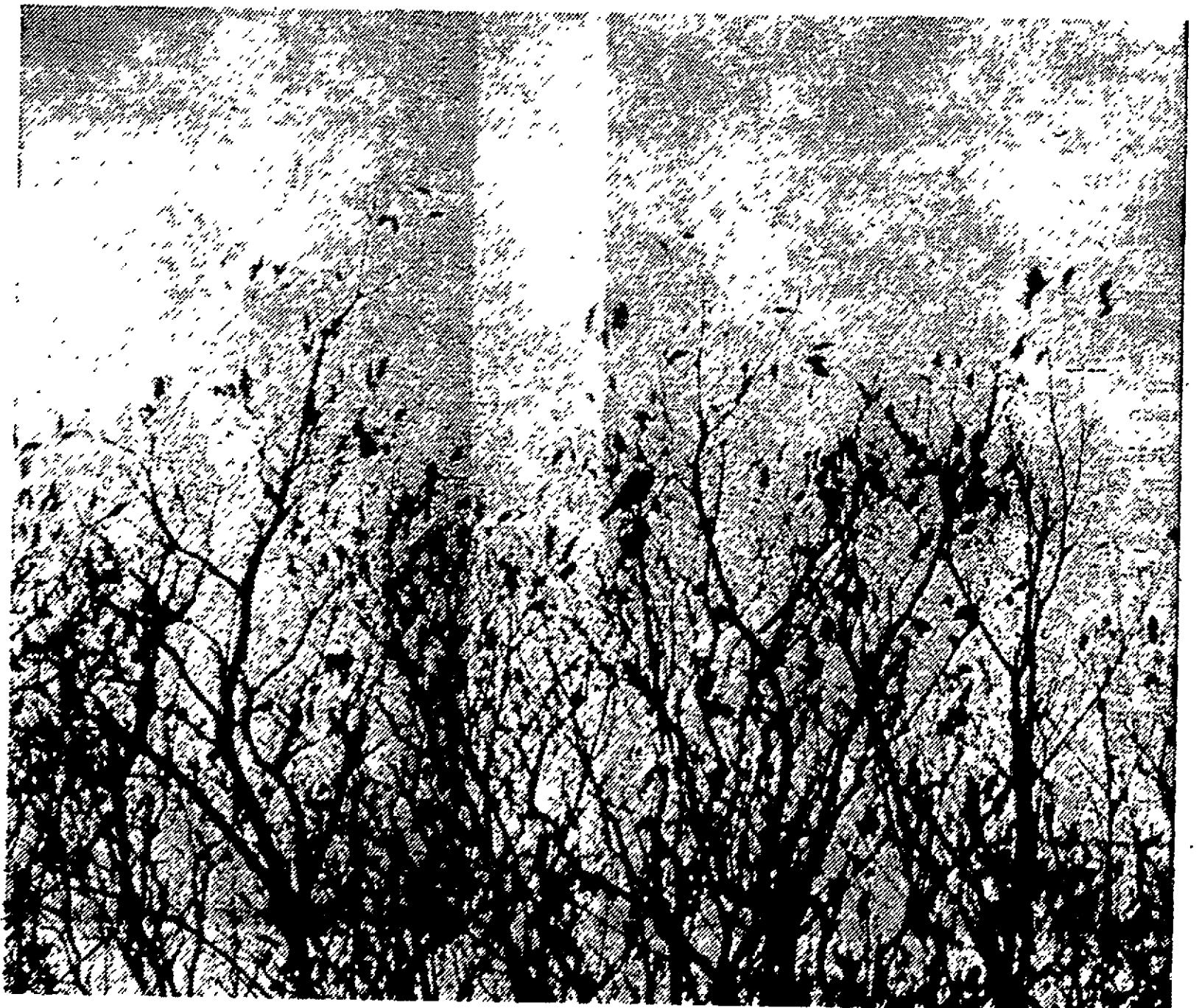
Where have all the flowers gone?



Chocolate cream pie, please.



Spring Fever



Alumnae Considers Brutality As Keynote Of Fair Opening

(Continued from Page 1)

they were transferred to Queens County Courthouse. There eleven to twenty people were wedged in "filthy concrete cells" built to hold four to six people, according to Miss Fielding, who was unable to sit down in her cell.

One of the girls, in poor health already, became extremely ill; several others fainted. Near midnight the police responded to the complaints by providing bologna sandwiches on stale bread, which many were unable to eat. "The boys got no food at all," said Miss Fielding.

The demonstrators were arraigned at about midnight and then returned to their cells in the same crowded conditions until they began to remove the women to the Women's House of Detention in Manhattan. A group of eight girls, including Dorothy Fielding, refused to go to the notorious center which houses drug addicts and prostitutes. The eight "sat-in" until 10:30 the next morning, consenting to leave only when James McCane from national C.O.R.E. advised them that this would expedite their release. The girls' refusal to be "processed," which involves an extensive search and medical examination detained them for another long stay in the waiting room at the women's detention center.

Miss Fielding's bail release came at 2:00 p.m. Thursday afternoon; the last of the group was not released for another 11 hours. The length of the proceedings was due in part to the judges' refusal to sign bail releases until Thursday morning — their excuses included "lack of time" and "fatigue." The C.O.R.E. members had not been allowed to see lawyers, and were told they had not come, though this was not true.

by Martha J. Older '63
(Brandeis University Graduate Department of Sociology)
The New York World's Fair



CORE demonstrators, arms locked, keep people from entering or leaving the Florida Pavilion. They were later carted away by police.

opened April 22 — gristleburgers, littered, broken and supplyless toilets, rain, broken vending machines, signs with missing letters, and police brutality.

Brutality was evident before the Fair opened, at the 74th Street Station of the Queens Subway, where pools of blood were seen over demonstrators and over the station. By the time I arrived, police were clearing the platform of spectators, and two plainclothes Transit Authority policemen were dragging the last of the demonstrators over to join the others. The arrested demonstrators were subdued, although they still chanted "Freedom now" and "Bull Murphy must go."

On demonstrator had an open cut on his cheek, which he said he got after he was down, when a policeman hit him with handcuffs. Another boy's head and hands were bloody (newspapers report that his head was broken).

To prevent doors of the subway from closing demonstrators had pulled them out and then had sat or lay down passively.

They claimed that the police had beaten some of them with clubs and handcuffs after they were lying or sitting down on the platform. They referred to one specific policeman as giving the orders (one boy referred to him as "Sergeant").

As the fair grounds, themselves, where demonstrations were run simultaneously in many places, there were more instances of police brutality. The Herald Tribune printed a picture of rough treatment at the main entrance.

Police acted in direct contrast to the demonstrators, who were very well disciplined. Lines were neat, and participants were careful to observe rules such as referring bystanders to supervisors for conversation or information.

Artists . . .

(Continued from Page 2)

J.T.C." there is no focus of attention. As a result, the picture does not convey a unified impact. They travels and takes in the different areas of the picture, but does not see the whole. The murky colors only detract from painting.

Susan Sollins has a way with colors and a good eye for blending. She uses the greens and browns especially well, in "Circular Still-Life." However, she uses the same cubist technique and shades in many different paintings. While one may be striking, seeing the same thing over and over dilutes the effect. The same can be said for her "Calligraphies." The use of white in these designs are all important. Too much paint only detracts from the final product.

Bentley Views Bard: Justice And Revenge

"I don't believe a work of art can be isolated," Eric Bentley, Brandon Matthews Professor of Dramatic Literature, remarked in his lecture last Thursday on Shakespeare.

People's expectations, to a large extent, determine their reaction to a work of art. First audiences do not have the proper expectations and for this reason they often fail to appreciate the special qualities of a performance, he said.

Because of this expectation factor, Professor Bentley feels that historical literary criticism is too narrow. Those who claim to enter the mind of Shakespeare are probably deceiving themselves, he stated. "What Shakespeare really meant can be known only by God, and even God might ask what was meant by 'really.'"

It is also incorrect, he continued, to limit the interpretation of the play to its "original" image. Professor Bentley maintained that "it is quite proper that within limits the Hamlet of each generation should be different." Comparing the interpretation of a play to the observation of a house, he said, "each generation sees a different side."

Professor Bentley went on to discuss the theme of revenge in literature and in life. He contended that it is possible to see all of life as a series of revenges and nothing else.

Although revenge is practiced by man, it is not accepted as an idea, he stated. This hypocrisy is part of what he called "society's triple standard." Society preaches forgiveness, believes in justice, but usually practices only revenge. "Forgiveness does not exist in public life," he stated. "This is the law of nationalism."

Literature which "reflects real human interests" often has revenge in one form or another as its theme. Professor Bentley stated. In Hamlet this theme is strong. Hamlet's murder of his uncle can be considered justice rather than revenge only if Hamlet seems to be an instrument of God. If this

is the case, then it was made very unclear in the play. The ambiguity between justice and revenge in Hamlet reflects society's triple standard, Professor Bentley concluded.

'Plaza 9'

(Continued from Page 2)

act that are more than worthy of note are "Bag With Which You Shop," and "Who's Afraid of I.J. Fox."

The second act, which this reviewer was certain could never be as good as the first, was truly better. It was an opportunity to see an excellent commedienne go through facial paces as Milky (Ruith Buzzi) in a take-off on James Bond and his coterie. Taking the part of Bond was Jamie Ross, a blond pompadoured man with a brogue that would make a Scotsman blush. Nagle Jackson, sporting a sinister tremor in his voice at all times, plays Mr. If.

Delphi Harrington and Jan Templeton, both statuesque dark-haired talents add soft and feminine touches to many sketches.

The triumph for the group, however, "Barry's Boys." The Goldwater contingent in the supper club made the previous Harvard outpour seem like an undergraduate attempt. Yells of "encore! encore!" filled the small, red plush room as men forgot to trust their conservative images forward.

Well, I for one can't be conservative about the offering at the Plaza 9! You have to see it to believe it. You also have to be tres New York-y, for a lot of the East Side "in" jokes. But, come on down; a Hartford matron told us that she was seeing the revue for the third time.

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Park Talks To Juniors On Obligations To The Future

President Rosemary Park addressed the Class of 1965 on Thursday, April 23, on the topic of their "obligations to the future."

Citing the 19 percent increase in applicants for the Class of 1968, the majority of which are outside the metropolitan area, President Park elaborated on why students from any distance would be attracted to Barnard. One factor, she feels, is an active corps of Barnard alumnae throughout the nation.

Referring to the present as a 'time of anxiety' the President noted, "There seems to be insecurity in regard to norms of behavior and thought." She stated, "In spite of the insecurity of the time, there are certain historic structures which still remain—and Barnard is one of these structures. The college didn't just happen. People chose to spend their time creating and then maintaining it."

President Park feels a senior class controls the atmosphere and general spirit of a college, and such spirit should be extended to "our obligation to the future."

"As part of this obligation, seniors might cultivate a sense that the insecurity of our time be exploited in a positive way so as to lead to a better community and world," she concluded.

Dean Bailey then gave the juniors information on graduate study. Sample applications for Fulbright awards are already posted in Room 117 Milbank. Dean Bailey suggested that students formulate an idea now of the qualifications needed and the competition involved.

Forms for National Science Foundation scholarships are also available in Dean Boorse's office. Information about graduate schools are now on the reference shelves of Wollman Library in the 2nd floor of Teacher's College Library.

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Letters To The Editor

(Continued from Page 2)

To the Editor:

During our four years at Barnard, we have seen ourselves and our fellow thespians mistreated, insulted and judged by a series of self-professed drama critics, who have been printed in the *Bulletin*. Now that our college acting careers have come to an end, we would like to express the opinion of us on the other side of the footlights.

The first and most important quality in a drama critic should be a boundless love for the theatre. Besides this, he should be familiar with the technical aspects of theatre — lights, scenery, acting, vocal production, movement. Before seeing a play, he should familiarize himself with the script and, if possible, with other interpretations of the play. Reviewing a production should not be taken as an opportunity to display his wit or erudition or command of the latinate adjective. The reviewer has a responsibility to the public and to the cast of the play to write a constructive and informative review. This is especially true for college theatre where plays are produced, not as commercial ventures, but as experiments in acting and entertainment. Most Barnard and Columbia actors will not become professionals. But they enjoy acting and are seriously interested in perfecting their craft.

The Barnard *Bulletin's* policy in selecting reviewers is haphazard. We believe it is safe to state that in the past four years not a single literate and constructive review has been printed. When the reviewer likes a show, she writes fatuous, giddy praises — fails to indicate where the production is weak (college productions invariably have flaws), and demonstrates her total ignorance of the tradition behind the play, of the acting style it requires, of the subtleties of its meaning. When the reviewer dislikes a show, she writes a nasty, petty, and illiterate attack. No consideration is given to the problems of the production, to the course displayed in undertaking a particularly difficult play, or to the limited rehearsal time.

Part of the difficulty seems to be the puerile tendency to try to dispose of complex literary and scenic problems with an inspired epigram. We have become insensitive to these pointless and cruel cracks which usually constitute student "criticism" because actors have been traditionally fair game. To turn the tables for a moment, let us imagine that every review of a play were to be followed in the next edition by a critique of the review, composed by the cast. This anarchic and

degenerate proposition would result in:

"Admirable punctuation, but an otherwise sad affair."

"Yesterday morning Miss X was at the very top of her writing form — C-."

"If she couldn't act, what makes her think she can write?" Theatre at Barnard has expanded tremendously in the past three years. When we were freshmen Columbia Players and Wigs and Cues mustered one show each. This year there has been a show almost every week. Student theatre deserves far better treatment than it has been receiving. We know for ourselves that the good reviews we get are annoying because they are written by people who do not share our enthusiasm for the theatre. Constructive criticism by a knowledgeable critic is much more valuable than ignorant ravings. The *Bulletin* would do a genuine service to student theatre by selecting reviewers as carefully as the directors select their casts: by treating student theatre as seriously as student government or Thursday noon meeting. The best solution would be to invite a professor who is familiar with the play to act as reviewer. Short of that, student reviewers might be asked to prepare for each play as they would for writing a paper on it.

If student theatre is important enough to be reviewed, it is important enough to be reviewed properly.

Sincerely yours,
Elizabeth Berliner
Carol Dooley
Elaine Lawrence (Levinson)

New Look

(Continued from Page 2)

a one-week experience? to give it meaning to those who have not gone South — to majority of students? to make it continue for the Southerners who have returned home? Exchange offers no answers to the last question — perhaps it realizes that after they leave they're gone, that they may have learned something, but... Exchange is trying to deal with the other two questions. It is suggesting action in New York City. It is ironic, however, that the contemplated "new" Exchange will be merely an echo, a ghost of a program in which one-third of the Barnard student body is already participating — the Columbia College Citizenship Council.

The new program do call for action, not mere emotion. They are continuing experiences. They cannot, however, be as comprehensive as those already in existence. Citizenship Council's pro-

Keating...

(Continued from Page 1)

gress "has achieved some of its greatest records of non-achievement in some of its longest sessions," such as the 1963 session. Time is "frittered" away by procedural disputes and quorum calls. He described one meeting in the present session, lasting slightly over 10 hours, where the "longest speech was the chaplin's prayer."

In the Senator's words, "the Congress of the United States is the only legislative body in the world which enshrines the filibuster, allows one member to hamstring committee procedure, and has no rules regarding the germaneness of amendments to general legislation."

Mr. Keating also feels that the Congress' image is tarnished by committee procedure and its disregard of the conflict of interests standards it requires of the other branches of government. He states that the "House Rules Committee is the counterpart in the House of the filibuster" in frustrating the will of Congressional majorities.

The main goal of Congressional reform, in the Senator's view, is not to make Congress more sensitive to the President's desires. This would be a "rubber stamp" function. Instead, there is a need to strengthen Congress as a positive, creative force in the government.

Senator Keating did not offer any specific suggestions as to how the achieve Congressional reform. He stated that Congress' quality ultimately lies in the "quality and wisdom of its members, and of the people," that "We the People" must preserve the heritage of good government for posterity.

grams cover everything "new" in the new Exchange and more. Citizenship Council is still young and growing. It is experimental. It tries new things — for example, this summer's SEER roundtable program. It can be a long range program, a total commitment, that will not be rudely severed after a week. It needs support.

It might be nice, if Barnard were possessed of unlimited financial and personal resources, to try an additional experiment. But we do not live in the land of the money tree, nor is this world a Big Rock Candy Mountain where no money is necessary. The money spent for Exchange would be better invested in creating a Columbia-Barnard Citizenship Council.

Bulletin Board

Government Grants

May 1 marks the beginning of competition for U.S. government grants for graduate study abroad and for professional training in creative and performing arts.

The Institute of International Education will conduct competition for scholarships provided by the Fulbright-Hays Act. More than 900 American graduate students will study in 51 countries participating in one of three programs: full grants, joint U.S.-other government grants, and travel-only grants.

Information may be obtained after May 1 from the counseling division of the Institute of International Education, 809 United Nations Plaza.

Social Chairman '65

The Class of '65 will elect its social chairman tomorrow, April 28, at 12 noon in Room 406B. All interested please attend.

Glee Club Concert

Columbia University Glee Club will present its second annual spring concert at Philharmonic Hall of Lincoln Center this Friday, May 1, at 8:30 p.m.

The program will feature two works of contemporary American composers: *A Fantasy on American Folk Ballads* by Richard Donovan and *City of Ships*, set by Dr. George Mead, organist of Trinity Church, to a text by Walt Whitman.

SOC

SOC will meet tomorrow at 1:00 p.m. in Room 306, Barnard Hall.

Camp Job

The New Jersey State Employment Service is offering camp and resort jobs for the summer season. The jobs are in New Jersey, New York, Pennsylvania and New England. Salaries range from \$200-\$600. Athletic, recreational and musical abilities are in demand. Information is available from Camp Unit, Professional Placement Center, 2 Central Avenue, Newark, N.J. 07102.

Univ. of the 7 Seas

University of the Seven Seas a non-profit educational institution on board ship, offers academic courses certified by the State of California and two semesters from the U.S. through the Far East. The ship sails from New

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York October 19 for a 107-day fall semester and from San Diego for a 117-day spring semester on February 11. Information and catalog from University of the Seven Seas, Whittier, California.

'Arrow'

(Continued from Page 1)

pension. It seems to mean that the paper is suspended from publication until the ad hoc committee can decide whether there will be two *Arrows* or one. They are uncertain, however, whether the editorial board has been dissolved or suspended, especially as the staff is not represented on the ad hoc committee. They feel that the ad hoc committee is forgetting the past staff problems and simply trying to establish a workable paper.

In opening his statement, President Meng noted that "Traditionally and in fact the President of Hunter College assumes with respect to *Hunter Arrow* a more direct and personal responsibility than he does toward any other student activity."

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WHO'S B.B.O.C?

(Big Bear On Campus)

POOH, THAT'S WHO!

Literature's most durable bear is once again the talk of college campuses coast to coast. Last time it was the Latin *Winnie Ille Pu*. This time, the Pooh stories become the vehicle for a devastating parody of a dozen different schools of literary criticism. Here, paraling the "freshman casebook" approach to a literary problem, are the 12 keys to "the hidden meaning" behind Milne's creations — Pooh, Piglet, Kanga, Owl, et al. Every vagary of contemporary criticism — Freudian, Marxian, the New Critical — is taken off in this riotous collection. Join the Pooh bandwagon and find out why "If there were a Pulitzer Prize for Humor, it would go this year to author Crews." — *Boston Herald*



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