



## "End the War in Vietnam, Bring the Troops Home"

By SUSAN ROSEN  
RONNIE FRIEDLAND

There were students from SDS, members of the Progressive Labor Party, hippies, tweeds, and faculty members. There were banners — Columbia Law Students, Columbia Grad Students, Columbia School of Architecture, Columbia SDS, and placards — End the War Now! Support the GI's in Vietnam, Bring Them Home, Vietnam for the Vietnamese, and buttons — Peace Now, Kiss Not Kill, Make Love Not War. There were crepe-paper armbands, flowers — daffodils, daisies, and gladiolas — newspapers, and songs. The Scene — the Sundial. The Reason — the Spring Mobilization to end the War in Vietnam.

This Columbia contingent left the Sundial at 10.30 and began the 40 block trek to Sheep Meadow in Central Park, the starting point of the New York Mobilization March at 106th Street and Columbus Circle, the Columbia group waited 45 minutes for Stokely Carmichael and the Harlem contingent.

They were a small, militant group. Every marcher carried a sign: Hell no, We won't go, 53% of the Dead, 2% of the Bread, Why?, No Communist ever called me a Nigger. They carried NFL flags and electrified the air with their soldier-like pace and Black Power cries.

We fell in behind them, some of us a bit shocked by their racist tone. As we marched our

slogan echoed through the streets of Spanish Harlem. Que queremos? La Paz, Cuando? Ahora. Peace Now, Peace Now. End the War in Vietnam, Bring the Troops Home.

A turtle marched the route along with us. And on his back — a sign that said Stop the War! A toddler dressed warmly in stretch pants and hooded sweat-shirt was the only one in the group who wasn't cold. She saw more of the march than we did, from the vantage point of her daddy's shoulders.

The two hour march to Sheep Meadow came to an end. As we joined the ranks, or tried to, of the hundreds of Columbia students already assembled, the enormity of the march became evident. "Columbia students assemble here," the little grey-haired man on the sound truck bellowed. "Where?" "Here, in front of the truck." He stopped giving us instructions at this point, assuming that we'd find our people and began to direct the Harlem contingent. "Harlem group assemble at Lampost L." "Harlem group Lampost L." "Harlem, Stay right where you are!" (Needless to say this last comment drew boos from the crowd). "Harlem, Rest if you like." "Sit down on the grass."

But the Harlem contingent didn't seem to notice these comments. They were too intent upon keeping their ranks and marching to the U N plaza, the final destination of all waiting



in the park. But Harlem was more fortunate than we. They departed immediately, while we waited for more than an hour before leaving our formation spot. When we did leave, we left under our own auspices. After three "Get ready to go" announcements from the little grey-haired man that left us standing in the same place, we did go. In a brilliant about face maneuver the entire Columbia contingent headed for the path out of Sheep Meadow, breaking into the Teachers for Peace contingent. Oh yes, the little grey-haired man warned us "Columbia, don't do it. You are upsetting the organization." Well we went anyway.

Once we started marching no one really minded, the cold the growling stomachs and the lack of public conveniences. Food became a community

thing if you had any you shared it. The same went for cigarettes.

We emerged from the park at 59th Street and the cry "Peace Now" drew hotel guests to the windows. The slogan changed "End the war in Vietnam. Join the march now." Most didn't but one newly married couple in wedding gown and tuxedo emerged from the Plaza Hotel and joined us. Again the cry changed but this time to Make Love Not War.

We crossed Fifth Avenue and approached the Playboy Club. This time the cry was Bunnies March Now. But they didn't. Proceeding to Madison Avenue, the streets were lined with sympathetic spectators for the most part. There was an old lady with a yellow flower waving us on. There were young people and old applauding our stand. The police enabled us to cross the

street. They were unarmed and amazed at the size of the crowd.

Estimates of the crowd range from 100,000 to 600,000. One of the policemen estimated 400,000. He told us that there had been a steady stream of marchers for at least four hours. And they were all peaceful. Even the most vicious comments from the spectators drew only a retort: "We're marching for peace."

The ranks started thinning out around five o'clock. It became evident that everything at the U N was over and that it was really going to rain. But the hardy ones stayed with it and finally reached the U N Plaza at six. And there was nothing and only policemen there to greet them. Weary, hungry and feeling as if they had finally done something, the group dispersed and began the task of recuperating.

### Phi Beta Kappa

The election of Phi Beta Kappa, the national honor society, of 41 women in the 1967 graduating class has been announced by Barnard College. The group will be initiated on Thursday, May 18 at 5:30 p.m. in the College Parlor.

Of those named to P.B.K., 21 majored in the humanities, 7 specialized in the sciences, and 13 majored in the social sciences.

Those named to Phi Beta Kappa at Barnard and their major subjects are:

- |                                  |                                  |
|----------------------------------|----------------------------------|
| Aleuker, Marietta—Economics      | Lange, Rhoda—History             |
| Barahura, Christina—             | Levin, Stephanie—Psychology      |
| Foreign Area Studies             | Lewis, Barbara—History           |
| Bayne, Judith—Sociology          | Lovett, Lauren—Government        |
| Bennett, Gertrude—Philosophy     | Mayer, Eva—French                |
| Blumenstock, Isabella—English    | Migdol, Judith—Government        |
| Christie, Mary—Greek             | Perlstain, Helen—Anthropology    |
| Cooper, Ann—French               | Pernitz, Jessica—Government      |
| Coppell, Evelyn—Zoology          | Polsky, Marion—Latin             |
| Dausa, Jacqueline—French         | Price, Jane—Foreign Area Studies |
| Dweck, Carol—Psychology          | Profeta, Susan—Zoology           |
| Fass, Paula—History              | Salerno, Rosalie—Spanish         |
| Feldman, Linda—English           | Sasse, Susan—Anthropology        |
| Feldman, Martha—Philosophy       | Schneider, Linda—Sociology       |
| Glanz, Rosalind—History          | Sleges, Ann—German               |
| Grumbach, Barbara—English        | Spahn, Jayme—English             |
| Heimer, Marion—Intellec. History | Waddell, Meredith—Government     |
| Hersfeld, Judith—Chemistry       | Wanta, Marcella—Chemistry        |
| Hoffman, Esther—Music            | Webber, Alison—English           |
| Howe, Elizabeth—Government       | Wolfman, Sandra—Chemistry        |
| Karner, Frances—                 | Zakin, Sharon—Govt. & History    |
| Foreign Area Studies             |                                  |

### Arts Festival

## Barnard Pays But Doesn't Plan

By ELLA POLIAKOFF

Undergrad is working to increase Barnard's role in the planning and production of the Columbia-Barnard Festival of the Arts, currently in progress. Although Barnard contributes \$300 to the Festival annually, Barnard girls have no voice in its planning. They may, however, serve as ticket takers and ushers.

Barnard's viewpoint was explained by Mrs. Elizabeth Meyers, Director of Residence and College Activities. She pointed out that under the present arrangement, Columbia's Kings Crown Activities lends funds, until the Arts Festival has earned enough money to repay the loan. Should the Festival Committee find itself in the red,

Columbia will provide it with up to \$250. Undergrad gives the Arts Festival a \$300 donation.

Barnard's financial and participatory role in the Arts Festival cannot be officially changed this year. The Festival's planning role is over, and Undergrad has approved a budget that includes a \$300 allotment to the Festival. However, a gentleman's agreement was reached by Sidney Sattler '69, the Columbia Coordinator of the Festival and Undergrad Treasurer Anne Rafterman. It was agreed that Barnard and Columbia's Kings Crown Activities will share an equal burden in the event of a deficit, each organization providing the Arts Festival Committee with up to \$250. Discussing Barnard's role in

the Arts Festival, David Ucko '69C, First Vice President of the Brotherhood of Alpha Phi Omega (APO), the Columbia service fraternity that presents the Festival, and Les Schwartz '67C, its past Business Manager and Vice President, remarked that Barnard lacks a permanent organization with enough continuity of office to provide the experience that is needed to plan and direct an Arts Festival.

Undergrad annually appoints a Barnard Coordinator as its official liaison with Columbia's Arts Festival Committee. Mr. Ucko and Mrs. Schwartz commented that ideally, a Barnard Coordinator should be an upper-classman, who has had some previous experience with an Arts Festival.

# Hotel Security Tightened Following Easter Murder

By JEAN MCKENZIE

On Easter Sunday a man who acted as sexton in one of the local Catholic churches was murdered in the building where he lived — the King's Crown Hotel. It was apparently a homosexual crime.

The event itself has now passed into grim history, but its repercussions continue, for Barnard students as well as for other residents who live in the building and, less immediately, for those who are held responsible for the building's residents.

The building is owned and managed by Columbia University. Mrs. Meyers, Barnard's director of residence, said "approximately eight" Barnard girls live there. Most of them are transfers. Three have moved out since the incident.

"It was very upsetting to us," said Mrs. Meyers, but added, "It was something that could have happened anywhere. It could have happened at the Waldorf." Apparently the murderer was an invited guest of his victim.

As its security measures, the building now has 24-hour desk service, a doorman who is also expected to check each floor every hour, and a policy of locking the front door at 12:30 a.m. Although the desk is set back from the elevator, anyone boarding or leaving it can be seen by the desk clerk in a specially placed mirror. Mrs. Meyers stated that Barnard has asked the hotel to either check all the locks in the building or put chain locks on everyone's door, and to have a man run the elevator at night. Beyond that, she feels,



there isn't much more that can be done about security.

Two Barnard girls now living in the King's Crown had more probing, if generally favorable, reactions to the question of security.

"Somebody's murdered upstairs, so you certainly think about it," said Joan Lyser. After lauding the above list of safety precautions, she added that the people on the hotel staff "take a very indifferent attitude." Sigrid Siedland feels that the

staff "can have a good idea of everyone who comes into this hotel if they want to," but added, "sometimes the night shifts are a little lazy." The Barnard girls in the building have a great deal of freedom according to Miss Siedland but she commented, "They're not concerned with you, and maybe they should be."

Miss Siedland cited the restaurant and bar in the building, now closed, as causing the greatest problem. Groups of conventioners came frequently to the

hotel, and these men, after getting drunk, would often wander about the hotel, knocking on doors and creating a disturbance. Also, groups of high school athletes being recruited by Columbia were often housed in the hotel, and they also would knock on doors and disturb the Hotel's permanent guests.

Now that the bar and restaurant are closed, Miss Siedland finds that the building is much quieter.

Barnard does not plan to change its policy of allowing its students to live in the King's Crown Hotel. Mrs. Meyers stated, "Anybody who wishes to live there next year under these circumstances can." She also pointed out that no one this year was asked to live there by the college, but that girls were only placed there if they expressed a desire to go.

When asked if she would recommend the King's Crown to fellow Barnard students, Miss Lyser said, "Sure — if they like independence."

Miss Siedland's reaction was positive but guarded. "Whether this is a good place to live or not, I don't really know." She said, "I wouldn't really recommend this place to anybody else," but added, "I wouldn't want them to say Barnard girls couldn't live here. I'm not afraid here now. Maybe a little bit — but that (a murder) happens anywhere, and it happens all the time."

## St. Paul's Chapel

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## The Presidency

It was originally understood that if a successor to President Rosemary Park, had not been chosen by April 1, an acting president would be appointed. Neither a permanent nor a temporary candidate has yet been selected. A report on the remaining ten candidates of the original 100 will be given tonight at the Trustees' meeting.

## ISSUES IN A CHRISTIAN CONTEXT

(Protestant-Catholic Dialogue)

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Sonata in C minor, Op. 10, No. 1	BEETHOVEN
Two Poems, Op. 32	SCRIABIN
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Behind the Scene

# Freshman Admissions

For most high school seniors, April is a frantic month of nervous anticipation as thousands await letters of admission from the colleges of their choice. As greater segments of the population reach college age, competition will intensify year by year. For the admissions director, selecting a freshman class is a difficult task involving months and months of deliberation. In a recent interview with Miss Helen B. McCann, Director of Admissions at Barnard, BULLETIN examined the present situation representative of university admissions offices across the country.

By ELLEN HORWIN

**Q.** Miss McCann, what is the procedure to be followed after the Admissions Office receives a student application?

**A.** After the application is received, an interview is arranged either at the office or with one of the one-hundred alumnae interviewers located in various localities outside New York. These interviewers, who send reports to the Admissions Office, are trained in what to look for in a candidate for admission and can also give the student some conceptions of life at Barnard. Then the application is filed along with the student's school record and her recommendations. Applications are then checked to see which stu-

field of writing. No girl is admitted unless there is clear evidence that she can survive at Barnard.

**Q.** How large is the freshman class accepted at Barnard?

**A.** This year we are aiming for a freshman class of about 450. We have received approximately 1680 applications.

**Q.** What factors are given the most weight in considering a student for admission?

**A.** School Records are more important than College Boards. We are interested not only in the grades a girl has received but also in the type of courses she has taken. We show more interest in the girl who has chosen challenging courses than in the student who has padded her schedule with courses like Home Economics.

**Q.** Does Barnard have a cut-off point for College Board Scores?

**A.** No.

**Q.** What about extracurricular activities?

**A.** We are mainly interested in finding out if a girl is a good academic risk. We show great interest in the girl who has engaged in service jobs to her community. We are not impressed with an extra-long list of extracurricular activities. Often a student will engage in an activity merely so as to add it to her credentials. We mainly look for the girl who has taken part in a selective number of activities to which she has contributed.

**Q.** Of what importance is the interview?

**A.** The interview is mainly for the benefit of the student. It gives her an opportunity to see the college and ask questions. It has little if any value in the final decision, except in extreme cases. After all, we can't make a judgment on a girl after talking to her for only an hour.

**Q.** Have there been any changes in the application form?

**A.** We used to require an essay written by the student, but we discontinued it when it be-

came difficult to determine if it was actually the student's own work. Also we found that the student had a tendency to write merely what she felt the admissions office wanted to read.

**Q.** Does the College show preference to applicants who are related to alumnae of Barnard?

**A.** We ask the student to indicate her relation to any alumna on her application because of our own interest. It is not considered in the final decision.

**Q.** Does the admissions office consider geography in choosing a student body?

**A.** No, we do not select a class with geography in mind. We are more interested in getting a cross section of personalities and interests. Recently, there has been an increase in applicants from outside the East. At present 65% of our applicants are from outside the commuting area. I think this is because students are more interested in an urban education and in being near a boys' university.

**Q.** Is there any consideration of the academic standing of the high school?

**A.** Yes. Many high schools send us descriptions of their programs and courses so that we are aware of differences in the quality of education.

**Q.** Barnard obviously receives applicants mostly from the top of the graduating class. If all applicants have good academic records, how do you distinguish between them?

**A.** Yes, our groups of applicants are extraordinary academically. As I said before, the greatest consideration is given to the applicant's school record. Secondly, we look at College Board Scores, and finally at the recommendations from teachers and school principals. Since each applicant does rank in the upper part of her class, we look for things which make her unique in some way.

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Hamilton. There is no charge.

	Applications Completed		Acceptances		Approx. Freshman Places		Applicants Requesting Aid		Awards Granted		Expected Total Undergrad Enrollment
	1966	1967	1966	1967	1966	1967	1966	1967	1966	1967	1967
Barnard	1610	1685	841	825	435	450	641	705	178	148	1800
Bryn Mawr	938	944	379	350	230	220	350	351	85	95	770
Mt. Holyoke	1989	2062	779	849	447	490	648	643	116	112	1700
Radcliffe	2075	2438	348	350	300	300	862	979	86	104	1200
Smith	2356	2319	941	1019	576	592	647	618	183	161	2326
Vassar	1348	1386	663	699	415	435	504	541	153	156	1603
Wellesley	2390	2200	653	664	480	483	655	643	124	131	1775
<b>TOTALS</b>	<b>12706</b>	<b>13034</b>	<b>4604</b>	<b>4756</b>	<b>2883</b>	<b>2970</b>	<b>4307</b>	<b>4480</b>	<b>925</b>	<b>907</b>	<b>11174</b>

# 7 Sisters Mail Acceptances

This month the Seven Sisters Schools took action on 13,034 completed applications for an estimated 2,970 places in their combined freshman classes. Letters admitting 4,756 successful candidates to the Class of 1971 at Barnard, Bryn Mawr, Mt. Holyoke, Radcliffe, Smith, Vassar and Wellesley were mailed Saturday, April 15.

Barnard, Bryn Mawr, Mt. Holyoke, Radcliffe and Vassar recorded increases in candidates while Smith and Wellesley dropped slightly. All admissions directors predict an increase in applications next year. Most reported a wide diversity of high schools while Smith and Bryn Mawr noted increases in students applying from the south and the west. Radcliffe and Barnard noted that many more schools were represented in the applicant group, 1385 at Radcliffe and 875 from Barnard.

Miss Clara R. Ludwig, Director of Admissions at Mt. Holyoke notes that, "Students have always looked to college for a broader experience but recent years have brought an interesting change in this concept. Where once the chance to meet foreign students in college was considered as one way of accomplishing this end, now students speak of college as a place to meet other students from this country whose backgrounds differ from their own. The national concern with problems of poverty and segregation have made them aware of the tremendous

diversity within the borders of the United States. Surely this is a healthy sign."

The colleges have admitted 1,843 of the 4,460 candidates who requested financial aid distributed by the colleges. Combination awards, usually of loans, grants and job opportunities have been offered to 907 according to their need. Many entering students will also apply and receive funds issued by local, state and private agencies. College awards are adjusted if a student is successful in gaining outside support.

Many of the admissions officers noted an increase in the number of applicants from low income groups. While the exact number of Negroes applying to the seven colleges is not known, there were fewer students this year who identified themselves as Negro or who applied through organizations which recruit Negro students in the total applicant group. Mrs. Stimpson of Radcliffe noted that "Several Negro women are among the most highly qualified of those accepted for admission in 1968."

There were 602 candidates who were admitted to the colleges under the Early Decision Plan and were allowed to make single application to the one college of their choice. Wellesley shows the largest increase in number admitted under EDP, almost 46% of the freshman class. The total undergraduate enrollment at the seven colleges is expected to reach 11,174 for 1968 and remain stable.



Miss Helen B. McCann

dents require financial aid. When the January College Board scores are received, the application folder is complete.

**Q.** Who makes the final decision on admitting a student?

**A.** The final decision is made by Mrs. Dayton, associate director of admissions, Miss Benz, assistant director, and myself. If we are unable to agree, the application is sent to the Faculty Committee on Admissions where each member of the Committee reads each of the applications in question. Each committee member then votes independently, and if a majority vote is received, the student is admitted.

**Q.** Does Barnard look for a particular "type"?

**A.** No. We are looking for more of a mixture in our student body. For example, some who are purely scholars, and some with more creativity. We are particularly interested in those who show potential in the

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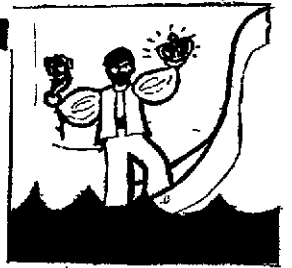
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# THE GONDOLIERS



By SUSAN CONWAY

The Gilbert and Sullivan Society will present **THE GONDOLIERS** beginning Wednesday April 19 at Minor Latham Playhouse. The director Peter Ruffett granted BULLETIN the privilege of viewing the performance during its first dress rehearsal. I thus cannot call this article a review but impressions of a play in progress.

The story is about two young gondoliers, Giuseppe and Marco, one of whom the unsuspecting king of an island principality in the Mediterranean was married

as an infant to the infant daughter of a Spanish duke. Nobody knows which is the king. And meanwhile, the young lady has fallen in love with her father's drummer, and the young men have just married, unaware of their (or his) identity. From here, anyone can tell you the rest of the plot which takes overly long to unwind.

But the interval is delightful. Jeff Kresky, the musical director, has done a great job with the score and he is blessed with good singers. Jeff Karnit as Marco has a full, rich voice which makes up for his wooden

acting. Giuseppe played by Luciano Russel, is natural on-stage, and his voice has quality and life. James Prescott, as the drummer, has a voice graced with feeling and control. His duet with Casilda, played by Rozanne Ritch, is the most beautiful musical performance in the production. Susan Bentz, who plays Tessa, is an absolutely fantastic singer, and a more than adequate actress. She has life and expression in both capacities, as does Antonia Hess in the role of Granetta.

The acting is not on a plane with the singing. As the rigors

of the score far outweigh those of the script, most of the performers were chosen on their musical ability. The direction is uneven at times, deftly comic, sometimes wildly inappropriate.

Mr. Ruffett has, however, achieved a differentiation in character where the script gave him no clues. This is some accomplishment.

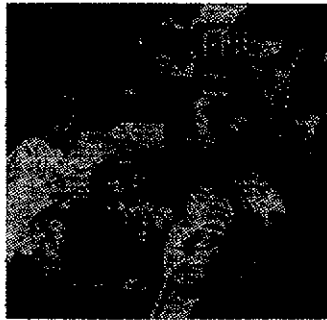
The joy of the play is J. Harris Spiero, in his accustomed arch-villain role, as the Grand Inquisitor. His manner on-stage is a study in controlled relaxation. His tone changes send

shivers of laughter coursing through his audience, and his grotesque facial expressions give rise to pafoxymys of glee. Al Murphy, as the Duke of Plaza Toro, is an engaging if overacting old man, and the Duchess, played by Carol Borah, is an equally qualified matron.

For the most part, this production is superior. The exchanges are almost always witty, and the songs are pretty and funny, if not always intelligible. For a really enjoyable evening of much froth and gaiety, go see "The Gondoliers."

## accident

By HELEN NEUHAUS



**ACCIDENT**, similar to the definition of philosophy, offered by one of its characters, an Oxford don, is a method of approach only, not an attempt to find specific answers to specific questions.

The film is a technical masterpiece, a visual exploration of the complicated interrelationships between diverse characters, drawn together through involvement with an Austrian student of aristocratic background, Anna, played by Jacqueline Sassard. The story, rather weak and uninspiring, is not important; it is the method, the sensitive use of the camera to capture detail and meaning which distinguishes the film.

Demonstrating that the unique function of film is as a visual rather than as a verbal medium, screenplay writer Harold Pinter, director Joseph Losey, and cameraman Gerry Fisher focus on the essential detail as the most effective way to convey meaning.

The visual experiments in "Accident" are almost entirely successful. Although Anna delivers few lines, her large expressive eyes say all that must be said. Voice-over-action sequences are effective, especially in the scene between the don (Dirk Bogarde) and his ex-mus-

tress (Delphine Syrig). The smooth transition of scenes, many of which are unconnected fragments of reminiscence, demonstrates that the eye has been underestimated in its ability to reconstruct meaning. Only when it attempts to express visual moments as phallic symbols, in weak and conventional use made of the camera.

Of the many themes which may be detected in the film, the vulnerability of the aristocracy and the favorite Avant-Garde theme of lack of communication in contemporary society are the most obvious. But it is misleading to search for comprehensive meaning.

"Accident" is not a study of character. Indeed, its characters are quite stereotyped: the Oxford don, his wife (Vivien Merchant) and perfect children, the brassy television star (Stanley Baker), the ex-mistress, the student (Michael York), and even Anna, the catalyst, are the familiar, oft-explored characters of contemporary literature.

Nor is the story provocative. There is little movement, and it ends where it begins.

The significance of "Accident" is as an experiment in technique. We can only hope that the film's brilliant use of "stripped" visual style, will encourage others to experiment.

Screenplay by  
Harold Pinter

Directed by  
Joseph Losey

*King Henri IV*

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NEW YORK, N.Y. 10022

By HELEN NEUHAUS



At **KING HENRI IV**, the elegance and romance of sixteenth century France are recaptured for the twentieth century gourmet. In the royal tradition associated with knights and kings, the restaurant's atmosphere of fountains, candlelight, and violins enhances the pleasure of haute cuisine.

Graceful service by waiters who demonstrate that serving is an art (no trays for these gentlemen!) and the personal attention of George Cardini's violin elevate the diner to the regal stature at which food must be epicurean to satisfy. And, on the whole, even Henri would have been pleased by its quality and preparation at this twentieth century hideaway.

Large and juicy shrimp in a fiery cocktail sauce made a tasty appetizer. A piquant onion soup, served with cheese and crisp bread sticks, was excellent. The Prime Filet Mignon was well-aged and delicately flavored with a mushroom sauce. A Brochette of Filet Mignon, served with wild rice, was admirably prepared. Buttered green beans and a crisp tossed salad with a spicy dressing were fine. At dessert time, neither the Creme Caramel nor the Profiteroles were especially flavorful, although the coffee was excellent.

Complete dinners cost from \$3.75 to \$8.75 (except for Chateaubriand or Prime Sirloin for two at \$17.00). Cocktails, Wines, Dinner served seven nights a week until 2 a.m. Free parking facilities for dinner patrons.

King Henri IV, 142 East 53rd Street, between Lexington and Third Avenues. The safest and most enjoyable way to escape the pressures of contemporary life.

## Nevelson's Sculpture

By SONIA KATCHIAN

Why is LOUISE NEVELSON a sculptor? I am an artist because I am driven to express the way I see life. I am a sculptor because I seek harmony in the form of physically constructed environments. This is the gist of sculptor Louise Nevelson's message expressed in works being shown on the 4th floor of the Whitney Museum through April 30.

A typical Nevelson assemblage is huge, totally black, and composed of dozens of boxes and crates pigeonholed with hundreds of wooden planks and other paraphernalia — old hat molds, split bowling balls, lathe-turned furniture legs. The effect is impressive because of the size, eerie because of the color, harmonious because of the balanced relationships of the curious internal forms. And monotonous.

By occupying such vast wall space, Nevelson's sculpture demands our immediate attention and awe. But once we are alerted to her majestic presence we look on and on from black cubicle to cubicle, feeling out the many forms, the various arrangements, but nothing happens. It is as though we were seeing an orchestra performing in a sound-proof room, or as though we were handed a musical score which we could never hear performed.

One cannot beg a case for abstraction here, because the word 'abstraction' itself implies a purification, epitome, or synthesis of something, and in this case that something is life. Call it life. Nature, organic substance, passion — abstract art must have some derivative in a life experience.

The view can be as decrepit as a slash of paint by de Kooning, as

joyful as one stroke of the pen by Matisse, as life-asserting as Hans Hoffman's color arrangements or as resoundingly profound as the meeting of two forms by Robert Motherwell.

But then what does Nevelson communicate to the observer? A sense of imperiousness, mystery, spookiness, to be sure, and just sometimes a touch of humor, but once the novelty has worn off, one loses one's patience and passes on to the next mute voicebox.

Leaving aside the problem of form, how successful is Mrs. Nevelson in her own desire to create "harmonious environments?" Though there are no dominant forms, the relationships among the many objects are unquestionably harmonious. Furthermore, some of the internal objects which she has carved herself reveal the hand of a masterful artist. The suc-



Louise Nevelson in her "Black Studio"

cess of the sculpture in creating an 'environment' however is limited by the fact that these works are only as three-dimensional as a relief.

Yet there is hope, if only the artist could feel freer to experiment. Some of her small free-standing sculptures from earlier periods show how masterful she can be in the handling and carving of forms as well as draughtsmanship.

A very recent work entitled

"Tropical Rainforest" shows indication of greater experimentation. It consists of clear and black plastic slabs and mirrors in various shapes, all hanging very ominously from the ceiling and swinging at the lightest touch, creating an environment true to its title.

These latter works betray a great talent and one only hopes that Mrs. Nevelson will eventually discontinue or else enlighten her cliché wall sculptures.



## Greek Games 1967

By BARBARA STRAUB

"Beautifully mad, comic and lovely," said Christopher Morley, "an immortal moment" outside of time." Mr. Morley was referring to the Greek Games of 1928, and, like those Games, this year's contest, dedicated to the goddess Athena, promises to be just as entertaining. Held on Saturday, April 22nd, at 2:30 in the Barnard gymnasium, the Games will provide the climax for the Columbia-Barnard Arts Festival. Tickets may be purchased daily from 11-2 on Jake. Scholarships will be made available from funds received.

What gives the Games their very special quality? Wrote Virginia Gildersleeve, "It may be the young athletes in short Greek tunics as they take the classic pose of discus thrower, or float like swallows over hurdles, or amuse and charm us in a relay hoop race, or cavort as 'horses,' who draw incredible chariots . . . while charioteers crack their whips and urge their four steeds onward with Greek words of encouragement." It may be the torch, where athletes pass the flaming torch from hand to hand in a thrilling relay race as the crowd cheers its favorites on to victory with wild excitement. Perhaps it is the competition in dance or the reading of the winning lyric. Whatever it is, it has made the Games a tradition.

We extend an open invitation to all members of the Columbia community to attend.

# THE MYTHOS OF GREEK GAMES

By JULIE MARSTELLER

Greek Games began in 1903 when two energetic sophomores desiring exercise and sharing the interest in Greek culture which pervaded Barnard as a whole challenged the freshmen to a contest, modeled loosely on the festivals of ancient Greece.

On April 30, Brinckerhoff Theatre was crowded with upperclassmen clad in caps and gowns and contestants dressed in ankle-length chitons. After a priestess gave an invocation to the gods, the competition began with the presentation of epic, tragic, and lyric poems. An epic on the subject of "Exploits of nineteen-five, most wondrous deeds, That e'er have been performed by mortal man" was awarded first place.

Strenuous athletics followed—archery, high-jumping, wrestling, and finally a tug-of-war which was declared a tie when the rope broke after only a short struggle. Winners in each event were crowned with laurel wreaths. At the end of the afternoon, the sophomores were victorious.

The Games were an immediate success, but for some unknown reason they were not presented the next year. They were revived with great excitement in 1905. Early performances were much alike except that such athletic events as running broad jump, quoits, and a potato race were variously introduced.

Then in 1908 an effort was made to make the Games more authentically Greek and emphasis was shifted from the physical to the aesthetic. The first step in this direction was a competition in dance and choral singing.

Over the next ten years, the Games developed into a complex and polished festival. There were programs and tickets of admission. In 1913 men were allowed to attend and the following year prominent people from outside the University began to serve as judges.

The performances started with a competitive entrance: lyrics rather than epics were offered;

and the athletics consisted of discus throwing and hurdling for form, the torch, hoop, and chariot races. The chariot race had been introduced by the freshman class in 1914 and their innovation helped them to achieve the first freshman victory in the history of the Games. (In all the freshmen have won six times; there have been two ties.) This period of development culminated in 1918 when the Games moved into Barnard Hall's new gymnasium which was especially designed for them.

By 1923 — the twentieth anniversary of Greek Games and a year in which Sergi Rachmaninoff judged music, Alexander Woolcott judged entrance, and Christopher Morley judged lyrics — the essential structure, organization, and spirit of the Games were firmly fixed.

In the decades since then, many minor structural and organizational changes have been made. The spirit, the Greek ideal of perfection through competition, has remained the same.



## Alumna Carries a Torch

Alice Harper Fenerstein '30 is on a sabbatical leave from Julia Richman High School where she teaches English. Twice a week, she joins present Barnard students in a vigorous modern dance class at The Marie Marchowsky Studio.

There was a "feeling of excitement," the gym was "absolutely packed," tickets had been sold out for "months in advance" — this was Greek Games 1928 according to Alice Harper Fenerstein '30.

Mrs. Fenerstein recalls that judges were celebrated professionals in their respective fields, poetry, music, etc. In her sophomore year, when Aphrodite was the goddess being saluted, students danced the story of her birth from the foam of the waves by making huge lengths of green chiffon billow successively in lines to simulate waves. Then a beautiful dancer with long black hair, clad in a white tunic, rose from under the receding green waves. "We loved it, and I vaguely recall that we won in dance that year."

She would like to see the games made co-ed or modernized and would be sorry to see them fade out of existence. "The interest I developed in modern dance from Greek Games was something so absorbing to me that I have continued watching, reading about and participating in this lively art."

## The Glory That Was . . .

*"We came to mock; we stayed to cheer."*

"Barnard's festival . . . is communally spirited, beautiful, and fraught with an ennobling poetic idea." — W. R. Benet, The N.Y. Times, 1930.

"Greek Games surely offer extraordinary opportunity for artistic self-expression, and the wonder is not that Greek Games were no better, but that they were so good." — BULLETIN editorial, 1916.

"Archaeologically, intellectually, poetically, and aesthetically they are quite worthy of a college environment. . . . It is good for us all to live for a few hours in that atmosphere of striving and enthusiasm, of beauty and youth." — Dean Gildersleeve, 1915.

"It was raining Saturday afternoon . . . but inside Barnard Hall there was the warmth of manifest camaraderie and the glow of ritualized idealism." — Spectator, 1959.

"This year's [story] is about the goddess Demeter, her daughter Persephone, and the cad Pluto, lord of the underworld. . . . Persephone's big moment came when Pluto, charging across the floor in a chariot, let out a shriek that ruffled our hair. At an early rehearsal, we learned she had a similar effect on Miss Gildersleeve, who had retired to her quarters for the night. The dean was greatly relieved to learn that the disturbance was just the rape of Persephone. All in all it was a fast

stepping, lively show." — The New Yorker, "Talk of the Town," 1939.

"Greek Games is a stirring combination of track meet, fashion show, camp color war, modern dance and good old-fashioned American brawl." — Spectator, 1958.

"We had expected complicated maneuvers a bit pallid and formal, with endless gyrations of white drapery; instead of which we found one of the most colorful, spirited, and enthusiastic fantasies we have ever dreamed of. It was full of life." — Christopher Morley, 1923.

"Greek Games at Barnard . . . are a source of encouragement against those who fear that beauty is passing from our life." — John Erskine, 1930.



GREEK GAMES AT BARNARD

"The sophomore horses are . . ."

### What is "NIKE"??

- It's hoop-rolling, torch-racing, hurdle-jumping . . .
- It's weight-reducing . . .
- It's seeing the statue and students garbed in colored mini-togas . . .
- It's two chances to unite and to win . . .
- It's columns and victors wreathed in leaves . . .
- It's laryngitis afterwards . . .
- It brings honeybees home . . .
- It's being involved, for a change, and surprised at your cheering . . .
- It's Barnard's replacement of Parents' Day . . .
- It sparks movement and excitement . . .
- It echoes tradition and school spirit — nearly all we have left . . .
- It's Nike Signs in the Ladies' Rooms and elevators . . .
- It's a happening!!
- In Greek it means "Victory." In Barnard, it's

**GREEK GAMES!!**

ARLENE VAN BREEMS  
ADELE CHARLAT  
ENID SCOTT

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# BARNARD BULLETIN



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## Campus Security

Barnard's location in New York City creates safety problems not encountered at other women's colleges. Adequate precautions have not been taken. Merely thirteen elderly guards patrol and protect the entire Barnard campus from late afternoon to early morning.

The seriousness of this problem has been demonstrated by recent events: the murder in the King's Crown Hotel, the rape of a Barnard student during the early evening hours on Broadway, increased thefts in off-campus apartments and in campus buildings. Barnard has not expanded its protection as it has expanded its off campus boundaries. Previous protective measures within the gates no longer suffice when residents are housed in such dispersed locations as '616,' '620,' and the projected Plimpton Hall on 121 Street.

In increasing the number of resident students at Barnard the college has increased its responsibility. In addition, though Barnard is not legally responsible for the many students living in apartments, it cannot ignore them.

We realize that Morningside Heights is not a neighborhood easily tamed. Granted this is traditionally a high-crime area, but it should follow the example of other neighborhoods with similar problems. We need more guards, younger guards, modernized equipment. Streets should be better lighted and better patrolled.

If Barnard willingly accepts its status "in loco parentis" in certain matters, it must do so fully. If Barnard prides itself on the advantages of its New York location, it must also adequately provide for the disadvantages.

## LETTERS TO THE EDITORS

### Undergrad Funds

Just a short note of thanks and clarification. The "thank you" is for the news article you printed in reference to Undergrad club allotments. Your article prompted at least three club heads to act on their budget requests. The clarifications pertain to this news article.

There is no "usual" amount for a Contingency Fund; it is the accumulation of allotted monies not spent at the end of the fiscal year. The start of fiscal year '66-'67 saw the Contingency Fund with about \$4,000; however, this will not be the case by June 30, 1967. The \$13,000 specified in your article is the amount of money which has not as yet been allotted from the expected \$36,000 in Student Activity Fees for fiscal year '67-'68, i.e., approximately \$23,000 has already been provisionally allotted with \$13,000 provisionally being put into the Contingency Fund to be allotted at a later date. Another correction, probably just a typographical one, is that in previous years Social Council was granted \$2,000, not \$200.

Once again I think you for your interest in fiscal matters.

**ANNE RAFTERMAN**  
TREASURER,  
UNDERGRADUATE  
ASSOCIATION

## Striking Togetherness

By JOYCE PURNICK

In the past few weeks, we have been faced or threatened with strikes on the part of AFTRA, the teamsters, the trainmen, the Newspaper Guild, LIU students and faculty, Baruch students and faculty, the New York police, New York firemen, and probably a few other organizations that I can't think of at the moment.

Now something isn't that popular without reason. The fact is, strikes are crucial to certain sectors of the labor force. For example, where would Mediator Theodore Kheel be without strikes? The thought of Theodore Kheel's unemployment boggles the mind.

Federal Mediators would also be in a fine pickle. And how about the bands that played at strike dances at Columbia or LIU, and the TV, radio and newspaper reporters who cover these strikes? (uh . . . when they're not on strike, that is).

Think of it. Strikes are absolutely essential to the American economy. I mean, without them, there would be widespread unemployment. It's only common sense.

Possibly more important, strikes are fun. NBC, CBS and ABC executives finally got a chance before the cameras and microphones to do their stuff. And what viewer didn't get a kick out of listening for bloopers? (Say, did you hear the guy on NBC say "There wasn't any weather in N.Y. today"?)

And the AFTRA strikers didn't exactly suffer on those picket lines. Being natural hams, they performed for the delighted on-lookers, who rewarded them with a constant supply of hot coffee. Not bad.

The strikers at LIU may never go back to classes. Why should they, when they can attend pseudo-classes on buses, before T.V. cameras, and attend rallies in the auditorium, to the lovely strains of folk-singing groups? Why, the cancellation of Columbia University's strike a few weeks ago was a striking (sorry) blow to the perspective strikers. . . . What's a Strike Dance, live band and all, with no strike to look forward to?

That strikes are beneficial to the health has long been recognized by leading medical authorities. All that walking in the fresh N.Y. air — what could be better for all those chair warmers?

No, there's no doubt about it . . . strikes are essential to the cherished American way of life, to the preservation of American democracy, and to the well-being of our citizens. Why, we might even suggest to Congress that they enact legislation making it mandatory for everyone to strike — oh, say twice a year. Now, if we could just get Congress in session when there's no newspaper, TV, or radio strike, so these media could get the strike schedules to the people, when there's no subway or taxi or railroad strike so people could get to their picket lines, we may really have something here.

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# The Week

## April 19 April 26

### Wednesday, April 19

**U.S. Foreign Policy-Economically Determined?** discussion with Warner Schilling; Dodge Room, Earl Hall; 12:00; Lunch: 65c.

**Shakespeare Birthday Program,** readings by Ishaiah Schaffer; Hewitt Lounge, Ferris Booth Hall; 12:20 p.m.

**Greek Prize Exam:** 309 Milbank, 3-5 p.m.

**College Tea,** James Room, 4-5 p.m.

**A Modern Sculptor Looks Around,** lecture by Dustin Rice; Schiff Room, Ferris Booth Hall; 4:10 p.m.

**Room Selection,** freshmen residents, 308 Barnard, 5-8 p.m.

**The Political Personality of the Organizer In and For a Free Society,** lecture by Saul Alinsky, community organizer; Horace Mann Auditorium, Teachers College; 7:30 p.m.

**Kings Crown Concert,** works of Bach, Schoenberg, and Brahms performed by Tim Vernon, pianist; Wollman Auditorium, Ferris Booth Hall; 8:00 p.m.

**Organ Recital,** by Noel Rawsthorne; St. Paul's Chapel; 8:30 p.m.

**Concert of works by Columbia Composers;** McMillin Theater; 8:30 p.m.

**The Gondoliers,** operetta presented by the Barnard Gilbert and Sullivan Society; Minor Latham Playhouse; Admission: \$1.75; 8:30 p.m.

### Thursday, April 20

**Thursday Noon:** lecture by Professor George Steiner, visiting professor at New York University in English; Box lunch: 35c; College Parlor, 12:00.

**Luncheon-Discussion:** Pakistani Cultural Experiments, with Mr. Abul Kashfi; Dodge Room, Earl Hall; 12:00.

**"Le Jongleur de Notre Dame,"** operalogue by Massenet; Maison Francaise, 410 W. 117th Street; 4:00 p.m.

**Forum:** Summer Jobs Away from New York City, sponsored by placement office; 821 Milbank; 4:15 p.m.

**Contemporary Music,** College Parlor, 5-7:30 p.m.

**"United States Policy in Vietnam,"** lecture, by Prof. Franz Schurmann, 301 Philosophy; 8:00 p.m.

**Arts Festival Film Program,** McMillin Theater, 8:00 p.m. and 10:00 p.m.; Admission: 75c.

**The Gondoliers:** Minor Latham Playhouse; 8:30 p.m.; Admission: \$1.75.

### Friday, April 21

**The Gondoliers,** Minor Latham Playhouse, 8:30 p.m.; Admission: \$2.00.

**Monteverdi Concert,** conducted by Fred Mayer, Horace Mann Auditorium, Teachers College, 8:30 p.m.

### From the Registrar

Major departments will meet with members of the sophomore and junior classes to advise them on the planning of programs for the autumn term 1967 on April 27th at 1:10 p.m. Students are asked to consult the bulletin boards in Milbank and Barnard Hall for announcements of the time and place the meetings are to be held. These meetings are required.

Miss Royer and Mrs. Servodidio will meet the members of the Freshman Class on Thursday, April 27th at 1:10 p.m. in the Gymnasium.

Tentative programs will be filed beginning Friday, April 28th. The deadline for filing programs is Friday, May 12th.

Information concerning program planning, curriculum changes, registration dates, and deficiency examinations, as well as forms for tentative programs will be mailed to all students before April 27th.

**Square and Folk Dancing** at Thompson Gymnasium, Teachers College, for beginners and experienced dancers, with or without a partner, 8:30 p.m. Admission \$1.

**Room drawing** for non-residents should space be available. See Jake.

### Saturday, April 22

**Greek Games,** annual festival for Freshmen and Sophomores; Barnard Gym; 2:30; Admission: \$1.00/person, \$1.50/couple.

**The Gondoliers:** Minor Latham Playhouse; 2:30; Admission \$1.75 and 8:30, Admission \$2.00.

### Sunday, April 23

**Orson Bean and Maurice Sendak:** a program of poetry for children, the Poetry Center, 92nd St. Y., 2:30 p.m.; Admission: \$1.50, Reservations.

**Walking Tour of Upper Fifth Ave.,** Sponsored by the N.Y. City Museum, begins at Fifth and 86th, 2:30 p.m.; Tickets: \$2.50.

**"Israel in Egypt,"** Handel oratorio in a rare complete performance; New York Choral Society with soloists; 8:00 p.m. at Philharmonic Hall; Tickets at Lincoln Center Box Office.

### Monday, April 24

**Lecture, "The Just War"** by Dr. John C. Bennett, President, Union Theological Seminary, Hunter College, 3:00 p.m.

### Tuesday, April 25

**"Nietsche,"** lecture by Arthur C. Dano, Professor of Philosophy, Wollman Auditorium, 4:10 p.m.

**Piano Recital,** by Noel Lee, McMillin Theater, 8:00 p.m., Admission: \$1.00.

### Wednesday, April 26

**College Tea,** James Room, 4:00-5:00 p.m.

**Organ Recital,** by Philip Hahn; St. Paul's Chapel; 12 noon.

**"Poems about the Size and the Shape of the World,"** readings by Angus Fletcher; Hewitt Lounge, Ferris Booth Hall; 12:20 p.m.

**Jazz Concert,** by Don York Quintet; Wollman Auditorium, Ferris Booth Hall; 8:00 p.m.



# Another Two Weeks: Last Week's Events; This Week's Eventualities

## Sketch Exhibit

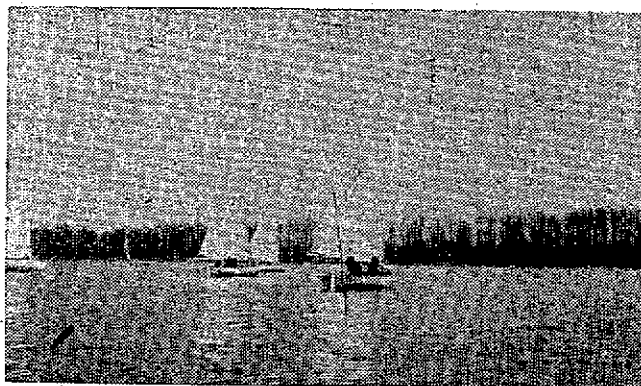
The Columbia University Department of Art History and Archeology is holding a benefit exhibit for its scholarship fund at the Knoedler Gallery (14 East 37th Street). The show, entitled "Masters of the Loaded Brush," has brought together an unprecedented collection of oil sketches from museums and private collections in America and Europe. The many examples of oil sketches include works of Rubens, Rembrandt, Tiepolo, Annibale Caracci, Boucher, Fragonard, and lesser known masters.

An excellent catalogue put together by the Art History Department is on sale for \$3. In his introduction to it, Professor Rudolf Wittkower traces the development of the oil sketch in its proper historical perspective. He points out that the very "modern" freedom of handling in these seventeenth and eighteenth century works is close in spirit to our contemporary tastes, allowing us to enjoy them as autonomous works of art, no matter what their purpose. The exhibit is open through April 29.

## Senior Gift

The senior class traditionally leaves a gift to its Alma Mater. The following suggestions have been received:

- 1) Fill in the hole for Plimpton Hall.
- 2) Plant Altschul Court with bushes, trees, flowers and grass. (Perhaps a bird bath or something like that). But lots of greenery!



## Georgetown Regatta

### Sailing Team

Last weekend Barnard's Sailing Team came in first in an elimination contest for an all East Coast Championship which will be held in two weeks. The regatta was hosted by Georgetown University and organized by the Mid-Atlantic Association of Women Sailors. The schools in the order in which they finished, were Barnard, George Washington, Georgetown, Trinity, and Drexell. However, George Washington was an unofficial competitor because their newly formed club is not yet a member of M.A.A.W.S. Chris Clark of George Washington was the best skipper in the B division and the best skipper overall. Carol Woodward of Barnard was the best skipper in the A division and the second best overall. The Barnard team was Carol and Mary Gifford as skippers and Diane Yamaguchi and Olivia Maupin crewing.

- 3) Sculpture for Student Center.
- 4) Chairs without boards in the middle for Student Center (not like 616!).
- 5) Paint side seals on entrance which were overlooked when the bear seal was repainted.
- 6) Money to keep urns in front of Barnard Hall freshly planted.
- 7) Paint Jake pink instead of this ghastly sick green.
- 8) Paint Jake white and stencil gold honeybears.
- 9) A supply of pot for the new senior class who will need it desperately.

## WARMTH

### Quick Cash

The WARMTH office is housing an ever increasing heap of empty soda bottles. Students short of petty cash will be invited to cash them in.

### Free Haircuts

Starting this week Columbia boys will enjoy the rare privilege of having Barnard girls cut their hair. All girls are encouraged to volunteer their talent.

### Warm Welcome

Project Warm Welcome is one of the most interesting of Warmth's tentative programs. The Committee will soon be circulating questionnaires designed to see how many Columbia students with apartments would be willing to put up visiting students from out-of-town colleges. If this is successful, Warmth will attempt to have this privilege extended to Columbia students visiting other campuses.

Another "welcome," exclusively for Columbia students, will begin after spring vacation. Free breakfasts will be served every morning from 8:30 to 11:00 a.m. in the Warmth office. Food will be donated by breakfast food companies, apartment house dwellers, and hopefully students. The new plan was co-ordinated by the Diggers originally of San Francisco who are known for opening their homes and refrigerators to strangers.

### Passover Plea

The Columbia Committee on Soviet Jewry will culminate its

campaign for the rights of Soviet Jewry, which was begun in December, with a mass collection of matzoh, (unleavened bread), and hagadahs (book used at the Passover meal), to be held on Friday, April 21.

Invitations have been sent by the Jewish office to all the colleges in New York to participate. The matzohs and hagadahs will be sent to the Soviet Embassy, with the hope that they will reach the restricted Soviet Jews.

Evenings  
at the  
Annex  
6-10 p.m.

### Annex Tries Harder

The Annex now has yellow and scarlet walls, tasseled, printed drapes and Gothic styled study tables. It's bright, it's light and it's open on weekday evenings, 6-10 p.m.

But, according to the College Activities Office, the Annex eyes may end this week. Too few students have bought fewer hamburgers and Ring Dings.

The change of decor incidentally was made on a suggestion from Mrs. Meyers and financed by Undergrad. Said one Annex addict, "It's bearable."