



"They are not all happy,

But They Are Housed"

In a word the Barnard housing situation is crowded. There are waiting lists for Reid, Brooks, and Hewitt; for '616'; for '620'; for Fairholm; and for the two Barnard floors in the Paris Hotel.

But there is a saving factor in the situation: every resident and transfer non-resident student has a bed under her. As Mrs. Elizabeth Meyers, director of College residence and housing put it, "We do have all the residents housed one way or another. They are not all happy, but they are housed."

There are 526 girls living in the Reid-Brooks-Hewitt complex.

Mrs. Estelle Castelli, assistant director of housing, said, "The dorms are jammed. There are five triples which would really be better off as doubles. There are also five suites with four girls in each. And these should actually have only three in each."

The other housing facilities are equally filled. There are 207 girls in '616,' 30 girls in five apartments in '620,' 83 in Fairholm, and between 80 and 90 in the Paris Hotel.

No commuters have been given college housing as yet. There are 15-20 commuters living in the Paris Hotel who have made their own arrangements with the manager. Some of these girls are on the waiting list to move onto the two floors reserved for Barnard girls.

"Girls are being moved into the housing they desire as quickly as we can move them," said Mrs. Meyers. The longest list for room changes involves a request for single rather than double rooms. Most preferences, broken in May, have been reinstated. Mrs. Castelli said that of course, the hard-

est requests to meet are those where one girl is in one facility such as '616' and her preferred roommate is in another such as Reid. "But," she said, "we are doing as much as we can."

Although many of the old faces have returned to Reid, Brooks, and Hewitt, the dorms themselves have a new look. Residents in Hewitt will be using completely new bathrooms. (Mrs. Meyers noted that the last tile was installed yesterday.) And the wash-basins in Hewitt have been re-piped. Brooks now has carpeting on every floor and Hewitt has carpeting on the previously sixth, seventh, and eighth floor echo chambers. The Brooks living room has been redecorated by Michael Brown and the first floor of Brooks and Hewitt has been re-tiled.

A new coat of paint has been given to the dining room, to the rooms and to the bathrooms in Brooks. There was only one change in the decor of Reid Hall however: the living room has been redone.

Curric Changes Highlight Speech At Convocation

Acting President Henry Boorse will discuss the relative merits of Barnard's four course system during the Convocation exercises tomorrow at 1 p.m. in the gym.

He intends to discuss the results and the changes, that have been made in Barnard's curriculum. "There have been a fair number of structural changes made in the course offerings since last year. Many formerly year long courses have been divided and many of the existing courses have been revised," said Dean Boorse. He added that this was done in part because students, taking only four courses must necessarily be more selective in their choices.

Dean Boorse will also talk about the financial plight of private colleges in general and of Barnard in specific.

Dean Boorse has been serving as acting president since May when former President Rosemary Park left. He will resume his duties in the office of Dean of Faculty when President-elect Martha Peterson arrives, Nov. 1. During the interim, Dean Boorse said that he has been making the decisions necessary for the immediate functioning of the college. "On the other hand," he said, "policy decisions have been reserved for Miss Peterson." He added that he has been in very close contact with Miss Peterson throughout the summer.

"I feel that the college will go ahead very strongly under the leadership of President Peterson. I am very happy to see that she has accepted the position. As a member of the committee responsible for the selection of the new president, I feel that Miss Peterson is a very fortunate choice for the college," said Dean Boorse.

Orientation Week Excites Freshmen to College Life

By ELLEN HORWIN

With the conclusion of orientation, Barnard freshmen anxiously await the beginning of a new academic experience. The students' spirit in the final days of freshman week is a clear indication of the program's success. Responses from freshmen indicate that for most, orientation was a stimulating introduction to college life in the city.

"I loved it!" shouted one student. "It was hectic, and we lost a lot of sleep, but we wouldn't have it any other way." Although some students objected to the "rat race" atmosphere of orientation, most agreed that the overall planning was excellent.

A popular feature of the program was Academic Morning, consisting of nineteen discussion groups led by members of the faculty. Groups of fifteen to twenty students met in Barnard Hall to discuss such topics as "The Divergence Between the Moral Directions of the Individual and His Society," "The Denatured Person in an Urbanized World," "The End of the Individual," and "The Modern Poet — a discussion on Robert

Lowell." In one discussion on "How Valid are Teenage Tastes?" students listened to the Beatles' "Sargeant Pepper's Lonely Hearts Club Band" and discussed A Clockwork Orange by Anthony Burgess, a story of a hoodlum who is sensitive to Baroque music.

Students had varied reactions to the scheduled tours of New York City. One girl who went rowing in Central Park complained, "I couldn't stand the boys in my rowboat!" Most popular were the trips to the Whitney Museum, the Cloisters, and a bicycling trip in Central Park. Commuter freshmen appreciated the two nights' stay in the dormitories which gave them a rare opportunity to become closely acquainted with Barnard residents.

To an observer, the enthusiasm at sports night, receptions, and even at mixers indicated a real exchange and communication between Barnard and Columbia freshmen. Both sides approved of the newly instituted co-ed orientation. Quipped one Columbia student, "We were told that Barnard girls are weeds but have found they are flowers."



Freshman Orientation

Photos by Steve Ditlea





Summer Discussions Seek Way To 'Community of Scholars'

Four meetings of Exec Board were held this summer, in response to a report presented to the Board and the Faculty Committee on Student Affairs last spring, asking for a "Community of Scholars" at Barnard.

The report, submitted by Helen Finegold '67 and Nancy Gertner '67, suggested that a senate be created to deal with the questions of Barnard spirit, student-faculty-administration relations, and student government. After dismissing the report, "primarily because it called for a student-faculty-administration senate," Exec Board and the faculty representative, Christine Royer of the English department, turned to the problem of creating a 'spirit' at Barnard.

An Ad Hoc committee was formed to determine the amount of interest and to implement the means of improving the atmos-

phere on campus. Committee members Toby Sambol '68, Diana Geddes '69, Susan Rosen '70, Professors Sue Larson of the Philosophy department and Edward Cobb of the Psychology department, and Louise Matthews Bozarth of CAO hope to

identify the spirit, out of which a "community of scholars" might materialize. To this end, they are scheduling lectures, followed by informal discussion groups as a means of facilitating student-faculty-administration communication.

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Stimpson Raps At Freshman Meeting

Editor's Note: The following are excerpts from a speech given by Miss Catherine Stimpson, English instructor at Barnard, at a Freshman Orientation meeting, last Friday.

"I have found, in my few years at Barnard, that the students who wish to explore New York wish to explore their culture as it actually exists. Learning to know the city becomes for such students a painful and exhilarating study of contemporary reality. Coincidence that they are often the best students

in a special sense. They may not always act as they are, but they understand that education is the interplay of a flexible, curious mind and total reality."

"In New York, if you are honest, you must confront, not only a city, but America as it truly is, not as we wish it would be, not as it was, not as the politicians say it is, but as it is."

"Morningside Heights is an amorphous and transitional area. It looks a little seedy. Much of the architecture, even the new lacks distinction. Columbia University dominates

the neighborhood, but it exists in great tension with its neighbors, many of whom are black, many of whom are poor."

"New York is a greedy, rapacious, and careless city. It tends to dismiss both tradition and innocence. It respects wealth, power, and strength."

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"The East Village Other criticizes both the establishment and the establishment way of criticizing the establishment"

"The New York Times disapproves of Black Power The Village Voice, which likes Robert

Kennedy, doesn't really like Stokely Carmichael, although it says it does, but feels safe to dislike Rap Brown The East Village Other thinks Rap Brown is a little conservative"

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The Spectator

SKETCHES IN THE SAND (by James Reston, Alfred A. Knopf, New York, 1967.)

By SARAH BRADLEY

James Reston does his book an injustice by taking his title from Walter Lippman's description of a newspaper commentator as a puzzled man making notes drawing sketches in the sand which the sea will wash away. While some of the articles and speeches in the collection show their age most have remained relevant.

As Reston notes he has chosen a middle road. He speaks neither for the Left nor the Right and generally avoids the journalistically lucrative field of political corruption. Instead he tries "to pass on some informative footnote to the news of the day as if in a letter to a thoughtful friend."

Reston focuses primarily on the vast complexity of national problems. His central theme is the problem of change change so rapid that solutions cannot keep pace with crises and ideology is always looking backward.

In some of the pieces Reston seems to skirt issues and become entangled in sweeping generalities. Considering the fact that he was constantly producing topical articles and had only an immediate and limited view of a chain of events his inaccuracies are hardly surprising.

Perhaps the best pieces in the book are the Portraits. These articles could persuade anyone to doubt his choice of villains.

Reston is a great admirer of style and the ability to master a technique. Even if he cannot applaud a man's actions, he avoids violent criticism, preferring to deal with more sympathetic aspects.

Reston's general attitude is clearly illustrated in a brief comment on Charles de Gaulle. "Part of de Gaulle's great influence is that he throws such an elegant monkey wrench. If it weren't for the consequences, it would almost be a pleasure to be kicked out of France in such style."

Reston can even commend Johnson, that most popular of villains for his amazing mastery of the political game. The discussion of LBJ, "the man who knows the deck," as a political version of Frederick Jackson Turner's archetypal frontiersman is particularly intriguing.

Those who remember Stevenson can indulge in sentimentality those who have forgotten everything about Eisenhower except his campaign buttons can modify their ignorance. Reston even has a kind word or two for "tricky Dick."

Aside from its historical value, a point which cannot yet be defended "Sketches in the Sand" is an interesting illustration of a commentator's method. In the Addison and Steele tradition, the Washington spectator educates without shocking.

Mr. Kenneth Janes
Cordially Invites
You To Join Him,
This Season At
Minor Latham
Playhouse



Presented at Minor Latham Playhouse May, 1967

Photo by Tom Savage

By ELLEN SCHULMAN

From Kenneth Janes's desk above Minor Latham Playhouse, the outlook is very good for the coming season of campus theater, thanks to a continuation of last year's successful program of innovations. Professor Janes, Director of the Playhouse, has scheduled three major productions for the autumn semester: T. S. Eliot's "The Cocktail Party," Chekhov's "The Cherry Orchard," and Gilbert and Sullivan's operetta, "The Pirates of Penzance."

This year, in order to expand student participation, Playhouse performances will be given at noon and at five to accommodate the commuter's schedules.

The Barnard Resident Theatre Company, the trio of trained actors who revamped the standards of Barnard drama last year, will return this autumn to work with students. "It is remarkable how the experience of working alongside professional actors can upgrade the quality of student work," Professor Janes commented. The improvement was certainly evident to last year's audiences.

One of Professor Janes's basic programs is the informal workshop, under the direction of Donald Pace. Workshop plays are hammered into a preliminary form, and the most stage-worthy are refined and eventually performed in the Minor Latham Playhouse.

"We can never receive enough original plays

and poetry," Professor Janes lamented. "We've produced some very promising original material, but please tell the students to bring us more manuscripts." Workshop productions are perfect vehicles for students who wish to take part in the real "blood-and-guts" work of the theatre.

The most exciting redirection of campus theatre is its emigration from the theatre. Last year, Professor Janes's groups presented several plays and readings in St. Paul's Chapel. The experiment was so successful that sixteen performances will be given in the Chapel this year. These Sunday morning presentations will take the place of the 11 a.m. sermon. Freed from the technical props of stage and lighting, the church-actor is in effect retracing the roots of drama as a celebration before the altar.

Another "extra-theatrical" ground for experimentation is the James Room on the fourth floor of Barnard Hall. Professor Janes considers the impromptu noon performances a special challenge, since the actors must work without a stage and also compete with lunchtime hunger for the students' attention.

"At first they're quite involved in their lunches, but then when you see them pull away from their toasted cheese sandwiches and tomato soup, you know that you've drawn them in." And that is real theatre, no matter where it takes place.

The ABCs of the New York Film Festival at Lincoln Center

A

Audience, critics and taste makers, reviewers and industry people alike sat and passed judgment on 11 full length films and 12 shorts during the first week of the Fifth New York Film Festival.

Being subjected to so many films in 5 days was extremely disorienting but the absence of intelligent reactions to the movies can only be explained by prejudice and ignorance on the part of the critics.

Hell I can't remember all the titles now if you told me where it was made I could tell you which movie you're talking about. The most common prejudice was related to the country in which the film was made. As a rule international productions were most highly acclaimed.

Belgium (Le Depart) and Canada ("Memorandum") are definitely in if one can judge from the rave reviews given their less than spectacular films.

Similarly it was clear which countries are 'out'. Two competent German entries "Yesterday Girl" and "Young Toerless" drew mixed reactions. One very good Yugoslav movie "An Affair of the Heart," disturbed an audience accustomed to other film styles. The beautifully filmed Japanese samurai epic, "Rebellion" seen only by a handful of reviewers, was completely underrated.



Battle of Algiers

By STEVE DITLEA

"Well, you know, these movies are all alike." Critical sensibilities were numbed after such an orgy of visual experience, intellectual appreciation of the films having been overpowered by the impressions of bright images and sound. Only the most outstanding movie could rouse the audience out of its lethargy.

B

Battaglia di Algeri. "The Battle of Algiers," Gillo Pontecorvo's account of the war for independence in Algeria is truly outstanding. Filmed in pseudo-documentary style, we are given an event-filled look at both sides of the Algerian conflict, following it from the organization of the National Liberation Front and its first terrorist attacks on the French.

As the film shows the leaders of both sides planning and carrying out their attacks, it also traces the nameless individuals who are the rank and file of the rebels and of the French army.

"The Battle of Algiers" can stand on its own merits, it is stylistically excellent. Its pace resembles the onrush of a stream — sometimes turbulent, sometimes smooth, but always flowing. The movement of events is as overwhelming and furious as the rebellion it depicts.

Only one element of narrative is alien to the documentary style; a flashback which seems annoying at the beginning, but which is skillfully tied in again at the end of the film to show the inevitability of the events of the successful revolt. Pontecorvo is aware that this inevitability suggests Greek tragedy, as he shows us the wailing women in the Casbah; we are reminded of the Furies.

The pseudo-documentary style is one in which men cannot be described by their thoughts, only by their public actions. The portrayal of Colonel Morrau (Jean Martin), leader of the French forces, is psychologically fuller than those of the Algerian rebels, Aïla-Pointe (Brahim Haggiag) and Saari Kader (Yacef Saadi), because the French were forced to explain and justify their policies before the public eye, while

the rebels could act without facing the press or cameras.

It is inevitable that "The Battle of Algiers" will be viewed in the light of current events in Vietnam and in our cities.

When someone speaks of the Casbah, subtitles translate it as ghetto, when a newsman refers to Sartre's opposition to the war, it is translated as the liberals' opposition; when one of the rebels denounces the napalming of Algerian villages, the audience reacts with applause.

The outcome of the film, overthrow of foreign rule despite apparent

military victory, can only be seen as a lesson for our own time. To date, "The Battle of Algiers" is one of the most effective statements against United States involvement in Vietnam.

"The Battle of Algiers" is now playing at the Cinema II, 3rd Avenue at 60th Street.

C

Capsule Reviews. "The Feverish Years," Yugoslavia, left me cold. "Yesterday Girl," Germany, stilted but moving. "An Affair of the Heart," Yugoslavia, clever and disturbing. "Le Depart," Belgium, funny but trite. "Funnyman," U.S.A., incisive comedy. "Puss and Kram," Sweden, good and funny. "Young Toerless," Germany, old adolescence with a new look. "Rebellion," Japan, excellent Toho epic. "The Lion Hunters," French, Iliad of the hunting clan. "Memorandum," Canada, stolid documentary.

Lisa is going back to school with two suitcases, a steamer trunk and 107 union labels.



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The National Student Association will be trying to rebuild its image this year by emphasizing domestic problems rather than international politics.

In addition to its present programs, NSA will move into new efforts related to the draft, black power, and student power.

The new NSA role was outlined at the organization's 20th annual Congress, held Aug. 13-26 at the University of Maryland.

To be retained and developed are such programs as helping students on local campuses design course and teacher evaluation projects; the Tutorial Assistance program, offering advice and materials for students operating tutoring projects in ghetto neigh-

NSA Plans Focus on Domestic Ills

borhoods; and the "student stress" programs, which arrange free-wheeling conferences at which students and administrators discuss university life on an equal, first-name basis.

The Congress delegates approved a resolution directing the association to sponsor a committee of students to organize a "campaign against compulsory service in the military actions of the U.S."

Another Congress resolution endorsed the goal of "black power" and urged white students to organize poor whites around

their own self-interest and to educate the white middle-class to the "need to understand black power and to understand its own racist attitudes." The resolution described black power as "the establishment of racial pride, identity, purpose and direction in order to secure economic, political, social and cultural power and influence for the black people in America."

In an area more familiar to most of the delegates, the Congress delayed in a resolution on student power that "all regulations of a non-academic nature


which apply solely to students should be determined only by students." In this category were such matters as regulating and financing student organizations, determining dorm hours, and establishing housing or social rules."

About 500 Congress delegates signed a statement announcing the formation of the anti-Johnson effort, which will organize students to help in state primary campaigns for candidates who oppose Johnson's war policy. The ACT '68 movement is an outgrowth of earlier efforts by stu-

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BARNARD Bulletin



Published weekly throughout the college year except during vacation and examination periods by the students at Barnard College, in the interests of the Barnard Community. Entered as second class matter Oct. 19, 1928, at the Post Office at New York, N.Y., under the Act of March 3, 1879.

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Orientation Reviewed

The Orientation Committee is to be congratulated on a diversified and well-balanced program. The freshmen were thoughtfully introduced to their college, their university, and their new city. The program succeeded in arousing individual participation and provoking new thought.

In contrast to this well-planned and stimulating program, the freshman handbook entitled "Barnard in a Nutshell," was a disappointing and amateurish effort. It lacked the sophistication which characterized the rest of Orientation.

The handbook's editors seemed overly concerned with the social aspect of life at Barnard, which the Orientation Committee put in its proper perspective as an important but not the exclusive concern of the Barnard student.

Hopefully next year's handbook will be written by upperclassmen who demonstrate a more mature understanding of Barnard life than the freshmen who compiled this year's. We might also suggest that a better sampling of the Barnard community, residents as well as commuters, be included on the editorial staff.

SENIORS

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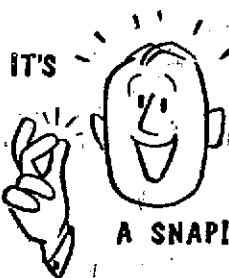
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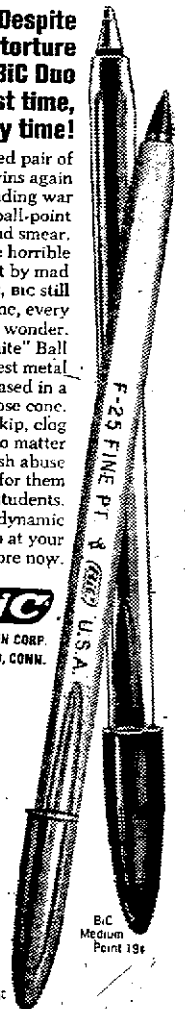
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The Week

Sept. 27
Oct. 4

Wednesday, Sept. 27

Registration for freshmen and transfers 306 Barnard, 9-12 a.m.

President's Luncheon, Deanery, 12 noon.

Five art films, directed by D. W. Griffith: The Lonely Villa, Epoch Arden, Man's Genesis, Musketeers of Pig Alley, The New York Hat; Museum of Modern Art, 12:00 noon.

Mack Sennett films: A Dozen Fresh Eggs and Down on the Farm, Museum of Modern Art, 5:30 p.m.

Art: Triumph of Realism; exhibition at Brooklyn Museum, Eastern Parkway, Brooklyn.

Photographs of Australia — The Land and Its People, through October 21. IBM Gallery, 16 East 57th Street.

Designs for theatre, by Edward Gordon Craig, Library and Museum of the Performing Arts, Lincoln Center, through November 18.

Romeo et Juliette; Gounod opera presented by Metropolitan Opera Company, with Krensi, Corelli, Baldwin, Reardon, Metropolitan Opera House, Lincoln Center, 8:00 p.m.

La Bohème, Puccini opera presented by New York City Opera Company, with Hayward, Lo Monaco, Fredricks, New York State Theatre, 8:15 p.m., standing room available for 75c at 10:00 a.m.

Ernesto Farago violin concert, works by Bach, Copland, Chausson, Poulenc, Carnegie Recital Hall, 154 W 57th Street, 8:30 p.m. Admission \$2.50

Klaus Heitz, cellist, works of Martin Faure, Kodaly, Debussy, Town Hall, 8:30 p.m., Admission \$2-\$3.

Thursday, Sept. 28

President's Pre-Convocation Luncheon, Deanery, 12 noon.

Convocation, Barnard Hall Gymnasium, 1:00 p.m.

Cavalliera Rusticana and Pagliacci, in Italian, presented by New York City Opera, New York State Theater, 7:45 p.m., standing room available at 75c.

Aida, performed by Manhattan Opera Company, on the mall at Central Park, 8:15 p.m.

Die Zauberflöte, presented by Metropolitan Opera Company, with Peters, Shirley, Rskin, Uppman, Hines, Metropolitan Opera House, Lincoln Center, 8:00 p.m.

Lucine Amara, soprano, concert at Carnegie Hall, 8:30 p.m.

New York Jazz Repertory Orchestra, Town Hall, 8:30 p.m., Tickets: \$2-\$4.

Friday, Sept. 29

Sabbath Services for Jewish students: Orthodox Kabbalat Shabbat, followed by Sabbath meal at 6:00 p.m., Earl Hall; Menorah Society Reform-Conservative service at 8:00 p.m., Dodge Room.

La Forza Del Destino, presented by Metropolitan Opera Company, with Williams, Prevedi, Merrill, Flaggello, Metropolitan Opera House, 8:00 p.m.

The Marriage of Figaro, presented by New York City Opera, New York State Theater, 8:15 p.m., standing room available

Scottish Symphony, ballet performed by Joffrey Ballet, City Center on W 55th Street, 8:30 p.m.

Munich Bach Choir and Orchestra, Karl Richter conducts the B Minor Mass, Carnegie Hall, 8:00 p.m.

Luca Casanova and Violeta de la Mata, duo pianists, works by Stravinsky, Dvorak, Poulenc, Carnegie Recital Hall, 8:30 p.m., Admission, \$3.00.

The Steel Bandits, Town Hall, 8:30 p.m., Admission: \$2-\$4.

Saturday, Sept. 30

Columbia vs. Colgate Football, Baker Field.

Munich Bach, performance of Haydn's The Creation, Carnegie Hall, 8:30 p.m.

Carmen, in French, New York City Opera, New York State Theatre, 8:15 p.m.

Sunday, October 1

Graduate Students Folk Dance Circle, Earl Hall, 7:00 p.m.

Le Coq d'Or, in English, by Rimsky-Korsakov, New York City Opera Company at New York State Theater, 2:15 p.m., standing room available.

Madame Butterfly, by Puccini, in Italian, New York City Opera Company, 8:15 p.m., New York State Theater.

Monday, October 2

Knickerbocker Artists, Art exhibit at Lever House, through October 15, 390 Park Avenue at 54th Street, Admission free.

Tuesday, October 3

Class of '68 meeting; Gym, 1:00 p.m.

Cavalleria Rusticana and Pagliacci, New York City Opera at New York State Theater, 8:15 p.m.

New York Toys, exhibit at Museum of the City of New York, Fifth Avenue at 103rd Street, Admission Free

Wednesday, October 4

College Tea, James Room, 4 p.m.

The Magic Flute, Mozart Opera in English, New York City Opera at New York State Theatre, 8:15 p.m., standing room available.

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

Dance in New York

The City Center Joffrey Ballet will offer its repertory through October 1 at City Center. Robert Joffrey's company, now the permanent resident ballet of the center, has offered a fall season with three premieres, four new productions, and several dances already well-known. Tonight the company will offer a program consisting of *Moves*, *Pas des Deesses*, and *Astarte*; tomorrow night the program will contain *Olympics*, *Nightwings*, *Elegy*, and *Vivaldi's Cello Concerto*. Tickets are available from the New York City Center, 133 W. 56th Street, from \$1.95 to \$4.95.

Replacing the Joffrey Ballet will be the exciting Lado Yugoslav National Dance and Folk Ensemble. This company, which consists of fifty dancers, singers, and musicians, will offer a program consisting of the heritage of Croatian Folklore. The Lado ensemble has performed throughout Europe, at Expe '67, and at the Greek Theatre in Los Angeles. The dancers, under the direction of Professor Zvonko Ljevakovic and Ivo Vuljevic, will appear for two weeks only, from October 3 through October 15, 1967.

Modern dance fans may wish to attend a new modern dance work "Dance Russe," presented by Charles Weidman, as well as a dance by Mikhail Santaro called "A Commedia dell'Arto Sequence." The performances will be given every Wednesday

and Sunday at 8:30 p.m. throughout October at the Expression of Two Arts Theatre, 102 W. 29th Street. Tickets are \$2 and \$2.50 and may be obtained by calling PE 6-5668.

Travel Through Films

You may remain in New York and may see not only travelogues of countries far away but also first rate films made in these far-away places.

The annual New York Film Festival at Lincoln Center will present "Les Carabiniers" directed by Jean-Luc Godard, tonight at 6:30 p.m., and "Made in U.S.A." Both films are from France.

Tomorrow night a Hungarian film, "Father," directed by Istvan Szabo, will be shown at 6:30 p.m., as well as another French film, "The Other One," directed by Rene Allio, at 9:30 p.m.

On Friday there will be an American film "Portrait of Jason" directed by Shirley Clarke at 6:30 p.m. and a Swedish film at 9:30 called "Elvira Madigan," directed by Bo Widerberg.

The week will conclude with two films made in the United States: "Show People" directed by King Vidor, and "Applause," directed by Rouben" at 3:00 p.m.

At 6:30 p.m. a film from the U.S.S.R., "Sons and Mothers," directed by Mark Donskoi will be shown, followed by the French film "Far from Vietnam," directed by Alain Resnais, William Klein, Joris Ivens, Agnes Varda, Claude Lelouch, and

Jean-Luc Godard.

Those who wish to glimpse the countries from which these films come will have an opportunity to do so in the Fall Series of the 1967-68 Town Hall Travel Film Series. Travel time is every Thursday from 5:30 to 7:00 p.m. from October 5, 1967 at Town Hall, 113 West 43rd Street. Admission to each film is \$1.50.

The first voyage will be to Czechoslovakia, the second will be to West Africa, and the third, on October 19, will be to Japan. Travelogues on Hawaii, Mexico, Alaska, and Switzerland are also scheduled.

Hoofnanny

Patients from five city hospitals will be entertained by a voluntary group of professional and amateur entertainers in the Mall at Central Park, on Saturday, Sept. 30, from 1:30-3:30 p.m.

The program is sponsored by "Hospital Tours." Anyone who plays a portable instrument is invited to audition for membership in the group on Saturday, from 3:30 to 6.

From the Registrar

The last day to obtain approval for adding a course is Friday, October 6. All program changes must be filed by juniors and seniors on Monday, October 9; by freshmen and sophomores on Tuesday, October 10. The Registrar's office will be open for program change filing between 9 a.m. and 4 p.m.

Advisers and departmental representatives should be con-

sulted for approval of program changes between September 28 and October 6. Major advisers will have office hour schedules posted; please consult these as early as possible to ensure obtaining the necessary signatures.

Law Boards

The Law School Admission test, required of candidates for admission to most American law schools, will be given at more than 250 centers throughout the nation on November 11, 1967, February 10, 1968, April 6, 1968, and August 3, 1968.

ETS advises candidates to make separate application to each law school of their choice, and to ascertain from each whether it requires the Law School Admission test.

The morning session of the test measures the ability to use language and to think logically. The afternoon session includes measures of writing ability and general background. A bulletin of information including sample questions and registration information should be obtained seven weeks in advance of a testing date from Law School Admission Test, Box 944, Educational Testing Service, Princeton, N.J. 08540. Registration forms and fees must reach ETS at least three weeks before the desired test administration date.

Chorale Auditions

The Collegiate Chorale a non-professional group, is holding auditions throughout September for choral singers. The group plans to perform Bach's Mass in

B Minor on Friday, January 26, 1968, in Carnegie Hall, under the direction of Abraham Kaplan, music director of the group. Membership in the group is based on vocal and sight-reading ability and musicianship. Auditions are by appointment. For information, call CI 5-5730.

Want to Make Money?

The Barnard Placement Office will again offer students an opportunity to make money through its student baby-sitter service. Barnard College students in good standing, alumnae, occasionally members of the administrative staff are eligible to participate in it, after being interviewed and approved for the work by the Assistant Director of the Placement Office.

The minimum rate for each call is \$3.00. Students can receive \$1.40 per hour until 7:00 p.m., \$1.20 per hour from 7:00 p.m. until midnight, and \$1.50 per hour after midnight. The rates are slightly higher than those of last year. Sitters are not expected to provide carfare; the employer must escort his sitter to the nearest bus or subway. If the student starts to sit before 6:00 p.m., the employer must also provide supper.

Further information on the baby-sitting service is available at the Placement Office.

Openings

In their most recent issue, the editors of IN NEW YORK magazine reminded their youth-loving readers not to "forget the opening events at Vassar, Sarah Lawrence, Finch, and Barnard."