



Proctors Evaluate Their Role

By HELEN NEUHAUS

Under newly-elected chairman Toby Sambol '68, the Board of Proctors has begun a re-evaluation of its function within Barnard's academic structure and honor system. At a meeting last Thursday, the board discussed the relevance of its traditional roles as academic advisory, honor, and service organization. The consensus of opinion seemed to favor stressing the academic function of Proctors in the future.

A recommendation that Proctors make themselves more available to the student body as advisors was enthusiastically accepted. To this end, the list of proctors and their majors has been distributed to all freshmen and sophomores through

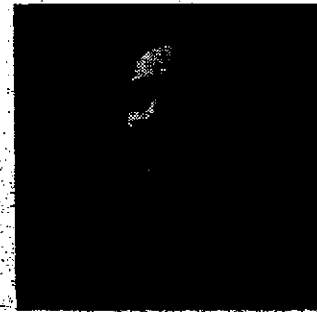
student and dormitory mail. In addition, proctors will attend today's All-College tea in the James Room to assist students during the last minutes of program planning.

This spring, the board will stress its advisory role, by increasing its aid to sophomores declaring their majors. Close individual contact between sophomores and proctors in their projected major fields will be encouraged, and a more intensive educational program instituted.

Following a discussion of some of Proctor's honor and service functions, the board voted to discontinue supervising Undergraduate elections and counting ballots, but to continue participating in All-College assemblies. No decision was reached on whether to continue proctoring exams. A suggestion to change the criteria for electing

proctors from academic and extra-curricular to solely academic was introduced and discussed at the end of the meeting.

The new chairman of Proctors, Toby Sambol, succeeds Arlene Mitchell, who resigned as chairman for personal reasons.



Toby Sambol

Good Negro Poet

By MARILYN BAIN

"I guess I'm a bit old-fashioned," Langston Hughes once said, "because I've always wanted to be a good Negro poet." For Hughes, this meant expressing his "individual dark-skinned self without fear or shame." As poet, playwright, essayist, and biographer, the prolific Hughes expressed a range of emotions from the frustration of his "Ballad of the Landlord" to the more gentle, wry humor of many of his "Simple" sketches. But for all his versatility, Hughes' subject was always the same. "I write about the people I know best," he said, "The ones to whom life is least kind. I try to catch the hurt of their lives, the monotony of their 'jobs,' and the veiled weariness of their songs." That such an idea of poetry and of the job of the Negro poet is far from old-fashioned was clearly demonstrated in Monday evening's Langston Hughes Memorial.

Hughes labelled himself a social poet, that is one who "can not write exclusively about roses and moonlight." He recognized, of course, that a poem which deals with racial unrest will probably call forth a much different reaction than the one which deals with roses. On this reaction, Mr. Johnathan Kozol was uniquely qualified to speak

Monday evening. Teacher Kozol told in brief the story which he has told at length in his *Death of a School System* which claims to be "doing special things for Negro children." And yet, this system fired the teacher who distributed to his primarily Negro fourth grade class a poem written by Langston Hughes. The fear was that such a poem might encourage "defiance of authority."

That Hughes was defiant was amply demonstrated when Viveca Lindfors, the actress who starred in "The Nigger Lovers," read such pieces as "A Dream Deferred" and "Down Where I Am." But behind the defiance was an enormous optimism and a beautiful pride which Leon Bibb very effectively put across in his readings from such as "I've Known Rivers" and his songs.

The Memorial was concluded with a film on the events of the First World Festival of the Negro Arts. It was a topic which Hughes himself would certainly have found fitting. "We young Negro artists... we know we are beautiful. And ugly too. The tom-tom cries and the tom-tom laughs. We build our temples for tomorrow, strong as we know how, and we stand on top of the mountain, free within ourselves."

The Underground

War in the Peace Movement

In the early sixties, it was learned that so many Federal agents had infiltrated the Communist party, that they outnumbered genuine Communist in many cells. Confidential reports from official sources reveal that at the recent march on the Pentagon, over 1,000 demonstrators were actually Army troops, trained in riot control and equipped with clubs and identifying armbands, ready to control the crowd from within if it got out of hand. Our BULLETIN reporter, STEPHEN DAEDULUS, sends us this report on the latest government organ involved in infiltration.

The office of Special Agent Hoopert Heever is furnished in Contemporary Peace style. From the Day-glo peace sign on the wall to the anti-LBJ leaflets scattered on the floor, his working area is emblematic of the group he has been assigned to infiltrate and discredit in the public eye. Heever's luxuriant walrus mustache and his youthful 25-year-old face belie the fact that he is head of the Federal Anti-Resistance Team.

"You know, the President was worried about those first peaceful peace demonstrations," Heever explains in a casual manner. The sight of all those idealistic, sincere college kids sitting in and having teach-ins would have prompted a vast majority of the people to sympathize after a while. Arresting them and beating them up would have only provided martyrs as people would have seen that they were really peaceful. The President was worried that he might have to change some of his policies, just as Kennedy did after the Birmingham civil rights demonstrations. So he decided to set up the Team." The organization is always referred to as the Team instead of the standard Washington practice of using acronyms and initials.

According to Heever, the first step was to infiltrate the peace movement. "You'd be surprised how many radicals sell out if the price is right," he chortled. Where the leadership of groups could not be bought up, they were replaced by plants who kept calling for more militancy. "Every time those kids want militancy, our people gave it to them." The strategy of the

Team was to encourage disruptive tactics. "Every time those kids throw paint or stop traffic, that's another vote for the President," claimed Heever in referring to the bystanders inconvenienced by the demonstrations.

"Of course, we had a hard time thinking of whom we could get to lead the militants. Someone came up with a great idea: all those kids were brought up for the last 20 years by readers of Dr. Spock, why not have him lead the same kids he helped to raise."

Agent Heever believes that the most important strategy to date has been the successful introduction of "mobile tactics." "At first those demonstrations are always well organized. As soon as a hitch develops, the leaders start to disagree on which tactics to follow and pretty soon the whole demonstration becomes chaos. Think of all the people alienated from the peace movement by the total disorder of something like the Whitehall demonstration." Heever smiled as he quipped, "the only dissent that the President likes to hear is dissent within the ranks of dissenters."

The matter of police beating up demonstrators was brought up. "So far the casualty rate has been heavily in our favor. For every one of our people beaten, there are three genuine demonstrators baten. Besides, when our people give the password, the cops stop beating them and don't even arrest them!"

Heever glanced at a chart showing public opinion against the war. "It might seem that we are losing because opposition continues to grow, but that is an illusory situation. We are already over the slump and this fight is beginning to go our way. If the present trend continues, public opinion will have turned completely in favor of the war, Mr. Heever concluded by saying. "If present trends continue, in two years we will be able to begin withdrawing some of our people from the peace movement."



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By **JACKIE TANER**
Many not lucky enough to come early to the fourth floor of Barnard Hall on December 1, went away disappointed as the eighteen places in each English 40 section were snapped up in a matter of moments. Despite the fact that the seminars do not satisfy any general requirements, eager freshmen and sophomores as well as some upper classmen, made a rush for the sign-up sheets at 9:00. By 10 most of the seminars and their waiting lists were com-

All Snapped-Up

pletely filled. The eight offerings, designed primarily for freshmen and sophomores, this year include Modern Irish Writers, given by Mrs. Morse, The Power of Satire, by Mr. Henderson, Literature and Psychoanalysis, taught by Miss Dalton, and Mr. Patterson's offering, The Contemporary British Stage. In addition Mr. Norman will conduct a seminar on Voices of Crisis; the Language of Advocacy and Dissent, Mrs. Prescott one on the Uses of Fantasy, and Mrs. Custer a study of English Literature 1890-1910.

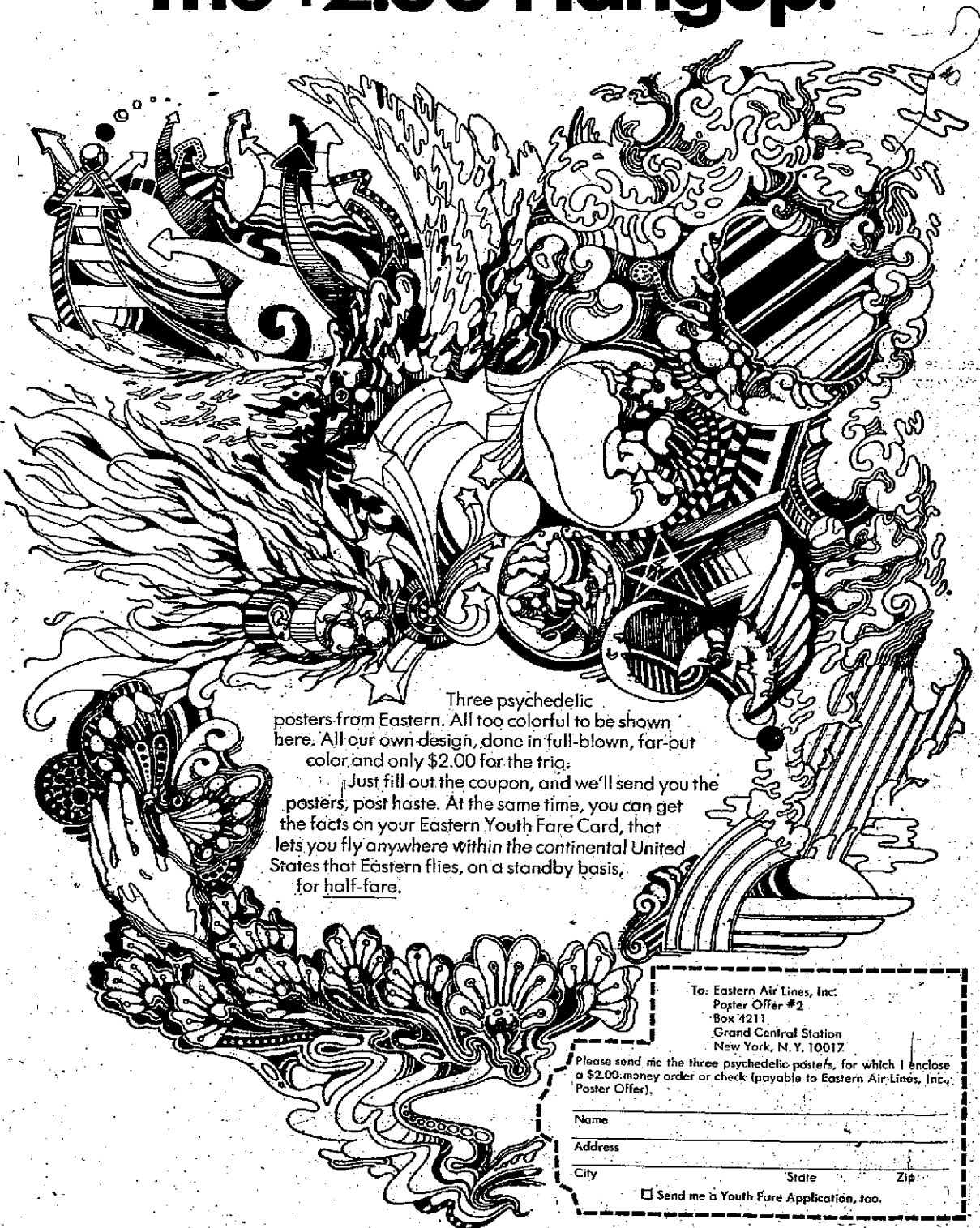
Miss Catherine Stimpson who will teach the group, Rebels,

Writers and Revolutionaries, expressed some surprise at the tremendous popularity of the seminars. The extent of their appeal she guesses, may well indicate something about today's student: "Freshmen and sophomores want to approach learning in new ways. They are turned off by an excess of tradition. Today's student is a part of the McLuhan generation, used to the quick visual experience offered by the television. She wants her aesthetic experiences to be immediate, momentary and multi-faceted. The English 40 seminars move away from the static structure of most traditional courses."

Moreover, students respond to a seminar situation where they can involve themselves in material, working out and articulating their personal attitudes. They may value as well the opportunity to study in depth an important and relevant area, for example, the contemporary British stage. Subject matter organized around a concept, whether rebellion, satire, or psychoanalysis in literature, appeals to the student's desire for the non-traditional.

According to Miss Stimpson, the same exciting approach of English 40 may be applied successfully by other departments. An exciting prospect would be the mixing together of more than one discipline, having one course taught by members of two departments.

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Come all ye that labor and are heavy laden — and RAA will give you dance, athletics, and recreation. Not quite what the weary student has in mind. So why does Undergrad allot \$1,500, and why do twenty members of the RAA Board work to provide more activities when such a variety exists already? As president of RAA, I have written two letters and entered into numerous discussions, even arguments, on the question of the purpose of this organization. Several weeks ago, I attended a two day conference of the New York State Athletic and Recreation Federation of College Women, and what was the theme? Again, "Are We serving Our Purpose?" So, at this time, when there is an opportunity to reach a larger audience than ever, I feel it necessary to speak on that problem of foremost importance — purpose.

In all activities supported and directed by RAA, two purposes are considered. One is interest, the other, skill. By interest, it is RAA's intent to provide every student with the opportunity to be recreative in the activity of her interest, regardless of her skill level. Here is where we run against the usual lack of time, and immediacy of exams and papers. And here only our belief that physical activity is a healthy and necessary complement to academic work gives us the nerve to approach the overworked student with suggestions of informal badminton and rec swim.

The advisors, executives, and activity chairmen of RAA are aware of the unique personal relationships that come from participation in athletics and dance on an informal and interest basis. It is quite a different thing from classroom relationships, and is a valuable balance to them. And, lastly, there is an immediate satisfaction gained from a well placed shot, or well executed dance that can be most welcome in a world of semester-long projects, extensive papers, and long waits for exam grades.

Most of these benefits are to be found also in other aspects of RAA's activities, the serious work for the skilled athlete or dancer. This is the more public side of RAA, the teams, the meets, the advanced dance workshops. In nearly every activity there are girls who have the desire and potential to go beyond the level of the Physical Education classes. At present, there are five activities in intercollegiate competition: archery, fencing, sailing, swimming, and tennis. These meets and tournaments are not only an experience in discipline and performance for the participants, but also rewarding to the spectator. College Bowl is not the only indicator that school spirit is not dead at Barnard. Try watching a fencing meet!

It is also RAA's purpose to provide incentive and interest for women "after Barnard." John Dewey, the noted educator, has said that "education has no more serious responsibility than making adequate provision for enjoyment of recreative leisure." Although it does not seem so now, we will eventually be faced with a good deal of leisure, and how we use it will depend on what we have developed within ourselves. This is partly why we have a student organization for athletics, dance and recreation. Some of our activities could be provided by the Department of Physical Education, and, indeed, we work closely with this department. But it would not be the same and we all know it. We must take some initiative; we must have student planned and student run events. One might look at the RAA as one type of independent study; and those who work on the Board, and those who participate, have found it rewarding.

ENID SCOTT, RAA President

Tennis Bounces Back

By MARIA VITAGLIANO

This year's Barnard students are about to witness the rebirth of a great sport at their college. But maybe some of you never realized that it had died? Yes, tennis at Barnard has suffered considerably, since the demolition of the tennis courts between the library and Milbank Hall. Tennis classes are still conducted in either the gym, Riverside Park, or at the West Park Tennis Club throughout the academic year, but it is not quite the same as having our own courts right next door. Besides, some tennis fanatics even begrudge the allotted fifteen minutes travelling time that it takes to get to some of the courts.

This autumn Mrs. Phillips, a tennis enthusiast herself, organized an informal team that participated in the U.S.L.T.A. Intercollegiate Tournament at Forest Hills. Barnard sent three teams, one doubles and two singles. The doubles team (Linda Balagur and Maria Vitagliano) reached the second round while Yale Stockwell reached the quarter finals and Susan Eastman played an exciting semi-finals match. Sue lost to the winner of the tournament, a hard-hitting player from Queens College. Later in the fall five girls, Josie Duke, Sue Eastman, Allison Hubby, Kathy Shenkin, and Maria Vitagliano, drove up to Sarah Lawrence to play in a really enjoyable match. Remembering that Sarah Lawrence girls are the artsy-craftsy type, we were confident of winning. To our amazement Sarah Lawrence had a mighty fine team which trounced us 2-1. Happily enough they invited us to play again in the spring so we hope to practice up on the sly this winter.

This winter we also hope to play Vassar, which has a lovely indoor court. In addition the Columbia team has gallantly offered us an afternoon of mixed doubles with them. We are hoping to give them such a "groovy" time that they will invite us back every week or so. After all we need lots of practice for the spring!

RAA hopes to present some tennis awards this spring but it depends upon the enthusiasm, participation, and skill, of our team. We will have spring tryouts just after vacation in April so I urge anyone who is interested to sign up on the RAA bulletin board in Jake when the list appears.



Anything Anyone?

The Barnard Barnacles

By RUTH MENCOW

It's four o'clock on a fairly normal Monday afternoon. Most of us are still suffering from the beginning of the week slump as we sit there during roll call. As we plunge into the cold amidst the strains of anything from "Hi Lily, Hi Lo" to "Zorba the Greek," we begin to awaken, only to realize right in the middle of our first back tuck somersault, that we've forgotten our nose-plugs. Oh, well.

But the coughing and the splashing — and even a hiccup, or two now and then — are soon forgotten, and we begin to concentrate on our strokes and stunts, trying our best to keep in time with everyone else. Sometimes we even manage to look like a group, but when Mrs. Link begins beating out the "one-two-threes" on her drum, we begin to wonder! Later, during the creative period (for after all, aren't all Barnard girls creative?) we divide into groups of threes and fours to choreograph a few bars of music.

Under Mrs. Link's fine teaching, our membership has more than doubled in the past year, and we've even been granted our own spot on the RAA. Right now, we're just beginning to plan for a watershow, with music, costumes and the works, which will take place some time in May. You'll be hearing more about it as soon as the plans become finalized. From kips to dolphins, and porpoises to oysters (or crabs — it depends on how you look at it) the Barnard Barnacles stand ready to uphold their tradition and prove that, once again, synchronized swimming is here to stay.

Swimming Meet

By CATHY LEWIS

The speed swimming class meets twice a week on Tuesdays and Thursdays from 4:00 to 6:00 and is made up of any girls who are interested in competition swimming. The two hours of the class are divided into three parts. In the first part Mrs. Link, the instructor, teaches the girls new ways of improving their strokes, turns, or dives, and then she times each girl in her respective stroke. In the second part, the girls work separately in areas in which they are weak. In the third part, from 5:00 to 6:00, the girls on the team, chosen from the regular class, practice working together on relays or on whatever needs improvement before the next meet.

So far this year, the team has swum in one meet with another school and plans to swim in four more. On December 5, the team went to N.Y.U. where they won 42-19. On Saturday, December 9, the team will go to Queens College for an invitational meet where there will be five other schools swimming. On December 14, Queens College will come to Barnard for a meet, on February 15, Fairleigh Dickenson will come, and on February 25, Drew University will come.

So all in all, it looks like a successful year for both the speed swimming class and for the team. Both the class and the team appreciate new members. If you are interested, we hope you will come to see us soon.

This week BULLETIN has opened its pages to the Barnard Recreation and Athletic Association which expressed the need to publicize its events. The following articles were assigned and written by members of RAA.

HAA Board

All Barnard students are members of RAA, and are urged to attend meetings as posted on Jake. The Board consists of a president nominated from and elected by the existing Board, other officers, and activities chairmen, which are elected by the Board after their names have been submitted by the previous chairmen.

- President Enid Scott
- Vice-pres.-Treas. ... Helen Heller
- Archery Valerie Brown
- Badminton Carol Eggleston
- Basketball Susan Bratton
- Barnard Camp Anne Rafterman
- Fencing Judy Kain
- Folk Dance Gae Levine
- Modern Dance Cindy Read
- Sailing Marie Bailey
- Swimming

- Ruth Mencow—Synchronized
- Cathy Lewis—Speed
- Volleyball Isabelle Kayaloff
- Tennis Maria Vitagliano
- '69 Rep. Nancy Meyer
- '70 Rep. Barbara Straub
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Stage or Screen?



By PAUL STERN

BEDAZZLED has all the makings of a funny and fast-moving play. Peter Cook of *Beyond The Fringe* fame has written a wry, satiric script on the old theme of "slob hero sell soul to devil in return for seven wishes." This theme has been used as a frame for comment on everything from the difficulty of articulating oneself to the fickleness of pop music fans. The humor is verbal; good one-liners come up so often that one is hard-pressed to remember the specific jokes.

The acting is marvelous. Dudley Moore portrays the little guy who sells his soul. His acting is understated and his mobile features can express the most varied emotions. Peter Cook stars as a charmingly mischievous devil, whose kindly side proves to be his undoing. Eleanor Bron (of "Hail, Kailly" fame in *Help!*) turns in a fair performance as the little guy's desired girl friend. The biggest surprise is that Raquel Welch can act. Though she has a very small part, she manages to coax every nuance out of the words she speaks as *Lust Incarnate*.

The only trouble is that I saw this play at the movies. *Bedazzled* is another one of producer-director Stanley Donen's non-filmic movies. Donen fails consistently to take advantage of the medium; in *Arabesque* and *Charade* he used editing and color to simulate a thorough use of cinema, but *Bedazzled* comes off as merely a play recorded on film.

There are no cinematic sight gags; the humor, as I have said, is all verbal. All the movement in the film is like theatrical blocking, without any movement for movement's sake. The one powerful cinematic sequence, an elaborate parody of the studio scene in *A Hard Day's Night*, never expands enough in time or space to get away from that feeling of a stage production number.

Bedazzled is a fine example of the bastardization of international cinema, a British film done with Hollywood technique. The use of wide-screen, fantastic color, and standard Hollywood editing principles add nothing to the story. And a scene like the giant close-up of a cheeseburger in glorious technicolor defeats the sordid mood which the story has worked so hard to construct.

So if you plan to see *Bedazzled* at the Plaza, go see it as a very funny play and try to forget that you are seeing it at the movies.

Shopping: Where The Buys Are

By ROSE SPITZ

It has no doubt been said many times that New York City has something to offer nearly everyone. As Randy Mersel & Jeanne Taylor's **WHERE THE BOUTIQUES ARE: MADemoiselle's Guide to New York's Unique Shops** shows, one of the things that varies most in this city is its shops.

The small book divides New York's boutiques into three sections, Midtown, Uptown, and Greenwich Village. Within each section the authors limit themselves to boutiques that "have been around quite a while and will probably continue to thrive." They have also tried to select the "cream of the crop — those that offer the best merchandise for the best prices."

Approximately 100 boutiques are included in the book. Descriptions of merchandise and price range are given for most.

I cannot help but admire the authors, for it must be quite difficult to think up superlatives for a hundred shops without too much repetition. Unfortunately not even varied superlatives and descriptions can disguise the fact that most of the boutiques are rather similar. At times the

authors attempt to mask this fact by giving detailed descriptions of the shops' decor, but in some cases, even the decor is indistinguishable.

Many of the boutiques sell knits, pantsuits, dresses and such for the "sophisticated." Others sell furnishings and gadgets. Though some prices are very low and others seem terribly high, most fall into the same middle range. Certain designers distribute the same styles to several stores included in the book. It is a pity that the authors could not find the many boutiques in New York which present a wider range of merchandise and prices.

A few boutiques do stand out as different. *Go Fly a Kite*, 1613 Second Avenue, specializes in kites and the materials needed to put kites aloft. *Liberty House*, 343 Bleecker Street, sells products made by the Poor People's Corporation of Mississippi. 1-2 Kangaroo, 201 West 11 Street, sells playthings for children and adults.

New York is a city of variety, with an assortment of everything, including boutiques. It is a shame then Randy Mersel and Jeanne Taylor have limited their book, by not doing sufficient justice to this variety.

Ballet Notes

By KAREN ROBERTSON

The American Ballet Theater has just finished its brief winter appearance, with a repertory containing several brilliant new works (of which *Las Hermanas* is an example) and many revivals (including *Fancy Free*). Happily, the ABT will be returning in the spring.

The Harkness company appeared in New York for the first time this year for a short but highly successful season.

The harpsichord music sets the mood, establishes the tension of that house, the five daughters sitting in a row of rocking chairs. The suitor of the eldest, the plain sister, enters, a man with slick black hair. And the women watch him.

Las Hermanas (The Daughters) epitomizes Kenneth Macmillan as dramatic choreographer. The plain sister lifts herself on point and you see all the repression of that female household. Her feet seem to stab the floor, but stab quietly; her mother is watching. She falls from point, her feet flat, and you know her despair.

That night the suitor comes and dances a harsh pas de deux with the eldest sister. She is afraid; in the supported turns, she is reaching out and pulling away from him. Interrupted by the jealous sister, they kiss and then shake hands. This abrupt change from the brutality of near rape to the polite hand-shake is almost comic.

The eldest sister goes in and her younger sister takes her place with the suitor. She is passionate, clings to him, and does not pull away from his embrace. But they are discovered. The man leaves, and once again the women are shut in together, rocking tensely in their rocking chairs. Unlocking the bedroom door, the mother finds the youngest daughter, hanged. Yes,

the ending could be melodramatic, but the mood has been maintained by the music, and we have been sucked into their world.

Fancy Free is a glorious ballet — three sailors on the town, drinking, squabbling, girl-watching, and dancing. The trio finally succeeds in picking up two girls and compete for their attention. The first dance is a spectacular show-off piece; the sailors (William Glassman) hitches up his pants, drinks a pint of beer, and leaps off the bar in a split jump. How could anyone beat that? The second sailor (Edward Verso) is tall and skinny, a romantic, whose smooth, slow dance contrasts his friend's rowdiness. The third sailor (Eliot Feld himself) is an absolutely cool cat who dances the latest thing — a sexy rumba.

The girls have a hard time choosing, and they cut out when the sailors start brawling in the bar. The three buddies make up and vow that it's not worth fighting over any dumb broad — until the next one comes along.

Despite the excitement and brilliance of their short season,



the American Ballet Theater seems old-fashioned modern. *Fancy Free*, for instance, was revolutionary in 1944. This season the ABT presented a repertory rather heavy with historic modern ballets — pieces like *Billy the Kid* and *Agnes De Mille's Rodeo*.

In comparison, the repertory of the Harkness Company had a freer, fresher feeling. (After all, it was their first New York season.) It's harder to characterize the Harkness by any one ballet, but the vitality of the dancers, their enthusiasm and style, was consistent.

And the Harkness has one dancer of incredible power; Lawrence Rhodes has charisma. How to describe it — it is like watching Nureyev in *Swan Lake*; you see Nureyev just sitting on a chair and forget that the whole company is dancing on stage. It's not that he is calling attention to himself, but that you can't take your eyes off him. In *Season In Hell*, a ballet about Rimbaud, Rhodes takes a single step while the rest of the company is dancing, and in a moment you understand the loneliness, the despair, of the poet.

Dustin Rice Exhibit

By ISABEL KING

Now in the James Room and running through December 15 is an exhibition of 23 sculptures by Dustin Rice, Associate Professor of Art History at Columbia College. Each of these works is a unique piece and is for sale.

The exhibition was very beautifully arranged by Professor Held, chairman of the Barnard Art History Department, and by Professor Rice. The sculpture itself unfortunately is rather weak. To quote a Columbia student who was looking at the sculpture "House" during a mixer last Friday night, "It looks a little uninspired; you sort of wonder why he piled up the lousy shingles." However, another Columbia student at the same mixer said that Professor Rice's sculpture "Salute" reminded him of Giacometti.

All the sculpture is strangely forced. Professor Rice seems to have been experimenting with all the elements that, as an art historian, he has considered while studying other artists' works. Both "Kiki" and "Ophelia" are clearly influenced by Art Nouveau jewelry. However, not only are these pieces un-beautiful but they lack the essentially sensuous rhythm which is at the core of the prototype. Number fifteen, which Mr. Rice calls "Nearsighted Girl," reminds one of an emaciated figure by Salvadore Dali. Even the untitled sculpture, consisting of a shell encircling another

structure, is unexpressive. It is amazing that such a highly charged motif, which has been used since the beginning of time to express the universal idea of the maternal relationship with all of its emotional connotations, could be employed so pallidly.

Next Tuesday Professor Rice will speak on his sculpture at an open meeting of the Barnard Art Forum in room 301 Barnard at noon.



"House"
Photo: Peggy Nelson

New Cinema

PROGRAM 1

Thu. Dec. 14 7:30 & 10 p.m.
Fri. Dec. 15 7:30 & 10 p.m.
Sat. Dec. 16 2 & 7:30 p.m.
Sun. Dec. 17 2 p.m.

PROGRAM 2

Sat. Dec. 16 10 p.m.
Sun. Dec. 17 7:30 & 10 p.m.
Mon. Dec. 18 7:30 & 10 p.m.
Tue. Dec. 19 7:30 & 10 p.m.

Advance ticket sale now in Box Office Ferris Booth Hall. Price (with CUID):
Either program: \$7.25;
both programs — any dates — \$21

presented by BOM

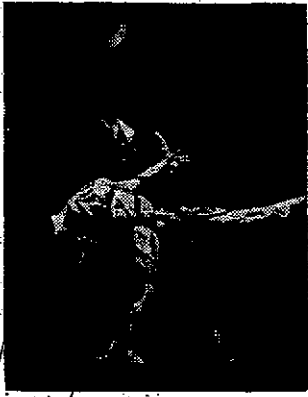
WOLLMAN AUDITORIUM

Columbia University
Broadway & 114th St.

Modern Dance

By CINDY READ

Recreation? Athletic? Modern dance may not be exactly either, but it is a member of R.A.A., and its activities this year involve a record number of students. In addition to the many who take the beginning and intermediate technique classes, there are over seventy-five students who participate in some form of the Dance Workshop that has developed from the Barnard Modern Dance Group. Nine hours of advanced technique are offered each week, as well as a course in dance composition. The latter leads both to informal, once a semester workshop performances and to more formal performances, such as the Barnard Christmas Masque and the annual Spring Concert, for which is commissioned a special work by a professional choreographer. Master classes and film showings are



"Sequence" from Spring Concert 1967

—Photo by V. Sladon

also sponsored by Dance Workshop, and everyone, of course, is welcome to attend all these activities. As Snoopy said, "To those of us with real understanding, dancing is the only pure art form."

RAA Sponsors Folk Dance Activities

By GAE LEVINE

New York City's opportunities for folk dancing are many and varied, and a good number of Barnard students take advantage of them. The Department of Physical Education at Barnard provides classes in Israeli Folk Dance, taught on three levels by Mr. Amnon Sheeloh, and in Balkan Folk Dance, taught by Mr. Martin Koenig. In the beginning levels of both classes, the basic concepts involved in folk dance movement are taught, while in the more advanced classes students learn more difficult dances and perfect their dance style.

Next term, Mr. Koenig will teach an advanced Balkan dance class, which will be open to the Barnard-Columbia community and students from other colleges in the city. This class, one evening a week, (either Wednesday or Thursday, is sponsored by the Physical Education Department, and RAA. Instruction in dance movements, exercises, and Balkan dances will be followed by a period during which dances, social as well as folk, may be requested.

An informal Barnard student group meets weekly to choreograph and practice Israeli dances. They hope to perform in the annual Folk Dance Festival held in Carnegie Hall in the spring.

RAA will sponsor an Israeli-International Folk Dance Party Tuesday evening, December 19, at 7:30 in the Earl Hall Auditorium, at which Mr. Amnon Sheeloh will teach. Dance requests will also be taken. Both Barnard and Columbia students, with or without experience, are encouraged to come. Refreshments will be served.

Among the other non-Barnard opportunities for folk dancing is the weekly international folk dancing at Earl Hall on Sunday nights. Dancing lasts from 7:00 to 11:00, and admission is free with the Barnard I.D.

Barnard Camp

Remember in Girl Scouts when you thought that building a fire was the ultimate achievement? You, the fire-builder, the Prometheus, the bringer of warmth and light! Such a basic but significant accomplishment, building a fire . . . but at Barnard camp sometimes the greatest here UN-builds the fire. I don't mean simply "puts out" the fire — one has a difficult time putting out a fire when the fireplace is three inches higher than the floor; water only complicates the situation — I mean actually disassembling a fire, log by log, glowing coal by glowing coal!

Holly House frequently accommodates more than one hero. Who deserves the first laurel, the girl who finds the master electrical switch or the girl who concocts a masterpiece out of chicken, vinegar, ketchup, and parsley?

Before we go any further, let me say that Barnard camp, Holly House, is not in the Canadian Rockies nor the Chilean Andes, but in Westchester, all but in your lap. And the girls who enjoy Barnard camp have never bushwhacked Amazonian jungles or dog-sledded Arctic ice-caps. Indeed! Some have never been farther from Manhattan than Pennsylvania! They have discovered, not a diamond mine but a lodge in the woods, a lodge that has a big fireplace for charring marshmallows, a rusty . . . oops! . . . rustIC pump for developing biceps, and no plumbing for learning to navigate by starlight!

Lest you draw a totally thorny picture of Holly House let me paint in some of the roses. The clean air, the clear sky, the friendly woods, and the little animals could be sufficient to make a perfect weekend, but there is another important element. The challenge of Holly House curiously forms and cements friendships the way only living and trying in common can. The satisfied sense of together having met and overcome obstacles creates a warm bond. So does having a community back-massaging session at 2:30 a.m.!

Barnard camp welcomes any student willing to venture into the unusual unknown. And by the way, the fire had to be unbuild because a well-meaning Prometheus built a VERY smoky fire.

CAMP COMMITTEE

RAA CALENDAR

Friday, December 1 — 7:00 p.m. Fencing Meet with St. John's Varsity: St. John's-8; Barnard-7; J.V.: Barnard 5, St. John's 4.

Saturday, December 2 — 10:30 a.m. Archery Shoot with Mt. Holyoke, Mt. Holyoke: 1741, Barnard 1601.

Tuesday, December 5 — 5:00 p.m. Swimming Meet at N.Y.U. Barnard 41, N.Y.U. 19.

Saturday, December 9 — Christmas Invitational Tournament Fencing; Paterson State Teachers College

Saturday, December 9 — Swimming Invitational, Queens College.

Tuesday, December 12 — 4:00 p.m. Ski Movie, 403 B.

Tuesday, December 12 — 7:00 p.m. Archery Shoot with Brooklyn College Gym.

Wednesday, December 13 — 4:00 p.m. RAA Tea, James Room.

Thursday, December 14 — 4:30 p.m. Swimming Meet with Queens College, Pool.

Tuesday, December 19 — 7:30 p.m. Folk Dance, Earl Hall.

Saturday, February 10 — 1:30 p.m. Fencing Meet vs. Penn. State at Pennsylvania State College.

Tuesday, February 20 — 7:30 p.m. Fencing Meet at Brooklyn College, Varsity and J.V.

Thursday, February 29 — 4:30 p.m. Fencing Meet with Drew in Barnard Gym.

Rec Swim Hours

Ferris Booth Facilities

Barnard students are invited and encouraged to make use of the facilities in Ferris Booth Hall for bowling, billiards, and table tennis. Barnard students must pay the same fees for these facilities that Columbia students pay and must surrender their ID cards at the desk downstairs.

Fencing Team Stays 'On Guard'

By BETSY TRACY

"Advance, retreat, lunge, parry, repost, recover, balaistre . . ." probably wasn't what Errol Flynn thought about as he swung from the balcony with his sabre flashing, yet these steps, as all the members of Barnard's fencing team know, are some of the basics of fencing. The team's weapon, the foil, is not quite as glamorous or as dangerous as the sabre, but the girls still have fun, while regarding fencing as a serious sport.

The enthusiasm of the team is kept high by the vivacity of Judy Kain, captain, and Mrs. Link, fencing advisor for the team. Besides fun, there is a more serious side to this individual and intellectual sport. The Barnard team is fortunate to have Ben Zivkovic, an Olympic fencer, as instructor and coach. Fencing is a sport which requires discipline by the individual and the fencing master.

Barnard is a member of the IWFA, the Intercollegiate Women's Fencing Association, which sponsors several competitions each year. The IWFA annually sponsors a Christmas Invitational Fencing Tournament, where representatives from each school participate in individual, not team, competition. On December 9, three girls from the Varsity and two girls from the Junior Varsity fenced in this tournament. Many of the girls on the team also belong to the AFLA, the Amateur Fencers League of America, whose membership is open to everyone.

On Friday, December 1, Barnard opened this season's competition against St. John's University, with a class loss for the

Varsity by two bouts, and a victory for the Junior Varsity. The next home competition is on February 29, against Drew.

Besides the team's function at competitions, a fencing club has been started this year by some of the team's members. Every Thursday afternoon from 3:00-4:00, and 5:00-6:00, Judy and other members of the team instruct girls who have an interest in fencing. At the first meet, some of the girls in the club helped with the technical equipment. Already many are participating in the club, and they and the instructors find it equally rewarding.

As part of the team's program for going places together, once a week the team fences at Santelli's, a fencing salon in the Village. There everyone gains experience by fencing with Olympic fencers, and others who rank high in the AFLA. Plans have been made for the team to attend the AFLA Championships for the Metropolitan area. The team and the club will also be going to the Martini and Rossi Challenge Cup in April.

Columbia, as everyone knows, has an excellent fencing team. To support these boys who assist Barnard's team at their meets, and at the Thursday night practice sessions, a group from the team attends Columbia meets.

The Fencing Club urges anyone with an interest in fencing, no experience needed, to participate in the club on Thursday afternoons. On Thursday night, Columbia boys are welcome to come from 6:00-7:00, to Studio II, in Barnard Hall for open fencing.

Is there a best glass for beer?

With some beers maybe the glass doesn't matter. But when the beer is Budweiser, our brewmaster holds strong views.

"I like a glass with plenty of room," he says. "Size is more important than shape. A big glass, say one that'll hold a full bottle, is best."

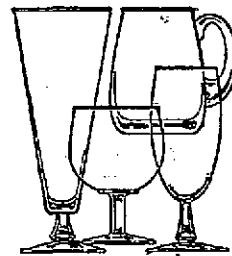
A big glass gives Budweiser a chance to show off . . . lets you pour it straight down the middle to get a full collar of foam. (Those

tiny bubbles are the only beer bubbles in America that come from the natural carbonation of Beechwood Ageing.) An-

other thing about a big glass: it lets you quaff the beer. And who wants to sip, when the beer tastes as hearty as Budweiser?

That's about the size of it! Choose any kind of glass you want

as long as it's big enough. (Of course, we have our own opinion on the best beer for the glass.)



Budweiser.

...best reason in the world to drink beer

A Woman's Work

an annual publication on careers for women



A magazine like this is badly needed and I am very excited about it. The articles seem well done, if not always well-written, and they are really helpful, not merely hortatory. The magazine may not grapple with the fundamental issue — how to schedule a life to include both family and career and how to cope with the problems which then arise — but it is a good start on an important subject. The next issue might include some sober advice on long-range planning, more information on teaching (Mrs. Bunting's article does not say much about that), and perhaps some advice on non-paying work for such organizations as Planned Parenthood and the League for Women Voters.

ANNE PRESCOTT
Instructor in English Dept.

When asked his impressions of the publication, Prof. BARRY ULANOV, of the English Dept., first commented that the advertisements were the most useful part of A Woman's Work. He thought the ads "were good looking, gave precise information rather than generalized, senseless rhetoric as did too many of the articles."

Prof. Ulanov felt that the magazine did not focus on "that which a woman's sexuality has to offer." He suggests that future issues contain many more ads, and include specific information on courses to be taken and skills to be acquired. In spite of his objections, Prof. Ulanov felt that the magazine was attractive, and "if its heavy adjectival flow could be eliminated," it could be a useful and entertaining publication.

This expensive little production is a cop out. The editor brightly informs us that "Woman has passed the day when she was packed off to finishing school and then married off. We are not downgrading either institution but updating the circumstance of woman." the formula is symptomatic.

No, don't run down the finishing school — and don't update the circumstance of woman very much either. Allow Pan Am to place its ubiquitous stewardess ad: the pretty girl, the Eiffel Tower, an aged gendarme discreetly giving her the eye, and the copy bellowing its message of glamour and travel for young women eager to be sex symbols until mandatory retirement at age thirty-seven. If you interview a woman engineer, be ever so careful to assure the reader that the professional in question does not wear track shoes and still has her 'femininity' intact. And be blandly optimistic on every page — all the doors stand open. Above all, however irrelevant it may be to the subject of professions, continue to harp on marriage as a solution to life and self, the great fulfilling "o altitudo" of pop psych.

What is most depressing about this glowing piece of public relationship is its entirely unrealistic and fictive character. The doors are by no means open (though one suspects the editors hardly care, as long as they can conjure up one woman in the senate, one more in the House, and another holding unique executive position). Actually, only a handful of women in America can lay claim to any serious prestige, but this tokenism strikes A Woman's Work as utterly marvelous. The doors are still very closed when a statistical study of the classified advertising in the New York Times reveals the salaries offered to men in its segregated columns are within a hair of being twice those offered to women, and the bewildering choice of employment open to "Help Wanted-Male" evaporated in "Help Wanted-Female" to the dreary monotony of its 78% menial office work. A typist by how many other names? Does the Director of Placement (who is keen enough to mention that the number of women in the professions today is proportionately just the same as it was seventy-five years ago) advise her students to apply for 'male' jobs and then invoke title seven of the 1964 Civil Rights Act?

Another advertiser has the temerity to challenge "where were the women when we recruited last year?" Where indeed, where was the recruiter? Corporations do not ask to see women candidates when they recruit at co-educational institutions.

A few contributors like Dr. Braunwald tell it like it is: "the very first human being was just a tiny bit more intelligent than the very last monkey from which he evolved. Both could bear and raise offspring; one could think better. In whatever dressed-up form a modern woman manages home and children, if this is all that she is allowed to do, she is denied the fullest use of that characteristic which distinguishes her as a human being — her intelligence.

What a waste of human potential!"

But most of the articles are cast in a callowly sanguine mold; we are assured that insurance companies greet women underwriters with open arms, yet my mother has worked for one for fifteen years on straight commission, as only male agents are offered salaries. Margaret Chase Smith confides that those who "make the breaks get the breaks," despite the startling absence of women in American government, and our law

consultant finds it eminently reasonable that women employed in her field should be kept away from clients and given busy work, and even denied entrance to the court rooms as ineffectual personalities. She finds it necessary to conclude with typical defensiveness, as if rather overcome by it herself: "Some people are a little amazed that a lawyer can be a real woman and a woman can be a real lawyer."

It is not surprising that the editors have given the "last word" to their "masculine viewpoints." Although Whit Hobbes is candid about the past: "It has never been a fifty-fifty deal. We men have rigged it our way . . . We got away with it. It worked for centuries. It WAS a man's world until recently and it was great while it lasted," Peter Price informs us with autocratic certainty that "As a fact of life, woman is adjunct to man. It is she who recedes to bear his children, she who must forsake a career to follow his movements. Given this truth, apparent male prejudice is less arbitrary." It would be difficult to be more arbitrary than Mr. Price, and one's compassion goes out to Mrs. Price, who has doubtless retired to the deepest obscurity to bear children not even her own.

But the most puzzling thing of all is to come upon Professor Barbara Novak's assertion that intelligence is not "neutral" (what else could it be?), coupled with a reference to that pervasive enigma which no one ever explains although it is bandied about so often at Barnard, the notion that there is a "special nature of education for Women." I have a haunting suspicion that it is little more than the old bromide about "broadening the mind" so as to make the diaper years somewhat cheerier.

The real problem with American education is that it quite literally has not even yet reached the stage of co-education — and we all know it. Why else are there "girl's subjects" — the humanities, especially English Literature, Romance languages, Art History — and "boy's subjects" — science, technology, economics, engineering, business? Into the former group are polarized the grace and sensibility of our culture, into the latter its wealth and prestige. If this is not very good for subject matter, it is not very good for people either.

What is wrong with higher education for women in this country is that it is already too late to motivate, the air conditioned cage has been so effective that at eighteen, young American women already know that they needn't be very serious about professional commitment and that apart from biological services, their society will require only a decorative function from them after a few optional years of playing at work. So it is for the middle class where the Utopian void still beckons toward the moment when he finished law or medicine and she "won't have to work." Children will strengthen this rationalization of activity not implausibly in a culture which make virtually no provision for outside childcare and glorifies omnipresent motherhood. The rest of the world's women will drudge on as they have for milleniums, long before being a lady and staying home was ever thought of.

It is against this mockery of their talents that the editors should pit themselves next issue. If they do so with a good deal more resolution and realism than last time they may come up with something both very valuable and very desperately needed.

KATE MILLETT
Instructor in English

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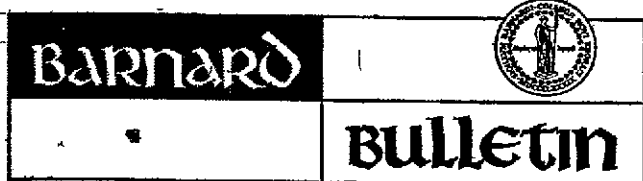
HANDBAGS HEADGEAR FUNELOTIES

Pras

The Monday Night Caroling Society needs help decorating its tree, hot chocolate and marshmallows have we, wassailing and good cheer.

Prathee join us and find comfort from Thursday's cold, merriment commences at four.

Alpha epsilon pi 534w114



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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To Proctor Or Not To Proctor

According to the Student Handbook, the Barnard College Board of Proctors is a "student group, which represents the Honor System and enforces administrative regulations." Fulfilling this constitutional role, proctors are most conspicuous as monitors during final exams and comprehensives. This function, under the guise of honor, has no relation to either the academic or the extracurricular criteria which govern their election. It is a job which could and should be a paid job, open to any Barnard student.

Unfortunately, the traditional honor and service functions of proctors have been emphasized at the expense of the one role of proctors which is relevant to the Barnard community today, that of student advisers. As advisers, Proctors assist students during program-planning and sophomores in their selection of majors.

We support Proctors decision last Thursday to concentrate on this advisory function in the future. If the Barnard faculty and students fail to respond to and utilize these academic advisory services offered by Proctors, we see no reason for the continued existence of this organization.

LETTERS TO THE EDITORS

A recent article and a recent emotional letter to the editor may have left some BULLETIN readers with misimpressions about "Up With People." Since I believe that most BULLETIN readers are intelligent enough to separate colorful opinions from facts, I would like to correct these misimpressions by presenting some facts about the show.

"Up With People," also called

"Sing-Out '67," is a three-hour musical show which is put on by a cast of over two hundred. There are actually three complete national casts of "Up With People" numbering over 600 college and high school students.

The idea behind "Up With People" is suggested by its origin. It began two summers ago when over 7,000 youth attending a Moral Re-Armament conference in Mich suddenly de-

cidated that they had become tired of seeing the negative image of American youth being created by beatniks, draftcard burners, campus rioters, and protest marchers. And they decided that it was high time that someone staged a demonstration about what they are for instead of screaming about what they are against.

From this sort of positive thinking came the idea of forming a show called "Sing-Out '65" and later called "Up With People," which has been termed the most sophisticated, far-reaching demonstration that this nation has yet seen. The show is presented on the basis of sacrifice. None of the members of the cast receive a cent of salary.

This is "Up With People" — the world famous sing-out explosion, a show which can hardly be described as 'Columbia College Today set to music.' It has been seen by over 125 million people in America and abroad and it has performed before thousands at the four service academies, 81 military bases and over 500 high school and college campuses. The show has not appeared at Columbia, I have found because no campus organization or group at Columbia has ever taken the trouble to invite them.

If 'Up With People' can be brought to Columbia, it will be the biggest show that this campus has ever seen. Unfortunately I am not the leader of a group that would like to bring the show to Columbia, since there is no group at present. However if any individuals or organizations are interested, I will be happy to provide more information or work with them. I can be reached through the University Student Directory, or at 543-0272.

ROBERT PAPAZIAN
Grad EE, Sch. of Engr.

Facism In This Land

By FAYE SILVERMAN

By FAYE SILVERMAN
"Concentration camps are being prepared for the first time in the history of man. Even the Nazis didn't prepare their camps in advance."

(Charles R. Allen Jr)
On Tuesday, November 19, 1967, at 8:30 p.m., Mr. Allen will speak on, "US Concentration Camps Present and Future Implications," in 501 Schermerhorn. This column is based on an interview with the Mr. Allen, journalist and author of "Concentration Camps, U.S.A." as well as other publications.

Mr. Allen first learned of the existence of the camps in 1951 while editor of the Nation. In 1952, he made an in-depth study of the camps, the results of which were published in the Daily Compass, the Nation and the New Statesman (London) and widely discussed throughout Europe.

Last year, the Citizens Committee for Constitutional Liberties, alarmed by the possibility of using these camps to quell anti-Vietnam dissent, commissioned Mr. Allen to reinvestigate the sites. In spite of great harassment by the F.B.I., Mr. Allen succeeded in revisiting the sites and in talking to people in the Bureau of Prisons, (the agency responsible for the maintenance of the camps), from top officials down. The head of the Division of Internal Security

(which administers the camps), however, refused to be interviewed on the grounds that the camps were "none of the public's business."

Mr. Allen warns that the camps may be put into use in the near future. The United States is heading into a period of repression historically prepared for by the McCarthy era. All conditions are right for a great repression: an international imperialist war, a commitment to world wide intervention, the upheaval of key elements of our society (the most repressed people — black people), and a maniac as President, controlled for the first time by reactionary Southwestern oil and construction financiers as opposed to the more moderate Eastern financial interests which have controlled previous administrations.

In spite of these gloomy indications, Mr. Allen sees hope in the black revolutions which are developing sophisticated urban guerilla tactics in the new student movement which is rejecting bourgeois standards and seeking more positive ones, in the ever-increasing numbers of people involved in the peace movement and in the urban and rural poor which our system will never be able to accommodate. "These are the groups of people who will resist facism. We must join forces with them!"

CUSC - SDS
presents
**U.S. Concentration Camps:
Present and Future**
Speaker: CHARLES ALLEN, JR.
Author, Concentration Camps U.S.A.
TUESDAY - DEC. 19 - 501 SCHERMERHORN
8:30 P.M. ADMISSION FREE

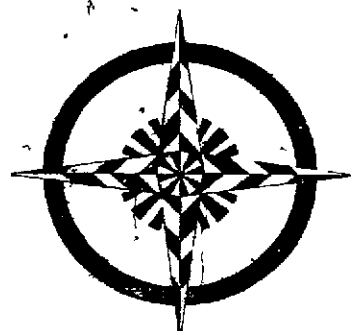
NOW IS THE TIME
To make your intercession plans! Instead of just sitting around this year, why not have a truly splendid time at the CONCORD HOTEL for only \$43.50? Ideal time for Columbia-Barnard students is Sun., Feb. 4 through Tues. Feb. 6. Free reservation blanks everywhere.
CONCORD WINTERSESSION
Remember: You'll have a GRAPE Time at the CONCORD!

What is the Current Status of Jews in the U.S.S.R?
Find out from the outstanding authority
MOSHE DECTER
**JEWISH IDENTITIES
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Thursday, December 14 Earl Hall Auditorium
8-10:30 p.m.
OPEN TO THE ENTIRE UNIVERSITY COMMUNITY
Questions and discussion from the audience is welcome
A reception will follow
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The Week

Dec. 13
Dec. 20

Wednesday, Dec. 13

Advanced Hebrew Club, sponsored by SZO, 411 Barnard Hall, 12 noon.

R.A.A. College Tea, James Room, 4-5 p.m.

Music Performance Workshop, Sigma Alpha Iota, Teachers College, 439 Horace Mann, TC, 4 p.m.

Discussion: "The Reform Movement in the Philippines," by Senator Raul Manglapus, Philippine Senate, Dodge Room, Earl Hall, 7:30 p.m.

Columbia Composers Concert of New Music featuring works by Crane Gerber, Monaco, Lawegren, Olan, Thompson, Wallach, and Wolfthal, McMillin Theatre, 8:30 p.m., free.

The General Line, by Sergei Eisenstein, presented by SDS, Earl Hall Auditorium, 8 and 9:30 p.m., \$1.00.

"Mythology of Love," lecture by Joseph Campbell, Prof. of Lit, Sarah Lawrence, Cooper Union Forum Great Hall, 8:30 p.m.

Thursday, Dec. 14

Mr. Andrew Sarris, film critic for The Village Voice, at Thursday Noon Meeting, James Room, 12 noon.

"Radicalism and Change in the Philippines," by Senator Raul Manglapus, Schiff Room, Earl Hall, 12 noon.

"A Model for X-Ray Sources," by Dr. Kevin Penbergast, Prof. of Astronomy, Goddard Institute for Space Studies, Third Floor Conference, 2880 Broadway, 4 p.m.

R.A.A. Coed Volleyball, Gym, 5-7 p.m.

Christian Science Organization Meeting, Earl Hall, 5:30 p.m.

Bridge Night, South Dining Room, 7:30-10:30 p.m.

"The Nature of Jewish Identity in the Soviet Union," by Moshe Decter, Jewish Minorities Research Committee on Soviet Jewry, Earl Hall Auditorium, 8 p.m.

"Bai de Noel," for the benefit of orphans in France, Maison Française, 8:30 p.m., \$1.25.

Friday, Dec. 15

"Saints in Italian Art," lecture by Angela B. Watson, Grace Rainey Roges Auditorium, 2:30 p.m.

"The Sculpture of Picasso," gallery talk by Paul R. Harris, 1st floor, Main Hall, Museum of Modern Art, 3:30 p.m.

Dormitory Tea, Brooks Living Room, 4-5 p.m.

Square and Folk Dance, Thompson Gym, Teachers College, 8:30 p.m. \$1.

Music and Dance Around the World by Elan Intl. Folk Theatre, Cooper Union Forum Great Hall, 8:30 p.m.

Representatives of the following schools will be visiting the Columbia Office of Placement and Career Planning. Students may obtain further information and sign up for meetings in 605 Dodge. Dec. 13, New York University Law School; Dec. 15, Pratt Institute School of Architecture; Dec. 19, Ohio State University, College of Commerce and Administration; Dec. 20, University of Michigan Institute of Public Administration, University of California at Berkeley Law School.

Saturday, Dec. 16

Pre-law conference, Columbia Law School, all day.

Barnard Study Club, Barnard Hall, 10:30 a.m.

"Language Planning in Sweden," lecture by Bertil Molde, Dept. of Linguistics, 413 Kent, 2:30 p.m.

"Mondrian," gallery talk, 2nd floor, gallery 17, Museum of Modern Art, 3:30 p.m.

Chinese Students' Club Meeting, Barnard Gym, 8 p.m.

Holiday Party and Dance Program, Morningside Intl. Students Asso., Earl Hall, 8:30 p.m.

Sunday, Dec. 17

Egg Nog Party, Brooks Living Room, 8-10 p.m.

Freshman Elections

At the Nov. 21 meeting of the Freshman class, the following officers and class representatives were elected: Secretary-treasurer, Harriett; Vice-president, Rebecca Trachtenberg; Rep Assembly nominees: Melanie Cole, Elyse von Egloffstein, Regina Kelly, Marilyn Maiorca, Winifred Montuori, Esther Ribner, Susan Roth, Nina Sahaydachny; Honor Board representative, Rosa Spitz; Social Committee Chairman, Mary Gorayeb.

SANE rally, "Vote NO on Vietnam in '68," with Senator Vance Hartke of Indiana as main speaker, Carnegie Hall, 8 p.m., \$1.

Monday, Dec. 18

"La Vida es Suena," by Calderon de la Barca, play sponsored by the Spanish Dept., Minor Latham Playhouse, 4 p.m.

Tuesday, Dec. 19

Israeli Folk Dance taught by Amnon Sheeloh, Earl Hall Auditorium, 8 p.m., 50c.

"U.S. Concentration Camps: present and future," by Charles Allen Jr., sponsored by CUSC and SDS, 501 Schermethorn, 8:30 p.m. Rep Assembly, 400 Barnard, 12-2 p.m.

Committee Meeting, James Room, 12-1 p.m.

"Four Families," film by Margaret Mead, Anthropology Club Meeting, 302 Barnard, 4:10 p.m.

Christmas Masque, Gym, 4 p.m. Wassail, Altshul Court, 5 p.m. Christmas Dinner, dorms, 5:30 p.m.

"La Vida es Suena," Minor Latham Playhouse, 8:30 p.m.

Financial Aid

Applications for financial aid for the academic year 1968-69 are now available in the Financial Aid Office, Room 7 Milbank, and should be picked up before the Christmas Recess. They are due to be filed no later than February 9, 1968.

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

Barnard Brother's Project

On Thursday, December 14th, interested dormitory students will participate in a "Fast for Fellowship" an event sponsored by the Barnard Brother's Project of the Fellowship of Reconciliation, an organization presently engaged in raising funds to provide medical supplies for civilian casualties in Vietnam.

For each student who does not eat dinner on that night, the Food Services have agreed to contribute \$1.14 to the Fellowship of Reconciliation Students who have not yet signed up may still participate in the fast simply by abstaining from dinner on Thursday night.

The organizers of the project would like to emphasize that the FOR is an political organization concerned only with the humanitarian aspects of their project. Medical supplies provided, are earmarked for civilian use only in both North and South Vietnam. In both areas, estimations run between five and ten civilian casualties for every one military casualty and hospitals and supplies are not sufficient to deal with all of these cases.

From December 18th to the 21st, there will be a booth on Jake where students may obtain further information about the Fellowship of Reconciliation and may contribute funds to the organization.

For further information see Mary E Lang '69 or Ellen Feldman '69, in the dorms, or Lida E Ellsworth '70, Group Organizer, SM.

Program Planning

Proctors will be present at the College Tea in the James Room on Wednesday to discuss courses and programs with any student.

Dance Uptown

"Dance Uptown" is presenting a dance-drama by Alice Condodina and Dance Company. Entitled "My Branch of Anguish," it is based on the poem "Yerma" by Federico Garcia-Lorca.

Choreography is by Miss Condodina, who is a member of the Jose Limon Company and on the faculty of Smith College. Among the assisting artists are Laura Glenn and Jennifer Scanlon of the Jose Limon Company, actor Jean-Pierre Stewart, and Dennis Nihat, asst. choreographer for How Now Dow Jones.

The sound score commissioned for "My Branch of Anguish" is by Herbert Deutsch, a well-known electronic composer. Sets are by George Papakonstantis.

The program will be presented Wednesday, Dec. 20, at 5:15 in Minor Latham. Admission is free.

Art Exhibit

The General Studies Student Council is sponsoring an Art Exhibition, OCCLEKTIX to be held in the Student Lounges of Lewisohn Hall Dec. 11-Dec 22, 9 a.m. to 10 p.m.

The theme of the show, the creative process, will be illustrated by sequential representations of the visual evidence of the artist's creative process. The purpose of the theme is to permit the spectator to experience

the creative process, to recreate along with the artist, by viewing sequences of related works, preliminaries and variations of the finished work of art.

All art media — painting, sculpture, photography and gra-

phics — will be used to illustrate the theme evident in works by students, faculty, and New York professional artists such as: Budd Hopkins, Robert B. Hale, David Grossblatt, and Hitoshi Nakazato.

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