

Excerpts from Letter

Peterson Overrules Council's Decision

May 6, 1968

Dear Linda,

I have read with care your letter which certainly exemplifies the kind of reasoned communication which should exist between individuals in a college.

The College is now appointing a committee composed of a faculty member, a student, an alumna formerly a Judicial Council member, with a legal consultant expert in college judicial matters to examine the judicial process at Barnard College and to make recommendations for change. We want to establish as soon as we can judicial procedures that guarantee fair consideration of the rights both of the student and the College.

Now to get to the matter of primary concern to you and the College. I have weighed the contents of your letter and that of your parents. I have had an additional conference with the Judicial Council. I have discuss-

ed the essential facts with the President's Advisory Committee, an elected faculty committee, and have sought the opinions of several individuals whose judgment I believe you would respect. It is my inescapable conclusion that no useful purpose can be served by your continued enrollment in Barnard College.

However, since you believe that you should be judged on your academic achievement, and since there are less than two weeks of scheduled classes in this semester, I am postponing the College's decision on your future relationship to Barnard until May 29th when all grades for this semester are recorded. I will then weigh your record at Barnard, in consultation with the Judicial Council, the President's Advisory Committee and your Advisor, and will notify you of the College's decision.

Sincerely yours,
Martha Peterson
President

Class of '72 Form's Ranks . . .

Barnard Publicity Attracts Activists

By MARILYN BAIN

Recent events at Columbia and Barnard — from the Linda LeClair case to the student demonstrations and strike — have kept the University in headline news, over the past two months. Speculation runs rife as to what effect this deluge of publicity will have on shaping Columbia's future student body. According to Miss Helen McCann, Director of Admissions at Barnard, recent events and the publicity these events are receiving have had no effect on Barnard admissions in terms of numbers. Miss McCann says that next year's freshman class will be about the same size as the sophomore, junior, and senior classes.

Other factors are difficult to anticipate. Miss McCann believes it is possible that Barnard may now be attracting more activist students than in the past. Members of next year's freshman class may, according to Miss McCann, come to Barnard because they feel that "this is where the action is."

This year, Barnard accepted 457 students from 1663 applicants. There is, in addition, a waiting list of about 100. Admissions officials are aiming for a class of approximately 450 students. Last year's freshman class had 441 girls.

Twenty of next year's anticipated freshmen have identified themselves as Negro. This number is much like that in recent classes. In addition, Barnard will soon send acceptances to some 150 transfer students. The number of transfers has also remained fairly constant over the past few years.

Applicants are still chosen primarily on the basis of their school records and recommendations. However, Miss McCann notes that "The applicant group has become academically homogeneous. Ninety per cent of our applicants could do Barnard work." Thus, lately, more importance has been placed on other than academic factors, on qualities which make an applicant in any way "unusual." "What we want," Miss McCann says, "is a good mixture of minds, talents, personalities, and interests."

Students Protest LeClair Expulsion

By JACKIE TANER

Students voiced disapproval of President Peterson's intention to overrule a Judicial Council decision in the Linda LeClair case in a referendum taken on Monday and Tuesday. Those who voted "yes" on the first question agreed that "A properly constituted tri-partite body should have the power to make binding decisions." The students who approved the second statement believed that a defendant should have the right to appeal her case.

At a meeting in Brooks Living Room on Sunday evening Professor Sue Larson interpreted the provisions to mean that no person should be able to add to any punishment voted by the Council. There should, however, be a mechanism for a leniency plea if a girl believes her penalty unjustified.

The referendum followed notification by Miss Peterson to Linda LeClair that she may be expelled at the end of the term pending review of her academic

standing. In deciding on expulsion, Miss Peterson disregarded Judicial Council's recommendation that as Linda's only punishment she should be barred from the James Room, the Annex and dormitory social functions.

Miss Peterson also informed Linda that she will appoint a committee composed of a faculty member, student, alumna former member of Judicial Council with a legal consultant to "examine the judicial process at

(Continued on Page 2)



Students and faculty met on Barnard lawn last Friday to protest the expulsion of Linda LeClair by President Peterson.

Parks Dept. Plans Active Summer

By FRANCES HOENIGSWALD

The New York Parks Department is planning a wide variety of activities for City residents and visitors this summer. The schedule, available May 15, includes band, orchestra, and chorus concerts, square dances, a vaudeville show, a marionette theatre, cultural festivals, dance programs and two fireworks displays, as well as vocal and instrumental groups, drama groups and workshops.

Possible Violence

The only serious disturbance in New York City parks last summer took place at a concert

by the Negro ensemble "Smokey and the Miracles." The performance at Wollman Skating Rink was interrupted by gangs of youths who scaled the walls and began destroying equipment and decorations to a chant of "Black Power, Black Power!"

According to Mr. Bowser, the ensuing riot was partially the result of "lack of understanding" on the part of the police, who tried to clear a crowd of people who had not attended the concert but who wished to see the performers as they left the park. In this effort "personalities clashed." From other sources, it is understood that one man was knifed to death and a woman was molested.

Mr. Bowser does not anticipate any excessive violence or danger in the parks this summer. However, all park areas will be equipped with "security lighting" to illuminate shadowy enclaves. The Department has the full cooperation of the Police Department of the City and will also utilize the resources of the Urban Task Forces — groups of neighborhood City agency employees who coordinate all activities in their area.

Summer '68

This year the Department will try to expand its Mobile Units, in which recreation or entertainment facilities are mounted on floats and transported from park to park. A Jazzmobile has been operating in this manner for a couple of years and in June the program will hopefully include

drama, poetry and recreation. Also scheduled are concerts by the Harkness Ballet Co., the Harlem Cultural Festival, the New York Philharmonic, and the Metropolitan Opera Co.

Activities which have been successful one summer are often presented again next season; Shakespeare in the park is thus by now a summer fixture in the City. In the past the Shakespeare festivals, Rheingold Concerts and Gordon Duffy Theater Workshops, have been the most popular summer park events.

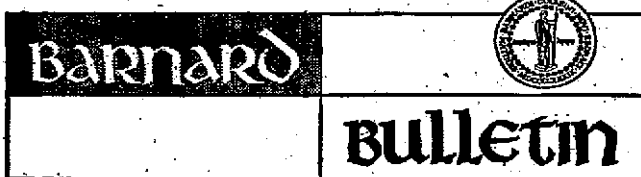
Free park events are funded by federal, state or city governments or through private donations. An admissions charge is usually an indication that the event is not run by the Parks Dept. Rather, the organization presenting the activity rents the park space for the Department, sometimes even at a loss.

Director Bowser would not comment on the issue of the proposed gym to be built by Columbia University in Morning-side Park. University students and community groups have objected that the gym will separate the Harlem community from the park; that the planned facilities for community residents in the gym will be cut off from the rest of the building; and that the University did not properly consult the community on plans for the building. Demonstrating students and residents over the past two weeks have demanded that construction on the gym be halted, which has now been done temporarily.

Commencement

Barnard Commencement will be held outdoors on June 4. Dean Boorse's office announced yesterday. Tentatively set for 1 p.m., the ceremony will begin with the awarding of special prizes followed by the awarding of degrees with the various laudes and then the presentation of all candidates for degrees. The program will include a short address possibly by an outside speaker. Plans for commencement at Columbia have not yet been announced.

The referendum on the revised committee system for all-college government will be held in September. Copies of original proposals are available in CAO and suggestions are welcome c/o CAO.



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ELLEN HORWIN → ELLEN SHULMAN

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Arbitrary Rule

In past editorials we have continually defended and supported what we felt to be a liberal and honest Barnard administration. We withheld our support of a strike at Barnard partly because our administration did not seem guilty of the arbitrary, dictatorial policies of the administration across the street. President Peterson's recent decision on the Linda LeClair case has shattered our illusions.

Barnard's constitution vests enormous power in the President of the college who has complete and final jurisdiction over student discipline. She has the option of accepting advice from the Judicial Council, thereby allowing a student voice in final decisions. Or she may make arbitrary decisions of her own and ignore the student voice entirely. We regret that in her decision to expel Linda, Miss Peterson has not only ignored the Judicial Council's recommendation but has negated the function of the Council and transformed it into a mere token.

The President's position on Linda's case reveals bad faith and insincerity on several counts. Miss Peterson has explained that she does not wish to accept the recommendations of Judicial Council because of public pressure during the trial. We doubt that Miss Peterson's own decision is free from the financial and personal pressures of trustees and wealthy alumnae. Before the hearing she repeatedly insisted that Linda would be tried and judged only for falsifying her address and deceiving the placement office. And yet, her own decision is based on her personal opinion that "no useful purpose can be served by (Linda's) continued enrollment in Barnard College . . ." and her own judgment that Linda is not suited to life at Barnard.

In trying to protect her relationship with the trustees, the President has seriously injured her relations with the students. Not only has she injured her own future at Barnard, but she has destroyed an important body that promised to increase students' responsibility for their own conduct. Finally, President Peterson is now mocking the students by promising progressive reforms in Judicial Council after she has stripped it of its powers. No progressive reform of a token organization can have any significance.

We recommend that President Peterson take to heart the student referendum and "reform Judicial Council" by amending the college constitution to establish a tripartite committee directly responsible to the trustees which would have the authority to make binding decisions.

McCarthy Is Still In The Running

By PETER H. JUVILER

Eugene McCarthy's supporters, myself included, tried understandably to minimize his first political defeat—his third place showing (27 per cent) in the Indiana primary on May 7, behind Robert Kennedy (42 per cent) and Roger Branigan (31 per cent). Our efforts to alchemize setback into gain call to mind the old anecdote about the foot-race which Dwight Eisenhower won over Nikita Khrushchev during a period of relaxation at their Camp David meeting. "Pravda," the story goes, described the race as follows: Chairman Khrushchev came in second, while President Eisenhower finished next to last.

Factors working against McCarthy in Indiana included the deflation of the Vietnam war issue due to Johnson's apparent renunciation and impending Paris peace talks; McCarthy's relative obscurity, modest campaign, and lesser appeal to the poor and black as compared with the better known Kennedy name and figure, the affluent and well-oiled Kennedy campaign and the undeniably greater Kennedy appeal to Indiana's black population. (And not even the strongest McCarthy supporter can state with certainty that Kennedy would not have outdistanced McCarthy without Branigan in the running.)

Where, then, do McCarthy supporters go from here? One guideline is moral. The columnist James Wechsler wrote after Indiana that McCarthy "retains a unique claim on our loyalties" because "he went to the people in a time of frustration and futility and gave new life to this land. If he had failed to do so, the U.S. might be confronting only a listless, lustreless Johnson-Nixon contest and an unbroken escalation of the War."

Loyalty to an honorable and courageous man is only one of the claims on McCarthy's supporters, however. My colleague, and former McCarthyite, John Elliff, correctly gave first priority to defeating Richard Nixon. Writing in BULLETIN of May 1, before Indiana, of course, Mr. Elliff already opted for Kennedy as the Democrat apparently best able to arouse crucial support among the urban poor.

Though Kennedy does indeed hold an edge among poor urban voters, my favored candidate is still McCarthy.

To beat Nixon, a Democrat will need support of a new coalition of poor, professional and business liberals, labor, newly enfranchised youth and intellectuals. He must inspire sufficient confidence and respect to cement a voting bloc of, and overbridge differences between, old and young, black and white, richer

and poorer, manual and white-collar workers, hawks and doves, moderates and alienated direct action militants.

New Hampshire showed a broad McCarthy appeal. Indiana has not proven that as Democratic candidate he could not also inspire support in the ghettos. And he might well receive more trust than Kennedy among the jittery and relatively conservative union-labor voters. Should Nebraska, Oregon, California, or New York primaries prove otherwise, it will be time enough to swing behind Kennedy, so as to head off the dynamic but demeaned Hubert Humphrey, anticipate a Johnson second thought, and beat a pharasaical but uncomprehending Richard Nixon.

Overcoming McCarthy's lead would test Kennedy's mettle and legitimize his candidacy. Meanwhile McCarthy will have succeeded in introducing himself to millions more of his compatriots as a possible candidate for other responsible national offices and a stronger support for the Democratic candidate, as well as a stronger influence in the Kennedy camp. I still stand by what Irving Howe wrote before McCarthy's New Hampshire victory: "Both as an obligation of honor and as a tactic of politics it is important to keep going. Besides, who knows where it may lead?"

Letters to the Editor

Gym As Symbol

What is to be done with the gym? The great majority of the faculty, students, and community evidently does not favor the present plans. If constructed against their will (and mine) the gym would become a symbol of Columbia's indifference to minorities, majorities, and political reality.

Could we leave the construction incomplete, a five-million-dollar carved rock, a symbol of Columbia's past mistakes?

I suggest that the gym be completed and given by Columbia University as a gift to the Harlem community. The community should then be requested to allow our students to use it, at specified times and following procedures to be worked out. Legally this seems to require making New York City the title-holder and setting up a Harlem board to manage the gym. This board should be set up now and help to re-draw some of the gym plans (e.g., entrances) to assure community participation in designing the building and to avoid having the presentation of the completed gym misinterpreted as a paternalistic gesture.

Thus, the gym may be turned into a symbol of partial atonement for past mistakes of the white community and a sign of good will and, hopefully, a new period of Columbia/community relations.

AMITAI ETZIONI
Professor of Sociology

Reconciliation

The Columbia Christian Fellowship recognizes that the crisis which faces this University is essentially a moral one.

We call on the Administration, the Faculty, and the student body to examine themselves, and to acknowledge where they have fallen short of their obligations to this community, to

Columbia, and to each other.

We, among ourselves, may have diverse opinions regarding the questions of amnesty, gym construction, IDA ties, and other issues, but we are all agreed that every one of us has been at fault in this situation, and that every one of us must recognize this if we are to achieve a settlement of the problems. We have not considered the welfare and desires of our present "opponents" on the same plane as our own.

We, as Christians, believe that the first step in reconciling ourselves with other men is through a reconciliation with God, which is obtained when men turn to God, confessing their need of Him and asking His mercy; then will an enduring

reconciliation between men be possible.

We believe that we have this reconciliation because we have first been reconciled to God by the sacrifice of His Son, Jesus Christ, our Lord and Savior.

"If any one is in Christ, he is a new creation; the old has passed away, behold, the new has come. All this is from God, who through Christ reconciled us to Himself and gave us the ministry of reconciliation; that is, God was in Christ reconciling the world to Himself, not counting their trespasses against them, and entrusting to us the message of reconciliation."

(2 Corinthians 5: 17-18)
MARTHA BARZLER '71
The Columbia Christian Fellowship

Linda LeClair Expelled

(Continued from Page 1)

Barnard and to make recommendations for change. Miss Peterson wrote further, "We want to establish as soon as we can judicial procedures that guarantee fair consideration of the rights both of the student and the College."

Linda, upset over Miss Peterson's declaration believes "that the President should not have the power to veto the decisions of a body such as Judicial Council, representing all three interest groups at the College."

"President Peterson's intention to review my academic performance has put me in a posi-

tion where I don't desire to do anything. The idea of finishing course work just so Miss Peterson can't expel me is disturbing."

"I don't have any plans for the future right now," Miss LeClair continued. "I've been too involved in other things lately to think about that."

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Millett's Show Quietly Surreal

By LAURIE ANDERSON

One afternoon last week, I took a subway trip to Brooklyn to see Kate Millett's sculptures, **SITUATIONS** which are on exhibit at New York Community College. Negro students dressed in wildly-patterned African robes and headgear were selling jewelry, leather-goods, bolts of material, authentic tribal paintings and books on famous Negro Americans, in what seemed to be an African market. I began to look for Millett sculptures in the collection of wooden voodoo icons, convinced that I had the wrong address. Finally I asked a salesgirl if there were any other shows on campus. "Oh yeah, like there are some cages out that way," she said, pointing to a large open mall under one of the buildings.

Outside on the mall everything was very gray and quiet. Huge gray graphite pillars, gray and sandstone pavement, gray sky. A short man in a gray suit was looking at a large wooden cage containing an army bed with a gray blanket and clean white sheets with hospital corners. Nearby were similar cages in raw plywood. One contained a gray table and four gray chairs, the other a toilet with a black seat.

Another piece featured a tall plywood tower, caged at the bottom and top; four gray clay busts were peering out of slats at the top like mannequin bank-tellers. Each was bound by a thick gray-sprayed rope. I asked some of the students lounging on the steps what they thought of the work. "Like, it's not like high school with art and all," one said. Another added, "It adds a whole new dimension to the place." As I looked around the mall, enclosed on two sides by looming gray buildings and on the other two by red



iron-bar fences, I agreed that it did seem to add a new dimension. The whole mall was a giant gray-slatted cage. On the adjoining open plaza was another "Situation," a large cage with four gray plastic balloons attached to a gray baby carriage.

Referring to the exhibition, Miss Millett commented, "I guess I consider myself a surrealist. I began working about ten years ago — abstract sculpture — and when I went to Japan I worked mostly with found objects, like furniture and a lot of cars. Last summer I began working with cages and did an environment in my basement called "Trap," which was exhibited on July 14th. I wanted "Situations" to be one sculpture, one coherent thing, like "Trap."

Miss Millett, an English instructor at Barnard, is against explaining her work. "I'm not for all that rhetorical screaming and throwing of red paint; in fact, I don't understand a lot of the sculptures myself — just thought they were visually nice. I wanted to do one sculpture with an aura of mystery about it. There is no explanation. Desperation is a very quiet affair."

The show will run until May 29. To get there, go to Washington Square and transfer to an A, E, or IND F train to Jay St. Station. The college is four blocks away.

Images of Struggle

Mel Roman's exhibit, **IMAGES OF THE STRUGGLE**, at the New York Shakespeare Festival theatre is an overwhelmingly powerful statement. The works are reliefs composed of tangled ropes, dirty flags, charred beams all covered with a viscous black ooze or collages on black canvas. Always there are visual puns on black and white and colour. In one collage a dead zebra is juxtaposed with a photograph of Marilyn Monroe in a black dress. In another a black girl holds a white doll. The struggle is not confined to race; pictures of wounded soldiers, children and football players are held together with the caption "the controlled violence of the pros."

The background is always black and the shapes in collage and sculpture emerge from it. One relief, entitled John Henry, is composed of a flotsam-like pile of rope, a huge hammer and a crushed barrel. Without the title to explain it the work appears to be a mound of debris left after a flood. The bitter humor does not obscure these visual forms of fear, anger and frustrations. What can you say when ads for "a great new antibiotic" overlap scenes of bloody G.I.'s? The final statement is the last work. This is a black desk-bench combination with a furled American flag standing next to it in the center of a small white room. On the wall is a box of black crayons. The graffiti on the walls range from the New York address of the N.A.A.C.P. to obscenities to "No body can write as high as me" near the top.

Film Emperor Bunuel Shows New Clothes

By ANDREW BRONIN

The critical acclaim afforded **BELLE DU JOUR**, latest film of the emperor of French cinema, Luis Bunuel, is understandable; it may be interpreted as a tribute to "Emperor Bunuel's New Clothes." The disappointed viewer walks out of the theatre with the feeling that there was something he didn't catch, and that it's his own fault if he didn't enjoy himself.

In truth, what the viewer doesn't catch was never tossed. The movie lacks plot, lacks imagination, lacks interest. Since Bunuel obviously has very little to say, he wisely says it as obliquely as possible, and leaves the audience suspecting its own stupidity.

What is being said, alas, is that there's this frigid girl, see, and she has these sex fantasies. If the sex were sexier or the fantasies more fantastic, Bunuel might have pulled it off. But the fantasies are eminently prosaic, and so Bunuel resorts to "art" (read: "calculated obfuscation") to stand in for substance.

"Art" in this case consists of amateurishly vague and disarrayed symbolism. Bells, cats, and rain tinkle, meow, and pitter-patter throughout the two-hour film, but the symbolism is neither as consistent or as meaningful as that which we have recently seen in "The Graduate" (water as an isolator and an inundator) or in "Charley Bubbles" (detached observance through such media as glass windows and TV screens).

Two five-second flashbacks comprise a half-hearted attempt at explaining the heroine's lamentable psyche; apparently, the flashback has been so long eschewed as trite that it now returns as avant-garde. The photography is good, but then again it would take considerable incompetence to make Catherine Deneuve look bad.

On the whole, "Belle du Jour" is a let-down, especially in view of its advance publicity. It is a disappointing effort — assuming that Bunuel made any effort at all in the direction of this, his alleged last film.

The Big Leap

Barnard Gives Dance Credit

By SUSAN ANDERMAN

Barnard has finally taken the big leap. The study of Modern Dance Composition will be given academic credit next fall. The course will be taught by Mrs. Janet Soares, assistant director of Minor Latham Playhouse, and will be open to advanced dancers with the written permission of the instructor. Given in two 2-hour sessions, the course will deal exclusively with the composition of dance, through demonstration by choreographers, discussion, and much individual work.

This past year, a composition class on a much smaller scale was given as an experiment

with no academic credit; many of the works at the Spring Dance Concert have been developed from this class.

Now a student can pursue a substantial and semi-professional dance course at Barnard on many different levels. In addition to the new Composition class, a course in the History of Dance is given each semester by the dance critic and author Mr. Walter Sorell, assisted by Mrs. Jeanette Roosevelt. The course has a very popular and exciting feature: each week famous guest artists come to class to demonstrate what is being learned.

For advanced technique classes, the dance student can audition for the Barnard Dance Group, which meets three hours each week. This year the Group consisted of 75 dancers who were divided up into three sections and taught by Mrs. Soares, Miss Gay DeLanghe and Miss Sandra Genter.

Each year a select group of dancers is given the opportunity of working with a guest choreographer. Contact with other guest artists is made available

as often as funds permit, in the form of Master Classes. Such classes have been given by Betty Jones of the Limon Company and Yuriko of the Graham Company.

The long hot summers need not be danceless for the enthusiastic girl. The Dance Group arranges with The Connecticut College School of Dance a partial scholarship for as many girls as is possible. The 6-week summer course is a rigorous and highly strenuous one, taught by the masters of dance. The aims for next year, besides getting the new courses off to a good start, include increased exposure to the work with artists in the field, a more tightly controlled and better-trained Dance Group, and finally the movement of the dance center from the studio to the theatre. "Dance Uptown" programs begin this movement and we are confident that Barnard's own dancers and choreographers will continue it. The theatre is only a few runs and leaps away.

Editors' Note: Miss Anderman is the Chairman of the Barnard Dance Group.

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DMZ: Outlet For Poets

By ELAINE SCHECHTER

The walls are decorated by construction collages entitled "Abortion of Man" and "Mutilation," featuring blackened, presumably charred, burlap figures pierced and hollowed by bomb-like cardboard cylinders, streaks of blood-fire red paint on a black background, plastic bags and price tags and corks impaled with pins. The headlines of newspaper collages announce, "The men who decide who goes to" "You have only one body" "Mr President: STOP BOMBING;" they invoke "Peace in the World" in six languages, and ask starkly, "For What?"

Thus speaks the accusatory decor of the DMZ, a cabaret presenting a montage of political satire, song, and poetry. Isaiah Sheffer, assistant professor of Columbia's School of the Arts, and director and co-producer (with critic Eric Bentley) of the cafe's show, explains that "the DMZ of Viet Nam connotes a refuge from military sieges, yet is the scene of much vital action." Located in the back room of Forlini's Restaurant and Bar at 2865 Broadway, and somewhat removed from the recent garrison atmosphere of the campus, the DMZ's name is strikingly ironic.

According to Mr Sheffer, the purpose of the DMZ is two-fold: to be "an outlet to poets and sketch-writers, well-known or not," and "to be politically effective by clarifying people's thoughts through humor and straight material; to jolt people a little on the political and social realities of our life." Mr Sheffer stresses that the DMZ uses material with a relatively long-range sense. It is not a TW3 commentary on the news of the week, nor an improvisational group emphasizing actors' skills, nor a recreation of the 1920 Berlin political cafes. "This," Mr Sheffer asserts, "is New York in the Spring of 1968."

The program of songs, skits and poetry by Jules Feiffer, Eric Bentley, Robert Lowell, Lawrence Ferlinghetti and others, dwells on today's

most pressing problems — the Viet Nam War, race relations, China — and takes potshots at that modern anathema, the phony liberal.

The Feiffer bits, reminiscent of his low-keyed, deadpan cartoons, are consistently effective. His "Emperor's Clothes," an allegory on Vietn Nam, draws a parallel between the little boy who embarrasses the naked Emperor, and American dissenters who confront the President with the truth. Adrian Mitchell's poem, "To Whom It May Concern," employs the same themes (Viet Nam and the truth) more seriously.

Unfortunately, some of the twenty-odd items are uneven and lose their punch in their conclusions. Lise Liepmann's "Racial Balance" hilariously employs an actual test used by the Board of Education to evaluate the racial composition of schools, but falls flat because the last line obliquely refers to the practice of seating blacks at the back of public places — an issue so dated that the audience misses it altogether.

As live entertainment, the DMZ offers an amusing and inexpensive evening (\$1.50 Sun-Thurs.; \$2.00 Fri. and Sat.). The casual cabaret style makes it a flexible airing-house for new writers. Politically, however, the satire is too tame and unsustained to be effective. (As Mr. Sheffer points out, the problem is finding material that is hard-hitting, yet of artistic merit.) Moreover, since people tend to listen to and read what agrees with their own opinions, the DMZ is singing to people already convinced, adding to the audience's own feelings of self-righteousness.

The DMZ is a refreshing idea with real potential for becoming the ideal student hang-out, an item glaringly absent on the Columbia scene. Certainly the DMZ offers a far more creative evening than one spent at the West End or Gold Rail.

SMS: Non-Magazine


By ELAINE KOLMAN

William Copley, an artist, has recently formed the "Letter Edged in Black Publishing Company" to publish a new form of art communication entitled SMS. "The letters," said Mr. Copley, "are an abstract." He picked up a thick colorful folder which opens to display an interesting collection of posters, sketches, tinted pharmaceutical capsules, and travel stickers, the contents of the first edition.

"We're simply trying to produce a publication that's a non-magazine," explained the editor. "It is a portable exhibition. The artist is invited to present his work to the viewer. We don't editorialize verbally or have critical commentaries. In fact, the only critical aspect comes in the editing — what is chosen, what is put in juxtaposition with another contribution."

Contributors to the first edition, which came out in February, 1968, include Richard Hamilton, and Julien Levy. The exhibit entitled "Pharmaceuticals" is a doctor's Rx notepad with the heading "Julien Levy—Pharmacist" [sic] and includes prescriptions made out to "da Vinci" and "Michelangelo." The advertising on the notepad suggests "Dream-A-Means" and "Stop-It-AIs for dependable conception control," and the presentation comes complete with a few empty colored capsules.

"We're not trying for an enormous audience," added Mr. Copley, though sometime in the future we hope we can offer student rates." The SMS portfolio is published every two months at \$25 per issue or \$100 for a full-year prescription.



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SANE

Dr. Benjamin Spock, member of SANE's National Board and former Co-Chairman, will be honored this year with a special STARS FOR SANE program at Town Hall, on Sunday evening, May 26. Dr. Spock, who will receive an award, will fly in from Boston where he will be on trial before a United States District Court for having conspired to aid and abet the violation of the Selective Service statute.

The entertainment will focus on the works of lyricist-author Yip Harburg. Among the entertainers will be Mr. Harburg, Ruby Dee, Ella Logan, Sonny Terry and Dick Shawn. Tickets are available at the New York SANE office, 124 East 40th st., New York City 10018.

Metropolitan Museum

For the summer, the Metropolitan Museum of Art will feature five major, large-scale examples of mannerist, baroque, rococo, neoclassic and romantic sculpture in a special grouping complemented by ten royal Gobelin tapestries and three additional smaller scale sculptures in Gallery 22 on the Main Floor. This presentation climaxes a year-long program during which the five sculptures — "Perseus Holding the Head of Medusa" by Antonio Canova (1757-1822), "Andromeda and the Monster" by Pierre-Etienne Monnot (1657-1733), "The Fear of Cupid's Darts" by Jean-Louis Lemoyne (1665-1755), "Temperance" by Giovanni Caccini (1556-1612), and "Ugolino and His Sons" by Jean-Baptiste Carpeaux (1827-1875), were presented individually for approximately two months each in the Museum's Great Hall.

As an innovation in Museum techniques, the showing of each sculpture was accompanied by an explanatory display with text and comparative photographs prepared by Olga Raggio, Associate Curator of Western European Arts. In the present showing, the five sculptures as a group are considered in a similar manner, although abbreviated in form.

For further information, explanatory texts of the displays, or photographs,

contact Eleanor D. Falcon, or Katherine Warwick, Department of Public Relations, The Metropolitan Museum of Art, Fifth Avenue at 82nd St. Tel.: 879-5500.

Jazz Concerts

This summer's series of Thursday evening promenade concerts at the Museum of Modern Art in New York will cover the principal styles of contemporary popular music as well as the more traditional modes of jazz. The first concert will be held on Thursday, June 20 at 8:30 p.m.; the others will follow, weather permitting, on successive Thursdays through August 22. Admission to the Garden is 75 cents; cushions may be rented for 25 cents. Program will be available at the Information Desk.

From June 20 through September 5, the Museum of Modern Art will be open until 10:00 p.m. on Thursday evenings. The regular Thursday film will be shown in the Auditorium at 8:00 p.m. The Garden Restaurant will serve sandwiches, beer, and soft drinks to those attending the jazz concerts. The Penthouse Restaurant will be open to the public for dinner.

Foreign Service

The US Information Agency has announced a new long-range program to prepare applicants from minority communities for careers in the USIA Foreign Service. To be known as the Foreign Affairs Intern Program, it will combine on-the-job training at USIA with graduate study at the George Washington University's School of Public and International Affairs in Washington, D.C.

All academic costs, and expenses for cultural activities, will be funded from a Ford Foundation grant of \$145,530 to the University. Additionally, each intern will be employed part-time by USIA in a junior professional capacity. Such employment will enable the intern to directly relate his academic training to the practical work of the Agency in international communications. The salary will be sufficient to cover the intern's living costs.

Applications for the internship may be made by recent college graduates

or those who will graduate in June 1968 with a bachelor's degree from an accredited college or university. Further information on the program may be obtained by writing USIA's Recruitment and Source Development division, 1778 Pennsylvania Avenue, N.W. Washington, D.C. 20547.

Creative Writing

The Book-of-the-Month Club Creative Writing Fellowship is a program administered by the College English Association under a grant from the Book-of-the-Month Club. The program, open to college seniors, offers a \$3,000 grant to each of its final winners, Harry Scherman, Chairman of the Board of Book-of-the-Month Club, Inc., states that "there is a special value in providing opportunities for gifted college seniors to develop their creative talents immediately following graduation.

Application blanks and full information about the Annual Fellowship Program — for the academic year 1968-69 — may be obtained from any college English Department or by writing to Miss Margery Darrell, Managing Director, Book-of-the-Month Club Writing Fellowship Program, c/o College English Association, 345 Hudson St., New York, N.Y. 10014. Applications for the 1968-69 Fellowship Program must be postmarked not later than Dec. 1 of this year.

American Symphony

Leopold Stokowski will conduct the American Symphony Orchestra in its final concerts of this season on Sunday afternoon, May 19th at 3 p.m. and Monday evening, May 20 at 8:30 p.m. Both concerts take place at Carnegie Hall.

The program will include Bach's Suite No. 2 for Orchestra, with H. Sophie Sollberger as the flute soloist; Martin's Les Quatre Elements; and Prokofiev's Alexander Nevsky, with soprano Elaine Bonazz and The Dessoff Choirs, under the direction of Thomas Sokol.

Tickets are on sale at the Carnegie Hall box office, and range in price from \$1.25 to \$4.50 for the Sunday afternoon concert, and \$1.50 to \$5.00 for the Monday evening concert.