

BARNARD



BULLETIN

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BY SUBSCRIPTION

New Administrators Join Staff

By ROSE SPITZ

This year Barnard has three new members of its administration; they are Mrs. Lemoine Calendar, Mrs. Hirtz, and Miss Jang D. Moorman.

Mrs. Calendar is the Assistant to the Dean of Faculty, a position that Barnard's President, Miss Martha Peterson, has called the "Director of Human Resources." Mrs. Calendar's role is, as she says, "to serve as a resource to Barnard, its faculty, students, administration, and alumnae in exploring Barnard's role in New York City." She is available for assistance in setting priorities in projects relating Barnard to New York and in program ideas.

Mrs. Calendar, a native of Harlem, formed the first citywide parents' group concerned about quality education. She was a consultant to the Jackman Program, which brings bright youngsters from rural, backwoods communities to live with northern families and go to northern schools. Though a young program, it has been very successful for its recruits are now in college. Mrs. Calendar was also an as-

sociate fellow of Kenneth Clark's Metropolitan Applied Research Corporation, an organization of scholars, primarily in the social sciences, concerned with research, evaluation, and action programs that relate to the problems of the city. She is involved in HARYOU, Harlem Neighborhoods Association, and the New York Mission Society.

Mrs. Hirtz, Director of Development, will handle large fund-raising drives for Barnard. In the past the emphasis of Barnard's fund-raising drives has been on asking individuals for contributions. Now, however, Mrs. Hirtz says, the drives will concentrate more on foundations and corporations. To do this, Barnard will need to have specific projects and programs to present to these large organizations. Mrs. Hirtz will work with the faculty to determine what these projects and programs will be.

Mrs. Hirtz attended Swarthmore College and then transferred to Barnard. She was at Parents Magazine for seventeen years, and was managing editor for the last twelve. She develop-

ed a strong interest in women's education while working on the magazine.

Miss Moorman, Assistant to the President, will work with the new committees of faculty, students, and administration that were set up last spring. These committees deal in such areas as housing, curriculum, and student projects. Miss Moorman will also work with the trustees, alumnae, and administration in determining policies dealing with housing and financial aid.

Miss Moorman is a graduate of Austin College in Texas, and she received an M.Ed. from the University of Missouri, and a Ph.D. in Educational Psychology and Guidance from the University of Kansas. She has served as Associate Dean of Students at Austin College; Instructor in the School of Education and Counselor Guidance Bureau at the University of Kansas; Assistant Professor, Counseling Psychologist, and Special Assistant to the Dean of Student Affairs at the University of Wisconsin. Her most recent post was that of Assistant Dean of Student Affairs at Wisconsin.

Convocation Opens Year

A spirit of optimism prevailed over the convocation ceremonies last Thursday to officially open the 80th academic year at Barnard. Speakers in the rather brief ceremony focused on innovations at Barnard, characterizing the school as a "progressive" center of education.

Addressing the audience of approximately 260 students, Dean Henry Boorse apologized for the delayed completion of Plimpton Hall and set the date for the completion of the science center for the fall of 1969. Following Dean Boorse's greeting, Dean Bailey, Dean of Studies, and Mina Wasserman spoke respectively on new Phi Beta Kappa members and the "all-college" government to be implemented this year.

In her convocation message, President Peterson considered the "nature of a college community and the roles of its members." She emphasized the need for students to look beyond the academic gates of the college to the cultural opportunities in New York City. The President urged students to become involved in the politics of 1968, to work for an 18 year old voting age, "to act within and outside the college campus." Considering the innovations at Barnard, Miss Peterson concluded her address by quoting Professor Kouwenhoven, a member of the Barnard English Department: "Abundance and waste are necessary in a democracy. Let us use our abundance wisely so there will be minimal waste."

Grad School Aspirants Urged To Plan Ahead

Students returning this fall who are considering graduate school should be sure they have fulfilled all the requirements in advance. Among other things, many graduate schools now require scores from the Graduate Record Examinations. This test is offered on October 26 and December 14 in 1968 and on January 18, February 22, April 26, and July 12 in 1969. Individual applicants should be sure that they take the test in time to meet the deadlines of their intended graduate school or graduate department or fellowship agency. Early registration also ensures that the individual can be tested at the location of his choice and without having to pay the three dollar fee for late registration.

The Graduate Record Examinations in this program include an Aptitude Test of general scholastic ability and Advanced Tests of Achievements in 22 major fields of study. Candidates determine from their preferred

graduate schools or fellowship committees which of the examinations they should take and when they should be taken.

Full details and forms needed to apply for the GRE are contained in the "Bulletin of Information for Candidates." Students may obtain the booklet by writing to Educational Testing Service, Box 955, Princeton, New Jersey 08540; 990 Grove Street, Evanston, Illinois 60201; or 1947 Center Street, Berkeley, California 94704.

Shakespeare Reading Opens MLP Season

SALMONS IN BOTH, a reading for two players adapted by Alfred Hyslop, is the first production of the Fall Season of the Barnard College Theatre Company. It opens for the public on Thursday night, October 17, in Minor Latham Playhouse, Broadway at 119th Street, and will run through Saturday, October 19. The production features Alfred Hyslop and Kenneth Janes as the two readers.

The subtitle, "Shakespeare's Warriors Talk about War and Peace," best explains the substance and structure of this original adaptation which will have its world premiere in these performances.

Student performances on October 15 and 16 are at 4:00 P.M. Thursday's performance is at 5:00 P.M. Friday and Saturday (October 18-19) performances are at 8:30 P.M. There is no admission charge. Due to a limited seating capacity, reservations must be confirmed by calling 280-2079.

Revolution May Cause Growth

By BETSY TRACY

Frequently when a crisis develops on the Barnard or Columbia campus the administration and students appeal to Prof. Sue Larson of the Philosophy Dept. who acts as a medium between the students and the establishment. Prof. Larson was available shortly before classes resumed to express comments on the strike last spring and on the Cordier Administration.

Prof. Larson was actually quite hopeful about the Cordier Administration. "The new administration has at least shown a willingness to be inconsistent, which was not true of the Kirk Administration." An example of this was the charge concerning the use of McMillin Hall by SDS last week. "This could not have happened if Kirk had been President," commented Prof. Larson.

When asked to reflect on the effect of the student strike last spring, Prof. Larson said that it was hard to stress on significant change since "so many good things came out of it." She feels that the crisis created a sense of serious community among people who had previously been fairly isolated. She has noticed a profound effect on many people's lives; "it has made them more serious about everything — politics, academic work, and relationships." "I hope very much that this sense of community and serious concern with the qualities of our lives will be continued and

sustained. It would certainly be a good thing if it could last."

SDS is still asking for the Administration to grant the Six Demands. Prof. Larson said that last spring she felt that the gym was the most important demand. She does not think that the gym will be built, but, "of course," she said, "there has been no indication from the Administration that it will not. I'm just going on trust that it will not be built."

Prof. Larson, continuing to discuss the Six Demands, said that during the crisis, amnesty became the crucial issue. "I think to create an atmosphere of reconciliation at Columbia the Administration should grant amnesty; it would have a tremendous and wondrous effect." Prof. Larson

explained that she is wholeheartedly in favor of amnesty because there is no way penalties can fairly be passed out. Since the responsibility for those events was very widespread, amnesty should be granted, said Prof. Larson. "As a forgetting for practical purposes." Amnesty would also be expedient in establishing a rapport with the alienated members of the university.

Prof. Larson said, "that even though there is a new president there are no dramatic changes with respect to who has power." She repeatedly said that the changes at Columbia will come gradually since at the present Columbia is the only significant university which has not changed.

Library Announces Later Hours, No Reserve Line



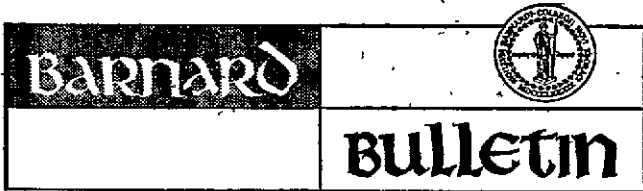
In an effort to maintain a library schedule that conforms more closely to students' needs, a new library schedule will be tried on an experimental basis this year.

LIBRARY SCHEDULE 1968-1969

Monday through Thursday	8:45 a.m.-10:00 p.m.
Reserve Room only	8:45 a.m.-11:00 p.m.
Friday	8:45 a.m.- 6:00 p.m.
Saturday	9:00 a.m.- 5:00 p.m.
Sunday	2:00 p.m.-10:00 p.m.
Reserve Room only	2:00 p.m.-11:00 p.m.

This change means that the Reserve Room of the library will be open to eleven o'clock in the evening, Sunday through Thursday. As in the past, the schedule of extended hours will be in effect at appropriate times during the examination period.

Another operational change concerns the reserve book line. Reserve Books have been ordered in sufficient quantities to eliminate, hopefully, the need for the reserve line.



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Editors-in-Chief
ELLEN HORWIN — ELLEN SHULMAN LAPSON
Business Manager
FRANCES HOENIGSWALD
Photography Editor
PEGGY NELSON

JUNIOR EDITORS — Sona Kieval, Rose Spitz, Jackie Taner, Betsy Tracy.
COLUMNIST — Lincoln Swados.

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When McCarthy Flowers Wither On The Fender...

October, and the only sign on campus that 1968 is an election year is the ghostly presence of McCarthy flowers on the sides of cars. The political enthusiasm of early spring has been extinguished bit by bit; first Robert Kennedy's assassination, then McCarthy's defeat at the Convention, and above all the unpardonable police repression in Chicago have trampled out student interest and involvement in the presidential melee.

Understandably, students have become disillusioned with the election that was predicted would "return our youth to the mainstream of American affairs." Instead of electioneering, political energies are diverted into University politics, like the pointless conspiracy to vilify acting-President Cordier. Other students have thrown their attention to the Javits-O'Dwyer senatorial contest (a kama-kazi battle in which a good candidate is fated to lose, no matter which side wins).

We hear from time to time the question: "Who are you going to vote for this year?" The answer: "Does it matter?" It does.

Admittedly, the presidential campaign is absurd, grotesque, a throwback to the style and rhetoric of the turn of the century Humphrey and Nixon, Tweedledum and Tweedledee, running on identical platforms of "law-and-order" and "prosperity" offer little to fire the liberal imagination.

However, although the election may seem to offer the voter no desirable alternative, there are a number of extremely undesirable alternatives. If the pollsters' predictions are correct, we may find Nixon in the White House, with George Wallace as runner-up. If that does occur, then Richard Nixon will have a clear popular mandate to veer to the extreme right and to overturn every progressive step that has been made since 1960.

If liberals sit on their hands and sulk, then the election will be decided by the votes of the right wing. So it does matter whom you vote for in 1968, or at least whom you vote against.

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Impressions Of England

By DAVID LEHMAN

David Lehman, a junior at Columbia College, has just returned from a summer of study at Oxford University. In the following article Mr. Lehman offers an impressionistic view of England and its people.

The English girls have nice legs. They say "actually..." the way Americans say "well..." When you're hitching they know you're American before you even say a word. They open the car door and say "welcome, America" with a smile. After they warm you up, the first question would always be "do they really shoot each other in the streets in America?" and you'd sheepishly say "yes" and guiltily try to qualify that for the next ten minutes. They asked about the Negroes in America, but always avoided the war unless you brought it up. They were all against the war and you were embarrassed explaining how all the students in America were against the war but... there was very little you could do. I guessed they never asked because they were afraid of arguing with an "aggressive American."

You'd mention how you loved England just to say something to the lonely guy and compliment him or something mystifyingly psychological but you would laugh at yourself for doing it... It made hitching into such a business. And the English seemed very candid and factual, thus cutting out no hate. Many of us fiercely hate Johnson. Nearly everyone in England thinks Wilson merely pathetic.

In Oxford during the summer it rained almost every day. But it was small rain, you expected it and then it stopped. There were many students, flowers, meadows, and old buildings. I have this thing about flowers. When you picked up a rose right after the rain with the rain water still coating its black red unopened body...

Somehow you always seemed surrounded by Americans. Students for the summer, or just passing through, or students who'd been there for a year, or a novelty expatriate. After a while you realized that despite your imminent return flight ticket, you were kind of an expatriate as well. I lived in Oxford for barely seven weeks, but I found myself testing the college, the restaurants, the English people and young people, the ground itself for a home. It was good not to have to read a newspaper for seven weeks. That's what Oxford does to you. If you're a writer you can look at a year's accumulation of feelings, and put them in a perspective and get them on paper, which is sometimes impossible.

in pressureland NYC. Be it escapism or necessity relaxation for emotional survival, I loved it. But it would probably ruin your mind if you did it for a year.

There are about ten varieties of beer in England, all of them warm. It was always "a pint" of bitter or a pint of shandy, and if you asked for "a shot" of brandy or anything, they demanded to see your Texas holster or they wouldn't serve you but laughed.

Everything is cheap in England. You are so enchanted with prices and devaluation the first days over that you eat lunch and dinner for ten shillings each and think you're happy. Then when your stomach reacts and there's better food at six shillings you know better. And then your carton of Marlboros runs out. You experiment for a week and get stuck on Rothman's, Woodbine, Players, or Embassy, which are all evil — you cough like crazy thank god at least they're small. Never eat breakfast in England. Fish and chips is all right, and the coffee is drinkable.

Hitching to Cambridge we were dropped off in front of a long uncut field of grass and weeds so deep that the women walking into it seemed buried and all you could see was the color of their clothing, not even their faces or arms, like a Monet painting. At the end of the field was a heavy small rectangular castle which was a church. I pointed to it and said, "that's the middle ages." It hit you all of a sudden that everything in this country is still living in the past.

A literature professor at Leeds told me that he believed it takes only one to five people to paralyze an institution. That's why American grad students coming over this year, especially from Columbia, are much feared. Both Leeds and Hornsey art school had sit ins last term, but both on matters far more parochial than Columbia's. At Oxford there was a one-day demonstration against "proctor control" of distribution of leftist literature. The students in England don't gripe the way we do. Perhaps they have it better: certainly with regard to their own living conditions they do. Perhaps there is the unique Englishmen's combined sense of relaxation and complacency. Perhaps they know too well that England is not in the vanguard of world politics.

It's funny, but so much of the well-known stuff about England is true — bad food, rain, flowers, no central heating, sprezzatura and politesse. There is nothing new under the sun. But to see, to experience, the things you've always seemed to know but were always far away is itself a mind exploding experience.

Letters Policy

BULLETIN asks all of its readers to please type all letters double-spaced with margins set at 10-75. Letters must include the signature of the writer.

All letters published will include the identity of the writer, unless withheld on request.

The BULLETIN reserves the right to edit all materials submitted and to publish only those letters deemed timely and in good taste by the Editors.

Please send letters to Barnard BULLETIN, Room 1, the Annex.

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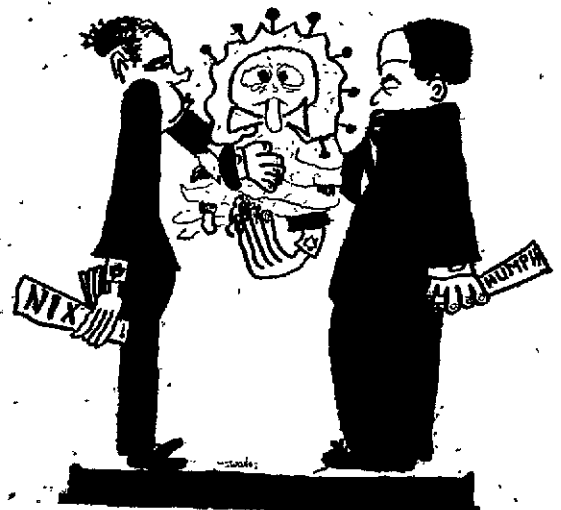
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Radical Party Organizes

By ALISON KILGOUR
The Peace and Freedom Party offers an opportunity to students unique in the world of electoral politics: the opportunity to help build not only a national grass-roots party, but a political direction for that party as well. Because its membership (including those legally unentitled to vote) determines its policies, it offers the chance for young people, whether they believe in the electoral system or not, to develop a tool which they can use in the way they feel is most effective for building a mass-based movement that could eventually bring about radical changes in the political, economic, and social structures of the U.S.

In order to build on a national level, the Peace and Freedom Party, which is now all of a year old, nominated Eldridge Cleaver, author of *Soul on Ice*, Minister of Information of the Black Panther Party, and senior editor of "Ramparts," for the office of President and Judith Mage, former president of the Social Service Employees Union, for Vice President. Both are campaigning vigorously, not so much for office, but for two ends: first, to unify the forces of opposition to the present power structure into a national, democratically-controlled, grass-roots movement which allows radicals to work in all areas of struggle, from the electoral process to the unions to the streets; second, to provide a real alternative to the three major "choices" with

whom the voters are faced this November — to allow the disenfranchised not only to register their disapproval of the Johnson-Humphrey regime, but also to register their affirmation of a set of principles equally opposed to the far right wing of our society.

Besides nominating national and local candidates, the party chose a platform and set of principles demanding immediate withdrawal from Vietnam; black, Mexican-American, Puerto Rican, and American Indian liberation; community control of the community, (whether it be the ghetto which is currently besieged with what amounts to an occupying force of policemen who have no stake in the community) or the university, where students have no say in decisions that affect their lives; support for migrant workers and other oppressed workers in their struggles for justice and control over the institutions that affect their lives; an end to Selective Service; and an end to strings-attached U.S. economic aid to foreign countries. The party guidelines decided upon state that PFP is to be an independent permanent radical political party, permanently separate and distinct from any other party, and that the party should be organized in a loose, democratically-oriented structure that allows local clubs a considerable degree of autonomy and individual members a considerable voice in the decision-making process of the

party as a whole. At the statewide convention in New York, the New York State Peace and Freedom Party voted to form a coalition with the Black Panther Party, which already had a coalition with the California Peace and Freedom Party.

Much of the summer was spent in a petition drive to place Peace and Freedom on the ballot in New York and other important states. In the course of the drive several clubs were founded in upstate New York. Local candidates — Dave McReynolds of the 19th C.D., Harry Drexler of the 63rd A.D., and Barbara Lawrence of the 69th A.D. will be on the ballot; but although 20,000 signatures — 8,000 more than the number necessary to place a candidate on the ballot — were collected for Eldridge Cleaver and Judy Mage, their place on the ballot is being challenged by an upstate Republican on the grounds that the two candidates are not of legal age to hold the offices for which they are running. The case is being fought in the courts, and the likelihood is high that there will be a Peace and Freedom line on the ballot in November.

The Peace and Freedom Club of Columbia was inactive during the summer, but a new club is being organized this fall. A general organizing meeting will be held Thursday, October 3 at 8:00 P.M. in the auditorium of Earl Hall for old members and all those interested in joining the party; the discussion will center on the role of the club in the national and local campaigns and in the university community.

Janes Revamps Course In Play Production

By PEGGY NELSON

Practicing his belief that "a course should not remain the same year in, year out," Professor Kenneth Janes, with Mr. Donald Pace, has completely restructured Barnard English 33, 34 "Play Production."

The new approach to the study of the technical aspects of the theater—costumes, lighting, set design, properties, set construction, publicity, make-up, theater management, and scene design for television production — will emphasize the viewpoint of the playwright, the director, and the actor. Professor Janes is particularly interested in the new plan to have professionals work directly with the students. Specialists will teach the series of classes that pertain to their individual fields. Guest lecturers include Mr. Thomas Seitz of the American

Costume Company on costumes and Miss Katherine B. Woodman, professional lighting designer who has often worked at Minor Latham Playhouse on special productions, on lighting. Mr. Donald Pace, the Assistant Director of Minor Latham Playhouse, will coordinate the course and present interpretive classes in a survey of the history of theater relating the literary and practical aspects of the theater, theater dynamics.

English 33, 34 is a two-semester course and it is advisable to register for both semesters in order to benefit fully from this new approach. Students will be required to work the equivalent of two hours per week on Minor Latham productions. Open to all the schools of Columbia University, it is necessary to obtain written approval before registering for the course.

O'Dwyer Makes His Bid

The O'Dwyer campaign has arrived at Barnard. By now you may have noticed our booth in Barnard Hall Besides buttons (which we sell), literature (which we absolutely give away), and lists (which we permit you to sign), we can also give you information on how to register to vote, or tell you why we think Paul O'Dwyer's candidacy is so relevant to 1968 and so important for the future. We're here to provide information and to find people interested in working for O'Dwyer.

We'll also be selling tickets to a rally in support of "dove" candidates for the Senate. It will be at Madison Square Garden on October 28th. Invited speakers include: Gene McCarthy, Ted Kennedy, George McGovern, Julian Bond, John Gilligan, Harold Hughes, and

Wayne Morse — in short, the most prominent members of the McCarthy-Kennedy wing of the Democratic Party. Tickets are \$2 and \$5 each.

What is there to do for O'Dwyer? Well, on campus you can sign up for a shift at our booth, or volunteer to make posters and help out in organizing fund raising projects at Barnard-Columbia Or, you can man tables on Broadway, do clerical work, or canvass in the area. We are working with a similar group at Columbia (their table is out on Low Plaza) and with O'Dwyer groups in the community.

Interested? Or maybe even a little bit curious? You can find out more about O'Dwyer any weekday at our table in Barnard Hall — or contact Gina Storch '70, S.M. 267.

Jobs Available For Students

By REBECCA COOK

Are you looking for a part-time job? The Barnard Placement Office is willing, waiting, and eager to serve you in your search for work. Mrs. Barbara Collins, Assistant Director of the Placement Office and in charge of the part-time jobs, explained there are many possibilities this year with noticeable increase in salaries.

The jobs vary from dog-walking to laboratory research, on campus as well as off-campus. They are categorized as follows: child and pet care, clerical, sales, tutoring, typing (\$5 wpm minimum). The jobs are either permanent, part-time or temporary. These jobs are placed on the bulletin board outside the Placement Office. Mrs. Collins said that this fall would be a good time for part-time jobs on account of the political campaigns; two Barnard students have been recently placed with Vice President Humphrey's campaign and with Senator Javits's campaign.

If your interests are not in politics, the publishing world might be appealing. Most part-time jobs in publishing are clerical, but they sometimes involve proof-reading, and possibly writing. In the past some of these jobs have led to interesting summer jobs.

Library work is popular for on campus, as well as for off-campus jobs. A student with a speaking knowledge of French was recently placed in the library of the French Institute. For those who have a good background in either language or math, the Tutoring Service at Columbia might be a good possibility.

The types of temporary spot jobs available vary widely in kind: Hostessing at a New York convention or taking care of cats while living in the owner's apartment are just a few of the many possibilities. It is important for people to look at the bulletin board throughout the year. Mrs. Collins stressed that right now, the demand for jobs is great, so the board might look bare, but to keep looking as the most unusual jobs are available in the middle of the semester. Modeling is a good example of the type of temporary spot jobs that occasionally appear on the board.

Among Mrs. Collins's many ideas was a possibility of initiating an entertainment service for children's parties. For example, puppet shows, playing a piano or a guitar, or putting on skits for children's parties. She said there is a demand for this kind

(Continued on Page 6)

Columbia Studies African Law

Recent legislation on federalism in Nigeria; the protection of wildlife in Botswana; the conduct of public officials in Kenya; price controls in Somalia. . . . These are subjects covered in a few of the nearly 10,000 items entered to date in the African Law Digest — the heart of the work of the new African Law Center at Columbia University.

Created three years ago, the Center today has become the country's principal reference source on legislation which is shaping the development of the emerging nations of Africa. It is trying to offset what its director calls "a failure in the legal profession in the United States regarding African law." "There has been no clear realization that law in Africa is a major tool for social change, an expression of government policy with far-reaching implications," states A. Arthur Schiller, professor of Law at Columbia and director of the Center.

Since its establishment in January 1965, under a Ford Foundation grant, the Center's reputation for research into African law has grown steadily. It is the only institute of its kind in the United States. Professor Schiller defines the Center's primary goal as the "dissemination of information," and the African Law Digest is its most important undertaking. A quarterly journal, the Digest catalogues all current legislation by nearly all African countries.

"A revolution is occurring in Africa, and law is part of what's happening," says Jeswald W. Salacuse, editor of the Digest and associate director of the Center. "Legal systems are

practically transformed overnight."

The items in the Digest are drawn from the government gazettes and official publications of the African states. The Digest provides capsule summaries of each item of legislation—mostly pointed and concise, yet occasionally more detailed when warranted by the importance of the subject. Certain major documents are published in full. Through its system of citations, the Digest is particularly valuable as a reference to official source material. The United Nations, for example, possesses official African publications, but uses the Digest to locate material.

There are other projects which the Center is undertaking. This summer a group of six African graduate students met at Columbia under the Center's sponsorship before returning to their own countries. They participated in an eight-week experimental program to encourage the preparation of teaching materials for use in African universities. The participants themselves, under the Center's guidance, worked on the formulation of materials.

For the future, the Center plans the publication of a magazine separate from the Digest to be called "African Law Studies." It will deal with specific topics in African law and serve basically as a research tool in the field. There will be comparative studies of African legal systems.

As associate director, Mr. Salacuse is the Center's full-time administrator. He assumed the position in January 1967, succeeding Cliff Thompson, who has held it since the Center's establishment.



Senator Javits

Javits Runs Again

In his third campaign for the Senate, Republican Jacob Javits is caught in an awkward fence-straddling position. As a senior senator, he is practically obligated to support his party's presidential candidate; yet he does not agree with that candidate's policies.

At a recent conference for student leaders and editors, Senator Javits tried to explain his position: "You should vote for me," he said, "because if Nixon wins you will need someone like me in the Republican party to counteract the dangers that he presents." And commenting on Spiro Agnew, "Mr. Agnew is certainly new at politics, but we must allow him the capacity to learn. It is common knowledge that a person improves when he is in office."

Although not as candid as his Democratic opponent, Javits does impress one as an honest man. Unfortunately, Javits and O'Dwyer are engaged in a contest in which only one man can win. The Senate could certainly use them both.

ZOCKER—a column about the arts

By LINCOLN SWADOS

Hoping that last week's column turned your pretty heads, I shall talk on. This week's column concerns my ideas about Gospel with a short detour into psychedelic lighting. Please bear with me and we may all land with our heads up.

Friday, September 20th, I went to see a famous Gospel Group, The Staple Singers, at The Fillmore East, Second Avenue and Sixth Street. The lighting at this theatre is done by the Joshua Light Show, so fascinatingly that I cannot pass them by.

The Joshua Light Show is the first psychedelic lighting that I have seen that actually cares about people. The lights are projected from behind on a screen and they do very funny things and they don't do obvious things. For example, when Carla and Her Beachcombers are singing a Western song, the lights don't form a saddle; they squeeze and stretch and pulsate into something that feels Western and brings out the best in Carla. This is the work of men who are imaginative and inspired in a field where the idea is generally to delude you with very simple lighting tricks. If you dig the psychedelic scene, in my opinion this is the place to go. Joshua White, Kip Echen, and their coworkers have made a major breakthrough on our stage. Turn off every light except your study lamp and then spin around until you feel sick and save yourself a trip to the Electric Circus or the Cheetah.

However, this column is dedicated to The Staple Singers and the electric world of Gospel. They need no light behind them, above them, or between them. Their light shines from inside and it shines out clear, clean and true. There are four of them: Pop, Pervis, Mavis, and Cleo. (Nobody calls my grandfather "Pop" except his family, but that's Mr. Staples business.) Pop accompanies on an electric guitar. No tuning before the audience. No tripping over a chord. No fumbling with a capo. And the man is a band unto himself. You don't even know the guitar is there and it's all

over the place. They start slow and quiet. Where's the joyous shout of gospel we heard at Martin Luther King's funeral? Haven't they got it in them? Of course not. That's why they're out at colleges and on the Hippie scene and not among their own, where a good Gospel group is not so hard to find. Well, as a matter of fact, they do have a glorious sound of their own, and their voices reach for the stars, but like any good group they don't give it all right away, and they respond to the beat of the audience. Both nights that I saw them, it wasn't until the last few measures of their second song that we heard the soft loud wail from the cotton field and the ghetto, Mahalia Jackson's "Dear God, I am a man, I can sing!" I sing, therefore I am.

With their third number, they swung into a muted and original cross between the thunderous, hand-clapping beat of hot gospel (the beat of "Help! Help! Help!" said very quickly, over and over and over. The beat of banging your head against the wall, the beat of shouting for mercy, of shouting for joy); and the beat of hard rock which is too hastily worshipped. (If the Beatles really knew what they were doing, I think it would be easier on us all.) This is a new and different tightrope on which the Staple Singers walk with spirit, dignity, and confidence; and this audience rose to the beat. Mavis, the sizzling lead singer, glowing like a candle, was gracefully lifted from the stage into the audience, where she clasped our hands; invited us to clap, to sing, to "love each other." Pervis did not come on strong until "John Brown," which he did with manliness, commitment, and folk-rock charisma. Cleo, who is softly beautiful, sings along with the clarity of chimes. The night that I saw them, they could have sung til dawn, but they left us exalted and incomplete, making way for the last act on the bill.

They spoke with me most graciously afterwards. The seed of their singing is an honest Baptist faith, but they like people just digging their music. In

the room while we talked were their New York relatives, their manager, two girlfriends of hers, a man from Sepia and a fellow, with an African shirt from Italy and his semi-conscious girlfriend. And the mood was appropriately congratulatory. Pervis thinks Dylan has religion because he stays up all night, lies on the floor, stares at the ceiling and writes songs. Everybody I know does that. The Staples and I heatedly discussed Martin Luther King and the Kennedys. Pervis thought that my life could not possibly be as tough as his Uncle's because I am white.

Cleo touched me; speaking of the family, how her father or-

iginally got his guitar for a friend; about singing as a child in Chicago, practice sessions, her sister Yvonne: Mavis of huge halls ringing with their message; Pervis spoke to me impiously of God, comforted me, poked fun at me. Pop is an extraordinary man, at 53 to have set fire to the new Staple Sound.

All week long I have been digging their records; particularly "A Place in the Sun" (You got to move on, move on, move on) and "Be Careful of the Stones That You Throw," which scares the hell out of me.

There is a variety of opinion in the Black community about the Staple Singers. They are doing strange things in strange haunts.

When will we all eat together, play together, laugh together, cry together, go to bed together and get up together, which is

even harder. Pervis said that things can change in a twinkling of an eye.

Zocker Ideas

The Fillmore East 777-5260
(The Joshua Light Show)
Oct. 5-8 Country Joe and the Fish and more.
Oct. 11 The Beach Boys
Oct. 18-19 Albert King, Jeff Beck, Tim Buckley
The Staple Singers:
Albums: Amen!
What The World Needs Now
Pray On
Freedom Highway
Collector's Item: Mavis Staples singing "On Cloudy Day"
Next Appearance here:
Oct. 12 St. John's University with Bill Cosby.

Walking Down Their Streets

By MARION BERG

WALK DOWN MAH STREET is a pleasant and even an exciting show but a mixed experience. The musical revue, assembled by the young and imaginative Next Stage Theatre Company, offers a loosely connected series of songs and comedy routines centering on the theme of "life in the slums." The topic is hardly a jolly one, and the mood is full of discontent on many counts: racial discrimination, the callous impersonality of welfare and housing agencies, cockroaches and piles of decaying garbage, the inequity of slum schools.

Yet the seven performers succeed in turning this discontent and bitterness into an entertaining and appealing whole; it's a clever trick, and it's fun to watch the cast as they win over the audience. The predominantly white and middle-class audience smiles and laughs, enjoying a feeling of camaraderie with the cast, only intermittently aware that the entire social structure is under attack.

The seven young actors represent a spectrum of skin colors ranging from lily-white to tawny Puerto Rican to "basic black." (As the white members of the cast sing along with the Negroes about their black identity, it's hard to tell whether this is a conscious stage device or paranoid schizophrenia.) The actors do a surprisingly good job of projecting individual personalities, without the supporting structure of dramatic persona supplied by plot. Their talent and enthusiasm bouys up the show and covers up several weak spots in the revue.

One technique that the performers use to good advantage is the "mingle" tactic; that is, the actors draw members of the audience onto the stage, shake hands and dance with the audience, and sometimes speak directly to the

audience, showing their awareness of the spectators out in front. Although we've seen the technique in many "new theater"-type productions, it's seldom been incorporated in such a natural and un-self-conscious way. The effect is to sweeten the dose of anger and hostility that often runs through the lyrics and comedy routines.

The show does best when it's funny or ironic or enraged; emotion is easier to convey than reason. The comedy routines about the endless battle against cockroaches, or the absence of black faces from the TV screen, or the "Courageous Awards" mockingly offered to famous figures, all are extremely successful. The songs are somewhat uneven, and sometimes disappointing. "Basic Black" is unquestionably the best in the show, an explosive song that declares: "I'm gonna free myself, I'm gonna be myself, in the style of basic Black."

The show is weakest when it comes to ideology, particularly its doctrine of the defiant underdog; the power and vigor of their singing comes from the gut feeling of resentment and hostility, which makes very little sense when it is expressed in words. WHY should the answer to racial discrimination be a radical discrimination by blacks against whites, a Negro separatism? This is the sort of question that "Walk Down Mah Street" does not deal with, especially not in any rational fashion. I question also the honesty of their attitude toward the audience, with its schizophrenic alternation between "the kiss of the hand" and "the kick in the groin." Nonetheless I recommend the show as an interesting and revealing experience.

"Walk Down Mah Street" is playing at the Players Theater on MacDougall Street. For reservations, phone AL 4-5076.

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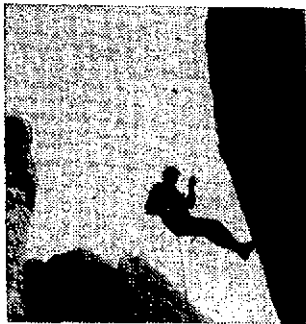
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Climb Every Mountain

**Columbia Mountaineers
Escape To Wilderness**

By LINDA LINDAY

Care to go on an expedition to Alaska? Probably not, but don't be scared off by the name Columbia Mountaineering Club — it isn't only mountaineering and it isn't just for Columbia. There are lots of activities Barnard girls can enjoy, and there are trips planned specifically so that beginners can come out and learn. Some of these are rock climbing, hiking, back-packing, caving, canoeing and illustrated lectures.



Roy Kligfied, Columbia freshman, rappelling off a spire (lowering himself on a rope around his body.)

The club started as a rock climbing club, and this is still one of the most popular activities. Climbing is done at the Shawangunks, cliffs located about seventy miles north of New York City. People go by car (rides are arranged within the club) and spend one or both days of the weekend doing technical climbing with ropes, pitons and carabiners. These are provided by leaders who are trained and qualified. It is a popular misconception that the sport is a dangerous one: the Club hasn't had an accident in its three years of existence, and rock climbing has one-sixth as many accidents per contact-hour as skiing.

Soon after the Club started, hiking became part of the agenda. Although people are often surprised to discover this, there are many miles of beautiful trails within easy driving distance from New York and accessible by public transportation.

Back-packing is over-night hiking, carrying everything one

needs on one's back. It requires more equipment, strength and skill than hiking, and usually more time, because trips often go to the Adirondacks or White Mountains. But for these same reasons it is more satisfying, since it is more remote and wild.

Caving and canoeing are now part of the program. Canoeing does not mean lake canoeing, but following rivers like the Delaware downstream; and if your conception of caving is something like Howe Caverns, you may be surprised to find yourself wriggling through a narrow passageway.

If you answered yes to the original question, and do want to go on an expedition, the Mountaineering Club has that, too. Some of the stronger, more experienced and ambitious members from across the street are making plans for another expedition to Alaska next summer, this time to climb Mt. McKinley by the West Buttress.

There is still another possibility. If the call of the wild is not likely to get you out of Morningside Heights, you can come to one of the slide lectures which are given on campus throughout the year. For further information contact Linda Linday (280-3418 — Plimpton Hall) or Dave Ingalls (662-1823).

Dance-Drama Department Plans Varied Program Of Campus Events

By FRANCIS HOENIGSWALD

The dance-drama scene at Barnard is one of lively and constant flux, experimentation and variety. For the past two years the Barnard Theater Company hired four professional actors to work with student thespians. The professionals gradually moved into the classroom as teachers and demonstrators. This year Mr. Janes, Director of Minor Latham Playhouse and associate professor of English, hopes to bring in professional directors who will be "jobbed in" on a temporary basis. Professional actors will also be used in this fashion when no student can be found to suitably fill a role. Mr. Janes believes this constant experimentation is beneficial to the course of drama at Barnard; he is anxious also to work with new scripts, but doesn't get them as often as he would like.

Auditions will soon begin for "The Confederacy," a play by Sir John Vanbrugh, to open November 18. Although produced by the Barnard Theater Company, all interested students may audition. Mr. Janes would like to take the theater "out into the campus"; last year this was attempted through lunch hour productions in the James Room.

Dance

Art Bauman, member of the New York Dance Theater and a frequent performer at Barnard in the past, has been commissioned by Barnard to compose new works for the Dance Drama Workshop he will direct. Janet Soares, the force behind last year's Dance Uptown program, will be in charge of dance activities at Barnard. Announcements of future dance events will be forthcoming.

Yesterday, interested freshmen attended a meeting to set up Freshmen Workshops, groups who will work on scenes and short plays in a rehearsal situation to perfect their acting abilities. If a scene or play has been particularly successful in rehearsal, the groups will present it to the public. The workshops will be under the direction of Donald Pace, who performed the same task so successfully last year. At that time about 30 freshmen participated. Similar workshops are being planned for upperclassmen, as in past seasons.

Mr. Janes and the Theater Company and Professor Ucelay and the Spanish Department will cooperate in a production of Calderone's

"The Grand Theater of the World" to be aired in December at St. Paul's Holy Trinity Church. The groups may also premiere music by De Falla for the play. A Spanish play was produced in this manner last year. Mr. Janes believes a large number of Spanish majors who may not otherwise have been involved with drama will participate.

A program of dance is tentatively scheduled for November. An old English version of St. George and the Dragon has been selected for the annual Christmas Masque. A series of fifteen or twenty minute dramatic, dance and poetry performances are scheduled, as they were last year, for St. Paul's chapel on campus and St. Paul's Holy Trinity Church once a month.

Gilbert and Sullivan

The Gilbert and Sullivan Society under the presidency of Sarah Keeney is considering a production of "Patience," although no final decision has yet been reached. The independent Barnard-Columbia group performs annually one work of the famous operetta team.

Mr. Janes describes the living arts programs shown last year as "successful" until the disturbances, when most such activities were cancelled. ("Due to trouble at Columbia, 'Trouble in Tahiti' will not be seen" read one sign posted at the Barnard gates last year.) The Minor Latham director regrets the waste of time and effort on the part of students involved in these productions. If he can assemble the original cast of "Trouble in Tahiti" he may give performances of it this year. Mr. Janes hopes the variety of dance-drama events planned for the coming year will involve a large number of Barnard girls with differing interests and that it will prevent cliques, a common feature of single drama organizations.

Drama Staff

For the first time Mr. Janes has a proper staff to help him shoulder the work load of this varied program. Donald Pace has been named Assistant Director, Jane V. Hayes (B '68) acts as his secretary and girl Friday, and students Martha Mahard, Emily Green and Susan Anderman assist. Mr. Janes hopes the enlarged staff and varied programs will eventually lead to the creation of a major in Creative Arts encompassing dance, drama, Art History and other relevant subjects.

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Milestones: Minor Latham



Professor Minor Latham

In 1954 the Barnard Theater was remodelled and renamed in honor of Minor Latham. Emeritus Professor of English since 1948. Since 1914 she brought theater to life for Barnard students through her stimulating lectures and her energetic patronage of dramatic activities on campus. Barnard histories cite her "infectious grin," her "merry" classes and "rolling gait." Her personality left an indelible mark on Barnard.

Minor Latham lectured on Elizabethan Drama, produced Medieval mystery plays and became the "guiding spirit" behind the Wigs and Cues. Believing that plays were meant to be performed and not read, she produced any play written by one of her students, not just a selection of the best work. Such famous actresses as Helen Gahagan, Agnes De Mille, Ruth Gordon, Jane Wyatt, Vera Allen, Aline MacMahon, Leora Dana and Muries Hutchinson studied with Miss Latham. At her retirement she was Chairman of the English department. Minor Latham grew up in Hernando, Mississippi, received her B.A. in 1901 at Mississippi State College, did graduate work at Bryn Mawr and obtained her Ph.D. at Columbia in 1915.

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The Real and the Reel, Part I

The Sixth New York Film Festival

By STEVE DITLEA

The New York Film Festival, which ended last week at Philharmonic Hall provided an unusual experience. Viewing 24 films in twelve short days gave an insight into the nature of film which cannot be gained in any other way. The onslaught on the mind and the senses by so many stories, events, people, objects and sensations quickly produces a numbing of the rational impulse by which we normally judge films.

"La Religieuse"

While there is a numbing of the intellectual judgment of individual films there is a heightened awareness of cinematic elements far more subtle than the plot, gross characterization, photography or editing. We can appreciate acting as a subtle quality which makes Anna Karina's quiet portrayal of the innocence of La Religieuse seem every bit as overwhelming as the explosive and flamboyant performance by Pierre Clementi in "Partner" or the acting of Marie Marc, the eighty year-old grandmother in "L'Enfance Nue" as engaging as the voluptuous Jana Drahlova in "Capricious Summer."

The structure of the films becomes almost palpable making it possible to anticipate how a director will end a film or to predict the very shot he will choose to end his narrative. Sometimes it is with the beau-

tiful symmetry of Renoir, repeating similar scenes at the beginning and end of "Tom," or with the wry commentary of Gianni Amico's ending for "Tropics" in a ten second scene which reveals the entire meaning of the previous hour-and-a-half of film.

"Week-End"

The exposition of narrative with total disregard for real time, as practiced by Godard in "Week-End" becomes as valid as the moment-by-moment exposition in "Report on the Party and the Guests" in which film time is exactly equivalent to real time. The narrative by anecdote in "The Red and The White," is as revealing as the linear plotting of "Faces."

With so many films crowding in upon the senses, there was an irresistible urge to compare the films with each other and with other films, some only dimly remembered. Sometimes it is an obvious association "L'Enfance Nue" with "The Four Hundred Blows," both concerning a wayward boy, or "Partner" with "La Chinoise," both in similar style and with similar subjects.

Sometimes an entire film will bring back to mind one moment in another film, like "Deux ou Trois Choses," which is all about the metaphysics of language, and the short scene in "Made in USA" where a workman talks about language. Sometimes a

single moment evokes a whole film, as when Lent Peickert watching a movie in "Arts Under the Big Top" calls to mind the tragic "My Life to Live." A feeling may pervade a film "Report on the Party" and on the "Guests" evokes the strange atmosphere of Bunuel's "Viridiana" though these two movies have very little in common. There is a danger in these comparisons and evocations, for they often obscure the unique and subtle qualities of individual films. If these cinematic associations have been described at length, it is to explain why critics like Andrew Sarris or Stanley Kaufman often indulge in name-dropping films, to the vast irritations of their readers.

"Partner"

Although the experience of a film marathon blurs the intellectual distinction between good and bad films, the rapid succession of films produces a critical sense that replaces the intellectual that sense is based on the criterion of revealing an element of real life for the first time or in an original way. By this standard, even the most banal film might have a single moment which makes it great. "Faces," done with good acting in an imitation of cinema-verite style, would be just another good film about a stormy moment in a marriage if it were not for the remarkable moments of laughter in the movie. This

laughter is the everyday hollow cackling of the pained social situation, the false acquiescence in difficult moments, the forced smile; so much a part of life, yet never revealed so clearly or so truthfully on the screen.

Bartolucci

"Partner," a film which I did not like, managed to charm me because of Bartolucci's beautiful use of repetition in the dialogue; the result is a child-like sing-song, in which the words lose their meaning and become mere sounds, just as they often do in pop and commercial usage. "Twenty-four Hours in a Woman's Life," a truly abysmal film, did reveal a striking moment when a woman is attracted to a man because of his delicate and effeminate hands, a real-life phenomenon (the attraction of effeminacy to many women) that has never been so clearly shown in cinema.

So much for these initial remarks on the immediate, subjective response to the Film Festival. The second part of this review next week will give some more specific criticism of the films which are likely to appear in New York in the next few months.

Placement Office

(Continued from Page 3)
of entertainment and it pays unusually well. If there is a strong enough indication of student interest, she said that she would advertise this service.

Mrs. Collins emphasized throughout the interview, that if students have specific talents or other ideas for jobs, she would be most willing to develop more jobs in those areas. The Placement Office is most receptive and willing to promote your interests and needs. It is a Barnard Service existing for you.

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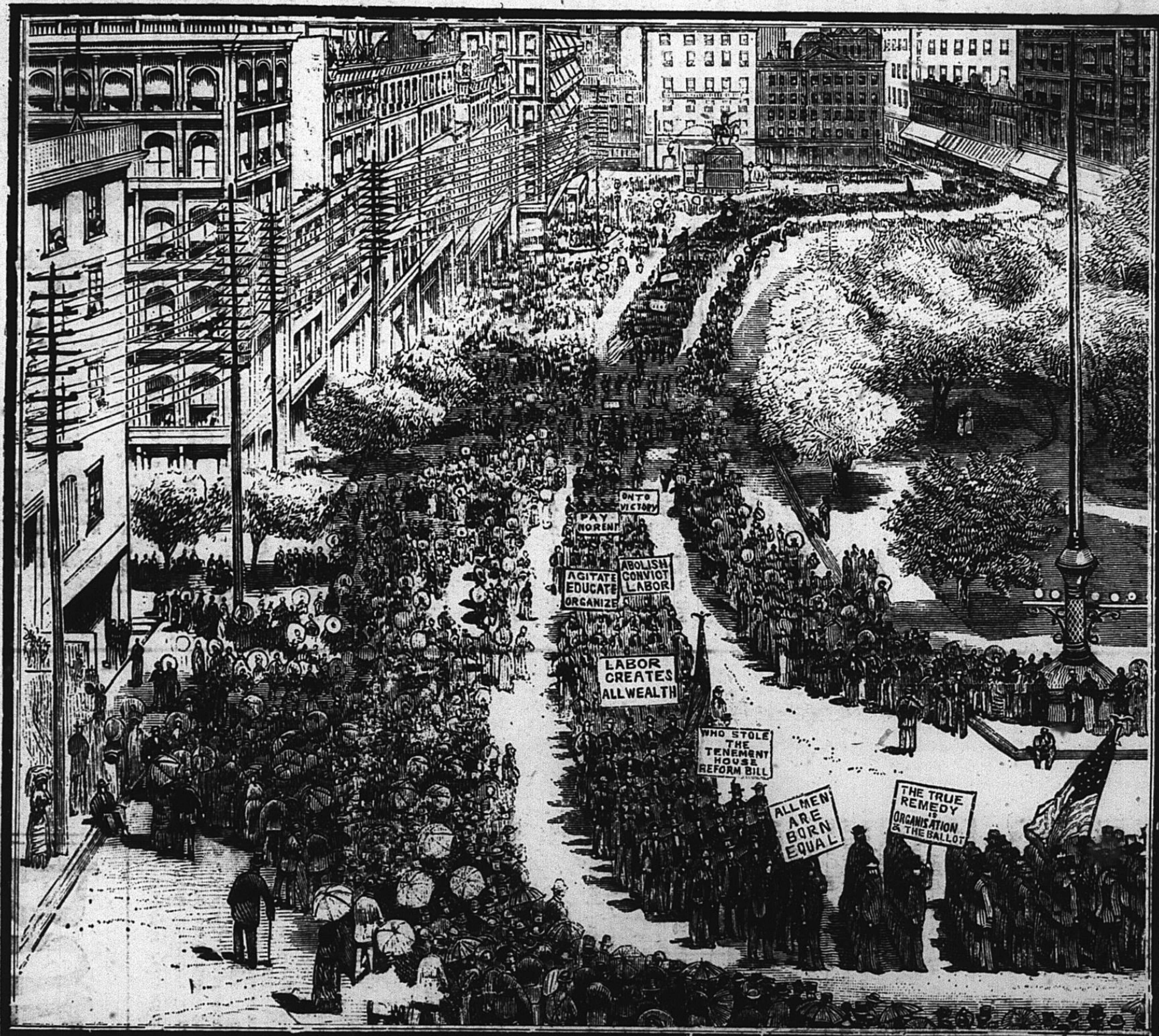
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AKE01

The Week

Oct. 2
Oct. 8

Wednesday, October 2

President's Luncheon. Deanery, noon.

Television: "Spanish Music," by Prof. Willard Rhodes, Music Department and Arthur Custer, Dean, Philadelphia Musical Academy. Columbia University Survey of the Arts. WNYC-TV, Channel 31, 8:30 p.m.

Thursday, October 3

Art Exhibit: "Dubuffet: From the Museum of Modern Art Collections." Directed by William S. Lieberman, Director, Department of Drawings & Prints. 1st floor, Museum of Modern Art — galleries 3 & 4.

Meeting: English Department. Deanery, noon.

Meeting: Class of 1969. Gym, 1-2 p.m.

Chemistry Colloquium: "Long-lived Complexes in Molecular Collisions," by Prof. James Kinsey, Massachusetts Institute of Technology. 354 Chandler, 4:30 p.m.

Lecture: "Anti-Intellectualism," by Prof. Charles Frankel, Philosophy Department. Columbia Forum Harkness, 7:30 p.m.

Friday, October 4

Concert: Denver Oldhan, pianist. Carnegie Main Hall, 8:30 p.m. Box Office: CI 7-7459.

Balkan Folk Dance: With instruction by Martin Koenig. Admission 75 cents; 50 cents & CU ID. Department of Physical Education, Barnard James Room-Barnard Hall, 8:30 p.m.

Science Colloquium: "The Assembly of Ribosomes in HeLa Cells," by Dr. Jonathan R. Warner, Department of Biochemistry, Albert Einstein College of Medicine. Department of Biological Sciences 610 Schermerhorn, 4:10 p.m.

Saturday, October 5

Fencing Meet. Gym, 9:00 a.m. - 9:00 p.m.

Concert: Erick Friedman, violinist, presented by Columbia Artists Management. Carnegie Main Hall, 8:30 p.m.

Sunday, October 6

Concert: Luciano Virgili. Carnegie Main Hall, 1:30 p.m.

Television: "Spanish Architecture," by George Collins, Professor of Art History, Department of Art History and Archaeology. Columbia University Survey of the Arts. WNYC-TV, Channel 31, 8:30 p.m.

Monday, October 7

Meeting: Health Service. South Alcove, noon.

Concert: American Symphony Orchestra, Leopold Stokowski, conductor. Carnegie Main Hall, 8:30 p.m.

Lecture: "Slave Trade and the Colonies," by Prof. Melvin Drimmer, Spelman College. Columbia Forum, Harkness.

Woodbridge Lecture: "L'Epistemologie Genetique," Part 1, (in French and translated) by Jean Piaget, Professor of Child Psychology, University of Geneva. Philosophy, University of Geneva. Philosophy Department. Harkness Theatre, 5:10 p.m.

Bioengineering Seminar: "Absolute Determination of Boundary Layer Resistance," by Prof. Harry P. Gregor. Chemical Engineering Department. Comm. on Bioengineering 361 Engineering Terrace, 4:10 p.m.

There will be an organizational meeting for the staff of the 1969 Mortarboard at noon, Monday, October 7, in room 2 of the Annex. Anyone interested in working on any aspect of the yearbook's production is welcome. If you are interested in working but are unable to attend the meeting, please leave a note for Sue Spelman in student mailbox 259 or for Francine Johanson in 113.

Tuesday, October 8

President's Luncheon. Deanery, noon.

Physical Education Luncheon. South Alcove, noon.

Meeting: Class of 1971. Gym, 1:00-2:00 p.m.

Meeting: English Majors. College Parlor, 1:00 p.m.

Art Exhibit: (Oct. 8-Dec. 8); "Paul Caponigro" (photography). 3rd floor, Museum of Modern Art, Edward Steichen Photography Center.

Woodbridge Lecture: "L'Epistemologie Genetique," Part II. (in French and translated) by Jean Piaget. Harkness Theatre, 5:10 p.m.

Film: "The Forgotten Village," by John Steinbeck. Columbia Forum. Harkness Theatre, 7:30 p.m.

Seniors must sign up by Friday, October 11, for their photo for the 1969 Mortarboard. Members of the yearbook staff will be "on Jake" through next week to schedule appointments. The \$10 fee, which covers the price of the book, the photographer's fee and an 8" x 10" copy of the picture used in the book, is due by October 30. The yearbook has contracts and must meet its obligations. Underclassmen may purchase the book at \$5.00 through November.

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Student Art

If you are interested in contributing sculpture, painting, graphics, drawings, photographs, even jewelry or ceramics to a student art show, contact Laurie Anderson 666-7084 after 10:00 p.m. Deadline for entries is October 15.

Vogue

There is still time to win a job on Vogue magazine in New York via Vogue's Prix de Paris which is now under way. This year's Prix de Paris, an annual career competition, is open to members of the Class of '69 who will graduate prior to September of 1969, receiving a bachelor of art degree, or its equivalent, from a college or university within the United States. Rules and requirements for enrollees in the essay competition appear in the current issue of the magazine.

First-place winner in the Prix de Paris competition receives a year's employment with Vogue as a junior editor, and during that year will go to Paris with Vogue editors covering one of the couture collections. Second-place winner comes to Vogue for a six-months' junior editorship. And each of ten honorable-mention winners receives a \$50 U.S. Savings Bond and top consideration for jobs on Vogue and other Condé Nast magazines.

Fraud



Last year we printed advertisements for the International center for Academic Research. The Post Office is conducting an investigation of this organization's possibly fraudulent business. All students who sent remittances to this organization should contact the address below immediately, and send their names, any cancelled checks, money order stubs, correspondence or even envelopes from correspondence with the Center. The Post Office is trying to locate the person responsible for these advertisements; he may be using the mails to defraud. Any pertinent information should be sent to:

Mr. J. J. Sullivan
Postal Inspector
Boston, Mass. 02107



Phi Beta Kappa

The Barnard section of the Columbia University Chapter, New York Delta of Phi Beta Kappa would like to announce the election to membership of the following students on the basis of their academic records after six semesters at Barnard: **Melinda Grindrod**, majoring in Biology; **Evelyn Hu**, majoring in Physics; **Joan Gardner Rothman**, majoring in Biology; and **Francine Weber**, majoring in English.

Metropolitan Opera

Two tickets for each of the following opera performances at the Metropolitan Opera House are available in the College Activities Office. If interested, please contact Mrs. Field in that office. Thursday evening — September 26. Rigoletto, October 24: Tosca, November 7. Il Barbiere di Siviglia, December 5. La Bohème, December 19. Carmen, January 2. Die Meistersinger, January 16. Turandot, February 20. Lucia di Lammermoor, March 27. Il

Travatore; April 17: Wozzeck. Saturday Matinee — (\$8.25 a ticket) October 19: Don Carlo; November 16: Il Barbiere di Siviglia; December 7: Rigoletto; December 21: La Sonnambula; January 4: Don Giovanni; January 18: Faust; February 8: Der Rosenkavalier; February 15: Tosca; March 15: Carmen; April 12: Wozzeck.

Law School

The Law School Admission Test, required of candidates for admission to most American Law Schools, will be given at more than 250 centers throughout the nation on November 9, 1968, February 8, 1969, April 12, 1969, and August 2, 1969. The test, which is administered by the Educational Testing Service, was taken last year by over 49,000 candidates whose scores were sent to over 165 law schools. Candidates are advised to make separate application to each law school of their choice, and to ascertain from each whether it requires the Law School Admission Test. A Bulletin of Information including sample questions and registration information, and a registration form should be obtained seven weeks in advance of a test date from Law School Admission Test, Box 944, Educational Testing Service, Princeton, N. J. 08540.

Pass-Fail



The Committee on Instruction have ruled that courses taken for Pass-Fail grades in spring 1968 may be counted among the 28 courses of letter grade credit required for graduation. Therefore, students who elected Pass-Fail grades last spring will be eligible to take advantage of the new Pass-Fail option.

Medical Office



Asian Flu vaccine will be available in the Barnard Health Office for two immunization periods. First immunization dose will be given December 16 through 19, 1968. There is no charge for this service.

Senior students are required to have a complete medical examination before December 15th. Please make an appointment now in Room 202 Barnard Hall.