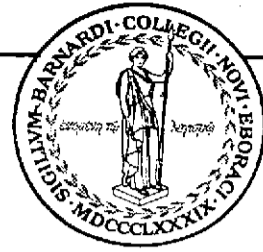


BARNARD



BULLETIN

VOL. LXXIII, NO. 7

WEDNESDAY, NOVEMBER 20, 1968

BY SUBSCRIPTION

Tuition Going Up Parents Object To Curfew Ban

Barnard tuition may increase by as much as \$300 per year, beginning next September. College expenses are on the rise, in line with the over-all inflation of the national economy, and the present tuition of \$1850 per year is inadequate to meet the anticipated 1969-70 budget.

President Peterson will hold a meeting on Friday, November 22 in 304 Barnard Hall to explain to students the college budget for the coming year. The meeting will be held in two identical sessions, at 2:30 and 4:00 o'clock. It is possible that she will announce at these meetings the anticipated tuition increase.

In the past, the policy at Barnard regarding tuition hikes has been an increase every three years. In this way, no student would have more than one increase in the course of her Barnard career. However, President Peterson has considered the possibility of changing this policy

to permit for more frequent but more gradual increases in the future. Students will be asked for their sentiments on this matter at Friday's meeting. All students are urged to attend.

Departmental budgets have not yet been completed, but it is expected that rising costs will make them larger than last year. One of the largest increases is in the field of college salaries. Last year, faculty salaries were increased, and the recent abolition of dormitory curfews will necessitate the spending of an additional \$10,000 to \$12,000 per residence hall each year for night watchmen. The addition of new buildings to the Barnard campus (Plimpton and the unfinished Life Sciences Tower) has also increased the college's maintenance budget.

Faculty members will meet with President Peterson on Thursday to discuss the new budget and how it affects their own interests in wages and fringe benefits.

Eight parents have sent letters of disapproval to the Barnard Housing Office concerning the abolishing of curfew regulations. In response to parental requests, Mrs. Elizabeth Meyers, Director of Residence and College Activities, has sent the names of the eight students to the various dormitories requiring that these girls observe the old curfew regulations.

Under the new regulations, now in effect, a student need not sign out when leaving the dormitory and may stay out for any length of time within a 24-hour period. Students are still re-

quired to sign the daily register every twenty-four hours. Those who expect to be away from the dorm for more than twenty-four hours must sign out on cards which are kept on file. The new rules are extremely liberal in contrast with the former 1:30 a.m. (weeknight) and 3:00 a.m. (weekend) curfews.

Although dormitory doors will be locked at 1:30 a.m. on weeknights and at 3 a.m. on weekends, doormen will admit girls who show their ID cards.

In a letter sent to parents on October 29, Mrs. Meyers explained the reason for the liberalization of curfew rules: "We

believe that Barnard students are sufficiently mature to undertake with judgment and discretion responsibility for regulating their own curfews. We also believe that this freedom of decision will allow cultural offerings of New York City on the basis of their own judgments rather than on the basis of a general curfew which may or may not be appropriate in an individual circumstance . . ."

Mrs. Meyers feels that the new system will work effectively to meet the needs of the students. If problems arise, the system will be reviewed again for possible change sometime in the future.

Urban Workshop Seeks Community Involvement

By LINDA KRAKOWER

On Wednesday, November 20, approximately twenty girls from the Harlem Street Academy Program will meet with an equal number of Barnard students for a buffet dinner and meeting. This will mark the beginning of a totally new program entitled The Urban Workshop, which will bring the two groups and some faculty members together on a weekly basis.

The impetus for the program came from the Institute of Life Insurance, which is seeking involvement in the ghetto and ties with college students. In keeping with these aims the Institute asked five student groups from Cornell, Wesleyan, American, Princeton and Barnard to submit proposals for community projects to be funded by them. Barnard awaits approval of the Urban Workshop proposal, which if accepted will be all or almost entirely funded by this grant.

The form of the program is not yet definite, but the aims are clear. Barnard will establish a relationship with the Harlem community through the efforts of her students and also through the usage of Barnard facilities, resources, and aid of her faculty. Barnard students (and faculty) will have an opportunity to meet with these girls and learn of ghetto life from first-hand ex-

perience; at the same time students will be making a definite commitment to the community. The girls from the Street Academies (all are public school drop-outs) in turn will be exposed to a college environment, be able to use college facilities, and presumably benefit from the program itself (as will Barnard students). It is expected that these evenings will begin with a dinner and then perhaps take the form of discussion groups, lectures, social activities (e.g. swimming or volleyball), craft workshops, or other forms of activity.

The student half of this group, led by Ellen Roberts ('72, Dorm) and Barbara Sherr '69, SM, will constitute the ad-hoc community committee. Anyone interested in joining the program and willing to make a commitment of one evening a week should contact one of the above people.

Author's Note: It is interesting to observe that the vocal members of the Barnard community who clamored for community involvement by Barnard last spring during the strike and this fall at Plimpton have not produced one volunteer for the program. Obviously there are at Barnard two distinct groups — the protesters and the doers.

Plimpton Girls Press For Full Freedom

By JACKIE TANER

"We have the most representative government since the Greek democracies," declared Kathy Shenkin, chairman of Plimpton Hall after a house meeting held at the insurgent dormitory last Thursday. The meeting was called to discuss ways to implement the majority will at Plimpton, to institute a student-run parietal sign-in system, and to plan a student-administered daily register. Only twenty to thirty residents attended the meeting.

In pressing for self-government at Plimpton, Miss Shenkin still feels certain of the support

of an overwhelming majority of the building's 280 residents. She is not disturbed by the consistently low turnout at Plimpton house meetings. One junior living in the dorm suggests that those who do not take part at house meetings are probably satisfied with the aims of the leadership. Since there is little or no opposition to their position, the girls committed to self-government can effectively make decisions.

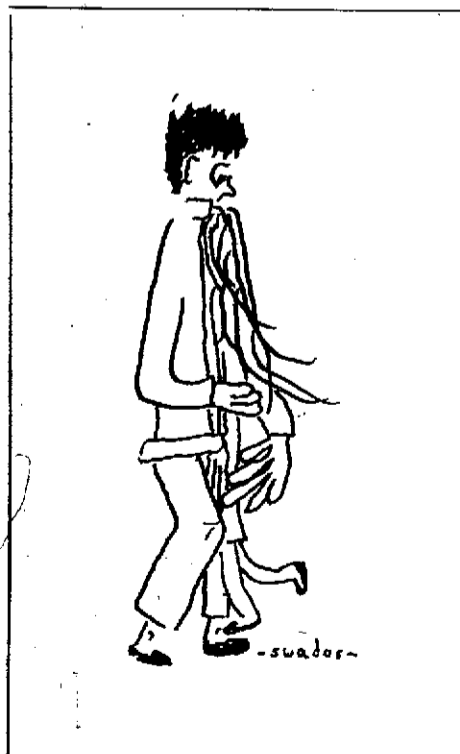
Student leaders at Plimpton stress the diffusion of power in Plimpton's government which distinguishes it from the older dormitories. They point out that decision-making at the Brooks-Hewitt-Reid dorms is virtually in the hands of the elected officers; student voice in decisions made by dorm council is minimal. "At Plimpton, policy is made by the entire dorm, with everyone getting an equal voice."

Wendy Stone '70, a member of a group who call themselves the Daughters of the Columbia Revolution, claims that "the type of girl who chose to live in Plimpton when it was "a hole in the ground," who wanted an apartment set-up and who saw promise of self-government would naturally want to determine her own regulations. The original election of officers was not as well-run as it might have been, but no one was pressured to vote either for or against self-government."

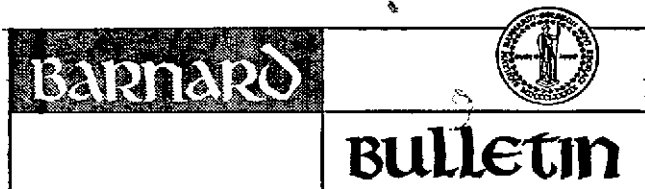
A great deal of suspicion of the Barnard administration is clearly evident among Plimpton residents. Of particular concern are the "warning" letters sent to the parents of 25 to 31 girls who, in a protest over parietal restrictions last month, had signed in real or "imaginary" men past the midnight limit. The letters announced that if the girls tampered with parietal lists again, they would be asked to leave Plimpton.

The decision to set up a student-run and "owned" parietal sheet arose partly out of the fear that the administration might use its own list for disciplinary purposes on some other occasion.

Students at Plimpton are convinced that residents want action. They intend to push the Ad Hoc Housing Committee, which agrees in spirit with the principle of self-government, but, (in the words of one participant) was "constipated about doing anything about it," to some positive stand. The student leaders plan to notify the Housing Committee of their proposal which they hope will go into effect this Friday.



After a hard day of work and study, a Barnard girl sweetly says good-night.



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Sterility

Last week the English Department came to the long-overdue recognition of the written test as an inadequate assessment of a creative mind. The abolishing of the major exam, along with the recent suspension of the Junior English Test and the institution of English 40 seminars, would seem to indicate a progressive attitude toward the teaching of literature. But the "innovations" present only minor changes in a sterile teaching method which stifles creativity in the literary student.

Which brings us to the ultimate question: Is the Barnard English Department concerned with creativity, or rather with producing literary technicians for the nation's graduate schools?

The study of literature involves a dynamic experience as well as scholarly research. The English Department at Barnard invades the private enjoyment of literature by insisting on a scholarly approach, i.e. (1) the writing of research papers according to the regulations of the MLA style sheet (2) discussions of great writers solely within the context of their own age (3) the formal final exam which finishes off every Barnard literature course.

It is indeed necessary to view Donne, Milton, Swift, or Shelley in the context of their own times. But it is also valuable to consider these men in relation to other ages, including the twentieth century. By discouraging modern interpretations of literature, the faculty rejects the knowledge we have gained in human psychology, in writing styles, in literary forms, which would add so much to the study of past literary figures.

A dangerous gap is developing between university education and the real world. If the trend continues, the Barnard English Department will sink in the mire of its own irrelevancy (according to the regulations of the MLA style sheet) as new visions, a new spirit develops in modern life. A current trend which is sweeping modern ways of thinking is an attempt to escape from categories, the confining structures which stifle the mind. The psychedelic vision in which colors become sounds, and objects become colors, the pre-occupation with nudity; the use of montage in film and novel clearly indicate this movement to escape categorical ways of thinking.

This is not to suggest that the English Department "turn on" or run naked through the halls. But the English faculty should "turn on" to a more modern, a more exciting approach to literature, and further creativity in its scholars.

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Letters to the Editor

Discrimination

Discrimination on the basis of sexual orientation by either Barnard College or Columbia University must be opposed as vigorously as possible on all levels if justice is to extend to all. The most obvious example of such discrimination at Barnard is, I submit, the various housing regulations which present many difficulties in the way of heterosexual socializing while paying no attention to homosexual socializing. I believe it is time for Barnard to stand up for heterosexual equal rights and abolish these discriminatory regulations!!

STEPHEN DONALDSON
Columbia College

Special Students

As one of the "special students," I would like to elaborate on the program at Barnard. First of all, most of the students in the program do not know exactly what the program is about, except what was briefly stated in the letter that accompanied the admissions statement. In the letter it was stated that students in the special program did not have "board scores as high as those of other candidates" but the committee on admissions was impressed with our high school record and high standing in our graduating classes.

The letter also states that with a program carefully chosen, the Admissions Committee believes that we can earn a degree in six years. However, there was no special counseling provided for us in choosing our program for the freshman year. As a matter of fact, when one of the freshman advisors was informed about the dissatisfaction that some of the students felt in regard to the program, she expressed her concern that there was a lack of communication.

If we "Special Students" have "deficiencies in culture," why isn't Barnard doing anything to help correct the deficiencies? And isn't this labeling just another indication of white Barnard's awareness of the efficiencies of Black culture that have enabled us to survive as a distinct people for centuries? Is this how they made "us" feel as much a part of Barnard as possible (and why not completely a part?), by placing us in an environment where the other

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students have a different cultural and academic background (rather than a superior one) and then leaving us to struggle without any aid at all?

This program could have potential if Barnard would aid such "special students" to clear up their "deficiencies" rather than merely classifying them for classification's sake. Barnard could provide funds for such culturally different students so that they could take advantage of New York's many cultural out-lets.

But, if Barnard is not going to do something about blending academic and cultural differences, she should drop the unnecessary and complex-producing title which only adds emotional tension and serves to drive further away these "special students" rather than doing something to draw them into the Barnard sphere for the cultural enrichment of whites as well.

ALMA KENNEY '67

Generation Gap

November 7, 1968 — Margaret Mead was here today. I sat quietly during the course of her lecture, in which she told us that the generation and credibility gaps resulted from a lack of understanding on the part of the young — that the young today are unwilling to learn history, particularly the history of the generation before them. She said that because today's generation doesn't learn history it does not understand the values of the older folks and can't communicate with them.

After the lecture, I asked her if she thought that the generation gap might have anything to do with incidents like the following: Dean Rusk says to Congress that we are spending \$1 billion a month in Viet Nam. Actually, he knows — and we find out later — that we are spending \$2 billion a month in Viet Nam. I told her that I thought I had studied the history of World Wars I & II and the Depression pretty well, I just disagreed with the values of my elders. She said that the trouble is this generation is concerned with sincerity — her generation would not have questioned the right of the Secretary of State to lie to Congress and the American public. I said, what about our lives — we are supposed to be citizens, make decisions; we are expected to give our lives in Viet Nam.

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TO THE HOMOSEXUAL STUDENT

The Student Homophile League wishes to announce its counseling service. The counselors are students, both homosexual and heterosexual, who are familiar with the difficulties faced by the homosexual student.

Write to 202 Earl Hall or call 865-3421 (evenings). Strictest confidence will be observed.

That's why we question the right of our rulers to lie to us.

She said this generation acts like it is the only one this ever happened to — implying that there have been bloodbaths throughout history, and that we have no right to be angry when we are told to go to war, and we find out that our leaders are selling us down the river. Since this is the course of human history, why should we expect anything different, or even ask for anything different.

I do not believe that all people over 30 would agree with Dr. Mead in her attitude that if we youngsters understood history, we would be able to communicate with people like her and there would be no generation gap. There is a profound gap between people who accept the right of their leaders to lie to them and brainwash them and to send them to their deaths, and people who want to live and to seek truth and freedom. Long live the generation gap!

NAME WITHHELD

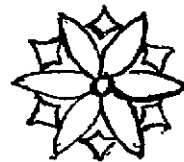
Letters Policy

BULLETIN asks all of its readers to please type all letters triple spaced with margins set at 10-75. Letters must include the signature of the writer. All letters published will include the iden-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 right to edit all materials of the writer, unless withheld on request.

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English Department Cans Comps

English majors will no longer be required to take the major exam next spring, the faculty announced last week. Speaking for faculty members, Department Chairman Barry Ulanov introduced the new policy at a meeting for English majors on Tuesday, November 12.

The major exam has been administered at Barnard in line with the College statutes which require some demonstration of achievement by seniors in their major fields.

Professor Ulanov commented, "The faculty has been concerned for a number of years about the major exam. We now feel that the 97,98 sections required for seniors allow the demonstration of achievement required by the college statutes."

English 97, 98 consists of ten seminars on various themes in English literature. The faculty decision allows most students to replace the major exam with papers written in two of these seminars. February graduates will still be required to take the exam; any student still has the option of taking the exam in April. The faculty also announced that major credit henceforth will be allowed for either course 41, or 42, a survey course in English literature. Only one semester of the course may be counted towards a major in English.

The innovations in the English Department arose from discussions between the faculty and a student reform group formed by English majors last spring. It is hoped that further discussions will lead to greater student participation in majors meetings and perhaps the formation of a committee to hold occasional social gatherings to discuss works of literature.

In response to questions from individuals at the meeting, Professor Ulanov discussed the policy of the English Dept. in its relations with students. "We are not seeking the establishment of an actual faculty-student committee," he said, "but rather ex-

tensive communication between English faculty and students. Student suggestions are invited, but the English curriculum is not open to free discussion and popular vote. The faculty will continue to offer what they feel is the proper range of material."

Spring Seminars

Several years ago the Barnard English Department set out to create an alternative to overcrowded lecture classes on dull and time-worn topics. The result was English 40, a series of seminars primarily for freshmen and sophomores, with limited enrollment and more provocative subject matter than the traditional course-listings.

This spring, the English 40 program will be expanded. Catharine Stimpson has announced several major policy changes for the spring semester:

"(1) The number of seminars offered will be increased to nine, and the enrollment in each slightly enlarged to twenty or twenty-two students in each section.

(2) More enrollment by juniors and seniors will be encouraged.

As usual, it will be necessary to pre-register in English 40 sections. Registration sheets will be posted on the English Department bulletin board on Thursday, December 5. Students who wish to sign up for a section which is already filled may sign up on a waiting list. If last year's experience is a good guide, students on the waiting list have a good chance of getting into the section of their choice.

Among the seminars offered this year are:

- 1) Modern Irish Writers by Professor Henderson
- 2) Uses of Fantasy by Professor Prescott
- 3) Literature and Psychoanalysis by Miss Dalton
- 4) Some Uses of the Quest Theme by Professor Robertson
- 5) Contemporary British Stage by Professor Patterson
- 6) Literature and Anti-Literature by Mrs. Matthewson
- 7) Some Literary Approaches to the Black Experience in America by Professor Stimpson

These listings are simply tentative. In addition, Professor Morse will teach a section dealing with some modern novels and their sources, and Mrs. Said a section dealing with the various literary interpretations of Christian mythology.

College Presidents Show Cautious Optimism

By BERIL & ELLEN LAPSON

Being a president is no picnic nowadays. And being a college president is perhaps a bit worse. In the face of student unrest many of the old-style college presidents, the high-handed autocrats of the past, have disappeared, overcome by Presidential Fatigue (the academic analogue of shell-shock). The new generation of college presidents is relatively young, cautious, conciliatory, and concerned with "establishing channels of communication" and "projecting a new image."

Five college presidents of the new breed spoke at a luncheon on November 9, sponsored by the Barnard Club of Boston. The five presidents, Martha Peterson (Barnard), Ray Heffner (Brown), Thomas Mendenhall (Smith), Burton Hallowell (Tufts) and Morris Abram (Brandeis), illustrated the trend. All are relatively new to the office — four of them with less than two years in the presidency. They spoke in a panel discussion on recent campus developments and their own roles in the changing college scene. As presidents, they have all had to assume a number of roles: chief of public relations, diplomat, mediator, professional fundraiser, and frequently scape-goat

for all the dissatisfactions of students, alumni, and faculty.

Each president mentioned a few specific problems that he considered of special concern on his campus. President Mendenhall of Smith explained the financial dilemma of the small private colleges. Ray Heffner of Brown emphasized the desire of students to extend the university's involvement in community relations and the desire to make the curriculum more "relevant" and less scholarly.

According to President Hallowell of Tufts, the university is spreading itself too thin — trying to do too many things at once. Furd raising, the pressure for community service and involvement in government research drain the energy of the college and perhaps should be abandoned in favor of a return to its primary task of education.

President Peterson mentioned the desire of students and junior or faculty members for a greater voice in college decisions. Her description of all the activities making up an ordinary day on the Barnard-Columbia campus illustrated the New-Style Presidents' emphasis on knowing what's going on around the campus, and understanding all points of view.

BUSINESS MANAGER WANTED

The BULLETIN is now accepting applications for the position of Business Manager for the Spring and Fall terms of 1969. Although interest in newspaper work is desirable, no experience in business managing is necessary. Anyone interested should contact Frances Hoemigswald, 856-9000 (7 Hewitt).

St. Paul's Chapel

COLUMBIA UNIVERSITY — Amsterdam Ave. & 117th St.
SUNDAY, NOVEMBER 24

11:00 a.m. Morning Worship and Sermon — The Reverend Chad Walsh, Chairman, English Department, Beloit College

Music by the Chapel Choir

9:30 a.m. Holy Communion, Lutheran

5:00 p.m. Mass, Roman Catholic

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SUMMER IN EUROPE, 1969

CHARTER FLIGHTS

E1	JUNE 3 - SEPT. 17	LONDON	BOAC	\$185.00
E2	JUNE 7 - SEPT. 1	LONDON-PARIS	PAN AM	\$250.00
E3	JUNE 16 - AUG. 29	PARIS-LONDON	PAN AM	\$250.00
E4	JUNE 6 - SEPT. 19	LONDON	PAN AM	\$225.00
E5	JULY 6 - SEPT. 15	LONDON	PAN AM	\$225.00
E6	JULY 16 - AUG. 13	LONDON	BOAC	\$225.00
E7	AUG. 13 - SEPT. 22	LONDON	BOAC	\$200.00
E8	AUG. 9 - SEPT. 22	AMSTERDAM-LONDON	KLM	\$200.00

GROUP FLIGHTS

G1	JUNE 12 - JULY 13	LONDON	BOAC	\$260.00
G2	JUNE 19 - AUG. 14	LONDON	PAN AM	\$260.00
G3	JULY 3 - JULY 31	AMSTERDAM	KLM	\$280.00
G4	AUG. 15 - SEPT. 17	PARIS	PAN AM	\$280.00
G5	AUG. 20 - SEPT. 18	LONDON	BOAC	\$260.00

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How I Lost The War

By LEILA RICHARDS
THE CHARGE OF THE LIGHT BRIGADE encompasses events before and during the Crimean War which concern various characters associated with the Light Brigade. It is a long tiresome, and disappointing movie, a failure which is probably the result of a lack of consensus among its creators. The director, Tony Richardson, wanted a realistic movie with an authentic recreation of the actual charge. The battles were filmed on location in Turkey, and the Turkish government supplied horses from its Presidential Guard for the cavalry scenes. Farmlands were razed and swamps were drained so that a battleground could be established which was geographically perfect.

Unfortunately, there is nothing realistic about the characters in the film. The screenwriter, Charles Wood, wrote the script for *How I Won the War*. He seems to have taken the phrase "ours not to reason why" out of context from Tennyson's poem, and used it as the inspiration for making the entire movie another satire on the folly of war. The characters, who serve as the vehicles for this satire, become nothing more than puppets uttering trite lines. The realism and the satire cancel each other out, the film drifts on aimlessly, and after a while one doesn't care what happens to it. Lord Raglan, the aged commander of the English troops, tries very hard to understand what is going on in the heat of battle, and comes to the conclusion that "things are serious, and they're silly in ways." That is about the most profound conclusion that one can possibly arrive at after having seen the film.

The story opens in England as Captain Nolan (David Hemmings) prepares to enlist in the Light Brigade, a troop of England's finest commanded by Lord Cardigan (Trevor Howard). While watching the troops, Nolan finds his old friend William, another officer in the Light Brigade, and meets Wil-

iam's fiancée Clarissa.

The three friends spend more and more time with each other after William's marriage to Clarissa. We see them in an endless succession of short scenes in which they say the same things over and over again. Clarissa tells Nolan that "William is so happy; he loves you dearly;" and William and Nolan call each other "dear friend." For no particular reason, Clarissa and Nolan come to have an affair. The three friends are strangely weary and listless when they're together. Clarissa is so quiet and sleepy-looking that one doesn't know if she's simple-minded or just bored.

Scenes which show members of the brigade in their barracks contrast the plush surroundings of the gentleman-officer with the squalor of the enlisted man's quarters. Nolan fails from the start to get along with his superior, Lord Cardigan, a bawdy loudmouthed, imperious man with a face that looks like a piece of corned beef. (The upper-class characters all have pink faces; the complexions of the underprivileged soldiers are green in hue.)

Lord Raglan (Sir John Gielgud) is a gentle, timid old soldier who tries to do what is right in every occasion by considering what the Duke of Wellington would have done if he were still alive. Lord Raglan has heard that a war is brewing, but he thinks that France is the enemy. He and his aide are unrolling a map of France to study the situation when a breathless Nolan enters, complaining about Cardigan's incompetence as a commander and asking for a court-martial.

"A court-martial, yes. Well, where would you like it built?" asks Raglan absent-mindedly. Needless to say, Nolan gets nowhere. Officers patch up their differences as the army prepares to move to the Crimea.

England's entry in the Crimean War is introduced by a series of animated drawings which are based upon Victorian cartoons: the sleeping English lion awakens as the Russian

bear begins to pull the feathers out of Turkey, and streams of English soldiers flow from the giant person of Queen Victoria, the Great Mother. These animated drawings are cleverly done, and succeed in giving the film a sense of ongoingness which would otherwise be totally lacking.

The troops begin to suffer almost as soon as they land in the Crimea. Overcome by heat and sickness, they drop off of their horses as the army marches inland. The only sound which one hears is the thump of bodies falling on the ground and the endless buzzing of flies. It is a compelling scene which says more about the ugly, relentless face of war than do any of the subsequent battle scenes with their mutilated bodies, booming cannon, and pounding hoofbeats.

The officers' temperaments prove to be unchanged as the army faces the enemy. Lord Raglan still lapses into spells when he thinks he's fighting the French. Before the crucial battle, he stands on the bluff of a hill arranging divisions of troops the way an artist arranges objects for a still-life drawing. Lord Cardigan refuses to move his Light Brigade because the orders which he's been given make no sense. Only Nolan realizes that the English army will be destroyed if the Light Brigade is not used immediately. It is Nolan who finally secures the order which leads to the fateful charge.

Who was to blame for the Charge of the Light Brigade? After the battle we see the army officers squabbling like chickens as they argue the question, and with that shot, the movie comes to an abrupt end.

Who was to blame for the failure of this extravaganza of a movie? Cameras to the right of them, cameras to the left of them, the actors march through their parts glassy-eyed. The movie reflects the very faults it attempts to satirize — a breakdown in organization turns a fine plan into a foolish, colossal waste.

Better Living Through Physics

By PETER FRANK

The first two of "Four Special Evenings for College Students" at the Museum of Modern Art enjoyed large crowds and enthusiastic response. Following the design of the series, each of the two evenings featured a film, a media mix, and the museum's collection. In addition, the first Evening had a poetry reading, by Mark Strand. The second Evening was to feature Robert Rauschenberg discussing his construction "Soundings," a large superimposition of tumbling chair images on glass whose light source wavers with the sound level in the room, but Rauschenberg called in ill.

"David Holzman's Diary" was shown on October 25th. According to the story, Holzman made his film-diary as he lived it. And what happened is that the events in his life were triggered by the presence of the film camera, not merely recorded by it. Holzman's girl leaves him for filming her asleep in the nude. A friend on his stands self-consciously in front of the camera and talks about nothing but how ridiculous the idea of a film-diary is, etcetera. Life follows art, which, is life, anyway, so the whole thing is like a dog chasing its tail.

It was hard to believe that the film was written beforehand, acted, and filmed professionally. One would have to know that fact before seeing the film to know that Holzman is fiction, and that only one filmed event, the encounter with the prostitute in the car, was not pre-planned.

Upstairs, James Waring, the gifted avant-garde dancer, and John Herbert McDowell, one of the best of those composers who have yet to be discovered and who resist discovery (discovery, that is, by the Kulchuh crowd that drools all over Lincoln Center), were gently doing various ludicrous things, like operating a wind-up doll, climbing a ladder, putting on hats, to candlelight. A McDowell sound collage emitted familiar sounds and music from two speakers, and gave this restless demonstration some cohesion.

The film of the second Evening was a Buster Keaton silent flick, "The General." Without sound, the sight gag meant everything, and Keaton, without once smiling (ever!), pulled off some glorious beauts. Upstairs, the media was being mixed with a passion. Tony Martin, an electronic wizard in art, had his lights hooked up to Morton Subotnick's electronic music machines. When the various apparatus — plexiglas poles, screens — were struck by members of the audience, lights would flash and beeps would emit from the speakers. The trick was to perform, to hit the apparatus so that the lights flashed at what seemed to be the right time, so that the beeps caused by one's particular activation were juxtaposed in the right places at the right times with the beeps caused by others' activating. Though the room was cluttered with apparatus and audience, the media mix proved effective, thanks to the intensity of the son et lumiere and to the startling coordination between the two.

The next two Evenings promise to be of a similar caliber. On November 22, the award-winning film "The Passion of Joan of Arc" will be screened, and the Judson Church Performance Group, one of the finest of Off-Off-Broadway groups led by that artist-inclerick-collared Al Carmine, will present drama, poetry, and music. December 6th will feature experimental short films from the West Coast, including Robert Nelson's biting satire on racism, "Oh Dem Watermelons." The ONCE group, a famed intermedia group from the University of Michigan, will be mixing the media that night.

The success of the Museum of Modern Art series depends totally on your attendance. Get out of the chair and into the audience.

ZOCKER — a column about the arts in n.y.c.

By LINCOLN SWADOS

An Odyssey To Albert King

This week's column circles round to Albert King, a big motherfucker of a man, whose hands are calloused and coarse from being born in Indianola, Mississippi in 1924, and growing up as a poor black man in the south where you did what you was told, and took whatever job you could get. His voice is gravelly, his vocabulary is v-ractular, his instrument a wailing guitar, his demeanor warm and gentle, and he sings the blues Color him blue.

I have seen him three times, and he will have a long run at the Village Gate in January if you wish to dig him too.

Bookings in show business are so nebulous, because of a thousand factors, that it is hard for me to promise you that a certain person will be at a certain place at a certain time, unless I am previewing a screening or covering an opening night in the theatre. Mr. King recently appeared at Carnegie Hall with Odetta, and neither he nor I

knew about it till a few days before.

Zapping Down to The Scene

I have seen him do four sets, and, truthfully, only one got through to me. The first time was at The Scene and the place overwhelmed the man. Who are all these girls with hair like they have been plugged into an electric socket and vacant made-up eyes and beads and satin and velvet and Garbo bosoms, and all the guys with hair spilling down from baldspots over rimless glasses into salvation-army or sometimes just army shirts. The blinding lights. The pounding music. The frenetic crowd endlessly running up and down the stairs outside, outside, dancing, crumpling to the floor to dig an entertainer, wandering away to some table far in the distance. Is it awful? Is it wonderful? I really don't know but it is.

Whomping It Up at the Fillmore East

The second time I saw Albert King was at the Fillmore East, where the light show is

one of the most inundative in the city, but I was surly, my date was tired and his performance was tired and surly. This was a late show, outside a long queue and hundreds of East Villagers milling about, singing, pan-handling, whooping it up; inside policemen, and flashlights darting up and down the aisles to make sure you're not smoking nothing, the atmosphere has the excitement and horror of The Chinese New Year in Chinatown.

Zeroing In on Albert King

The third time I was back at The Scene, and crammed in at the bar. Intellectually, I heard him singing of hard times, and the wang of a guitar. Afterwards I joined Mr. King, Steve Paul, a man from the New York Times, two other entertainers, one practicing his guitar, and the other warming up with a cuddly girl friend. The man from the Times looked out of it with a beer wagging in his hand, but actually he was sort of with it knowing the Blues scene back to Mama Somebody.

Steve Paul turns out to be a cool even guy for the entrepreneur of one of the innest spots in the city.

As for King, he was twice as big at the hot little room, alert, polite, and funny. He says everybody has the blues, you can get the blues startin your car (That kid's going to go far!). Yeah, he had it tough as a kid, but so did (Close the door! Damn noise) everybody else. Blues doesn't have any color, black people get the blues, white people get the blues, red people get the blues (Goin' to Kansas City, Kansas City Here I Come). Billie Halliday? She was a jazz singer but the greatest one. I like these kids. They know what I'm talking about. They get the blues too. Don't care about making big money. Used to sleep on the floor (Been Down So Long It Looks Like Up) Man when I get back to town I got to bring you some REAL blues records. Good luck! Write a good article!

I was so sleepy Mr. King, so blue. I lay on the dance floor at two in the morning and at last the man's song soaked through

Zocker Ideas

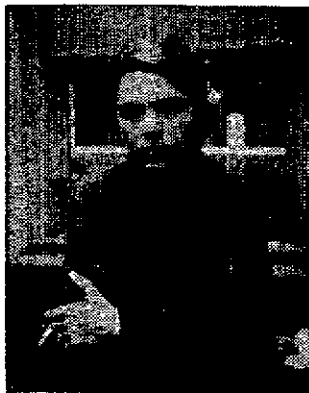
Try to catch:

Fillmore East (Joshua Light Show) 2nd Ave. and Sixth St.
Steve Paul's "The Scene," 9th Ave. at W. 46 St.
Albert King at "The Village Gate," December.
Recordings by Albert King:
Born Under A Bad Sign
Live Wire/Blues Power

me. Not tears, not pining or whining, but sweat-blue denim-blue, a big man singing and sharing his blues. I don't take to his new album **BLUES POWER** that much. Me and the electric guitar is still sizing each other up, but **BORN UNDER A BAD SIGN** fills me up with Mr. King's deep gonging voice, he sings "If it wasn't for bad luck, I wouldn't have had no luck at all!" His best songs are like steaming hot showers, and I think I hear a flute on that record (but it may be my imagination, I am prone to look for flutes on the pop, op, glop scene).

His remarks on stage can be funny and wise. "I hate New York." "I love New Yorkers."

He's been through lots and he'll be through more and what comes out is so eeeeeeaassy.



Sue Larson

By SUE LARSON

Associate Professor in Philosophy

Complete co-education is superior, from the pedagogical point of view, to its alternatives. Co-education is, for additional reasons, in the interests of women students. If Barnard is to maintain its present standards, it must soon become fully co-educational. Or so I believe.

I suspect, but do not know, that a majority of members of the College shares my belief in the first proposition. One of the unexpected results of recent co-education surveys on other campuses has been the discovery that faculty and alumni are almost as heavily in favor of co-education as students are. So my arguments on this point may be superfluous. Nonetheless:

(1) The pedagogical needs of bright men and of bright women tend (there are, of course, many exceptions) to be opposite in certain respects. Roughly, the men need to develop more intellectual discipline, the women more daringness and freedom. Keep men and women apart in educational settings and group

Philosophy Prof. Argues For Co-Education

tendencies are re-inforced. Put them together and the results are more agreeable.

(2) It is a well known principle of pedagogy (subject to many interpretations — e.g., Socrates' on the one hand and today's students' demand for "relevance" on the other) that the greater the integration between one's life and one's intellectual work, the more one learns. In our society co-education is one device that tends to promote such integration.

(3) Put any group of all women or all men together and sooner or later a new element will enter (not necessarily dominate) the atmosphere. I won't say why and I won't comment on its desirability in other contexts, but in the classroom it is generally not good. With groups of students, men or women, the new element is likely to be slightly childish and frivolous.

My view of the pedagogical superiority of co-education is not entirely theoretical. I have taught in a co-educational university, a men's university, a women's college, and in this in-between system we have at Barnard. Of course, not all professors agree with me, but it is worth noting that a recent Princeton survey showed that those Princeton faculty members who had had extensive co-educational teaching experience were even more overwhelmingly in favor of co-education than those who had not.

Some people who acknowledge the general desirability of co-education argue that because of the special (i.e., discriminated against) position of women in our society, the existence of women's colleges is to the advantage of women. That was

once true; it is not now true. The historically first excuse for the existence of women's colleges was that women students had no place else to go. But today women are admitted to virtually every leading university.

It is sometimes said that women are not treated as equals in co-educational schools. I do not know how to prove the point, but it is my belief that there is probably no situation in which a woman is more likely to receive equal treatment with men than as an undergraduate in a good co-educational school.

The existence of separate schools for women seems to me to foster and encourage the idea that women are different from men in ways that effect their potential value as members of the intellectual community. There is a rather amusing long section in the Princeton report discussing the question of whether or not the education of women at Princeton would be a squandering of the country's limited educational resources. Their answer was negative, but the existence of separate institutions for women seems to me to reflect a slumbering belief that the real answer to such questions is yes.

One function that women's colleges now fulfill is that they give women who want to be professors a better chance of finding a job than they would otherwise have. It is unquestionably true that there is a great deal of prejudice against women in most (not all) parts of the academic world. Of course, the situation will be different when virtually all schools are co-educational, but the elimination of women's colleges, given

existing attitudes, may well make it more difficult for women to teach. I think that a risk worth taking especially since the abolition of a separate educational system is one of the few clear steps we can take now to change the offending attitudes.

I think that the trend towards co-education will make it difficult for Barnard to continue to attract the kind of student we have traditionally sought. This opinion is in part speculative, in part based on the Princeton study. They found that approximately seventy per cent of the high school seniors polled thought co-education made a college more attractive, while only five per cent of the girls (and even fewer boys) thought it made a college less attractive. Students in the upper ranks of their classes were slightly

more in favor of co-education than the others. Almost five thousand students at schools scattered throughout the country were polled. It is possible that faculty recruitment will also be affected.

One way that Barnard can become co-educational would be through merger with Columbia College. Another way would be simply to start admitting men, rather as Yale after the collapse of its negotiations with Vassar, decided to start admitting women. Neither, of course, can be done without revision of our agreement with the Columbia Corporation. All of these matters are now under serious study. I hope very much that a workable way to bring about co-education at Barnard will soon be found because I think it important for the future of the College.

Trustee Views Vary From Right to Middle

By SONA KIEVAL

Now that we are becoming aware of what the students think and of what the faculty think, it is time to ask what do the trustees think? Who are the trustees, anyway? As a start I spoke to two of Barnard's trustees, Robert L. Hoguet, executive vice-president in the trust and investment division of the First National City Bank, and Mrs. Joia S. Haverstick, a doctoral student at Columbia and sociology teacher at Queens College. Mr. Hoguet is also an overseer of Harvard; and Mrs. Haverstick serves on the Development Committee of Kirklana College.

Mr. Hoguet has been on the Board for fourteen years. He is chairman of the trustee Committee on Finance which reviews the budget, sets tuition, sets up scholarship, authorizes borrowing by the college, and invests funds and assets bequeathed to the college. He feels that his committee's main function is to keep Barnard in a balanced relation of expenses and income.

Mrs. Haverstick, a Board member for three years, is on the Committee on Education, which deals with faculty matters such as promotions, salaries, and tenure, and relations between Barnard and Columbia University.

Both agree that trustees and students should communicate—somehow. Mr. Hoguet feels that trustees are "obliged to take a reading of students' opinions," and to respond to new ideas, but he is not sure how trustees can learn of students' ideas.

Mrs. Haverstick, who was a graduate student of the Columbia campus last spring, believes that trustees want to talk to students.

Unfortunately the present channels of communication at Barnard between students and trustees are negligible. Normally, at each of the four Board meetings, the President delivers a report which includes a general run-down on the student body. The trustees may ask questions, but according to Mrs. Haverstick, "The trustees don't ask as many questions as they should." The Chairman (Wallace Jones) tries to encourage discussion, but the trustees don't have the background of the situations at hand.

How can the knowledge gap be bridged? Mr. Hoguet feels the trustees should hear from the students themselves what is happening on campus, but does not advocate student representatives on the Board, because, "students are only here for a brief period of time" while "the trustees have the advantage of continuity."

Mrs. Haverstick suggested that the students come to some board meetings to augment the reports, and that they be represented on committees which directly affect them, such as Development, Buildings and Grounds, Education and others. She considers it essential that a Student Life Committee be formed with students out-numbering trustees as possibly the best mechanism to communicate student concerns and desires.

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Errand Into Martha's Maze

By JEAN LIEBENBERG

One of the most important parts of choreographing is sensitivity to casting. Dancers are far more than the executors of the choreographer's genius. The Graham season clearly demonstrated the vital role of performers in the creation of a dance. "Seraphic Dialogue," a dance of Joan of Arc at the moment of her exaltation, is a perfect piece; it feels right all the way through. All you can criticize is the dancing. Linda Hodes did the part of Joan very capably, but, previous to this season, Ethel Winter had danced it. This same fervor in execution was also missing from the maid, the warrior, and the martyr Bertram Ross, however, was a magnificent and even radiant St. Michael. A serene ecstasy builds towards the end, when Joan, transfigured, is lifted onto Noguchi's ethereally-spiralling set before St. Michael. The lighting is cathedral-like, and the costumes are richly colored. This is one of Graham's best works.

"Diversion of Angels," in contrast, got perhaps its finest performance thanks to a change of cast. Both lyrical and athletic, the dance has the uneven pulse and the joy of a first love. Takako Asakawa, the girl in red, is an incredible dancer. Her technique is flawless, and she moves with the sense, to use the words of Lawrence-Durrell, "Of something having noiselessly exploded inside." Mary Hinkson, the girl in white, was quietly, softly, deeply beautiful. William Louthar and Robert Powell also gave stunning performances. But neither Heien McGehee nor Bertram Ross should be dancing young lovers. Their technique is no longer as spectacular as that of the younger members of the company, and

suffers in comparison.

"A Time of Snow" was given its first performance last spring. It follows the story of Heloise and Abelard quite literally but adds dimensions in character that only dance can express. Noemi Lapzeson danced with a fine sensitivity to both drama and movement. Robert Cohan was also outstanding as Fulbert.

The three other pieces I saw were revivals. "Dark Meadow," (1946), is a long diffuse exploration of, "The eternal adventure of seeking." The dance lacks proportion — each part is given much the same weight and time.



as each other part — but its movement material is very interesting. In one section, the sound of the women's feet in a steady rhythm against the floor becomes like the heart beat of the seeker, Mary Hinkson, as she counters the pulse with a slow legato solo separate from the group. One ingeniously conceived and poignantly performed solo for Miss Hinkson with a long dark cloth was, perhaps, the most moving part of the dance.

"Errand Into The Maze," (1947), is an interesting adaptation of the myth of Theseus. Theseus becomes a woman and the Minotaur, the creature Fear. It is strongly choreographed but most anaemically performed. Neither Matt Turney, the woman, nor Dan Wagoner, Fear, have the intensity to command the stage alone. Menotti's music completely carried them. No-

guchi's set was quite striking. It would be interesting to see the piece again with a different cast.

"Alcestis," (1960), the most recent of the three revivals, seemed strangely the oldest. The piece itself, largely mime, had in it more immediacy than it was granted. Clive Thompson's performance of Hercules and some very strong dancing in the chorus suggested this. But I wonder how many parts Graham can afford to give to dancers who are no longer technically capable. Miss Graham, who once did not consider herself ready for performance until she could do four hundred jumps in fifteen minutes without getting winded, now, at eighty years old, walks with difficulty. At one time it did not seem too much to indulge Miss Graham, who has created some of the most significant works of any literature, but now some of the older members of her company also are struggling with their leading roles.

Dance is a physical medium, and Miss Graham exploits its potential most fully. In her choreography is a kind of timelessness. She dances about the inner depths of the human heart, the things that will always be true no matter how our thinking changes and how differently we structure our lives and our art. But a performance such as the one I saw of "Alcestis" cannot help but date the work. This piece, all of Martha Graham's pieces, deserve much more.

Editor's Note: It is very easy to get to the Brooklyn Academy of Music. Take the IRT downtown local to 96th street. Change to any downtown express to Atlantic Avenue, then walk about two or three blocks to the Academy. The IND, which you can catch at 59th street, also goes to Atlantic Avenue.

Rigoletto's Return

By JOHN YOHALEM

Few works are more familiar to opera-lovers than Verdi's "Rigoletto," his first great success. Every fan of the art-form has heard innumerable "Caro Nome's" and Quartets, and "La Donne e Mobile" is a tune well-known to everyone in the western world. As a result, it is difficult to make something really exciting out of a performance of "Rigoletto."

In the season's premiere of the work on September 19 this was most evident, most of the singers in Act I being bored to tears. Trust the Met, however, to think up something lively and unexpected for its beloved audience. Between Acts I and II, Cornell MacNeill in the title role fell ill and had to be replaced. The production was thenceforward lively, not to say jumpy, to the final curtain.

Later performances, however, apparently proved lifeless, and it was with some trepidation that I returned October 28, after some major cast changes.

Giacomo Aragall, again the Duke, has evidently been trying to get more sex out of the part of this arch-seducer. He molested at least six girls this time, two in the corps de ballet, and sang rather more on key than in his debut. He is proving an excellent addition to the Met's storehouse of great tenors.

Mr. MacNeill made it through the night this time, and appears to have taken jibes about his obvious boredom much to heart. True, he did not overact as strenuously as his replacement Frank Guerrero had, but he carried on quite nicely, giving us a most melodious "Cortigiani, vil razza."

Comparisons between Anna Moffo and Roberta Peters will become more frequent this season, for the two minor coloraturas share several parts including "Lucia di Lammermoor" and Gilda in "Rigoletto." Miss Peters, whose pretty but thin voice makes all the notes but strains for some of them, was a great help to the substitute jester. Miss Moffo's approach and voice are different. She never overacts but seems somehow more removed from the part because of it. Her voice is deeper and richer than Miss Peters', but also lower. On October 28 she did not even attempt the very high final notes of the "Caro Nome" and the quartet. As long as the major sopranos continue to ignore the part, Miss Moffo is about the best Gilda around.

Bonaldo Giaiotti and Justino Diaz gave performances fully the equal of their predecessors in the roles of Sparafucile and Montorone. Nedda Casei overdid it as the sexpot Maddalena, nor did she sing as well as Joann Grillo had.

Fausto Cleva, who has also been castigated for revealing boredom, conducting very nicely on October 25, winning a special round of applause just before Act IV. And, no matter how bored singers or audience might be with the work, the score is filled with so many exquisite melodies that the music did not fail to work a certain enchantment over everyone several times in the evening.

Essentially, however, the approach of the Met to this opera must be wrong. I look forward to the spring when Frank Corsaro, the enfant terrible of the City Opera, will show us what can be done to teach an old warhorse new tricks. The way some of his productions have come out, I fully expect him to have Gilda rape the Duke.

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Scientology Attracts Thousands With Bargain-Basement Psychology

By SYDNEY LADENHEIM

I suppose that if you can find the place without losing your mental equilibrium, then you don't really need Scientology. The Hubbard Scientology Organization is hidden somewhere at the top of two spiralled staircases in the Hotel Martini on 32nd Street, which anyone can get to if he has the heart to wake up the desk clerk, who may not know where it is anyway.

The Scientology office must have been a grand ballroom once, the bronze chandeliers and ornate mirrors are still there. On the walls are written testimonials of people who have gone through the Scientology conditioning process, and who oddly enough, have only nice things to say about it.

"My ability to communicate has increased greatly and people find me much more desirable to communicate with"

"The whole world has come alive for me I feel new born" "I feel six times as big as I have ever been" "I know and I know that I know"

Parading around at various times of the day are gray businessmen who can't relax, tearful mothers, assorted hippies, and a few teenage girls wearing nothing but long sweaters.

What is the bargain-basement psychology that draws thousands each year to Scientology headquarters all over the world, and what is its philosophy?

Ron L. Hubbard, founder of this growing cult, outlined it in his still-around-if-you-look-hard-enough best seller, "Dianetics: The Modern Science of Mental Health," which was published in the ulcer-ridden 50's. Man is basically good. Therefore, the freer man is to express himself, the better he becomes. We are all here to survive. Therefore, to love is the road to strength. Life after

death is a certainty ("but it's too technical to go into now"). The Society aberrates man. Man's only salvation is to erase his subconscious and fix on certain values until he has no awareness of himself and becomes totally unbrainwashed.

Application of this philosophy by the Scientology organization was described at the introductory lecture, which is free, and open to the public at 2 p.m. every day. Given by a former salesman (who became so supersaturated with the loving atmosphere in the New York office that he now sports an unctuous smile), the lecture is actually a sales pitch for a course of study there that can lead only to happiness.

The purpose of Scientology was explained as to get people to put their past experiences out of their affective realm and into their intellectual one by clearing out the destructive stimuli from their subconscious.



time. In this way, a tremendous feeling of love is generated.

After the lecture and a suffocating film, everyone is given a personality test (We don't believe in psychology) which was devised by some character with an H.D.A., B.A., B.S.C.N., D.S.C.N., and a D.D. Examples of some of the questions are: (Sic) Do you use the telephone dictionary or at least a considerable when it is not necessary? Is it hard for you to accept blame so that you seem to avoid it? When you have an opinion, can you simply state it? Do you sometimes get quite exhilarated?

By striving to cut off all of his past and live only within the reference of his present man is her supposed to become the cause of himself rather than the effect.

All this takes training and pressing of course (there has never been a case where this groovy thing hasn't worked) and a considerable amount of one's budget (but when you consider how much a pair of shoes costs today — and this lasts much longer). In order to regain control, one has to go through a preliminary communications course which costs an innocuous \$15 and is held seven days a week. (Other more advanced courses lead you to in order release from problems, relief, freedom, and finally, ability.) Communications is basically a course in self-expression, looking people in the eyes, smiling, and saying what you really and truly mean, which in itself could be quite useful. Success is seen as a triangle of reality, affinity, and communication by the Scientologist. Thus the example was given if you receive a punch in the mouth (reality) and you smile at your attacker (affinity) and say "OK, I get the point, let's talk it over" (communication), you are the type of personality that can lead to a happy life. The delivery of communications is taught by having subjects stare into each others' eyes for long periods of

It was at this point that I decided to leave. But before I did, I asked the salesman what year Hubbard graduated from Columbia. (It is claimed that he earned an E.E. from Columbia, a Master in Math and Philosophy from Georgetown Univ. and a Ph.D. in nuclear physics, not to mention conducted a 35-year study of primitive races, founded Scientology colleges all over the world, wrote numerous books, and after all that was still too young to collect Social Security.) The only question which got a worse response was whether the organization is non-profit, whereupon someone was pushed forward to explain that somehow proceeds were recycled throughout the organization. I was told that if I required further information, I would have to buy the book. Then I left for good.

Yet I thought that any movement with so many followers deserved another chance. I decided to apply the principle of communication on the very next person I met. When the man in the subway booth gave me a token, I looked him right in the eye, grinned, and said "Good, Park!" But he just scowled and barked "Next!" I guess Scientology can work for everybody. EDITORS NOTE: An article appearing in last week's LIFE magazine declared Scientology to be a fraudulent group.

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Sunday Dinner from 12 Noon to 9:00 P.M.

Weekdays: Luncheon 11:30 to 2:30 P.M.
\$1.50 - \$2.50

Dinner 5:30 to 9:00 P.M.
\$2.45 - \$4.95

COCKTAIL LOUNGE

Facilities for Private Parties in our two Dining Rooms the "Greenhouse" and the "Penthouse."

OPEN 7 DAYS A WEEK

400 West 118th Street (88 Morningside Drive)
For reservations, phone MO 6-9493

Charge Accounts Invited

The Week

Nov. 20
Nov. 26

Wednesday, Nov. 20

President's Luncheon: Deanery, noon.

Gallery Talks: "The 1930's Art Scene," by Marjorie Kramer, Whitney Museum, 2 p.m.

Concert: Pittsburgh Symphony Orchestra, Robert Casadesu, Carnegie Hall, 8:30 p.m.

Lecture: "The Psychology of Falling in Love," Martin S. Bergmann, Cooper Union, free, 8:30 p.m.

Discussion: "International Student Unrest," Fordham University School of Law, 140 W. 62 St., 3rd floor, free, 7:30 p.m.

Films: Third Annual Independent Film Makers' Competition, Hunter Playhouse, 68th St. and Lex. Ave., \$2, 8-11 p.m.

Lecture: Sociology Dept., "The Influence of the Image and Reality of Africa in the American Negro," Dr. Wilbert Le Melle, Middle East and Africa Division, Ford Foundation, College Parlor, 4:30 p.m.

Lecture: "Deep are the Roots: The Biological Basis of Individuality," Prof. Rene Dubos, Rockefeller Inst., N.Y. Academy of Medicine, 2 E. 103 St., 8:30 p.m.

Recital: Robert Schumann's "Dichterliebe;" Josephine Mongiardo, soprano and Eleanor Sternberg, piano. Admission free. James Room, 9:00 p.m.

Thursday, Nov. 21

Seminar: Goddard Institute for Space Studies. "Upper Atmosphere of Mars," Dr. R Stewart. "Lower Atmosphere of Mars," Dr J Hogan, Broadway and 112 St., 4 p.m.

Discussion: Kadimah, with Professor of Philosophy Martin Gold, mg. Earl Hall 8 and 10 p.m.

Film: "Myth Loony Tunes, Australia, Canadian Indians, New World Indians." 501 Scheiner horn, 75 cents 7:30 pm

Lecture: "Is Radical Movement Possible in America?" by Max Schachtman New School, 86 W 12 St., \$2.50, 8:10 p.m.

Chamber Concert: Queens College Theater, Long Island Exp. and Kissena Blvd., free, 1 p.m.

Thursday Noon: College Parlor, noon.

Meeting: Government Club, College Parlor, 1 p.m.

Meeting: For those interested in summer grants, James Room, 3 p.m.

Talk: "Kennedy Assassination Five Years Later," by Mark Lane. Forum, Harkness Theater, 8 p.m.

Lecture: "The Computerized Society," James Martin, IBM Systems Research Inst., Reservations: 280-3581, Int'l Union, Earl Hall.

Friday, Nov. 22

Balkan Dance: James Room, 8:30-12 p.m.

Square and Folk Dance: With Prof. Dick Kraus, Thompson Gym, Teachers College, 75 cents, glass at 8, dance at 8:30 p.m.

Lecture: "Space Travel," Dr. Lloyd Motz, Dept. of Physics, N.Y. Academy of Sciences, 2 E. 63 St., 7:15 p.m.

Film: "The Passion of Joan of Arc," by Theodore Dreyer, Museum of Modern Art, gen. admission \$1.50, 7:45 and 9:30 p.m.

Recital: Robert Guralnik, pianist, Carnegie Hall, 8:30 p.m.

Concert: Venezuelan guitarist Rodrigo Riera, Cooper Union, free, 8:30 p.m.

Films: Experimental shorts, U-P Film Group, 814 Broadway, free, 8 p.m.

Talk: "Communism and Religion," by Dr. Johji Bennett, Educational Alliance, 197 East Broadway, free, 8 pm

Saturday, Nov. 23

Concert: Boston Symphony Orchestra, Erich Leinsdorf, conductor, also the Rutgers University Chou, Carnegie Hall, 8:30 pm

Sunday, Nov. 24

Fall Concert: St Paul's Chapel, 117 St. and Amsterdam, 8:30 pm

Recital: Jacob Lateiner, pianist, Carnegie Hall 8:30 pm

Monday, Nov. 25

Meeting: Government Dept., Dr. ... noon

Meeting: Anthropology Majors, 302 B, noon.

Meeting: Faculty, College Parlor, 4:10 p.m.

Kumstiz: Sponsored by Kadimah, Earl Audit., 8 p.m.

Recital: Daniel Barenboim, pianist, presented by S. Hurok, Carnegie Hall, 8:30 p.m.

Lecture: "Pasternek: Translator and Translated," by Theodore Weiss, 92nd St. YMHA, 6:15 p.m.

Poetry Reading: Kenneth Koch and Tony Towle read from and discuss their poetry, 92nd St. YMHA, 8:30 p.m.

Tuesday, Nov. 26

President's Luncheon: Deanery, noon.

Music For An Hour: James Room, 5:15 p.m.

Recital: Arturo Benedetti Michelangeli, pianist, presented by Columbia Artists Management, Carnegie Hall, 8:30 p.m.

⊗ HANDBAGS ⊗ HEADGEAR ⊗ FURCLOTHES

ETC

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CONFERRARY

JEWELRY

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BULLETIN BOARD

Major Exams

Major examinations for February candidates will be held on Wednesday, January 8th through Friday, January 10th. There will be no administration of Graduate Record Examinations at Barnard until the spring. February candidates whose majors require the Advanced Tests of the Graduate Record Examinations should arrange to take them at an outside center on December 13th. Applications and information may be obtained from the Educational Testing Service in Princeton, New Jersey.

Spring Programs

The period for planning and filing tentative programs for the spring term begins on Tuesday, December 3 and ends for juniors and seniors, Friday, December 20. Programs filed after that date will be subject to a late fee of \$10. Instructions and forms will be sent to all students via local mail not later than Monday, December 2.

There will be meetings for the freshmen and sophomores in 304 Barnard Hall on Tuesday, December 3; freshmen at 12:10 p.m. and sophomores at 1:10 p.m. Announcements of required departmental meetings for juniors and seniors will be posted on the bulletin boards in the lobby of Milbank and "Jake."

Alumna Fellowship

The Associate Alumnae of Barnard College offers its annual \$1600 graduate fellowship to a Barnard alumna "who shows exceptional promise in her chosen field." Previous winners chosen from both alumnae and current seniors have been in the fields of German, American History, English, Marine Biology, and Music. The current holder of the award is Janet Frank '68 studying cello in France. Applications must be on file by Feb. 1, and are available in the Alumnae Office, 118 Milbank Hall.

Scholarship

Applications for the Blanche M. Baker Scholarships are now available through the Student Homophile League of Columbia University, 202 East Hall. The awards, up to \$150, are given to adult

women by the Daughters of Bilitis. Women seeking training to further business careers or increase their earning power are favored. Sexual orientation is not a factor in the award.

Do You Care?

Our community needs your assistance. Your contribution to Columbia's Community Chest will pay for a deprived child's camp vacation, a youth's rehabilitation, an invalid's care, a piece of playground equipment, a set of books, ever so many things. As a member of the Columbia family, you can help our neighbors by sending your contribution to the Columbia Committee for Community Service, 101 Dodge Hall.



Poetry Contest

The sixth annual Kansas City Poetry Contest is offering a total of \$1,900 in prizes and publication of a book-length manuscript. All full time college and university students are eligible. The deadline for submission of entries is February 1. Complete contest rules may be obtained by sending a stamped, self-addressed envelope to: Kansas City Poetry Contests, 8201 Holmes Road, Kansas City, Mo. 64131.

Carnegie Hall

This season the American Symphony Orchestra offers a special student ticket rate of \$1.00 for Sunday afternoon and Monday evening concerts. Performances are held at Carnegie Hall at 3:00 p.m. on Sundays and 8:30 p.m. on Mondays. A number of tickets will be on sale for \$1.00 for all available locations at the Carnegie Hall box office, 57th Street and 7th Ave. until 2:00 p.m. on the Sunday of a concert and until 7:30 p.m. for a Monday evening performance. Student must present a

student identification card when purchasing seats, and all seating will be on a first-come-first-served basis.

Minor Latham

The Barnard College Theatre Company is presenting "The Confederacy" by John Vanbrugh, an Eighteenth Century English comedy, from November 19th through November 23rd. The plot revolves around the intrigues of married life, neighboring husbands and wives, and a pretty young daughter, who, with her handsome young rogue, prepares to follow her elders' example. Naturally, it is the flip manipulating maid who arranges all.

Performances are Tuesday and Wednesday (November 19th and 20th) at 5:00 p.m.; and Thursday through Saturday (November 21st-23rd) at 8:30 p.m. in the Minor Latham Playhouse. All tickets are \$2.00 (or \$1.50 with student identification). For information and reservations call 280-2079.

"The Confederacy"

Promising Preview

If the first dress rehearsal is any indication, the Barnard College Theatre Company's production of **THE CONFEDERACY**, a comedy by Sir John Vanbrugh (1664-1726) should be outstanding. The entire cast is to be commended for capturing the style of Restoration England so well, and much of the credit for this must go to the director, Mr. Kenneth Jones. A highly entertaining evening is in store for all who venture to Minor Latham this week to view this unjustifiably little-known play.

Thursday Noon

Charles Allen Jr. will speak at the Thursday Noon Meeting for November 21 on "The Future of Dissent and Detention Camps Under the New Aegis." If lunch is desired please sign up on Jake. Everyone is welcome.