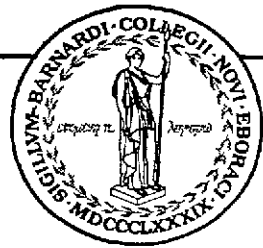


BARNARD



BULLETIN

VOL. LXXIII, NO. 9

WEDNESDAY, DECEMBER 11, 1968

BY SUBSCRIPTION

Tuition Rising to \$2100

By SHELLEY KOPPEL

A \$300 increase in tuition was approved by the Barnard Trustees on December 4. The annual tuition will be raised to \$2100, effective September, 1969.

The tuition increase was preceded by open meetings with students, where the budget was discussed. Miss Peterson explained that the increase was necessary to offset rising costs in operating Barnard. The tuition, which also includes health services, registration, and student activities fees, pays about 75% of the instructional costs for each student. The rest is obtained from grants, endowments, and gifts. The fee does not include dormitory costs, and money from the increased tuition will not be used to subsidize the dorms. While no announcement concerning possible increases in dormitory rates was made, there is a possibility that rates will go up in some dorms.

This is the first increase in tuition since 1966, when it was raised \$210 to the current \$1800. Barnard is on a triennial increase schedule so that no student would receive more than one increase during her four years at Barnard. Students have proposed an annual or biennial tuition hike with smaller increases each time. This plan, currently in use by many colleges, will be discussed among the administration, faculty, and students.

President Martha Peterson added that students who had not been receiving financial assistance would be aided if they could not afford the increased tuition.

Barnard's tuition is still one of the lowest of comparable private liberal arts colleges for women. Its tuition is now equal to that of Columbia, which was raised to \$2100 in September.

Student Violates Parietals

Dormitory Council, the student governing body of the Brooks-Hewitt-Reid dorm complex, has encountered difficulty in enforcing the recently liberalized parietal hours. Under the new regulations, male visitors are permitted in dorm rooms from 9:30 p.m. to midnight (weekdays) and noon to midnight (weekends).

One violation has come to the attention of Dormitory Council; the incident reportedly involved a student who remained in her room with her male visitor past the midnight deadline, and re-

fused to open her door when student officials knocked.

According to members of the student administration, some of the student "checkers" (volunteers who check that all males sign out by midnight) have merely signed out for any guests who had not yet signed themselves out.

In a letter to residents, the Dorm Council warned that any future violation would result in an invitation to the offender to move out of the dormitory. The single violation was blamed for the delay in extending parietal hours past midnight.

Auchincloss, Goldberg Join Trustees

The Barnard College Board of Trustees elected several new trustees at its annual meeting on December 4. Mrs. Hugh Auchincloss and Mr. Arthur Goldberg were elected trustees, and Mrs. Arthur H. Sulzberger was elected a trustee emeritus.

Mrs. Sulzberger, an alumna of the college, has been a trustee since 1937. She was elected a trustee emeritus "with life tenure, in recognition of the warm affection of her colleagues, and in grateful appreciation of her long and devoted service to the college."

Mrs. Auchincloss, one of the new trustees, attended Radcliffe College and received a B.S. degree from the School of General Studies of Columbia University, where she was elected to Phi Beta Kappa and graduated with first rank in her class. Currently she is a Ph.D. candidate in History at Columbia. Mrs. Auchincloss is the sister of McGeorge Bundy.

Mr. Goldberg, former U.S. representative to the United Nations, will serve a term on the Board until 1975. Secretary of Labor from 1961-62, Mr. Goldberg was an Associate Justice of the U.S. Supreme Court before his appointment to the U.N. post. He has served as general counsel of CIO, the United Steelworkers of America, and of the Industrial Union Department of the AFL-CIO.

The meeting also re-elected Mr. Robert L. Hoguet of New York to the Board for a seven year term and appointed the following officers for the year: Mr. Wallace Jones of Essex Falls, New Jersey, Chairman; Mr. Francis T. P. Plimpton of

New York Vice-Chairman; Mr. Robert L. Hoguet of New York Vice-Chairman; Mrs. Frank A. Schul of Stamford, Conn., Clerk.

Mr. Forrest L. Abbott of New York, Treasurer, and Mrs. Ralph F. Hefferline of New York, Assistant Clerk.

Watson Meets Students, Faculty

Miss Barbara Watson, a newly appointed Barnard trustee was recently honored at a reception given on December 4, attended by members of the Barnard Administration, the government faculty, and students. A graduate of Barnard '39, and New York University Law School, Miss Watson is Assistant Secretary of State for Security and Consulate Affairs, the first woman to be appointed to such a position in the State Department.

At the reception Miss Watson was asked to comment on her new appointment to the Board of Trustees, and her role as Assistant Secretary of State. As the only Negro on the Board of Trustees, the question of race as an effect on her role as a trustee was raised. Miss Watson replied that she hoped her appointment was made on the basis of her capabilities, and that if a situation should arise involving a racial situation she would try to interpret ideas that could be significant for the Black community on campus. In her role as Assistant Secretary of State for Security and Consulate Affairs she is responsible for 280 consulates, the issue of passports, visas, determination of citizenship, prisoner of war, refugees and evacuation of U.S. citizens from the critical spots. With the change of administration, she risks the possibility of losing her State Department position.



Barbara Watson

Christmas Events

Christmas spirit will prevail on campus this week through planned events to bring in the holiday season. The German Department will sponsor a St. Nicholas Party for German majors to be held on Wednesday, December 11, in the College Parlor from 4-6 p.m. The annual Christmas Masque, a program of Poetry, Dance, and Carols will take place on Thursday, December 12, in the Barnard Gym at 4:00 p.m. Following the masque will be a Wassail Party in the court.

ZOCKER: A Column About The Arts In New York City

Much has been written in these pages that intelligently represents the potential of women and the discrimination which has existed against them. These articles on job rights and discrimination seem to emphasize the similarities of the sexes. I find myself unwilling to respond with the sobriety of these articles, so the following is an attempt to present another point of view.

Whatever Happened To This Thing Called Woman?

Whatever happened to this thing called woman? There used to be many of them around, and you used to anticipate the day when one who loved you would grace your life, bear your children, make your dwelling a

home, and warm you at night from the bitter cold of today and for the storm tomorrow.

In buses and subways you gave them your seat, you opened doors for them, you rose when they came into the room, out of respect because they were women. It didn't matter whether they were doctors or housewives, whether they were intelligent or dumb, whether they were attractive or not; these were people to be honored, and one day you would have one of your very own.

It was very simple, although not anthropologically world encompassing. As you grow older, you begin to find that the women near you are very specific people. Sometimes you'd like to

slam a door on one of their heads, sometimes you rise when one comes into a room because your heart rises to your throat.

Life becomes complicated. You find that girls come in all shapes, sizes, intellects, and temperaments. They do not exist to satisfy a man's needs, sexual, romantic, or psychological. They are not the pot of gold at the end of the rainbow, unless they choose to be. They do and they think, with about as much success as men.

In addition to having intellect, emotions, and talent, the modern woman has a new improvement. She comes equipped with her own sexual urges, which she takes very seriously and can expound on endlessly.

Ah, Brave New World

With new insight you drop the old simplistic view of women. You no longer toss aside a novel just because it is written by a woman and you don't feel like reading her eternal ruminations on men. You realize that a woman could play Hamlet, be a computer analyst, President of the United States, while her husband could, like Prince Philip, plant trees with all the dignity of a First Man.

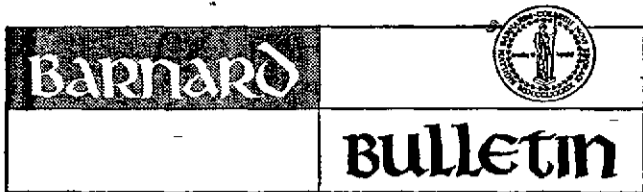
You go to school together, you work together. Men's and Women's rooms become People's rooms, everyone has names like Ralph and Joel and Thomas, and together you build another world.

Certain problems, however,

arise in the middle of a General Motors Board meeting. Ralph for some reason burst out crying. The new actor playing Hamlet doesn't want to go on because he is having his period. And in the middle of an international crisis the President of the United States feels that there is something personal in the way the President of Ghana is looking at him. War ceases, which is wonderful, because strange things are happening in the trenches. Joel and Thomas become so wrapped up in each other that they forget what they're fighting for.

The birth rate declines because every one is too busy to be pregnant for nine months.

(Continued on Page 7)



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Sad Ballad

In *Ballad of the Sad Cafe* novelist Carson McCullers tells of a bawdy transvestite named Amelia with hairy legs who falls in love with a grotesque hunchback. The townspeople in the story wonder at Amelia's character but do not reject her as a misfit. They allow her to become a part of their lives, and, consequently, she adds warmth to the town by opening a Cafe and acting as part time doctor. In other words she becomes a valuable member of their society.

A modern non-fiction tale of another 'misfit' is not so encouraging. William Vega, a fourteen year old with an IQ below ninety is illiterate and cannot write his own name. Totally unmotivated, having no respect for himself he was long regarded in New York schools as a discipline problem — one of society's unteachables. One day a teacher tried an experiment in class with hand cameras. (See story page 5) He showed the students how to hold the camera, how to wind film, etc., and then told them to try filming on their own. After a weekend at home, Willy produced an impressive ten minute film showing his friends shooting heroin on a roof in Brooklyn.

Inspired with Willy's finished project the teacher scheduled screenings of the film for New York teachers. They unanimously applauded the film and congratulated Willy who gradually underwent a transformation. He began to take an interest in his appearance, he gained self respect, and, most important, he was no longer a discipline problem in school.

After his experience with Willy, the teacher presented his plan to the English Departments in city schools. His project was immediately rejected by teachers and administrators who were aghast at the thought of allowing delinquents to use expensive camera equipment. After months of endeavor the teacher left New York and, the courts in total frustration to take a teaching position in the Virgin Islands. No one is sure of the whereabouts of Willy who by now must be on his stomach back in the "unteachables' block.

Beaten down in traditionalist teaching methods, the teachers who rejected the proposal blindly destroyed a creative boy's attempt at self-expression. The content of Willy's film came from his own life. He was expressing himself not through the usual word syntax but through the syntax of film. Because the school system defines literacy according to a student's ability to read words, it could not accept Willy's literacy in the symbol system of film.

This modern tale can only be classified as tragedy. William Vega loses faith in life and himself. The teacher withdraws to an isolated and frustrated with established ways of teaching. The school system still sort of survives. But how long can our schools afford to tolerate progressive minded teachers and to reject its students' attempts at self-expression and self-esteem? —E.H.

LETTER TO THE EDITOR

LETTER TO THE EDITOR

Philharmonic Lacks Soul

Philharmonic Lacks Soul

I recently attended a concert of the New York Philharmonic Orchestra at Philharmonic Hall, and I was struck by the absence of black faces in the audience. I wondered what the reasons could be for this non-attendance. Certainly it could not be the high cost of admission, for I myself was sitting in a seat which cost a mere dollar and a half (student admission — last four rows orchestra). It wasn't the program, since black people are known for their interest in Culture, and in this case the feature of the evening was Berlioz' "Damnation of Faust" — a truly moving and dramatic event.

It seems obvious that there is only one explanation: it is too much cost, fuss and bother to ride the subway down from Harlem for a mere concert. The solution is equally obvious: the Philharmonic Society should provide not only free tickets, but also free taxi service for all black persons who will be willing to go to concerts, or, the Philharmonic should move its headquarters to 125th Street and Lenox Avenue and provide an incentive stipend of \$150 per hour per black spectator, plus free admission for all black members of the community who wish to attend. This program could be administered by Blacks of the Philharmonic (BOP) — an eminent anti-poverty-group.

LARRY ZOCHINSKY
 President, Columbia SAS
 (Students Against Slavery)

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Cit Council Bites the Dust

The Columbia-Barnard Citizenship Council, an organization that sponsored community action projects on the Columbia campus, announced its own dissolution on December 9. The Executive Board's statement declared:

"We the undersigned, representing a majority of the Governing Board of the Columbia-Barnard Citizenship Council, hereby declare the Citizenship Council dissolved. We regret deeply that the Citizenship Council has become mired in wasteful and irresponsible political bickering and that the servicing of human needs has been sacrificed to political manipulation and personal aggrandizement.

"Accordingly, because we intend to determine for ourselves to what ends our energies shall be dedicated and because we believe that student energies can be harnessed to provide meaningful service to the people of this community, we are today forming the **Columbia-Barnard Community Service Council**.

"We welcome a thorough exploration by the appropriate Columbia College student committee of the reasons for the formation of the Community Service Council."

The statement was signed
 "David Borenstein, Secretary-Treasurer of the Citizenship Council

Dwight Bramble, Chairman of the Hospitals Program
 Allen Fagin, Co-Chairman of the Government Program
 John Fogarty, Chairman of the East Harlem Area Committee

Robert Freeman, Chairman of the Student Educational Exchange Roundtable

Thomas Hazen, Vice Chairman for Program Affairs of the Citizenship Council and Director of the Resource Center
 Michael Jellinek, Chairman of Psychiatric Services

Michael Landa, Vice-Chairman of the Harlem Education Program Committee

Kenneth Lehn, Co-Chairman of the Government Program
 Mrs. Pearl Murray, Director of the Program to Activate Community Talent

James Periconi, Chairman of Correction Services
 Jeffrey Rudman, Director of the Community Psychiatry Project

Peter Samuels, Co-Chairman of the Government Program
 David Silverstone, Chairman of the Harlem Education Program Committee and Producer of "Urban Forum"

Peter Tobiasson, Executive Assistant for Recruitment
 Daniel Weinograd, Vice-Chairman for Administrative Affairs of the Citizenship Council

Reed Whittemore, Director of the THEOREMS Project"



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Music by the Chapel Choir

9:30 a.m. Holy Communion, Lutheran

5:00 p.m. Mass, Roman Catholic

SPECIAL SERVICES

Dec. 18 12:05 p.m. A CEREMONY OF CAROLS (for treble voices and harp) by Benjamin Britten and Organ Music by Keith Shawgo

Dec. 19 5:30 p.m. ANNUAL CHRISTMAS CANDLELIGHT CAROL SERVICE — Carols by Erickson, Praetorius, Holst, Victoria Joubert, Howells, Boughton, Niles, Castelnuovo-Tedesco, Wright and traditional carols

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A 'Jane Crow' Education

By KATE MILLET

Instructor, Dept. of English

I should hate to be on the wrong side of any argument with Professor Sue Larson; she is not only one of the best minds in the college, but one of its best people. Yet I find I can endorse her enthusiasm over co-education only in theory and only with qualifications.

I have just finished making a fairly exhaustive and utterly exhausting study of women's higher education in America, both in the segregated women's colleges, and in those peculiar institutions like Barnard known as co-ordinate or brother-sister schools. The study is titled "Token Learning" for the quality of such education is appalling, calculatedly inferior and pre-meditatedly second-class. This is true of the best women's colleges as it is true of the worst — both are dedicated to a Jane Crow system: The Gourman rating for academic excellence for Columbia College is 764, for Barnard 520. Big brother-little sister. The other seven sisters are rated at 520 (Smith) or below. The top five men's colleges are rated from 789 to 719, and the top Co-educational colleges rate from 770 to 746.

Men's Colleges

I agree that there is no question whatsoever that co-education would be in the best academic interests of women students — clearly the institutions providing for women are so very second rate compared to those for men. But this is no real surprise. Everyone knows that Yale has a greater name for higher learning than Vassar, just as well as we all know it is a place of far greater academic renown than the Black colleges of the south — and for the same reason. Like Princeton (which is not kidding when it indulges in lengthy trepidations over the possibility of wasting its pre-

cious resources on mere women), Yale and other top men's colleges are dedicated to producing a white male elite who will run this sick little boat we call America. Everyone knows this — the curious thing is that no one questions it — that no one resents the fact that women's colleges are not very serious about the issue of an equal education. Women who want one will get one only if they can ride on the coat tails of The Man — for society does consider it eminently worthwhile to educate him.

The dead giveaway to the intentional mediocrity of the women's college is not even its scanty resources (for it really is a lot poorer as it produces no secret research and few rich and sentimental alum's), the real clue is in the college's own image of itself. In their "statements of purpose" women's colleges acknowledge they are set up to be the playing fields of wives and mothers, the bridal factories, the assembly lines which conveyor-belt consorts to the "leaders" which every men's college boasts it was established to provide. The women's colleges are not sufficiently interested in educating in the true sense of that word, but instead lend their services toward the inculcation of the last phase of women's social conditioning. Even Barnard turns out the wives of Columbia's lawyers, doctors, architects and scientists. We do not prepare women for the professions or any other branch of individual fulfillment; all too often we package housewives and dilettantes who have been here for years to "broaden their minds." This is not only our fault or our students' fault — it is the express wish of the system that we do so — it's the set-up.

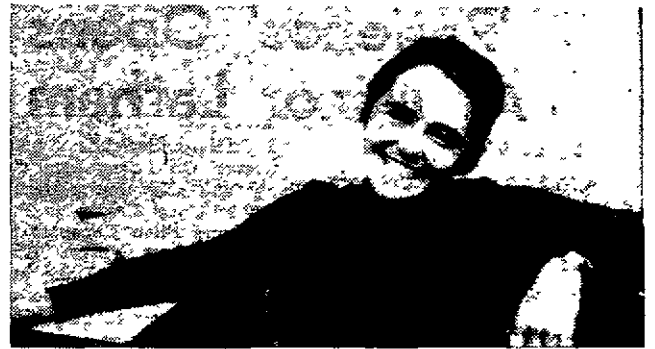
Equality

But do the co-educational

colleges do otherwise? Proportionately we have more women majoring in science than they do. The Vassar study concluded that the women who really participate in American life still come from the better women's colleges in proportions considerably above the number of students these colleges graduate. The co-educational college is (as Professor Larson says it is), the one situation in life where a woman is likely to receive equal treatment. This is true of college in general and it is why college is such a deceptive Utopia for women students: the equal treatment is only four years long. Nor is it all that equal when one takes its insidious side into account and remembers that it comes after eighteen years of very unequal treatment — not only in school but at home and in the general culture — particularly in the popular culture.

Similar opportunities don't count for much this late or under these circumstances — conditioning is much more effective — and so co-eds major in Child Psych, Home Ec and other stereotype "feminine" subjects and then marry the kitchen ghetto and play with food chemistry. Co-education in America really does not exist yet and therefore it has failed for some fifty years, just as hopes or integrated schools have ailed in New York — no one wanted them to succeed except Black people.

Like Professor Larson, I believe in the idea of integrated education for every pedagogical and every social reason, though I am by no means as sanguine as she is over the risk that universal co-education will pose to academic women. These women are at present so outrageously discriminated against that the end of the women's colleges might narrow their small op-



Kate Millet

portunities right out of existence — and this is hard to say to one's own ambitious students

Facts On Education

It strikes me that co-education at this point is hardly feasible until we come to recognize and acknowledge a few basic facts 1) that the curriculum is now sex-categorized into "masculine" and "feminine" subjects (humanities versus science, technology and business, or the "graces" of life versus the power and prestige America confers on "useful" things) 2) that this stereotype is perfectly, or nearly perfectly imposed on the young long before they get to college 3) that women are systematically steered away from serious intellectual gratification or solid intellectual accomplishment and carefully indoctrinated into the beautiful vision of the wife and mother scenario, maybe with a "little job" on the side.

When we admit all this we come to realize a woman's higher education must in fact, be a re-education so that she can be educated at all. Co-educational colleges are not vast v concerned with the tragic need for support and motivation which a woman's college might be able to provide — might be persuaded to provide — for if any institution has an obligation to its women students these colleges

surely do. Such a college could instill a sense of self-esteem, sureness and confidence into its students without even having famous researchers on its faculty of suspicious defense fumes and other eciait

At the moment the women's colleges are women students' worst intellectual enemies but they might become her friends. Should they continue to show their utter disinterest in the project of acting temporarily as counter forces against the endemic and crippling conditioning women receive before college and everywhere else — then they had best get out of business. It really is about time we took our students seriously — no one else will yet

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'Patience' Opens Tonight At Minor Latham Theatre

By EDWARD SHEN

PATIENCE is one of the more dated and rarely produced of Gilbert and Sullivan's operettas. It takes deadly aim at Victorian fashions which by now are mostly straw men. For example, it would help to know that the highly-cultured Victorian was required to admire "most things medieval and all things Japanese." And then there is "aestheticism," which means worshipping anything poetic, including poets. One ends up giving bad and pedantic interpretations of even worse poetry. Some fetishes fade away even more slowly than old soldiers.

The challenge is to overcome this topicality, and the Gilbert

and Sullivan Society's success is uneven. On the one hand are lively and charming performances by Amy Kaiser as Patience, and Ellen Rapaport as Angela, among others. The Colonel, Major and Duke are delightful as a foolish trio of Dragoons who set about getting cultured in order to win over the maidens. Richard Halpern makes a persuasive case for the Duke's being the "most commonplace of men." The professionalism added by Lennie Josanhans, who plays a sad-eyed Grosvenor (problem: too many women), is welcomed and appreciated.

The role of Bunthorne, a fake poet, is weak. His affectations in public are convincing, but he

does not shed them in his private moment of confession to the audience ("I am an aesthetic sham"). The full humor of a Tartuffe-like, self-confessed hypocrite is lost.

The choreography in the opening song, and in spots all along, was a bit overdone. The production somehow never took off. Zest is needed to overcome "Patience's" more dated satire. True, it was Sunday dress rehearsal, which for the cast must be like playing before an empty house. The interaction with an audience would hopefully provide that extra spark which would lend spirit all around. The cast is talented and the potential is there.

Modern Music Is Fun

By PETER FRANK

Concert series like the "New Image of Sound" program at Hunter College are so necessary that it is hard to imagine existing healthily without them. This is a rather strong statement, but the need contemporary music has for exposure is burning, while the exposure itself is still meager.

One particularly important thing about the Hunter College series is that it is among the most professionally done modern music series in the country. It can bring in larger ensembles than can downtown music settlements and can afford more sophisticated equipment.

The Center of the Creative and Performing Arts in Buffalo presented the first concert in this year's series, on October 31.

The most annoying, and at the same time the most endearing, quality about performances by any of the Buffalo groups is that they can't do anything perfectly. Many times the music is fly in the ointment — more often than not it's the performers as an ensemble, not as individuals.

At any rate, this was a typical Buffalo night. Throughout the disappointments, one couldn't help enjoying oneself; throughout the pleasures, one couldn't help but nit-pick and be annoyed, either over the pieces or the performances. The first work on the program, obviously selected for the date, was Charles Ives's "Halloween," a pure joke piece. Takahashi was at the piano and also conducting. The piece can be orchestrated a number of ways; this orchestration, a successful one, had a clarinet and oboe along with the piano and two strings. Despite the well-constructed ensemble, the sound was thin.

Last November, in a fantastic performance given by the Contemporary Music Group of Rutgers at Juilliard, Gyorgy Ligeti's "Aventures" was given. The piece was an uproarious collection of dramatic squeeps and gulps, crashes and plinks, emitted both by the ensemble and by the three gesturing vocalists. The Buffalo group gave "Nouvelles Aventures" at Hunter, and the sequel didn't quite make it. The Buffalo performance was more than adequate, and though the vocalists didn't gesture ridiculously as did the Juilliard performers, the Buffalo percussionist did some

weird things so it wasn't a matter of lack of visual stimulation. I just don't know what it was, but the magic was out of the adventure.

Foss had a world premiere done, of his "Paradigm," a session - reading - recital - lecture." The rhythmic first (session) and last (lecture) sections were terrific, musically, but the middle sections were a drag. The performers recited, in rhythm and in alternation, some deliberately didactic sentences of Foss's; this worked. In the rhythmic sections, there was an instant (2-second) tape replay of many sounds, giving parts of the piece a fascinating echo. Over all, "Paradigm" was good, but not without weaknesses.

Lejaren Hiller's "An Avalanche for Pitchman, Prima Donna, Player Piano, Percussionist, and Pre-Recorded Playback" (Plus Pounds upon Pounds of Pulchritudinous Pachyderm?) was utter silliness, and the one unqualified success of the evening. A man made a sales pitch (unintelligible over the din) from a banner- and balloon-festooned platform, while a prima donna donned various costumes and sang various arias (be damned if I could hear her, either), a player piano tinkles away (again, *pas entendu*), a beatnik-type percussionist expended great energy punishing his battery (that I heard), and some guy with an "Al's TV Service" or something shirt on got the electronic machines to emit various cacophonies.

Larry Austin's "The Magicians" fell flat. It consisted of a number of wids — most of them Austin's children — marching about in a fluorescent-light atmosphere hung with day-glo painted abstraction and a dominating hanging construction. This was kind of nice, even beautiful in spots, but it was static — the kids kept doing the same thing over and over again — and too long. By the end of fifteen minutes, the most entertaining thing was the throng of people getting up in unison and choking the aisles. Half the audience left before the end.

The first "New Image of Sound" concert thus was a far from perfect affair, but it was a welcome, even necessary, program. The Hunter series will continue on January 30, March 20, and April 17 at the Hunter College Playhouse.

Misanthrope Gone Wrong

By PHYLLIS RICHMOND

The APA is having a rough season. "The Cocktail Party" fizzled, and now "The Misanthrope" is similarly flat. What a shame, because Moliere's "Misanthrope" is one of the best plays ever written. When well-performed it is timely as well as cathartic. But this production seems to have gone at everything backwards.

To quote a critic of another time, "the set was beautiful, but the actors kept getting in the way." A lovely drop of seventeenth century French prints in aged brown and black veils the stage. It lifts to reveal a beautiful drawing room complete with parquet floor and French windows, again in subdued browns. The costumes, too, are beautiful, subdued and simple. Aesthetically "Misanthrope" is a pleasure to behold — alas! It is a deception: the set turns out to be unworkable — it is not a house but a picture-frame. The costumes relate well to each other and to the set, but not to the characters who wear them. They are not interesting enough for this play. And none of these picture-book aesthetics can enliven the proceedings.

The acting is generally artificial. There is no variation in Richard Easton's interpretation of Alceste. His misanthrope is an angry young man whose mindless rage never lets up. He misses all the subtlety of the role — the cynicism born of experience, the depths of bitter passion and of tenderness. His portrayal fails to explain the evident paradox of Alceste's hate for mankind and love for Celimene. His Alceste is too sincere, too stupid, and too callous. He could not possibly even understand some of the things Moliere has him say.

Christine Pickles' Celimene is underdone. She flirts too shyly and she is too nice. Celimene must exude charm. Her entire demeanor should bubble, laugh, cajole, invite. She must call all eyes to herself, make herself the focus of the stage. Miss Pickles' Celimene does not create her own spotlight and never quite seems to deserve the one the stagehands shine on her.

There are good portrayals, however. Patricia Conolly does one of the better Eliantes. She succeeds bringing to life that most difficult



of roles, the sweet, nice, good, kind cousin . . . Keene Curtis' Oronte is a joy; truly floppy, soppy, glib, and officious. His declamation of the sonnet is delightful. Brian Bedford and Joseph Bird as Acaste and Clitandre are outrageously foppish, which is exactly appropriate. But these are minor roles. The major parts are unfortunately weak.

The direction is probably the cause of all the trouble. Stephen Porter's staging is static and slow. That same endless circling and backtracking which helps spoil "The Cocktail Party" mars "Misanthrope" as well. Mr. Porter's interpretation, thoroughly conventional and superficial, displays no insight into the play. This production is neither humorous nor tragic, but rather nebulous and passionless. It, totally lacks imagination. "The Misanthrope" should set the theater ablaze, but this "Misanthrope" lacks even the spark.

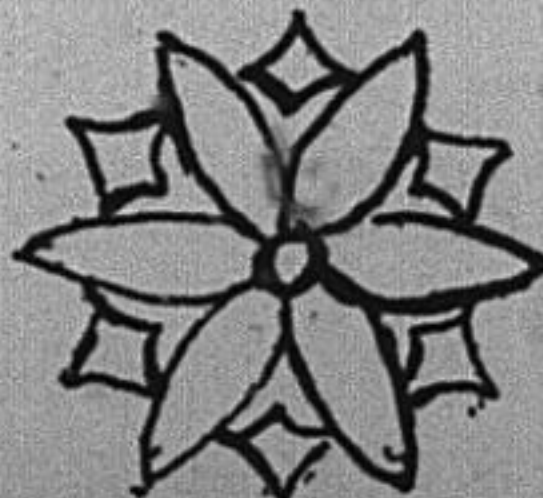
"Misanthrope" is playing at the Lyceum Theater, 149 W. 45 Street.

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Exhibition in the James Room

Sigrun Muller, a young German artist, is exhibiting several of her paintings in the James Room this month. Miss Muller says her current interest is in "how and where the figure sits with the rest of the canvas."

Coloristically, she admires the German Expressionists, though she has translated their blaring colors into frosty blues, acrid oranges and a rich range of cream and brown tones. Her canvases are large and usually square, full of space and light.

Miss Muller, who has been in the United States for six years, has studied with Theodore Stamos, Sidney Gross, and Vaclav Vytlaclil.

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Film Inspires 'Problem' Students



The above picture is part of a filmed sequence by James Freeman, age 14, one of the students in the experimental film project.

By LYDIA DAVIS

On a rooftop in Williamstown, Brooklyn, a boy takes an overdose of heroin. He jerks once or twice and lies still. A second boy bends over him anxiously. A third comes up, starts a fight and pushes the second over the edge of the roof. We see him lying below on the pavement. Then the camera follows the second boy out of the building and down to the street until he runs away and out of focus amid the garbage cans and playing children. This is the end of a ten-minute film by William Vega, a fourteen-year-old who cannot read or write but expressed life as he knew it through his discriminating use of an eight millimeter camera.

The project was conceived last year by Louis Forsdale, Principal Investigator in the Project in Educational Communication at the Horace Mann-Lincoln Institute of Teachers

College. He applied for and received a \$30,000 grant from Eastman Kodak Company to supply teachers from twelve of the so-called '600' schools — made up of those children from bad areas who have learning problems — with movie cameras for the use of their pupils. Guidance, how much or how little, was left to the teachers' discretion. The experiment was intended to concentrate on two things: seeing how these kids could handle the responsibility of being lent valuable equipment, of being trusted in this very implicit way, and, more importantly, seeing how, given a free hand and released from the fetters of rules, of words, grammar, and everything else that goes with conventional school teaching, they would express themselves. The experiment seemed a success.

Many teachers noticed a sudden change in the pupils' atti-

tude towards themselves — an increased self-respect and outgoingness, openness — and the products, hundreds of stills and movies, showed a consuming interest in the life around them and an instinctive artistic sense.

In most cases the teacher simply warned the student about dropping the camera, showed him how to hold it steady and gave him some idea of composition. The results were surprisingly 'finished' and appreciable on a sophisticated level. When the project was ended the teachers chose the best of the pictures to be enlarged and gathered in an exhibition. Vega's film made the greatest impact and has been shown at various teachers' conferences. Among the others, is one animated film and another moralistic sequence about pupils playing hockey and being caught. The group making this film insisted on inserting 'A' word from our sponsor" which turned out to be a take off of a Lay's potato chip ad.

The kids do not seem to see the artistic side of what they have been doing. Although a photo of a factory with piles of iron barrels, smoke-stacks and slanting smokey sunlight may be evocative, they prefer the pictures of their friends and teachers. The experience for them is not art but a more vivid angle on life and human relations.

One teacher at P.S. 36 in Williamstown had this to say: "The enthusiasm resulting from the photography has been extremely valuable, partly for its own sake but even more so because it spreads into the boys' other work. On the whole I think photography is the best educational experience these boys have ever had. This is their first unstructured education, their first opportunity for creative self-expression, and their first success in handling real responsibility."

Academies Motivate Hardcore Youth

By ETTIE WARD

The Street Academies are one of the programs of the Urban League of Greater New York works solely with high school dropouts in the 16-21 year age group. The program functions through streetworkers who make initial contact among hardcore youth, many of them drug addicts and delinquents, and then works to instill motivation within them.

The idea for the program was conceived by Harold Oostdyk, a white member of the Young Lifers, a Christian youth organization that worked with young people in their communities. The program did not take shape in Harlem until Dr. F. Gene S. Callender, then pastor of the Church of the Master, became involved. Using his church as a black base within Harlem, Dr. Callender began work on the Street Academies when he was named Executive Director of the Greater New York Urban League in 1966.

Gradually storefronts were opened with the majority in Harlem but with a few on the Lower East Side, the Bedford-Stuyvesant area and the south Bronx. With financial backing by the Ford Foundation, IBM and other foundations and corporations, the Street Academies developed rapidly.

The main concept of the program is the belief that the key to leadership in the ghetto is in the 16-21 age group. It was Callender's and Oostdyk's belief that seventy percent of Harlem's teenagers were potential college material. Yet only 2 percent of the youth of central Harlem were going on to college. Fifty five percent were dropping out of school while an additional number were receiving general diplomas not acceptable for college admissions. It was felt that the teachers, methods, and curriculum of the schools did not respond to the needs of the ghetto youth. Callender and others believed that only through indigenous leadership could ghetto culture be reformed.

The key to the success of the street academies lies in the concept of the streetworker. There are presently about 100 streetworkers employed in the program. The streetworker is a product of the street. This fact combined with the necessary charisma makes possible the contacts with hardcore youths which develop into close relationships. It is a long process and a 24-hour a day job for the streetworker who often must become a substitute parent, maintaining contact constantly until you can make it on his own. The 100 streetworkers maintain contact with about 4000 youths between them.

The initial step once contact is made is to instill in the student a motivation to achieve and a desire for knowledge and a college career. The youth is then introduced to some academic learning in the storefront. When he is considered ready for more concentrated and formally structured academic work, he moves on to the Academy of Transition, a school with classes in the traditional high school subjects. Academy instructors make the subjects more interesting and relevant to the youths' own lives by using real life examples when possible by introducing the study of black

(Continued on Page 7)



African students work on assignments in classes taught by Peace Corps instructors.

Back To Africa: An Educational Paradigm

Or: Reflections on a conversation with John Fanselow, formerly a Peace Corps volunteer in Nigeria ('61-63) and Somalia ('66-68), presently a doctoral candidate at Teachers College in the Teaching of English as a Second Language.

By NORMA MAILER

In 1961, when the word was hope and America was celebrating the final rite of her youth, the Peace Corps was conceived vaguely, perhaps naively, to offer technical help and to promote mutual understanding between cultures. Like everything else in these past eight years, the issues have grown immensely more complex, what are the unspoken implications of an imported teaching force?

This is no moot point to Mr. John Fanselow, it is central to the morality of the educational process. It is also symbolic, for his experiences in Africa present some striking parallels to the quivering state of American education today. His question is profound and disturbing: are our teachers, as well as our Peace Corps volunteers, providing something useful and relevant to the life of the individual student? or are they simply enforcing conformity to an approved set of cultural values?

Irrelevancy and cultural genocide are obvious when a Peace Corps teacher stands before a Nigerian class, unfortunately, they are not so obvious when an

all-American school teacher stands before an all-American class. For at long last the great myth of an homogenized America is being exposed, revealing in its stead the reality of cultural pluralism: the white youth and the black youth, the urban ghetto and the suburb, the individually different students. Our teachers face, in fact, a massive hierarchy of sub-cultures, some as complete and different as the Nigerian culture. Do our present methods of teaching — even the most progressive ones — allow these cultures any expression?

When the colonials left Nigeria, they left in the hands of a black elite, products of generations of Western education. It is the requests of this elite that the Peace Corps answers when it sends its teachers. The imported Western teacher presents no moral compromise for the African elite: they are consciously buying Western culture. Neo-colonialism? The fact remains that Africa's leaders long ago chose the education of the Western world — especially the English language — as the practical key to their future.

For most Africans today, education continues to be a ritual

devoid of any relevance to the reality of African life. Students diligently collect school certificates because they are prestigious in the same way English is prestigious. The result is a far greater educated labor force than the economy can absorb — a disillusioning and bitter discrepancy for the African high school or college graduate who has been prepared to produce.

The heart of the tragedy is that the educated African has been prepared to produce what his culture cannot use. This dichotomy arises not just from the transportation of the content of Western culture but also from the assimilation of Western perception. To realize the depth of the educated African's alienation, we must understand the ways in which education shapes the eye and the mind. Unfortunately, too few Peace Corps teachers understand too late the immensity of the cultural gap they demand their students to leap.

Is there any difference between the colonial teaching a Nigerian student to classify British plants and the Peace Corps volunteer teaching him to classify Nigerian plants? It is

about time we recognize the triviality of form — the message of our medium. We see the world as our conceptual tools bid us. As Benjamin Lee Whorf suggests, the very language we speak dictates the way we perceive reality. Note that the Nigerian student has always been taught in English.

The lesson in plant classification in English demands the Nigerian student conformity to courtly forms, most obviously the Western form of classification but also the organizing structures of the English language: the format of the classroom — neatly rowed desks, the teacher's podium, the raised hand. Each form speaks together, they outline a definite way of organizing mental and physical behavior. The most prosaic convention teaches the Nigerian student to perceive in Western terms. In this lies the full meaning of his alienation from African culture.

If there is justification for the Peace Corps teacher, it lies in this moral lesson of grappling with another culture. It is a

priceless insight he can bring back to America and the dismal crisis of her own education. For one, he can bring to our elite the diagnosis of obsolescence, from grammar school to university — of intransigence and unwillingness to shape education to serve the unique personal and cultural warp of each mind.

Mr. Fanselow suggests respect for perceptions for structures for interests already given in the student. To take each growing mind where it is and let it create its own rhythms.

To borrow a Yoruba proverb: these days you're either on the bus or off the bus. With a much more dignifying (C.N.A.A.?) Nihilism? Apathy? Strawberry Fields? Mr. Fanselow has clearly chosen to make his stand and work it out. He is committed to a vision of education in America that offers the sacred, unique human mind fulfillment on its own terms. Today a refreshing and nostalgic betrayal to faith. Yes, it could almost make you hope again.

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Joanna Is Not Where It's At

By ELAINE CHIANG

"Joanna" is full of sex, fantasy, glamour — even a meaningful message. Despite these attractions, the movie is not interesting. The plot is an elaborate version of a young girl's initiation into life and her eventual maturity. As we follow the yet-set heroine in and out of beds and Freudian dreams, we tire at Joanna's naivete rather than become enchanted with her innocence.

For instance, in one of her many fantasies, accompanied by an orchestra she dances the minuet out on a lovely lawn. She tries but the dancing and music continue as she bemoans her lack of sleep. The episode attempts to symbolize the revulsion of her pure soul to the false glitter of London. However, if she would stop sleeping

around so much, she might get some rest.

The stereotyped characters Joanna encounters also deaden the action. The cool casanova, the blueblood Lord, the super-masculine Negro lover, head the list of unimaginative personalities. The acting is similarly uninspired. Genevieve Waite, a 20th Century Fox discovery, plays the title role. She overacts, as even the experienced actors do in this film.

The manifest problem in the acting indicates a deeper one — insubstantial script and insensitive direction. Michael Sarne, who wrote and directed, "Joanna," does try very hard, though, to bring in the right elements. He has Walter Lassally, winner of an Academy Award for "Zorba the Greek" as his cameraman and the West

Coast's celebrated Rod McKuen as composer and lyricist. Unfortunately, one of the dullest elements in the movie is the combined combination of slick, artsy-craftsy photography and schmaltz which passes for music. Joanna, stricken at being discovered in bed with her art teacher's husband, runs through the scenic places of London in her nightgown to the music of the title song: "When Joanna loved me da, da, da, When Joanna loved me da, da, da..."

"Dripping sentimentality in sound and sight, the message becomes moralistically perverted. At the end, Joanna commits herself to having the baby by her lover who is sentenced to a ten-year prison term for murder. We leave her incredibly happy and incredulous that we have stayed to see the ending.

Students Get Grants For Summer Projects

"It was the happiest time of my life!" was the response from one student who participated in the Barnard Summer Grants Program last year. The committee, according to chairman Louise Resituto, is given "approximately four thousand dollars each year for the purpose of sponsoring summer projects proposed by Barnard students." At a tea held last November 21, the committee members explained the program to interested students.

The range of possibilities for projects is practically limitless. Preference, however, is given to work requiring some financial aid and also to projects which cannot be completed at Barnard. In addition, the program is open only to students returning to Barnard next fall.

Participants in last year's Summer Grants Program submitted written essays to the committee on their summer ex-

perience. The following excerpts indicate the wide range of possible projects. "For three weeks this past summer I worked as a volunteer in the archaeological excavations at Tell Gezer, Israel. The project has been run by Hebrew Union College for two three-week sessions each summer since 1965. Its main purpose was to provide actual fieldwork experience under professional guidance for students or archaeology and related disciplines." "During the summer of 1968 I attended the six week session of the Connecticut College School of Dance in New London, Connecticut. Under the School of Dance's Cooperative Scholarship Program, a \$100,000 grant from Barnard's Summer Grants Program was matched by another \$100,000, thus contributing \$200,000 toward the \$550,000 fee for tuition, room and board. Without this aid I would not

have been able to attend what turned out to be an exciting and valuable program." "During the summer of 1968, from June 29 through August 12, I was a participant in 'The American Forum for African Study.' This unique program, which was both cultural and academic in orientation, was a success largely because it was carried out in England and West Africa." "This summer I participated in a program of combined study and travel in the USSR. One hundred eighty students, both undergraduate and graduate, participated."

Application forms for Summer Grants Projects will be available in March and students will be notified by the second week of May. Students interested in the program must schedule an interview with the committee and submit outlines of their projects.

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Zocker

(Continued from Page 1)

One day you stand alone on the top of a hill in this strange new world. You are tender and compassionate. You are warm and loving. You have shiny hair because you brush it 100 times every morning. Long ago you dropped your puritanical male facade. There is something between your legs that looks like fun, but it has lost its relevancy somewhere in the dust of memory.

You hold a flower to your nose, look up at the bright yellow sun, and wonder, "Whatever happened to that thing tailed woman?"

PDD Students Reject High School Standards

By ELLEN HORWIN

In past summers, Columbia's Project Double Discovery has experimented widely in "progressive" education—education which makes learning an exciting, motivating experience. Particularly successful in the summer of 1968 was a course in creative writing which involved twenty-four students of high school age. Classes were conducted in an atmosphere of openness and honesty; students were encouraged to "speak out," to express their deepest feelings about their environment, their families, contemporary issues.

Rejecting social "conventions," they directly criticized each other's writing.

Bill Wertheim, the instructor of the course, comments on the summer's work: "The classroom was a forum, very often a discussion hour. No idea of value was sacred; everything was violated with honesty. That's why the language isn't always 'proper.' Intensity needs no justification. Some kids were turned on by what we did. Others weren't. Of course, there's no method that can succeed as a catalyst for 'creative writing' (whatever that is), but the positive reinforcement that schools give to students who don't think or feel, who merely copy, shut up and work for a high mark is an extremely difficult barrier to overcome."

The students' efforts resulted in the publication of a literary magazine, an impressive work consisting of prose and poetry. In one poem a Puerto Rican student writes about her neighborhood scene:

*Tenement buildings sprouting
from hell
Killing night through the lonely
day
Broken glass all around. Ahh shit!
I fear the night
And what she brings.*

*I'm afraid she could harm me
if she wanted to
My heart trembles
And is frightened
At hearing the entrance of the
night
She's a bad woman, the night.
I'm hiding though she does nothing
to me*

*But since I hate her
I hide.*

Another student had this to say about Brooklyn:

*Junkies on the roof
Don't you know you're killing*

*Don't you know that you're
Torturing and punishing
Brooklyn.*

*Bookies on the street
Can't you realize that you're
robbing*

*Robbing the people who wait for
the check*

*Waiting for that day the welfare
buys*

*Them drinks and pays for their
game.*

Lovers, Jivers, Boppers

*Can't you see how you're
robbing*

*Our young girls of their
virginity.*

*Giving them responsibilities so
young*

*Putting them on welfare so
young*

Not even giving them a chance

Let our girls off from these beds

Bookies, give welfare a chance

*Junkies get the needle out of the
arm of Brooklyn*

*People please give Brooklyn a
chance.*

Others tried to describe their sensations of the moment

*The windows are bolted.
Barred.*

*There is an air of wonder from
the world*

*behind and the world outside the
windows.*

*The two worlds spin around on
their own axes*

dumb, stubborn spheres

*They seem to spin without
stopping,*

without knowing the other exists.

*But neither is a whole universe
they are very much alike*

*self-satisfied
to think that they never meet.*

*I'm cold
I'm freezing*

*I'm being buried
by winds and snow.*

*I see death in every tree
but I know flowers will
blossom in spring The sun will
be God.*

Aptly titled "No Mask" the magazine clearly indicates that material high school composition teachers consider "vulgar" is often meaningful expression of students' feelings. The students in the course bitterly rejected high school standards of composition in their editorial for the magazine

"In school when we turn in our hard worked compositions in order for our teachers to mark whether our writing is good enough for the school or her we feel disgust. Mainly because after many hours of trying to put our feelings on paper she tells us our feelings shouldn't be that way. I'm trying to say that if in that composition there's a word damn which stresses a point, or a sentence which may be completely loaded full of meaningful stuff, she'll have the nerve to tell us to rewrite our composition, leaving these things out. We can't need to be humiliated twice both in and out of school. Just give us our chance to show our real feelings, not that chocolate-coated junk we have to turn in at school. So parents whether you're offended at this stuff or not 'too bad because this is us. This is our bag."

Editor's Note: Project Double Discovery's summer session is a seven week residential program on Columbia's campus. The two hundred high school students in the program have the potential to go to college but are hindered by socio-economic backgrounds.

Street Academies

(Continued from Page 5)

history and culture, they create in the students a sense of pride and a sense of cultural heritage. The third stage was Prep School at either Newark or Harlem Prep, an even more formally structured environment, to give students the necessary academic equipment and study habits for a college career. The graduates of the Prep Schools all go on to college.

The Prep School students are drawn from the street academies. A majority of the Street Academy youths go on to Prep School. The others go into Career Development programs or become streetworkers.

The main idea of the program is to "spark change in the system" according to Dr. Callender, who is now Chief Deputy of the Housing and Development Administration. Hopefully, the street academies will begin working through the N.Y.C. Education System, rather than setting up a parallel system supported through private means. Already streetworkers are working in Benjamin Franklin, Haaren, Seward, and Brandeis High Schools to reach potential dropouts. (Harlem youngsters have to travel to these schools because there is no high school in Harlem.)

Dr. Callender and the others involved in the program firmly believe that street academy graduates now in college will all return in various capacities to Harlem to form a backbone of leadership within the community. With the 150 students now in college, the Street Academies have shown that there is a way to regain contact with those lost through the traditional institutions and whom other anti-poverty programs are not able to reach by virtue of being run by "outsiders." These same techniques are now being applied in public high schools.

Leaders with definite programs are being produced by the Street Academies. Dr. Callender, however, describes the Academies in broader terms, i.e. as a challenge to existing institutions, and ultimately as the principal instrument for reshaping ghetto culture.

Tentative Examination Schedule — Jan. 1969

FIRST WEEK — Jan. 20 - 24

MONDAY, JANUARY 20

TUESDAY, JANUARY 21

WEDNESDAY, JANUARY 22

THURSDAY, JANUARY 23

FRIDAY, JANUARY 24

9:00 a.m.		1:10 p.m.		9:00 a.m.		1:10 p.m.		9:00 a.m.		1:10 p.m.	
German 11	Art Hist 1	Art Hist 75	Germ 1	Bio 1	Art Hist 71	Anthro 1	Art Hist 57	Art Hist 57	French 1		
Music I (3)	Eco 25	Art Hist 81	Germ 3	Eco 17	Educ 3	Art Hist 57	Chem 5	Chem 41	French 1		
Phil 1x (5)	Eng 69	Biology 7	Germ 5	Eng 53	Mod Grk 1	Chem 27	Chem 27	Eco (2)	French 4x		
	Eng 77	Economics 29		Phil 1x	Mod Grk 3	Gov 19	Gov 19	Eng 63	French 5x		
	Germ 45	English 73				Gov 25	Gov 25	Fren 32x	French 6x		
	Gov 11	Psy 5				Hist 19	Hist 19	Gov 1	French 21		
	Gov 13	Psy 57				Phil 41	Phil 41	His* 51	French 21		
	Gov 28x	Soc 41				Soc 1 (4)	Soc 1 (4)	Latin 33			
	Grk 1	Span 31				Soc 2x (1)	Soc 2x (1)	Math 15			
	Hist 55x					Span 25	Span 25	Music I (2)			
	Hist 57							Phil 1x (3)			
	Hist 65							Psy 42			
	Phil 75							Psy 27			
	Phil 85							Soc 21			
	Russ 9							Span 5			
	Soc 1 (3)							Span 17			
	Soc 43										

SECOND WEEK — Jan. 27 - 30

MONDAY, JANUARY 27

TUESDAY, JANUARY 28

WEDNESDAY, JANUARY 29

THURSDAY, JANUARY 30

9:00 a.m.		1:10 p.m.		9:00 a.m.		1:10 p.m.		9:00 a.m.		1:10 p.m.	
Art Hist 51	Art Hist 43	Bio 9	Art Hist 65	Psy 1x	Art Hist 77	Span 1	Art Hist 77	Anth	V1004x	January 23 a.m.	
Chem 51	Bio 15	Eco 1 (4)	Art Hist 93		Grk 11	Span 3	Grk 11	Anth	V1024x	January 23 a.m.	
Eco 1 (1)	Eco 1 (3)	Eng 35	Eco 33		Soc 39	Span 7	Soc 39	Anth	V3011x	January 28 p.m.	
Eco 27	Eco 7	Fren 22x	Eng 79			Russ 1		Anth	V3031x	January 28 p.m.	
Eng 67	Eng 41 (2)	Fren 33	Eng 85			Russ 3		Anth	V1097x	January 21 a.m.	
Eng 90	Ger 2x	Gov 7	Fren 37					Bio	G4061x	January 28 p.m.	
Fren 25	Latin 1	Hist 3	Ger 27					Econ	G4713x	To be arranged	
Geol 1	Phil 5	Hist 11	Gov 17					Fren	G4603x	To be arranged	
Gov 23	Psy 17	Hist 17	Hist 13					Fren	G4505x	To be arranged	
Hist 53	Psy 21	Math 35	Hist 21					Hist	G4328x	January 24 a.m.	
Math 7	Soc 33	Phil 1x (4)	Hist 27					His Ed	V3051x	To be arranged	
Music I (1)		Phil 77	Math 31					Ital	V1101x	January 23 p.m.	
Phil 1x (2)		Phys 3	Phil 2x					Ital	V1201x	January 23 p.m.	
Phil 35		Rel 17	Phil 47					Ital	V 301x	January 20 p.m.	
Psy 9			Rel 25					Ital	V3335x	January 27 p.m.	
Psy 25			Rel 31					Ital	V3639x	To be arranged	
Soc 1 (1)			Span 14x					Ital	V3641x	January 28 p.m.	
Soc 47								Lat	V3011x	January 27 p.m.	
Span 15								Lang	V3023x	To be arranged	
								Mus	V1109x	To be arranged	
								Mus	V1331x	January 27 p.m.	
								Dr Civ	V3355x (1)	January 22 a.m.	
								Relig	V1001x	January 28 a.m.	
								Relig	V1101x (2)	January 28 a.m.	
								Russ	V1101x (6)	January 22 a.m.	
								Russ	V3331x	January 27 p.m.	
								Russ	V3443x	January 20 a.m.	
								Russ	V3463x	January 27 p.m.	
								Russ	G6214x	To be arranged	

Appendix to the Tentative Examination Schedule for January 1969. IBM numbered courses taught at Barnard or at Columbia by Barnard instructors. Consult the Columbia schedules for courses not listed here.

THIS SCHEDULE IS TENTATIVE

Instructors are asked to advise the Registrar of any special problems or of an examination not scheduled before Dec. 13. Any conflict between two examinations should be reported to the Barnard Registrar at once. **CONFLICTS REPORTED AFTER 3:00 pm ON DEC 13 CANNOT BE ADJUSTED.** Rooms will be indicated on the final examination schedule.

The Week

Dec. 11
Dec. 17

Wednesday, Dec. 11

St. Nicholas Party: Sponsored by German Department, for students in German department. College Parlor, 4-6 p.m.

President's Luncheon: Sophomore class, Deanery, noon.

President's Tea with Sophomore Class: College Parlor, 4 p.m.

Concert: St. Louis Symphony Orchestra, also, Malcolm Frager, pianist, Carnegie Hall, 8:30 p.m.

Gallery Talk: "Winslow Homer," by Marjorie Kramer, Whitney Museum, 2 p.m.

Lecture: "Revolt Against Humanity," by Alfred Jones, Cooper Union, free, 8:30 p.m.

Concert: Works by Vivaldi, Mendelssohn, Debussy, Liszt, Bergsma and others, Donnell Library, free, 8 p.m.

Folk Concert: Bob Cohen, Folklore Center, 321 Sixth Avenue, \$2, 8:30 p.m.

Films: In French, "Bourdelle," "Sur Les Traces de Mazarin," La Maison Francaise, 16 Washington Mews, free, 11 and 4 (a.m. and p.m.)

Lecture: "What and Where Is The Homophile Movement?," 602 Hamilton Hall, 8:30 p.m.

Thursday, Dec. 12

Film: "Funerary Rites" (Australian, African), Ethnographic Cinema, 501 Schermerhorn, 75 cents, 7:30 p.m.

Meeting: History Department, Deanery, noon.

President's Tea for Foreign Students: College Parlor, 4 p.m.

Talk: "Challenge of Czechoslovakia," by Erik Beit, East Side Forum, 85 East 4th St., \$1, 8 p.m.

Concert: Manhattan Improvisational Ensemble 50 West 13 St., \$1.50, 8:30

Films: "The Golden Fish," "This is New York," Bloomingdale Branch Library, free, 4 p.m.

Films: "A Study in Wet," "Munro," "Seven Authors in Search of a Reader," Library and Museum of the Performing Arts, free, 4:30 p.m.

Poetry Reading: Keorapetse William Kgosisile, "What is Africa to Me?" Countee Cullen Branch Library, 104 West 136 St., free, 8 p.m.

Christmas Masque: Program of Poetry, Dance, and Carols for the Christmas Season, Barnard Gymnasium, 4:00 p.m. Followed by Wassail Party in the court.

Friday, Dec. 13

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

Concert: Masterwork Chorus and Orchestra, David Randolph, conductor presents Handel's "Messiah," Carnegie Hall, 8 p.m.

Recital: The Complete Piano Music of Debussy, Beveridge Webster, Pianist, Town Hall, 118 West 43 St., Box Office 582-4538, 8:30 p.m.

Talk: "Are Negroes Anti-Semiotic?," Educational Alliance, 197 East Bwy., free, 8 p.m.

Open Screening: Independent film shorts U-P Film Group 814 Bwy., free, 8 p.m.

Lecture: "Rembrandt," by Angela Watson, Metropolitan Museum, free, 2:30 p.m.

Concert: Barnard - Columbia Chorus and Columbia University Concert Band, Weillman Auditorium, FBH, \$1.50, 8:30 p.m.

Dance Program: Maruja Montero, "Flamenco and Classical Dances of Spain," Mask 125 Fifth Avenue WA 9-7354, \$2.50, 8:30 p.m.

Film: "The Scarlet Empress" (on Catherine The Great), by Josef von Sternberg, starring Marlene Dietrich Horace Mann Auditorium, 120th St. and Bwy. 75 cents, 8 p.m.

Saturday, Dec. 14

Opera: "Carmen," by Amato Opera Company, Town Hall, 2:30 p.m.

Recital: Jose Ceci, violinist, Town Hall, 5:30 p.m.

Concert: Youth Symphony Orchestra of New York, Carnegie Hall, 2:30 p.m.

Concert: Masterwork Chorus and Orchestra, David Randolph, conductor, Carnegie Hall, 8 p.m.

Sunday, Dec. 15

Poetry Reading: Jacob Glatstein and Meyer Stickler reading from their Yiddish poetry, \$2, 92nd St. YMHA, (Lex), 6:15 p.m.

Concert: Unity, New York, Carnegie Hall, 8:30 p.m.

Chanukah Festival: Akiba Hebrew Academy presents Annual Chanukah Festival, featuring George Jessel and Yaffa Yarkoni, Town Hall, 113 West 43 St., 2 p.m.

A Celebration for Beethoven's Birthday: New mixed-media events by Kenneth Werner, St. Peter's Church, 336 West 20th St., \$1.50, 2 p.m.

Monday, Dec. 16

Health Service: South Alcove, Noon.

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

Reception for Faculty and Staff: James Room, 4:30 p.m.

Talk: Edgar Z. Friedenberg, on "Youth: America's Last Minority," 92nd St. YMHA, (Lex), 6:15.

Poetry Reading: Isabella Gardner and Karl Shapiro reading from and discussing their poetry, 92nd St. (Lex) YMHA, \$2, 8:30 p.m.

Concert: Arnold Eidus Chamber Ensemble, Carnegie Hall, 8:30 p.m.

Recital: Grete Sultan, pianist, Beethoven - Schubert Program, Town Hall, 113 West 43 St., 8:30 p.m.

Tuesday, Dec. 17

President's Luncheon: Deanery, noon

Concert: Handel's "Messiah" presented by the Oratorio Society of New York, T. Charles Lee, conductor, Carnegie Hall, 8 p.m.

Christmas Luncheon: Sponsored by Medieval and Renaissance Studies Programs, College Parlor, Barnard Hall, 12:30 p.m.

BULLETIN BOARD

Music Prizes

A total of \$3,000 in music scholarship prizes will be awarded in 1969 by the Kosciusko Foundation in New York through two national competitions for young Americans preparing for the concert stage. The events include the twentieth annual Chopin competition for pianists and the Henry Wienawski competition for violinists. Formal application blanks must be filed by March 1. Complete information on the contests may be obtained from the Kosciusko Foundation, Inc., 15 East 65th Street, New York, N.Y. 10021.

Play Discount

College students will be able to see the productions of Harold Pinter's new double bill, "Tea Party" and "The Basement," for \$1.00 off the regular box-office price. Ads have been placed in major college newspapers containing a coupon, which can be redeemed for the \$1.00 reduction when brought or mailed to the Eastside Playhouse.

African Lectures

A series of ten weekly evening lectures on the African heritage, sponsored by the Harlem-Morningside Committee on the African Heritage, will be given on consecutive Tuesdays through February 18. The lectures are free and open to the public. All will begin at 7:30 p.m. in the Countee Cullen Library, 104 West 136th St., Manhattan. Another group of ten lectures on modern-day Africa will be given in the spring. Both series are supported by a grant from the Urban Center at Columbia. The lectures are as follows:

- December 10, "Early Man in Africa"
- December 17, "West African Sculpture in Ritual Context"
- January 7, "Traditional African Literature"
- January 14 "The African Slave Trade"
- January 21 "The Literature of Emerging Africa."
- January 28, "Zimbabwe and the East African Coast"
- February 4, "Music in Africa"
- February 11, "Africa and Black America"
- February 18, "West Africa Under Colonial Rule."



Bulletin Workshop

Anyone interested in the position of business manager for the BULLETIN starting in February are invited to attend a workshop at our office on Friday, December 13 from 1:00-2:00 p.m. and on Tuesday, December 17 from 10:45-11:45 a.m.

Proctors

The Board of Proctors will be at the College Tea on Wednesday, December 11, 3:30-5:00 p.m. in the James Room to talk with students. Anyone with questions or comments on programs and courses is cordially invited.

YOU DIG?

"Foreasmuch as the wearing of haire, after the manner of uncouth ruffians and barbarians, has begun to invade our country, contrary to God's word which states that it is a shame for a man to wear long haire, and is contrary to the general custom of our people, we the Magistrates do declare our dislike against the wearing of such long haire as a thing unciuil and unmanly, whereby men do deform themselves, and do offend good men and corrupt good manners."

—Student Handbook

Harvard University, 1649

Party

There will be a St. Nicholas Party on December 11th in the College Parlor for all German majors from 4-6 p.m. The party is sponsored by the German department.

Minor Latham

The Gilbert and Sullivan Society will present "Patience," an operetta, December 11 through 14 at Minor Latham Playhouse at 8:30 p.m. For reservations, call 280-2079.

Summer Study

Bryn Mawr College will conduct two programs of study abroad during the summer of 1969, one in Spain and the other in southern France. Both programs offer six weeks of intensive work under the supervision of Bryn Mawr professors in the fields of language and literature, political science, history and sociology, and history of art. Students live with families in the host country, and supplement classroom work with lectures and visits to places of interest. Following final examinations, students are free to travel for several weeks before rejoining the group for the return trip to the U.S. The fee for each program is \$690. A limited number of scholarships are available. For catalogue and application forms write to the Director of the Centro de Estudios Hispánicos en Madrid or the Director of the Institut d'Avignon, Bryn Mawr College, Bryn Mawr, Pennsylvania 19010. Applications for admission must be received before March 1, 1969.

Archaeological "Dig"

The Association for Cultural Exchange, a British non-profit organization will sponsor a program of digging on an archeological site this summer. Total cost of the program is \$725, including round trip air transportation. Part scholarships are available. For further details write to Professor Ian A Lowson, Association for Cultural Exchange, 539 West 112 Street, New York 10025

"Uptight Screening"

On Saturday, December 14, at 10:00 a.m. there will be a special preview showing of "Uptight," Jules Dassin's film about the black ghetto. The showing will be followed by an informal panel discussion featuring Jules Dassin (director of "He Who Must Die," "Riff," and "Never on Sunday"), Julian Mayfield, Ossie Davis and H. Rap Brown. Free tickets are available for this preview in the C.A.O. Office.