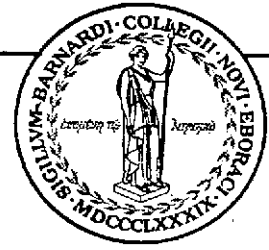


BARNARD



BULLETIN

VOL. LXXIII, NO. 10

WEDNESDAY, DECEMBER 18, 1968

BY SUBSCRIPTION

Barnard-Columbia Sponsor "Spring Thing" To Include Greek Games Urban Major Announced

By BETSY TRACY

A "spring thing," now in its preliminary development stage, is being scheduled for April 19, 1969, at Barnard. Instead of holding a joint spring arts festival this year with Columbia as has been done in the past, and producing Greek Games, a

traditional event held for some sixty-odd years, President Peterson has suggested that an arts festival be held this spring at Barnard. Mrs. Meyers has been appointed the overall representative of the faculty and staff. Mrs. Roosevelt will remain chairman of Greek Games.

Dorothy Urman and Marjorie Swersky are the two student chairmen.

This all-college event will draw on the resources of all the departments to schedule exhibits of general interest to students, faculty, parents, members of the community, and the general public. The committee is very receptive to all and any kinds of suggestions that people could possibly have. Already some department heads have been approached about this event and are quite excited about it. The Art History Department thinks that they will have some kind of exhibit of faculty and student work; the Government Department will sponsor some outstanding speaker; Physics might have an experiment; Sociology most likely will show a film; the Drama Department will have a

(Continued on Page 6)

Barnard College will offer a major in Urban Studies. Martha Peterson, President of the school, announced today. Scheduled to begin with the academic year in September 1969, the new major is a part of a developing program which is considering Barnard's relation to the city and which will review student selection, financial aid and curriculum policies.

Currently two committees in the college, The Committee on the City and The Committee on the Developing Student, are meeting to discuss and to recommend necessary changes in policy and to suggest future programs which will help the college, located on Morningside Heights in New York, to relate more closely and realistically to its community. As a lead into these programs a lecture series on urban topics is being planned for the Spring Semester of the current academic year.

The new major is the result of recommendations made by

the Committee on the City which is chaired by Henry Boorse, Dean of the Faculty. An inter-disciplinary committee of faculty from the natural sciences, the social sciences and the humanities has recommended the program. In order to meet requirements for the major a student must satisfactorily complete a concentration in one of the participating departments and write a senior thesis on an urban topic which is approved by the department.

The proposals for the Urban Studies major were accepted at a meeting of the college's faculty this week.

In commenting on the new program, President Peterson said: "We feel that Urban Studies is an important and critical area of concentration for our young women and that Barnard's resources both at the college and in New York City will allow us to offer an exciting and meaningful program of this nature."

A POINT OF CLARIFICATION

The Citizenship Council still exists. Eleven members of the 21-member governing board of the Columbia College Citizenship Council have declared that the organization does not exist. However this declaration has no meaning since, according to the constitution and by-laws, a two-thirds vote is necessary. Moreover, no meeting was ever held where this issue was brought up.

It should be noted that PACT remains in Cit Council; the name of PACT's director was included by the dissident group without her knowledge.

This action is an attempt to destroy programs in researching the role of Columbia and the community, programs involved in preventing eviction of tenants by Columbia, and programs involved in fighting racism through work in white communities.

The Citizenship Council has submitted a budget to the dean for which it expects approval, and will continue to use its facilities in Ferris Booth Hall. We will not tolerate the attempt to sabotage our program.

The action of the eleven members of the Governing Board can only be construed as one of resignation from the organization.

JOEL ZIFF

Chairman, Columbia-Barnard Citizenship Council

Africa Seeks Teachers

Teachers College, Columbia University offers a unique opportunity to experienced American teachers interested in serving in the teachers colleges of Kenya, Tanzania, Uganda and Zambia. Through this project, Teachers College is able to assist these African nations in achieving one of their major goals — the development and expansion of education, especially at the primary and secondary levels.

Since its inception, the Teacher Education in East Africa Project (TEEA) has provided, at the request of the African governments, more than 150 staff members or tutors (90 are currently in service) for their teachers colleges. TEEA, now in its fifth year, is administered by Teachers College, Columbia University under a contract with the Agency for International Development of the United States Department of State.

TEEA tutors participate in a brief summer orientation program at Teachers College. Then in September, the tutors commence their duties as Education Officers in primary and secondary teachers colleges under two-year contracts with one of the African governments. Their specific responsibilities include teaching a wide range of subjects, supervising teaching practice, assisting with in-service

educational programs, demonstrating effective teaching methods, and revising course syllabi.

Salaries are commensurate with education and experience. Each tutor receives a fellowship and cash allowance for the orientation period as well as round trip passage with liberal baggage allowance for himself and dependent family members. The tutors also receive at on cost government housing in East Africa and certain free medical coverage.

United States citizens under the age of 55 are eligible to apply. Each applicant must have a master's degree and at least five years' teaching experience. Applications from single men and women and married men are invited. Married women may apply with their husbands since, in some cases, both a husband and wife may be selected as a teaching team. Male applicants must secure permission from their local selective service boards to leave the United States.

The deadline for applications is March 1, 1969. Full information and application forms may be obtained by writing to:

Teacher Education in East Africa
Teachers College,
Columbia University
525 West 120th Street
New York, New York 10027

Student-Produced Feature Film To Be Released Next Spring

A featured length film conceived and produced by Barnard students will be released for commercial distribution next spring. Directed by Linda Yellen, '69, the one-hour, thirty-six-minute feature will premier on or about April 23, 1969 — the anniversary of the Columbia strike.

The film story deals with the Columbia strike as seen through the eyes of a Barnard senior. Her reaction to the event reflects her sensibilities and emotional problems in a university environment. Through her personal contact with friends, the film explores the various attitudes of university students to such upheavals on campus.

An interesting feature of the film is its juxtaposition of the Richard Rogers "Alma Mater" with actual newsreel footage taken on campus during the strike. In addition to the title song "Come Out, Come Out" (the cry of the police to the demonstrators in the buildings) the film features three protest songs written by a young composer, Mike Mileius.

The leading role of Karen is played by Winkie Donovan, a senior at Barnard, working as a part-time model. Also appearing in the film are Lucy Saroyan, daughter of novelist William Saroyan; Gerard Malanga, male star of Andy Warhol's "Chelsea Girls"; Francine LeFarak, owner of a 59th street boutique;



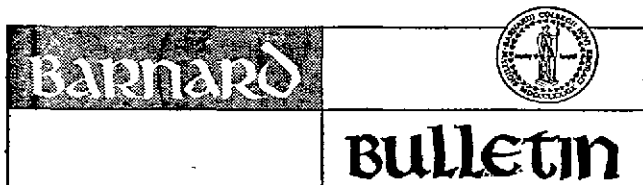
Winkie Donovan (center) in classroom scene featured in student film to be released in April.

Alpha Blair, Hunter College economics major and Playboy bunny; and Andrew Smith, a student at Williams College and comedy writer for the Joan Rivers Show. The musical score will be written by John Fast, composer and student at Sarah Lawrence.

The film project is an outgrowth of the Barnard Film Company formed last year by Miss Yellen and fourteen Barnard students. After producing a successful film short entitled "Prospera," Miss Yellen, along with Winkie Donovan, formed NIMUE Productions Incorporated as the first step toward a

feature length production. Private investments in the corporation and a grant from Richard Rogers helped to meet production costs, estimated at \$23,000.

The company distributing the film is the National Talent Service, a subsidiary of a major company noted for being "youth-oriented." Miss Yellen's film project is unique in that all those involved are under twenty-one. In future projects, the group hopes to utilize talent on the Columbia campus. Anyone interested in filmmaking who is willing to make a total commitment should contact Linda Yellen at '616' dormitory.



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Against Demolition

It has come to our attention that a certain militant campus organization (whose name, for reasons that will soon be apparent, we are not at liberty to disclose) has conceived of a plan to put an end to that lamentable situation which they term "the capitalist-imperialist hypocrisy of Columbia University." In brief, they propose to level the entire campus to rubble with a number of simultaneously exploding dynamite charges.

Needless to say, we heartily concur with the general campus opinion in favor of so daring a plan. We must applaud the verve, the enthusiasm, and the spirit of active involvement that this project embodies. However, the course of campus events leads us to believe that the total demolition of the University may not be so necessary as certain students suppose.

We certainly do not mean to defend the University, nor to suggest that there is any element of the institution that is worth the bother of Restructuring. Even in its best aspects, the University is so riddled with the pernicious seeds of academic objectivity, intellectual honesty, and a despicable tendency toward reason and common sense, that it is only fit for destruction.

Nonetheless, certain pragmatic considerations lead us to question the advisability of the current proposal; first, on account of the possible danger to the lives of innocent human beings who might be trapped in the explosion, and second, on account of the enormous expense of the 100,000 tons of TNT that we calculate necessary to effect the demolition. (It is true that the economic problem is not unsurmountable, for doubtless the Ford Foundation would allot a special grant for such a worthy project.)

However, we believe that it is unnecessary to undertake the risk, the expense, or the bother of demolishing the University; for as it stands, the student body will soon succeed in bringing about the gradual disintegration of the University, without the need for any physical destruction.

For example, certain of our fellow students have devoted themselves to contradicting the Administration on every matter, regardless how trivial, and to infiltrating every legitimate campus organization, council, and committee, with the object of leading it away from its purpose, and dissolving it.

Others have taken steps toward stifling Columbia's financial survival by organizing public opinion against the use of the vast federal research monies so vital to the support of advanced research and graduate study, and also by alienating alumni from the giving of their usual donations.

And, in case the above tactics prove insufficient, other friends of our cause are urging the University to change its curriculum, under the guise of seeking greater "relevancy," so that eventually the course of study will only be pertinent to the education of Bantu tribesmen and Ashanti chiefs. By such measures, we will surely succeed in making the University education so dilute, trivial, and pointless that Columbia will quickly die a natural death. E.S.L.

This editorial does not have the full endorsement of the Editorial Board.

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Physical Education

Through the many opportunities I have as Chairman of the Physical Education Department to talk to students, I have been made aware recently that there are a few points which need clarification.

A conversation with two separate students about other matters, revealed to me their discontent with the activity in physical education which they had chosen. They showed tremendous relief when I suggested they change the activity. They, and perhaps you, too, do not realize that changes can be made. It is commendable to try new experiences, but if they become a source of tension or great displeasure, feel free to discuss the situation with members of our staff. Physical education is not "punishment;" the activity should provide pleasure, recreation, vigorous exercise and a refreshing change from the routine of daily academic endeavors. The physical education courses provide you with the opportunity to learn new skills, to perfect others, to increase proficiency and subsequent pleasure, and to equip you for leisure in years after college.

Suggestions, too, are readily considered for adding courses to the curriculum. Ice skating instruction and jogging have already been added. A ballet class will be added next semester. We are presently considering the addition of a class in Yoga. I would welcome talking to you about other suggestions.

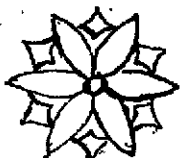
The last point for clarification is not as pleasant. It has been hinted that some students who have signed up for "open hour" activity are not fulfilling their commitment but are indicating attendance regularly. We believe the opportunity for open hour, or the extension of participation in activities outside of regular class sessions, is an ideal and valid one. Because of our belief in the merit of the program, we would not deny this opportunity to all because some are acting in violation of the spirit of trust and the honor code. For those who benefit from the open hour opportunity, much can be gained; for those others, only their own moral fiber will be weakened.

MARION R. PHILIPS,
Chairman
Physical Education
Department

G.S. Debases College

That there are many excellent students among the degree candidates in the School of General Studies is true. But that the school has changed drastically

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Letters to the Editor

From what it was intended to be many years ago is equally true. And that, for all its virtues it is in the main a school for a large group of young men and women who couldn't make it the first time around, many of whom are no older than College upper-classmen, is undeniable. That Columbia in 1969 can afford, in any way, such a school is at the least debatable.

A name change for G. S. is perhaps overdue, but it will of course have no effect on the nearly universal understanding of a G. S. graduate's having "gotten his degree from Columbia," thereby equating the two student bodies. There is no reason to believe that G. S. alumni will suddenly start trying to avoid this confusion. Why should they, since they are the beneficiaries?

It is the students and alumni of the College who suffer. And make no mistake about it: we have suffered, and continue to suffer. As time goes on, students will lose pride in Columbia and grow into alumni who have no interest in supporting alma mater.

PHILIP BENJAMIN

Zocker Condemned

I presume that a male wrote the column called "Zocker" which graced the front page of your December 11th issue. The material presented is so unintellectual that it seems incredible to me that it could appear in the newspaper of a highly esteemed liberal arts college. It seems incredible that a college founded by feminists has degenerated to the point where a hysterical, highly contemptuous piece of propaganda against women like this could be front-page news.

"Zocker" gives us an example of a "typical" woman who has become a member of the Board of General Motors bursting into tears at a meeting. Would he also give the example of a "typical" black man failing to show up for the Board meeting because he was drunk, and all blacks are irresponsible? The blacks at the College wouldn't stand for it — and the BULLETIN would never print it. Does "Zocker" also insinuate that the capable women who have run this College often fail to perform their duties, or perform their duties in a highly emotional prejudiced manner — taking time off when they have their periods, for instance?

Apparently the women in this college are so brainwashed that they consider this material "responsible opposing opinion." Women are worse off than blacks in this country. You can't print derogatory remarks like that about blacks in a responsible periodical. The average white woman's salary is considerably lower than the black male's. Women are the Uncle Toms on campus here. Instead of shuffling and saying, "Yessuh, boss," they bat their eyes and say "Aren't you a wonderful man!" Instead of agreeing that they are happy down on the plantation, they agree that they are "fulfilled," i.e., using their capacities to the limit and obtaining full satisfaction, being a combination domestic, mistress and baby machine, dabbling a bit in the arts and reading books on child-rearing, and magazine articles which tell them how to become better servants to their husbands.

And those same fulfilling tasks which are assigned to women are the lowest paid, least respected jobs in the nation.

There are better men than "Zocker" in this town, men who will respect those qualities of mind and those competences which bring a woman to Barnard.

NAME WITHHELD

Women Students

Kate Millett's article in your latest issue seems to me to advocate quite objectionable actions on the part of women college students. If, as she states (and I agree with her completely) all-women colleges offer a markedly inferior education to that obtainable at co-educational or all-men colleges, and (at the present time) they do not in any way recognize what should be their responsibility to repair the damage done to their students by their families and society at large, so that they will start thinking of themselves as people able to spend their lives in whatever way they see fit and for which they have talent, then a women student who willingly attends such a college is, at worst, selling herself into slavery, or, at best, choosing the greater of two evils.

HELEN BELL, Grad. Fac.

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Plimpton: A Barnard Man

By SYDNEY LADENHEIM

College trustees are not necessarily frightening pot-bellied creatures or washed-out suffragettes with antediluvian intellects. Francis T. P. Plimpton, for one, isn't.

This trustee is 68 years old, but resembles more a healthy 50, the kind you sort of dream your husband will look like after you've both weathered your first hundred crises.

I was sandwiched in between a corporate luncheon that ran two hours late and a dinner with Dean Rusk, yet I found Francis Plimpton calm, distinctly human and sensitive, and willing to talk at length about anything.

Commenting on the reconstructionist trend in the Columbia community ("heaven forbid that I ever become a Columbia University trustee"), he said, "The thrust for more student voice in those things which affect them directly, such as disciplinary matters, is very legitimate. They should have a strong say in determination of

school policy, but by no means the final one."

He was asked about the general hostility that has been displayed against trustees as absentee managers. "That trustees control the college is a myth. We have legal responsibility for the college's finances and select the President. That's all. Even at Barnard the faculty helped choose Martha Peterson, and, if God forbid she quit tomorrow, would the students know, say, whether some professor out in Wisconsin is capable of filling her place?"

His function in Barnard, he explained, is mainly "following around in my father's footsteps." His father was one of the founders of Barnard, who took over as treasurer when Jacob Schiff resigned in disgust because Barnard's assets totaled \$2,000 (to be used only for a botany prize). He subsequently solicited funds for the college which amounted to over 10 million dollars.

Commenting on the rise in tuition that he as a trustee instituted, he said, "Barnard is not like the federal government. We can't operate at a deficit. And we have to keep a good faculty. Why should an instructor stay here if he can earn as much in Ohio and live for less? In Moscow University students get paid to learn Education in America should ideally be this way."

He also maintained that every girl graduating from Barnard "should know something about physics" and have been exposed to several child psychology courses. "This should also apply to Columbia College. Men ruin kids as much as mothers do. I look back on my fatherhood and see my mistakes — things I should have done, things I should not have done..." Francis Plimpton's children are: George, Editor of The Paris Review and author of "Paper Lion"; Francis Jr., on the Brown University administrative staff; Oakes Ames, legal counsel of the Nature Conservancy in Washington, and Sarah, a writer living in Paris.

The most exciting segment of Plimpton's life was when he made his sporadic "forays into public life." As a former Ambassador and Deputy United States Representative to the United Nations remembers with relish the time he had to call a Security Council Meeting at 2 a.m. when Cyprus was in danger of being invaded by Turkey. His work there was "exhausting, exhilarating, exasperating, and all the 'exes' you can name." It was also "fun," he said, "to put the country back together again" when he was General Solicitor of the Reconstruction Finance Corporation. He is now a member of the United Nations Administrative Tribunal, and of the State Department's Advisory Committee on International Organizations. He is also a trustee of the Metropolitan Museum of Art, Amherst College, Union Theological Seminary, Athens College in Greece and, Lingnan University in China. He also directs seven institutions and has contributed on professional and United Nations subjects to various publications. He is also humble. When I commented on his vast achievements, he said, "There are no great men. Only men."



FRANCIS PLIMPTON

A Manifesto Of The "Barnard Organization Of Soul Sisters"

The only educational relevancy Barnard has to the black student is to demonstrate successfully institutionalized racism. Barnard's courses serve simply to reinforce the European cultural heritage, as a look at the Barnard catalog will aptly testify.

Those courses which are purportedly relevant to blacks deal with them only as problems, i.e., "ethnic and minority problems of adjustment." The first course instituted in the entire history of Barnard which is potentially relevant to blacks — "English 40," or, "Books in the Black Experience" — had to be expanded so that more than two black students could experience the course. It is being taught by a white professor who admits that she needs help in teaching this monumental course, which is projected as covering not only black literature, but black history and black sociology also! all rolled up into one little black course.

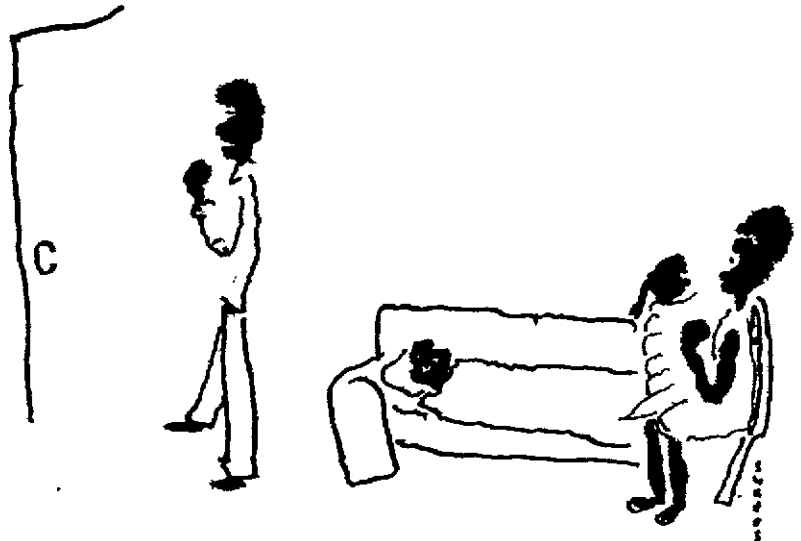
This ignorance of the real black experience in the midst of such academic fortitude is hardly surprising when one becomes acquainted with the attitudes of the faculty and administration at Barnard. A book could be written on the black experience at Barnard — like a member of the sociology department states that "blacks cannot conceptualize," a member of the philosophy department states that jazz is "frivolous and culturally worthless;" contemporary economics and contemporary novel courses which do not deal with blacks at all; art courses which do not deal with sub-Saharan or Afro-American art; the fact that no African language is offered at Barnard and no student can take an African language without demonstrating its inclusion

in her major, the fact that President Peterson had the nerve to tell a black student that what Barnard needed to do was have students go west to recruit Indians (later for Harlem)

When a dean of faculty was approached by black students with the notion of black studies, he finally replied that there were proposals in order for a major in urban studies but that to his knowledge they did not deal with the black experience, nor were any courses to be taught by black professors. The excuse given was that black professors were too hard to find and were, in fact really not necessary. When this same dean of faculty at Barnard was informed that black students did indeed have a list of black Ph D's, the dean suggested that they "do anything you like with it"

An administrator of the government department, when interviewed said that "it was the white middle class that needed to be made aware of the problem — therefore no black professors are needed." He was not interested in presenting, he said, "some militant's point of view." However, he conceded, "If some famous black specialist could convince" him "that there was enough good literature for a course in black politics," then he would have to teach it himself. He then told the undergraduate interviewer, who did have such a list of "good literature," to bring it to him.

The ignorance of the faculty and administration is indicative of their own racist education, which they obviously intend to propagate. Due to their own limited life-experience with blacks, their knowledge of black women is limited to the master-servant relationship they have with the black women they hire to maintain their households.



"if that's Santa Claus, he can go to hell."

"Compujob" Mechanizes Job Hunt

A new and unique method of recruiting graduating and graduate students for industry and the professions has been instituted on more than 800 campuses this fall by a company called COMPUJOB.

Headed by two dropouts from the Wharton Graduate School of Business Administration, president Tánfeld Miller, age 21, and vice president Edward M. Swan, Jr., 27, COMPUJOB, paradoxically, uses computers to make recruiting more personal. Briefly, its system is as follows.

Questionnaires are distributed to students on campus to be filled out and returned to COMPUJOB. These have been planned to provide an extensive and realistic description of individual educational background, occupational and locational preferences and, significantly, personal goals. Using

computers, COMPUJOB then matches students' qualifications to the particular specifications made by its widely diversified clients. Clients then get "profiles" of the students who seem to be most interested in working for that type of employer.

There is no cost to the student. Questionnaires come in their own postage-paid, pre-addressed envelopes addressed to COMPUJOB, 1100 Connecticut Avenue, N.W., Washington, D.C. The client pays, contacts the student directly and coordinates with the college placement office.

Covering virtually every category of industry and the professions, COMPUJOB's clients include such companies as American Airlines, CIBA Drugs, Ted Bates Advertising Agency, J. C. Penney stores, American Friends Service Committee Bankers Trust Company, Allied

Chemical, Riegel Textiles, American Can, Continental Oil, The Board of National Missions (United Presbyterian Church), etc.

A massive program of distributing the questionnaires is now in progress. Many of the 800 colleges are using their own facilities for distribution at registration, in living quarters, through placement offices. COMPUJOB representatives are also distributing the questionnaires on campus. Poster displays and direct mail are other tools to help ensure maximum exposure to students. Geared to serve both large and small employers, COMPUJOB's immediate benefit is to help make the on-campus personal interview more meaningful. Through the COMPUJOB "profile" system, both the employer and the applicant meet knowing that each is interested in the particular characteristics of the other.

The Spring fashion preview issue of MODERN BRIDE

is at your newsstand now!



Brooklyn Academy of Music's Many Worlds of Dance

Alwin Nikolais

Paul Taylor

By PHYLLIS RICHMOND

Alwin Nikolais is incredible. He does everything: staging, choreography, costumes, sound score, and lighting. Perhaps the most important characteristics of his dances are 1) the use of all possible effects: light, shadow, music, props 2) the thorough working-out of all the possibilities in a given theme, prop or technical effect 3) the interaction and integration of all elements into a coherent whole and 4) his aesthetic concept.

His costumes are usually simple leotards. He creates beautiful electronic music which expresses the dance perfectly and in turn is expressed perfectly by the dance. Rarely have I seen such a perfect correspondence of all elements in a dance.

Nikolais rarely has just dancers just dancing. His lights themselves dance. He projects images on the backdrop and onto the dancers. His dancers carry small lights and flash them onto their own faces or feet or arms or through a cloth, creating prisms of light (Somniloquoy). Dancers stand over the footlights making huge undulating shadows on the backdrop (Somniloquoy). Dancers carry tree-like props with sections covered by colored gels; the light shines through the gels casting patterns like stained-glass windows onto the backdrop (Arcade, from Imago).

Nikolais does especially wonderful things with props. He uses them in every possible way they could be used and is very inventive in conjuring up new ways to use them. In "Tent" a huge sheet of cloth attached to wires swoops along with the dancers. The shapes that an amorphous form like a sheet can take are infinite, and there are innumerable relationships it can have to a dancer. In "Tent" Nikolais explores many of the possibilities. The dancers dance under the tent, over it, around it, they jump through it, dress themselves in it, and commune with it.

In "Tower" the dancers use silver ladders for their suggestive value — to make fences, gates, chairs, cars, subways, corridors, bridges, buildings, and finally, a tower. In "Kites" huge triangles of cloth are attached by wires to the dancers' ankles and to the wings, the kites move and sway as the men do. They are manipulated by the men; or are the men manipulated by the kites? The illusion is perfect.

Nikolais uses space with great ingenuity and beauty. He is very interested in spatial relationships in forms, shapes, and pat-

terns. His work is distinguished for its sensation of the permutation of pure forms in time and space. This is fascinating in a cerebral way. His work is impersonal, often inhuman — it has very little to do with people. Some of his dances have an unreal, silvery purity, because of the beauty of the bodies as objects, the quality of the movements, the substance of the movements itself, and the patterns and volumes created by the movements.

"Mantis" is mind-boggling. Five men in tights have rods appended to their arms so that their arms are extended as long as legs. It is as if they have four legs, for the extended arms are set on the floor in back and front of each dancer. Each dancer is in pile; it is as if he were chained inside that four-footed plie. He lunges, sways, bends, contorts inside these boundaries with the only limitation that the soles of his feet and "arms" remain glued to the floor. The dancers move like insects, sinuously, fluidly, inhumanly. The moment is absolutely, breathtakingly gorgeous.

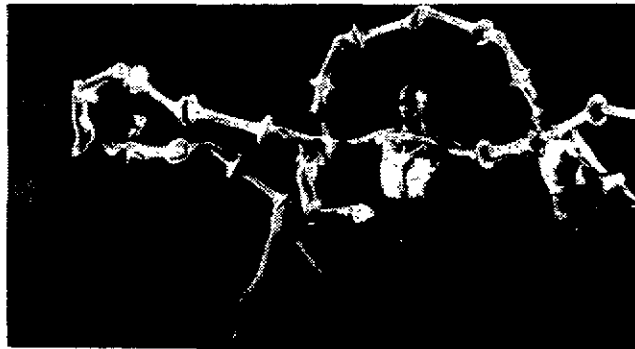
There are two major strains running through the dances of Alwin Nikolais: the futuristic, abstract concern with sheer movement which is so clear in "Mantis" and a primitive, animalistic bent which marks much of "Tent." The abstract style is fluid, subtle, controlled. The primitive style is spasmodic; the dancers writhe, wriggle, jerk, pulse. In both types of movement there is great clarity.

Both styles fuse in "Somniloquoy." The animalistic sections are like a witches' sabbath. In darkness way upstage behind a gauzy drop a dancer conjures over a light. His shadow pulses, the light pulses. It is eerie, mystical. Men/animals from another age creep forward. The sense is biological, organic, timeless. Later, four dancers perform an adagio behind the gauze drop. They are lit in red. The girls are on an invisible table. They move very slowly, amorphously, almost like swimming. They are amoebic, unreal. They are anonymous shapes, definitely organic, but not identifiably human. Later, Murray Louis, all in blue, dances a jerky, mechanical solo reminiscent of Marcel Marceau.

There is a great deal of experimentation with effect in "Somniloquoy." The dancers distort their images with flashlights, screens, a gauze drop. At one point the stage is dark except for one bright beam cross-lit from wing to wing. The dancers stick their arms or heads or feet into it. They jump through

it or run along it. In one particularly amazing segment, dots are projected on the backdrop, dots are projected on the dancers. The dancers dance, the dots dance. Everything is completely, crazily dotty.

Does it sound like one grand mind-blowing lights show? Much, much more. Unlike the blow-your-mind crowd, Nikolais has some ideas as the foundation for his efforts. That is why his dances escape being merely gimmicks. When everything works, as it mostly does, his dances are unforgettable.



"Mantis," part of "Imago," by Alwin Nikolais

By EDWARD SHEN

In the preface to the dance Program, Paul Taylor assures us that there is no deep symbolism in his work, only "food for the eye." There might be a plot to a dance, but please, there is no message. And if one cannot avoid conspiratorial explanations, and insists on finding a message, then Mr. Taylor must defend himself with an abhorrence of Humphrey Bogart, who somewhere sometime said that his message "is nothing you could send by Western Union."

"Agathe's Tale" is a simple

story about a shy and overdue maiden who is the object of contention between her protector, the Angel Raphael, and Satan. Raphael is recognizable by his unicorn's horn, and by his stuffy and sanctimonious air, common to all guardians. Satan is in monk's habit, and as danced by Taylor, is a good deal more sinister and Mephistophelian than the usual dirty old man. One is hard put to favor one or the other as Satan looms and stalks about the stage and wrestles with Raphael. The girl vacillates until the climactic severing of the umbilical cord, when she succumbs to Satan who has his evil way. Agathe is left lying limp as a rag doll. But then Orphan Pan, the ward of Satan, inspires her with love, to the chagrin and comic befuddlement of both Satan and Raphael. Eileen Cropley as Agathe is convincingly innocent. Paul Taylor has a marvelous time as Satan, providing most of the theatrics and stage presence as well as wit.

"Lento" is cast in a different mood altogether. It is danced to (Continued on Page 5)

Erick Hawkins

By LAURA CHENVEN

There is something wrong about the dance of Erick Hawkins. The ideas behind his dances are interesting and suitable to dance. His technique, which uses natural gesture with a quality of breath and effortlessness, sounds fine in theory. However a number of difficulties come between the idea and its realization.

At first it was difficult for me to find any coherence in what the dancers were doing. I have no objection to movements in dance following one on another with no apparent links but I do insist that the movement have clarity; I want to know what the dancers are doing. After watching ten minutes of "Early Floating," it began to dawn on me that what had seemed half-hearted moving shapes were actually transitions between what had almost appeared to be choreographed mistakes: small gestures of touching or peripheral exploration. These small gestures did provide a theme for the dance, but they were camouflaged by choreographic and technical faults. In "Early Floating" the dancers made many entrances and exits. With each entrance a new development of the gestural theme was introduced. Unfortunately the comparatively large time and space content of the entrance and exit tended to overwhelm the gesture itself.

Throughout the concert, Erick Hawkins and his company seemed either to be watching themselves move or watching the audience watch them. This can be effective if it is well done; it is what gives the "look-at-me" quality to classic virtuoso dance — but in Hawkins' dance it gave the dancers a terribly awkward head. When it called attention to the dancers as individual performers we saw — instead of virtuosos — protruding bellies, dragging feet, heavy hands and strangely raised eyebrows. Dana Madole, however, was an exception. She proved that an excellent dancer can make pleasurable even the most misdirected choreography. She and Kelly

Holt did salvage some of this concert.

There were five works on the program, all of them long (never-ending it seemed to me), but "Naked Leopard" was the only one I found offensive. The curtain opened and there stood Erick Hawkins naked except for a little grey and red crotch patch which matched the oriental screen-like set. The set was good and Hawkins does have a nice body for an older man; had he not moved the dance would have been considerably improved. The music was a cello solo by Kodaly and the dance was a perfect example of poor use of music. The dance distracted from the full appreciation of the music, which was far more significant than the dance.

"John Brown: a passion play" offered a bit of relief. It's a fairly well done dramatic presentation with more timeliness than Hawkins brought out. There were some interesting shapes in "Lords of Persia" but my basic feeling was so-so. "Tightrope" was the most successful of the works. A mood was created, developed, played with.

The sets and costumes were generally good except in "Early Floating" where the tank-suit type costumes made the men's bodies look rectangular and immobile and shortened the dancers' legs considerably. The music by Lucia Glugoszewski was also good and well-suited for dance.

Hawkin's dances sound interesting when you read what he says about them, but what you see on stage are shadows of his ideas. I felt that the dancers must really be enjoying the subtlety of the movements, but what was so apparent to them was never fully apparent to the audience. The problem of the discrepancy between body sensation and body image is a difficult one for the dancer-choreographer who often does not have the perspective to see the actual images he is creating. I think this is why Erick Hawkins' dances fail to come alive.

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FREE REFRESHMENTS

ZOCKER - a column

By LINCOLN SWADOS

I feel like I have stubbed my tongue this week, which doesn't seem fair, when it is Christmas and one should be merry and bubbly and rednosed. First of all, I saw JIMMY SHINE with Dustin Hoffman, hoping to see a really great American play and tell you about it. Well the play is all right, but not great, and Dustin Hoffman, seen from the balcony crushed between minkcoats, is not a one shot fellow, to say the least. He is a beautiful, straight, sad buffoon in the tradition of Chaplin and Buster Keaton.

In a simple, humble talk in "Playbill," Dustin says among other things that actors who become stars are puffed way out of proportion and asked for their opinions on everything from psychology to politics, when their main interest and conversation concerns acting. This, my admiration for his performance which made me feel in an off-again on-again play the pain of being an artist, the sweetness and sourness of loving a girl when it isn't returned, the fun and the loneliness of being an oddball; made me wish to circumvent the play and meet the fellow himself.

At its best the Broadway stage is not a very warm medium any more, unless you are sitting two rows from an orchestra playing a stirring overture. The middle classes, the Broadway Producers, the columnists have been pandering to each other's tastes for so long that they have really spun out of reality. Their plays are as archaic as the old postalgic theatres themselves, and it is fun to see period pieces in them. Something called "The Goodbye People" was opening down the street and Lauren Bacall swept beautifully out of a

limousine and whisked into the theatre. She was stunning, and there were photographers, and I am afraid that this may be Broadway at its best. Meanwhile back at the Brooks Atkinson theatre I was in the second most expensive seats and I couldn't see anything, but because Mr. Hoffman and some of his cohorts were so good I could feel a little, and at any rate I wanted like hell to interview Mr. Hoffman.

It turns out that all roads lead to Mr. Hoffman go through this pleasant, frank refreshingly un-secretarylike girl who is his secretary. She is very nice but it is a little depressing when you call his manager and you get her and you call his agent and you get her. I suppose if you called his mother you would get her. I don't want to insult anyone. DUSTIN HOFFMAN'S SECRETARY IS A VERY NICE GIRL. I want that on the record. She was so nice that I thought a fellow who has a secretary like that is probably worth meeting and would be just as much fun to talk to. An actor who has a secretary as nice as that would probably be in a play just as nice. It is time for another look at the play.

"The Incredible Jimmy Shine," sings the chorus, and Dustin Hoffman as Jimmy bounces it back to them in rollicking vaudeville style, two-stepping, soft-shoeing, shouting the refrain with an hysterical joy to a world that will never really understand him. Jimmy Shine, the Artist who paints modern apples with the feeling of tangerines that nobody looks at anyway, the Wanderer who journeys the long trail from a wombly room in his parents' house outside New York City to a sleazy loft inside New York

Zocker Ideas

"Jimmie Shine" at the Brooks Atkinson Theatre.

A Christmas suggestion: A very fine movie about the life of Christ, "The Gospel According To Saint Matthew," dir. by Pasolini. A non-Hollywood portrait of Christ, worth watching for.

City, the Man who holds tight to his simple-minded whackiness through a thousand squashings.

A beer with a juicy head to Murray Schisgal, whose writing can pin the poignancy of real interchanges in the post-Freudian world, where everyone is trying so hard to be sincere that they keep bumping into each other; but who can also be gag, gag, gag, which is what the people in the mink coats seem to like. Another beer for Cleavon Little, who plays a token blackman-spade-hippie as sharp as a dagger. More beer for Rue McClanahan as an old whore who, if she ever gives up acting would be well worth the price. And the very last precious drop of booze for Mr. Hoffman, who acts with the sincerity of a cocker spaniel.

While waiting for my big interview, I have been wasting little time. I have been interviewing teeny-boppers (they love him because he is "all-American"), an old director of his from his pre-Broadway days ("he always came to rehearsals prepared"), and various friends of mine (they all think that they are Dustin Hoffman), and his secretary, who promises me that my spot of thirty-fifth on the waiting list is secure.

I plan to spend my Christmas holidays staring at the photograph of Dustin Hoffman that his secretary gave me, singing "The Incredible Jimmy Shine" from the show, and listening for my phone.

Brooklyn Dance

(Continued from Page 4)

Op. 51 of Haydn, so that the grace and discipline of classical music are fused with the seemingly inexhaustible imagination of Mr. Taylor's choreography. The dance becomes totally engrossing because each moment is new and unexpected and spontaneous.

Daniel Williams dances a part originally danced and of course choreographed by Mr. Taylor. Mr. Williams is a good deal younger and more supple than his mentor, and it is difficult to imagine a more virtuoso performance than he gave.

There is in theory of pure dance in which the human body expresses nothing but itself, so that the aesthetic pleasure derives from no extraneous emotions, such as humor or worship, but from the perception of the motion itself. One is made to forget that the human body, like any medium, has its limitations. At the risk of being extravagant, I think Mr. Williams attained this ideal.

"Public Domain," a N.Y. premiere, demonstrates Mr. Taylor at his comic and iconoclastic best. The piece repays what Taylor calls "the aggravating and inescapable debt" he owes to his teachers and colleagues by mocking them. In one vignette, a rigid woman, presumably Martha Graham, is carried in and set standing as a circle of dancers worships her. They

Make the World Your Major

Unfortunately, the Board of Proctors program planning sessions do not represent all the major fields offered at Barnard. To aid the lower classman who is undecided about a major, we would like to offer information about the fascinating opportunities open to her in the unrepresented fields: Geography and Conservation.

The prospective Geography major will probably be surprised at the diversity in this field. Courses in the University available to Barnard undergraduates in Geography include: Hydrology, Climatology, Cartography, Regional Studies of Latin America, Asia, the U.S.S.R., and other areas, City Planning and Regional Science. These courses and others provide a background for possible careers in city planning, industrial location, architecture, teaching, economic development, and resource planning.

The prospective Conservation major is offered a flexible, interdepartmental program of Ge-

ography, Geography, Biology, and Economics courses according to her specific interests. Diane Drigot, '69, has planned her program to get a broad view of the sciences. She has already applied this training by working as a National Park Ranger-Naturalist in Alaska last summer. Many career opportunities for the Conservation major open to her. Young people with this kind of academic background are needed in programs of wildlife and resource management, air and water pollution control, urban and regional planning, and environmental education. Christina Nelson, '69, hopes to eventually become directly involved with New York City high school curriculum planning in environmental sciences. Through an interesting and informative high school curriculum, she hopes the citizens of large cities can be turned on to the ever increasing pollution and planning problems in the local areas and become aware and an active force in trying to solve them.

We, the authors, have cited ourselves as examples of what you can do with a Conservation major. If you want to know specifics about how your own interests can be satisfied as a Geography, or Conservation major, please feel free to call on us during program planning. Contact: Diane Drigot, BHR or Christina Nelson, 616.

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Spring Festival

(Continued from Page 1)
production that evening; Music will also probably schedule something for the evening in addition to concerts given all day. It has been suggested that the language departments form a coalition to sponsor an international fair. Christopher Delaney '69 has suggested "An Evening with Lights" which would involve very modern and exciting lighting effects all over the campus possibly involving slides and films projected on to the new building and on to screens on the fences, so that you have a whole environment. The new building will be finished the 1st of April, so this will be a chance to bring that area into the rest of the campus. Other suggestions for the evening are a folk concert, and bands for dancing on the lawn in front of the library.

It is still undecided whether

there will be a general admission fee or whether each exhibit might charge something. If there is a general admission fee, the event will definitely be for some kind of benefit, most likely the scholarship fund. However, if each department chooses to charge for whatever they do, the money will be allocated to whatever need they feel is most essential. Undergrad Association has \$2,500 or \$3,000 to back the festival, mainly because of the money returned from Ctt Council's dissolution.

Sheets will be sent around shortly to all the departments to fill out concerning what they will do, and what space, facilities, and equipment will be needed. Each department should think about appointing a student chairman who could organize the exhibit and communicate with the Steering Committee of the Festival.

Middle Ages Meets Renaissance

The Medieval and Renaissance Studies program is one of the newest majors at Barnard. Although it has actually been in existence this past year, it is in a constant state of revision, thanks to its chairman — Mari-stella Lorch, Professor of Italian.

The main feature of the program is the spring Colloquium, "Reason and Order in the Middle Ages and Renaissance," given this year by Professor Patricia Labalme (History Dept.). The colloquium has the aspects of both a lecture and seminar. The other sessions will be reports from the students on their special fields of interest.

Several team teaching courses are planned. In 1969-70, Professor Lorch and Professor Suzanne Wemple (History Dept.) will teach a course on the development of the ideas of the period; Professor Lorch will

analyze how Dante transformed those themes into poetry.

Professor Lorch has been a prime mover for the interdisciplinary approach to the study of the Medieval and Renaissance periods. In an article appearing in *Barnard Alumnae Magazine*, Summer 1968 ("And Now, Where Do I Stand?"), she writes that the Medieval and Renaissance Studies program "was designed to allow the student to move out of the narrow channel of one literature or one art, into the open spaces of a civilization where science and the humanities are united."

Future plans include a special intensive Latin class, to enable students to have a reading knowledge of texts after one year. Also on the drawing board is a summer program in Italy, France or Spain under Barnard supervision, and involving Barnard faculty and local profes-

sors. The main obstacle is lack of funds. The limited budget of the program only covers the cost of the guest lecturers. The committee is working now with Mrs. Barbara Hertz, director of Development, to obtain a special fund for scholarships.

The Medieval and Renaissance Studies Program is supervised by an interdepartmental committee. There are currently fifteen majors, although the number keeps changing. Each student designs her own program, concentrating on one discipline, but taking courses in the others as well: literature, history, philosophy, religion and art. Prerequisites include Latin and one Romance or Germanic language, and history courses in either or both the Middle Ages and the Renaissance.

The program schedules monthly events which are open to anyone in the college. Past events included a trip to the Cloisters, a lecture on Medieval art, and a program of medieval singers. Professor John Moore of the Columbia Biology department will speak January 9 on "Medieval Man's View of Nature." Students from Professor Lorch's Italian drama courses will present Machiavelli's comedy, "La Mandragola," in English, under the direction of Kenneth Janes, as part of a Machiavellian centennial, in mid-January. Any student wishing to receive the calendar of events is asked to contact Professors Lorch or Wemple.

Sarah Lawrence Admits Males

President Esther Raushenbush of Sarah Lawrence College announced last week that the College will accept up to 65 male transfer students to enter in September 1969.

Sarah Lawrence has had 20 men students enrolled over the last two years, and this year the College begins active recruitment of male applicants for the first time. At present, there are 12 men students on campus. They previously studied at Columbia, Amherst, Wesleyan, Princeton, Washington University, Boston University, and City College of New York. The men have come to the College because of specific courses not offered elsewhere, flexible programs and opportunities for individual involvement in courses ranging from chemistry to practical musicianship.

Sarah Lawrence students met during the summer with trustees, faculty and administrators to discuss and implement coeducation. A recruitment committee has now been appointed by the President of the College and the President of Student Council. Earlier this fall the faculty of the College voted unanimously in favor of coeducation. The goal of 65 men for 1969-70 is viewed as a first step towards a more complete coeducational program.

Sarah Lawrence is known for its unique style of education. It is a College of 600 with small classes and much opportunity for independent study. The curriculum includes the arts as an integral component. It is flexible; there are no required programs, no rigid system of prerequisites, and no competitive grading system. Field work and community service are encouraged as extensions of more academic studies.

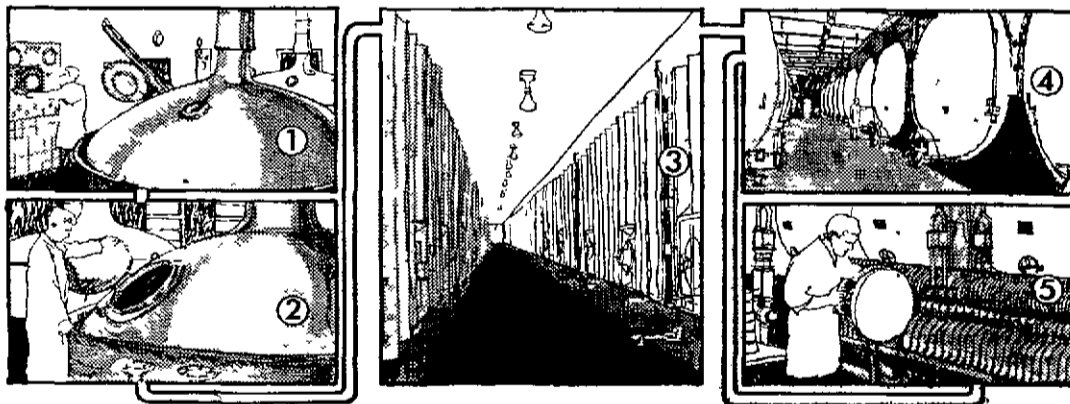
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"Alternate University" Stabs Establishment

By SYDNEY LADENHEIM

"The American university has been emasculated. Its intellectual vigor, exuberance and excitement have been destroyed. What remains is a dispassionate and studied dullness, a facade of scholarly activity concealing an internal emptiness and cynicism, a dusty-dry search for permissible truth which pleases none but the administrator and the ambitions."

"If you agree with this statement in the fall catalogue of the 'Free School of New York,' you might contact its metamorphosed counterpart, the 'Alternate University.'"

Headed by Tom Wodetzki, a student deeply disenchanted with the educational experience offered at The New School for Social Research, yet who would seem about as rabid-radical as one of your great-uncles, the Alternate University "has been forged in response to this intellectual bankruptcy and spiritual emptiness of the American educational establishment." Its aim, according to Tom Wodetzki, is to "present those people interested, with The Other Side Of The Story," and to provide the intellectual stimulation made possible by the school's liberal structure.

A wide range of night courses that you couldn't conceivably get anywhere in New York are offered without grades or credit by the school. Among those tentatively planned for the Winter term are: "Assassinations," which is not do-it-yourself instruction but "the truth" about the latest ones, "A Quest for Self," "Erotics," "Mao and Black Power," and "An Exposure of the Farce that the Stock Market Is."

The "faculty" is still in the early stages of assembly; however, its character may be determined by an examination of a list of some past instructors:

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Artist Stages Bread Happening

John Fischer has one slight eccentricity. He wants people everywhere to "experience bread" in every possible way. To this end he is staging a free "bread happening" at New York University on Sunday afternoon, December 22.

Explaining why he didn't choose a chair-throwing or soapsuds immersion instead, Mr. Fischer said, "Why not bread? Bread is like our body in religious tradition and sustains life, especially in dire circumstances."

"Bread even goes through a gestation period in the oven. It is the proverbial clay. The baker shapes it, and out of the oven it comes, a 6,000-year-old symbol of life." Furthermore, Mr. Fischer says, bread as a medium represents the "perfect fusion" of subject and object.

"Artists are always saying, 'I made this out of clay,' or, 'I made this out of marble.' But bread just is. Like people just are. You don't, for example, say, 'I am made out of my father's sperm and my mother's ovum.' You just are. Bread just is."

At the happening a mound of pre-baked bread will rise to eight feet in the center of the auditorium. It will include all

breads, from the unleavened, religious variety to the most sophisticated modern product. What happens next depends on the audience, and "something always happens."

Mr. Fischer explained why all this is necessary. "People have forgotten what it (bread) is really like because it comes to us soggy, spongy, and wrapped in cellophane packages. At a happening people are brought into direct contact with the essence of bread."

For this purpose there will be sawing, hammering and kneading tables, and some half-baked rolls for throwing. If they feel the urge, people are permitted to leap into the pile with both feet ("You've never lived until you've been buried under bread.") There will be a meditation corner and Mr. Fischer's bread sculptures will also be on exhibit. Members of his staff will be on hand to guide neophytes.

Slides and short films of bread-making will be projected on muslin strips suspended from the balcony, while loud speakers will support the mood with the sounds of the making and breaking of bread. At the same time, hands on opposite ends of

the room will be playing (simultaneously) Mozart and original modern music for dancing and "other ends."

Mr. Fischer began along more conventional artistic lines as a musician, painter and sculptor in the traditional media. He grew up in Belgium, coming here in 1943 "I was in France through December 1941, and that's where I really learned the value of bread." He models his bread sculptures with dough, bakes them, and then coats them with a plastic preservative. He conducted a bread happening at the San Antonio HemisFair, at which he baked the world's longest loaf of bread (80 feet), and then fed it to 500. He staged another at the University of Kentucky.

He has had eight one-man exhibitions in New York. His bread creations have been included in group shows at the Museum of Contemporary Crafts and at a jewelry show at the Museum of Modern Art. Recently he made a mural 20 feet wide from 3,000 crackers for the Keebler Baking Company offices in Chicago, where he will stage another happening in February.

The happening will begin at 3 p.m. in NYU's Essner and Lubin Auditorium, Loeb Student Center, at LaGuardia Place and Washington Square South, Manhattan. It is one of a series of free public events scheduled by the School of Continuing Education.

While it's not a Bring-Your-Own-Bread event, you can never have too much bread for a good happening, says Mr. Fischer. So if anyone has any old bread lying around the house, he'll be "happy to accept donations" on December 22.

Students Plan "Do-It-Yourself Home"

By ELLEN HORWIN

Probably since the world began, man has been seeking an environment which offers the optimal happiness. A planned experiment, conceived by a student at Fordham University, poses the premise that if man could totally plan his environment according to his feelings and needs, he would lead a much happier life.

Mr. Robert Bornn, chief organizer for the experiment, explains this premise in detail: "if we create (literally design and build) an environment that reflects most of our personal feelings about our world and our needs for a happier survival code, in the form of a very small (though not necessarily homogenous community, which will adopt certain structural as well as behavioral changes, and where the individual (and his personal space extension and property) is granted total privacy, along with full opportunity for social living and workshops in which to create, build and develop old and new art forms, will the resulting influence help to produce considerably happier and less anxious individuals?"

To implement this psychological theory, Mr. Bornn and fifteen to twenty people will construct their own dwellings within a large loft or storefront in the Bronx or some part of Manhattan. Each individual participating in the experiment will be provided with a soundproofed, air-conditioned room of his or her own design. In addition there will be community space areas, thus, making 25 to 30 rooms in all.

Since the community will be constructed by its own members, hard physical labor will be essential. According to Mr. Bornn, "Everyone who decides to commit himself to the project will work to the best of his ability, and competitiveness will be regarded as unimportant."

The experiment is scheduled to last for one year. Because of the great saving in labor fees, the cost for each person in the experiment will amount to no more than \$50 a month. Mr. Bornn believes that the success of the experiment will have important implications for ghetto areas and might help to alleviate some of the psychological and economic problems in slum living.

Any person interested in experimenting with communities and who is willing to make a total commitment should apply immediately to P.T.E. (Planned Total Environment) c/o Robert Bornn, 457 E. 187th St., Bronx, New York 10458 (Apt. 4A). Phone: 367-8536 (eves). Construction will begin within a month.

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Bulletin Board

Extensions

According to the regulations of Barnard College, a student who wishes an extension of time for the submission of written work, including laboratory reports, is required to obtain the written permission of the instructor on a form issued by the Barnard Registrar and to file the form in the Registrar's Office. This applies to courses at General Studies, Columbia College, and Graduate Faculties as well as to Barnard courses.

Permissions for extensions of time should be requested only for reasons of weight such as illness or the fact that a project requires more time than either the instructor or the student had anticipated.

Work not turned in or accounted for by a Time Extension Permit signed by the instructor will be given a grade of F. Time extension permits must be filed in the Registrar's Office before January 10. Papers are to be sent to the Registrar's Office (not to the instructor), before February 21, 1969. They will then be forwarded to the instructor.

Writing Seminar

Mr. John Oliver Killens who was appointed adjunct professor of writing for the spring semester of the Writing Division of the School of the Arts will be offering a writing seminar open to all members of the University and the community in addition to his graduate course in Black Culture. The course will be listed in the 4000 series for three points. Mr. Killens is prepared to consider fiction, poetry, drama, and film writing. Enrollment

will be limited to fifteen students and applicants should send manuscripts to Mr. Killens at the Writing Division of the School of the Arts, 703E Myles Cooper, 440 West 110th Street, New York 10025.

Stage Discussions

A series of performances and discussions on the theatre entitled "Dialogue — Onstage and Offstage" will be held at Minor Latham Playhouse. The series will begin Wednesday, December 18, at 4:30 and will consist of performance of excerpts from "Rhinceros" by Ionesco, followed by a discussion on Barnard's theatre program. Students involved in the production are Jane Cookson, Barbara Douchkess, Juliana Flynn, Bruce Grill, Carol James, Joslyn Medoff, Betsy Pauli, Maggie Rogow, Joanne Rosenbloom and Deborah Kahen, stage manager. Donald Pace is director.

Christmas Masque

The annual Christmas Masque will be held on Thursday, December 19, in the Barnard Gym at 4:00 p.m. The Barnard College Theatre Company, under the direction of Kenneth Janes, will present a Christmas Mumming — "The Play of St. George." Miss Sandra Genter, instructor in Dance, will perform a dance symbolizing the joyousness of Chanukah entitled "And Then They Rejoiced." A Wassail Party in the court will follow the program.

Mortarboard

There is still time to order MORTARBOARD 1969. The \$5 payment, which will reserve a 1969 yearbook, should be left in the College Activities Office. Receipts will be distributed through student mail. The yearbook staff is looking for one energetic girl to act as business manager of MORTARBOARD 1969. Anyone interested should contact Susan Spelman, student mail number 205.

The Week

December 18
December 24

Wednesday, Dec. 18

President's Luncheon: Deanery, noon.

Gallery Talk: "American Sculpture Now," by Marjorie Kramer, Whitney Museum, 2 p.m.

Lecture: "The Futurist Machinism," by Marianne Martin, Museum of Modern Art, \$2.50, 8:30 p.m.

Lecture: "Revolt Against the Establishment," by Paul Krasner, Cooper Union, free, 8:30 p.m.

Films: In French, "Un Grand Verrier," and others, NYU's La Maison Francaise, 16 Washington Mews, free, 11 a.m. and 4 p.m.

Dance Concert: Daniel Nagrin's "The Peloponnesian War," Cubiculo, 414 West 51 St., 7:30 p.m.

Concert: New Music by Columbia Composers: Crane, Lawergren, Miller, Olan, Payne. McMillin Theater, free, 8:30 p.m.

Thursday, Dec. 19

French Department Luncheon: Deanery, noon.

Concert: The New York Orchestral Society, Joseph Eger, conductor, Carnegie Hall, 8:30 p.m.

Lecture: History Department, "Literature and Revolution: The Creative Irish Experience," by Kevin Sullivan, Assoc. Dean Graduate Faculties, author, "Joyce Among the Jesuits," 416 Lehman, 1 p.m.

Lecture: In French, "L'Originalite Poetique de Paul Valery," La Maison Francaise, 16 Washington Mews, free, 8:30 p.m.

Talk: "Humanism and the Struggle for Civil Liberties," Dr. Corliss Lamont, Hotel Ansonia, 73rd St. and Bwy., \$2.50, 8:30 p.m.

Talk: "The Peace Corps in Nigeria," film "You Don't Back Down," ARE Center, 34 W. 35 St., \$1, 7:30 p.m.

Concert: American Concert Trio, Bach, Beethoven, Chopin, Caravan House, 132 East 65 St., free, 8:30 p.m.

Discussion: "Soviet Jewry: Eyewitness Report," Fayerweather Lounge, 8:00 p.m.

Christmas Masque: The Barnard College Theatre Company, under the direction of Kenneth Janes, will present a Christmas Mumming — "The Play of St. George." Barnard Gym, 4:00 p.m. Sandra Genter, instructor in dance, will perform a dance entitled "And Then They Rejoiced" symbolizing the joyousness of Chanukah.

Friday, Dec. 20

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

Recital: Down Town Glee Club, Carnegie Hall, 8:30 p.m.

Dance Program: Henry Street Playhouse Dance Group, new works, Cooper Union, free, 8:30 p.m.

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

Lecture: "Artists and Animals: Monkeys," by Angela Watson, Metropolitan Museum of Art, free, 2:30 p.m.

Saturday, Dec. 21

CHRISTMAS VACATION

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

Dance Program: Maruja Montero, "Flamenco and Classical Dances of Spain," Mask, 125 Fifth Avenue, WA 9-7354, \$2, 8:30 p.m.

Jazz Session: Sam Rivers, Bill Barron, Benny Maupin, Slugs', 242 East 3rd Street, \$2, 5-9 p.m.

Fencing Meet: Gym, All day.

Sunday, Dec. 22

Concert: American Symphony Orchestra, Leopold Stokowski, conductor, Camerata Singers, Abraham Kaplan, Director, Carnegie Hall, 3 p.m.

Recital: Judy Collins presented by Harold Leventhal, Carnegie Hall, 8:30 p.m.

Jazz Session: Your Father's Mustache, Seventh Avenue and Tenth St. 35 cents, 5-9 p.m.

Poetry Reading: Italian Poetry Group, also art slides; also, poets of the Gansevoort Pier, Pre-Manhattan School, 116 West 19 St. free, 3-6 p.m.

Program: John Fischer's "Bread Happening," NYU's Loeb, Student Center, 566 La Guardia Place, free, 3 p.m.

Monday, Dec. 23

Concert: American Symphony Orchestra, Leopold Stokowski, conductor, Camerata Singers, Abraham Kaplan, Director, Carnegie Hall, 8:30 p.m.

Tuesday, Dec. 24

Christmas Eve Concert: Chamber Music at the Circle, Carnegie Hall, midnight.

Film: Stan Brakhage, "Cat's Cradle," "The Wonder Ring," "The Dead," "Prelude," Jewish Museum, 1109 Fifth Avenue, 749-3770, \$1.50, 5:30 and 7 p.m.

Election

The Senior Class will hold elections for its president on January 6, 1969. The student elected will serve as alumnae representative and will take charge of senior week. Names may be submitted to Miss Moorehead in the College Activities Office until December 20.

DO SOMETHING FOR APPALACHIA THIS CHRISTMAS

Hand-made Appalachian Mountain Toys are fun to give and a delight to receive. And you'll brighten a craftsman's Christmas, too (many have no other income). Bring some along whenever you go visiting. They're creative and challenging.

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