



BARNARD BULLETIN

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Black Admissions Increased Spring Festival Sets

Barnard College, in conjunction with the other schools of the Seven Sisters alliance has announced as of last Saturday the admissions figures for the Fall of 1969. Barnard, like Columbia College, received a large drop in applications, attributed to the disturbances of last Spring. While most of the other Ivy and Seven Sister schools rated moderate to large applications increases, Barnard and Columbia received the largest percentage drop in applications. Barnard's 7½ percent decrease, however, does not reflect the recent rise in black recruiting and admissions.

Applications from black high school students have more than doubled, and an acceptance rise of 145 percent over last year gives Barnard one of the larger increases of the Seven Sister schools. Last year 33 blacks were accepted, as compared to the 81 who have been sent acceptances this year.

Last year Barnard received 1674 applications and sent 864 acceptances for 450 places. This year applications declined to 1594 while 870 acceptances were sent for 425 places. The student body size is still to remain around 1900 girls.

The number of girls receiving financial aid has also dramatically increased. Over 100 more girls, totaling 260 in the incoming freshman class will receive aid, up from 158 last year. This increase gives Barnard the largest percentage increase as well as the largest number of girls on financial aid among the Seven Sister schools. In the recent past Barnard has been criticized for a poor financial aid program, which is both inadequate and

discriminatory to the real needs of the student body.

The sharp increase in black applications and acceptances at Barnard has been attributed to more recommendations by currently enrolled students, as well as close cooperation with city schools.

Among the Ivy and Seven Sister schools Yale received the single largest increase in applications, up 48 percent from last year. This is because of the new admissions of women in the undergraduate program. Of the 278 women admitted to the Yale freshman class, 35 are black.

Columbia, the school that seems to have the most troubles, ones which overlap with Barnard, had a decline of 13½ percent in applications, but black applications were up, and black acceptances increased 98 percent over last year. A total of 115 blacks were accepted out of a total of 1200 acceptances sent. Acceptances for blacks at both Columbia and Barnard run slightly under 10 percent of the total acceptances mailed.

Committee Forms For Cooperation

After several years of inactivity, the Barnard-Columbia College Joint Committee on Cooperation has again begun to meet. Under the joint chairmanship of Miss Peterson and Mr. Hovde, the committee now includes two students from each college in addition to two faculty members and administrators from each college.

The Committee views its function principally as one of coordinating and fostering such further forms of cooperation between the colleges as seem useful, and of insuring that such new efforts at collaboration in no way unwittingly reduce the autonomy of either college, or diminish in any way the effectiveness of either's offerings.

There is already considerable joint activity of various sorts in the areas of partial coeducation, of shared extra-curricular and social activities and possibly joint housing. The area in which cooperation has thus far been most extensive is that of joint courses and cross-listings.

Urban Lecture

Justice Arthur J. Goldberg will speak at the second Urban Studies Colloquium on Monday, April 28, at 4 p.m. in room 304 Barnard. His topic will be "Domestic Problems and their Relationship to Foreign Policy."

Mr. Goldberg's talk is the second of two special lectures on urban topics this semester at Barnard.

Faculty Proposes Rules For Freedom & Dissent

VII. Proposed faculty statement on college regulations — Miss Mothersill and Mr. Elliff.

RESOLVED, that the following statement be approved:

The right to protest and to register dissent is guaranteed by the Constitution of the United States. Barnard College is concerned with the protection of that right as it may be exercised by any member of the college community, student, faculty-member, staff-member or administration officer.

Barnard College is committed to defend the right of each

member of the community to carry out his or her assigned duties and responsibilities. Students have the right to attend classes; faculty members have the right to teach classes; administrators and staff have the right to do their respective jobs without undue interference.

An act or activity which constitutes an evident infringement of the rights described in I and II above shall be regarded as a violation of an all-college rule and hence as a proper matter for complaint to be submitted to the Judicial Council.

A new festival with no traditions is a hard thing to put on. When it became apparent that Greek Games would not be held this year, the organizers of this year's sequel, the Barnard Spring Festival, co-chaired by Dorothy Urman '70 and Marjorie Swirsky '70, worked hard on giving the affair an air of excitement and relevance, two objectives that worked successfully. The multi-activity festival ranged from tipsy wine tasting in the morning to an afternoon

New Tradition For Barnard

out the windows from several rooms in Reid.

The early afternoon entertainment was provided by Professor Englund's African Music study group. By this time a large crowd had gathered in the gym and was beginning to move with the rhythms, clapping a simple beat over the more complicated poundings of Professor Englund's group.

South African dance presented by BOSS was one of the more colorful events of the day.

Barnard - Columbia Chamber Chorus, presented with his group a choral concert in the James Room at 4:00. Included were Slovak songs by Bela Bartok and songs appropriate for the spring season written by Thomas Morley. "April is in my mistress' face" seemed to explain the rain on this chilling day, but "Now is the month of Maying" anticipated warmer days.

Barnabus performed tricks for the public tricks not normally hard for humans but Barnabus is the star trained rat of the Psychology Department. The Psychology Club paced him through his apparatus during the late afternoon in Barrard Hall.

Minor Latham presented original plays by Betsy Britton '70 and Leila Richards '69 while student films were shown throughout the day.

From eight to midnight Barnard Hall rocked to a dance and a light show given by Christopher Delaney '69. The art happening on Jake created a wind tunnel blow-up reminding one of Clas Oldenberg's giant vacuum cleaner art. Inside the tunnel long hair wasn't safe as the suction nearly took a few clumps of hair but the novelty of standing inside a wind tunnel more than compensated for the inconvenience.

The festival was termed by its hard worker organizers as a good success. Dorothy Urman '70 and Marjorie Swirsky '70 both thought that this festival was an effective substitute for the lackluster Greek Games. One complaint centered around the attendance at various times more faculty and Columbia men were sighted than dorm residents. One Columbia undergraduate was overheard saying, "Barnard girls are too dumb to know what to come to." The chilly day did a lot to diminish spirits at the beginning but that was the only factor acting against the Festival this year. Mrs. Meyers, Director of College Activities expects this to be the beginning of a yearly tradition greeting the spring.



Miss Martha Peterson

of heady philosophy and rhythmic dancing. The early morning rain showers only managed to postpone the arrival of the crowds to the conveniently drier afternoon.

A small crowd attended the wine tasting, given by the French Club and the owner of Drive Liquor Store, Abbott Harmon. Plenty of wine was available, as well as an excellent Beaumont cheese which complemented the French reds.

Meanwhile, President Peterson and Dean Boorse were enthusiastically hawking hamburgers and hotdogs in the Annex to a growing crowd, hungry for their services. Cotton candy and plenty of balloons prompted one girl to emphatically remark, "This reminds me of my childhood!" The large helium balloons, a favorite with the children of pre-school and college age, were carried all over the Columbia area, and later hung

A short fashion show opened with the girls modelling their colorful costumes, decked with yellow and purple scarves, necklaces and beads, and embroidered with pinks, purples, golds, reds and oranges. Aroused by the good feelings, the audience joined them for a number of dances.

In the 116th Street subway station a graffiti writer has announced that philosophy is now in the streets; on Saturday it was in a tent on the Barnard lawn. The Philosophy department provided beer, pretzels, and discussion, led by Professor McGinn and attended by members of the department. The topics ranged over all of the important issues surrounding the crisis facing Columbia and Barnard, with presentations by various campus political groups. There was also discussion about the proposed Experimental College.

Daniel Paget, director of the

Delegate Assembly

At the Executive Board meeting of April 16, the members considered the new proposal for the Delegate Assembly and decided to make the following recommendation to Miss Peterson.

The members of the Executive Board of the Undergraduate Association request of Miss Peterson the establishment of a committee consisting of the membership of faculty, administration and students of Barnard College, which would have decision making power to determine procedures to be followed by the college in case of any violation of all-college rules of conduct.

Orientation Selects Goals

The Freshman Orientation Committee headed by Wendy Statler '70 has decided that its goal will be to orient incoming freshmen to Barnard, New York, and other people. Sponsors, who will really accept responsibility, are desperately needed as well as are people to work on the Freshman Handbook. In addition, about fifteen girls are needed to make orientation packets during the summer. The deadline to submit sponsor applications is April 25. Following is the new schedule for Freshman Orientation. If you have any ideas or comments about it, consult Wendy Statler '70.

Freshman Orientation Week Schedule

Wed., Sept. 17
Sponsors in

Thurs., Sept. 18
9:20 — Refreshment in
12:20 — Computer Freshmen
Dinner — First Meal in Dorm

7:8 — All Freshmen Meeting
8:30 — Resident Meeting with Dorm Exec, Computer Meeting

10:30-12:00 — Floor Parties
Fri., Sept. 19
10:30 — Placement Exams
12:00 — Undergrad Luncheon and Town Meetings on Committee on Committees

2:00 — Clubs Carnival series of forums by each club in separate rooms
8:00 — Informal Co-ed Get-together

Sat., Sept. 20
Academic Morning
Tours around New York
Dance with Columbia

Mon., Sept. 22
Library Tours
Co-ed Sports Night
Tues., Sept. 23
Library Tours
President's Luncheon
Movie and Dance

Wed., Sept. 24
9:12 — Registration for Freshmen

McGinn Discusses Connections Between Politics, Philosophy

By Linda Bogin

Karl Marx has written "Philosophers have only interpreted the world — the point, however is to change it." Robert McGinn, now in his first year as a philosophy instructor at Barnard, provides, through both performance and conviction, an admirable refutation of Marx's charge.

In an interview held last week, Mr McGinn expressed his views on the political scene (Columbia and elsewhere) in addition to demonstrating his involvement with such endeavors as experimental colleges and the arts.

A graduate of Steven Institute of Technology with a BS in math, Mr McGinn furthered his education at Stanford University where he received a Master's degree in math as well

Despite this intense training in the sciences and engineering, he developed an interest in philosophy which arose from his uncertainty about the justification of his "personal moral values and principles." This inclination led to graduate work in philosophy (in conjunction with advanced study in literature and the history of ideas) at Stanford and subsequent employment here, where he conducts courses in social philosophy, advanced logic, and contemporary philosophy. Mr McGinn then explained his belief in the bearing philosophy has upon politics: "The study of philosophy has enabled me to look with a critical eye upon social problems and concepts I've carried over the methods and techniques I've learned, e.g. logical and philosophical analysis, into the political arena."

The attempt to sift out the "muddled-headedness" in the political scene is indicated in Mr McGinn's doctoral thesis (almost complete) which scrutinizes the concept of prestige. He examined the idea of "losing" and "gaining" this entity and encompassed the notion in a theory he terms the "Poker Chip theory of Prestige." In this theory, foreign policy enterprises are seen in terms of games. To illustrate his general thesis Mr McGinn chose several examples from contemporary political argument, e.g. the claim that "The US would lose prestige by withdrawing from Vietnam." For those who think of prestige — conceived as 'chips' — being at stake, withdrawal from Vietnam without a military victory itself implies that the US loses the chips it had wagered at the outset of the game. Mr McGinn suggests that in actuality, the position of the US might be improved in the eyes of certain countries — "gaining" prestige — if troops were withdrawn and thus no definite judgment on the results can be made before the act (denoting Mr McGinn's empirical outlook).

Not surprisingly Mr McGinn is in favor of immediate, complete removal of US troops from South Vietnam. Analyzing our foreign policy, he commented upon the US's professed attempts to show encouragement for democracy, when leaders actually only fear the establishment of Communist regimes. Thus we support non-democratic governments as long as they're non-Communist, even to the point of preserving reactionary governments, in return for support for the US, e.g. in the United Nations. When asked if he concurred with views that

the US is an imperialist power, Mr McGinn replied that although the US may not have imperialist intentions, often the results are the same and it becomes necessary to judge by effect, e.g. the Dominican Republic.

Presently, Mr McGinn views politics quite pessimistically — there are few political institutions with which he is inclined to align himself, mainly because of his belief in their decadence — although he would, however, endorse Norman Mailer, should he decide to run seriously for Mayor this year. Thus, philosophical training, Mr McGinn contends, has a very definite practical value, namely the assessment of the merits of candidates and issues.

As to SDS and the concept of violence, Mr McGinn noted a tripartite distinction among demonstrations: illegal occupancy with accompanying vandalism, illegal occupancy without such destruction, and lawful non-violent demonstration. He stated "While I can never condone the first, and would defend one's right to participate in the last variety, with respect to the second, my judgment would depend on, first, the nature and gravity of the issues involved, and second, the nature of the connection between occupancy and efficacy. However, in all cases, the rights of students to attend class must be protected." Agreeing with SDS and others that NROTC ought have no place on the Columbia campus, he nonetheless contends that students do not have the right to disrupt university functions. As an instructor, Mr McGinn feels an obligation to conduct class for those students interested, and, at least considering present circumstances, does not choose to strike in order to secure the objectives he commends.

Mr McGinn's interest in the arts can be said to be as intense as his political views. His preferences range from classical music (especially Mahler and Bach) to French chanteurs, e.g. Reggiani and Brel. Acquainted with conductors such as Ozawa and Krips, he nonetheless feels the cinema to be the most potent medium of communication, and as a foreign film buff, with a preference for the works of Godard. He offers this analogy: "Godard is to Brel as Truffaut is to Aznavour."

While in California, Mr McGinn participated in an experimental college, Grove House, and has been approached about the possibility of taking part in the experimental venture here at Barnard. At Stanford, he explained, a group of grad students held seminars with undergraduates in a co-ed housing program which emphasized individual and inter-disciplinary learning. (For example, he taught a seminar entitled, "Nihilism in Modern Literature and Philosophy.") Mr McGinn then explained his philosophy on education, he prefers to inject a personal, informal tone in teaching — preferably in dialogue — and considers his classroom experience here as part of a reciprocal learning process.

Mr McGinn concluded that his first year at Barnard has been a challenging one and he hopes to be able to make a contribution in the future.

Forum Presents Hirsch Tribute to Shahn

By Margo Ann Sullivan

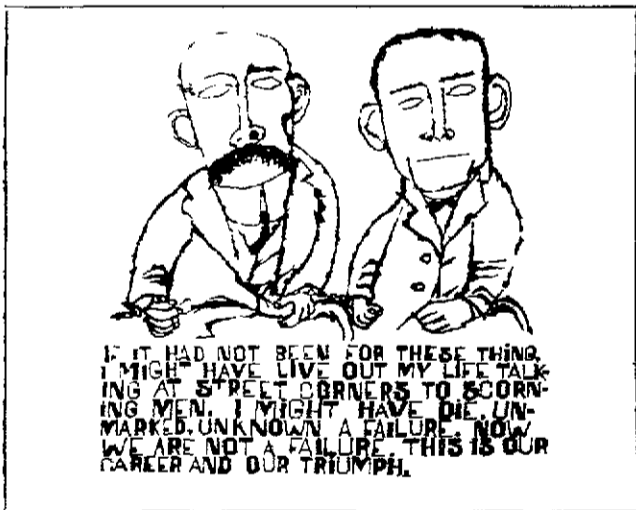
The Student Forum of Columbia University presented a musical tribute to Ben Shahn on April 17, entitled "Ben Shahn: The Artist as Public Man." The program featured a play script by Hirsch discussing the life and work of his friend and colleague. Mr Hirsch began his talk saying, "Artists and writers are self-propelled people and they find their auto-motors from certain convictions. Ben Shahn's conviction was that some day artists will come to

"Shahn was incapable of painting an apple on a tablecloth, incapable of making this sort of examination of the world because he had made a decision. Ben Shahn once said, 'I like stories and people. Like my father and grandfather, I'm a good story teller.' Shahn's decision was really not surprising in consideration of his environment. Born in 1888 in Czarist Lithuania, he was greatly impressed by the Dreyfus Affair. His father was exiled to Siberia because of his leftist

were it not for the intensity of belief which demanded it?"

Mr Hirsch then analyzed several of Ben Shahn's paintings, among them "Death of a Miner," "Allegory," "The Blind Acro-dian Player," "The Red Stairway," and "Liberation" noting Shahn's concern with moving titles for his pieces as in "Death of a Miner" and his stylistic change from straight lines and sharp angles to the more undulant, oriental forms in "Allegory." He also remarked on Shahn's social feeling: "In a painting on liberation any other artist would picture flags and orators. Ben Shahn paints orphaned children swinging from a maypole."

At the close of the program a student asked if there was any pattern in Ben Shahn's work. "Ben Shahn," said Mr Hirsch, "was a friend of society's loser. That's what his paintings are all about."



"Passion of Sacco and Vanzetti"

their senses confront the crisis of conscience, the possibility of making right and wrong choices — in short become public men.

Mr Hirsch feels that the average artist today is not a public man but rather a curiosity. But he thinks that this problem stems from the effect of a public surfeited with art. Art has lost its sting so artists paint as if talking to the deaf. Mr Hirsch recalled an era when a pictorial representation of the confusion could move people to tears. But today no comment. Pictures have lost the power to move people.

So why paint? Mr Hirsch asked and then decided that the nourishment of fresh grown poetry is especially necessary in this generation when seemingly all aspirations have been achieved. "Social communication through art was Ben Shahn's goal.

political leanings. "So Ben Shahn was raised on a sense of what is the Establishment and what is dissent. Later in his career Shahn became more and more deeply involved in human causes." The symbol and words became Shahn's medium. Often he would letter phrases and quotations (among them the words of Sacco and Vanzetti, and of the victims of the fishing ship Lucky Dragon which was bombarded by atomic radiation in 1950) on his paintings.

Shahn's concern with "burning causes" carries over to his ideas about art itself. Shahn said that "form is a result of content." In an essay on non-conformity Ben Shahn wrote, "Who is to say when a weeping face becomes a trenchant line? Who can say that this passage of color, this formal arrangement, this kind of brush-stroking could have come into being

All classes
Those interested in being delegates-at-large to the new Delegate Assembly, please contact Dorothy Urman, SM 230 or Joan Simon Rongen, SM 304
Reply by Friday, April 25

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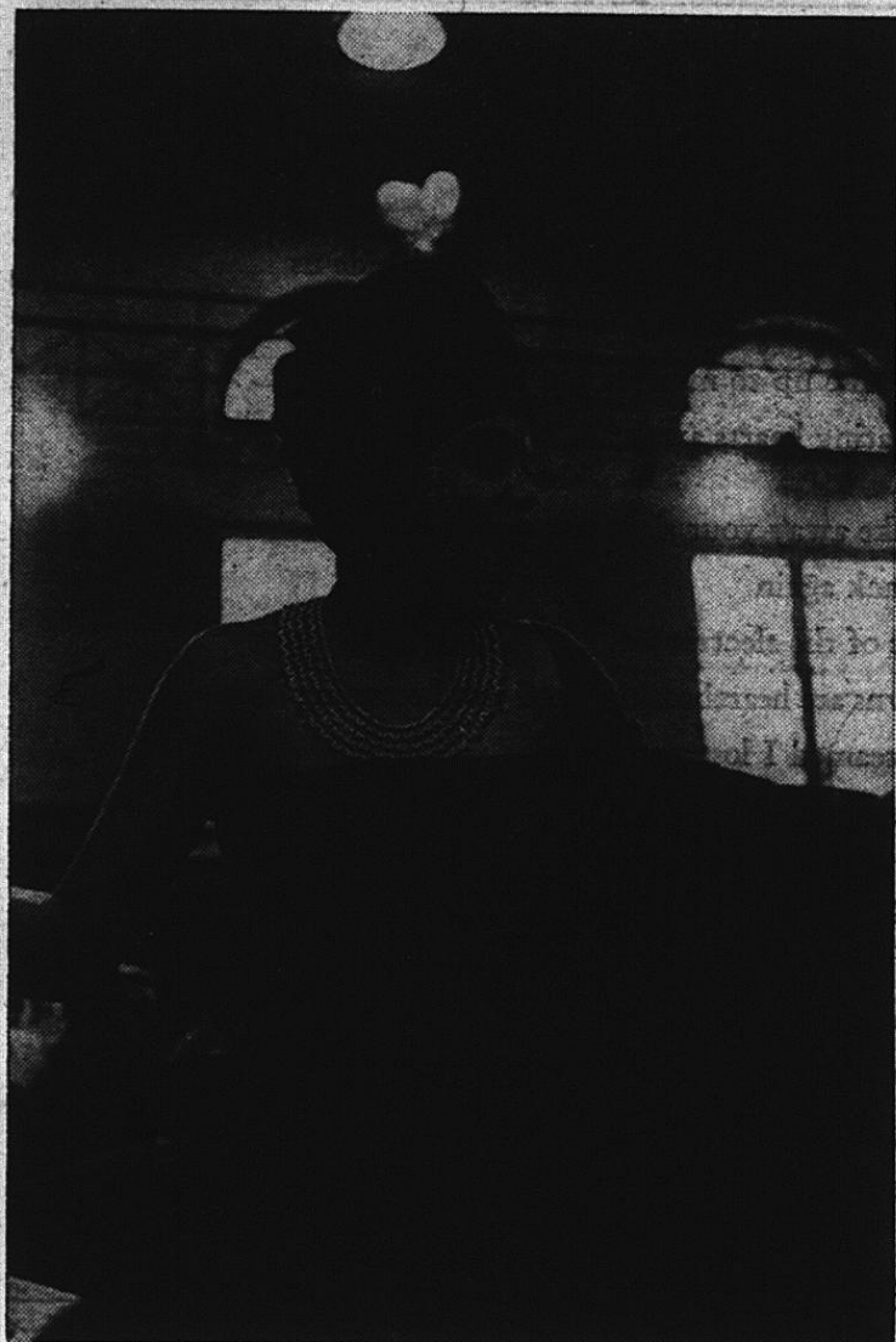
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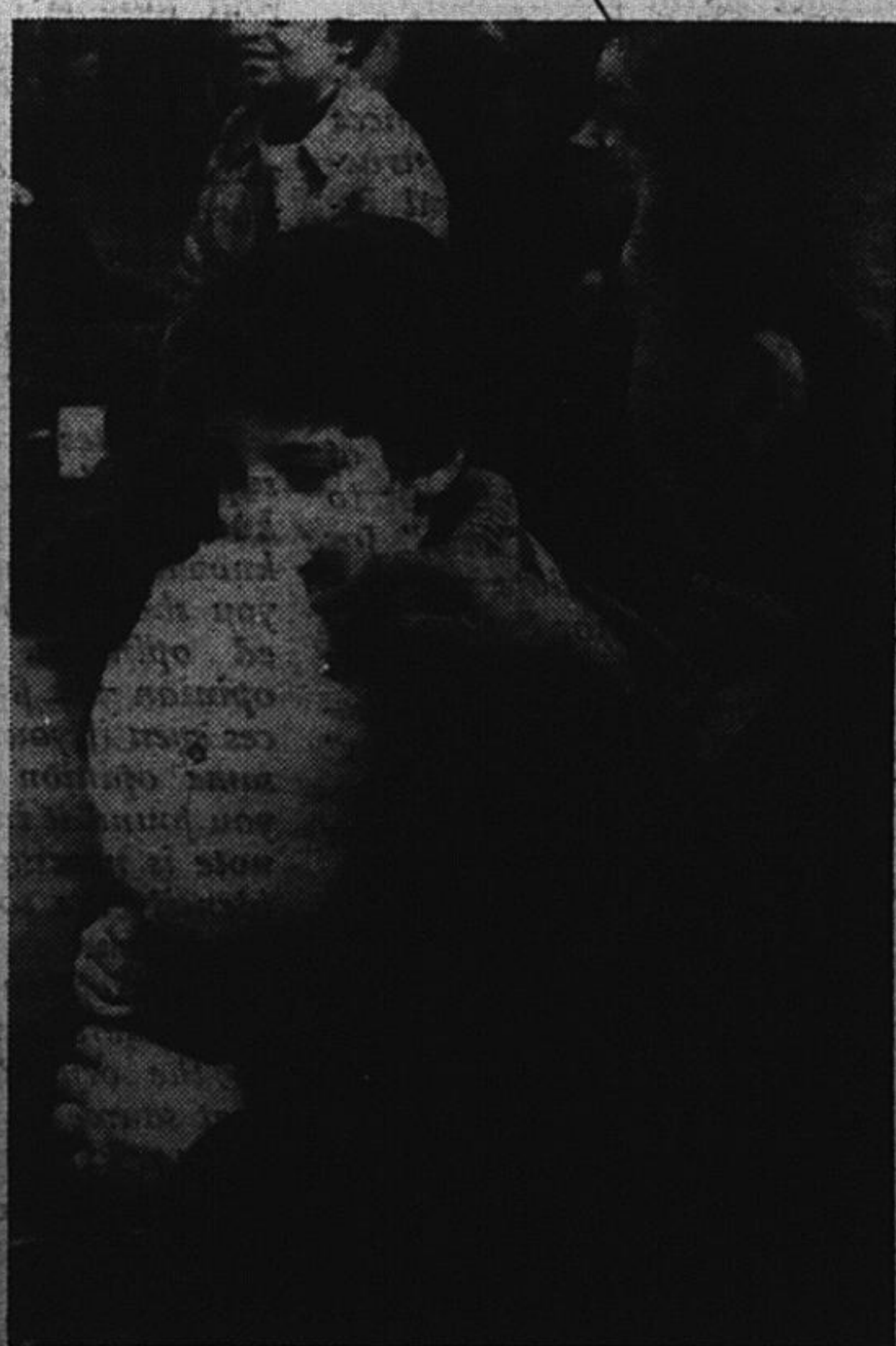
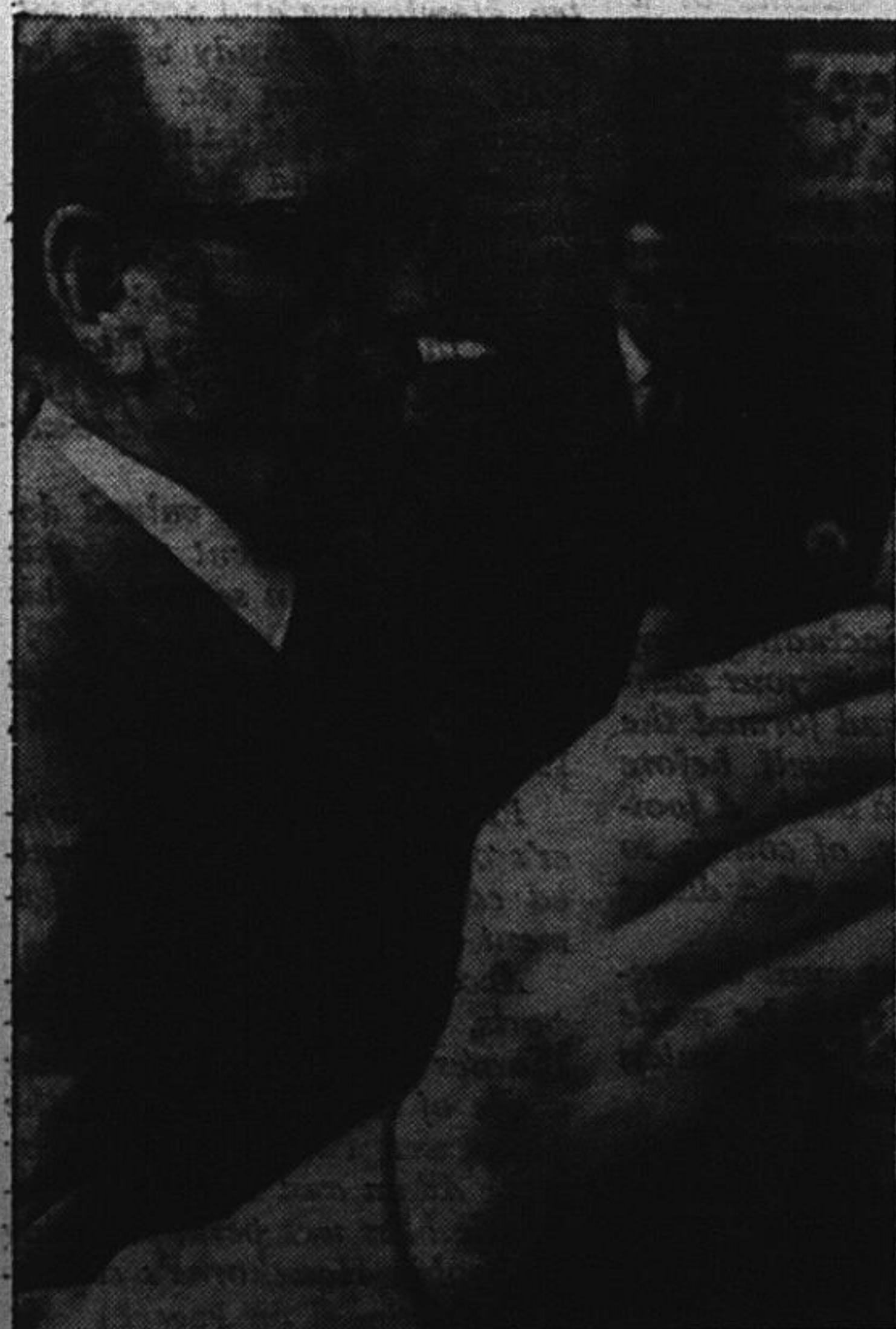
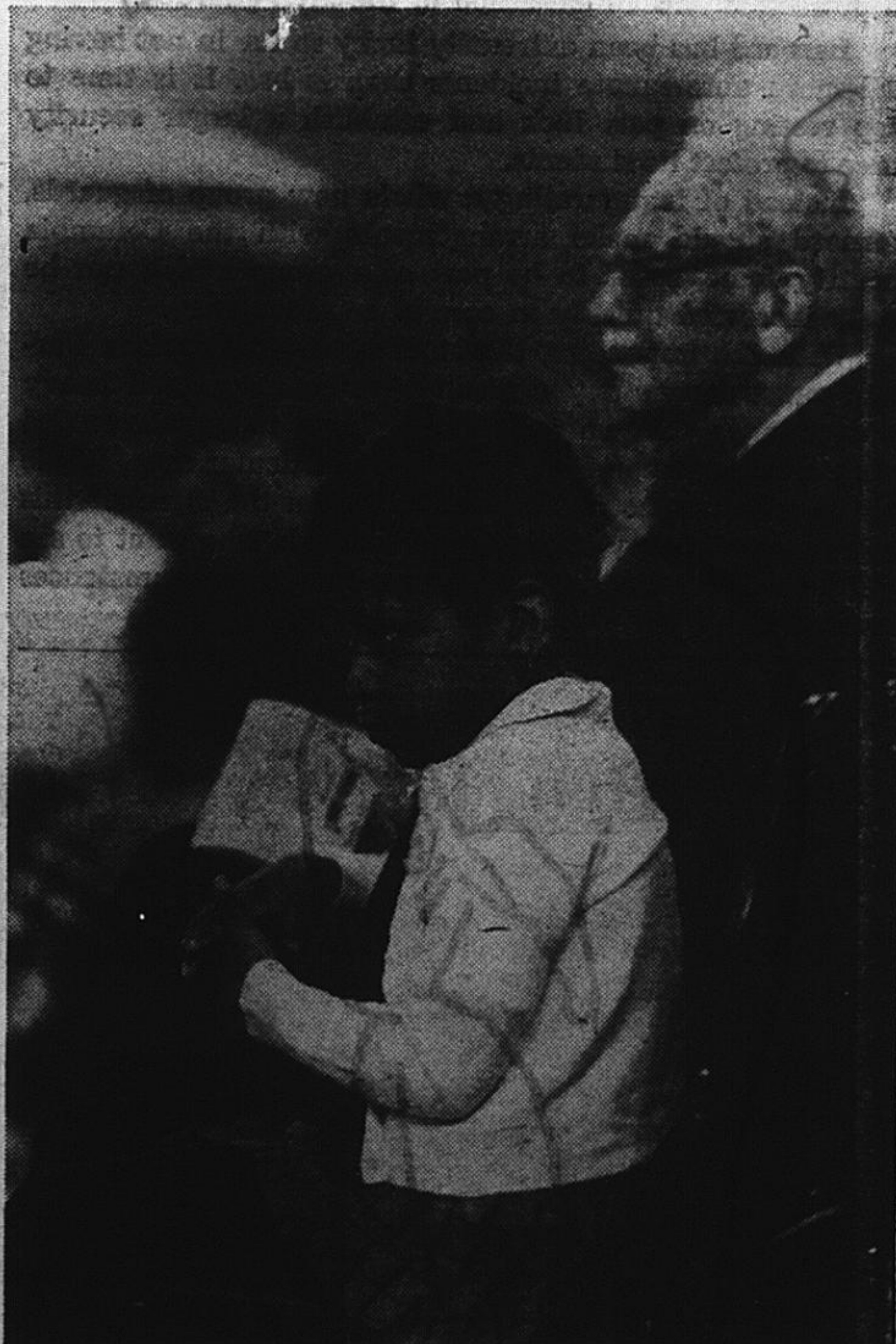
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Spring Festival Arrives With Wine, Music and Dance

photos by John Biele



BARNARD BULLETIN

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Crime at Barnard

In front of the large iron gates that protect Barnard from the outside world, last week an employee of Barnard was sexually molested at 10 a.m. The three youths found an opportune moment, and disappeared with no trace. Similarly, a student leader was walking near Chock Full o' Nuts last week at 9 p.m. Three youths accosted her on the corner, then slashed her face with razor blades. Also last week, purse snatchers were seen operating on Broadway in full view of Barnard Hall administrative offices.

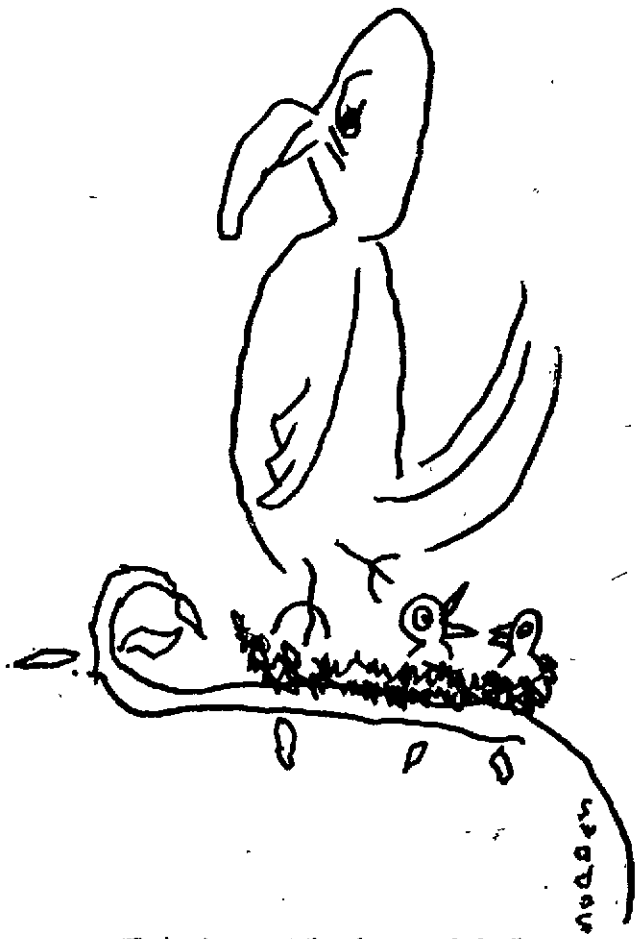
These three examples are not out of the ordinary anywhere, but are shocking when they happen to one's friends in a week's quick succession. "Crime in the streets" has become the rallying cry of the conservative elements, while one's aloofness does not feel threatened unless directly punctured by such events as those above.

The Barnard security office has a specific set of duties which includes only that area of Barnard property proper. But these violations of Barnard women call for an increase in protection and an extension of the area guarded.

Barnard has been extremely lucky so far in not having had more unfortunate incidents than it has. It is time to stop resting on past luck and establish a larger security force to protect its students.

Instead of inaugurating a whole new group of guards, Barnard should make arrangements with the Columbia security force, so as to be part of a group which can be easily increased quickly in case of an emergency.

With the impending threat of spring disruptions Barnard must foresee any difficulty which may need heavy protection so that no area would have to go unguarded when a large force is needed in one particular area. While this is not an echo of Nixon's "Crime in the streets," this is the voice of many concerned individuals who want to see positive action taken before any more serious circumstances develop.



"Spring is a great time for a revolution."

Love Poems

1. The yellow star and the morning moon
Are walking on top of the evening land
And the drunken stupor is rocking the waves beside us
And the afternoon, the evening, sleep so peacefully!
And the waves rise up to meet us like shadows
To bear our beating hearts away
2. And if they take away your sleep sometimes, why
They give it back again
I feel the static of the electric air
Where the dawns are heartbreaking and just becoming alive
The night I dreamed I lost my sleep
You were looking for me and I was looking for my sleep
3. My future began almost twenty-one years ago
In the Year of the Rat, though I distrust the Chinese
And their symbols spread from ear to ear
But when I look up ahead there are only you and I together
And it's a long white road rising to meet us
With stars like streetlamps giving us directions

DAVID LEHMAN

Honor Board Defines Academic Standards

It is expected that all members of the community will abide by the principles expressed in the Honor Code. This extends to all academic expression, written or spoken, and includes fairness in evaluations of performance. Guidelines for the preparation of material are given in "Academic Standards," a pamphlet whose purpose is to provide a clearer understanding of what does and what does not constitute plagiarism. Adherence to the standards expressed in this pamphlet is expected of all members of the community, unless, in the case of students, modification is made by individual instructors. This following has been adapted from "Scholarly Writing" and "The Preparation of Papers" of the English department.

This pamphlet is designed to present some guidelines for the preparation of written work and to prevent confusion as to what does and what does not constitute plagiarism. Adherence to the standards specified in what follows is expected of all members of the community except in circumstances where the individual instructor wishes a more liberal interpretation of "academic honesty" with respect to preparation of written work. We have not undertaken to discuss every particularity with respect to honesty in preparation of work; this pamphlet is not to be regarded as the "law," for such is inappropriate with respect to an Honor System. For technical matters with respect to writing and presenting papers, the "MLA Style Sheet" or some other manual recommended by the instructor should be consulted.

The term "documentation" applies to the conventional apparatus of footnotes and bibliography required as part of any scholarly work. Good documentation provides proper acknowledgment of "borrowed" materials and also permits the reader to verify the accuracy and honesty of the writer. Papers that are inadequate-

ly or inaccurately documented are not scholarly and therefore are not acceptable as college work. (Even short critical essays and oral reports must provide formal acknowledgement of the sources consulted in the course of preparation.)

Scholarly writing must be original. Unlike "book reports" assigned in many secondary schools, source themes present the writer's own ideas rather than a paraphrase or digest of the ideas of others. The scholarly writer draws upon secondary sources only for the materials that he needs in order to develop and demonstrate his own conclusions.

NOTE-TAKING —

Verify the source and the page reference. Use quotation marks for all quoted matter; verify spelling, capitalization, and punctuation. Be sure that omissions and insertions are correctly indicated. Make sure that you have not misrepresented the writer's meaning. If your note is an outline or a precis, guard against omission of important ideas or of significant context. If you have retained any of the original wording, mark it clearly with quotation marks so that you will be able to distinguish it from your own wording.

FOOTNOTES —

Footnotes are to be used to support facts not generally known, or facts generally known, but debatable. Also, you should document borrowed opinions, including any opinion you find in your sources even if you had formed the same opinion yourself before you found it in a book. A footnote is necessary, of course, to identify the source of a direct quotation.

Page references must be precise; references must be made to the original source unless that source is unavailable.

BIBLIOGRAPHY —

In the bibliography must be listed all sources that have proved useful to you, whether or not you have referred to

them directly in your paper or in your footnotes. The information must be accurate and complete.

THE USE OF SOURCES ILLUSTRATED —

ACCEPTABLE—Direct and accurate quotation with footnote. Use rarely and only with reason.

The newlywed Hawthornes settled in Concord, choosing for their residence the large old house called the Old Manse, where Emerson had once lived. Hawthorne's biographer describes their life in the following terms:

The routine at the Old Manse was comparatively simple. Hawthorne was busy mornings in the study (except in the summer months) writing for the magazines. After dinner, which came in the early afternoon, he walked to the village post office, and on his return stopped for an hour in the reading room of the Athenaeum. After supper, or tea, Hawthorne and Sophia sat together in his study while he read aloud from the English classics, beginning with Shakespeare and Milton. For exercise Hawthorne hoed vegetables in the summer and shoveled snow and chopped wood in the winter, while his wife marveled that a "seraph" could perform such mundane tasks.³

That Hawthorne valued domestic contentment of this kind is shown in several of his short stories.

³Randall Stewart, Nathaniel Hawthorne (New Haven, 1948), p. 64.

PREFERABLE: The writer's own words and documented context with acknowledgment of borrowed matter.

According to their own reports, the newlywed Hawthornes led in the Old Manse a life of idyllic simplicity; the place was Paradise, and they were Adam and Eve.³ This domestic bliss was perhaps owing to Sophia Hawthorne's conviction

(Continued on Page 8)

Belly-Dancing: Good Vibrations

By Leila Richards

(EDITOR'S NOTE: The author took belly-dancing lessons from Serena, as the fulfillment of her open-hour gym requirement.)

In the second-story window of 138 West 53rd Street, a mannequin, half-hidden by a curtain of plastic streamers, beckons seductively at passers-by. The mannequin is dressed as a belly-dancer, and behind the window is the office and studio of Stairway to Stardom, the only school for belly-dancing in the United States.

Currently more than two hundred students are enrolled at Stairway to Stardom. Only about ten percent of the students are, or hope to be, professional dancers. Besides modern, ballet, go-go, Hondu, and other dancers, there are students, housewives, teachers, social workers, and secretaries.

Serena, the owner of Stairway to Stardom, began her career as a professional dancer with little knowledge of belly-dancing; she was introduced to it quite suddenly one night when she was booked at an Armenian nightclub whose patrons expected her to do an authentic belly-dance. It was then that she discovered how complex and intriguing the dance was.

"At first I didn't know what to do," Serena says. "The music sounded like noise. But the Armenian musicians in the band were very nice to me. They gave me my first instruction in belly-dancing."

For the next few years Serena danced in nightclubs along Eighth Avenue (where most of the Greek and Armenian nightclubs are situated), and learned all she could from other belly-dancers she met at the clubs. She had been teaching belly-dancing at Stairway to Stardom for two years before she brought it from its former owner, a big blonde stripper named Delores del Re.

Serena has never made a trip

to the Near East, the heartland of belly-dancing, but she hopes to get there someday. Meanwhile students of hers who have travelled through Turkey, Egypt, Greece, Tunisia, and Morocco send back postcards and return with the latest belly-dancing news.

Exactly where and when belly-dancing originated in the Near East remains a mystery. It was first practiced in Moslem temples as a sacred rite which dramatized the act of childbirth. Later the dance was adopted by female slaves in the harems who vied for the attention of their sultans. The slaves incorporated movements from their native dances into the belly-dancing that they learned, so that the dance gradually became enriched through borrowings from many different countries.

Belly-dancing suffers from a poor reputation today, in the U.S. at least, because it has been misused by dancers of indifferent ability who know next to nothing about the dance. Strippers with a lot of gusto and very little talent often expand their repertoire by billing themselves as belly-dancers. For them and for an ignorant but excited audience, ten minutes of shaking around a scantily-clothed body tells all that one needs to know about the spicy, naughty world of the Near East. Mention belly-dancing in mixed company today and your comments will meet with leers from the men and raised eyebrows from the ladies.

The office of Stairway to Stardom is small. Along one wall is an impressive gallery of photographs of professional belly-dancers, all of whom were Serena's former pupils. A glass case in one corner displays memorabilia of the Near East: Greek vases, belly-dancing costumes, sets of finger cymbals, and an Arabic Coke bottle, which mysteriously appeared among a shipment of ordinary Coke bottles destined for the

Stairway to Stardom. A Coke machine and which is now treasured as a good-luck charm. A samovar on a nearby table and a large gold Russian lamp at the reception desk add to the Oriental atmosphere. A bulletin board displays postcards, want ads calling for belly-dancers, and newspaper clippings about Serena.

Classes at Stairway to Stardom are one hour long, and are taught at the levels of beginning and advanced. Last winter there was also a Saturday morning class for children. Students are given schedules showing when classes are held, and can come as often as they wish. They can also arrange for half-hour private lessons. A dedicated student can, if she supplements weekly lessons with practice at home, become a professional belly-dancer in less than a year.

Students who come in early for their lessons or who "just happened to be passing by" help themselves to a glass of orange juice and sit down to chat with Serena and other students. Here one can pick up belly-dancing gossip from some globe-trotting professionals.

"You know, I got that job at the Egyptian Gardens. I danced there for about a month, and then the management closed the place down for vacation without letting me know. I arrived for my act and found the place locked, so I went over to the Arabian Nights with my costume, and they hired me on the spot. Five minutes later I was up on the dance floor doing my act." "I'm telling you, any girl who's taken ten lessons at Stairway to Stardom could go to Morocco and be a professional."

Classes at Stairway to Stardom usually begin at least fifteen minutes late. When Serena gives the word, her students, dressed in leotards and clutching their finger cymbals, follow her into the studio. The beginners' class opens with instructions about how to beat out a basic dance tempo on the finger



Serena

cymbals.

"Starting with your left hand," says Serena, "the beat is to a count of four: left, right, right, left, right. After the student's have warmed up with

their finger cymbals, Serena puts on a belly dancing record, and students practice some of the fundamental movements of the dance while keeping time to

(Continued on Page 8)

Focus Repeats Solid Literary Tradition

By Prof. Anthony G. Henderson

When I was an undergraduate ten years ago, our college literary magazine offered solid, dependable reading. In each issue you could count on finding a featured short story on the theme of young-lovers-talk-it-over-in-the-bar-and-realize-it's-hopeless, with terse dialogue out of Hemingway, and wounded sensibilities from Salinger. Every issue was bound to contain numerous intriguing poems made up of words and fragments of sentences strewn at random about the page; every reader knew that total incoherence was the mark of a sensitive poetic consciousness. Also, you could demand your money back if you didn't find at least one straight-forward erotic lyric, with several daring lines. The art section in those days was big on pictures of nudes and garbage cans, murky snapshots showing a fine aesthetic scorn for light meters and focusing devices. Some of these stories and poems and pictures were successful, others were not, but what they all had in common was a relentless seriousness. Any use of wit, any real willingness to laugh at oneself, any lightening of the tone through irony was considered incom-

patible with being a "serious" writer.

In a world of revolution, the Spring issue of *Focus* will strike no one as a revolutionary departure from literary magazines of five, ten, or twenty years ago, but its general level does seem to me a bit higher than what I remember, either of past volumes of *Focus*, or of my own college lit magazine. Its glossy cover catches the eye with a close-up photo of an opening in the human body. Inside, it is printed on paper roughly the color and consistency of Safeway shopping bags. The first two poems, "East Sides" and "The Couple," by Cynthia Logan are among the best here. Miss Logan manages to be obscure without being unintelligible, and the suggestions of Eliot and Wallace Stevens do not destroy a certain freshness and individuality in these lines on the male-female relationship (I think that's what the poems are about.) Karen Robertson's "Nothing" shows perceptiveness in handling the familiar theme of boy and girl talking without communicating. She is particularly good in quick description — of the West End Bar, or a boy's apartment — and the reactions of the girl, enclosed in

parentheses, seem absolutely honest. Perhaps she will come to realize that conversations between intelligent people are not limited to sentences of from one to seven words, and that she can do without lines like, "Why do you hate yourself so much?" or, "Look, Europe is different." Strange to say, the poem which succeeds best in doing what it sets out to do is "Movie," by Julian Miller — strange because it describes the death scene in *Bonnie and Clyde*, a film I almost walked out on, to the disgust of my friends. The poet has caught exactly the heavy sexual overtones of that climactic scene, an orgasm administered by machine guns which seems to have fascinated every movie-goer in America over sixteen. Julian Miller also contributes the story "Pig," about a man who wishes only "to be loved, have enough to eat and a warm place to sleep," and who has his wish granted in a curious manner. The Thurber influence is strong, but at least has contributed to one of the few uses of irony in the issue. Jane DeLynn has submitted the last story, "Is the Star of Bethlehem an Astrological, a Psychological, or a Theological Phenomenon?" It concerns a

Jewish girl who seems to be cracking up over an obsession with Jesus and the Second Coming. The story doesn't provide us with enough material to feel sympathy for the character or even to be sure what her real problem is, but some of her little superstitious observances — kissing the bathroom mirror, wearing her good luck bra, or striking middle C on the piano last thing before getting into bed — work well in pointing up her insecurity and fear of an uncertain future.

Erotic interest in this issue is provided by "Ode for Loreli Appelby" by Rick Brightfield. The poem seems at first glance to be ironic, a ridiculously fervid idealizing of a flesh and blood girl whose prosaic reality is stressed by her name in the manner of John Betjeman's "Joan Hurter Dunn." How else can we take lines like

"Where are you Loreli Appelby? The night wind still carries The sound of your name"

From across the tepid swamps. Unfortunately, Mr. Brightfield seems to take himself increasingly serious as he proceeds, and the reader becomes increasingly uncertain of how to respond to the tone.

Needless to say, *Focus* is rich

in poems of magnification of the various evils of his world. By far the best is an unidentified poem, "The Raccoon Cat," set under a photo of cops trudging along College Walk. The sustaining or ironic metaphor of a finkycat as the poor and oppressed in society is made skillfully ambiguous. In fact I have an inkling that I have seen this poem before somewhere. Other efforts in the artivar and pro-revolution genre are less successful. Operating to some extent on the assumption that to speak against injustice is to write a good poem, Donald Ethan Miller begins well in "Day" with a description of dawn and of life stirring, but reverts at the end to the familiar voice of protest, without giving it a new and different accent. Michael DeCosta should graduate from Gertrude Stein. Prof. Serge Gavronsky has prepared an English translation of a work published in 1958, "Les Revenications" by Henri Fichette. It is a fine example of what F. R. Leavis at Cambridge used to call "the hectoring heroic." Allen Ginsburg's poetry from the same period also batters the reader into submission but is made bearable by Ginsburg's sense of

(Continued on Page 8)

Columbia Players' Baal Jean Brodie: A Most Unusual Teacher

By LYNN ROBERTS

(EDITOR'S NOTE: This review is based on a dress rehearsal; the play opens Wednesday, April 23.)

Brecht's first play *Baal* is now alive and kicking right here at Wollman Auditorium, from Wednesday, April 23 thru Saturday, April 26. If you like Brecht the writer, you'll be turned on by *Baal's* poetry, songs, and substance; if you are expecting Brecht's usual stylized theatre, you're in for a surprise.

The hero *Baal* is a wandering poet and singer committed to the ways of nature and sensuality, in defiance of accepted morality and organized society: a drop-out. He is also a ruthless and selfish drunk, seducing a series of 17-year-old virgins who drown themselves from shame, using men to serve his own desires, and finally dying utterly alone. *Baal* sees himself as the male life force alienated from the castrating community of materialist society. He curses dependence, yet cannot live alone. He disparages his comrade's need to write poetry, but continues to write it himself. The hero cops out on his own ideals. *Baal* is no less hypocritical than his prudish, super-civilized breathren.

For interpretive staging director Steve Gilborn chooses the exception rather than the rule. No stylized Brecht of flashing slides and mixed media here. Gilborn's *Baal* aims more at dramatic and emotional impact than Brecht's usual theatre of ideas. The stage is often in semi-blackness, distracting attention from the dialogue. There are three wrestling contests on stage. Glasses are smashed, characters shout without dramatic economy, yet too infrequently for full-fledged satire. There are tendencies toward over-emotionalism, dramatic lighting effects, a draggy over-emphasis on the how, rather than the what of the play. But Brecht is not all black and white; experimentation is vital.

The sets for the 21 scene play are truly admirable, simple and stark, powerfully suggestive. A tavern is created by a heavy wood table, a bottle, and a candle. A dark forest comes alive by impressionistic dapples of light on a burlap backdrop.

Acting is generally good with an exceptionally fine performance by Robert Holman as *Baal*, Eric Kellogg as Ekart, Jerry Kutner as the religious Bum, and Michael Sirota as the insane Beggar.

By LEILA RICHARDS

The Prime of Miss Jean Brodie

is a novel (by Muriel Spark) which has been turned into a play which has been turned into a movie. Although the story has lost a little of its subtlety in each of its transitions, its original power and impact remain in the film; Mrs. Spark herself is said to be pleased with the result.

Miss Jean Brodie (Maggie Smith) is a progressive teacher in a conservative girls' boarding school in Edinburgh. The time is 1932. We see her at the beginning of a semester introducing herself to her new pupils; "I am in the business of putting old heads on young shoulders," she says. "All of my pupils are the *creme de la creme*." Her pupils are known as Brodie girls. While the rest of the students eat lunch in the school dining room, the Brodie girls eat a picnic lunch outside with their teacher. Miss Brodie abandons her class lecture to discuss the importance and wonder of Giotto and to describe her summer travels in Italy. On the weekends Miss Brodie takes her girls on country excursions at the home of Mr. Lowther, an unmarried music teacher, where they have gourmet lunches.

(One of the girls remembers having had "harlot russe.")

Miss Brodie's teaching methods are questioned by the school's headmistress, Miss MacKay, but Miss Brodie is in her prime, and nothing can stop her. She overcomes all criticisms with magnificent self-possession, delivering a stream of eloquent and persuasive arguments in her defense. Education, she tells the headmistress, involves a leading out (e-duco) of what is already inside of her students. When the headmistress replies that she had hoped that there would be some "putting in" as well, Miss Brodie says "that would be intrusion."

Miss Brodie's girls adore her for her flair and liveliness and for the romantic quality of her imagination. She instills a sense of uniqueness in her pupils, and they are flattered by her attention. They do not see that Miss Brodie has a higher aim; she wants to determine their actions by playing upon their suggestibility. Confident that she understands her girls, she assigns them roles to play in a drama of her own invention. Miss Brodie, in short, tries to take destiny into her own hands, and the disastrous results of her efforts bring about her downfall. "If they (the school administration) want to get rid of me, they will have to assassinate me," she gleefully tells her girls again and again. But it is not the administration, but one of Miss Brodie's own girls, who puts an end to her career. Faced with this discovery, Miss Brodie, whose charming words have left her in her ruin, screams her parting accusation at her betrayer: "Assassin! Assassin!"

While she is in her prime, Miss Brodie has every member of the school willingly or unwillingly under her spell. One of her victims is Mr. Lloyd, the school's art teacher and an old flame of hers, who is so infatuated with her (although he has a wife and six children) that he can't help putting her face in

every portrait he paints. Mr. Lloyd can see how Miss Brodie is deceiving herself as well as everyone else with her dangerous misguided notions. "She is magnificent and ridiculous," he says, "and there is no contradiction between the two."

The *Prime of Miss Jean Brodie* has arrived under the auspices of Jay Allen, who adapted the novel for the stage and the screen. Although I haven't read the novel, I saw Zoe Caldwell as Miss Jean Brodie on Broadway. (Miss Caldwell seemed to me to be a more frumpy and eccentric Brodie than Maggie Smith; her interpretation of the part suggested that it was not physical attractiveness but spiritual energy which made Miss Brodie so appealing.) I was disappointed by one major omission in the movie: Miss Brodie's story in the stage version was told by her betrayer, who had become a nun. Miss Brodie had said, "Give me a girl at an impressionable age and she will be mine for life." The nun became a living proof of this statement: she confessed that although she thought Miss Brodie was "dangerous," she couldn't shake off her old teacher's influence.

The *Prime of Miss Brodie* is rated "M" for mature audiences. It is a "must" for anyone who has been unfortunate enough to attend a girls' school filled with beady-eyed, wooden-faced spinsters who consider their teaching to be aimed at "the nurture of the virtuous woman." To all such teachers Miss Brodie stands as a glorious, though doomed, exception. One can't help loving her despite her dangerous faults.

The *Prime of Miss Jean Brodie* is currently playing at the Baronet Theatre.

ZOCKER: Through a Glass Sweaty

By LINCOLN SWADOS

With Spring here and open air and green grass and music pouring from open windows ZOCKER this week perversely looks at a film whose lifetime in New York will probably be rather short. I find it fun to watch the columns and the advertisements in the newspapers, for they unwittingly tell whether there are enough queues to keep a particular flick in town, or conversely if the producers are giving up the snip.

It is difficult to find an advertisement for Mae Zetterling's *Dr. Glas* which leads me to think that the good doctor will be giving up his practice and heading back to Sweden.

This is a not too terrible loss, as far as I can tell, because Dr. Glas' patients have a high mortality rate. Many of them die, although with a certain beauty. One girl, whom Dr. Glas refuses to grant an abortion is fetched rather fetchingly from a lily pond. And the other patient but that would give away the end, and if you should find yourself halfway through this movie, there isn't much more to look forward to.

Miss Zetterling (whose name I may be misspelling) used to be an actress. Perhaps she had very little parts. Or maybe she had to stand around half-naked on drafty Swedish stages. Or maybe she was bitten by a rabid male dog. At any rate, this is the second movie of hers I have seen, and they have both oozed bitterness.

Dr. Glas takes place in the 1890s. Dr. Glas wears a collar that is starched up passed his adam's apple and he is shocked by all the tomfoolery he sees going on from his window. Young men ribaldly tickling young ladies with their canes, fellows swinging girls up above their heads and the ladies com-

pliant. All he has to do is picture a couple in bed together and he goes crazy with revulsion. At any rate, Miss Zetterling's camera goes crazy, distorting images and causing couples to leap in and out and in and out and in and out of bed in their nightshirts.

The case that interests the doctor most is that of a mubile young girl whose husband insists on bedding her. She finds him repulsive, and Dr. Glas nobly sets out to keep him in his own twin bed.

My feelings were with the preacher.

This girl's problem becomes a compulsion with the Doctor and turns the picture into a very simple melodrama.

This is most unfortunate because in spite of, or besides Miss Zetterling's twisted view, there was a picturesque rendering of that period; the horses, the long coquettish dresses, lovely Swedish forests. The horror of the sex scenes somehow backfires. A man's hand quietly cupping a woman's clothed breast is a very tender sight.

Dr. Glas seems very up tight about all the open displays of affection, but there is something here that is too often missing on the screen today: The lovers' eyes are alive.

At any rate, there is a contrast between starchiness, propriety; and courting and sex as fun.

Alas, in the end Dr. Glas spends a great deal of his time wandering around the movie dueling his conscience. His mind, as pictured by the camera, is much less interesting than the reality of the actors and Dr. Glas runs amuck. Endless monologues. Visually obscure camera shots which literally disturb one's eyesight.

And you would not believe the ending. At one point the

projectionist had trouble with the film and it limply collapsed on the screen. (This is sort of an interesting moment in a film, if you are caught up in it. You are pointedly shot back to being somebody sitting with someone staring at nothing).

But this is how the film ended. Completely arbitrarily.

The trailer was for Monterey Pop, and the theatre was immediately filled with exhilarating music and bright, buoyant color.

Goodbye Dr. Glas.

There is a joke that goes: "Why are Swedish movies so concerned with sex?"

"Because their balconies are so cold."

There is another joke that goes:

"Why are American movies, magazines, plays, books, so concerned with sex?" The answer is blowin' in the wind.

A happy ending

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The Spirit of Lorraine Hansberry

By GWYNETH HOWELL

To Be Young, Gifted, and Black now playing at the Cherry Lane Theatre, is a melange of segments from Lorraine Hansberry's works, including her first play, *Raise in the Sun*, her last play, *The Sign in Sidney Brustein's Window*, and her notebooks, letters, and speeches. The cast was both black and white. Actresses from both races spoke directly to the audience as a post-humous Miss Hansberry. This was an interesting way to universalize her works, for I soon found myself responding only to the voices, the words themselves, and not paying much attention to who was speaking them. The playwright's humanity rather than her blackness was emphasized, making it easier for the white portion of the audience to relate to her experiences. If the point was to establish rapport between character and audience and not, as in the case of *Big Time Buck White*, to set up an apartheid racial pigeon-hole of the white audience, then the emphasis was well-placed.

But a negative result of this casting for the blacks was, I felt, that they began to cease thinking of Miss Hansberry as one of their own kind. Looking at their too-silent faces, I felt that they had come to hear her point of view more as a black woman, than as a human being who had been as involved with the question of socialism as she had been with black civil rights. In this sense, Miss Hansberry would be outdated today when the need to be black first, human second, has erupted so strongly out of the repressed

black identity.

The production was generally well directed, there were a few scenes that were not quite necessary and seemed to act as fillers for the whole. Speeches and lines from plays were taken out of context and juxtaposed sometimes effectively, sometimes not. I often found myself wishing to see the plays themselves instead of the fragments, so that I might get a deeper sense of what she was about. Robert Nemiroff, her husband, has attempted however to give a view of the progression of her works, from the simple but direct humanity of *Raise in the Sun*, to the more complicated and inverted solutions of the Brustein's to find a "way" to be human. In later life she was split by her compassion for human frailty and by her very strong determination to act, to change life, to change society. In her determination for change Miss Hansberry is totally relevant to the present, as she was a little ahead of her own time in the 50s and early 60s. As Sidney says in *The Sign in Sidney Brustein's Window*, "The why of why we are here is an intrigue for adolescents, the 'how' is what must command the living. Which is why I have lately become an insurgent again." Her decision to live in the world of action as well as in the fantasies of intellect, must have been both an important and difficult one for her, one in which she reaffirmed her blackness. In many ways this posthumous message of hers is important and inspirational, not in its tactical force which is undefined, but in its spirit, which is insurgent.

Elaine May's Hard Game

By LYNN ROBERTS

Elaine May's *Adaptation* and Terrence McNally's *Next* are two very funny and incisive satires. Both one act plays explore the unstated contract between the 'littlesman' and the implicit rules and assumptions of his social environment revealing the vacuity and depersonalization of the American Dream. 1969 Elaine May directs with an expert sense of the quickly paced rhythm demanded by successful comic routines allowing the trenchant commentary to pierce beyond the tickle to the ache of self recognition.

Adaptation is a cleverly conceived TV Gameshow in which the contestant played with hilarious desperation by Gabriel Dell hops through the 7 ages of man on the gaily colored gameboard covering the stagefloor. The familiar metronomic rhythm of Million Dollar Movie music is suddenly broken by lights flashing buzzers buzz and bells ringing as the contestant reacts with confused emotions but obedient reflexes. The Games-Master awards points and worldly success as the contestant compromises or dissembles in the process of adapting to Social Reality. The object of



Elaine Shore and James Coco in Terrence McNally's 'Next'.

the game is to decide what the rules are and to find the hidden Security Square. Miss May hints at an existential alternative when she tells us: "What the contestant doesn't know is that he may make any space on the board the Security Square and declare himself the winner." The philosophy expressed here is reminiscent of Zeus' confession of weakness in Sartre's *The Flies* (III). Orestes knows that he is free. Once freedom lights a beacon in a man's heart, the gods are powerless against him.

But *Adaptation* is not a medium for moralizing one particular point of view. It is primarily an occasion for laughter. A little boy asks: "Mother, what is a Nigger?" — there follows a pregnant pause. She tells him to sit down. She explains by analogy talking about the different colored flowers in the garden, liked equally well by the bees. You must think of the Negro as something very beautiful that God gave white people to enjoy. Here satire is a double edged weapon deriving its comic force from the valid truth of its more serious implications. At one point when the contestant's wife won't talk to him, his mistress won't sleep with him, and his business starts in crisis as manager of the Chicago Hilton during the Democratic convention, he observes with sardonic humor: "It's a hard game."

Language is reduced to a pithy baner of contemporary clichés, sounds divorced from sentiment as people treat each other as objects. A young college girl explains: "I have this problem — I can give but I can't take." On the subjective human level there is total failure to communicate. All attempts by father and son to establish rapport are mediated, interrupted, by the 3rd person of the omnipresent TV demerit diet of the American household. The disappointed and confused contestant dies prematurely of a coronary attack, not only failing to find the Security Square, but more frighteningly never even understanding the rules of the game.

Next presents a situation of humiliating humor when a fat balding hyper nervous 48 year old is called by the Army's fallible computer for a pre-induction physical. James Coco as the potential draftee at first indignantly refuses to be examined but finally capitulates to the inescapable forces of the societal mechanism personified by the frigidly unsympathetic female Sergeant (Elaine Shore) herself of monumental build and stony expression. The Sergeant speaks in the efficient and inhuman language of contemporary computer society, bombarding her subject object with typewriter clicks, psychological questionnaires, and the threat of sheer numbers. We see the objector powerless, humiliated, stripped down to his shamed soul both literally and metaphorically. At the height of indignation, Coco drapes himself in the American flag which comically underlines the inevitability of his downfall. For he embraces the very system and values which mercilessly undress him. Ultimately beaten down, he tearfully longs to be found acceptable by the same system he has tried unsuccessfully to reject. McNally's dialogue is quick and witty with occasional touches of the whimsical and absurd.

Adaptation is indeed the hardest game going and you may be next. In this tragic comedy situation a sense of humor is an invaluable laughter a necessity. Don't miss an opportunity for two solid hours of provocative wit at the Greenwich Mews Playhouse (141 W 13th St.)

The Late "Tiger" Should Have Lived

By ED SHEN

"Does a Tiger Wear a Necktie" is a very convincing play about a prison school and the young junkies whose bodies are momentarily in residence, but whose souls are on the street corners. They are a very tough bunch if New York were squeezed real hard, they would be the last bit of sap to drip away. "Tiger" is actually a play about a city. The spirit of the city is personified in the young junkies, and the several authority figures — principal, psychiatrist, teacher — affect them with greater or lesser irrelevance.

The great gift of the play is its language — obscene, often cynical and very bitter, but just as often enormously funny.

The humor is a weapon, a weapon against any altruism or pretense of heroism, which the junkies find so hypocritical and intolerable. It is very clear that underlying this comedy is a persistent threat of violence. You'd better be honest with them, or they will cut you to ribbons. Needless to say, it is very difficult to maintain this kind of brutally direct dialogue. Don Petersen, the young playwright, has done it, and this is a major accomplishment. There is an in-

tegrity to his characters, not too tough and not too cute, just very honest.

What might be called the dramatic action of the play is less successful. The characterization through action is less successful than the characterization by dialogue. Two things happen. Bickham is the smartest and most cynical and violent of the bunch — hardly a coincidence. He is the most cynical because he is the smartest. Bickham (played perfectly by Al Pacino in a difficult role) fails in his search for a father. Or rather he finds his father who turns out to be an utterly despicable little man, so he beats him up. This is a pretty powerful scene, but in the play Bickham is only telling this, mocking and raging to the psychiatrist. Now there is nothing more bourgeois than confessing to a psychiatrist, and the idea of Bickham, the thorough Antichrist, indulging in this ritual, strains the credibility. The audience, however, applauded loudly, this is above all a reflection on Pacino's acting, but it also reflects on Broadway audiences. It was as if they seized with relief on this oasis of melodrama. Anyhow, Bickham loses.

The other thing that happens is that Linda wins. Lauren Jones

is wonderful in the role of Linda, a very no-nonsense prostitute who was brought up in a wastebasket instead of a cradle. But when she is proposed to by Conrad (Roger Robinson) who aspires to make it in the outside world she is reduced to ecstasy. It is very sentimental more Broadway than ghetto. I don't doubt the audience applauded the fine acting but I also suspect they were applauding the Horatio Alger and happily ever afterwards elements.

"Tiger" had a short run at the Belasco (probably in part because of its overcute title). Whether it failed because it was too sentimental or not sentimental enough is moot. More likely New Yorkers (or tourists for that matter) find a play about New York and its street society superfluous. If so, it is their loss. For the East Siders have missed a first rate opportunity to get acquainted with the havenots who people their imaginations and, occasionally, their apartments. Because the one impression that remains is that the people were real, even in sometimes false situations. I wouldn't want to meet Pacino in any dark alley, and I suspect Lauren Jones really did spend her baby years in a wastebasket.

BAAL

By BERTOLT BRECHT

English Version by ERIC BENTLEY and MARTIN ESSLIN

COLUMBIA PLAYERS — WOLLMAN AUDITORIUM
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THE WEEK April 23 April 30

PLAY

23-26 *Baal* by Bertolt Brecht English version by Eric Bentley and Martin Esslin directed by Prof. Steven Gilborn Theater Arts Division School of the Arts Admission \$2 Columbia Players Wollman Auditorium 8:30

ART

22 May 15 Recert Paintings Sculptures etc by artists teaching in the Division of Painting and Sculpture School of the Arts Monday Friday 10 a.m. to 5 p.m. Casa Italiana

POETRY

24 Prof. Gavronsky will read his poems and translations at the Maison Francaise of NYU 16 Washington Mews 8:30 p.m.

DANCE

25 Square and Folk Dance with Prof. Dick Kraus instructor and caller Admission \$1

students \$75 Beginners class in fundamentals of folk and square dancing held from 8:00-8:30 p.m. at no additional charge Thompson Gymnasium Teacher College

LECTURES

24 TALK Religion and Social Changes in India by Swami Ranganthananda Ramakrishna Mission, Calcutta India Club Earl Hall 7:00 p.m.

28 Psychological Aspects of Eastern Meditation by Prof. Paul Horsch University of Zurich Earl Hall Auditorium 8 p.m.

28 Arthur Goldberg will speak on "Domestic Problems and Their Relationship to Foreign Policy" 4:00 Barnard Hall room 304

29 The Religious Suicide in Asia by Prof. Paul Horsch University of Zurich Earl Hall Auditorium 8 p.m.

Bulletin Board

Math Study Session

To encourage undergraduates to seek help in mathematics from graduate students and faculty the Math Department is setting up a study session on an experimental basis for the rest of the semester as follows

Weekdays Mon., Tues., Thurs 7-10 p.m.
Saturdays 1-4 p.m.
Place Math Building Room 307

An assistant or professor will be in the room at those times answering questions on a first-come, first-served basis. These hours are not in replacement of office hours, but in addition to them.

Special Final Exams

Students who are unable to take final exams on Friday, May 23 may obtain applications for special examinations from the Office of the Registrar.

October Degree Candidates

The deadline for filing a statement of candidacy for the degree in October 1969 is May 9th. Diploma name cards should be

obtained from the Registrar's Office after April 28.

Course Guide

Within the next weeks Barnard students will be faced with the confusion of picking their full courses. Until this year, all they had was the four-line catalogue description and hearsay — neither of which really help. But with the publication of the Columbia-Barnard Course Guide they are finally offered a detailed account of what a course is really like — something which includes not only the topics covered, but also the opinions of students on the worth of the material and the quality of the instructor.

The written evaluations of the two hundred courses are drawn from the comments on the student and faculty questionnaires and express the representative student opinion, be it favorable, critical, or indifferent. These are supplemented by grades in such areas as the content and interest of both the lectures and reading. The grades have been

computerized and converted from the numerical scale on the student questionnaires. Most of the Barnard courses and teachers were rated average, clustering in the B range; however, there were extremes in either direction, a significant number failed, though these were more than balanced by the number of outstanding offerings which received A's, A's, and the one teacher who received an A+.

This is the first year that Barnard courses are included in the Columbia Guide, and consequently the Barnard section is too small to permit any generalized statements concerning the overall quality of Barnard education. However, the evaluations do provide an indication of that quality, and are an excellent guide in the final decision of whether or not to take a specific course.

Copies of the Guide are on sale this week and next on Jake and outside the Hewitt dining room between 12 and 2 o'clock. They are also available in Ferris Booth Hall.

All-College Rules: Academic

(Continued from Page 4) ... the husband ... the wife ... the ...

A day at the Old Manse followed a simple pattern. In the morning Hawthorne worked at his writing in the afternoon, he went down to the Mill Dam to ... for the mail and to spend an hour at the Athenaeum. In the evening he and Sophia read aloud, choosing from the best of the English authors like any other householder. Hawthorne got his exercise from the usual chores. Seeing him engaged in common labor his wife marveled that with his angelic nature as it seemed to her he could do such menial jobs.

PIAGIARISM Direct quotation without acknowledgement or slightly altered quotation (as below) without or even with acknowledgement.

The routine at the Old Manse was simple. In the mornings Hawthorne was busy at his study writing for the magazine. After dinner, he ... to the village post office and on his way back stopped to read for an hour at the Athenaeum. After supper Hawthorne and his wife read aloud from the English classics beginning with Shakespeare and Milton. In exercise in the summer Hawthorne weeded the garden in the winter he shoveled snow and chopped wood while Sophia wondered how he could perform such mundane tasks.

COMMENT In no kind of writing are the last two proper: nor will footnotes make them proper. In a certain kind of writing (for popular magazines) for instance, the formality of a footnote for legitimate passages like the first two is not obligatory but the text should then credit the sources by naming the authors and works from which material has been taken.

Good Vibrations

(Continued from Page 5) The music with their cymbals.

The first problem that you must overcome as a beginner is the difficulty of playing the finger cymbals and dancing at the same time. Most of the dance movements are slow and subtle, and coordinating them requires a considerable amount of agility and stamina. While making snakelike movements with your arms, for example, you may move your torso in a slow circle, shift into a "hip roll," and end by slowly ripping your stomach muscles. Another dance step involves vibrating the hips, moving them in a circle, and slowly walking forward at the same time. The dance movements are coordinated with different patterns of footwork and are also practiced from a kneeling position on the floor.

When these and other movements have been rehearsed, Serena shows other rhythms and sounds that can be produced with the finger cymbals. If the class is small, you may learn

how to use a large diaphanous scarf in the dance (in the course of a dance, you can hold up the scarf, arms outstretched at shoulder level, and dance behind it, twirl it about in sweeping circles, and end by tying it around your hips). The last few minutes of the class are a kind of free-for-all, when Serena demonstrates how all the movements gone over in the class can be fit together into a dance. The students are supposed to follow along but many of them become lost after the first minute or so,

and stop to watch Serena with a weary smile, thinking "the dance is fantastic, Serena is fantastic, but I can't do it."

But they always come back. Between lessons they find themselves surreptitiously practicing a dance step while waiting for a bus. They try out circular torso movements as they talk to a friend on the phone. When they go into the kitchen, they might practice dancing behind a dish-towel. Some students spend happy hours just playing with their finger cymbals.

Focus Review

(Continued from Page 5) ... the ... the ... the ...

In the music department I am eager to hear how David Olan's 3 Piano Movement numbered II, III, and IV sound. Ten years of strenuous piano lessons still found me on elementary Bach, but I am a cheerful listener and hereby extend a request for any qualified player to come to my office.

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Professor Kenneth Janes
Music by the St. Paul's Chapel Choir

9:30 a.m. — Holy Communion Lutheran

9:00 p.m. — Roman Catholic Mass

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