



# BARNARD BULLETIN

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## Committee Begins Revision Of Developing Students' Program

By Sharon Album

"Reevaluation, recognition, and communication are the key guidelines of the proposed Program for the Developing Student," said Mrs. Mirella de Serovodido, academic advisor to the classes of '70 and '72 and chairman of the new Committee for the Developing Student. The new program will attempt to revise and expand the Special Students program.

The original program, formulated in the spring of 1964 and first introduced in 1965, now includes a total of 34 students. At its inception, its projected aim was to provide "an opportunity for those students with great motivation and excellent academic records but deficient college boards and limited financial resources to attend Barnard." The main provisions were that participants be granted financial aid, regardless of their marks, for a period of up to six years if necessary. According to Miss Helen McCann, director of Admissions, the program was successful, with only two students of the total thirty-six dropping out, with the others doing well, on their way to obtaining degrees in four years.

However, since early fall, the committee has been reevaluating this program and feels that changes are necessary to make the program, as Mrs. Serovodido says, "a little more realistic." "The chief complaint was that courses were not addressed to specific deficiencies. Once the students were admitted, they were left on their own." Mrs. Serovodido mentioned several provisions of the new proposal for more courses tailored to specific needs, such as a fourth hour in English A, an English 2 course with more emphasis on minority literature and writing skills, and language skills.

"What is very important in the new program is the recognition that we must address ourselves to special needs, academic, financial, and in terms of counselling. Up until now, no

one person was directly responsible to the students. The revised program hopes to set up a committee of students and faculty who will serve this function."

The problem of financial aid for the developing student is also being reexamined. Whether the amount of aid to be allotted to the developing student is to exceed that allotted to other students is now under consideration. Mrs. Barbara Schmitter, chairman of the committee reconsidering financial aid, explained that the problem is complex and necessarily limited by a minimal budget. The program is partly financed by special funds, but is still considered by the regular financial aid committee.



Plimpton residents hear BOSS out.

## Student Issues Strike at Barnard

By Betsy Tracy

### • Commentary

Barnard College is in a strange state of crisis. Within the past two weeks the issues of Black Power, Co-educational housing, and Jewish power have set her in just as perilous a position as was Brandeis or Columbia proper last spring. And the only group that has done more actively than threaten is the Co-educationalists.

BOSS's original petition and consequent rebuttal of President Peterson's reply to that petition is presently the biggest threat to the College. Whether the blacks will attempt any further (and more physical) confrontation is a mystery to everyone but themselves. They have recently gained both SDS and SAS support of their demands and how much this support means is an important factor of their next move. They cannot and will not back down.

But the "Jewish Power" petition indicates that Barnard is far from organized for a major disruption. The students have legitimate demands but

coming on the wake of the BOSS demands their petition makes the whole situation taste distressingly like the Negro/Jewish crisis in the New York City public schools. However strong the support for that position is, its existence and the attendance at BOSS rallies tends to indicate that BOSS will look for its most active support across the street.

The culmination of "Jewish Power" and the co-educational living drive makes it painfully obvious that the Blacks at Barnard are already separate. Whether those 100 girls who moved into the Columbia dormitories will carry their revolutionary fervor to the aid of BOSS is another question. And President Peterson is left then with a decision of immediacy. Undoubtedly because of the impact that it has had on other campuses BOSS will be the most important issue.

The dormitory sit-in echoes the "Proper Protest" of Sarah Lawrence in both its aims and its tactics. This demonstration is at the same time female seri-

ous but a lot of fun. Co-education at Barnard is a problem that is presented, squelched, re-presented, and re-squelched. There is no real reason why it won't be put off again.

So Barnard is left with one important question: what to do with her black students and what they will do with her. For a healthy social as well as academic environment it is more important that they be incorporated into the college than it is important that the college incorporate male students. As it has been administratively stressed, co-education will someday come to Barnard but she can not afford now to lose her black students.

## Spring Arts Festival Begins Project Collection

Preparations for the Spring Festival of the Arts are increasingly developing. Several department projects are already in the constructive planning stages.

The German department will perform some skits of great German works and the Spanish Club is interested in showing some Spanish films. The Seeing Committee of the Spring Festival discussed the possibility of having international booths featuring foreign foods.

The Music Department has announced that strolling minstrels from an African Studies Group might perform at the Festival. There will also be a two-hour concert by the Chamber Chorus and Band. The Chorus has planned a concert featuring choruses from *Sunnah*.

The Art History department will sponsor an exhibition of student and faculty art in the James Room. In addition, they would like to have a happening on the lawn in front of the Library.

As a chance for everyone to see the efforts of the Barnard Film Company, they have plan-

## BOSS Asks Student Body For Support

By Susan Stein

A rally held by the Barnard Organization of Soul Sisters on Friday, March 6 called for support from the rest of the student body to continue the discussion of the organization's demand for sole power to institute the changes they seek.

The rally was addressed by BOSS members and invited speakers from the Student Afro-American Society, Students for a Democratic Society, and The Barnard Young Socialist Alliance.

Eddie Daniels of BOSS reiterated criticism of Miss Peterson's speech and its apparent acceptance by white students. Calling them mindless sheep, she said white students did not understand that BOSS had to reject Miss Peterson's response because she 1) directed herself to specific demands and ignored the issue of total control by black students to institute the demands, 2) implied that she is powerless, and 3) created rapport with the white audience while ignoring black students.

Miss Daniels also emphasized the fact that it is important for whites as well as blacks to be exposed to black culture and history. She said "If I were you I would be mad at being denied a total education. Explaining that the BOSS demands would be beneficial to all she added, "We can work together."

Cicero Wilson, President of SAS, attacked Miss Peterson for suggesting that black students' work through existing channels.

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## Black Dance Symposium Planned

Demonstrating various approaches to dance movement, choreographers Louis Johnson, Rod Rogers, and Eleo Pomare will be featured in a Symposium for Black Choreographers, co-sponsored by Barnard and the Harlem Cultural Council, Saturday, March 15. Advanced dancers from 25 high schools, 15 colleges and 13 special schools will participate in special sessions with each choreographer. To illustrate the relationship between use of movement and individual style, Messrs. Johnson, Rogers, and Pomare will present excerpts from their respective works, using their own dancers.

Resident choreographer and teacher of dance at the Negro Ensemble Company, New York City, Louis Johnson has also appeared as lead dancer in a number of Broadway musicals, in-

cluding "House of Flowers," "Damn Yankee," and "Hallelujah, Baby!"

Acknowledged as both one of today's most provocative young



Louis Johnson

choreographers and as an articulate spokesman for the dance art, Rod Rogers has performed with several concert companies as well as his own. In addition, he is a founder of the Association for Black Choreographers and a director of the Dance Project of the Mobilization for Youth program in New York City.

A recipient of the John Hay Whitney Fellowship Award for Dance, Eleo Pomare has performed, choreographed and taught in Europe and America.

The Symposium for Black Choreographers, coordinated by Sandra Genter and Jeanette Roosevelt of the Barnard faculty and Edward Taylor of the Harlem Cultural Council, is scheduled from 9:30 to 4:45 p.m. in the gymnasium of Barnard Hall.

ned four hours of film showing Christopher Delaney, B69, is hoping to present a Festival of Lights consisting of slides projected on white walls.

Any additional suggestions by students and faculty members should be sent to Dorothy Urmann and Marjorie Swirsky, Co-Chairmen of the Spring Arts Festival.

Patience Patience by Betsy Bilson and "The Boiler Rooms" by Leila Richards have been chosen by the judges of the First Annual Minor Latham Playhouse Play Competition for production by the Barnard College Theatre Company. The new works will be presented April 18 and 19 as part of the Spring Arts Festival.

Special Commendation was awarded to two other plays, Annie's First Date by Pat Holloway and Happy Birthday, Baby by Ellen Walensky.

The competition which drew thirteen plays from Barnard and Columbia undergraduates concluded January 30. All four cited plays were written as projects for English 13.14 Dramatic Writing, taught by Prof.

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# "Old" Leftist Sobell Rejoins Student Ranks

By Sydney Ladenheim

Arven who maintains that the average intelligent student would proceed with his slide rail to engage in national studies has not been snooping in the Columbia School of Engineering, and Applied Science fields. There is a man studying there who spent eight years in federal prisons. I was a victim of his own political existence.

Morton Sobell joined a Communist cell during his undergraduate engineering days at CCNY and struck up a close friendship with Julius Rosenberg. When Rosenberg and his wife were accused during the McCarthy era of delivering information to Russia on the atomic bomb Sobell was implicated.

Paroled after 18 years of a 30 year sentence for what many believe were falsified charges one would expect Morton Sobell to regard this interruption to his engineering career with bitterness.

On the contrary, he seems less upset over this now than his lawyers may have been and explained why as a political and not an emotional person he has no right to be bitter.

Where did a man like this a skilled engineer in his youth go after stagnating in the atmosphere of a federal prison? He went back to school. He is taking six credits in transistor engineering this term at Columbia and expects to spend up to two years in formal studies before he catches up with the fast moving engineering possibilities and replace already obsolete techniques.

Commenting on the reception by the engineering admissions office of his application "I entered late in the year, I had no transcripts and I didn't think I could get in at all. But I found every door open. I was admitted with no obstacles and with gracious understanding."

He discussed his reaction to being thrust into the student situation again. "The world looks exciting to me. School is thrilling. Thrilling best describes it. There is a distinct difference in scenes — it's much more invigorating than when I went to school. I had to take courses and follow procedures and professors' words without question. Now students are treated as adults."

The students of today will no longer tolerate a paternalistic attitude by the schools, he maintained and warned that whenever a "rotten situation" exists and there is no mechanism for correcting it things are "likely to blow up."

He compared his agitations for social justice in the 1950's with student movements today. "Our efforts were purely political in nature and were never directed against the campus and its administration which is given equal emphasis today."

Penalties in those days were harsher for disruptive students. "Two groups of students were expelled simply kicked out with no questions asked by CCNY in my day. The first was expelled for picketing an ROTC ceremony, the second for welcoming students from Italy after the student council had voted not to welcome them."

Besides these obstacles, he maintained, the college student at that time fought a lonely battle. "There was never any faculty support, we were bucking history and the trends of the time. Today students are flowing with history, actually guiding it and have many sympathizers. I find the scene exhilarating."

# Urban Experts Offer Ghetto Solutions

By Jackson KieTan

Jobs versus welfare, are the two mutually exclusive? Not according to Frances Fox Piven, assistant professor at the Columbia School of Social Work, and Samuel Ganz, who teaches Manpower and Economic Development at the New School for Social Research.

Drs Piven and Ganz discussed the relative merits of the two approaches to the ghetto crisis.

The moderator of the Sociological forum, Herbert Ganz of TC, described the situation as "basically economic and political."



Franklin H. Williams, Director of the Urban Institute.

al" He asked the panelists "to recommend policies for raising incomes and economic health in black and Puerto Rican ghettos."

Dr Piven former consultant to the National Welfare Rights Movement advocates welfare as "offering the most political leverage to force policy change."

"We always object to welfare because it divides society into recipients and participants, but when the middle class gets subsidies are they recipients or participants?"

Dr Ganz considers the ghetto "an integral part of the nation's economy," and stresses job training as a way to permit welfare recipients to become participants.

Although each speaker emphasized different solutions, neither ruled out the other's approach.

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# Barnard's Ten Year Plan

By Margery Baker

What kind of college will Barnard be in ten years? What are to be its long range policies on admissions, academics, relations with Columbia, physical plant, and facilities? These questions confront the Council on Development, a committee established by President Peterson to determine what kind of college Barnard wants to be.

According to Mrs Hertz, head of the Development Fund, and a consultant to the Council, the Council's main purpose is to develop a five to ten year policy plan for the College. However, actual implementation of these policies will not be the Council's responsibility.

President Peterson is chairman of the Council which consists of members from the faculty, students, administration, trustees, and alumnae. Elected by the faculty are Mrs Annette Baxter, Prof LeRoy Breunig, Mrs Patricia Graham, Prof Maurice Shroder, and Prof Frederick Warbuton. Mina Wasserman, Evelyn Hu, Cathy Roth, Fay Davidson, and Ellen Roberts have been selected by Undergrad Samuel Milbank and Mrs John Elliot, Jr., Trustees; Mrs John Sargent, Alumnae; and Dean Henry Boorse and Miss Jean Palmer, administration are also members.

While the Council will deal with long-range plans for the College, some new and immediate programs are now being established through the work of the Development Fund. One such program is an urban fellowship sponsored by the Sloan Foundation. This fellowship grants the opportunity to study and work in the governments of selected cities throughout the country. Twenty seniors or graduate students from a variety of schools participating in this program will be granted \$3,500 from the Sloan Foundation and \$500 from their own school.

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# Public Relations and Much More



Mrs. Sarah W. Johnson

By Sally Button

The Barnard Student Handbook states that if you are asked to represent the college in any public way you must first obtain the permission of the Director of Public Relations.

"That makes me sound like Hitler," says Mrs. Sarah W. Johnson, the woman who gives that permission. Actually, she was involved in much more than public information of that sort in this office. Special events such as President Peterson's inauguration are planned here and we assist in preparing all the college publications — the catalog, student handbook, and faculty newsletter. And we service other departments and student activities by helping them prepare their publications, or publicize their programs."

Mrs Johnson who is ensconced in a bright yellow Milbank office which is papered with animal posters, works with Karen Kushner, an editorial assistant and Mrs. Diana Walsh, the coordinator of special events. Her windowed office is

symbolic of the open and friendly relationship which she has with the many students who come to her for advice, and for some of the most interesting and lively conversation on campus.

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"We don't do half of what we could do, though," she continued. "Often people don't tell us in time about what is going on, and we can't possibly follow them around campus to find out what they are doing. This is also true in student publicity. I know that there are about 100 girls here who are interested in careers in journalism or public relations. I can advise them on their publicity for student events if they come to me."

Mrs Johnson is a graduate of Mt. Holyoke College, and recently received her Master's from NYU. She sees the area of educational public relations as an interesting and growing one. "College PR used to be a sweet and secure area for women. But education is at a turning point now and my job is involved in new and undefined problems. Education news takes up more relative space and time in the media than any other segment of our society, and we have to speak coherently about what is going on. It's an exciting area for me, also, because I am involved with the students who will be making the decisions in the future. Corporate public relations works with the influential people of the present, but here I am involved with the people who will be influential in the future."

# Palmer Describes Library Changes

By Linda Bogin

Renovations and growth, a pressing problem in many departments at Barnard, is an issue currently being faced by Mr. Robert Palmer, librarian, and his staff at Wollman Library, as well. In an interview held last week, Mr. Palmer stressed the importance of student suggestions, and also his willingness to implement such reasonable recommendations. Mr. Palmer also discussed the expansion of the library facilities, the reserve room problem, and innovations employing the Audio-Visual Room and the film arts.

This year, Mr. Palmer explained, the library is purchasing more titles in cinematic art, music, contemporary fiction, medieval history, urban studies, literature on the Third World, and a new collection of current travel guides and photographic art. The record collection is also being extended to jazz works, spoken record titles such as the Caedmon poetry collection and Shakespeare's works, and an increase in classical records for listening pleasure as well as course work is being included.

In relation to the recent demand by BOSS concerning black literature, Mr. Palmer commented that, "The collection is further along than many people realize."

He added that Jean Blackwell Hutson, connected with the Schomburg Collection of the New York Library, would soon be speaking at Barnard concerning such literature.

Mr. Palmer emphasized that the library attempts to anticipate the needs and wishes of both student and faculty, but encouraged students to express additional requests at any time. The Audio-Visual Room is a prime example of a facility not often employed by the library's clientele, due, perhaps to an unconsciousness of its availability.

The library personnel are considering a weekly film program during the lunch period, possibly showing experimental films by students, as well as a weekly schedule of spoken and musical record playing.

Mr. Palmer suggested a procedure for students to follow when reserve books are unable to be located. A slip should be filed with the reserve librarian, and the student should consult the faculty member or Mr. Palmer if results are not obtained.

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# "Who the Hell Is Gerrit Graham?"

By Phyllis Richmond

Gerrit Graham exploded into my living room like a Great Bear. He shed his shaggy fur coat and stretched out all over the sofa. He seemed healthier and more together than a year ago, as if he had finally grown into himself. The denim shirt, bell-bottom jeans, and tweed jacket were crumpled, but the sneer is gone and the features are more clearly defined. Gerrit is developing a Great Profile.

Within the past year Gerrit has come from overworked General Manager of Columbia Players to working actor. At age twenty he is the youngest member of Chicago's Second City troupe. He is also working on his second film. The first film, *Greetings*, happened last March when Brian de Palma, ex-General Manager of Columbia Players, called Gerrit, then General Manager, to ask for cheap extras and "two or three leads with senses of humor . . . out-of-work professionals or experienced screen actors."

Gerrit didn't tell anyone else about it, because "you have to stick your neck out at some point." He went down to see Brian and got the part. *Greetings* was basically improvised. Working out the improvisations and getting them tight took more than actually shooting the film.

*Greetings*, now playing in San Francisco and New York, has not yet led to any other offers, so it does not constitute the Big Break. As Gerrit neatly phrases it, "If you're Dustin Hoffman and Mike Nichols puts you in *The Graduate* and it's the biggest movie that the country's seen in a decade, then you get offers. But when it's an independent production, even if you're the star it takes people time to get around to finding out who you are. If Mike Nichols says Dustin Hoffman's good, that's good for anybody. But if Brian de Palma says Gerrit Graham's good, not only do they say, 'Who the hell is Gerrit Graham?' They say, 'Who the hell is Brian de Palma?'"

After *Greetings* was finished in April, Gerrit's career languished. He took a leave of absence from Columbia this year after driving a friend down to the University of Pennsylvania, which opened before Columbia. "Lo and behold! The sun was shining and when the sun shone it reached the streets and there were people walking around in the streets with smiles on their faces, and they looked relaxed and happy! It suddenly dawned on me, maybe Columbia isn't the place. Maybe you only

thought that finishing at Columbia was the best thing to do."

Contrary to local legend, he did not go to Paris. "Like a fool," he told his Draft Board of his intentions to leave the U.S., and he was reclassified 1-A. Fortunately, he flunked the physical due to an ulcer developed producing a Players show.

Gerrit spent several months living at home in Chicago, doing nothing, "really goofing." He read a lot of books, listened to a lot of music, ate well, and enjoyed it all tremendously. Then a friend gave him an introduction to Mike Miller, the director of Chicago's famed Second City. Gerrit spreads his arms, rolls his eyes, wrinkles his brow as he reenacts the scene.

"He grabbed me and took me over to this restaurant across the street from Second City. He sat me down and said, 'Tell me, are you clever?'"

"So I said, 'Sure, Man! I'm so clever as they come. I'm so clever it oozes out of my pores.'"

"That night he put me onstage in an on-the-spot improvisation with the resident company. Somebody in the audience gives us the name of an inanimate object and we improvise on that. Some creep in the back row yells out, 'A bidet!' A bidet, man! Hah! So we did a thing about this guy who comes to fix my wife's bidet. It was very funny. It worked."

"So he put me in the touring company. . . . We did a show for Beloit College in Wisconsin. Such a bunch of stoned-out freaks you've never seen! It was in a church, in the space between the edge of the stage and first pew — about ten feet — full of all these freaks lying on the floor, man. And we couldn't do anything wrong! They stomped and screamed and yelled for more and pounded on the floor! Boy, it was great!"

Recently Mike Miller chose some members of the touring company and formed a second resident company, which opened on March 4 in *Hail Scrawdykel*, an English play by David Halliwell. This is the first play Second City has ever done, but Mike Miller has plans to do more legitimate theatre in addition to the regular satirical revue and improvisations.

*Hail Scrawdykel* is about four English art students who are thrown out of art school and decide to foment a revolution with their primary target the headmaster of the art school. Gerrit plays "not the lead, but the next biggest role." He played in *Hail Scrawdykel* for only one week before flying to New York to film Brian de Palma's new movie tentatively titled *Son of Greetings*.

The new film is not a sequel. "It has had one continuing character from *Greetings*. The voyeur, Bob de Niro, comes back from the war in Vietnam." Gerrit and a spade named Hector are involved in revolutionary theater. "We revolutionize Bob de Niro. It's another comedy, but heavier than *Greetings*, sort of bittersweet."

After *Son of Greetings*, Gerrit will go back into the cast of *Hail Scrawdykel*. He is very happy about his new life and doesn't envision going back to school until he is good and ready.

Gerrit has never studied — and at this point does not intend to study — acting, dancing, voice, breath, anything theatrical. "A lot of young actors are

paranoid about how their performances seem. That's never bothered me, and it's not an ego-trip thing. . . . Seems to me that if the director who casts you thinks you're good enough, then why worry about your performance? Concentrate on the acting, do as good a job as you can communicating the ideas, and let the shit like breathing and moving just happen. If the director doesn't say anything about it then presumably it's all right. If the director says to me, 'Jesus, Graham, you look like a cataleptic spider,' then I'll begin to worry about it. But, what the hell, nobody's said anything."

—But doesn't one need classical training to be a Great Actor?

"Great acting is relative. In a play that has a plot and a beginning, a middle, and an end, Great Acting is creating a believable character. But if you haven't got a plot, great Acting can take on a whole different set of nuances. Great Acting can be how well you can play a guitar, how well you can draw out the audience, how well you can create a mood."

Gerrit feels that rock groups have tremendous theatrical potential. He would like to do a rock'n'roll band on stage. The musicians would act, and the actors would play instruments and sing. He feels that theater is moving towards closer involvement between music and theater, both improvised. He also sees the possibility of the "abolition of the audience as a separate entity."

Gerrit is, oddly enough, astounded by his luck — and he repeatedly emphasizes that his



— Photo by John Biele

Gerrit Graham

breaks have been due to sheer luck. "I didn't go out and grub for this. So much of it is in the way the cards come up. I was good enough to be put into Second City when the chance came, but I didn't make the opportunities for myself. After *Son of Greetings* is over, I have to get myself an agent and start making my own opportunities."

"I hate to keep coming back to Dustin Hoffman, but in a certain sense our positions are roughly comparable. We've both had doors opened for us that we didn't have to open ourselves. But Dustin Hoffman grubbed around for a long time before he got into *The Graduate*, and the moment the film was over he started collecting

his unemployment checks again."

—Are you ready to grub around for a long time before you make it?

"Well, you see, I'm not gonna have to." He laughed wickedly. "I've got a solid job at Second City, which, as far as I'm concerned is the only place in Chicago that it's worthwhile to work for. So many good people have come out of Second City: Nichols and May, Alan Arkin, Barbara Harris, Shelley Berman, that the place has a reputation as a mecca of talent. After *Son of Greetings* I'll have an agent who'll be sending me up for plays, movies, and commercials. Hell, I'm way ahead of 99.9% of the people my age."

## Feel It, Hear It, See It

By Peter Frank

"Feel It" is a sensory environment at the Museum of Contemporary Crafts through March 16. First shown in December at the National Museum of Fine Arts in Stockholm, it was conceived and produced by architects Gustaf Clason and Eric Sorling. "Feel It," like a happening, is an artwork designed to affect several senses at once (vision, hearing, and touch); unlike a happening, "Feel It" is static; if one goes to the museum more than once one will feel the same feelings, hear the same sounds, and see the same things.

If one can see anything at all. The whole environment is shrouded in a thick "rain" of tough plastic strips which catch in one's hair, face, glasses, and movable joints. All one can see is a waving plastic fog until one comes to a "solid" object.

The first object visible is underfoot, at the entrance. "A7/B10 Pathway" is described as "an artificial landscape for your feet." Surrealistically, objects (for instance: a dead fish) are entombed in this walkway. Then, two transparent plexiglas columns, "Fahrenheit" and "Celsius" loom out of the plastic. Each contains a pair of crystal goblets deformed by intense heat.

The sound object is "Il Maestro" (corny name); two large standing hemispheres dotted on the insides by electric-eyebeams. Passing between the hemispheres triggers taped electronic music, beep bjeep boop zwonk.

Next on the agenda: "The Heat Wave," a few oversized wineglasses on a distorted plexiglas surface which makes them seem to be melting. (What's new besides "Fahrenheit" and "Celsius"?) Then, in the opposite corner, "Andromatic," a light-sound panel of plexiglas listening tubes and viewing prisms. Finally, "Darling" a big, round column with a niche that vibrates soothingly.

There's something too static about many of the items described above (all of which were designed by different artists and craftsmen, particularly those glasses, melted or seeming to. "Il Maestro" doesn't come off that well, either; the music, for one thing, is too ordinary beep-boop. However, "Pathway" is effective in its environmental surrealism; "Andromatic" comes off, particularly as a "beacon in the darkness;"

"Darling" is excellent (a body relaxicisor and a real surprise is the murk); and the rain of plastic is, after constant disentanglement, very mysterious and comfortable to be in. "Feel It" would be sparse and quite unexciting without the unifying rain.

There are some other good shows around town. John Urbain is showing collages, etchings, and poems at the Gotham Book Mart Gallery (41 West 47th, to the 15th). His poems aren't that great, but his landscape-collages, in blues and whites so pale they are hardly visible, are beautiful. Warrington Colescott's prints at A.A.A. (663 5th Ave., to the 17th) are caustic looks at our present-day American "great" society, with references to gangland, rape, and fat cops. Colescott piles elements on top of one another, but the subjects come through, loud, clear, and nasty.

"Refractional Plastics" by Leo Amino are on exhibit at East Hampton (22 West 56th, to the 14th). These small plexiglas encasements reflect spectra of color as one walks about, sparkling like insane diamonds. Hyde Solomon does beautiful things with color, too. His land- and seascapes at Poindexter (21 West 56th, to the 13th) dissolve into near-abstract mists of blues, grays and oranges. This is impressionism with a vengeance.

The tiniest paintings ever done are at Fischbach (29 West 57th, to the 13th). Gene Davis's "Micro-Paintings" are never larger than a square inch; one doesn't hang them, it would seem, one wears them or takes them with water. Also at Fischbach, Robert Mangold's monochrome shaped canvases, laced with hard, black, industrial-looking lines. The late color-field painter Morris Lages has works from two different periods on display at two different galleries. Stripe paintings done right before his death in 1962 are at Rubin (49 West 57th, to the 29th), at earlier "Bronze Veils" (1958) are at Emmerich (41 East 57th, to the 13th). In both, bands of color drift effortlessly across huge expanses of canvas; in the Veils, the bands are brownish or copper, and fan out and blend with each other. The stripes of 1961-62 are far more intense; like streams of pure color running from tubes, they fall down (or across) the canvases in rainbow streaks.

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## Live and Learn

The moving of more than one hundred Barnard girls into the Columbia dorms this week for the three-day co-educational housing experiment, though only a temporary maneuver, expresses an enthusiasm for an important student issue which is rarely exhibited among the apathetic student body at Barnard. Certainly the housing aspect of college life is an integral part of the whole educational experience. Yet the demands of student power have almost ignored this important area of student interest. The present housing situation is socially inadequate, while mixed dormitories would relieve much of the tension with a more relaxed atmosphere.

If all the legal aspects of the joint Columbia-Barnard housing facilities can be arranged, we see no reason why there should be any delay next year in the assigning of rooms on designated floors in Brooks and Hewitt Halls to Columbia boys, and rooms in Carmen and Furnald Halls to Barnard.

This could be the start towards a closer merger between Columbia and Barnard.

However, it seems backward and unresponsive on the part of both administrations to implement co-educational housing before co-education on the academic level. Need there be such a delay in the merging process of the two colleges?

Granted Barnard has many "cherished" traditions but these should not restrain the development of the future. Columbia College would also lose many of its past identifications. Yet is there any necessity that can justify the duplication of the educational facilities?

"Twenty years" as Dean Hovde has indicated, is just too long to wait for co-education. We see complete co-education as the most vital issue in this matter. Instead of just working for a token arrangement of coed housing, students should be involved in the move towards a total merger, now.

The example set by Radcliffe and Harvard last week should make it easier for Barnard and Columbia. If Barnard-Columbia are to maintain their desirability as liberal arts colleges, student action must begin to force the administrations to merge the colleges.

## Revisions for Financial Aid

By Mrs. Barbara Schmitter

Last week I described some of the general policies followed by the Faculty Committee on Financial Aid in attempting to meet the requirements of as many eligible students as possible. Currently the committee is working on revisions of both policy and procedures in response to student criticisms and suggestions. Some of the most frequently asked questions are listed below along with comments on the problems involved in answering them:

1. Why is a higher academic average required for financial aid than for continuing in the college?
2. Why is the student budget so low, particularly for personal expenses and books?
3. Why doesn't financial aid cover summer school tuition or tuition for graduate and General Studies courses?
4. Why doesn't financial aid support off-campus housing

(The students who ask these questions do not wish to restrict aid to other students; rather they wish to increase awards to all recipients of financial aid. What appear to be criticisms of policy are actually protests about the limited funds available.)

ing for resident students or on-campus housing for commuters?

5. Why isn't financial aid available to new transfers?
6. Why isn't aid available to part-time students?
7. Why is financial aid reduced by the amounts of "outside grants," or by the amounts of increased loan and work requirements after the freshman year, or by the amounts of increased family resources from year to year?

(The reasons that these questions arise are also related to limited funds for financial aid. I have listed them separately because they deal with those exclusions from financial aid which are known to students before they enter Barnard. Because questions 1 through 3 deal with practices which may result in limiting aid to students who have counted on it, the committee has considered them to be most urgently in need of revision.)

8. Why aren't students on financial aid given more details on how need is computed, how family contributions are determined, and how individual aid funds are supposed to be apportioned in meeting expenses?

9. How is a parent to know how to fill out the requisite forms?

(These and other specific questions seem to be directed to a need for better communication and more detailed information. The committee hopes that students will be willing to help here too. New forms and pamphlets, small and large meetings, and a broader committee base are all ways of working on these problems.)

Finally I list a number of questions which result from misunderstanding or misinterpretation of financial aid policies:

10. Why are grants decreased when students take out loans?
11. Why are grants decreased when students earn money?
12. Why does Barnard limit amounts earned in work-study?
13. How will students on financial aid afford the increases in tuition and room charges next year?
14. Why aren't financial aid policies flexible enough to deal with exceptional individual situations?

(Loans are normally part of financial aid, and they do not affect the amounts of grants.)

(Earnings are also normally part of financial aid, but they do not affect grants. Greater earnings may be substituted for loans but they do not substitute for grants.)

(This is a complicated matter but is basically determined by government regulations, not college rules.)

(Financial aid will be computed for next year on the basis of next year's charges.)

(Personal emergencies are often met with added financial aid now. More flexibility is envisioned by the committee as quickly as possible.)

Of course there are other questions, and many ways of altering procedures or of revising priorities, all of which require detailed study. Present policies follow quite closely those which are recommended by various private and public experts across the country, but they must be shaped to our particular situation. The task is to stretch available funds to cover the basic requirements of as many needy students as we possibly can. The individual often feels that her full needs are slighted, but every dollar that she gives up can then be offered to another student who otherwise could have no assistance.

Comments and ideas from students and faculty may be directed to the Financial Aid Office or to the committee.

## BOSS on Racism

We have been repeatedly questioned as to our separatist attitude. We are not racists. Racism by definition includes the exclusion for the purpose of subjugation of another group. We, in no way, see that as our goal at Barnard.

Our demand for the power to have control over our environment is an extension of the movement of Blacks throughout this nation towards self-determination. There can be no integration, assimilation, call it what you will, between two groups unless they are on equal footing. It is clearly recognized that Blacks in this country are not on equal footing with Whites. This can only be reversed by Blacks developing a sense of community and a consciousness of themselves, which cannot be fully achieved when we are thoroughly enmeshed in the White community. Blacks need to close ranks, to consolidate with and behind their own, and to take full part in the decision-making processes which affect their lives. When Blacks learn to better deal with themselves, they will be better able to deal and relate to Whites.

We have been asked, "Why did you come to Barnard if you feel that way?" We came for the same reason you did — for an education. Black colleges are largely inadequate and nothing more than an imitation of White-establishment colleges. And just as education is important, so is control of the educational process which affects Blacks. That is what we are asking for specifically at Barnard which calls for the power to hire personnel, to institute changes in curriculum and in other parts of the college which affect us — financial aid, recruitment and orientation, and even the food we eat. Supposedly life must be relevant to man for him to adequately perform in it. At this point in our lives our education is the most important part, and it, too, must be relevant. Without relevancy a group is created which feels it has nothing to lose in dealing with society since it has no part in it. And when this happens both parts of society lose. We do not want this to happen to us or to you.

Barnard, in the past, like the rest of this society has proven itself to be unable, either consciously or unconsciously, to bring about these changes in an effective way. The channels available to us at Barnard, and to which President Peterson re-directed us in her convocation speech, have been persistently pursued by us and have proven to be unfruitful. Therefore, we must do it ourselves. We want a "concrete vehicle" organized and selected by the Black students at Barnard for the express purpose of implementing programs to deal with our needs.

**Barnard Organization of Soul Sisters**

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

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

# College Group Seeks New Learning Forms

By Jan Oxenberg

BOSS has dramatically demonstrated that a Barnard education is not relevant to the black student I, as a white student, must ask a more general question. In what ways is an education at Barnard "relevant" to anybody?

In order to approach this and other basic questions about education and specifically, a Barnard education, a group of students (myself included) and professors formed a research group. We are now preparing a formal proposal for an experimental alternative at Barnard and Columbia.

Inherent in our approach to change at Barnard is the idea that real change involves total re-evaluation, not just of the content of the education here, but of the form itself. Adding a new major or course, dropping a requirement, even having coed dorms, will certainly make our lives more pleasant, but will not in a basic way change the pattern, the structure which we are required to fit into. We are proposing to start on a small scale, next year, a Barnard-Columbia Experimental College which will be a creative alternative in living and learning environment for Barnard and Columbia students and faculty.

With a minimum of outer-imposed structures, rules, requirements, etc., we hope to create an atmosphere in which learning and motivation can truly come from within each individual. Courses will be mostly informal seminars involving not just the mastering of a pre-existing body of material, but a new emphasis on the relation

and interaction of that material with the learner — a real relevancy. Interest groups can be created at any time to delve into any subjects of real concern to the students. Much greater emphasis will be placed on independent study and field work. In contrast with the almost totally verbal education we receive now, the college can experiment with new forms of information-mixed media, non-verbal communication, etc.

The experimental college will include living arrangements which will be conducive to a very rare thing at Columbia University — a true sense of community. We are looking for facilities now to house the Barnard and Columbia students and faculty involved in the project. Our goal is to create an environment where an attempt can be made to relate to people as people, not as roles. Professors will be seen as "resource people" rather than as aloof authority-figures and judges. A close and informal relationship among the students and faculty involved in a course can make the learning experience itself many-dimensional and much more meaningful.

The key word in an experimental college is experimentation; nothing will be arbitrary, everything subject to re-evaluation and change. The idea of progressive experimentation at Barnard is not only exciting, but necessary to the future of this college.

(Note: All interested students and faculty are invited to attend a meeting Thursday, 9:30 p.m. in Hewitt Lounge, FBH.)

# A Guide To Department Changes

By Sydney Ludenheim and Ethel Ward

Many departments are in the process of developing new courses and policies for this term and next year. In addition, in line with the current trend towards participatory democracy and closer student-faculty relationships, committees have been formed in various departments to help in decision-making or in recommending changes.

### Anthropology

- 1 Student-faculty discussions have been going on since last fall, having developed out of mutual agreement. The discussions have mainly focused on curriculum.
- 2 New course on Urban Anthropology.
- 3 Seminars being planned by students on topics of interest.
- 4 Barnard students have been participating in discussions of restructuring of the Columbia Graduate Faculty Anthropology Department.

### Biology (tentative)

- 1 New course taught by Dr. Ritchie — "Mycology" (Fungi).
- 2 Prof. Moore's "Man and Nature" to be reinstated in two years.
- 3 The old Genetics (1 semester) will be split into two courses of one semester each: "Classical Genetics" by Dr. Warburton and "Molecular Genetics" by Dr. Zipser.
- 4 Many GS and CC courses will be open to Barnard students, and many Barnard courses will be listed in GS and CC catalogues.

### Economics

- 1 New course Economics 36 — "Political Economy Colloquium" Taught by Prof. Milenkovitch selected topics in politics, economics and social value systems — specifics to be determined by interests of participating students — limited to 20 students with permission of instructor.

### French

- 1 A joint faculty student committee consisting of three majors and three faculty members of different ranks has been meeting since last fall to discuss various aspects of departmental interest.
- 2 The committee has modified the majors examination putting more stress on

the prepared essay question and less on literary history.

- 3 French 48 the Modern French Novel will be offered next fall. The only prerequisite will be having completed the language requirement. The readings will be in French but the course will be conducted in English.

### German

- 1 A student faculty committee is being organized. It consists of five students — two members taking German for neither the language requirement or as a major — and two faculty members, Professors Bailey and Miraldi. Recommendations and suggestions on all areas of student concern will be discussed.
- 2 New courses will be instituted in response to student demands for those who can read German, but are unable to speak, write or understand it, to make the department more accessible to interested students.
  - (a) Contemporary Poetry will be conducted in English. Prerequisite is a reading knowledge of German.
  - (b) Two translation courses: one on Masterpieces of German Literature and the other on some topic of Contemporary German literature will be added next year.
- 3 German 11 will be revamped so that there will be no term prerequisite. The course will be conducted in English and will include the works of Freud, Marx, Nietzsche and some contemporary thinkers.

### Government

- 1 A Steering Committee was formed on student initiative. At present it serves as a liaison group between interested students and faculty in the process of curriculum discussion. The Committee will soon be conducting a poll to determine the will of the major on several questions.
- 2 Next year the name Government Department will be changed to Political Science to facilitate relations with Columbia.
  - (a) Cross-listing of courses will be increasing rapidly.
  - (b) Columbia has suggested that where a duplicate

course is offered that the course should be offered jointly. This would depend on agreement between the individual instructors.

### History

- 1 New Course 2 semester History of American Cities taught by a new instructor.
- 2 New Course Black History in America 2 semesters.
- 3 New Course Colloquium in readings for the new major in Urban Studies one semester taught by Prof. Bass Rauch.
- 4 The senior seminar in American Studies divided into 2 groups to get smaller classes taught by Professors Rauch and Baxter.

### Physical Education

- 1 Yoga class as of February 27 taught by Mr. Madan Gautam Tuesdays and Thursdays from 3:10-4.
- 2 Freshman requirement of three hours was limited to two hours this semester.
- 3 Mrs. Phillips is in favor of dropping the Freshman lecture series.
- 4 New ballet classes taught by Miss DeLanghe and Mrs. Soares.
- 5 One year academic credit will be given for the dance composition class.

### Psychology

- 1 Psychology 12 (Psychological Measurement) no longer required for major.
- 2 New course Psychology 39 Seminars on Special Topics Fall — An Analysis of the Psychology of Racism, taught by Dr. Delany. (Must first be OK'd by Committee on Instruction.) Prerequisite for this course — Psyc 1 25 or permission of instructor (Partial grade and action, with special reference to black-white conflicts).

### Religion

- 1 Ancient Near Eastern religions expanded into an elective or in general — especially mythology.
- 2 Seminar on mysticism taught by F. of Barry Llanov.
- 3 Seminar on Interpretation of Problems in Ethics taught by Prof. John Snook.
- 4 History and Sociology of Buddhism in Southeast Asia taught by Professor Fardue. Is a Columbia course open to Barnard students.

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# O'Casey in Bloom at the APA And On The Eighth Day...

By Phyllis Richmond

"Cock - A - Doodle - Dandy" is the APA's best production this year. A delightful piece of fantasy. "Cock-A-Doodle-Dandy" has a moralistic basis to boot. Sean O'Casey berates the evils of cleag-livin' that make for a frightened and closed mind and keep the true spirit of the Irish from bloomin' forth Religion, abstinence, celibacy, and a straight face are demonstrated to be evil, women, drink, song, and laughter are shown to be life itself — a simple message, not subtly conveyed, but O' what fun!

To my mind the APA interpretation is not bold enough nor big enough nor lusty enough for O'Casey, but even cautious O'Casey is fiery — bonfire, if not hellfire. The direction by Jack O'Brien and Donald Moffat is active and imaginative. It starts out static and slow but by Act III we are jiggling and leaping. Staging for the Cock and for certain sequences between Mick and Sailor Mahan are especially fine.

Acting is generally good, too. Sydney Walker succeeds more as Mick than as any other of his Repertory roles. He blinks, winks, and exercises his mandibles like a furious, bristly hedgehog. However, sometimes one senses a bit of British reserve underneath, keeping him from letting out all the stops. THIS IS HERESY IN AN IRISH PLAY. The same is true for Donald Moffat as Sailor Mahan. He is sparky, bluffery, full of barney, whimsy and vitality. But it is not enough, Sailor Mahan lacks intensity.

Ellis Rabb is a joy as crazy, seedy Shanaar. He is amazingly comfortable on stage, and his mellifluous voice (is it too golden for Shanaar?) carries you



From left to right: Sydney Walker, Frances Sternhagen, Donald Moffat in a scene from the APA-Phoenix production of Sean O'Casey's "Cock-a-Doodle Dandy."

along. He becomes more Shanaar and less Ellis Rabb as the play progresses.

Frances Sternhagen is not as pretty as Loreleen should be, but she is great anyway. She has the passion the others lack. In Act II she says little, instead her body wails in pain. Her silent suffering overshadows everything else that happens in Act III.

And lots of things happen, for Act III is the peak of the production. Here are the best acting, best directing, and the best stage-effects. The incredible stage effects include a cottage which flaps its thatch, teeters, totters, rumbles, grumbles, wobbles, and nearly falls apart. There are an enchanted whiskey

bottle that flashes red with anger, chairs that break, lots of lightning and thunder, mysterious appearances and disappearances, and best of all the Cock, a life-sized Symbol of Joy, a real tour-de-force of fantastic realism as played by Barry Bostwick.

Weak portrayals include Richard Easton's poker-faced Robin Adair, a walking, talking teddy-bear instead of a hero. Patricia Connolly is that archetype, the Pretty Girl, Well-Trained as an Actress, but who Can't Act.

While two acts of "Cock-A-Doodle-Dandy" lack abandon, the third is passionate enough for three. See the show; it is a Joyful Noise in a city full of lamentations.

By Barbara Shear

Note: Genesis I will be shown at Columbia March 13, 14 and 15.

Genesis I is not a bad name for a series of short films which usher in a new cinematic age. Until recently, the most imaginative film experiments have been in the "short," a managerial ploy designed to accommodate the moviegoers who have difficulty parking. But too often, the short emerges as a cretinous form of the feature — as a cartooned version of the Canterbury Tales or as four minutes of milk-spilling in slow motion. At last, the creators of Genesis I have separated the light from the darkness.

Gone forever are the Dark Ages of celluloid. Those heart-slowing vignettes "Venezuela, Land of Contrasts" and "It's Hard Getting Up at Seven Fifteen" will be seen no more. Instead, the new filmmakers have focused their lenses on the crises of today: the spiraling birthrate, racial exploitation, the crumbling family structure, rampant absurdity. The film now speaks a futuristic language; distorted lenses imply a psychological fragmentation, while the x-ray camera portends the McLuhanesque horror of "womb-to-tomb-surveillance" of the global village. Color separation and psychedelic silhouetting seem to be the new cinematic toys, and only the strictly documentary linear films are immune from a flash of "2001" infinity-colors.

Although Genesis I is a random assortment of contemporary films, many works are surprisingly similar, in theme and in tone. Both "Untitled" and "Numbers" are accounts of the birth of a child, yet each film maintains distinctive cinematic and philosophical positions. The use of an x-ray camera to record the development of a human fetus suggests the superinquisitive mechanized world that awaits the arrival of the yet unborn hero of "Untitled." There is a more shocking purpose to "Numbers." The horrors of overpopulation are exposed by a swift montage of bloody animal slaughter, starved children, and the delivery of an infant. Perhaps the only film which will scandalize the censors is "Orange," a bawdy and suggestive peek at the denuding of an orange.

The serious films are short, but powerful. "I Wish I Knew How It Would Feel to Be Free" is a sketch of the black community of New Haven. Several residents are asked to define freedom, and incidentally reflect upon its mythological analogue, the pursuit of happiness. Responses range from resignation to defiance, with defiance dominating. "Children of Synanon" is a remarkable film, not merely because hurt families are shown being drawn together through screaming and tears, but because it was photographed by the children themselves, who seem to possess an uncanny ability to know what matters.

Much has been written, spoken, sung, and filmed about the Americans' capacity to criticize themselves. The explanation may involve cause-effect ratios, but spoofs of American culture are becoming institutions. The final film, "Opus I" treats the inevitable banter of the center-aisle critic. "I loved your inspired use of silence," says the corporate wife to the student filmmaker. "I didn't mean it," replies the student.

## ZOCKER: Sirhan Sirhan: The Poet

*RFK must be  
disposed of  
disposed  
disposed of  
disposed  
disposed of properly  
Robert Fitzgerald  
Kennedy must soon die.  
die die die die  
die die die die die*

self with hate literature and have hated it. And I have blown myself out of proportion. "No my friend, you are neither the beginning, nor the end."

The scribbles on the top of this page are the writings of Sirhan Bishara Sirhan. He also wrote: "Kennedy must fall. Please pay to the order of Sirhan Sirhan the amount of Sirhan Sirhan . . ." and "I killed Robert Kennedy willfully, pre-meditatively with 20 years of malice aforethought."

And whispered writings about two girls he was too shy to approach. And muddled adorations of Ghandi and Malcolm X and Nasser and syncopated hate of the Jews, the Jews, the Jews.

And each time he speaks in court there is a "Sir" between each accusation. The sneer. The laugh. The desperate pride that pushes him to renounce, to apologize, to cry out in agony when his notebooks are exhibited.

Sirhan Sirhan, you did a brutal thing. A heart that was pumping red blood has been stilled. You have taken the father of eleven children from his home. You have killed not Robert FITZGERALD Kennedy, whose name appears in your writing, and who, through bewilderment and nostalgia for the Pop world of the sixties, will live in legend longer than

the man you did murder, Robert FRANCIS Kennedy, who was a human being like you, like me.

And you hate the Jews. There are no Jews; just people, you schlamel.

And you killed yourself, the saddest crime of all, because you are still alive.

"For how imperiously, how coolly, in disregard of all one's feelings, does the hard, cold, uninteresting course of daily realities move on! Still must we eat, drink, and sleep again, . . . the cold mechanical habit of living, remaining after all vital interest has fled." (existentialism from *Uncle Tom's Cabin*, of all things). You've still got your mother and your cell and your lawyers and the jury and the sentence, and your hatred that hurts. No wonder you blurt out acceptance of the death penalty. You aimed at yourself and hit Robert Francis Kennedy; you boob!

One day you lapped up American campaign charisma watching Bobby and Andy Williams sing and laugh together on a podium. You loved the man.

One day Bobby professed empathy with Israel and you hated the man.

One day you extended your reach with a pistol at a pistol

range and you felt bigger.

One day you were humiliated at your job and you felt tinier than the tiniest Jew.

One day you willed your fingers to be cool and they withstood boiling water.

One day meditation led you to look in the mirror and see the reflection of Robert Francis Kennedy. Perhaps only a Sirhan Sirhan you did not recognize. Perhaps a man named despair.

And one day you did a bloody and real thing.

Sirhan Sirhan Sirhan Sirhan Sirhan Sirhan you are not alone. Not in your poor spelling. Not in your blind hate. Not in your pride and shame. Not in your diary or speech. Allen Ginsburg, Philip Roth, Kafka, Beckett, Simone De Beauvoir, Dostoyevsky: Their diaries of despair (in their fashion) are commodities.

A wealthy young Columbia student has died from an overdose of drugs.

Anyone's syntax and spelling becomes illiterate when one is sweeter in emotions. Your tortured notebooks are not so different from the oblique avant-garde poetry in the little quarterlies.

NINETEEN SIXTY EIGHT happened. Mr. Nixon may speak softly, but it happened. The riots. The assassinations. The

mourning. Chicago. The fear and the pain. There was no Pearl Harbor, no forced crisis from the outside. In NINETEEN SIXTY EIGHT men and women cried "I am." No Pearl Harbor yet, but ironically the name of a chronicler and poet of the times, a participant and a harbor of hope will be SIRHAN BISHARA SIRHAN if we start by admitting that we could have spanned that gun.

I think it is "there but for the Grace of God go I" time.

### Zocker Ideas

Contemporary documents of self contempt:  
Philip Roth's *Pourtnoy's Complaint* seeks salvation.  
The Boys In The Band — where homosexuals lick their wounds by putting each other down.  
The Other Side — Bishop James Pike's son walls with the pain of an identity crisis in college, seeking peace through drugs.

### College Hosiery Shop

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# Letters to the Editor

## No Intrusions

To the Editor:

Somehow, the account of the interview with me in the BARNARD BULLETIN of March 5, 1969 understated my degree of opposition to intrusions into the classroom, and the degree of my acceptance of SDS tactics.

I did not exactly state that "it would be unnecessary and unwise to rely upon disciplinary procedures." No college can or would want to so bind its hands as to dispense with disciplinary procedures in its own self-regulation and protection. I said that disciplinary procedures should be legitimated by approval of the college community (as is our way of doing things at Barnard).

Nor did I say simply that at Barnard "there is no need for force." I indicated that there might be times when force would be needed to protect persons or property from criminal acts.

It is simply not true that in a blanket way I "agree with SDS aims." I agree with many of them, such as the ending of the war in Vietnam. And I must re-emphasize that which the article does not quite put across but that which my class which was intruded upon knows full well: their aims do not in my opinion, justify the tactic of classroom intrusion, whether to make announcements, state their opinions, or for any other purpose. But as BULLETIN correctly cites, I do believe that students should have a voice in deciding what to do about intrusions. In addition it should be remembered that there are liberal guidelines and rules for demonstrations, permitting wide coverage of the student body without intrusions.

Peter H. Juviler  
Government Department

## Lester's Racism

Having read your interview with WBAP's Julius Lester, one

## BOSS Asks Support

(Continued from Page 1)

which he said were not open to them. Referring to demands that Afro-American Studies Programs be adopted at Columbia as well as Barnard Mr. Wilson maintained that relying on existing structures to implement these programs would not be enough. He said that Black experts are needed in order to have a top-notch program. Denying institutional racism, he said "if Columbia wanted to establish a physics program they would call in the best people and if they happened to be white no one would challenge them; but if to set up an Afro-American Studies Program you call in experts, who logically should be black, that is labelled racism."

Mr. Wilson also criticized the Barnard Bulletin and the Columbia Spectator for failure to recognize and analyze the real issues involved.

SDS support for BOSS was expressed by Nancy Biberman. She said that the fight against the military and against Columbia expansion is part of the same fight as that of the black students.

wonders whether indeed his attitudes stem from some latent anti-semitism (i.e. racism) or just plain ignorance.

His characterization of the Jews as having all the power within the power structure is simply ludicrous, even within the context of New York City. One is tempted to ask: since when are teachers, civil servants or even academicians the wielders of power in this country? Do they decide on the national, state or even city priorities? Do they run New York State? Do they run the Ford Foundation? Do they control the key banks, industries and unions? . . .

The answer, I think, is rather self-evident, and anyone seeing the Jews as the major cause of

oppression of the Black people in this country or city is simply ignoring reality. What's more; not only is Mr. Lester's theory false, but also quite dangerous. It sounds too much like the familiar old story of the worldwide Jewish-Zionist-Communist - Capitalist - Imperialist-Cosmopolitan conspiracy told to us by Hitler, Stalin and numerous others.

Therefore Mr. Lester, please get off your cloud and see (and tell) it like it is. Let us honestly face the real issues, let us take racism for what it is, whether it be white or black, in Great Neck or Ocean-Hill Brownsville, whether it be Campbell or Shanker. . . .

No scapegoats, please.

Benjamin Szwegold '69E

## Young Socialists Set Plans

By Paula Reimers

The Columbia-Barnard Young Socialist Alliance is an organization of students who consider themselves revolutionary socialists who are dedicated to bringing about social change in the United States "by any means necessary." The essence of socialism is the direct democratic control of all the people of society over the institutions which affect their lives.

The YSA views the war in Vietnam and the Black liberation struggle as the two main crises of American capitalism. The war is the principal confrontation of American imperialism with the Third World struggle for self-determination. It is the duty of everyone to defend the Vietnamese struggle and to work to mobilize the

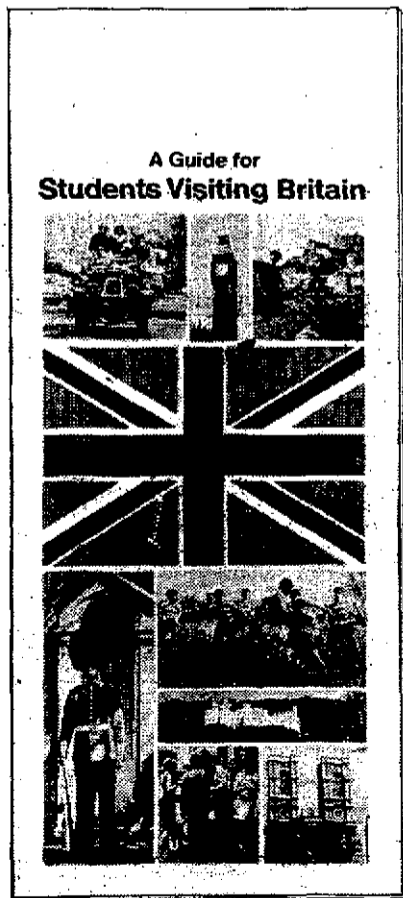
American people, particularly the GIs, against the war.

Black people in this country constitute an oppressed national minority. They have stopped asking for favors and are now demanding their rights. Around the country — black people are organizing among themselves and demanding the right of self-determination.

The demands raised by the B.O.S.S. at Barnard and the S.A.S. at Columbia have the total and complete support of the YSA. We believe that the leadership and initiative in the struggle must come from these organizations.

The Columbia-Barnard Young Socialist Alliance is supporting the candidacy of Paul Boutelle, a black militant, for Mayor of New York on the Socialist Workers Party ticket. This cam-

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# The Week

March 12  
March 18

## BARNARD MEETINGS

- 12 President's Luncheon, Deanery, noon.
- 12 President's Dinner with Dorm Exec., Deanery, 6 p.m.
- 13 Anthropology Luncheon, South Alcove, noon.
- 13 History Department Meeting, Deanery, noon.
- 17 President's Dinner with Judicial Council, Deanery, 6 p.m.
- 18 President's Luncheon, Deanery, noon.

## LECTURES AND DISCUSSIONS

- 12 Luncheon - discussion: "Planned Parenthood in N.Y.C." by Mrs. Charlotte Sloane, Staff Associate, Planned Parenthood of N.Y.C. Lunch may be brought or bought (75 cents). Unitarian-Universalist Association, Dodge Room, Earl Hall.
- 12 "Encounter Groups: 'Sensitivity'" by Elizabeth Mintz, Ph. D., Clinical Psychology. Demonstration will be held if size of group permits. College Parlor, 4:10 p.m.
- 13 Illustrated Lecture: "Karaglozes: Shadow Theatre and Greek Nationalism," by Prof. Cedric H. Whitman, Francis Jones Professor of Greek, Harvard University. Admission: 50 cents student nonmembers. American Society for Neo-Hellenic Studies, 313 Fayerweather.
- 13 "18th Century French Painting" by Allen Rosenbaum. Free Gallery lecture, Metropolitan Museum of Art, 2:30 p.m.
- 14 Earth Science Colloquium. "Antarctic Glaciology" by Dr. Charles Bentley, University of Wisconsin. Lamont Hall, Lamont-Doherty Geological Observatory 4:00 p.m.
- 16 "Guy de Maupassant and the Art Nouveau" by Philippe Jalhan, novelist, biographer and art critic. Free, Metropolitan Museum of Art 2:30 p.m.
- 17 "Picasso: Gertrude Stein" by Margareta M. Sahner, Assoc. Curator of European Paintings. \$3.00 at box office one hour before lecture. Gertrude Stein

Rainey Rogers Auditorium, Metropolitan Museum of Art, 8:30 p.m.

## DANCE

- 14 Balkan Dance, Instruction by Martin Koenig. Admission \$1, students 75 cents and C.U.I.D. Dept. of Physical Education, Barnard, James Room, Barnard Hall, 8:30 p.m.
- 14 Square and Folk Dance: with Prof. Dick Kraus, instructor and caller. Come with or without partner. Admission: \$1; students, 75 cents. Beginners class in fundamentals of folk and square dancing held from 8:00 to 8:30 p.m. at no additional charge. Thompson Gymnasium, Teachers College, 8:30.

## POETRY

- 12 Open Poetry Reading, Reid Hall Lounge, 9:30 p.m. Refreshments will be served afterwards.

## MUSIC

- 12 Organ Recital with Jean Campbell, St. Paul's Chapel, noon.
- 15 Peking Opera: "Tedium, Tenderness & Tantrums," and "The Narrow Escape," by Yeh Yu Opera Co., Assn. Admission: \$5.00 and \$2.50. Dragon Society, Wollman Auditorium.
- 18 Music at nine: Two piano recitals featuring Blanca Uribe and Martin Canin. Music Dept., Teachers College, Horace Mann Auditorium, 9:00 p.m.

## FILM

- 12 "Martyrs of Love" Admission: \$1.25. Columbia Filmmakers, Wollman Auditorium, 8 and 10 p.m.
- 12 Wednesday at Noon. "Improvisation for Ten Compulsive Fingers," "The Creation," "The Bridge," "Builders," "NY NY" Films from the Archive, "The Illegals" (1948) 2 & 5:30 p.m. Museum of Modern Art. Admission to films included in price of admission to museum.
- 12 Avant-garde Film - a Historical Perspective, Gallery of

Modern Art, 2 Columbus Circle, 59 St. between Broadway and 5th Ave. Admission: \$2. Until March 30.

- 13 "Genesis I." Admission: \$2; \$1.50 & C.U.I.D. Columbia Filmmakers. McMillin Theatre, 7:30 and 10:30 p.m. Also March 14 and 15.
- 13 "Le Sang d'un Poete," directed by J. Cocteau. With English subtitles. Maison Francaise, Harkness Theatre, 8:00 p.m.
- 13 "The China Story - One Fourth of Humanity," by Edgar Snow. Admission: 99 cents. Dragon Society, Wollman Auditorium, 8:00 and 10:00 p.m.
- 13 "Lawrence of Arabia," Museum of Modern Art, \$1.50, 1 and 6:30 p.m.
- 13 "The House of Rothschild" (1934) with Loretta Young and George Arliss; "The Prisoner of Shark Island" (1936), directed by John Ford. Admission \$1.50. New School, 66 W. 12 Street, 8 p.m.
- 14 "All Quiet on the Western Front," Barnard Hall. Saturday in Schermerhorn.
- 14 "Dead Reckoning" (1947) with Humphrey Bogart, \$1.25. Museum of Modern Art, 2 and 5:30 p.m.
- 15 "Shop on Main Street," Union Theological Seminary, 7:30 p.m.
- 16 Program of Experimental Films. Presentations and critique by Eugene Stavis, general manager of Pathe Contemporary Films and teacher with the Communications department of Fordham University. 4 p.m.
- 17 "Masculine - Feminine" and "La Chinoise," Bleecker Street.
- 18 "Holy Ghost People," the story of a religious sect in West Virginia. Admission: \$1, 75 cents & C.U.I.D. Fifth in series. "Minority Cultures in America" Ethnographic Cinema Comm. Anthropology Dept. 501 Schermerhorn, 7:30 p.m.
- 18 "Allium" Student Forum
- 18 "Mr. Deeds Goes to Town," Wollman Auditorium.



# BULLETIN BOARD

## Art Exhibit

Prints, drawings, paintings, photography, and sculpture by Barnard students and faculty are now being accepted for exhibition in early April. If you are interested in showing your work, call 666-7084 after 10 p.m. week-nights.

## Summer Grants

Students returning to Barnard in the fall may submit applications for grants for the purpose of summer projects. All types of service and educational programs will be considered. Following application the student will be interviewed by the Summer Grants Committee. Applications should be returned to the box designated for them in the College Activities Office no later than March 27, 1969. Any questions should be directed to Louise Resituto at 616.

## Brother Joseph at Crypt Gallery

A current exhibit of Brother Joseph McNally's paintings and sculpture are on exhibit at the Crypt Gallery of Saint Paul's Chapel until April 13th. Entitled "Bro Joseph '68," the exhibit represents his expressionistic style. Brother McNally, a doctoral candidate at Teachers College, has also studied at the National College of Art, Dublin, and in Italy and Belgium. Past exhibitions of his work have been in Singapore, Ipoh, Penang, Rangoon and New York. Admission is free.

## Silver Contest

Reed and Barton, silversmiths, have announced a "Silver Opinion Competition" for girls enrolled in colleges selected by the company. First prize of a \$500 scholarship goes to the girl who

matches the three best combinations of sterling, china, and crystal from the twelve designs of sterling and eight designs both of china and crystal supplied by Reed and Barton. An illus-

trative entry form with the designs can be obtained, with further information, from Gwendolyn Hayes, student representative in 619 Brooks Hall (UN 5-9000).



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## Spring Festival

*(Continued from Page 1)*

Howard Teichmann

Acting as judges were Professors Richard Norman and Catherine Stimpson of the English Department, students Christopher Delaney, and Cecelia Ward and Prof. Kenneth James and Donal Pace of Minor Latham Playhouse.

Mr. Pace, Assistant Director of the Playhouse and coordinator of the competition, hopes to make it an annual event as a means of encouraging student playwrights.