

BARNARD BULLETIN

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Faculty Approves New Courses For Next Academic Year

On February 22, 1971, the Barnard Faculty had a meeting to discuss the Communications from the Dean of the Faculty and the Chairman of the Committee on Instruction included in the agenda was the approval of new courses for the year 1971-72. Most of the changes will affect the offerings in the History Department with six new courses. The Anthropology Department also made several changes and there was one major Interdepartmental new course as well.

Anthropology 1, 2 — long considered a large lecture course making class discussion almost impossible, will be dropped and replaced by Anthropology V1001, V1002. The first semester will be "Introduction to the Study of Man" man's biological and cultural evolution and the second semester will be "Introduction to Cultural Anthropology." Each course will have three sections taught by Professors Fried, Harris, and Rosman. Another change in this course will allow a student to begin the course whenever she wants because both courses will be given both semesters. Another addition to the Anthropology offerings will be Anthropology V3039y — The Asian Experience in the United States.

The Biology Department has added a new course for the spring, Biology 20, "Laboratory in Animal Behavior" which will include techniques of observation and experimentation in animal behavior.

The new History courses include one new lecture course and five new colloquia. The Lecture course which will be

given in the fall, History 15, will be "The History of Venice from the Thirteenth to the Eighteenth Centuries." The new colloquia are "Women in the Late Roman Empire and the Middle Ages (History 8), discussing the origins of the legal and social positions of women, taught by Professor Koss, "Serfdom in Russia and Slavery in the United States" (History 31) as a comparative inquiry in the character of the slaveries, American Historiography (History 61) from Cotton Mather to the New Left historians — taught by Professor Williamson. Anglo-American Perceptions (History 80) a trans Atlantic investigation using both English and American sources, and American Intellectual History 1865-1918 (History 84).

An Interdepartmental course will be offered in the fall entitled Female and Male: An Interdisciplinary Approach. The course will be given as a joint offering of the Anthropology, Biology, Psychology and Sociology departments, and will include professors of all four departments. Questions to be discussed will include evolutionary factors, biological sex roles, psychological development and social policy. In the spring a course also entitled Female and Male (Sociology 50) will be given only this course will only be a sociological perspective and will be taught by professor Komarovsky, who will also be teaching part of the interdisciplinary course.

Another Sociology course (Sociology 45) The Sociology of Religion will be given to replace Sociology 40. The new course

will stress the relationship between religion and social order disorder and change.

Other new courses in scattered departments include Economics 12 — The Economics of Worker Management which will focus on worker managed economies and producers cooperatives. Philosophy 49 — Phenomenology and Existentialism which will study representative authors of the nineteenth and twentieth centuries including Kierkegaard, Nietzsche, Sartre, Dostoevsky, Camus, and Heidegger. Music V1017x — Professor Doris will teach a survey of the work thought and influence of Stravinsky.

Two new directed readings will be offered one in Greek and one in Latin. They will both be courses taught by several members of the department and will be tested by short papers, one long paper, or an oral or written examination (Latin 21, 22; Greek 21, 22).

Another course on women in addition to the History women course is that given by Professor Greene of the French Department. It will be a literary and cultural study of women poets, prose writers and influential groups emphasizing George Sand, Simone de Beauvoir, Madame de Lafayette.

The new courses are indicating a new interest in women's studies in each discipline and also an approach of interrelatedness by combining departmental offerings and sectional offerings within a department (eg American and European history). In some instances they also indicate a movement towards dividing large classes into smaller sections.

Form Barnard AAUP

By LYNDA HORHOTA

On February 16 approximately 25 members of the Barnard faculty met and decided to form a Barnard unit of the AAUP (American Association of University Professors). At the first organizational meeting Professor of Anthropology Morton Klass was elected president of the group. Also chosen were Associate Professor of Education Patricia Graham, Assistant Professor of History Robert McCaughey, Librarian Robert Palmer, Professor of French Maurice Shroder and Assistant Professor of English Catherine Stimpson. Members of the executive committee in an interview with Bulletin Prof. Klass explained the reasons for the formation of the Barnard unit.

The AAUP is concerned with the well being of members of the academic profession both those in teaching and those in research. Prof. Klass noted that Traditionalism in the AAUP has been most active in the area of academic freedom. More recently the financial condition of members of the profession has also become an area of concern.

Mr. Klass said that most of the Barnard AAUP members are more interested at this point in the latter issue. The present economic recession affects teachers as much as anyone and it has definitely been a factor in the formation of the AAUP unit at Barnard, he stated. He emphasized that dissatisfaction with the Barnard administration was not a major reason for the formation of the Barnard unit.

Barnard announced average salary increases this year of 6 1/2%. Mr. Klass said Columbia as well as other institutions have made no salary increases for the coming year. The Barnard increases just about cover the 7% rise in the cost of living in New York City over the past year. Though many faculty members had hoped for greater increases many were also very pleased with what we got.

He added, "No one wants to make unreasonable demands on the administration in these difficult times. We want to help maintain the solvency of the universities. But given the pre-

sent combination of recession and inflation it is natural for faculty members to want a voice in allocation of revenues.

Prof. Klass said that he could not be sure if the Barnard AAUP unit would try to become the collective bargaining unit for the Barnard faculty. "We will definitely want to be involved in the areas of salary increases and fringe benefits but I don't know yet what form our involvement will take," he stated.

In the past the local AAUP chapters had not been empowered to act as bargaining agents for the faculties at the respective colleges and universities. Last year however the National AAUP allowed its locals to become bargaining representatives after the National Labor Relations Board ruled that non-profit educational institutions that receive more than \$1 million could be subject to NLRB regulations. Rutgers University recently became the first major university in the Northeast at which the faculty voted to have the AAUP serve as its collective bargaining representative.

Prof. Klass also emphasized that the formation of the Barnard unit does not reflect any

News Analysis



MORTON KLASS

Groups Ask President Peterson To Observe Women's Day

Several groups on campus have written a letter to President Peterson asking her to suspend classes on Monday, March 8th in observance of International Women's Day. The request was to allow those women at Barnard who wished to participate in the activities of the day, to be able to do so without having to miss class. It would also be a symbolic gesture if agreed to, because as such it would imply Barnard's support of the feminist movement. The letter read as follows:

February 19, 1971

Dear President Peterson,

As you may know, March 8 is International Women's Day, the official day of the year when women may express solidarity with their sisters all over the world. Barnard, as a woman's college has a responsibility to take part in the activities taking place on the campus and in New York City on this day.

We are pleased that Barnard has begun to recognize its role as a woman's college by realiz-



PRES. MARTHA PETERSON

ing its place as a leader among women and by sympathizing with feminism. We feel that it would be fitting, therefore, for Barnard to take the bold step of suspending classes in observance of and participation in International Women's Day.

A Women's Conference of which Barnard Women's Liberation is a co-host will take place March 6 and 7 to coincide with International Women's Day. This conference will be drawing together women from all over the state to discuss all aspects of a woman's life from her early education to old age.

The celebration of International Women's Day will be a culmination of the activities and the sentiments expressed at the Conference. We hope that you will join us and give us your support in helping to make March 6, 7 and 8 significant at Barnard.

Yours in Sisterhood
Barnard Action Coalition
Barnard Women's Liberation
Barnard Bulletin
Columbia Women's Liberation

President Peterson has submitted the letter to the faculty for their decision on the matter since they were the ones who would be most affected by the decision.



ROBERT MC CAUGHEY

disagreement between the Barnard members and the Columbia AAUP chapter. There has always been one AAUP chapter at Columbia which drew its membership from all divisions of the University including Barnard, Teachers College, the School of Social Work and so forth. And the Columbia AAUP had been relatively quiet in recent years. Within the last year however two matters have come up which have led to the formation of a separate Barnard unit. In the first place the Columbia chapter has begun to explore the possibility of becoming the collective bargaining representative for Columbia faculty members. Since Columbia and Barnard faculty members have different employers it was apparent that we would need a different group to deal with the Barnard Trustees and administration. Secondly many Barnard members of the Columbia AAUP have recently felt that they would like to discuss among themselves issues that pertain especially to the Barnard faculty without being subsumed in the Columbia group.

Mr. Klass explained that the Barnard unit would continue to be a subgroup of the Columbia

(Continued on Page 6)

Spring Festival Planned For April

By SUSAN KANE

The annual Spring Festival will be held on April 24 from 11 A.M. to 12 A.M. in every building and on every lawn on the Barnard Campus. The theme of the Festival is "Sunshine Happy Face." Tentative plans include a Clothing Exchange to be held in the Annex where students may sell their (old) clothing at whatever price they choose. The student will receive 50% of the sale price, the scholarship fund will receive 25%, and the Festival will get 25%. Other temporary plans include:

Latin American Student, exhibit food band

Pumpkin PUB — soft drinks, beer music

German Club, "Wiener" Coffee House

Balkan Dance Club, Dancing on the Lawn

Psychology Department Experiments involving audience participation

Ma Inosh Activities Council, "Sizzling Bash in the evening"

Spanish Department, "Spain in New York City" exhibit

Russian Department, movies, food

Barnard Drama Department, three one-act plays

Gilbert & Sullivan Society, performance in Riverside Church

French Department, wine-tasting

The Chairwoman of the Festival is Brooke Williams; the Assistant Chairwoman is Sharon Warner. Any groups or individuals who wish to perform in the festival are welcome and volunteers are needed to help run it. If interested, contact Nancy Jacobs in CAO, ext. 2095, 6, 7.

B.O.S.S. Film Series

Friday, March 5, 8 p.m. "China: ¼ of Humanity." The long march, Chairman Mao, life in China today.

Friday, March 12, 8 p.m. "79 Springtimes" Brilliant tribute to Ho Chi Minh, and "Hanoi, Martes 13," salute to the Vietnamese by Cuban filmmaker Santiago Alvarez.

Tuesday, March 16, 8 p.m. "Huelga!" Cesar Chavez and the California Grape Strike, and "The Forgotten American," the calculated exploitation of the American Indian.

Friday, March 19, 8 p.m. "Has-

ta la Victoria Siempre." Alvarez: Expose' on the plight of his people, and "Viva Puerto Rico Libre!"

Friday, April 9, 8 p.m. "A Tribute to Malcolm X," "Who do you Kill?" and "Selma — Montgomery March — 1965."

Friday, April 16, 8 p.m. "West Africa, Another Vietnam?" (Portuguese Guinea), and "Come Back Africa," African suffering under apartheid in S. Africa.

All are invited. Donation is one dollar.

Two Annual Writing Contests

Two contests are offered by the English Department. One is offered annually by Elizabeth Janeway, distinguished novelist and short story writer, and Barnard graduate. Competition for the \$500 prize is open to all Barnard undergraduates, of whatever department or major.

The prize will be awarded at the discretion of a board of three judges, for that work in prose, fiction or non-fiction, "which gives the greatest evidence of creative imagination and sustained ability." The judges are Midge Decker, Peter de Vries, and Robert Hemenway.

Each of the three judges, acting independently, is asked to designate his first, second, and third choice among the contestants. In the final reckoning, each first choice will count as three points, second choice as two points, and third as one point. The contestant with the highest number of points will be the winner. In any year, however, the judges may decline to designate choices if none of the work submitted seems to them good enough to deserve the

prize. In that event, Mrs. Janeway and the English Department will determine how the prize money may be spent to encourage creative talent among undergraduate writers at Barnard.

This year entries in the contest must be turned in before 4 p.m. on Tuesday, March 16, at the English Department Office. As this deadline is final, students would be well advised to set a somewhat earlier deadline in order to forestall emergencies. Manuscripts will be received in the English Department Office, 417 Barnard Hall. A receipt may be obtained.

1. Three copies of an entry are required. An original typescript and two carbons are acceptable if both of the carbon copies are clear and unsmudged. After the announcement of the award, please call for your manuscripts at the English Department Office. One copy of the winning manuscript will be kept on file.

2. Typescripts should, of course, be double-spaced, on one side only of standard 8½" x 11" sheets.

3. Each separate essay or story must carry the student's name, and the pages of each must be carefully numbered.

4. Students must submit three separate sets of manuscripts (one set to be sent to each judge), each set labeled with her name and a list of the contents, and each securely enclosed in a manila folder or envelope. Do not use heavy binders, such as spring binders.

5. Not more than 50 typed pages of material may be submitted, whether of stories, essays, portion of novel, or any combination of these.

The other annual prize has been established by friends and Barnard classmates of the late Amy Loveman, long-time editor of the *Saturday Review* and a key figure for many years in the Book-of-the-Month Club. The award of \$100 is for "the best original poem by a Barnard undergraduate." The competition is also open to all undergraduates.

The prize is awarded by a board of three judges, Hayden Caruth, Helen Chasin, and Hugh Seidman.

Entries in the contest must be submitted by 4 p.m. on Tuesday, March 16, at the English Department Office, Room 417 Barnard Hall. A receipt may be obtained. It is suggested that each competitor submit more than one poem. There can be no fixed statement about the number of lines required; contestant may find it helpful to think of approximately 100 lines, but they should not hesitate to submit fewer or more.

Rules for typing and numbers of copies are similar to those in the Janeway contest.

Musical & Dramatic Works

By LINDA STERN

Thanks to the transatlantic efforts of a modern "scribe," we will be able to hear the first 20th century performance of two unpublished eighteenth century musical and dramatic works on March 4, 5, and 6 when the Barnard Chamber Music Society in cooperation with the music and drama departments, presents *The Would-be Gentleman* (Larinda e Vanesio), by Adolph Hasse, and *The Venetian Widow and the Quack* (Drusilla e Strabone), by Giuseppe Sellitti. Dr. Gordana Lazarevich of the Barnard Music Department found the manuscripts of the works while researching for her Doctoral Dissertation on a trip to Italy.

The two pieces are intermezzi, each being composed from short, light scenes which in the 1700's were presented between serious scenes of the long, grandiose operas. As the elaborate works became less meaningful to more sophisticated audiences, composers pieced together the "in between" scenes of the opera into an intermezzo. The intermezzo by nature had its own subplot, and less mythic, or formal language than the main opera.

To help introduce American audiences to the dramatic form, Dr. Lazarevich performed tasks once done by European musical scribes. She took manuscripts which lay on microfilm in Italian libraries, and rewrote them, clarifying parts for the string quartet, harpsichord continuo and two vocalists who perform in the works. Since she believes that the comic value of a work comes through best when the audience knows the libretto, she translated vocal parts from Italian to English as well.

The style of the comedies resembles the traditional *comedia dell'arte* theater, including elements of slapstick and disguise. In *Larinda e Vanesio*, which is based partly on Moliere's *Le*

Bourgeois Gentleman, the vain Vanesio aspires to climb in social rank and leave his girlfriend Larinda behind. To outwit him, she disguises herself as his new fencing master, making more of a fool of him all the time. Vanesio cannot resist the charm and title of a baroness, who strangely resembles Larinda.

A widow schemes to ensnare a fumbling doctor in *The Venetian Widow and the Quack* (Drusilla e Strabone). To capture his heart, she first feigns sickness, but then must resort to engaging him in a fight while she is disguised as an army officer.

The dramatic form relies on pantomime as well as words and music. Two dancer-mimists, Nancy Fallo and John Gardner will supplement the action, under the dramatic direction of Mr. Albert Takazauckas.

A bass and soprano voice sing in each work. The sopranos, Susan Davidman and Josephine Mongiardo, are both recent Barnard alumnae. Jeff Calman (Columbia '71) and Salvatore Tomas will provide bass voices. Dr. Lazarevich plans to conduct the string quartet and singers from the harpsichord. Mr. Michael Massee's stage design and costumes will enhance the performances.

The intermezzo form, Dr. Lazarevich believes, would provide both amateur and professional small chamber groups with a new and delightful source of musical literature once manuscripts are transcribed. She has about twenty such manuscripts, and would like to awaken interest in as many listeners as possible during the 4:30 p.m. showings on March 4 through 6. Anyone interested in attending the unique program may pick up tickets (\$2) at Minor Latham Playhouse (280-2079) or in the Columbia Music Department on the 7th floor of Dodge Hall.

SUNDAY, MARCH 7TH

at noon

A Celebration of
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PRESCRIPTION

To: Students, Faculty, Administration

From: Medical Office

Dosage: Walk softly and carry a big stick.

Columbia Women's Liberation Brings "Joy" To The World

Columbia Women's Liberation is making a perfume called "Pure Joy" which smells just like the most expensive perfume in the world. While the real stuff costs about \$64 an ounce at retail perfume outlets, Columbia Women's Liberation was able to reproduce its fragrance for \$3.00 an ounce in a member's kitchen.

The project evolved from a discussion of future political action. A member mentioned that industries could be prevented from making "unconscionably high profits" through the intervention of the New York State Consumer Fraud Department, and she suggested we might consider some political act which tied into the exploitation of women. Of course, the cosmetic/perfume industry was immediately brought up (the manufacture of various fruit-scented vaginal sprays has raised the ire of many females). Another member, noted for her sense of humor, said she knew that the formulas for many popular cosmetics and perfumes were printed in a book called *Henley's 20th Century Book of Formulas, Processes and Trade Secrets* and that it was available in the Columbia University Library where she had spent many afternoons chuckling over its contents which includes recipes for dog biscuits, bicycle tire cement, tooth pastes and explosives. She further informed us that a chemist told her that the formula for a perfume which smells just like the most expensive one in the world occurred on Page 519 of the 1965 edition of *Henley's* under the name of Edelweiss which is, as everyone knows, a plant growing "freely" all over the Alps. And then simultaneously, "Hey, let's try to knock it off." Two women in Columbia Women's Liberation who are scientists agreed to work on the formula. And soon everyone was involved in the rip-off.

From the Scientists

"Henley's" breakdown was given in grams and drops so we had conversion factors to deal with. Since 1 gram of water has a volume of 1 milliliter, we made the assumption that 1 gram of oil also would take up a volume of 1 milliliter. We got some pipettes from a lab and then proceeded to measure the ingredients volumetrically. After having done some research and experimentation, we concluded that Henley's formula contained too much dilutant and the proportions of the essential

oils were a bit off. We had a professional "smeller" with a well-trained olfactory sense. And, of course, we had a bottle of the real stuff as a control. The first batch contained, we all agreed, too much vetiver. So we left it completely out of the second, and it turned out just right. We gave it a few days in the refrigerator to develop its bouquet, and then we all agreed that the fragrance had altered slightly and needed the addition of something else — perhaps the vetiver? We added a few drops and we had it! And here it is, for you."

PURE JOY

- 1/2 dram heliotropin
- 2 1/2 drams oil of rose
- 1 dram bergamot oil
- 4 drops musk
- 2/10 dram ambergris
- 2/10 dram artificial jasmine
- 4 drops neroli oil
- 8 drops angelica
- 8 drops vetiver
- 3 ounces Medium Perfume Oil Base

Combine essential oils and dilute with the perfume oil base (which is a commercial chemist's preparation. This can be made, but it requires ethyl alcohol which can only be procured with a prescription). This recipe will yield approximately 3 1/2 ounces. It should be stored in the refrigerator for a couple of days to develop its bouquet and then siphoned off into 1/4-ounce bottles.

If you'd like to know the sources for the raw materials, stop in and ask at the Columbia Women's Liberation office, 105 Earl Hall, or the Barnard Women's Liberation office, 106 McIntosh. However, if you don't feel like making it, but would like a bottle, it's available at either office. Columbia Women's Liberation is asking for donations to underwrite the cost of the Women's Liberation Conference to be held on March 6 and 7 at Columbia and Barnard, to cover possible court expenses if sued, and to help support the Movement. Bottles will be recycled. When it's empty, bring it back for a refill.

ATTENTION ATTORNEY GENERAL LEFKOWITZ:

If we are sued by the manufacturer or distributor of the most expensive perfume in the world, thereby admitting that our fragrance which smells like theirs can be produced for 1/20th of their retail price, we'd call that "unconscionably high profits," wouldn't you?

Children and Inflation: Parents Pass It On

The following was taken from *The Dove*, a newspaper published for and by children. *The Dove* is published under the auspices of the Columbia Owl.

By ROSS PETERSON

Has anyone thought of how inflation is affecting kids? If not, here is something to think with. Gum is twice as much as it used to be. Five cent candy is seven cents and ten cents. In candy machines things like M&M's chocolate bars are fifteen cents and a package of gum is ten. Soda used to be ten and fifteen, but with inflation, that's changed. Now it's twenty and twenty-five cents.

Babysitting jobs are hard to get because parents form babysitting pools where it goes — you babysit for me and I'll babysit for you — which means money is hard to get. And prices are already high.

The really bad thing about it is that the minute inflation hits, the parents cut down on allowances. Teachers, bus drivers, taxi drivers, and all other working people can strike — but kids striking their parents? No sir! Who knows what would happen.

Everyone is talking about inflation, but what does it all mean? One thing's for sure — kids get the raw end, kids get it bad.

Undergrad Elections

Anyone interested in the following positions should sign up in the College activities office, Upper Level, McIntosh by March 3.

For the Undergraduate Association: The aims of the Organization are:

1. To be an authoritative body to give expression to the opinion of the members of Barnard upon matters affecting them as a whole.
2. To coordinate the undergraduate extra-curricular activities and organizations.
3. To facilitate the execution of necessary business affecting the activities and organization as a group.

Positions:

1. President — must be a member of the Junior class.
2. Three Vice Presidents — must be members of sophomore and junior classes.
3. Treasurer — must be a member of junior or sophomore class.
4. Academic Council
 - a. Chairman — must be a sophomore or junior — must have served on the Council before.
 - b. One representative from each class ('72, '73, '74).
5. Judicial Council
 - a. Chairman — must be a sophomore or junior.
6. Student Trustee
 - a. One representative — must be a senior, must be within travelling distance of Barnard next year.

Bilingual Education Bill

Scoring current Federal funding of bilingual education as "paltry," Congressman William F. Ryan, who represents this district, has introduced legislation to provide an additional \$55 million for fiscal year 1971 for the bilingual education program — Title VII of the Elementary and Secondary Education Act.

There are more than 3 million non-English speaking school age children in this country. In New York State alone there are approximately 300,000 Spanish-surnamed children in prekindergarten through 12th grade. New York City accounts for almost all of these. These youngsters constitute more than 22 percent of the children in school in New York City. And their percentage is rising.

Although the Congress authorized \$80 million for the bilingual education program for fiscal year 1971, it provided only \$25 million in actual funds. Congressman Ryan's bill would bring the amount appropriated by Congress up to the full \$80 million.

According to Congressman Ryan: "Ours is a nation two of whose premises are, first, the stress on education as a means for every child to learn and advance himself; second, the stress on maintaining each cultural group's heritages and traditions. The bilingual education program combines both of these premises. It seeks to facilitate the educational opportunities of children for whom English is a second language, while maintaining their pride in the language of their birthright."

Women's Liberation Conference Schedule For March 6th and 7th

SATURDAY, MARCH 6

8:30- 9:30	Registration	Barnard Hall
9:30-12:00	Opening Session	Barnard Gym
Workshops — 1:00-3:00		
	Living With a Man	302 Hamilton
	Abortion	602H
	Third World Women	303H
	Image of Women	502H
	Aging	509H
	Family and Alternatives	516H
	Women and the War	517H
	How Psychology Oppresses Women	409 Barnard Hall
	Junior High School Women	603H
	Women in History (early women's movement)	609H
	Women in 20th Century Revolutions	613H
	Consciousness-Raising Techniques	616H
	Women in the Work Force	702H
	Lesbianism	703H
	Sexuality	717H
	Childcare	206B
	Welfare Mothers	403B
	Why Women's Liberation—A General Discussion	405B 411B
	Women's Studies	302B
	Women as Consumers/Commercial Exploitation	304H
	Self-defense	McIntosh-Rec Room
	Newsreel Workshop — Film	304B

Workshops — 3:00-5:00		
	Living With a Man	302H
	Third World Women	303H
	Abortion	602H
	Abortion Counseling	304H, 306H, 309H
	Image of Women	502H
	Women after Child-rearing	509H
	Divorce	503H
	Family and Alternatives	516H
	High School Women	603H
	Consciousness-Raising Techniques	616H
	Childcare	306B
	Welfare Mothers	403B
	Women in Religion	465B
	Does Sisterhood Cross Class Lines/ Are Women A Class?	466B
	Women and War	517H
	How Psychology Oppresses Women	409B
	Herstory of Women's Liberation	606H
	Women in 20th Century Revolutions	613H
	Professional Women	702H
	Lesbianism	703H
	Raising Children in a Non-Sexist Way	302B
	Women as Consumers/Commercial Exploitation	304H
	Why Women's Liberation—A General Discussion	411B
	Self-defense	McIntosh Rec Room
	Newsreel Workshop — Film	304B
5:00	Film "Rising Storm" sponsored by Asian Women's Coalition	304B
7:00	Film "The Woman's Film" \$150 — World Premier from Newsreel	304B
8:00 on	Party	McIntosh Center
	Dance with New Haven Women's Band	
	plus	
	About Face Women's Theatre (performance and workshop)	
	plus	
	Jam Sessions (bring your own instruments)	

SUNDAY, MARCH 7

Workshops — 11:00 a.m.-1:00 p.m.		
	Third World Women/Racism and Sexism	303H
	Image of Women	502H
	Women and War	517H
	Jr. High and High School Women	603H
	Women as Consumers/Commercial Exploitation	304H
	Consciousness-Raising Techniques	616H
	Lesbianism	703H
	Sexuality	717H
	Childcare	306B
	Abortion	602H
	Why Women's Liberation?—A General Discussion	411B
	Self-defense	McIntosh Rec Room
Workshops — 2:00-4:00		
	Third World Women/Racism and Sexism	303H
	Image of Women	502H
	Women and the War	517H
	Jr. High and High School Women	603H
	Women as Consumers/Commercial Exploitation	304H
	Consciousness-Raising Techniques	616H
	Lesbianism	703H
	Sexuality	717H
	Childcare	306B
	Abortion	602H
	Why Women's Liberation?—A General Discussion	411B
	Self-defense	McIntosh Rec Room
4:00-6:00	Closing Session (featured speakers to be announced)	Wollman Auditorium Ferris Booth Hall

BARNARD BULLETIN

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Trustee Representation

Within a short time, elections will be held at Barnard. One of the positions under consideration is that of Student Trustee. According to the qualifications, in order to run for Student Trustee, one "must be a senior and must be within travelling distance of Barnard next year." It would seem that this position would then not be that of a Student Trustee, but rather that of a Recent Alumna Trustee. A student who graduated last year or even one who graduated last month is not on campus and is not able to follow things that are happening because she is not around to see them happen.

Ann Appelbaum, a current Student Trustee, in a recent interview with *Bulletin*, felt that there should be current students as Trustees and stated, "I feel as if I'm already out of touch."

This is not to make a separate "generation gap," for there should be both a Recent Alumna Trustee and also a Student Trustee — a presently attending Barnard student. Aside from the fact that the purpose in establishing a Student representative was to be in touch with the students and that the students are obviously not in this way represented, there is another factor in question as to availability of Trustees. If a student who is now graduating is elected to the Board, she will supposedly be in travelling distance of Barnard while serving her position. But what does travelling distance mean? New York City? Fifty miles away? Two hundred miles away? If a student decides she really wants to be a Trustee, can she be if she is living in a city several hours away? Some of the other Trustees also live out of New York, and they travel here for meetings, but they usually have more money for transportation and living accommodations than do recent graduates.

There is a problem with the whole question of Student Trustees, however that is more important. The role of the Student Trustee is that of an advisor. For the Student Trustee merely to volunteer information and not be able to vote and really participate in the committee system as it exists — is unfair. If a student representative is truly to be representative of students at Barnard, then she should be able to vote as do all the other Trustees who make decisions for the course of action at Barnard. The trustees who decide policies of Budget, Tenure, Courses, etc. are deciding the crucial matters of the college. Whether they themselves have hot and heavy debates over such matters is a different question entirely, however if the Board of Trustees is to be representative of the different people involved in Barnard, then the Board cannot give some Trustees more privileges than others. There should not be some Trustees being more equal than other Trustees. Somehow there is something wrong with a Board that makes decisions for a college when the people making the decisions are those working in Government, Law, or Business, or those who graduated many years ago, while at the same time those serving merely in an advisory capacity are Students and Faculty.

If the so-called Student Trustee is to be the students' representative to the Board, then we feel that she should be able to be. If she is really not a current Barnard student or if she really can't help to actually make decisions, then either the situation should be changed — or she should be referred to as her role suggests — Recent Alumna Advisor to the Board of Trustees of Barnard College.



In the Morning Mail

Junior Year Red Tape

February 25, 1971

To the Editor:

About a year ago at this time I passed the halfway mark in what most schools call the Junior Year Abroad, but what is termed at Barnard a leave of absence. The discrepancy in the terminology is not a mere semantic difference; it reflects the difference in the attitude towards the experience at Barnard as compared to that of almost every other university in the country, including such diverse institutions as Columbia, Smith, the University of California, the City University of New York, Northwestern and Boston University. In comparison to rather simple procedures involved in Junior Year Abroad at these other schools, the leave of absence for a year of study away from Barnard to be credited as work here is characterized by red tape and uncertainty. The red tape comes in the form of applications for leave of absence, collection of the various signatures and approvals for projected studies, obtaining re-admission applications (which include a relatively detailed medical examination—chest x-ray, blood test, etc.), and while away the following year, filing this application. (Note: a medical from a date more than six months previous to the re-admission deadline — March 15 — will not be accepted.)

Although Barnard considers these matters formalities, that does not detract from the fact that they must be followed up in scrupulous detail. Furthermore, the returning student is not granted senior status until the Committee on Academic Standing has met some time late in October to "decide her fate." I know no one who did not eventually receive precisely eight course credits for the program that I attended (at the Hebrew

University in Jerusalem). That includes people who took almost twice as many courses as I did, and also those who took considerably less. But the fact of the matter remains that for your first month or so back at Barnard you are labeled a "re-admit," forced to take Physical Education because you don't have senior standing, compelled to take extra courses for fear you won't graduate, and kept in suspense at the Committee's decision until some time late in November.

What makes this entire system so absurd is that it is more or less considered a formality, yet must always be kept carefully in mind in planning the year abroad. This absurdity becomes even more obvious when you discover that most other people do not have to go through it. At other schools the process usually consists of some type registration in absentia, involving only the approval of and subsequent consultation with one's major adviser. In some cases, such as with Brandeis and the State University of New York, funds are paid to the home college so that the student need not even incur loss of scholarship aid. At any rate, in almost all other cases, the student does not have to leave uncertain of whether her work will be credited at some future time or not, and can even participate in regular room drawing procedures while abroad.

Perhaps this has never become an issue because the sophomore planning the junior year abroad is unaware of what it might entail as opposed to what it actually does entail; because the junior on leave is effectively removed from the Barnard community, and because the returning senior has had too many troubles of her own to care anymore — she is just grateful to have gotten through the confusion herself. But something should be done to alleviate the necessity of maintaining this anachronistic policy.

Yours truly,
Rebecca Trachtenberg '71

Arm and Hammer

To the Editor:

We thought you might like to know about a new phosphate-free detergent that spells bad news for water pollution. Arm and Hammer Laundry Detergent has no phosphates to feed water polluting algae. It's also free of all other pollutants as well as NTA, a phosphate substitute fingered by the government as a health hazard.

In the laundry room, Arm and Hammer can hold its own against any of the top selling brands on the market. It's been put through rigorous tests to ensure this.

The tests included laboratory controlled laundering of cotton and synthetic fabrics, in addition to in-home use by hundreds of housewives from six cities of varying water hardness. Pitted against the best sellers, Arm and Hammer equalled or outstripped them every time. As a matter of fact, more than half the housewives who took part in the tests said they preferred Arm and Hammer to their own favorite brand.

The manufacturers are so certain of the new product's worth that they're offering shoppers a money-back guarantee if they aren't satisfied. The guarantee is clearly displayed on a side panel of the yellow package. The entire back panel is devoted to "A Message About Pollution."

Yours for cleaner waters,
Bert Francis

Women's Talks

This Wednesday, March 3rd, Gerda Lerner, professor of history at Sarah Lawrence, will speak on "The American Women's Movement — problems of interpretation." The lecture will be held in 308b Barnard Hall at 5:00 o'clock.

Future March topics include—"Did Matriarchies ever exist?" with Carole Vatica and "Women as scapegoat in Anglo/American literature with Catharine Stimpson.

OPINION:

The following articles printed in BULLETIN'S Forum do not necessarily reflect the opinion of the editors. Any member of a Barnard-Columbia organization is invited to express his group's views on these pages.

'Nice Girls Don't Get Raped'

By JENNIFER FROSH

One of the guests on the Dick Cavett show the other night was Gail Sheehy, author of the recent article on rape in *New York Magazine*. After she was introduced, the soft-spoken, well-groomed young woman politely told the audience that a rape victim in New York City is thwarted on all sides in trying to have her assailant prosecuted. More often than not, she continued, the woman will not report the incident at all. Cavett, in that consciously boyish manner of his, blinked in disbelief a couple of times towards the camera, glanced down at his notes, and then asked in just the right tone of bewilderment, "But why on earth not? Isn't it a felony or something like that? Anyway, it isn't just one of those things one can forget about in an afternoon," he paused, "but then I wouldn't know." The audience tittered appropriately at a few more innuendos and old jokes and Cavett shyly peered down at his feet. Miss Sheehy waited patiently, her slender hands folded neatly on her lap, and when the snickerings trailed off, she continued with her cool, straightforward presentation. "The reason a woman is reluctant to report the crime is that she often feels as if she is the criminal or else somehow responsible for the attack. The public rape psychology as well as her own firmly implanted social attitudes, makes her reason that nasty things of this nature don't happen to "nice" girls and that reporting the event will reveal to others she places in the not so nice category. After a rape, a woman is badly shaken, but worse, she is plagued with an overwhelming sense of guilt. Another common

reaction is that after the initial shock, a woman may not think the incident important enough to make a big stink over so she tries to forget the whole thing.

Miss Sheehy went on to say that if a woman does have the presence of mind to immediately report the crime, she then has to confront the police reactions which generally add to the trauma instead of easing its effect. Disbelief, ridicule, questioning along voyeuristic lines, or just plain lack of interest were just some of the examples she gave of a routine police investigation. Even if one gets past the initial humiliating questioning and finally lands up in a court-room, the chances of getting the assailant convicted are slim. To establish a crime of rape in New York is extremely difficult and usually, the judge ends up throwing out the case for lack of "corroborating testimony" or more simply, a witness.

In a droll, seemingly detached tone, Miss Sheehy told of less sensational but still emotionally damaging events that happen to many women by the time they are young adults. She mentioned the "playful" men-friends of the father, the bully in the woods, the "lay-analyst." She concluded by saying that we, as women, need to know more about what kind of men these rapists are and how to defend ourselves from them. Often they are small men who need the violence component to achieve the sex act. If a victim goes limp, or if she says something initially to destroy the rapist's ego, there's a good chance the incident will be avoided.

Miss Sheehy's article, as well as her calm presentation of the facts on the air, clearly represents the significance of a grow-

ing consciousness among women in our society. Her role was not the outraged female speaking out for all the wronged helpless victims of her sex. She gave an honest, well researched account of the way things are when a woman is raped in this society. Laws that were written when women were considered the sexual property of any male acquaintance are still around and in some cases, such as rape, it is an outrage that needs immediate publicity and action.

It seems to me that one of the most encouraging things in this case is that the woman who presented it to the public was so effective. There was no rhetoric in her argument, just plain facts that were skillfully organized to speak for themselves. More than this, however, there was the clear understanding that we, as women, are largely responsible for the lax proceedings on rape due to our personal feelings of guilt. She encouraged women to learn about self-defense, but more importantly, to learn who the assailants are and how to handle the situation before it gets out of hand.

I applaud Gail Sheehy's presentation of the rape problem and especially her attitude that we, as women, must be the ones to correct that inhibiting attitude which prevents us from even taking the first steps of warding off the danger. We have to be the ones to correct this evil in ourselves, personally, and then in the public laws of the state. Her manner of saying these things was calm, clear and thus effective. When Gail had finished her explanations, the television audience was no longer snickering and Cavett seemed genuinely concerned.

My Phone Is Tone-Deaf, or Electricity On The Luce

By LAURA A. BREVETTI

It's not at all unusual these days to hear such exasperations as: "T.V. commercials are better than the programs;" or "It's easier to call up Tanganika from New York than it is to call New York from New York" or even "It's child's play to give a Saturn V rocket 1,600,000 pounds of thrust power but it's a Herculean task for ConEd to give New Yorkers enough power to illuminate a 10-watt bulb constantly let alone a 1 1/2 horsepower vacuum cleaner." The first of these lamentations is debatable but to large utilitarians like New Yorkers, the other two are indisputable axioms.

"She's had an attack or something."

"She's dying;"

"Oh — she's dead;"

"She's lost her tone;"

"I've done all I can, is waiting all that I can do?"

"I feel so lonely and helpless without her."

The words of a bereaved relative whimpered after utterances of bad news from Marcus Welby, M.D. — NO! They're the anguishes of a bereaved New Yorker after their telephone service has gone Kaput.

The indignant woman who got out of the bath-tub who insists she's not kidding and that she's not Gloria even though you're sure you dialed Gloria's number; the truck-driver who tells you you've got some — — — — — nerve talking on his line when all you did was pick up your phone; being cut off just when you finally have the chance to tell that insulting s.o.b. where to go; the frustration of having someone tell you that they can't hear you as their voice slowly fades away; and finally the coup d'grace, your phone dies completely. You're so angry you could literally chew up the first telephone pole you see. Relax. Isn't it comforting to know you

won't have to worry at night whether the phone is going to work or not in case of an emergency? You just know it's not. I guess it relieves some of life's anxieties.

You say you're the gambling type who enjoys having at least the opportunity of worrying about whether it'll work? Well, the only thing to do is to go out and call the phone repair service from your local pay-phone booth. However, if you should decide to take this mission impossible, be sure you can get a Wells Fargo truck. Fill the truck's tank with gas because you'll travel miles before you find a booth without the receiver or something else ripped out, and when you do find one you'll need the truck filled with dimes to spend until you get a connection. While you're trying desperately to get through you wonder how hundreds of clear comprehensible obscene calls are made daily from phone booths when all you want to do is tell some phone employee a few sincere and heart-felt dirty words and can't.

As you look out of that death-chamber of a phone booth you notice that as far as you can see the lights are out, which brings us to another problem, Con Ed.

"There isn't a utility in the United States or abroad that has as high a degree of reliability as Consolidated Edison" — Con Ed board chairman Charles Luce, February 8, the day after a systems failure blacked out a section of midtown Manhattan for four hours.

After living through eight voltage reductions this winter, fifteen last summer, periodic blackouts including this past one and not even to mention the one in 1965 and after hearing Mr. Luce's statement, it makes me feel that I've finally discovered the true meaning of the phrase — "Credibility Gap"!!!

Commuter Column

By DIANE BERNSTEIN

Within the last few days, questionnaires have been placed in the mailboxes of all Barnard students. These forms, prepared by the Tripartite Housing Committee are designed to gauge the opinion of Barnard women on implementing co-ed housing next year; more specifically making Livingston Hall and either "616," "620" or Plimpton co-ed. As the question on co-ed housing has come up, we'd like to devote this week's column to it.

First off, we feel that the sooner co-ed housing comes to Barnard and Columbia, the better. The social situation around here is a very strained one; co-ed housing could go a long way towards easing the strain. Not only that, but it is much easier to form friendships with the people in your dorm and it really would ease the sometimes hysterical atmosphere of a dorm.

We are also glad that this survey was taken because it will substitute real responses instead of vague ideas about the number of women who would be willing to see this plan imple-

mented. However, this questionnaire does not ask who favors co-ed housing but not the UDC plan. This omission will make a precise reading of sentiment impossible because a person could be in favor of co-ed housing but not this plan.

As to the plan itself, certain problems have come to mind. Would the girls who gave up "616" to live in Livingston have to spend more on board because they will not have kitchen facilities? What about the note that Barnard girls who accepted Livingston rooms would be considered living off-campus? How would this affect women with scholarships? What effect will this plan have on commuters? When vacancies in Livingston came up, whose housing office would have jurisdiction? Would commuters find themselves discriminated against?

These questions must be answered as soon as possible. The sooner the "kinks" are taken out of this proposal for co-ed housing, the sooner it will become a reality on Morningside Heights.

The Blind, The Lame, and Women

When Harvard University was threatened with the loss of large numbers of young men during a heavy draft call, the "estimable" past president of Harvard, lamented: "we will be left with the blind, the lame and women." If one can get over the shock of the appalling lack of humanity which Nathan Pusey expressed toward the physically disabled, no easy task, one can read to the end of the sentence and see "women." Since not all women suffer the physical disabilities of lameness or blindness, the simplest logic requires us to assume that the revered Mr. Pusey was defining women's psychic state. As we all know, Mr. Pusey is not a right-wing reactionary but a member in good standing of the so-called liberal eastern establishment. Mr. Pusey is not the exception among "liberal" men, or any other kind of man, Mr. Pusey is the rule. Mr. Pusey is one reason why more and more women are coming together.

On March 6 and 7 on the Barnard and Columbia campuses, over 1,000 women from junior high schools, high schools, colleges, offices and homes will be

coming together for a women's conference. The regional conference, which is primarily being organized by Columbia and Barnard Women's Liberation groups, is sponsored by the Women's Strike Coalition.

Much of the conference will be devoted to workshops — workshops on junior high school, senior high school, abortion and contraception, sexuality, lesbianism, living with a man, divorce, family and alternatives to it, third world women, women in the work force consciousness-raising groups (techniques), child care, sex crimes, sexist practices in public schools, self defense, and others.

The opening session of the conference will be held in the Barnard gymnasium at 9:30 a.m. There will be opportunities for informal discussion groups in addition to films, guerilla theater, a party, a jam session and a closing assembly with featured speakers.

Free day-care will be available at day care centers staffed by men, and limited housing space is available.

For further information, contact us at 106 McIntosh, Barnard College, New York City, or call us between 10:00 a.m. and 6:00 p.m. at (212) 280-2373.

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Line and Acrobats

By JERRY GROOPMAN

Line and Acrobats: two comedies by Israel Horovitz. Theater DeLys, 121 Christopher Street, West Village. Tickets: \$3 with student I.D.

Sometimes good theater needn't be profound, sometimes theater which purports to profundity (and is not) is still good theater. The latter is the case with the new Israel Horovitz play, *Line*, which recently opened at the DeLys Theater in the West Village.

The playwright's purpose is clear: people wait on line and lie, cheat, trick and physically fight to be first, number one. The line is a microcosm of our competitiveness, of the rat race, of the hollow battles which bleed our lives of substance — and so on. We discover archetypes standing on line: the good-natured, dim-witted, middle-American worker, the neurotic and graying businessman with his oversexed, young, wife, the intellectual, aspiring artist, consumed in his elite idea of himself, and the con man, small time (very small time) Brooklyn mafioso. Each character uses his own weapons to get to the front of the line, each weapon is a derivative of his environment, of his character.

Though the statement being

made is not startling, it is not what is said but rather how it is said that makes *Line* a delightful and worthwhile play. Horovitz pumps magic into the ordinary, he breathes an incredible individuality into each character, a character that functions harmoniously both as a symbol and as an individual.



personality. A bare stage is taken and filled with allegory, an allegory that moves with an élan unknown to allegory.

Perhaps the absence of depth in theme opens the door for comedy — there is clearly little ideology to keep track of, and thus the mind is freed to fly with the jokes and oscillate with the movements on stage. And the acting is superb, the type casting close to perfect.

Horovitz has a sense of language so that each line (verbal) meshes with the next — each character radiates inwardly and outwardly revealing both himself and others. The same holds for the technical tricks performed — props, keen choreography, even a character that belches on cue — never cheap or easy, but always telling and dramatic.

Line is preceded by a 15 minute sketch, *Acrobats*. Here two professional acrobats perform what seemed to a layman incredibly strenuous routines while discussing the possibility of divorce. Again the point is not beyond obviousness — that for both to present an acrobatic act, each must rely on the expertise of the other, that the simplicity of their emotional problems is a counterpoint to

their extraordinary physical prowess.

Yet *Acrobats* is still fine theatre: Horovitz has a feel for comedy, and the lines of the two strike deep chords of humor. The lighting effects were rather unusual — a misty, ethereal interplay of blue and green pastels which accentuated and defined the strengths of their bodies and complemented the uncertainty, the shyness of their words. A situation of apparently limited potential is again magically expanded into good theater.

Barnard AAUP Formed

(Continued from Page 1)
chapter. He also expressed hope that some other subdivisions of the University, such as Teachers' College, would also form their own AAUP units.

Approximately 30 to 40 members of the Barnard faculty attended one or both of the two organizational meetings of the Barnard AAUP that have been held so far, and Prof. Klass estimated that another 20 or 30 faculty members have expressed interest in the AAUP. He stated that the group would poll the entire faculty sometime in the near future to determine how many are interested in

joining the AAUP.

Prof. Klass speculated that the Barnard AAUP might become interested in issues such as the College Rules for the Maintenance of Public Order. "If there had been an AAUP on campus last spring, it would undoubtedly have become involved in the Rules issue," he said. "The role of women in the academic profession might also become an issue for the AAUP, especially at Barnard," he added.

Budgetary considerations will remain of primary interest at least for the time being, however. "College teachers were

among the last to come out of the last recession," said Prof. Klass. "We don't want to be the first ones into the next one."

Assistant Professor of History Robert McCaughey, a member of the AAUP executive committee, also spoke with *Bulletin*. He agreed with Prof. Klass that the recent interest at Barnard in the AAUP is not due so much to worries about tenure and academic freedom, but to the economic "crunch." He pointed out that the problem of the rising cost of living in New York is recognized by industry, and by the New York City educational system, but it is not as fully recognized by salaries at Barnard. "The AAUP might make the faculty's case here more persuasive," he said. "The increased cost of maintaining oneself in New York City is a fact that Barnard faculty live with, and I hope that the administration and Trustees would continue to recognize this."

Mr. McCaughey said that he did not advocate an "adversary relationship" between the AAUP and the Barnard administration. "The Barnard AAUP's approach need not be as formidable as it might be in a place with no communication back and forth," he said. "When AAUP chapters begin to move toward collective bargaining, they often move in a direction that has its costs," he stated.

"I hope that the AAUP will become a forum for faculty opinions on all matters that concern Barnard," continued Mr. McCaughey. "If the AAUP can express faculty sentiments collectively, not along departmental lines, then it will be a very useful organization."

Carnegie Hall Concert

By MICHELLE FRIEDMAN

On Tuesday evening, February 23, pianist Youra Guller made one of her infrequent appearances at Carnegie Hall. Doubtless that for many this name has little meaning but for the historically conscious music lover the almost legendary Youra Guller recalls the brilliant artistic era between World Wars I and II.

A pupil of the famed Leschetizky, Mme. Guller's circle of friends included Casals, Stravinsky, Prokofiev and Maurier. She played Mozart sonatas for piano and violin with Albert Einstein, was offered a film role originally intended for Garbo and was considered to be an artist equal to renowned pianists Josef Hoffman and Artur Schnabel. But, in tempo with the rest of the world's cultural life Youra Guller's career slackened with the advent of the second World War and little was heard of the pianist until her recent return to the concert stage.

The dignified quality of Mme. Guller's Carnegie recital was such that one felt totally removed from the sparsely attended hall and instead transported back to the era of the stately drawing room concert. The pianist did not set out to dazzle the listener but to captivate him, yet one tended to lose concentration on the actual piece and to mentally drift off with the melodies of a largely romantic program in the background.

The recital opened with the Organ Fantasy and Fugue in G minor credited to Bach-Liszt that was somewhat unsatisfying in its juxtaposition of styling and the pianist's occasional ruffling of the left hand. It was followed by the mysteriously beautiful Sonata in C minor op. 111 of Beethoven. Mme. Guller's sensitive interpretation of this 32nd and final piano sonata by the great composer succeeded in evoking a feeling of spirituality but it was too delicate for the fiery passages and failed to create an overall dramatic effect. The four shorter Chopin pieces, which made up the bulk of the second half of the program, were far more pleasing in that the pianist's graceful rendition of the works suited their romantic natures. The 12th Hungarian Rhapsody of Liszt however, again lacked the necessary brilliance and was almost indistinguishable from the Chopin.

Surprisingly, I was most impressed by the encores which followed the formal program. Mme. Guller interjected one fanciful modern work, the Ritual Fire Dance by Briyo into an otherwise very traditional program and played the twentieth century composition with imagination. The recital concluded with the hauntingly lovely Granados Spanish Dance which was completely controlled and yet had the quality of being a personal statement by the pianist herself.

Thursday Noon

In continuing its series of interesting speakers, Thursday Noon will present Professor James Cone on Thursday, March 4, 1971. Prof. Cone will speak on Black Theology.

On Thursday, March 11, 1971, Judith Sinderowitz from Zero Population Growth will speak.

The two sessions will meet in the College Parlor, 317 Barnard Hall at 12 noon. Lunch will be served at a cost of seventy-five cents.

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(editor of *Journal of Black Poetry*)
"Black writer's workshop"
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Thursday Brother Felipe Luciano
(former Chairman for The Young Lords Party,
member of the original Last Poets),
"Politics and the Black Man"
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for further information contact:
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BULLETIN

ALL INVITED

Any One
of
Any Year
from
Any School

You are invited to a meeting for present and prospective staff members to be held this Thursday, March 4th, 4:15 P.M. Bulletin Office (107 McIntosh) Lower Level — Behind the door near the T.V.

Some Thoughts On Early Burgess

By SARA SOLBERG

Anthony Burgess — 53-year old British novelist living more or less in voluntary exile now in New York and part-time in Italy; calls himself, not a man of letters, not a prophet, but a craftsman; he has written prodigiously since he suddenly turned from music to writing in the '50's; teaches a Fiction Seminar for graduate students in the School of the Arts which he calls "a sham;" his two favorite American authors — John Dos Passos and Budd Schulberg; and is now working on, of all things, a stage musical version of Joyce's *Ulysses*. Obviously he is not easily stereotyped, nor could I conceive of doing such a thing after not only talking with him



ANTHONY BURGESS

last week but having had the opportunity to watch his face, his gestures — simply, Burgess as a human being. He, I suppose by necessity, presents a very different image in the flesh from that which I had imagined from a very disinterested reading of his novels. But, sad though it is, subjectivity once more gave way to a tenacious and probably very collegiate desire to be ob-

jective, so that what follows is a critical attempt to look at Burgess' early works (early in his case means a decade ago) in spite of the fact that his most recent things indicate not only a change in his own outlook, but also a considerable stiffening and solidifying of his prose style.

In the very early '60's Burgess decided to try himself out as a "futurist." But, as a novelist-come-lately he was running with pretty fast company. Any writer who promises a vision of the future in a post-Orwell and post-Huxley era pits his literary credibility against the *deja vu*. The beginning of this century and more recent times have produced such diverse but curiously similar speculators as Hermann Kahn (he's the one who is responsible for a wave of terror which swept the country in the early '50's when people were trying to predict the precise effects of a nuclear holocaust — Kahn has endless lists of statistics on the number of years necessary to reestablish some semblance of civilization, the number of people who will die, etc.), Ray Bradbury whose *Martian Chronicles* verges on the poetic, and at the head of the tradition is, of course Jules Verne and H. G. Wells. Just as textbook authors are convinced they are writing the authoritative textbook on taxidermy or whatever, futurists are often defiant and even defensive about the possibility of finding an Answer (one of Burgess' novels is entitled, fittingly, *The Right to an Answer*.)

Burgess was something of a throwback, then — in terms both of his subject matter and his conception of the novel. The first of his novels to be published in this country, *The Right to an Answer*, appeared in 1961 and since then seventeen-odd novels,

several volumes of criticism and a number of articles for *Commonweal*, *The Nation*, *The American Scholar* and *Life* have appeared. He clearly hasn't been idle. (He has half a dozen things in the works now including an attempt to "novelize" Levi-Strauss' structuralism.) He seems to be a kind of literary reactionary — dislikes the technological monopoly on scientific creativity, is skeptical of a political world split into two great camps, despises self-complacency in governments which invade under the guise of benevolence, and has no kind words for empty-headed liberalism. He is by avocation a satirist, but one must remember that what makes satire enduring is a great and profound set of positive beliefs against which the absurdity of the exterior world is set in contrast. The humor and the wit are only by-products of a certain vision, and even the bitter edge to irony only takes shape around a cry of truth. Think of your favorite satirist — whether it be Jane Austin, Swift or Daumier — is it not true that, underlying and pervading the laughter is an embarrassing feeling of being pinned to the wall by an almost too acute, laser-beam-like perceptive eye?

A Clockwork Orange, so far his best-known and best-received novel, is a fearsome vision of the day when London after dark is ruled by teenage hoodlums. For this last, he invented a language, the *nadsat* language which is heavily dependent on Slavic roots and aptly obscene-sounding. The Hoodlum Hero, Alex, finds solace in rape, mugging and even murder, but is strangely alone as his greatest pleasure is lying naked on his bed listening to Mozart or Bach and dreaming of grinding his boot into the

faces of men. It is in effect an image of juvenile delinquency seen from inside the head of a very alienated individual. The external surroundings in which he "lives" take on a white-hot kind of surrealist reality, and Burgess' not-very-original theme seems to tell us, once again, that there is no reality in this world which seems set on global suicide and inexorable self-destruction. Burgess' world is a fantasy of extremes — utterly inhuman psychiatrists and power-happy politicians brainwash, cajole, persuade, convince and finally completely divest Alex of all compassion and all passion — leaving a vegetable and a sum product of all the fears possible in a human being.

The Wanting Seed, published in 1962, is more of the same, except that it is written in more comprehensible English and the characters are more refined and more directed. The scene is England at an indeterminate time, presumably centuries after the present one. The subject is the possible ramifications of population control (hence the frequent repetitions of the word "seed" and the title itself) in a supposedly advanced world of progressive and liberal self-images. His almost Elizabethan fascination with language would be obsessive and excessive if it were not for his facility, his incredible ability to flow when necessary and elsewhere to punctuate spasmodically. His protagonist is named, not surprisingly, Tristram and is an intellectual, a schoolteacher with very definite ideas about cyclical history and not so definite ideas about survival nor about love; but nevertheless, Tristram's language is transparently Burgess' and therefore palatable and even delicious. Words like "thalassographer" ("thalassic" is "of or pertaining to the sea," so why shouldn't a thalassographer be as good as a geographer?), "mactate" (which, although it exists, Webster's refuses to acknowledge), and a great number of self-contained substitutes — such as "costive" for "constipated," "micturate" for "urinate," "ampersand" for "conjunction," "epicene" for "effeminate," and "anthropophagy" for "cannibalism." The novel is spotted with word plays — some more amusing than others — such as Tristram having what Burgess calls "country copulation" with someone named Ann Onymous; or the change in political regime bringing with it the Population Police to substitute for the Population Police. Burgess' society has a God whose name is Mr. Livedog, a comic strip character for children to laugh at so as to get all this religious babbling into perspective — (another dig at our modern, liberal, God-less world); and necessarily the expression "God knows" must change as it does to "Dognose." The word or use of the word "God" makes people in taverns smile as it is archaic, quaint, picturesque.

Burgess' vision in *The Wanting Seed* is exaggerated, but fertile and thoroughly absorbing. One of his characters wonders at one point whether the only subjects a novelist can really treat are sex and violence. Dognose he's tackled two very powerful subjects, but was never finally convinced that he had penetrated them. Beatrice-Joanna (the only double-name

in the book — perhaps a suggestion of her breadth as a character, at least in her creator's eyes?) is a functioning and rebellious woman in a society where "sister" is a dirty word and where a man who has a family history of fertility (Tristram Foxe's brother in Springfield, Ohio, had 3 children!) cannot get a promotion; but she is not really more than that. She even represents to some degree an unflattering and limited image of womanhood — with an only stereotypical smattering of guilt feelings, maternal drive and the usual mystical and "womanly" inner strength and endurance. The violence takes the form of cannibalism, hunger riots and mass murder (the new government decides to initiate Extermination Sessions or false wars where the population can be limited but people die believing they are fighting for a glorious cause). But there is a sprinkling of philosophy in the novel which serves as a pick-me-up and gives some depth to Burgess' vision. "The flesh has its own distinctive logic" has a curious felicity. "Fear breeds faith." In other words, Burgess is best when he is terse, enigmatic. For example, "War, the great aphrodisiac, the great source of world adrenalin, the solvent of ennui, Angst, melancholia, accidia, spleen? War itself a massive sexual act, culminating in a detumescence which was not mere metaphorical dying? War, finally, the controller, the trimmer, the justifier of fertility?" Or even more epigrammatically, "All art is an aspect of sexuality."

Burgess' writing is, then, self-conscious and necessarily high-strung, so that it comes as a pleasant surprise that Burgess is also capable of lyricism, and has a nice sense of the metaphor. For example, Tristram is getting a lift from a truckdriver whose cargo is tin cans. They are discussing the probability of war. "Well," said the driver, "That would have to be sorted out, wouldn't it? But, you mark my words, it's got to come." The cargo behind him danced tinnily, jauntily, as they went over a hump bridge. "A hero's death," said the soldier suddenly with a sort of complacency. The battalion of tinned meat jingled applause, like some giant chestful of medals.

Burgess is not a visionary. His humanism is limited to criticism of the obvious and his amorous handling of the language, however much delight it can bring to a reader, is playful to such an extent that it obscures his otherwise consistent and unflagging criticism of society; but he is avowedly a Christian and something of a prophet. The oddly conventional form of his novels is perhaps another form of reaction against too-much-with-us modernity, just as his language sets him apart. But above all, Burgess is a delight, a sort of amusing mixture of cultures, a pot pourri of tendencies and a faintly confused representative of the Paradoxical and the Absurd. It's such highly entertaining confusion, though, that one can't help but submit to the tyranny of his language. Burgess' books are genuinely worth gawping up.

[Next week in a final section on Anthony Burgess, will appear a review of his latest book, "Shakespeare."]

Bee Gees — Two Years On

By JOSEPH BRENNAN

Exactly what happened between the Gibb brothers two years ago has never been fully explained, but Robin Gibb's sudden departure left Barry and Maurice to finish "Odessa" and do "Cucumber Castle" in its entirety. These songs are sadly lacking in originality and are lyrically empty. By contrast, Robin's album "Robin's Reign" lacks only enough strong melodies to back its massive orchestrations. The choice was between emotion and intellect.

Following the latter two albums the brothers realigned again. Barry did some songs on his own; Maurice joined up with Robin a few months later. Eventually Barry came back to reform the team. The new album "Two Years On" has then a variety of credits for composing; however, the recordings were apparently made after the reunion, judging from the instruments and voices.

There are two Robin Gibb songs. "Alone Again," with a strong piano lead by Maurice, has both good lyrics (People/the sun is going down on your heads/so read your paper/there's no one there for you to confide in / existing / to always have a shoulder to cry on/and to rely on) and a rhythmic chorus. The second feature is lacking on "I'm Weeping," a loosely structured tune like some of "Robin's Reign."

Robin takes the vocals on the

two Robin & Maurice collaborations. "Sincere Relation," in fact, sounds like one of his own songs despite the excellent piano: Respected by all/he married and made a home/to give his children/more than he had known/but then he died/without an explanation/he'd never lied/a very sincere relation. "Two Years On" successfully combines a long melodic structure (by Maurice?) with thoughtful lyrics (by Robin?): For what I've got/Sir Lancelot/was just a dream/and I am lost/for I am here/with something more/it's you and I/reality/. . . Two years on, two years on/and only you can see me.

Barry Gibb, once the leader (Bee Gees are his initials), and two years older than the twins, still writes as if he were younger. There is fortunately only one of his oversweet sentimental bits, "Tell Me Why." "The First Mistake I Made" is good, however, a slow song done in the most grainy bluesy voice I've ever heard out of his mouth: I was born to a lonely woman/in a town called Buffalo/and I never knew the man that made me on my back/I discovered life alone/and that's the first mistake I made. "Every Second, Every Minute" is just silly and sounds like one of his 1966 Australian numbers: "Portrait of Louise," the other rocker, is better (You can shelter in my arms/and I won't ask you why) but still

only marginally meaningful.

The remaining three songs were written under the three-man credits. "Lonely Days," the highly successful single, has an odd lyrical mixture of the clever (riming restaurant and nonchalant) and the banal (Mister Sunshine), while the marriage of clapping chorus and slow verse is pulled off only through the sophisticated arranging of Bill Shepherd. Oddly, the B side of the single, "Man For All Seasons," has the opposite effect, that of improving with repeated listenings. The vocal shift in it from soft vibrating Barry to high piercing Robin shows that somebody knows what each voice can do best. Everybody wants to live/just like you and I/I've only years to smile/a tear for every eye/Life flows its light/through my world/now I can/I've got to tell you/I've got the reasons/now I'm a man/a man for all seasons/You with your pride/what makes the world go round/I haven't got a thing/my mind was lost and found/I've closed my eyes/and said goodbye/now I'll try/I've got to tell you . . . /I'm a man for all seasons.

The remaining little song, "Back Home," features Barry's electric guitar, not heard recently. It also features B., R. & M. Gibb singing out the words together: . . . but I've found my Shangri-La/in a place that's not too far/back home. Welcome back.

BULLETIN BOARD

Performers Needed

Performers are needed for a short improvisational theatre piece to be given at the end of March Experience is not required but a willingness to work is. First meeting will be Thursday March 4 at 7 p.m. in 229 Milbank. For further information, contact Mr. Pace at the theatre office, 230 Milbank, Ext. 2079.

Fellowships

Information on the following announcements of **Scholarships, Assistantships and Fellowships** is available in the Office of the Dean of Studies.

Ball State University is offering Doctoral Fellowships in many areas. Annual stipend \$3,800. Also a number of Graduate Assistantships are available with a stipend of \$2,600. Application deadline June 1, 1971. For further information write Dean of the Graduate School, Ball State University, Muncie, Indiana 47306.

The Hebrew University of Jerusalem is offering a Program for American Students 1971-72 and has some scholarships available. For applications and information write Office of Academic Affairs -- American Friends of the Hebrew University, 11 East 69th Street, New York, New York 10021.

Department of Drama, University of Miami announced the availability of the Sam S. Shubert Fellowship in Playwriting 1971-72 in the amount of \$2,500. Application deadline April 1, 1971.

Western Carolina University announces Residence Assistantships and Graduate Assistantships in University Housing. Additional information available from Dr. Herb F. Reinhard, Vice President, Division of Student Development, Western Carolina University, Cullowhee, North Carolina 28723.

The Lyndon B. Johnson School of Public Affairs, The University of Texas at Austin, is offering Graduate Fellowships for 1971-72 leading to the degree of Master of Public Affairs. Deadline for application, March 1, 1971. Applications and information available from Dr. Alexander L. Clark, Associate Dean, University of Texas, Austin, Texas 78712.

Dalhousie University announces the Iraak Killam Memorial Scholarship value at \$4,000.

Also available in the Dean of Studies Office is information on study abroad, and summer school.

World of Music

TEN WHEEL DRIVE with GENYA RAVAN will appear with members of the American Symphony Orchestra in the second concert of the **World of Music** series Sunday Afternoon, March 14 at 2:30 P.M. in Carnegie Hall.

The concert features the world premiere performance of the new Rock Oratorio -- **Little Big Horn**, Mike Zager composed

the music for the oratorio and Aram Scheffrin is the librettist. Mike composes the music for Ten Wheel and Aram writes the lyrics and arranges the music performed by the group. Genya Ravan, lead vocalist of the group is featured in **Little Big Horn** oratorio. Stephen Simon, host/conductor of the World of Music will conduct the American Symphony in this premiere performance. Other selections on the program are: the Pachelbel-Simon, Canon; Bach's Art of the Fugue (Contrapunctus 1); El Salon Mexico by Aaron Copland and Batuque by Fernandez.

Tickets for this concert are available now at the Carnegie Hall Box Office or by mail and at Ticketron outlets in the area. Ticket prices: \$5.00, \$4.00, \$3.00 and \$2.00.

ISCO Programs

Discover more avenues for international understanding -- ISCO offers free programs in: International Poetry Reading, Conversational English and American Pronunciation, Japanese Flower Arrangement and Tea Ceremony, Esperanto, and Ham Radio.

All programs start from March 1, 1971.

For registration and application forms, please contact ISCO: International Students Cultural Organization, 605 West 115th Street, New York, N.Y. 10025 -- Tel: 280-3063 or 3064 Monday thru Friday: Noon to 7:00 P.M.

The Museum of Modern Art

The Museum of Modern Art presents its schedule of exhibitions --

The Museum Collection

The 2nd and 3rd floor galleries in which the Museum's collection of painting and sculpture is installed are planned to give an overall view of significant artistic directions from the 1880's through the present, as well as to allow the exhibition of newly acquired works in the context of the collection.

RECENT AMERICAN ACQUISITIONS -- Includes paintings by Malcolm Bailey, Jim Dine, Robert Goodnough, Jasper Johns, Ellsworth Kelly, Joseph Kosuth, Agnes Martin, Robert Motherwell, Cy Twombly and William Wiley. Selected and installed by Kynaston McShine, Associate Curator, Department of Painting & Sculpture. 1st floor. (through March 11)

THE NUDE: THIRTY 20th-CENTURY DRAWINGS FROM THE MUSEUM COLLECTION. Selected and installed by William S. Lieberman, Director, Department of Painting & Sculpture. 1st floor. (through April 11)

SURREALIST ILLUSION FROM THE MUSEUM COLLECTION. Paintings by de Chirico, Delvaux, Magritte, Matta and Tanguy. Selected and installed by William S. Rubin, Chief Curator, Painting & Sculpture. 3rd floor. (through April 18)

RECENT ACQUISITIONS: PART II. PAINTING AND SCULPTURE PRIOR TO

WORLD WAR II. Works by Duchamp, Matisse, Picasso and Seraphine. Selected and installed by William S. Rubin, Chief Curator, Painting & Sculpture. 1st floor. (March 13-April 26)

SELECTIONS FROM THE ARCHITECTURE AND DESIGN COLLECTIONS, including some newly acquired objects, are on view in the Philip L. Goodwin Galleries, 2nd floor.

SELECTIONS FROM THE PHOTOGRAPHY COLLECTION, including a new installation of recent work, are on view in the Edward Eteichen Photography Center, 3rd floor.

MARCH OPENINGS

March 25-June 7 -- **ROMARE BEARDEN: THE PREVALENCE OF RITUAL.** The exhibition will include works from the past 30 years of the artist's career with emphasis on the collages and photomontages of the last 10 years. It will concentrate on those works in Bearden's oeuvre which best illustrate his extraordinary ability to express black consciousness aesthetically. Photo enlargements of the pivotal collages of 1964, the **Projections**, are planned. Also of special interest will be the 18-foot relief mural of a block in Harlem with a taped collage of street sounds, which the artist is presently constructing. There will be an accompanying publication. The exhibition will tour in the U.S. Carroll Greene, Guest Director. 1st floor.

CURRENT EXHIBITIONS

Through March 21 -- **JASPER JOHNS: LITHOGRAPHS.** This is the first opportunity to observe some of the methods used by one of America's foremost artists to create what are agreed by many to be the finest prints of today. Work proofs, some incorporating drawn passages, demonstrate how various possibilities were used or discarded in achieving the final print. Few artists work as painstakingly with the printing process. An aspect of Johns' creative approach is disclosed in this selection of his work produced from 1960-1970. Directed by Riva Castleman, Associate Curator for Prints and Illustrated Books. Sachs Galleries, 3rd floor.

Through April 11 -- **WALKER EVANS.** A definitive retrospective of Evans' photography. Since 1938 this work has been exhibited and published only in suggestive fragments. Despite this, Evans has remained one of the most influential precedents to younger photographers of exceptional talents. As a pioneer explorer of what has come to be called the documentary aesthetic, Evans is one of the most significant photographers of this century. The exhibition includes approximately 225 pictures covering the years from 1928 to the present. Directed by John Szarkowski, Director, Department of Photography. 1st floor.

Through April 11 -- **ALEXANDER RODCHENKO.** After an initial career as a painter and a sculptor, Rodchenko, like so many avant-garde artists in Russia at the time, discarded these branches of his art and turned, in the early twenties, to photography, typography and

the design of utilitarian objects. A few paintings, watercolors and drawings form the core of the exhibition, supplemented by rare documentary photographs of lost or destroyed works procured by Alfred Barr after visiting Rodchenko's studio in Moscow. The exhibition also includes about 15 photographs; some 20 copies of *Novi Lef*, the magazine on which Rodchenko collaborated with the leading Russian Futurist poet, Mayakovsky; some book designs and a poster. Directed by Jennifer Licht, Associate Curator, Department of Painting & Sculpture. 1st floor.

Carnegie Hall

Events sponsored by the Carnegie Hall Corporation:

Wednesday, March 3, 1971 at 8:30 p.m. Carnegie Hall. Pittsburgh Symphony Orchestra, William Steinberg conducting. Second of three concerts in the Pittsburgh Symphony Orchestra Series. Soloists: Isaac Stern, violin. A few remaining seats at Carnegie Hall box office.

Thursday, March 4, 1971 at 8:30 p.m. Atlanta Symphony Orchestra, Robert Shaw conducting. Soloist: Theodore Lettvin, piano. Seats: \$6.50, \$5.50, \$4.50, \$3.50, \$2.50. Tickets available at Carnegie Hall box office.

Friday, March 5, 1971 at 8:30 p.m. Carnegie Recital Hall. Gary Burton Quartet. Second concert in the series, "Jazz: The Personal Dimension." Seats: \$3.00. Tickets available at Carnegie Hall box office or, on night of concert, at Carnegie Recital Hall box office.

Summer Study Abroad Guide

The Institute of International Education announces publication of the 22nd annual edition of **Summer Study Abroad**, its popular guide to summer programs overseas based on a survey of American and foreign institutions.

For the first time, the guide includes U.S. college sponsored programs abroad in addition to its listing of programs sponsored

by foreign universities and private organizations. Almost 600 different academic offerings in countries around the world are cited. Each entry includes location, dates, course titles, and, in many cases, tuition, living costs, and scholarship assistance available.

Although intended primarily for college-level students, the guide also includes some study abroad programs for younger students.

A brief bibliography at the back of the booklet lists publications providing additional information about summer courses in specific countries or regions, other types of summer opportunities such as international service projects and work camps, and educational tours sponsored by U.S. educational and travel organizations.

Summer Study Abroad 1971 is available from the Publications Division of the Institute of International Education, 309 United Nations Plaza, New York, New York 10017, for \$2.00 a single copy; 10-19 copies, at \$1.75; 20-49 copies, at \$1.65; 50 copies or more at \$1.50. (Payment must accompany orders.)

Summer Workshop

Fresh experiment in learning. Self expression through the discipline of art--drawing, painting, printing, ceramics. Further information -- The Summer Workshop, Box 351 Lake Placid, N.Y. 12948.

Women Scholars

The Seven College Conference is investigating the possibility of establishing a roster of women scholars. Associate Professor of Education Patricia Graham is writing the proposal for the development of such a roster. The roster would list woman scholars in all academic disciplines, as well as women administrators. It would be of value to universities who wish to add qualified women to their staffs, but who do not now know where to locate such women.

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THURSDAY

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