

BARNARD BULLETIN

VOLUME LXXV

WEDNESDAY, MARCH 17, 1971

NUMBER 16

Recycling Plans Finalized In Letter To Controller

The group concerned about recycling at Barnard has written to Mr. Forrest Abbot, Controller of Barnard, to finalize all plans concerning the project. A meeting was held yesterday (March 16) for all those who signed the initial letter to President Peterson. An announcement will be made very shortly explaining each individual's role in the project.

Excerpts of the letter are as follows:

March 11, 1971

Mr. Forrest Abbot
Controller — Barnard College
New York, New York

Dear Mr. Abbot:

"We are happy to know that Barnard is doing something about recycling. In President Peterson's letter to you, she mentioned that the people who signed the petition might have some information of use to you.

Coca-cola will be opening a recycling plant on March 20, 1971, at 415 East 34th Street. They pay 10 cents per pound or one-half cent each for aluminum cans, 5 cents on any returnable coke bottle, and 10 cents per pound or one-half cent each for non-returnable bottles. They ask that the cans and bottles be rinsed and the bottles be separated by color (amber, clear, and green). Also, on twist-capped bottles, they ask that the metal ring be snapped off.

Continental, National, and American Can Companies have a recycling center at 315 East 61st Street. They donate the profits (according to their ads) to charity and local projects and do not pay for the metal. They will accept any kind of can, as long as it has been rinsed out and the label removed. Further-

more, they suggest removing the bottom of the can with a can opener so the can may be crushed flatter and take up less space. Separating cans according to composition is not required. This place might be good for the non-aluminum and hybrid cans.

The biggest problems are storage and transportation. Garbage cans could be labelled and set up with a magnet (securely tied to the can) to test the metal. But unless a trip was made every day to the recycling centers, some place must be found to keep the sorted materials. Transportation must be found at a cost that could be matched by what is received from sales of the bottles, aluminum, and newspapers. A decision as to how often the transportation will be needed must be made. A suggestion was made that a committee of students be formed and each student could take turns driving a U-HAUL down to the centers."

At the meeting held on Tuesday, it was decided that certain programs could be put into effect very soon. Separate trash cans will be put around the school, each labelled for the kind of trash it will hold. It was brought up at the meeting that many of the problems of recycling could be avoided if people were more concerned in the first place about what they did. The litter left on the library lawn, the extra notices printed, the trash left behind in the Student Center all were only making extra work for Building and Grounds Men and for students as well.

The project really cannot be effective unless students are willing to work on it.

Any interested student/faculty member who is interested in the recycling action can call either Abby or Micki at 11B Plimpton, Ext. 4971 or can come to the Bulletin office and sign up.



As of next year, single and double rooms will have different rates in '616' and also in '600' and BHR.

Publication Notice

While we realize we will bring grief to the many readers of *Bulletin* it is imperative that we stop publication for several weeks. We of *Bulletin* will start doing some schoolwork, since mid-terms are at hand and then Spring Vacation will be here. Following vacation there is a possibility that the paper will be published on Thursdays instead of Wednesdays. Watch your local newsstand for future developments.

Housing Announcements For Cost And Room Drawing

Ms. Blanche Lawton, Director of Residence, announced last week that the Board of Trustees has approved increases in room rents in Barnard dormitories for the academic year 1971-72. For the first time, a differential will be made between double and single rooms.

The new schedule of rates is as follows: BHR (single) — \$675; BHR (double) — \$625; "620," "616," "600" (single) — \$725; "620," "616," "600" (double) — \$675; Plimpton (single) — \$765. This year's rates are: BHR — \$625; "620," "616" — \$675; Plimpton — \$725. The new rates represent an average increase of \$28 per room. Also, the cost of the board plan in BHR will increase from \$500 to \$525 per year.

According to Ms. Lawton, the increases are necessary because of overall increases in the operational costs of the dormitories. However, the increases will not eliminate the operational deficits though they will reduce them considerably.

The Housing Committee has scheduled room drawing for the week of April 19th. This date was selected in order to provide

ample time to make decisions about such crucial matters as the "room-drawing" status of junior commuters, co-educational housing, commuter zones.

Junior commuters who wish to participate in room drawing have been asked to indicate this on a ballot which was given out last week.

If there are any junior commuters who did not receive this ballot in their mail boxes please get one in the Housing Office.

The Housing Committee will make a recommendation to the President in the coming week regarding co-educational housing. Based on the President's decision, a proposal may then be made to Columbia College.

Room drawing information will be distributed the week of March 19th. Room drawing cards should be returned by April 8th. These instructions and cards will be available in all residence halls and in the Housing Office.

Resident students who are presently living off campus who wish to participate in room drawing may collect their information in the Housing Office after March 19th.

Vacancy In Student Health

By LINDA SPIEGEL

Dr. Marjory Nelson, Director of the Student Health Services, has announced that she will retire at the end of this academic year. Consequently, a search for a new director is now taking place. A sub-committee of the Tri-Partite Health Committee, called the Search and Screening Committee, is responsible for making recommendations to President Peterson regarding candidates for the position. The committee is chaired by Miss Jane Moorman, Assistant to the President, and consists of Dr. David Ehrerfeld, Assistant Professor of Biology, and Edwina Lousey, Barnard undergraduate.

The procedures for finding qualified candidates are varied. The committee has contacted people in the medical profession for personal recommendations of candidates. Medical services at other colleges have also been consulted. Once a contact has been made, the committee sends general and specific information concerning the duties of the Director of Student Health. The candidates are asked to submit a resume and if qualified will then be interviewed by the committee. Each candidate will be given opportunities to become acquainted with the Barnard campus and the personnel of the Student Health Service. Candidates who find Barnard acceptable, and who in turn the committee finds acceptable, will be recommended to President Peterson.

The prime qualification which the committee feels is required for the post of Director of the Student Health Services, is Board Certification in Internal Medicine. An Internist is approximately equivalent to a general practitioner but with two

to three years more training. The Director of the Student Health Services is the supervisor of the entire medical staff. She is responsible for drawing up its annual budget and must see to the maintenance of good working relations with St. Luke's Hospital and the Columbia Health Service. She must be aware and capable of handling "epidemiological problems" that affect the college community such as venereal disease, alcoholism, and drug abuse. She must be familiar with group psychiatric conditions. As Dr. Ehrenfeld has stated, college students are in the "age group and situation when psychiatric problems are acute." The Director is also responsible for the routine physical examinations for freshmen and seniors and must keep an annual statistical record of the changing health scene of the college.

As yet, there have been no interviews with candidates, but the committee hopes to have submitted its recommendations in time for the position to be filled when the new academic year begins in September.

You Voted For...

President of Undergrad — Jenny Bremer
Vice-President of Undergrad — Janet Axelrod, Debbie Borut, Peggy Nelson
Treasurer — Stephanie Rifkinson
Trustee — Ellen Futter
Class of 1972 Representative to Academic Council — Elaine Friedlander
All other positions were unopposed.
In this election a record number of 542 students voted.

Bremer's Comments As Head Of Undergrad

"The main job of the Undergrad President should be to act as an ombudswoman between the students and the administration and faculty," said Jenny Bremer, '72, newly elected President of the Undergraduate Association in an interview with *Bulletin*. "If any student has any suggestions, or anything at all to remark on, I hope she will get in touch with me." Ms. Bremer lives in 2-A-3, '616; her number is 280-5312.

Ms. Bremer said she intended to be an unconventional Undergrad President. "Students are sick of Undergrad Presidents who sit and smile and do nothing," she stated. She attributed her victory in the recent election to her campaigning. "I went around and talked to people in all the dorms. As long as I've

been at Barnard I don't remember any other Undergrad candidate who's done that. Also, there is a large number of students who feel they can't communicate with the administration. These are the students who voted for me and these are the ones I feel I represent — the more vocal, dissatisfied elements of the student body."

The new President said she would work hard for coeducation. "We've been talking about coeducation for years; it's high time we got around to it," she stated. "Barnard will eventually have to merge with Columbia, or else it will just melt away." In order to help implement coeducation, Ms. Bremer favors "any joint enterprise between Barnard and Columbia."

Ms. Bremer is also concerned with streamlining and clarifying the position of Undergrad

within the Barnard community. "Undergrad right now doesn't have a Constitution," she pointed out. "For the past two years they've been trying to rewrite it; this year I hope we finally get a new Constitution." Also, Ms. Bremer expressed her intention to "look carefully at the groups which receive Undergrad money. We now support a lot of things that aren't worth funding," she claimed.

"The Undergrad President has really no power," said Ms. Bremer. "And yet there are many situations at Barnard that are eminently protestable and that students, especially student government, should try to change. Most importantly, there has to be a greater feeling of responsiveness to student needs from among the faculty. I plan to scream and yell a lot," concluded Ms. Bremer.

Library Overbury Display

By SUSAN KANE

Part of the Bertha V Overbury Collection is now on display in the Reserve Room of Lehman Library. The entire collection is composed of 1,900 volumes, manuscripts, and letters written by and about American women. Many of the works are first editions and range from a 300-year old edition of Anne Bradstreet's poems to Lena Horne's autobiography.

The collection was donated to Barnard by Mrs. Overbury (class of 1896) in 1950 and is housed in the "Treasure Room" on the second floor of Lehman. Barnard did not receive the full collection or take title to it until 1964 after Mrs. Overbury's death. In addition to the works, Mrs. Overbury contributed a fund of \$15,000 to maintain and/or expand the collection.

The creation of this exhibit was suggested by Mrs. Iola Haverstick, an alumna and Trustee of the College, in order to publicize it. Head Librarian Mr. Robert Palmer, chose Hollis Melton, a graduate of Columbia's School of Library Service and two Barnard students Sally Stein and Ellen Nasper to arrange the exhibit. Professor Eleanor Tilton of the English department offered advice and assistance on the month-long project.

Professor Tilton says the exhibit is a "miscellaneous representation" of the collection. It includes first editions of *Jack and Jill* by L. M. Alcott, published in 1880, *Picasso* by Gertrude Stein, published in 1939; *Poems* by Marianne Moore, published

in 1921; *Uncle Tom's Cabin or Life Among The Lowly* by Harriet B. Stowe, published in 1852, and a collection of poems by Phillis Wheatley, a black slave.

The Overbury Collection has been evaluated at approximately \$12,000. Any member of the college community is free to use the Collection for research or to peruse it out of curiosity. The works contained in the Collection are noted in the card catalogue under the cards containing the title of the book or the author's name. The library also has circulating copies of many of the titles in the Collection. Anyone wishing to use the Collection should ask the reference librarian on duty on the second floor.

Mrs. Overbury first began collecting works in the 1930's after she read an article "Some Book-women of the Fifteenth Century" in *The Colophon: A Book Collectors' Quarterly*. Though the collection is not comprehensive it spans an era of three centuries and was limited to works by American women at a time when most people were not concerned with women's rights and women had been enfranchised for only twelve years.

There is another special collection in the Barnard Library. It is the 1920 *Poetry Collection* and was originally funded by the class of that year. This collection includes works of contemporary British and American poets. Unlike the Overbury Collection, these works are in general circulation and are located on the second floor (north) of Lehman.

Art Display At Symposium

By LINDA STERN

This is, you know, the only gallery in the neighborhood where you can relax over dinner, while you browse through the art work. Seeing paintings becomes a less artificial experience. Yaani Posnakoff, owner-artist of the Symposium Restaurant, wants diners to participate to unrobe not only the wide variety of Greek dishes and wines, but also the folk tunes and the informal exhibit of his recent paintings.

Brightly decorated tables, ceiling, menu, and matchbooks all display Posnakoff's facility with line and color. The paintings suggest Greek Island scenes usually with one or two figures

in rich oranges, blues, yellows and greens. To obtain the simple, bold black line effects, Posnakoff developed a "method" he calls Demo-Art.

First, he rolls on a wash coat of background acrylic color or colors. Then, he applies smaller blocks of more intense color with brushes or small rollers. With squeeze bottles of paint, he quickly draws the clean, definite lines that establish the mood of the pictures. The process, which the artist has demonstrated at Thursday Noon meetings, takes a few minutes for each painting. According to Posnakoff, the method is easily learned, and he believes young children could express themselves especially well in this medium.

Since the Symposium opened on 113 Street between Broadway and Amsterdam in the fall of 1969, he has changed the exhibit several times. The present group generally shows more accent on color and less extensive use of line than his previous displays. The artist promises a new show in the coming weeks.

**Do I dare
Disturb the universe?
In a minute there is
time for decisions
and revisions which
a minute will
reverse.**

— T. S. Eliot

STUDENT and FACULTY WORKS

DANCE CONCERT

Friday, March 19 and Saturday, March 20

Time — 8:00 P.M.

Place — Minor Latham Playhouse

FREE ADMISSION

Form Committee For Responsibility To Non-Barnard Women

By LYNDIA HORHOTA

For the past two and a half months, an informal committee, headed by Catharine Stimpson, Assistant Professor of English, has been meeting to explore Barnard's responsibility to women who are not Barnard undergraduates. Described by Ms. Stimpson as a "task force for notions and ideas," the group is now in the process of preparing a report that will detail its suggestions, which Ms. Stimpson called "many practical and exciting proposals." The report will be released some time in the near future.

In an interview with *Bulletin*, Ms. Stimpson described some of the programs and activities that the committee has suggested as possible ways in which Barnard could carry out its responsibility to women who are not Barnard students. "For instance, alumnae if alumnae are experiencing discrimination in employment, or in graduate, law and medical schools, Barnard should be of help and assistance to them," said Ms. Stimpson. Another committee proposal could perhaps be of use to such alumnae. Ms.

Stimpson suggested "the formation of a Barnard Lawyers Committee, to be made up of Barnard students who have graduated from law schools, which would fight discrimination against women through the courts."

Other possibilities that the committee has discussed are series of seminars and other programs on women that would be open to women from the entire community. "Barnard should serve as a forum to discuss issues of interest to women," said Ms. Stimpson.

"If the courses on women recently recommended by the Committee on Instruction are approved by the faculty, Barnard will have the strongest, most solid program of Women's Courses of any college in the nation," Ms. Stimpson claimed. "Doesn't that make Barnard the obvious place for a Women's Center of the sort discussed by this committee?"

The committee is made up of representatives from every segment of the Barnard community—Trustees, alumnae, students, faculty and administration. In Ms. Stimpson's opinion, the

group has been "a pleasure to work with." Members of the committee include: Trustees Ms. Elizabeth Janeway and Ms. Eleanor Elliot; Ms. Jane Gould, Director of Placement and Career Planning; Ms. Barbara Hertz, Director of Development; Professors Barry Ulanov, John Eliff, Patricia Farnsworth, Patricia Graham, Elizabeth Hardwick and Mary Mothersill; students Ms. Vickie Taylor and Ms. Judi Rachelson; and alumnae Ms. Pat Herman, Ms. Marilyn Umlas Wachtel, and Ms. Anne Grant West.

Haas To Speak

The annual Gildersleeve Lecture will be given by Gildersleeve Visiting Professor Mary Haas on Tuesday, March 23 at 4 p.m. in Lehman Auditorium. Professor Haas is Professor of Linguistics and Anthropology at Barnard this year and is from the University of California at Berkeley where she is Professor of Linguistics.

The subject of the lecture will be *Languages of the American Indian*. A reception will be held afterwards on the upper level of McIntosh Center. Everyone is invited to attend but should call the Alumnae Office (ext. 2005) for reservations.

Callender Gets Grant

The American Council on Education announced last Monday the selection of Ms. Lemoine Callender, Assistant to the Dean of the Faculty and Director of Human Resources at Barnard, as an ACE Fellow in the 1971-72 Academic Administration Internship Program.

The Program, established in 1964 under a grant from the Ford Foundation, is designed to strengthen leadership in American higher education by enlarging the number and improving the qualifications of persons available for key positions in academic administration.

Ms. Callender came to Barnard in 1968 after working as a teacher and a guidance counselor in Harlem public schools, and

as a counselor and instructor in guidance at the School for Intellectually Gifted Students of Hunter College. She graduated with honors from Brooklyn College, and has done graduate work at Hunter, Yeshiva, NYU, and the Afro-American Institute of Brooklyn College. In 1969; Ms. Callender was an associate at the Institute of the Black World, Martin Luther King Library Project, Atlanta, Georgia.

Typically each ACE Fellow during the nine month internship, either on the home campus or on a host campus, is assigned to one or more top administrative officers both to observe and to participate appropriately in policy and decision-making activities. Each Fellow attends fall and spring seminars in Chicago and Washington on the problems of academic administration, undertakes certain assigned readings in academic administration, and produces an analytical report in the field of academic administration.

A recent report on the first five years of the AAIP showed that 75% of the 203 participants had made significant advances into positions in academic administration. Twenty had become presidents, and 27 had been named vice-presidents, vice-chancellors, and provosts.

The American Council on Education, founded in 1918, is a council of 1,578 educational organizations and institutions. Its purpose is to advance education and educational methods through comprehensive voluntary and cooperative action on the part of American educational associations, organizations, and institutions.

Poisson vs. Poison: Shroder And Cooking

By RUTH STEINBERG

Professor of French Maurice Shroder will conduct four demonstration cooking classes on Wednesday afternoons, April 7, 14, 21, and 28. Enrollment for the classes is limited to 12 participants and students will have priority. Professor Shroder, whose culinary expertise has been commended by no less a connoisseur than the *New York Times'* Craig Claiborne, said that he plans to concoct unusual, but inexpensive, menus for the students which will include cream puff pastries and Piperade — a provencal mixture of onions, garlic, spices, and tomatoes. (The combination may be used as the basis for a casserole, filling for an omelette, as well as for other tantalizing dishes.)

The fee for the four lessons is \$2.00. Students who wish to register for the classes should sign up in C.A.O. from March 17-24. Enrollment will be on a first-come first-served basis, and the \$2.00 fee must be paid in advance. The lessons will be held from 4-5:30 p.m. Professor Shroder welcomes suggestions for class menus.

La Maison Francaise

presents

A Lecture by

LEONIE BRUEL

Speaking on

"ROUSSEAU ET LE

VINGTIEME SIECLE"

8 P.M. Wednesday, March 17

560 West 113th Street

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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.

WASP Liberation Front

By IAIN McLELLAN

It's a lonely thing to be a male WASP these days. I was brought up in a "liberal" home and was told never to say "nigger" and that all people are basically the same regardless of race, color, or creed, etc. So in the early 60's I joined NAACP, marched and like a lot of guilt-ridden whites bent over backwards for the blacks to make up for the actions of our forefathers. In the late 60's I was apprehensive about separate black dormitories and whites being banned from black activities but agreed the choice was theirs and that blacks wanted to "get it together." Now it seems they have it together. There is a new image for blacks. A new style of non-Uncle Tom blacks has surfaced. The new black is slick, socially conscious, has his own culture, dress and jargon. The ultimate sign of this success is that it's being copied by whites and used in advertising.

The sophisticated blacks are now respected and ghetto blacks are feared with the result that prejudice isn't what it used to be. It's still there but the "shoe seems to be on the other foot." I've received tremendously bad vibes, been called "honky motherfucker," had snowballs thrown at me for no other apparent reason than the color of my skin

and my blue eyes and brown hair. I am by no means the only white experiencing these prejudices.

The renaissance of the suffrage movement came fairly recently and women became conscious of the injustices they suffer in a male oriented society and so they also banded together in closed groups to get it together. It's not an unusual thing to talk to and be friendly to people but it seems some organized women's groups look upon any man talking to them as a male chauvinist pig act of aggression. I think they are being unnecessarily hostile and I can't see mental castration as a solution to the women's problems. The only organization I find that isn't openly hostile to non-belongers is the Gay Liberation Front.

So everything isn't so rosy for today's male WASP but why should he be punished for existing? What has happened to the old "innocent until proven guilty" concept? It's more like being labeled guilty and not given a chance to prove your innocence. With all the movements and people banding together screaming injustice we seem to forget why it all started... remember trying to bring people together?? Is it such a hard thing to be friendly?

Connection

CONNECTION, "a community of... men and women with responsibility and concern for each other," as its leaflet reads, is one organization that has been growing and moving and making itself known in the Morningside Heights area.

Although its base of operations has been Earl Hall on the Columbia campus since its official inception in September, its activity is not campus-bound or exclusively student-oriented.

"We've been going around to the high schools, public and private, and various community organizations in the area in order to involve as many and as many different kinds of people in our community, in our groups," explains Melvin Hales, staff member of CONNECTION.

Working with Melvin, and the director, Aaron Muravchik, who are full-time staff of CONNECTION, are three part-time workers — Valerie Moses, an encounter group leader; Allen Fagin, administrator; and Marjorie Tillery, a work-study student who takes care of the clerical end of operations.

Their object is to "build a living community based on honesty and concern." This means becoming involved personally, participating in at least two encounter groups and/or seminars or sensitivity training groups every week, and putting time and effort into securing and creating CONNECTION's own facility. Although they currently occupy Room 105 in Earl Hall, they hope to have moved into a storefront facility at 118th St. and Amsterdam Avenue within a month.

"We'll be doing most of the renovating ourselves," said Aaron, "which will make it a place that belongs to each of us."

CONNECTION has been active in the Columbia-Barnard community, holding floor meetings in the dorms and making the people aware of its existence via posters and leafletting.

Ulanov Attends Women's Forum

On Saturday, March 13, at a forum on the role of women in education at the Waldorf — the representative from Barnard was the chairman of the English Department, Mr. Barry Ulanov. BWL feels that this is the ultimate in hypocrisy and that to send a man to represent women in education is somewhat incongruous. According to one Barnard Women's Lib member, "... Mr. Ulanov, who has never endeared himself to Women's Liberation, who has in fact acquired a reputation as one of the more conservative of the male chauvinists on campus, and who has spent zero years of his life being educated as a woman, exhibits incrediblechutzpah in speaking for Barnard."

BWL feels that although this move might sound ridiculous logically, it is typical of administration members who say they support feminism on the one hand, but allow such anti-feminism things to occur on the other.

Women's Day Gets Hypocritical Reaction

By FRAN TAYLOR

A few weeks ago Barnard Women's Liberation, together with Columbia Women's Liberation and Bulletin, sent a letter urging President Martha Peterson to suspend classes for International Women's Day on March 8. She in turn sent copies of the letter to faculty members who then voted 55-18 against the proposal. This was hardly a surprising result — actually, we got about 12 more yes votes than I expected.

Unfortunately, BWL and every other feminist group on campus was so entangled in preparations for the Statewide Women's Conference on March 6 and 7 that we had no time to pursue the matter further or drum up student support. But by the same token, this Conference presented Barnard with a unique opportunity. Women from all over the city and state (not to mention at least one sister from San Francisco) were on campus for the Conference. Consciousness was higher than it has been since the Strike last Spring. Any gesture of support by Barnard would have been appreciated and magnified by those from other campuses, as well as from this one. Had the College suspended classes, many more students would have been able to attend the various workshops and entertainments without worry of Monday's classes, and perhaps the two-day Conference would have carried over to Monday and ended in a massive celebration of International Women's Day.

But, instead of showing the sisterhood befitting a woman's college, Barnard gave as much cooperation to Women's Liberation as the Playboy Club. When a similar WL Conference was held at Cornell on February

27 and 28, the school (a coed one, even!) gave free room space and money. Barnard did neither. The money we were charged for the use of rooms added to already high expenses, forcing those active in planning the Conference to continually hound those attending it for money to pay off our debts.

And to top it all off, we find that President Peterson gave a speech at Swarthmore only two days before the Conference in support of the "New Feminism." Why does Ms. Peterson have to go away to Swarthmore to endorse Women's Liberation? Improvement begins in the Home, and this home could certainly use some. The hypocrisy of an administration that says one thing at Swarthmore and does another at Barnard is self-evident. True, the College has made some feminist noises in such areas as Women's Studies, but then there is still the part-time gynecologist — what is being done to lengthen his office hours and lessen waiting periods? The Conference and reaction to International Women's Day merely point out Barnard's unwillingness to ever stick its neck out instead of following already accepted trends.

What BWL wants is more than superficial or token support from our "sympathetic" administration and faculty. We demand now, while this March 8 is still fresh in our memories, that next year International Women's Day be observed as a holiday on the Barnard calendar. If that causes conflict with Columbia, well, so did Washington's birthday this winter. And more Barnard students feel solidarity with women throughout the world than with George Washington.

Segovia At Philharmonic Hall

By MICHELLE FRIEDMAN

Reading the notices on the local bulletin boards always proves interesting — if only to appreciate the advertising ingenuity displayed by their writers. One such current placard advises the student interested in guitar instruction to contact either the enterprising musician listed or, as an alternative, the equally qualified but slightly more geographically remote — Andres Segovia of Madrid, Spain.

Friday evening, March 5, the master Spanish guitarist gave the second of his two New York recitals of this year and the concertgoer left Philharmonic Hall with the awesome feeling of having just heard a legendary musical genius of our time. One man, with a guitar succeeded in creating a sense of intimacy and of communication in the cavernous auditorium that has rendered massive orchestras insignificant.

The formal program consisted of a number of both original works and transcriptions for the guitar spanning the three centuries from Frescobaldi to contemporary composition written expressly for Segovia. Although the guitar buff would be more knowledgeable of the works of Sanz, Weiss, Giuliani, and Ponce, for the less informed guitar lover such as myself, Handel's Follas and Allegretto and the Bourree of J. S. Bach were

the most familiar pieces performed. Yet Segovia's interpretation of all the selected works conveyed the same essential quality of peace and of inner reflection that is infinitely more compelling than a display of showiness that leaves one impressed, but unmoved. Segovia's unchallengeable technical mastery is, incredibly enough, self-taught and the artist has done more than any other single performer to increase public awareness of the beauty of the guitar and to restore the instrument to its classical place.

As when playing Albeniz's Asturias, Segovia achieves a balanced precision that is infused with a perceptiveness that wholly absorbs the listener with its fragile yet penetrating beauty. It was inspiring alone to feel the momentary closeness of the audience which was of remarkably heterogeneous nature not usually, and unfortunately so, characteristic of a classical concert. After having concluded the final selection on the program, Segovia returned again and again for much demanded encores. After playing the sixth he simply thanked the audience and stated that he would play the next piece at the next concert, next year. I am sure that I am not alone in hoping to have the good fortune and the privilege of being at that next concert.

Commuter Column

By DIANE BERNSTEIN

Last week we were informed about the building plans of Barnard and other related pieces of information by Comptroller Forrest Abbott. After digesting the information, certain thoughts have come to mind.

What angered us the most was the obvious bungling of McIntosh Center. Both inside and out, it does not, in any way meet the requirements of an urban school with a shortage of space.

We certainly think that the layout of McIntosh is aesthetically pleasing. However the amount of wasted space is incredible. On the ground floor, there is a commuter bathroom and showers. The need for this escapes us. Showers are theoretically a fine idea but very few people are going to use those showers when they know that there is absolutely no privacy. It would have been much wiser to have used this space for more lockers. (Eighty is hardly adequate.)

The upper level of McIntosh is an exercise in architectural irrelevancy. There are exactly six rooms on the entire floor. A good portion of space is taken up by a scenic walkway around the building. While a lovely idea in a pastoral setting, it really isn't the thing for 120th Street and Broadway!

Why McIntosh was built with only two stories is something

that defies rational explanation. We are certainly aware of zoning laws; however, it would seem that they would allow more than two stories and there also can be petitioning to have them waived. Furthermore, why in the world was McIntosh built in such a way as to preclude future additions? If it is not feasible to build higher buildings at the present time this does not mean it won't be possible in the future. There was no reason to close options in this manner. Did the people who approved this plan think commuting would be a thing of the past, or were they just not thinking? That seems about as likely as a tract of land appearing around Morningside Heights. For Barnard, McIntosh Center's design was a definite mistake.

We also have questions about the renovation of Milbank. While undoubtedly necessary, perhaps it would have been wiser to have built a new structure.

Mr. Abbott informed us that he is not aware of any plans for new buildings. Now that the projection for the Barnard plant (2,000 students by 1975) is almost complete, the time is ripe for some thoughtful long range planning. The purchase of 600 W. 116th Street is undoubtedly a good move, but it is only one. Now there should be a coherent set of plans predicated around making Barnard a better campus for everybody.

Art Show By Faculty

By LINDA SPIEGEL

Each month the exhibition committee of the McIntosh Activities Council presents an art show on the first floor of McIntosh. This year March is hostess to the faculty art show. Barbara Ballinger, chairman of the exhibition committee, sent out five hundred letters to members of the faculty and administration and to the trustees, asking them to submit works of art. Approximately twenty responses were received and consequently sixteen of the contributions are being exhibited in McIntosh.

The items being exhibited range from a hand-knitted dog sweater by President Peterson to a photograph of red blood cells by Ms. Farnsworth, Assistant Professor of Biology. Each contributor was asked to write a paragraph describing her work. President Peterson stated that she has been knitting since the "Red Cross sweater days of World War II." Lois Baron, wife of Dr. Baron, Assistant Professor of Political Science, prefaced her canvases with the following: "In wide screen movies you do not feel small next to a huge head rather you have a sense of closeness and presence." This attitude is manifested in the huge figures dominating her canvases. Another very interesting and beautiful exhibit is a collection of color photographs taken by Nancy Jacobs. Other exhibits include charcoal sketches, water colors and metal sculpture.

One of the reasons for the

lack of response to the request for contributions may be the increased instances of vandalism. In every showing this year, there have been thefts and defacement of canvases. In this month's exhibition two canvases have already been stolen. According to Ms. Ballinger, there were no problems with theft last year. She feels that outsiders must be responsible for the damage. If this is true, the school security system must be improved. McIntosh is a large area usually overflowing with students and it's hard to distinguish outsiders. However, these acts of vandalism cannot take place in such crowded conditions because they would surely be noticed. It is therefore, during slack periods when security should be tightened.

Barbara Ballinger, the initiator of the faculty art show, is a senior and art history major. Her primary interests are painting and print-making. She intends to continue her education on the graduate level. Some of the items being exhibited are for sale and Barbara asks that anyone interested contact her at X5339.

Future exhibitions will include one entitled "Women Artists in New York" and will be shown in April. In addition, several of the participants will discuss the problems facing the female artist in the City. Anyone interested in having her work presented in McIntosh should get in touch with the exhibition committee or Barbara.

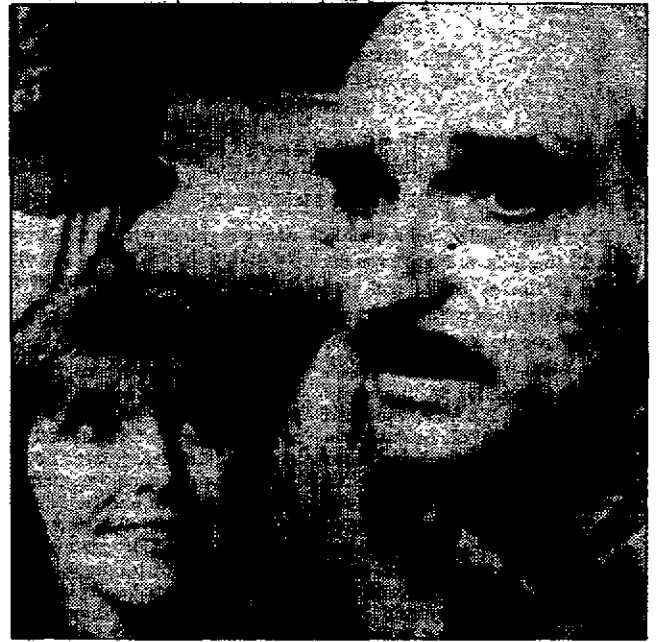
"House Of Blue Leaves"

By WENDY ZELDIN

In "The House of Blue Leaves," John Guare creates a comedy-tragedy about everyday people who in their search for fame and glamor desperately feed each other's illusions and nurture impossible dreams. The spectator is introduced to a panoply of people, entertained through a great variety of theatrical techniques, and bombarded by a volley of diverse themes.

The play unfolds as middle-aged Artie Shaughnessy (Harold Gould), zookeeper and would-be composer, performs his repertoire of songs before an uninterested barroom audience. Artie is a gentle, ineffectual Walter Mitty, who constantly reminds people that he's "too old to be a young talent," yet continues to pursue his fantasies. Bunny Flingus (Anne Meara), Artie's girlfriend, is an enterprising, success-hungry loud-mouth and self-proclaimed expert in many fields of knowledge, who not only feeds Artie her gourmet specialties but feeds his hopes of success and a new life as well. At times I felt that Anne Meara overplayed the role and just delivered her lines instead of acting them. Bananas, Artie's wife, is a sad mixture of wisdom and insanity. Katherine Helmond combines these qualities into one personality very well, but she, too, is overly theatrical at times, perhaps because there is a certain maudlinness in the lines themselves. Miss Helmond very movingly portrays Bananas's relapses into a dog when reality overwhelms her; she wiggles excitedly and paws Artie affectionately, whining softly, creating a strange feeling of terror and grief in the spectator, who witnesses both the bizarre transformation and Artie's despair and disgust. The other roles in the play lack depth, for the most part, and are basically caricatures and sources of humor.

Guare employs many different kinds of comedy, which at some points becomes so bitter and insane that it turns into tragedy. The contradictions in the characters, such as Artie's and Bunny's firmly believing that Bananas is crazy while being completely blind to their own obsessions and excesses, make them very believable as well as humorous. Bananas's wry quips are very funny because of the gestures that accompany them and the sting they carry. There is also in the play farce, sarcasm, irony, and clowning. On the other hand, some statements are funny but become worn through repetition. Although the comic moments in all their variety keep the play



moving at a good pace, I often found the alternation between comic and tragic disconcerting. This is partly because so many events are crammed into 24 hours that the whole situation is breathtaking. Perhaps the author is trying to point out how very slim the line between comedy and tragedy, between sanity and insanity, actually is, but for me the transition between the two was often unsettling.

Intermixed with the comic routines and the more subtle forms of humor, are more sobering themes. To me, the house of blue leaves, a euphemism which Artie uses to describe an insane asylum, is Artie's apartment in Sunnyside, Queens, where Bananas is supposedly the insane inmate, but where each of the characters are in reality equally crazy and unfeeling. It is a house of illusion, where all the fantasies and deceptive beliefs gradually crumble away, leaving the protagonist alone and miserable, and where the audience's assumptions are knocked down one by one as well. Gradually the apartment becomes a madhouse of the obsessed and a menagerie of the selfish. Artie, the zookeeper, retains some vestiges of human feeling, and although he is often very cruel to Bananas, there are moments when he is very tender and wistfully regrets their alienation from each other, nurturing faint hopes that they might salvage something after all.

Bunny brings out his baser instincts, however, and encourages what he so desperately wants to believe. Ironically, Bunny remarks that one is only a zookeeper if one does not know how to relate to humans — Artie does not have the chance to re-

late to humans or to genuine feelings, since all of his acquaintances are animalistic in their passions. Even more ironically, his tenderness and humanity only appear at isolated moments when he is with Bananas — who outwardly is the most animalistic of all the characters, since the only way she can show feeling is through the dumb affection of a dog. In the end, however, Artie loses his status as a zookeeper, for, abandoned by Bunny and the hopes he nourished, and cruelly hurt by Bananas's reversion to canine behavior, in desperation he becomes a wild animal.

Fame and the various characters' fascination with it is also a recurrent theme. The desire of these everyday people to become famous or at least to be near famous people, leads them to absurdities and blindnesses and even madness. The play also deals with different levels of suffering, contrasting Bananas's dread of shock treatments and rather poetic description of what it feels like, to Bunny's crude equating of suffering with Sandra Dee's utter desperation when she has no hair curlers and must borrow some from a noble friend. Whereas the suffering Bananas describes is that of a noble animal and helpless beast, Artie's anguish at the end is not physical, but heartfelt and human, because he is a victim of fate, of his own illusions, and of disillusionment with others.

Although some emotional moments are maudlin, and some comic moments overt and clichéd, as a whole "The House of Blue Leaves" is a funny, sad, fast-paced, thought-provoking play, and although not a masterpiece, well worth seeing.

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BARNARD BULLETIN

Barnard College, McIntosh Center, N.Y., N.Y. 10027 • 280-2119

Published weekly throughout the college year except during vacation and examination periods by the students at Barnard College, in the interests of the Barnard Community.

Editor-in-Chief
RUTH SMITH

Assistant Editor
LYNDA HORHOTA

Business Manager
TERRY WINTERS

STAFF: Linda Stern, Jerry Groopman, Fran Taylor, Susan McNally, Micki Matthews, Sara Solberg, Susan Kane, Laura Brevetti, Diane Bernstein, Michelle Friedman, Betty-Ann Hyman, Jan Oscherwitz, Linda Spiegel, Wendy Zeldin.

Printed by Boro Printing Co. 222
214 W. 18 Street

Ecology Campaign

Within a very short time, plans will be finalized for the Recycling campaign at Barnard. Special receptacles will be available at BHR, Plumpton, "616," McIntosh, etc. As of now it is not definite what will be recycled. Aluminum and tin cans and glass will be the initial targets, and if possible, so will paper — eg. the *New York Times* rejected for a week.

It is impossible to be against cleaning up the Environment. The only opposition to Ecology movements and Earth Programs have been from more political movements feeling that Ecology might be co-opting the "more" important issues of the day. But if there is no move to save the environment, we don't have to worry about politics, because if there is no environment, there will be no arena in which to fight and debate political questions. Without sounding too melodramatic, it is imperative to realize that unless some of the trash we throw away is recycled back into use, there will be a shortage of resources and also the earth will be overrun with garbage dumps since we have been conditioned to throw away everything. Unless this situation is avoided, we don't have to bother about the problems of the day because we won't be around to see them.

There are those who feel that recycling at Barnard is a joke — that our saving bottles and cans will not help and that it is inconsequential compared to all the trash dumped by institutions and also by people all over the world. They maintain that once we see how much junk we have in one week, we will realize that the cause is futile and ridiculous. However, for once institutions are getting involved. Coca-Cola has bothered to advertise in college newspapers and is offering money for discarded trash. Other companies are making similar gestures and although they are helping their own publicity and Public Relations image, at least they are attempting something worthwhile. We really can't be angry that the media is "bastardizing the movement," because they have the money and the facilities, while we can only talk about what can be done. If the corporations can do something constructive, then at least we can too.

After the initial letter was approved by President Peterson, the group concerned arranged to meet to work out the details of the issues — questions of money, the role of Buildings and Grounds, and in which buildings recycling would take place. The plans will be announced within a week or two. Until then we ask all students who are living in "616," Plumpton, or "620" to save all aluminum and tin cans in a separate bag from their normal trash. (Provided they have the labels removed, are washed, and squashed, they will take up very little room.) Once the campaign gets under way, volunteers will be needed to supervise buildings, to make calls, and/or to volunteer to drive a U-Haul to the centers. The *Bulletin* Office in 107 McIntosh will have sign-up sheets for those who are interested in working in any way on recycling. We will contribute old *Bulletins* and literary magazines to be recycled in the hope that others too will actively support the Ecology campaign.

There are many causes for which we can say that immediate concern is important and to which we give our support. However we don't have much time to decide whether or not we will support action for ecology; it just isn't a fad. . . .



In the Morning Mail

Spring Festival Changed

Dear Members of the Barnard and Columbia Community,
The date of the Barnard Spring Festival has been changed to Saturday, May 1, 1971. Due to the scheduled student protest march on Washington, D.C., and San Francisco, simultaneously, on the date Saturday, April 24, we felt that the change was warranted.

The Festival Committee feels there should be no conflicting event scheduled for that Saturday.

We hope that the change does not inconvenience you and your organization. If you have any questions, feel free to call CAO x 2095, 2096.

Thank you,
Brooke Williams
Chairman of
Spring Festival

Room Drawing Policies

To the Editor:

I realize that commuters have more complaints about housing than residents, but we residents have a few, too. Miss Lawton, in one of the more absurd statements made this year, said that room selection at Barnard is based on the principle of "selective living" and that "students at Barnard can live where and with whom they want." Anybody who has participated in room drawing knows how ridiculous this is. The way I understand it, the principle behind it all is, and must be, that of chance. How is it physically possible to allow all of us to live where and with whom we want? Because all facilities are not identical, chance must be the primary factor in deciding where we live. Some of us will be lucky and be at the top of the list; some of us won't. Therefore existing inequities must be abolished. There is a select group at Barnard. These

people are the officers of Undergrad and Dorm Council and residence counselors who are allowed to choose rooms before everyone else. It is a simple fact that there must be one counselor to a floor in the dorms, but why should the others be allowed such privileges? I certainly hope that people don't run for office so that they can get the best rooms in the school. But much worse than this is the unwritten policy that allows the people to have room "preferences": to select a few rooms for their friends. This practice was especially rampant my freshman year. A girl who was a floor counselor then (She is now a student trustee) became enraged when what to her was her unalienable right to be surrounded by her friends was challenged. I believe that now only two room preferences are allowed.

I ask first that this preference system be totally abolished. Secondly I ask that allowing officers of Undergrad and Dorm Council to choose first also be abolished. (If that is going to be the policy, why should these people be singled out? Why shouldn't members of the Tripartite Committee: Hee's for instance, be allowed this privilege?) And thirdly, though I will be loudly booed down, I would like to ask that the allowing of people to choose rooms as a group also be done away with. If the system is to be as fair as possible, each girl alone should be assigned a number at random. The only "favoritism" I would retain is that of letting juniors choose before sophomores, sophomores before freshmen. Someone who chooses to sign up alone, but wishes to live in a suite, is at a definite disadvantage against these large groups that grab up whole suites.

However, I expect my charge about room preferences to be denied and my other two suggestions to be ignored.

Janet Collier '72

Hunger Campaign

To the Editor:

During the weekend of May 7-9, development will become an issue. To define development requires a look at our social, economic and political structures — as they relate to human development. When the structure allows for development of its peoples, then one can term this state as developed. Today, however, no country or government is developed. The U.S. has her poor, her hungry, her people in need of health care, housing . . . The list of human needs goes on. The world . . . 2/3's of earth's people are hungry or malnourished.

Young World Development — a youth-oriented program of the United Nations Freedom from Hunger Campaign is seeking to make development an issue — problems and solutions.

One way is through the Walk for Development program — a 15-25 mile route where walkers obtain sponsors who pledge any amount of money per mile walked. Money raised is then funded to local and international programs that the walk committee (students) decides to support.

A Walk for Development will take place on May 8th in New York City. On that weekend 45 countries will be participating in the walk program and so will over 500 U.S. communities.

We would appreciate your cooperation in making development an issue by defining and redefining, by teaching (teach-ins) and by walking on May 8th.

Sincerely,

Maggie Cowlan
New York Coordinator

Ibsen Revived And Tampered With

By SARA SOLBERG

Arthur Miller's adaptation of Henrik Ibsen's *An Enemy of the People*, Vivian Beaumont Theater, Repertory Theater of Lincoln Center, opened March 11, students tickets available at \$2.50, until April 18

"Every Ibsen play begins with the unwritten words 'Now listen here!'" So says Arthur Miller in the preface to the published edition of his adaptation of *An Enemy of the People*. Ibsen's audiences did not always want to hear, and some say that *An Enemy* was written, not in anger at the whole of bourgeois corruption and hypocrisy, but purely as a vituperative attack on his critics. *Ghosts*, his fourth play, had been very badly received and so it is entirely possible that the artist was still smarting. But it seems that Ibsen had actually begun *An Enemy* earlier, his interest (and indignation) generated by a news account he had read concerning an epidemic at a European mineral springs which had been suppressed by local doctors and self-serving local politicians afraid of losing tourist trade. It may well be that it was finished in a completely personal and egotistical fury. It matters little — Ibsen the teacher, Ibsen the ego and Ibsen the playwright are but aspects of the same dramatic mind.

His dramatic mind was that of intense and fierce realist. Contemporary theater may well shudder at such spelling-out of reality as we find in Ibsen, but the fact is that this theater season is witnessing a remarkable revival of what Bernard Shaw called "the quintessence of Ibsenism." Not so difficult to guess why — *An Enemy of the People* is, at the same time, revolutionary enough to enable any revolutionary to say, "Think of it, this, in 1883" and harmless enough to enable any middle-class American today to view it as a good piece for an anthology. There is, in short, something in it for everybody — issues such as women's rights, environmental control, the health of the body politic, the role of the press and of education are all seized upon with fire-brand energy. But Ibsen was no Marxist ideologue. Though a hater of middle-class morality, it was the middle class that produced him and the theoretical

thrust of the play is surprisingly reactionary "Let the people perish!" is the desperate cry of Thomas Stockmann when, at the emotional climax of the play, he is accused of trying to ruin his town.

This brings us to what seemed to me to be the most interesting problem raised by this production. A good director used to be one who stood aside, as it were, and let the playwright speak for himself. But we have seen, as in Zeffirelli's *Romeo and Juliet* or in Nicole Williamson's *Hamlet*, that modern productions of age-old drama sometimes steal the playwright's thunder with the result that the line between intent and interpretation grows ever thinner. In this production, however, Ibsen is third-hand, not second-hand, because Arthur Miller's intent in adapting *An Enemy of the People* — to "peel away the trappings of Victorianism and show beneath them the terrible wrath of Ibsen who could make a play as men make watches, telling not merely the minute and the hour, but the age." Now if you can read the Ibsen original version and then go see this adaptation of it by Miller and then still feel that it is for the better even if Ibsen has been tampered with, then Miller succeeded in his intention. I couldn't agree that Ibsen's political vision comes through as somehow muddled in the original and that, assuming Miller correctly assessed that political vision, the new version presents a more cogent social commentary. The best example I can think of to illustrate what I mean is in the scene in which Dr. Stockmann calls a public meeting to try and convince his fellow-townsmen that their mineral springs' water supply is poisoned. By this time the press, which had supported him at first, has been forced to back down by businessmen and politicians who are afraid of their reputations and their bank accounts. The assembly grows violent and Dr. Stockmann, losing his head begins a tirade which, in the Ibsen version, is highly emotional and even irrational. Miller lifted whole passages out of this speech and substituted a "clearer" and more comprehensible rationale for acting against the wishes of the majority. Stockmann, prodded by Miller and

not by Ibsen, uses the following metaphor — if an army outpost who is two miles ahead of his regiment sees that his friends are about to walk into a trap, is it not his duty to run back and warn them even if they do not believe him, because majority or no majority, the outpost has truth on his side? I use this example because it presents more clearly than any other the danger of Miller's kind of translation. What he gains here is a degree of cerebral clarity but what it seems to me is that he loses an immeasurable amount of very necessary dramatic tension. In Ibsen's version Stockmann is certainly an idealist and probably a madman. More importantly, he is like all Ibsen's characters, profoundly human and capable of showing weakness — and in this particular scene it seems to me that in terms of dramatic coherence he needs to lose his head. In sum, Miller gives us a clearer picture of what Ibsen might have been trying to say politically and socially, but I couldn't help resenting the fact that he makes Ibsen look like a political activist and not like an artistic genius. And, of course it follows that I suspected the director Jules Irving of seizing on this version because of the box office value of its relevance to the modern scene. But why not? There are some amusing parallels to this society — best example is the character of Aslaksen, a mealy-mouthed, lily-livered member of the "solid majority" fearful leader of the small businessmen and an obnoxiously respectable proponent of moderation in all things. And, I suppose there are parallels to all societies — "She's a good woman, Father, you must understand, she just didn't dare keep me on as a teacher when the whole town's against us."

It is a shame though, that the cast is no more than respectable. David Birney, most recently seen at the same theater as the playboy in Synge's *The Playboy of the Western World*, gives too sympathetic a performance of Hovstad the supposedly liberal newspaperman who betrays Stockmann. Conrad Bain as Aslaksen, is not mealy-mouthed enough. Tandy Cronyn, as Dr. Stockmann's daughter Petra comes across as slightly petulant and even schoolgirlish instead of the brave, solid young woman



we imagine from a reading of the Ibsen original. Philip Bosco as Dr. Stockmann's brother and mayor of the town does give a convincingly villainous performance of a bureaucratic politician and Don Pumley's understated portrayal of Captain Horster the only citizen of the town to support the Stockmanns is refreshing. Stephen Elliott taking the lead was only unsatisfactory to me because Miller's adaptation was unsatisfactory. He is an extremely capable actor — his portrayal of Old Mahon in *The Playboy of the Western World* was really brilliant and he is clearly adaptable. Finally hats off to Michael Meyers who played the irascible old father-in-law Morten Kull — the conception of the character is ingenious to begin with but his portrayal is perfect. Just the right touch of miserliness and senility but no doubt about his head for making money and taking care of his affairs. A captivating stage presence — in short very much the character I imagine Ibsen to have enjoyed creating. (Incidentally if Kull's disbelief of Stockmann's explanation of the bacteria in the water supply seems droll to us it must be remembered that Pasteur and Koch were in 1875 still putting finishing touches on their experiments with the germ theory of infection. This was brand new to Ibsen's audiences then and Kull would not have seemed so comically set in his ways to them.)

The staging, lighting and costumes are well understated — the three sets are spare but evocative and there is a splendid moment at the beginning of the Third Act where a shaft of light comes through a huge window at the back of the stage and where all is still except for the wind blowing the curtains away from broken panes of glass. One more thing to watch for and thank heavens Miller didn't meddle with this. Dr. Stockmann impassioned idealist has one flaw — he can't remember the name of the maid. Confound it Katherine what is that girl's name? Not that we ever see the maid we don't because she is of no importance to the evolution of the play but this is a small stab of irony on Ibsen's part and I think one of the most fascinating things about this great stumbling drama. It happens four times and each time it is passed over quickly but it remains a nagging possibility in the back of one's mind even amidst all the shouting that Thomas Stockmann's search for truth and justice makes him blind to the existence of one ragged servant girl. Sentimental? I think not in fact it is probably the one subtlety in the play the way Miller presents it to us and I like to think it restores to Ibsen something of his aborted genius.

The Repertory Theater's presentation of *An Enemy of the People* will run through April 18. On May 13 their final play for the season Sophocles' *Antigone* will open.

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The 1971 Spring Dance Concert will be held on Friday, March 19 and Saturday, March 20 at 8:00 p.m. in Minor Latham Playhouse, W. 119th and Broadway. The dances, choreographed and performed by Columbia and Barnard students, alumnae and dance instructors will all be performed each evening. The styles range from dance theatre and movement exploration to Afro-American and country western motifs. Admission is free.

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Friday, March 19, 1971 at 8:30 p.m. Carnegie Hall Minnesota Orchestra. Stanislaw Skrowaczewski conducting. Soloist: Leontyne Price, soprano. Seats \$7.00, \$6.00, \$5.00, \$4.00, \$3.00. Tickets available at Carnegie Hall box office.

Saturday, March 20, 1971 at 8:30 p.m. Carnegie Hall Boston Symphony Orchestra. Michael Tilson Thomas conducting. Soloist: Paul Zukofsky, violin. Final concert in the Boston Symphony Orchestra series. Remaining seats \$7.50, \$7.00, \$4.50, \$3.00. Tickets available at Carnegie Hall box office.

Rock Concert

Howard Stern, of the Capitol Theatre in Port Chester is proud to announce Savoy Brown will be appearing at his rock palace on Thursday, April 1 at 8 p.m.; Fri., April 2 at 11:30 p.m., and Sat., April 3 at 8 and 11:30 p.m. Also, special guest star fares with Rod Stewart and The Grease Band. Tickets are \$4.50 and \$5.50. Phone 914-939-5875 for further information.

Savoy Brown, of the Parrot (Lionel) label, were innovators on the British music scene. Their first album "Snake Down" was issued long before the word underground was created and people latched onto the trend. Savoy Brown is lead by Roy Summons, their latest release is "Looking In".

Faces, Warner Bros recording artists is an exceptional group featuring Rod Stewart, one of the finest contemporary blues singers in the world. Their latest release is "Faces/Long Player," produced by Faces.

Also appearing will be The Grease Band on Shelter (Capitol). Formerly the backup band for Joe Cocker, they are developing successfully in their own right. "The Grease Band" is their recent release.

The Capitol Theatre, in Port Chester, is 40 minutes from Manhattan via New England Thruway (Exit 12N). The New York Central Railroad, leaving from Grand Central Station, arrives directly across the street from the theatre.

Ireland Travel

Student Rambler Tickets, good for 15 or 30 days of unlimited travel on scheduled trains and buses in Ireland, are being offered by CIE Tours.

Standard Class 15 Day Rail Road Rambler tickets are offered at \$25.00 and Standard Class 30 Day fares are priced at \$35.00.

"Ireland, with its trail of liter-

ary giants, its archeological sites, universities and museums has long been popular with American students," Jim McCormack, CIE's Sales Manager told the press today. "And these economical fares are sure to prove attractive."

Students wishing to take advantage of these reduced Rambler fares must produce Student Identification Cards and proof of North American residence. Tickets are available at any Railroad station in Ireland upon presentation of a Student I.D. card.

For further information write or phone CIE Tours, 590 Fifth Avenue, New York, N.Y. 212 765-5330 or the CIE Tours office in Chicago, Los Angeles or Toronto.

Film Study Center

The University Film Study Center (UFSC) and Hampshire College announced this week their first annual summer institute, "Film and Photography," to be held at Hampshire's new campus near Amherst, Mass., June 20-July 3.

The Institute will be a two-week, concentrated educational experience for teachers, potential teachers, students and enthusiasts of film and photography.

Six areas of intensive study are offered. Film Making, with documentary Film Maker Richard Leacock, introducing a newly developed Super-8mm sync sound system; Basic and Advanced Photography workshops with Diane Arbus and Lee Friedlander; a seminar on effective film teaching approaches for secondary, college and university levels; a study of the influence of Soviet Cinema in the development of film; and a survey of Photography and Literature as expressions of American Culture with Alan Trachtenberg from Yale and Peter Bunnell from the Museum of Modern Art.

Evenings will be devoted to screenings, special lectures and rap sessions with an experimental program of recent developments in video tape over the weekend.

Room and board are available. Applicants are advised to register as soon as possible. Registration for the Institute is limited. Deadline is May 15, 1971.

Film Scholarship

Six scholarships will be awarded to film students when the University Film Association gathers for its annual convention in August, 1971, according to Professor Howard Suber, Scholarship Chairman of the 700-member organization of college film makers and teachers.

"The purpose of these scholarships is to encourage students in the pursuit of careers in film production, writing, teaching, history, aesthetics, or criticism," Suber said in announcing the competition. Winners will be chosen on the basis of film or written work submitted. The awards are: two McGraw-Hill

Book Company Scholarships, \$1,000 and \$500 each; The White House News Photographers Association Scholarship, \$1,000; the University Film Association Minority Scholarship, donated by UFA member Rose Blyth Kemp to encourage members of minority groups to pursue careers in film, \$500; the Ken Edwards Scholarship, donated by UFA member John Flory, \$500; and the University Film Association Scholarship, \$500.

Information and application forms can be obtained from Professor Suber in care of the UCLA Motion Picture Division, Los Angeles, California, 90024.

M.I.T. Concert

A Music Festival is being celebrated in New York by the MIT Glee Club, the M.I.T. Symphony Orchestra and the M.I.T. Chamber Music Group with three concerts on March 30, 1971, April 19, 1971 and May 11, 1971.

The first concert in this series of events will take place on Tuesday, March 30, 1971 at 8:00 p.m. in Tully Hall with "The Seasons" by Franz Joseph Haydn (sung in German), Klaus Liepmann conducting the M.I.T. Glee Club and the Voorhees Chapel Choir of Douglass College, the Haydn Society Orchestra and soloists Helen Boatwright, soprano; Martin Lies, tenor; and John Powell, baritone.

Today's long overdue Haydn Renaissance may see Haydn's Oratorio "The Seasons" becoming as popular as Handel's "Messiah." In describing the seasons of the year, Haydn has given order and logic to the flexible, unpredictable behaviour of the universe and its creatures; nature and art have been joined, the romantic and classic ideals have been combined. It is an Oratorio which looks back to Handel and forward to Schubert, Berlioz, and even Wagner.

Riverside Church

The Riverside Theatre Program will present "An Evening with Bernard and Mark" for 12 performances March 11-23 at The Theatre of The Riverside Church. Two one-act musicals adapted from the work of Mark Twain and Bernard Shaw comprise the program to be presented by a professional cast and orchestra.

Mark Twain's work is represented by "The Diary of Adam and Eve," originally produced on Broadway as part of THE APPLE TREE by Sheldon Harnick and Jerry Bock. Bernard Shaw's PASSION, POISON, AND PETRIFICATION, a little-known farce, completes the evening and features original music and lyrics by Jay Kerr with Don Sturrock.

Katie Anders, Al Hill, and Floyd King will appear in the leading roles of both shows. Featured roles are played by Marv Edwards, Rocky Anderson, Joe Powell, and Julienne Marshall. Don Sturrock is Musical Director for the production, which is directed by Frank Ball,

resident director of The Riverside Theatre Program.

Performances are scheduled Thursday, Friday, and Saturday evenings at 7:30 p.m. and Sunday afternoons at 2:00 p.m. For ticket information, call the Theatre Box Office weekdays from 1:00-4:00 p.m. All seats are priced at \$3.00.

Free Music Store

To all friends of the Free Music Store: this is to let you know of some really great weekends ahead. We're going to be at Washington Square Meth. for the rest of the season, and starting March 19th, we go back to 9:00 all weekend! Please note times until then. Address: of Wash. Sq. Meth.: 135 West 4th Street off 6th Avenue. Also, we haven't been doing too well financially since our move to the Church (maybe we've got to rev up our hocking harpies at the door) — so please contribute to us when you come. (If you have it.)

Fri., Mar. 19, 9:00 p.m. — FREE LIFE COMMUNICATION, the jazz artist's cooperative, presents another FREE STORE evening of experimental, adventurous music.

Sat., Mar. 20, 9:00 p.m. — CLASSICAL INDIAN MUSIC WITH ASHISH KHAN (son of Ah Akbar Khan) on sarod, and ZACHIR HUSSEIN on tabla. Two sons of two of the greatest Indian musicians, performing heavy ragas and possibly some Indian folk music.

Sun., Mar. 21 — (At last!) Dancer STEPHANIE EVANITSKY'S MULTIGRAVITATIONAL AERODYNAMIC DANCE SYSTEMS with the help of suspended inner tubes and plastic inflatables. Possible audience participation — wear a leotard, maybe.

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Children's Show

At the Metropolitan Museum of Art, Grace Rainey Rogers Auditorium on Saturday afternoon, April 3, 1971 at 3:00 p.m., will be "The Stolen Prince," a charming play for children with costumes, sets, music and dance, performed by the children who are members of The Children's Repertory Group, directed by Joan Kormendi. Admission: \$2.50.

The Proposition

"The Proposition" is coming to the Gramercy Arts Theatre, 138 East 27th Street. "The Proposition" is an improvised musical revue created completely and spontaneously from audiences' suggestions within the framework of the various rituals of contemporary American life. The show, which has been playing in Boston for more than three years (its base is Inman Square in Cambridge), is frequently compared to commedia troupes, which improvised around the barest plot outlines. "The Proposition" will open Wednesday, March 24th. Student rush tickets will be available for all performances at \$2.50.

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