

BARNARD BULLETIN

VOLUME LXXV

WEDNESDAY, APRIL 21 1971

NUMBER 18

Mellon Grant of \$200,000 Given to Barnard

By LYNDA HORHOTA

LeRoy C Breung, Dean of the Faculty, announced last week that Barnard has received a \$200,000 grant from the Mellon Foundation. The grant is subject to the three following conditions:

1) The funds shall be used for faculty support, including salary increases, additions to the faculty, and paid release time,

2) The funds shall not be used for endowment purposes but shall be expended over a period of not less than three years,

3) Support shall be given primarily, although not exclusively, to the humanities program. President Martha Peterson has confirmed the College's acceptance of these conditions and will report to the Mellon Foundation on how the funds will be administered.

According to Dean Breung, present plans are to spend less than one-third of the grant in 1971-72. Much of the work of deciding how the money will be spent will become the responsibility of a recently-formed subcommittee of the Committee on Instruction. Called the Subcommittee on Humanities, this group

will coordinate and innovate new projects, then present them to the Committee on Instruction.

Several proposed programs have been suggested as areas in which the Mellon grant might be applied. One, a Program in the Arts, is already underway. Developed largely by Mrs. Jeanette Roosevelt of the Physical Education Department, the Program in the Arts would be an interdisciplinary major in the arts with stress on dance, film, music, theater, visual arts, or writing. It may be presented to the Committee on Instruction this spring.

Other suggested programs are only in the preliminary stages. One might be a new Freshman English Program with emphasis on the humanistic values in all disciplines, and in which teaching would be shared by members of many departments. Another is a Program in the Humanities which would consist of upper-class seminars built around a great books theme. An Ancient Studies Program has also been proposed.

Also, funds might be made available through the Mellon Grant to support a member of the faculty in developing new programs such as those described above.

Dean Breung stressed that these are not the only ideas the subcommittee will consider, and that other suggestions are welcome. But he warned, "The Mellon grant is not an endowment. As soon as this money is expended, we would have to worry about funding any of the programs we set up. However, he predicted that the situation would be "rosy for the next three years."

The Subcommittee on Humanities, like the Committee on Instruction, will have both student and faculty members. Faculty members of the subcommittee are Professor of French Maurice Shroder, Associate Professor of Philosophy Sue Larson, Assistant Professor of English Maire Kurrick, Ann Sheffield, Instructor in Greek and Latin, and Gordana Lazarevich, Instructor in Music.

The student members of the committee, who have not yet been chosen, will be selected by the student members of the Committee on Instruction. According to Gayle Knapp, '71, a member of that Committee, 5 students will serve on the Subcommittee on Humanities, 3 upperclassmen, two with majors in humanities, one with a major not in the humanities, and two underclassmen. Any student interested in serving on this Subcommittee should contact Gayle Knapp or Nadine Josephs through Student Mail.

Senate Decides: Give Barnard the Vote; Elections for Senator to Be Held

In a meeting of the Columbia University Senate last Friday the resolution of the Senate Structure Committee passed, granting the vote to the Barnard Representative. In the past Barnard had been allowed representatives, but merely as observers — now one will be able to vote. The number of votes in the Senate must remain the same therefore the vote had to be taken away from another delegate. Originally it was suggested to take the vote away from a Columbia College Senator. When this action was defeated — it meant a defeat for President McGill. Eventually the motion to take the vote from a faculty member at Union Theological Seminary was accepted.

The action still has to be approved by the Columbia Trustees, because it brings about a change in the statutes of the Senate. Now instead of there being two observers there will be one Senator from Barnard. The elections for the Barnard Representative were to be held this week, but they were postponed to allow anyone to run who would want to be Senator rather than observer.

Nominations will be extended until Friday, April 23rd and interested students are urged to sign up in the College Activities

Office (Upper Level McIntosh). The elections will be held beginning Monday April 26th and will last until April 30th. In order for the election to be valid forty percent of the Student Body at Barnard will have to vote. Voting will be done in McIntosh and in all the Residence halls.

Later this spring other elections will be held to fill vacant places in the Tripartite Barnard committees. There will be two openings on the Committee on Instruction, one on the Coordinating Council, one on the Library Committee, and one on the Health Committee. These elections will be separate from the Senate Elections. Information will be posted as to how one should run for any of the available positions.



Hearings To Be Held: On Rules and Co-Education

The Rules Committee which has prepared a set of Rules for the Maintenance of Public Order for Barnard College, will hold open hearings at which all members of the Barnard community will be invited to speak on the

rules issue. The hearing will be held at noon on Thursday, April 22nd in the James Room, Fourth floor, Barnard Hall. The provisional disciplinary rules (see p. 2) for Barnard will be reviewed.

Administrators Get Sabbatical

Barnard College Administrators have been granted a leave policy similar to Sabbatical Leaves for Faculty. As a program which establishes regularly scheduled administrative leaves, Barnard's policy is believed to be one of the first of its kind in the country.

In a resolution adopted by the College's Board of Trustees at their meeting on Wed. April 14, seventeen administrators whose fringe benefits are equivalent to faculty in the academic rank of Professor or Associate Professor, were granted a leave of three months plus the customary 24 or 29 days vacation, after five years service in the position or in one of comparable responsibility. The new program takes effect on July 1, 1972 and requires that requests for leave be submitted for approval by the Trustees upon recommendation of the President.

The detailed resolution read in part: "It is generally agreed that college administrators in key positions carry heavy responsibilities. There seems to be little prospect of reducing either their responsibilities or the pressures that result from them. A leave policy that guarantees the administrator periods of release from on-going campus activities at regular intervals should provide some relief. These periods should be in addition to regular vacation and should be planned by the administrator as a time to refresh, restore and conserve energies, ideas and health."

Spring Festival on May 1

by LINDA SPIEGEL

This year the Spring Festival will be celebrated on Saturday, May 1. The gates will open at 11:00 and the festivities will commence in the annual celebration of Spring.

One group of participants in the festivities will be the members of the fourth grade class of a local elementary school. A group of Barnard alumnae and students have bought books for each student in the class and have invited them to the Spring Festival. Each child will be given a dollar's worth of tickets and several hostesses will act as guides.

The Spring celebration will include outdoor cafes sponsored by the language departments. The Latin American Student Or-

ganization will sponsor an all-day carnival. From 3:00-10:30 p.m. they will provide dinner and entertainment for the price of one dollar. Plumpton will contribute the Plumpton Pub where they will serve beer and pretzels and sponsor a pie eating contest. Other festivities will include an outdoor old rock teach-in, outdoor concerts, a series of one-act plays, and McAc will sponsor a film premiere. Saturday night will climax with the Spring Swing.

All members of the Columbia community are invited to help usher in the Spring season. The Spring Festival sponsors extend an invitation to all interested persons to participate in the festivities.



The Trustees Committee on Columbia University-Barnard College Relations has also scheduled an open hearing on Thursday, April 22, 2:5 p.m. at the Faculty Room, Low Library. Barnard groups who have expressed positions on the issue of coeducation have been invited to testify. Any other member of the Barnard community who wishes to speak at the hearing may write a note to President Peterson so that she may be placed on the schedule.

The Committee is composed of the President and three Trustees from each institution.

Professors On Leave

Professors who have decided to take leaves for next year have announced their plans. Professors Serge Gavronsky of the French Department and Morton Klass of Anthropology will be on leave throughout all of next year. The only professor to take leave for the autumn semester is Barbara Novak who is chairman of the Art History Department. During the present semester, several professors will be on leave: Professors Brigitte Bradley of the German Department, Sue Larson of the Philosophy Department, Maristella Lora of the Italian Department, Maurice Shroder of French, Dorothea Nyberg of Art History, Ann Fagan in the History Department, and Remington Patteron and Elizabeth Caughran of the English Department.

Barnard Provisional Rules

Preface:

The Faculty Executive Committee, recognizing the College's need for just and operative rules of order, submits the following Rules for the Maintenance of Public Order and recommends their adoption.

PROVISIONAL RULES FOR MAINTENANCE OF PUBLIC ORDER

I. PREAMBLE

Barnard College, recognizing the right of an individual to protest and to register dissent, is concerned with the protection of that right on the College campus as it may be exercised by any member of the Barnard community whether student, faculty-member, staff-member or administrative officer. At the same time Barnard College is committed to defend the right of each member of the Barnard community to carry out his or her duties and responsibilities: students to attend classes; faculty-members to teach classes; and administrators and staff to do their respective jobs.

II. RULES

1. In recognition of the rights of freedom of speech and assembly, peaceful protest or demonstration by any member of the Barnard community, in or on College property, is permitted.

2. The use of College buildings, facilities and grounds is restricted to members of the Barnard community and visitors by invitation. The College reserves the right to require evidence of any individual's qualification to use or be in or on

any College building, facility or grounds and to deny use thereof to anyone who is not a member of the Barnard community or to eject anyone therefrom who is not complying with College rules.

3. The following activities, which infringe upon the rights of individuals, shall be considered violations of College rules:

(a) obstruction or other interference with the passage of any person about the College campus or through the entrances or exits of any College building or facility or the corridors thereof;

(b) prevention of the normal use or occupancy of any College building or facility or disruption of any normal College function;

(c) use of force or violence against any person or the damaging of property;

(d) occupation of any private office or room unless invited;

(e) occupation of any College building or facility during the hours when such building or facility is normally closed unless permission is secured from the College prior to such occupancy.

The foregoing shall apply to any student, faculty-member, staff-member or visitor (including but not limited to invitees and licensees), in or on College property.

III. ENFORCEMENT

Enforcement shall be consonant with approved college procedures and binding contractual agreements of the College.

1. Student violations of these rules shall be referred to the

Judicial Council for hearing.

2. Faculty violations of these rules shall be referred to the Faculty Executive Committee for hearing, and violations by non-faculty employees shall be referred to the Administrative Council.

3. In case of a violation of these rules by a person not a member of the Barnard community, the matter will be referred to the local civil authorities for appropriate action including ejection from the campus.

4. In case the President of the College determines that the normal College procedures are inadequate to cope with a violation or threatened violation of these rules she may request the local civil authorities to deal with the situation. The President may obtain court action where appropriate.

IV. PENALTIES

With due regard for civil liberties and professional rights, any member of the Barnard community who is found to have violated these rules may be subject to suspension, expulsion or such other appropriate disciplinary action as shall be determined upon a prompt hearing before the designated council or Committee. Disciplinary action against a member of the faculty shall be subject to the review of the Trustees. Pending such a hearing, the President of the College shall have the right to suspend temporarily any such member of the student body or staff.

AN OPEN INVITATION TO ATTEND THE FIRST OPEN HEARING

of the

Joint Trustees Committee To Study Columbia-Barnard Relations

Thursday, April 22 2:00 to 5:00 P.M.
The Faculty Room Low Library

KARATE

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AN ACT

To amend the education law, in relation to the regulation of conduct on college campuses and other college property used for educational purposes.

Section 1. The education law is hereby amended by adding thereto a new article, to be article one hundred twenty-nine-a, to read as follows:

Article 129-A

REGULATION BY COLLEGES ON CONDUCT ON CAMPUSES AND OTHER COLLEGE PROPERTY USED FOR EDUCATIONAL PURPOSES.

Section 6450. Regulation by colleges of conduct on campuses and other college property used for educational purposes. 1. The trustees or other governing board of every college chartered by the regents or incorporated

by special act of the legislature shall adopt rules and regulations for the maintenance of public order on college campuses and other college property used for educational purposes and provide a program for the enforcement thereof. Such rules and regulations shall govern the conduct of students, faculty and other staff as well as visitors and other licensees and invitees on such campuses and property. The penalties for violations of such rules and regulation shall be clearly set forth therein and shall include provisions for the ejection of a violator from such campus and property, and in the case of a student or faculty violator his suspension, expulsion or other appropriate disciplinary action. Such rules and regulations shall be filed

with the regents and the commissioner of education not later than ninety days after the effective date of this act. All amendments to such rules and regulations shall be filed with the regents and the commissioner of education not later than ten days after their adoption.

2. If the trustees or other governing board of a college fails to file the rules and regulations within the time required by this section such college shall not be eligible to receive any state aid or assistance until such rules and regulations are duly certified.

3. Nothing contained in this section is intended nor shall it be construed to limit or restrict the freedom of speech nor peaceful assembly.

Albany Act

The Barnard Gilbert & Sullivan Society

presents

IOLANTHE

a comic operetta

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Sunday Matinee, April 25 at 2:00 P.M.

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Let's Talk About It.

Call Your Student Representative Lee Canossa at 866-8959 evenings

Committee Offers Changes In College Rules; Public Hearings Begin Tomorrow Noon

By MARGO ANN SULLIVAN

In a public hearing scheduled for tomorrow noon-time in the James Room, the Ad-Hoc All-College Committee for review of Provisional College Rules will present their suggestions for discussion. The committee, which has met a total of eight sessions, has, according to co-chairman Demetrios Caraley, "gone over every sentence" in the Provisional Rules. Mr. Caraley added that he thinks the committee is "probably unanimous" in the belief that their proposal is "an improved version of the rules passed by the faculty."

News Analysis

History of the Rules

The Barnard Faculty approved provisional disciplinary rules last April 29, 1970. The provisional rules are based on disciplinary rules formulated by the Trustees in consultation with college lawyers and filed in Albany during the summer of 1969 in accordance with Article 129-A passed by the state legislature on February 18, 1969. (Article 129-A has been reprinted on page 2.) Penalty for refusal to comply with the provisions of 129-A was loss of state aid. Jane Moorman, Assistant to Miss Peterson, said, "After the bill was passed, schools and colleges were invited to Albany to meet with members of the Board of Education which was the group responsible for interpreting what 129-A meant in the term, 'withholding state aid.' The board stated that the law might mean withholding individual scholarships." Ms. Moorman added that the college also receives a \$400 state subsidy for each student graduated. Last April 15, 1970, Kate Millett charged that "Barnard, thanks to its naivete in civil liberties law and the poor quality of its legal advice, has over-complied and written a set of rules even more proto-fascist." Moorman denied that Barnard's rules are excessive compromise. "In some ways we have said as little as possible," she stated.

As a result of Millett's article, Undergrad Association held two all-college meetings protesting the repressive character of the rules. A resolution was adopted to form the Ad Hoc Committee and approved by the faculty April 30th and the students last October. As yet, students have not voted upon any set of the disciplinary guidelines.

Committee Admits Problems Still Exist

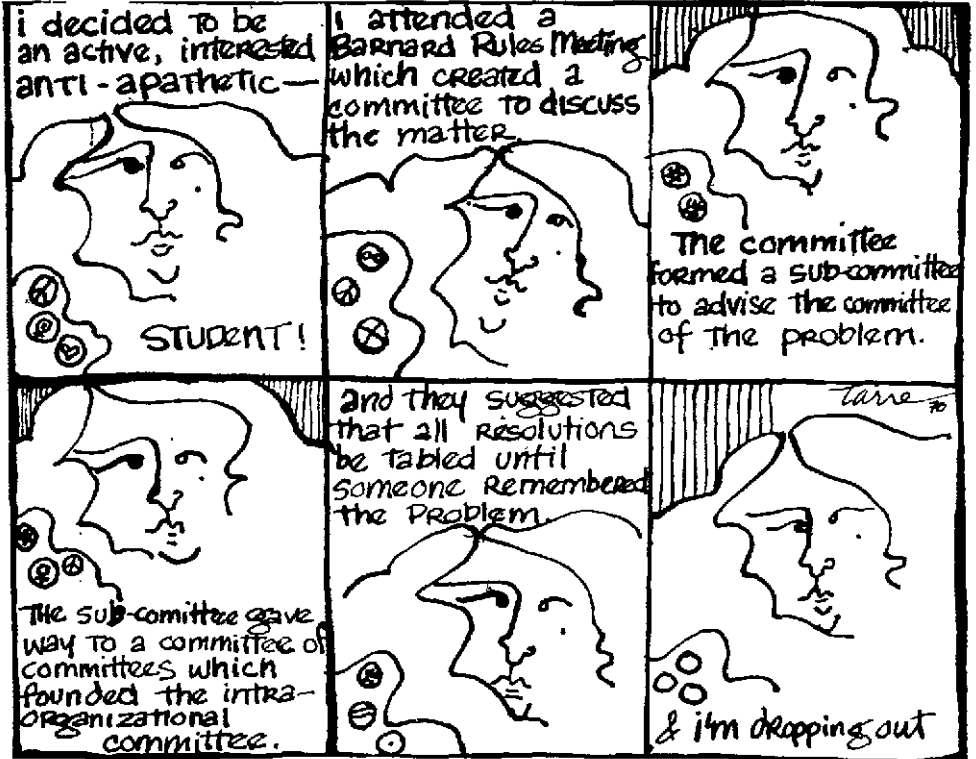
Mr. Caraley admitted in a Bulletin interview that although the rules state cases against faculty will be referred to a faculty judicial council, no procedures have been established for that judicial council as yet. He explained, "It would be a waste of time to come up with procedures before we know the rules." The same problem exists for administrators who would be, according to Ms. Moorman, referred to Administrative Council for due process. As yet, Administrative Council has elected no judicial committee and has composed no procedures. Administrative Council is made up of Miss Peterson's appointees and presently includes, Ms. Moorman, Mr. Abbott, Ms. Hertz, Dean Breunig, and Dean Schmitter.

Committee member Sue Larson noted that "the rules apply to anyone on the campus. If the violator is not a member of the student body, faculty, or administration, the worst that can happen is that he will be evicted from the campus." Morton Klass, chairman of Barnard's



Sue Larson: "Objectionable passages have been clarified."

chapter of the AAUP (American Association of University Professors) said that the AAUP would be investigating the committee's suggestions. In effect, the students have their rights protected by Judicial Council. However, it is not certain that the faculty and administration will have recourse to similar judicial proceedings. Jamie Studley, B'72, said that she thought no set of rules could provide for "every situation." She added that although the committee had studied the rules carefully, pre-existing legal documents made it impossible to make certain that the rules would be binding on the administration and the Trustees. The Trustees may invoke rights of property owners at any time. Ms. Moor-



man mentioned the problems which have arisen from the conflicting disciplinary regulations of Barnard and Columbia University although she said that the committee had decided to refer that issue to the Joint Committee on Cooperation. George Woodbridge stated that he thought the committee's rules were an improvement but added that "our minds are open to suggestions from the public hearing." Lynda Horhota, B'72, said, "I'm afraid some of the committee members would be embarrassed to admit it, but they do not anticipate any opposition to their suggested rules." Ms. Studley said, however, that the committee would be willing to start again "from scratch if it is necessary."



Millett: Started controversy just one year ago.

The proposed substantive changes in the Provisional Rules for Maintenance of Public Order suggested by the Rules Committee include the following:

In Section II Rules, paragraph 3 (renumbered 2) would be changed to read:

"2. The following activities, which infringe upon the rights of individuals shall not be permitted and shall be considered violations of College rules:

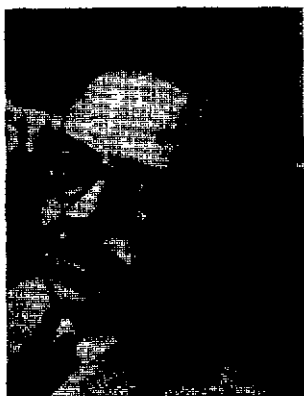
- (a) use or threat of force or violence against any person or the damaging of property,
- (b) prevention of the normal use or occupancy of any College building or facility or disruption of any normal college function through the use or threat of force physical obstruction, or noise;
- (c) physical obstruction of or the use or threat of force or violence to interfere with the passage of any person about the College campus or through the entrances or exits of any College building or facility or the corridors;
- (d) entering of any private office or private room without the consent of the rightful occupant, or
- (e) presence in or use of any College building or facility during the hours when such building or facility is officially closed unless permission is secured from the President or her designee prior to such presence, or use."

The following paragraph would be added at the beginning of Section III Enforcement:

"Enforcement shall be consonant with approved college procedures and binding contractual agreements of the College. Any student, faculty member, officer of administration, or non-faculty employee may charge any person with a violation by filing a written statement of the acts allegedly committed with the Assistant to the President for referral to the appropriate council or committee."

III. 4 (renumbered 6) would be changed to read:

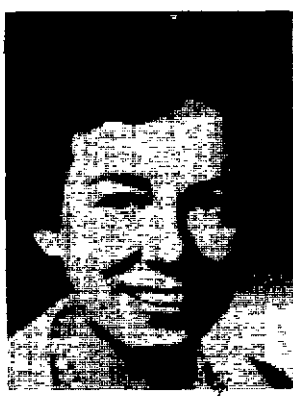
"6 In case the President of the College determines that the normal College procedures are inadequate for maintaining order on the campus she may request the local civil authorities to deal with the situation. The President may obtain court action where appropriate."



Woodbridge: "Every institution must have rules."



Caraley: "New version an improvement."



Moorman: "Clearer, but not better."



Studley: "Committee's proposal unfortunately is not more liberal."



Klass: "AAUP will review proposal."

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. Available by subscription yearly for \$6.00

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Printed by: Boro Printing Co. 222
216 W. 18 Street

The Senate

By virtue of the fact that the resolution of the Structure Committee of the Columbia University Senate was passed to grant the vote to the Barnard Representative, elections will be held next week to elect this representative. Nominations have been extended until this Friday, April 23rd to allow anyone who wanted to be the Senator to be able to run.

The election to the Senate has to have forty percent of the student body voting in order for the results to be valid — the election can be conducted many times until forty percent of Barnard's students vote. But why would forty percent vote when a) in any average Barnard election barely twenty-five percent vote, and b) only two candidates signed up to run (there were only two when the *Bulletin* went to press)? It is ridiculous for us to say that civic responsibility and moral obligation demand every one to cast her ballot next week when only two candidates are running.

Granted, the University Senate is limited in its powers, and granted the Barnard Senator is limited in her powers. However, if the Senate is going to survive, then it is going to have to act very soon. To be sure this survival will not come about if all contingents involved insist on the Senate's futility and do nothing to prevent it. By saying that the elections are useless and that Barnard's role is even more useless, is guaranteeing the Senate's futility. The Senate has enough tendencies towards futility without any encouragement from all interested parties.

The battle to win the vote was long and often thankless (the decision still has to be approved by Columbia's Trustees) Making the present Barnard observers feel comforted by having the entire student body support and thank them is no reason for anyone to run for the post; however the Barnard Senator will be able to be in the midst of discussion (and perhaps action) that will affect the lives of every Barnard-Columbia student. The Barnard Senator will be able to make sure that Barnard does not become the "Old Maid" (to coin a phrase), nor does she marry out of desperation and get herself into a trap, merely because she is afraid of not marrying. Questions concerning the budget, the community situation, and the quality of education are bound to be raised. Barnard is part of the Columbia/Morningside Community and should be heard from. If Barnard is to be heard from, then there should be a choice of who this 'speaker' should be. Two candidates hardly represents a fair sampling of the Barnard community.

The question deserves some thought — anyone deciding to run should sign up in the CAO Office by this Friday. The Senate could become a complete exercise in futility — we don't have to lead the way. . . .



"... And His Nose For News Grew And Grew."

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.

Women's Contingent

The United Women's Contingent, a group which has been working within both national anti-war organizations and the feminist movement to encourage women to march together on April 24 in Washington and San Francisco, will have buses leaving New York from 116th St. and Broadway at 6 a.m. Satur-

day morning. Round-trip tickets (\$10 each) are available from Columbia Women's Liberation which has an office in Earl Hall (either Room 105 or 101; CWL is in the process of moving); or from: United Women's Contingent, c/o NYPAC, 133 Fifth Ave., 6th Floor, N.Y.C.

The Contingent in Washington is operating a Women's Center on the George Washington University campus throughout the week preceding the 24th to coordinate the demonstration, provide housing and daycare,

etc. The group will be flying large balloons identifying itself Saturday morning, so that women will be able to find the Contingent on the Ellipse, where other peace groups will also be massing.

The National Peace Coalition has supported the United Women's Contingent in its nationwide organizing. In New York, the list of sponsors specifically endorsing the Contingent include: Kate Millett, Betty Friedan, Gloria Steinem, Myrna Lamb, Florynce Kennedy, Queens College WL, Columbia WL, Barnard WL, NYU WL, Hofstra WL, and the Women's Strike Coalition.

A statement issued by UWC urging women to march said:

"We live in a society where 7,000 women die from illegal abortions every year and thousands of unwanted children are born every year, a society whose government kills and mutilates women and children in one country while it tells women in another country that a fetus is sacred and that abortion equals murder.

"What women want is a society that is life-producing rather than life-destroying.

"What women want is an end to the military machine that controls our lives.

"What women want is an end to the death and dehumanization of husbands, brothers, sons and lovers by this war.

"What women want is an end to the mutilation and murder of our sisters and our sisters' children in Vietnam.

"What women want is to have the \$100 billion dollars that is spent each year in Vietnam spent in America to create an environment that is conducive to human life."

Interview With Middle States Observers

By MICKI MATTHEWS

On March 18th, I met with Ruth Adams, President of Wellesley College, and Robert Sproull, President of the University of Rochester, for an interview. The two were at Barnard as observers in the case study conducted for the Middle States Association's Commission on Higher Education, which evaluates colleges in its area for accreditation.

Miss Adams is a tall, slender woman with a low voice and a clear New England accent that seems to fit her so perfectly, that it is hard to imagine her speaking any other way. Mr. Sproull is a man that looks like your best friend's father — homey and distinguished at the same time. His accent is more Westernized and he speaks in a straight-forward manner.

Once I'd fumbled with the tape recorder and we'd pulled our chairs up to the table in the Jean Palmer Room, our discus-

sion began.

Interviewer: What do you look for in an evaluation of this kind?

Miss Adams: The main responsibility is to take the college's own identification, its programs, its aspirations, what it wants to do for its students. Then by looking at the component parts and how they're put together, say that it is achieving its announced goals in totality, it is achieving its announced goals in degrees, or it has fallen catastrophically right on its face. That's the overall basis we use.

Mr. Sproull: We look at the self-confidence of an institution and see if it's looking ahead or if it's just living from day to day and doing things that may cause it to have problems five years from now. . . . Actually, nobody's worried about this evaluation of Barnard at all. . . .

I: What have you found so far?

(Continued on Page 5)

Barbara Watson—Barnard Trustee and U.S. State Dept.

By LINDA STERN

Miss Barbara Watson's list of titles and accomplishments boggles the mind. A Barnard trustee since 1969, she now serves as the first woman and the first Negro Assistant Secretary of State, Administrator of the Bureau of Security and Consular Affairs in the Department of State. She graduated from Barnard in 1943, held different jobs, and started law school in 1960, to be selected "the most outstanding law student in the City of New York" in 1962. Since then, she has worked in various phases of law, including the United Nations.

One of her main concerns at present is with the more than seven hundred U.S. citizens detained in foreign jails on drug charges. Americans abroad are subject to foreign laws, and

months of legal pretrial confinement. She pointed out that the legal systems of most foreign countries operate on the Napoleonic code, in which the defendant is presumed guilty until proven innocent.

Cases of frame-ups sometimes arise, and Miss Watson advised those traveling to Europe to guard against arrest by "keeping their eyes and ears open," staying clear of any drugs while on foreign soil. Often, accepting or transporting packages whose contents are unknown for a friend could lead to arrest for possession. She said long hair and casual dress have come under increasing security, and students should make the effort to fit into and learn from the foreign life styles as much as possible, remembering that they are likely to attract some attention in many quarters.

Passport offices have pamphlets of laws and rules of many countries, and Miss Watson advised students planning trips to consult the pamphlets well in advance, or to visit the consul on arriving in the country.

After her talk, I questioned Miss Watson on her job, and her view of campuses and youth.

Interviewer: What other activities does the Bureau handle?

Miss Watson: Well, I am in charge of all consul operations around the world, of some 250 posts and 3,000 people. In the United States, I supervise three offices: the Passport Office, which issues about 2½ million passports a year, and determines acquisition or loss of citizenship of persons born abroad. Then, I have charge of the Visa Office . . . we determine who can and cannot enter the country, based on the immigration law. Then we have this Office of Special Consular Services which is in charge of the welfare of American citizens wherever they may be. Those who are arrested . . . those who die abroad, we have to see to the conservation of the estate. We also take care of claims, also are guardian of the seamen. And we have charge of third country representation, in other words, when you have countries breaking relations with us, as you did in the Middle East war, then I arrange for third countries to represent our interests. We distribute federal beneficiary checks abroad to our

citizens entitled to them. . . . We had validation of passports to restricted areas, and took part in the decision to take China off the restricted area list. Also evacuation of Americans in areas like Pakistan.

I: I hadn't realized it was that vast.

W: Oh yes, plus we have to testify to Congress on immigration matters amending the laws, to suit the needs of the country.

I: Must you travel all the time yourself?

W: A great deal, around the world. I'm getting ready to go off to Europe next month. Then I'll be back in Washington for two weeks, then back to the Far East again.

I: As far as women being in authority, it's obvious that you're quite an individual, but in general, is there more opportunity within the government for a woman to assume authority? Do people tend to look up to women more within the government?

W: I think that a woman's position is pretty uniform, in or out of the government. I think definitely there is a trend towards greater responsibility and respect for women. And many more opportunities are being opened up for women. I am, for example, the only Assistant Secretary who is a woman, in the history of the Department of State, but now that I've broken the ice, I'm sure that there are possibilities for many more women. And more appointments are being made. We have women consuls general, we've had women ambassadors. There are many women now who are in the foreign service. Years ago, it would have been unheard of to have a woman as consul general.

I: What about the legal profession?

W: The legal profession, yes, that's improving enormously. Before, they used to have women as sort of secretaries of good legal research. Now, they're finding women very competent and efficient, and they're going into court and getting places on the basis of their legal ability.

I: In different fields? I had thought, for example, that in corporate law, women are hardly considered.

W: They hadn't been, but it's

opened now I don't say that it's reached its perfection. But then let's face it, nothing has reached total perfection.

I: I also wondered what had made you decide to go to law school twenty years after graduating from Barnard?

W: Well, I did go into law school after finishing Barnard but after a week, I was so bored, it was too dry, and I wanted to do something much more exciting and pioneering. I think it was probably that I had been brought up in a legal family and lived with law all my life. But after I had had my fling I finally went back to what I was most suited for, which was law, and I enjoyed it. As a result, instead of taking three years to finish law, I finished in two and a half years.

I: How did you come to be interested in international affairs?

W: I was brought up in an international family, and had always been exposed to it. And I was involved with the UN, you see. So it was while I was at the UN that the State Department snatched me down to Washington. I find this just as exciting, particularly since you have some input into policy, especially in particular areas.

I: Do you find that you have heavy party responsibility?

W: Party responsibility? Well, I have to go to a black tie dinner tomorrow night at one of the embassies. But that is an extension . . . really more of giving one the opportunity to sit down quietly to discuss serious problems that you may not have an opportunity to do in the rush of everyday life. These are official appearances that are an extension of the working day.

I: I meant party in terms of political parties.

W: Oh, I see I have very little time in that respect. I am a Democrat, and have been. Once you're in the government, you are sort of precluded in the way of active participation in partisan politics because actually your boss is the government of the country. You certainly have the right of exercising your preferences, but to actively campaign . . . you can't really serve two masters in many instances and do it competently. My area is basically a non-partisan thing. . . . It's a law that has to deal

with everyone, a very complex law. So I don't get involved in the partisan aspect. You're concerned with the judicial application and interpretation of the law.

I: Do you have to speak many languages for your work and were you brought up learning other languages?

W: I was brought up speaking two in addition to English that is French and Spanish. It isn't necessary, no, but it helps a good deal. I find that when I travel abroad, and have to meet my counterparts in foreign ministries it does help for better communications, and just . . . you get far more enjoyment if you know the language.

I: May I just ask you after this discussion here this afternoon, how do you feel about Barnard? I don't know whether you come back frequently.

W: Unfortunately, my travels are such that they keep me going around the world but I come up from time to time as a trustee. I find that Barnard is a product of what's going on throughout the country with the young people. They're a dynamic lot, they're questioning, which I think is very good. Their challenge — I think it's a good point. If you ask the why's, then you have a more intelligent body elect. I'm also impressed with the wide spectrum of interests, of studies, in educational endeavor. I think that the young people today are far more with it in that they're concerned and are therefore getting a lot of intellectual material with which to meet life. In general, and this is all youth, all around the world, there is sometimes a little . . . well, you can't even apply it just to young people. I think it's the whole world which is trying to sort itself out.

Miss Watson's summation up what seems her boundless source of energy, headed for a trustee meeting. The meeting would mark another appointment in a day which had started at 5:30 a.m. to appear on the Today Show, and which might "If I'm lucky" end with the plane trip back to Washington at the end of a 17½ hour day. She calls herself an optimist, and insists on pouring all her efforts into what she believes may be "meaningful, constructive change."



usually, European, South American and Asian laws impose strict penalties for possession and use of any narcotics. United States citizens face sentences most frequently in Mexico, Canada, Spain, France, Italy, Japan, Israel, the United Kingdom, West Germany, and Jamaica.

Often, Miss Watson explained, the Americans notify the consul expecting U.S. officials to get them out of trouble. She said the consuls have only the power to visit the prisoner, notify his family, supply names of reliable foreign attorneys, and if necessary, provide some money for defense. Then, the Americans may face up to twenty

Interview With Middle States Observers

(Continued from Page 4)

A: It's a complicated situation.

S: The management or the students, faculty, administration here have invented an ogre called — what is it called?

A: Uh, Columbia University. It's nearby.

S: And we think it's all a figment of the imagination, invented to keep us away from more interesting things. They keep talking about it. It was a pretty good place from what I hear about it, until a few years ago anyway.

I: What do you think the advantages or disadvantages of a woman's college are?

S: This isn't a woman's college.

I: What do you think it is if it isn't a woman's college?

S: There are men over there.

I: Yes, but they're over there.

S: . . . You have two things

. . . One is that there are a lot

of men around. The second is that there are a lot of graduate programs, graduate libraries, professional schools, all of which color the education and keep it from getting too precious.

A: I don't think that there's any place today — and for Pete's sake you'd better put the correct quotation marks around this because I'm about to say that I don't think there's any "pure" woman's college. (laughter).

S: Well, we know that.

A: No, I think that every woman's college now is conscious of the fact that education for a woman includes men in that education as a factor. I think it's got to be an odd institution and an institution that would really be in difficulty that doesn't have men on campus as part of a woman's education. . . .

I: How do you see the Barnard-Columbia relationship?

A: It's a very hard thing to get a total, detailed picture that

one can really hold clearly in one's mind. It's a very kaleidoscopic pattern. When I talk to one person, I get one view. With another person, it's another view.

S: . . . Columbia's very useful to Barnard and Barnard's very useful to Columbia. . . . I would think that you people (indicating students in the room) would have to answer that. Didn't Columbia loom pretty large in the attraction of this place when you decided to come here? . . . The other thing is probably less well realized and that is that Columbia doesn't quite realize, I think, what a lot of unfinished business it has in the quality of undergraduate education. Barnard has a lot to contribute to Columbia on that score. I think Columbia is less aware of that than Barnard is of what Columbia can do for it.

A: . . . If you look at it nationally, Barnard has a deserv-

edly high reputation, which reputation has stayed high, if I may say so, in spite of Columbia. Barnard qua Barnard has a good status.

I: What do you think the future of women's studies is?

A: I think this too will pass.

I: Mr. Sproull?

S: I certainly wouldn't comment on that, particularly in this room. . . .

I: Do you think, from an outsider's point of view, it would be better for Barnard and Columbia to go in on coeducation or coordination?

A: Well, you're a coordinate college now. . . .

S: I think there's a dreadful tendency, and I think it's worse probably among students and junior faculty than it is among others, but it's bad in all of us. We want to make everything alike. . . . One of the strongest things about American education is its variety. . . . Variety

is the thing that private education has going for it.

A: I think that there's an intangible thing called style and I never can define it but I know that Barnard has a style. I've known that Barnard has a style ever since I wanted to go to Barnard as an undergraduate but couldn't afford it. . . . I am convinced that if Barnard in totality merged with Columbia there would be a total disappearance of what has been Barnard's style. . . . This sounds urpy . . . but I've been wandering around here, sometimes alone and sometimes with people and I don't know whether you think you have a friendly campus but you have an extremely cordial campus.

A few minutes later, I bundled up the tape recorder and left Miss Adams and Mr. Sproull to do their interviewing with some Barnard members of the Coeducation Committee.

Four Films

By JERRY GROOPMAN

A friend of mine recently commented that I have not reviewed a movie positively in the past two months. That is unfortunately true, and in the main is predicated on the fact that there is so much garbage currently on the New York screens. So in the past two weeks I have made a concerted effort to attend films which have received praise from the critics, this, to my despair, did little to remedy the situation.

Both *My Night at Maud's* and *Claire's Knee* have been built up, especially in *The New York Times*, as "close to perfect movies — an audio-visual feast," and so on with the poetry of the *Times*. These two films constitute parts of Eric Rohmer's *Moral Tales*, and though of mild interest, fell far short of my expectations.

Maud deals with the conversations of various French intellectuals set against a provincial background. The film is above all a verbal exercise, there is little study of faces, forms or events, but a deluge of purportedly profound words. The main character, a nervous religious mathematician, is coming to grips with Pascal's wager. This "wager" was constructed by the French philosopher, and runs something like this: (a) If I believe in God and He exists, I win the jackpot, that is, I am saved and live in eternal bliss; if I believe and death means nothingness, that is, there is no God, I win nothing and lose nothing. (b) If I do not believe in God and He does not exist, I lose nothing and gain nothing; if I do not believe and He exists, I lose everything, that is, fire, brimstone and the whole works.

The wager in itself is not particularly interesting since it is clear that the Catholic conception of Grace probably involves a purity of the heart and not the machinations of a gambler, what is interesting is the consciousness of an individual who moves in such constructs. It takes a very unusual man to become obsessed with such a system. Unfortunately, Rohmer steers clear of such difficulties, and the entire problem of Pascal is left as a philosophical curio at best.

Rohmer has an ear for dialogue but a poor eye and an even poorer mind in setting up a plot. Fifty minutes before the revelation of the last scene (which was billed as a surprising twist) it was clear what would happen.

Claire's Knee does not even reach the lowly heights of *Maud*; it also plays with psycho-

logical and philosophical entanglements, this time a writer who is using a man as an agent provocateur for her next novel. Though filmed in color against what seemed to be the French-Swiss border, the film remained entrapped by its physicalness. Let me explain further: a rather immature man of 30 is tied through fantasy to some younger 15 and 16 year old girls who have a chateau across the lake from his. His novelist friend, a woman of the same age, is staying with the girls' family. The two undergo a repetitious cycle of action and analysis. The young man has an outing with one of the girls; there is then fifteen or twenty minutes of minute dissection of every word said and every gesture remembered. It was similar to the kind of psychoanalysis high school intellectuals play with. And it is nauseating. The characters involved are also nauseating, something resembling Muscote Beach or plastic dolls. Now this could make a perfectly good critical film, but Rohmer seems to consciously avoid taking a stand or revealing his own perspective. Yet this can also be effective, if the audience must come to difficult moral decisions concerning the action, characters, etc. But the moral decision is so evident that Rohmer's invisibility is unnecessary if not annoying.

Tristana was the first Bunuel film I have even seen, and was, quite simply, a bore. It seemed to drag and drag on, with little direction or substance. I can understand inaction as a means to depict life in a small Spanish village as stasis, but an hour of solid stasis is uncomfortable. Catherine Deneuve plays an innocent girl who is taken in as a ward of an older man. He seduces her and makes her something of a "wife" though really a mistress. She meets and falls in love with a younger painter and portrayed as radical, some years after her seduction by the old man.

Two years after running away she returns, with a tumor on her leg; her painter lover deserts her to the old man. Her leg is amputated, she marries the old man, he dies.

What Bunuel is trying to do is chart the development of the girl from innocence to evil, from naivete to bitterness and hate. It is a poor job, mostly because such development requires continuity and *Tristana* lacks this. I was frankly disappointed in the acting and the plot, yet the evening was far from lost, for playing with *Tristana* was an excellent film.

Investigation of a Citizen Above Suspicion, is one of the finest movies I have ever seen. It has an elegant balance of action, ideas and character. It centers about the question of authority and answers that question through the person of the chief of homicide recently promoted to chief of internal security. This man, for complex yet somehow clear reasons, kills the sadistic woman he has had an affair with. He makes a stab at materializing his feeling that he is above the law, and, brilliantly, succeeds. When we render the feelings we get from reading Dostoevsky and Kafka into film, we have the *Investigation*. The analysis of political events as in the main psycholog-

About Artificial Flowers

By SARA SOLBERG

THE PROPOSITION, an improvisational revue directed by Allan Albert, Grammercy Arts Theatre; March 24 - through May; student rush tickets \$2.50. Twoffers now available. The Proposition Circus, show for children, Sundays at 1:00.

Think of a long hallway filled from floor to ceiling with artificial flowers of all kinds and descriptions — waxy hanging



gardens, plastic tulips, stiff greenery, unfriendly to the touch, synthetic thorns on the roses — got it? Now picture one delicate, living, velvety fern trying to push its way to the sunlight through all the plastic obstructions. It can't make it of course — it would need more durability and less fragance to survive in such an atmosphere — and so it becomes another casualty of mass production and of "modernity."

THE PROPOSITION is a Cambridge-based improvisational theater group all of whose members, including the director Allan Albert, are under 25. They have been acquiring a word-of-mouth fame over the past three years in Boston and thus playing to appreciative audiences. They also necessarily were at the same time acquiring a certain "provinciality" — in other words, the decision to try New York meant not only a raising of sights but a significant move off of home ground. Coming here meant leaving a comfortable niche in Boston's young theater-going crowd. And, most of all, it meant taking on the chin whatever New York's hard-line theater critics might want to throw. And with NY's singularly self-satisfied brand of art criticism what is called in Boston "an original improvised musical revue" becomes in New York "experimental theater" and is dealt with as though it were all a question of the ut-

ical phenomena is hardly a new method; yet in this film, the method works, and we feel at the end that insight has been gained.

Though all this gibberish about Kafka may sound like name dropping it is not; and though the film ends with a quotation on the screen from Kafka, it also does not name drop; rather, it somehow deserves that quotation.

If there is one exceptional film to see presently in New York, it is *Investigation of a Citizen Above Suspicion*. It gives substance to difficult problems, and eschews the dimensionless qualities of what most critics call "good film."

most gravity. For the actors, the show is and should be, serious — but for the rest of New York's long-suffering theater audiences, *THE PROPOSITION* should be like a breath of fresh air, like new blood, like a real, breathing flower among poor imitations.

The show is done by five or six actors and two musical performers (piano and bass), and since the company consists of over 16 people, they rotate during the week. They also rotate within the show and thus are never sure from one show to the next in which sketches they will appear. This is the theater equivalent of what the choir director does when he mixes his sections and has several tenors and several altos standing together. In the case of *THE PROPOSITION*, the show benefits from it — the cast enjoys the element of challenge and novelty just as the audience enjoys the resulting fresh quality in the acting.

Their technique of improvisation is as follows: They work always in a theater-in-the-round and always on a small stage where the actors are never physically far from the audience; they have certain formats, certain frameworks which are rehearsed and pre-planned; but the catalyst of the entire production is the audience. For example, one of their formats is an opera parody — the musical forms are all known to the performers beforehand; the scene sequences are rehearsed; the basic structure of the "opera" have been already set when one of the cast comes to stand in front of the audience and asks for the names of two historical figures — one of which should be the name of a famous villainess. Then they will solicit the name of a contemporary problem. They might, say, end up with Napoleon, Jezebel, and drugs — they then proceed to sing an opera with bona fide arias, recitative and quartets, but always Napoleon and Jezebel on the subject of drugs. The only preparation time on stage takes place in a sort of huddle that forms before the audience's eyes and lasts usually about two or three minutes.

Some formats are more difficult, some less; some more successful, some less. An example of a less successful one is their "pick-up" sketch, where the audience suggests a topic of conversation (usually "the weather" or "weddings" or "relatives") and two performers — one male and one female — use this topic of conversation to "cover up" the pick-up. Ideally what this sketch ought to be able to show would be the progression of thoughts and emotions in a first encounter — instead the performers usually rely on their pre-rehearsed techniques, such as the embarrassed giggle, the clapping hand over mouth, the ingratiating self one presents — without any foundation or parallel reality. It is simply unconvincing. An example of a very difficult sketch is their playwright imitation, usually performed in the second half, for which they ask the audience to suggest the names of four contrasting playwrights. They might end up with an assortment such as this: Aristophanes, Synge, Shakespeare and Ionesco. Then they ask for a relationship between two people, perhaps father/son-in-law, and proceed to enact scenes as they might

have been written by those four playwrights. It is very difficult, and often fails miserably. For example, Shakespearean language is not as easy to reproduce on the spot as might be assumed; and for another thing, if you have to play a scene between a stockholder and his broker as done by Euripides, you've got a problem. This particular sketch, although one of the less polished, is the clearest indication of the intellectual bent this group has — it has always played to college audiences and is, for the most part, made up of college students. A successful "actor" in *THE PROPOSITION* is one who is sharp, informed, spontaneous, imaginative and, above all, able to think on his feet. In this sense, *THE PROPOSITION* is more an exercise of the mind than one of theater.

Maybe it is a criticism worth listening to that often the most successful of the sketches are the least improvised, the most glib, the most polished, the most clever. I do not, however, agree with Clive Barnes that this calls into question the entire validity of interpretive and improvisational theater. I do think it has something to do with humor — that we laugh at gags but not always at spontaneity — and also something to do with the box office — *THE PROPOSITION* is a pretty tightly-budgeted enterprise. They are obliged to please people and, if that means a certain subtle change in attitude towards the innovation that is their "production," then it can't be helped. The popular, instantly applauded performer in *THE PROPOSITION* is the mugger, the one who has the most swaggering stage presence, the best mime, the most glib, eye-rolling one. In a sense it is a shame, because the dramatic personality (minus the melodrama and the exaggeration) could conceivably get squashed in such a situation. But it is equally true that *THE PROPOSITION* claims to be nothing other than what it is — a spoof of American "rituals." It is not great Theater in some Sir Lawrence Olivier way — it is worthy, straightforward, fun-poking Stageplay. It is not even intensely meaningful, but if it were it would be satire and would forfeit all the looseness which makes the performances so entertaining. It is not an adequate reflection of all American hang-ups, but it does not claim to be epic and if it did, it would lose the privilege it has now, which is to tickle little ribs, deflate little egos, and would become a pretender to the vacant Smothers Brothers' throne. And lastly, it is not really even a savage attack on conventional theater — far from it. Its style gives it away — they ride easy, they move in and out of the theater world's clutches like some sort of free spirit of drama. If the criticisms are that *THE PROPOSITION* is apparently incomplete, or somehow not solidly enough based, then they are irrelevant because this show is something special — something individual, personal, unique. How grotesque it would be if someone took this cast — now so alive and so excitable — and twisted them into shape (New York theater critics' idea of shape, that is). When Happenings become institutionalized, it is clearly almost impossible for anything to be spontaneous in

(Continued on Page 7)



COMMUTER COLUMN

By DIANE BERNSTEIN

In the past weeks, this column has dealt mainly with subjects dealing with the prime problem of the commuter finding a place to live. Yet while the attainment of housing is certainly the paramount goal for commuters, there are several measures that, if acted upon, will ameliorate the lot of commuters while they still undertake their daily trek.

Once upon a time there was a room on the third floor of Barnard Hall set aside for commuters. This room was furnished with beds and was designed as a place where tired commuters could catch forty winks or rest their weary bones between classes. Unfortunately, commuters have had a great deal of trouble making use of this room, replies such as "It doesn't exist any more," "It is locked," "There aren't any beds," etc. have greeted women searching for this haven. It is very important for commuters to have a place where they can sleep, this room in Barnard Hall or another on campus should be refurbished and made available.

Besides a room where they could sleep, commuters, and residents, could make use of a "loud study" where more than one student could collaborate on work.

The number of commuter lockers should be increased, eighty for a school of well over 500 commuters is nothing short of scandalous!

When McIntosh Center was built, two showers were installed in the commuter rest room locker room. However, commuters have found that it is not feasible to use these showers as the privacy and security on McIntosh's lower level is minimal. Therefore, as these facilities are not being used an investigation should be undertaken, perhaps by the Tripartite McIntosh Housing Committee, to decide upon a more practical utilization of this space.

While these are only stop gap measures that do not hit at the heart of the problem those who do commute should have as easy a time of it as possible.

Junior Named 2nd Prize Winner

Sydney Ladenheim at Barnard has won 2nd Prize, Biography (\$150) in the 1970-71 STORY College Creative Awards Contest designed to discover the year's best writing talent in the colleges of the United States and Canada.

The entry entitled "Free in School, Forever" was certified on campus by Marjorie Dobkin, Associate Professor in English.

Thirty of the prizewinning entries awarded nearly \$4,000 have just been published in **STORY: The Yearbook of Discovery** in an oversize paperback edition at \$3.85.

STORY Yearbook is published by Four Winds Press a division of Scholastic Magazines Inc. which sponsors the annual contest. The yearbook's editors Whit and Hallie Burnett for more than twenty years conducted the college creative writing contest sponsored by Story Magazine and the magazine published the first fiction of J. D. Salinger, Norman Mailer, Truman Capote, Tennessee Williams and many others.

Nearly \$20,000 in awards contributed by Scholastic Magazines, have been paid out in the last four years to encourage campus writing of professional stature in short stories, poetry, essays, biographies, plays, journalism, screen and television writing.

Balkan Dance

By LINDA STERN

The Balkan dance club expects about two to three hundred singers, dancers, musicians and just plain interested people from all over the US to liven up the campus this weekend in the third annual Balkan folk festival.

Marion Koenig who has guided much of the last month's planning for the festival and has invited groups from many states urges as many students as possible to attend. When you get three hundred people moving together in circle dances it's not like your dance class — it's a kind of life force that has to be felt. Mr. Koenig as well as Barnard instructor David Henry will be teaching workshops which are open to all with or without dance experience. The dances learned in workshops will appear again at the evening dance parties along with national costumes, unusual live music and genuine Balkan and Greek refreshments.

One highlight will be Ethel Raim's Slavic song workshop on Saturday at 3:30. After practice on Eastern European singing style Miss Raim will teach some songs with words phonetically transcribed.

The festival culminates in the Sunday concert at McMillan featuring Miss Raim's group, the Pennywhistlers, along with the Greek Porti Dancers and many others. A final dance party follows.

The festival grew from the Friday night community dances in the Barnard gym. Members of the dance club have spent the last month and a half planning the events including decorations, music, refreshments and arrangements for visitors. If you can make bed or floor space available for a festival guest please call Jan Huseby or a member of the club in 209 Barnard Hall.

Health Careers

If you have a moment to do a bit of career scouting for the future you might want to check into the possibilities in the health services field. The largest industry in the country today and destined to move up the scale based upon population growth and increasing emphasis nationally on health services.

Currently the New York State Department of Health is conducting a Health Careers Crusade which provides information about 200 different kinds of careers in the health care field. Initiated by Governor Nelson A. Rockefeller last Fall, the program to interest young people in the field is being carried out under the direction of Dr. Hollis S. Ingraham, Commissioner of the New York State Department of Health.

The program — which is not a job finding nor a job referral service — provides information about the kinds and amounts of education or training required for a great variety of careers. It tells where education or training can be obtained and requirements that have to be fulfilled when certification or licensing are involved. Benchmark indicators of salary ranges which can run from \$4,000 or \$5,000 to \$20,000 or more annually are also given.

A letter or even a postcard to Health Careers Box 200 Albany, N.Y. 12201 will produce ample general information on the field free. If individuals have specific interests in any particular field from biostatistics to occupational or physical therapy they can receive facts applying to the field mentioned.

The Proposition

(Continued from Page 6)

hearer. It's a world of artificial flowers and the flower arrangers, those pacesetters of the esthetic future, sometimes step on the real thing when it's still growing. Compare THE PROPOSITION company with say, the Lincoln Center Repertory Company and the difference is as between a child finger painter and a cubist, but who's to say the finger painter is in any way inferior to the highly cerebral cubist painter? Consider how quickly we would all become stark raving madmen if we lived in an all adult world — what a nightmare! Likewise the hearer needs THE PROPOSITION and Clive Barnes needs a rest.

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Iolanthe

The Barnard College Gilbert and Sullivan Society is proud to announce that their spring production will be the 'fairy opera' *Iolanthe*. This delightful comic opera is one of the authors' finest works combining a witty and charming libretto by Gilbert with an enchanting score by Sullivan.

Iolanthe will be presented at the Theatre of the Riverside Church, Claremont Avenue between 120th and 122nd Streets, on Thursday through Sunday evenings April 22-25 at 7:30 p.m. There will also be a matinee on Sunday April 25 at 2:00 p.m. to which parents are encouraged to bring their children. All performances are \$2.00 with the exception of Friday and Saturday evenings which are \$2.50.

The Box Office will be open weekdays from 11 a.m. to 4 p.m. starting April 12 in The Millicent McIntosh Center, 119th Street and Broadway on the Barnard College Campus. Phone 280-5302 for reservations. The Box Office at the theatre will open an hour and a half before each performance, the phone there is 749-7000.

Zamir Concert

The Zamir Chorale, a choral group composed of young adults from universities and colleges in the New York Metropolitan area will present a concert in the name of Israel Independence. The concert will be held on Sunday April 25, 1971 at 8 p.m. at Carnegie Hall. Tickets are available at the Box Office.

The group under the direction of Stanley Sperber will feature Leonard Bernstein's "Chichester Psalms" and Hebrew choral works.

Sound Off

Don't let it go how busy you are. Well there's your chance to get it not by dying but by coming.

In connection with the opening of Cinemas horror film "The House That Dripped Blood" the company is sponsoring a screaming contest the winner to be awarded with a job assisting in the promotion of the comic epic.

All would-be winners are invited to compete by submitting names and addresses (no discs or tapes please) to Screaming Editor, 7th Floor, 62 West 45th St., N.Y. 10036.

Let that be that!

Historic Music

Acoustic Sight & Sound Ltd is pleased to announce the fourth annual United States tour of the renowned Telefunken recording artist, Curtis Leonhardt, one of the world's foremost harpsichordists and noted musicologists and lecturers.

Mr. Leonhardt's founder and director of the Leonhardt Consort is who has devoted primarily to performing instrumental music of the 17th century on original instruments. The popularity of Mr. Leonhardt's recordings

and those of the Leonhardt Consort is greatly responsible for the burgeoning interest in the country in historic music and antique instruments.

Mr. Leonhardt will appear at Alice Tully Hall, Lincoln Center at 8:30 p.m. on Thursday, April 22, 1971.

Whitney Films

The Whitney Museum announces the selection of films for the third part of its New American Filmmakers Series. This will conclude the series for the current season.

Thursday April 22 - Wednesday May 5 Highlights of the Ann Arbor Film Festival. A two part compilation of prize winners and other selected films from the recent competition in the Mid West.

Thursday May 6 - Wednesday May 12 "The Long Walk" by Phillip Green and "Subversion" by Barry Brown two films exploring the oppression of the American Indian and Japanese American minorities in America.

Thursday May 13 - Wednesday May 26 Two weeks of new films by West Coast filmmakers. Part I includes the New York premiere of Jordan Belson's new work "World" and Kenneth Anger's "Invocation of My Demon Brother" with music by Mick Jagger. Part II features recently discovered work by the late Oskar Fischinger, one of the world's foremost innovators in abstract film. Mr. Fischinger whose film work in the early 20's foreshadowed today's psychedelic imagery, was also known for his conception of Walt Disney's "Fantasia".

Thursday May 27 - Wednesday June 2 Films by Women filmmakers including a documentary on Women's Liberation by New-reel Films.

The new series will continue the policy of showing films twenty-three times a week, three times daily at noon, 2:00 and 4:00 with evening performances on Fridays at 6:00 and 8:00. There is no admission beyond the \$1.00 admission to the Museum.

Student Plays

"One Lie and Half a Dream" by Sydney Ladenheim and Lovableness by Mordecai Newman have been selected for production in the Third Annual Barnard College Theatre Company Playwriting Festival.

The judges also voted Special Mention to "The Goodbye People" by Linda Rubenstein.

Three recent Barnard graduates now active in the professional theatre will be involved with the productions. Barbara Goll, class of '68 will direct and Margaret Fowler, class of '70 will play a major role in "Lovableness" and Marianna Holston, class of '70 will direct "One Lie and Half a Dream".

The premiere performance will be on Monday April 26 at Minor Latham Playhouse.

Faculty judges for this year's Festival were Serge Gavronsky and Janice Thaddeus and student judges were Janet Collier and Frances Garrett.

Also in rehearsal at Minor Latham Playhouse is "The Crucible" by Arthur Miller, which will play May 4th through 8th as the final production of the season. Directing is Lyle Dye, Jr., who also directed the recent successful production of "Bury the Dead".

Anti-War Posters

Over fifty original poster designs by many of America's leading artists, specially created for the exhibition, "Collage of Indignation II," will be shown at the New York Cultural Center from April 22nd through June 27, 1971. The exhibition organized by the three art critics, Lucy Lippard, Dore Ashton and Barbara Rose and by Deena Shupe and Ron Wolin, is being held concurrently with marches on Washington and San Francisco scheduled for April 24. The exhibit will be on view Tuesday through Sunday, 11 a.m. to 8 p.m.

Artists who have contributed poster designs in various media to the exhibition include Carl Andre, Arman, Alexander Calder, Mark di Suvero, Antonio Frasconi, Douglas Huebler, Donald Judd, Joseph Kosuth, Sol LeWitt, Robert Rauschenberg, James Rosenquist, Robert Rymann, Robert Smithson and Jack Youngerman.

Balkan Festival

Friday April 23 - 7:30-8:30 P.M. - Registration, 8:30-10:00 P.M. - Dances of the Hellenes Workshop and Dance Party taught by David Henry Barnard College Gym West 117 St & Broadway.

Saturday, April 24 - 1:00-2:30 P.M. - Balkan Instrumental Demonstration Workshop - Dov Buk kaval, Elli Buk, tupan, Bill Vanaver, tamboura. Earl Hall Columbia University West 117 St & Broadway, 3:30-5:00 P.M. - Slavic Song Workshop - Taught by Ethel Raim. Earl Hall Columbia University, 6:00-7:30 P.M. - Greek Dinner with film showing during coffee. Everyone welcome, advance tickets appreciated! McIntosh Student Center, Barnard, West 118 St & Broadway, 9:00-12:00 P.M. - Folk Dance Party with live music. Wear costumes. McIntosh Student Center, Barnard.

Sunday April 25 - 1:30-4:00 P.M. - Balkan Dance Workshop including village films. Taught by Martin Koenig. Barnard College Gym, West 117 St & Broadway, 7:30-9:30 P.M. - Concert, An Evening of Song and Dance from the Balkans - Ajda! New Haven Folkdancers, The Pennywhistlers, Dov Buk, Ponti Greek Dancers. The Balkan Mountmen Bill Vanaver. McMillan Theatre, Columbia U, West 117 St & Broadway, 10:00-1:00 A.M. - Folk Dance Party with live music, ethnic food, costumes. McIntosh Student Center, Barnard West 118 St & Broadway.

Sponsors: Barnard Folk Dance Group, Earl Hall Folk Dance Circle, Orthodox Christian Association.

Fees: Student Individual session, \$1.50, Series ticket, \$10.00.

General, Individual session, \$2.50, Series ticket, \$14.00.

The Greek Dinner is \$2.00 for everyone. Please make advance reservations. The Sunday night Concert and Dance Party is \$2.50 for everyone. Both the Dinner and Concert/Dance Party are included in Series Ticket price.

Students must present High School or College ID card at the door.

Make checks or money orders to Barnard College Folk Dance Group, send c/o Katy Moss, Dept of Phys Ed, Room 208 Barnard Hall, Barnard College, West 117 Street and Broadway, New York, N.Y. 10027.

Carnegie Concerts

The following events are sponsored by the Carnegie Hall Corporation during the week of April 25 - May 1, 1971.

Monday, April 26 at 8:30 p.m. - at Carnegie Hall featuring John Shirley-Quirk, baritone, assisted by Martin Isepp, piano. Final concert in the series, "Art of the Lied." Seats \$3.50, \$3.00, \$2.50, \$2.00, \$1.50. Tickets available at Carnegie Hall box office.

Tuesday, April 27 at 8:30 p.m. at Carnegie Hall with the Chicago Symphony Orchestra, Georg Solti, Music Director, conducting a concert version of Wagner's "Das Rheingold" with guest soloists. Seats \$7.00, \$6.00, \$5.00, \$4.00, \$3.00. Tickets available at Carnegie Hall box office.

Wednesday, April 28 at 8:30 p.m. at Carnegie Recital Hall. The final concert in the series, "Evenings for New Music," prepared by Lukas Foss and Lejaren Hiller. Seats \$3.00. Tickets available in advance at Carnegie Hall box office or, on night of concert, at Carnegie Recital Hall box office.

20th Century Music

Elliott Carter a retrospective concert, presented by The Performers' Committee for Twentieth-Century Music, with the assistance of the Alice M. Ditson Fund, the Martha Baird Rockefeller Fund for Music, and the New York State Council on the Arts, will be held on April 21, 1971, Wednesday, at 8:30 p.m. McMillan Theatre, Columbia University, Broadway at 116th Street.

Performing musicians are David Smith, tenor, Ray DesRoches, timpani, Joel Sachs, piano, Cheryl Seltzer, harpsichord, and The Bedford Madrigal Choir. Margherita Hastings, conductor, Chamber orchestra conducted by Arthur Bloom.

Program includes "Canaries" and "Canto" for four tumpans (1950/66), "To Music" (1937), "Heart Not So Heavy as Mine" (1938), "Musicians Wrestle Everywhere" (1945) for chorus a cappella, "Voyage" for male voice and piano (1943), "Piano Sonata" (1945-46), and "Double Concerto" for harpsichord, piano, and two chamber orchestras (1961).

Tickets may be purchased at the box office the evening of the concert or ordered by mail from The Performers' Committee for Twentieth-Century Music, 215 West 83rd Street, Apt 15-B,

New York, N.Y. 10024. General admission \$2.00. Student tickets \$1.50 with ID at the box office on the evening of the concert.

Kinetic Theatre

A non-literal, kinetic theatre piece titled "Consummation: An Act of Love" will be presented in the swimming pool, dance studio and hallways on Friday, April 23.

Seamus Murphy, whose dance company starred in the original production of "Hair," directs "Consummation." He is now a member of the college's Health and Physical Education Department faculty. The performers are 30 students from Mr. Murphy's free-hour dance workshop.

A good deal of the opening section of "Consummation" comes from the students' annual studies done at the zoo. The music sounds, and speech all arise from improvisations.

Mr. Murphy explained the difference between literal and non-literal theatre by saying the former is an illustration of a written text while the latter "starts with an idea, improvises on it, and searches out its development and implications. As far as "Consummation" goes we have freed ourselves from the restrictions of the proscenium stage and have created our own theatrical space in various locales in the gym."

The Friday evening performance will be at 8 p.m. Seating will be limited to 200. Reserved tickets may be purchased at \$1.00 at the College Memorial Center box office, for information call (212) 445-7500, extension 214. On-campus parking will be available.

Diploma Cards

The deadline for filing diploma name cards for the degree in October 1971 is May 28. Diploma name cards should be obtained from the Registrar's Office after April 26.

Jobs in Europe

A new twist to the solution of summer jobs for college students has been announced by EUROJOB, a Greenwich, Connecticut based program, affiliated with the American Institute for Foreign Study. Having acknowledged that jobs will be increasingly difficult to locate in the United States this summer, many students will find that EUROJOB has the answer. This program offers a wide choice of jobs - ranging from a farm job in the Swiss Alps to a secretarial position in London - in over 10 European countries. No foreign language is required for many of these jobs. EUROJOB also handles all arrangements for a work permit, accommodations and transportation, and provides a four-day orientation program abroad.

Students interested in this program are invited to contact the local representative, Laura Kretzer, SM 494, MO 2-7850, or write to EUROJOB, 33-6B, Department OR, 102 Greenwich Avenue, Greenwich, Connecticut 06830.