

BARNARD BULLETIN

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NUMBER 9

Barnard Trustees To Discuss Student Vote

On Wednesday, December 2, the Barnard Board of Trustees will hold their annual meeting. Among the issues slated to be discussed is the status of the student representatives on the Board.

Presently there are two "student representatives" on the

ly defines just how meaningful a say students are actually going to be given. In conjunction with the matter of the student vote



Ellen Futter

It has also been suggested that the system of electing student representatives be altered such that rather than electing graduating seniors, students would elect representatives from the sophomore class who would serve for a two year term. Such a change would enable students to have representatives who are current students with a clear and up-to-date perception of student feeling. There is also some discussion of having student representatives on trustee committees. Thus, the December 8 Board meeting promises to be an extremely important and telling one.



Ann Appelbaum

Board. Both are recent alumnae of Barnard (Ann Appelbaum '70 and Ellen Futter '71). These representatives sit on the Board as observers — free to participate in trustee discussion, but prohibited from voting as full Board members.

The issue of the student vote on the Board is a live one and an important one, for it precisely

Barnard/Columbia Relationship Report Explained

By LINDA STERN

The University Senate's recent adoption of the report made by the Senate Committee on the Relationship Between Columbia and Barnard College may be clearer the way for changes in curriculum appointments and tenure. The report deals in detail with those three areas after stating two basic assumptions. The assumptions read: 1) Increased coeducation will take place through the joint utilization of faculty facilities and course offerings in the two colleges and 2) Barnard and Columbia College will keep their separate identities and organizational integrity. Barnard will admit and give the A.B. degree to women and Columbia will admit and give the degree to men. The rest of the report which serves only as a statement of recommendations follows these basic principles closely.

Under curriculum the committee proposes that students of Barnard and CC should be able to take any courses on either side of the street assuming that the proper prerequisites have been completed. Since Barnard and CC's requirements for the degree vary widely the report proposes that each faculty should decide future degree requirements for the respective schools. It would still be up to the faculty to decide for example if a humanities course taken by a Barnard student at CC would count towards what are now the Barnard distribution requirements. The report discusses problems the faculty would then have to resolve if Barnard students were allowed to choose the CC degree requirements or vice versa. The method of the report suggests for working out such problems is forming new joint Barnard-Columbia subcommittees in specific areas.

Another section of the report stresses cooperation between the faculties of Barnard and CC in appointments made in either school. The procedure would involve both schools' Deans and Department chairmen exchanging information about faculty openings. If for example the Columbia History Department had an opening for a candidate the chairman of Columbia's History Department would inform the chairman of Barnard's History Department and would forward information on candidates Columbia was already considering. Barnard's department would be expected to review that information and supply Columbia with additional information about candidates they recommend. Barnard's department would if possible interview the candidates they proposed and those Columbia proposed and then submit a record of the consultation and an opinion on the candidates. Still the Columbia history department would actually make the appointment. The same process would hold when Barnard wish-



There already IS a Barnard-Columbia relationship on a personal level, as some students and staff will testify.

ed to fill positions on its faculty.

The last section of the report deals with tenure procedures for the Barnard faculty, an area which has frequently been mentioned in the case against coeducation. After reaffirming the Barnard Faculty's status as a full University faculty the report describes the present method of recommending a professor for tenure within Barnard. Though the final decision now rests with the President of the University (and the trustees) until now he has accepted or rejected candidates directly from the President of Barnard. The report proposes a new ad hoc committee of five including two Barnard faculty members. The new committee would review candidates' credentials and then make recommendations to the University President.

Supposedly then this committee could overturn a decision on tenure which had been approved by Barnard's president

If the committee's advice were negative Barnard could then agree not to make the appointment. In case Barnard still wanted to push the appointment the Barnard President could either ask for a review by another ad hoc committee or ask the President of the University to disregard the ad hoc committee's advice.

The report is not a simple one. It has suggested a resolution of the coeducation in itself. Barnard students still must find out whether courses they elect at Columbia will satisfy general requirements and the same holds true for Columbia students in Barnard classes. Appointments and tenure procedures proposed in the report stress the need for cooperation between the Barnard and Columbia faculties which may not be forthcoming. A future article will give the Barnard faculty's reaction to the proposed changes.

Barnard Gets Museum Collection

By SONIA TAITZ

Unbeknownst to the majority of Barnard students, there is an authentic collection of theatre and stage set models on the bottom floor of the Lehman building. The models were originally kept in the Brander Matthews Theatre (Columbia's Minor Latham Playhouse), named after the Columbia professor and drama critic who started the collection. The theatre, however, was torn down when a small part of it impinged on what was to be the site of the Law building and the Brander Matthews museum collection was then moved to Low Library. In the spring of

'71 the models were moved to Barnard (although Lincoln Center wanted them as well) as Columbia decided it could no longer provide the necessary space.

Arranged chronologically from the Roman theatre to the present scene, the collection is invaluable as a visual textbook of theatrical history. Furthermore, through the works of talented designers such as Bernstein, Owenschlager and Edward Edmond Jones a student interested in set design can learn different approaches to the various problems of play presentation.

Committee Election Results

Academic Council
Greta Graham

Admissions Committee
Allegra Haynes

Financial Aid Committee
Alva West

Judicial Council Members:
Karen Butler
Rosita Cheung
Jodie Galos

Alternates:
Valdena Coleman
Karen Jackson
Sheila Turner

Housing:
Linda Bogin
Ellen Goodman
Debra Hirshman
Ellen Holder
Patrice Johnson
Susan Ladner
Mary Linn Marks
Mary Jo Melone
Lynn Roberts

Undergrad Has Been Working...

By JENNY BREMER

No doubt Undergrad has seemed pretty much invisible to the average student. If you were observant or unusually perspicacious you might have observed the progress of the fall elections very much in the background. Most student go a copy of *Reorientation 1971* printed by Undergrad. But that has been about the extent of it. No very stirring report.

The truth is that Undergrad has been involved in a series of battles — minor but important ones. One of the major ones is the budget. Undergrad alloted the \$55,000 worth of student funds funds which it should be used come directly from the student activity fee and are in no way administration money.

The McIntosh Activities Council, the Bulletin, Mortarboard, Seminar Grants and the Course Guide, as well as all of the

other club and service organizations depend on Undergrad funds.

Since requests for more than double a stable fund and since debts from last year have greatly reduced the fund available for this year the budget process has been a source of never-ending frustration and much heartache.

The situation was further complicated by the August resignation of the Undergrad Treasurer Irene Karp who received the second highest number of votes for treasurer was chosen to succeed her by the Undergrad Executive Board.

Undergrad also added an Elections Commissioner to its group of officials in the person of Sue McNally. I would like to thank her and all those who worked with her for handling

(Continued on Page 5)

Shirley Wheeler Speaks At Anti-Abortion March

By BARBARA WINKLER

On a chilly autumn day November 20, 1971, 3,000 women and men from all over the United States congregated in the nation's capital to demand the repeal of all anti-abortion restrictive contraceptive laws and to prevent further forced sterilization.

The march called by the Women's National Abortion Action Coalition (WONAAC) was spearheaded by the recent conviction of Ms. Shirley Wheeler, a Florida woman, for murdering her unborn child. She was the first woman to be convicted for the murder of a fetus. Wheeler is from Dalton, Georgia, and was convicted of murdering her fetus in 1968. She is currently in prison for the murder of her fetus. She is currently in prison for the murder of her fetus. She is currently in prison for the murder of her fetus.

Marchers passed a cinema showing an X-rated movie entitled 'The Sex Machine' the battle cry was 'smash sexist movies, smash 'The Sex Machine'.

Other slogans were addressed to the fact of counter demonstrations held in Washington, D.C. and New York by the anti-abortion Right to Life group and others who had been hurriedly called together by Catholic influenced organizations.

Ms. Marge Sloan from Chicago Gay Women's Caucus speaking at the rally, called attention to the fact of WONAAC's limited funds in comparison to the anti-abortion groups which had been able to take a \$5,000.00 full page advertisement in the Washington Post.

Among the other speakers was Ms. Carole Henderson Evans, Coordinator of the New England Women's Contingent member of Boston Female Liberation and organizer of last year's anti-war demonstrations. She called upon all sisters to tell the government to 'get out of our lives get out of our wombs, and then get out of our way.'

Also speaking was Dr. Barbara Roberts a WONAAC National Project Director and a physician who performs free abortions in a Washington D.C. clinic. She urged the marchers to tell all those old men in Congress that unspeakable man in the White House who prattles about the sanctity of life while he naps our Vietnamese sisters, that we will no longer accept the unjust laws of this land.

Ms. Linda Jenness 1972 Presidential candidate on the Socialist Workers Party ticket pointed out that "one out of every four women in this country will have an abortion some time during her life. Calling attention to the fact that it is only women who have abortions, she stated that "We're not going to rely on men although we welcome their support. We are going to rely on ourselves and our sisters who are also fighting for the right to abortion in other parts of the world — in France, Canada, Italy and elsewhere.

Ms. Carole Lipman a chairwoman for the rally read messages from England, New Zealand, Canada and Italy, where

the Movimento Liberazione Donna, whose members have been getting signatures on a petition to parliament to change Italy's restrictive anti-abortion laws, will hold a rally this coming November 24, to demonstrate their solidarity with the American groups. Rallies on November 20th were also held in Canada and New Zealand, as well as in San Francisco. Brenda Dineen, from the Ontario Women for Abortion Law Repeal also spoke at the rally in Washington D.C.

Unlike the United Women's Congress held two years ago in New York City, black women were represented in number at the rally. Ms. Beulah Sanders, Chairwoman of the Welfare Rights Organization, spoke castigating United States doctors who sterilize welfare mothers without their consent or knowledge. Babies do not cause poverty, she said "they are the victims of poverty." Ms. Marsha Coleman, Director of the Black Task Force of WONAAC also spoke against both forced sterilization and black men who "believe that the only position for a black woman in the movement is prone." She stated that four thousand black women in the United States each year obtain illegal abortions and called upon black women to take their place in the movement not solely as breeders, but as leaders as well.

The rally opened and closed with singing and dancing to the strong beat and militant lyrics of the New Haven Women's Liberation Rock Band.

A World Of Weddings

NEW YORK, N.Y., Nov 24 — Seeking a spouse? Where in the world to go?

Surprisingly, and despite frequent commentary to the contrary, you might try staying at home. The marriage rate in the United States has risen 26 percent in the last decade, according to a recently released story on international marriage trends by Metropolitan Life Insurance Company. Last year, the United States recorded 106 marriages per 1,000 population, compared to a record low of 84 in 1961, and now has the highest rate in the world.

Nevertheless, note Metropolitan Life's statisticians although the United States ranks high, our neighbor to the north, Canada, might also be a good bet. In the past seven years alone, Canadian marriages increased more than 27 percent, with the annual number of marriages reaching new highs in each of the last three years.

Indeed, all of the English speaking countries around the world are reporting increases in marriage. Another example is Australia, which recorded a rise of 24.3 percent in the past decade.

Puerto Rico's marriage rate is also high paralleling that of the United States and Canada — 105 per 1,000 population, or a 15.4 percent increase.

European areas showed diverse marriage trends. According to Metropolitan Life, the marriage rate for the period

between 1960-64 and 1969 (or 1970 where available), increased in 10 countries, decreased in 11, and showed little change in Denmark and Yugoslavia. A journey to the Netherlands, where the newlywed rate of increase is the highest in all of Europe — 18.8 percent — might prove successful. Bulgaria, on the other hand, might be less promising, for it recorded the lowest rate of increase in all Europe — 4.8 percent.

And trips to Romania and Sweden where the rate of marriages decreased by 25.8 and 25.4 percent respectively, should probably be scratched from the itinerary entirely this year. Sweden reported the lowest rate of marriage in all of Europe last year — 5.3 per 1,000 population compared with an annual average of 7.1 in 1960-64. The Soviet Union's current marriage rate of 9.7 per 1,000 population is the highest of any European nation, but represents only a slight upswing following several years of a downward trend there, the statisticians note.

As for the Middle East and Asia, only Israel and Japan have reported complete marriage statistics for the past 10 years. Israel's rate of increase — the highest of any country reviewed — is a startling 32.9 percent, while Japan's is a relatively low 3.1 percent, concluded Metropolitan Life's study.

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Miss Chinatown Contest Open To Barnard Chinese Students

Women's National Abortion Action Coalition (WONAAC) was spearheaded by the recent conviction of Ms. Shirley Wheeler, a Florida woman, for murdering her unborn child. She was the first woman to be convicted for the murder of a fetus. Wheeler is from Dalton, Georgia, and was convicted of murdering her fetus in 1968. She is currently in prison for the murder of her fetus. She is currently in prison for the murder of her fetus.

Inquiries should be sent to the attention of the Queen Committee Chairman, Deadline for entries January 10, 1972. Any girl of Chinese parentage age 17-26 is eligible to compete. Judging is based on standards of personality, beauty, talent, cream and poise.

Runners up of this beauty pageant, namely the 1st princess, Miss Chinese Chamber of Commerce and Miss San Francisco Chinatown will be given round trips to the Orient and Hong Kong as top prizes.

All contestants will take part in the exciting, nationally-publicized 10-days pageant in San Francisco February 18-27. The new year for the Chinese will be the Year of the Rat, the year 4670 on the lunar calendar.

Active jobs of Chinese descent from Barnard College may wish to contact the Chinese Chamber of Commerce, 730 Sacramento Street, San Francisco, California 94108 for full details and entry blanks.

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'The Proposition' To Give Barnard Off-Broadway Presentation

By DIANE BERNSTEIN

This week will see the coming to Barnard of the off-Broadway play, *The Proposition*. To be presented on December 6th, it is sponsored by McIntosh Activities Council.

The Proposition, which premiered four years ago, describes itself as "an improvised revue, created completely by audience suggestions at each performance." However, these few words do not do justice to the cleverness idea or even accurately explain what this play is all about. For the originator, Allan Albert, has taken several formats and put them together. Constructed sparingly, they serve as frames while suggestions from the audience serve to fill them out.

To give an example one of the actors turns to the audience and asks for the name of three cities and a topic that is controversial. Various suggestions were immediately offered: Intercourse, Pa., Hicksville, L.I., and Chicago and the topic of venereal disease. The actors (there are five) retreated to the corner and in less than two seconds came out and faced the audience. Voila an interview show appeared! In turn, the interviewer asked a couple from Intercourse, one from Hicksville and one from Chicago what they thought about VD and related topics (i.e., sex education). Though the same two actors portrayed the couples, you really felt that first, you were seeing a prudish couple from Pennsylvania's hills; then a Jewish yente and her Alexander Portnoy spouse and

finally a hard-hat and his mate. What made the portrayals so successful were the little details included in the characterization. When the Hicksville housewife said that her children were immune to VD as she sent them to a Yeshiva rather than a local public school or the blue-collar man from Dick Daley's town shouted that he didn't know anything about VD and his wife chimed in proudly "My husband doesn't know about a lot of things", the audience howled with appreciative recognition.

What also adds to the success of *The Proposition* is the fact that the audience is familiar with the formats. Therefore, a very detailed presentation is not needed, given various clues we can fill in empty spots by ourselves.

The actors in this sort of musical must be good or the sketches will collapse. But do not fear for as has been implied, they are very fine. When we are told, for example, that this actor is going to be a candle, he really seems to become that candle, right before our very eyes. And when the cast starts to sing, one's appreciation continues to grow.

Music is supplied by bass fiddler Jeff Silverberg and pianist Jeff Lob, both of whom are excellent.

The last ingredient necessary to a good show that uses audience participation is a good audience. And of course the Barnard and Columbia people who come to Barnard Hall gym at 8 p.m. on Tuesday December 6th, will provide that.

Prostitution Conference

'A Woman's Conference on Prostitution' will be held December 11th & 12th. Charles Evans Hughes High School 351 W 18th St. It is sponsored by New York Radical Feminists, the New Women Lawyers, THE FEMINISTS, and the New Democratic Coalition Women's Rights Committee. The Conference will discuss the de-criminalization of prostitutes and stricter enforcement of laws against male patronage and harassment.

Saturday afternoon workshops will explore means to end the oppression of prostitutes and of all women because of the existence of prostitution. Among workshops are: Prostitution a Big Business & In Business; What Legalization Means; Prostitution the Media & Romantic Myth; Economic Necessity & Alternatives; Psychology of the Prostitute; the Pimp and the John; the Military and Prostitution.

Saturday morning opens with 9 a.m. registration, a tape and slide show, and a plenary session on the history, laws, economics and psychology of prostitution. Featured speakers: Dr. Mary Daly, Theologian; Boston University; Florence Rush, youth social worker; Ruby Leavitt, Anthropologist; Manhattan Community College. Sunday's program will include a symposium: Toward the Elimination of Prostitution.

All media are invited to Saturday's slide show and plenary, while the press only is asked to the Sunday symposium. Donation is \$3.00 for both days. Child care is provided. A limited number of men will be admitted to Saturday's morning program only.

Transit Fare Hike Called Unnecessary

Congressman William F. Ryan has announced that there is no reason whatsoever for mass transit fares to be increased. Speaking as Chairman of the Save Our Subways Committee which consists of 16 Congressmen, 10 State Senators, 32 Assemblymen, 3 Borough Presidents, 16 Councilmen, 22 City officials, and many union leaders and business representatives, Congressman Ryan declared any fare hike whether it be 5 or 20 would be an unconscionable and regressive form of taxation. The defeat of the bond issue does not change that fact. Any increase in mass transit fares is an intolerable burden as it was before November 2 and the failure of the bond issue cannot be used as an excuse for raising New York City's subway fares. Thus, the Governor and the Mayor have an obligation to implement their original agreement to save the fare.

Included in this agreement was:

1 That tolls on the Triborough Bridge and Tunnel Authority facilities be raised — half of the revenues (\$50 million) going to New York City Transit Authority.

2 That Triborough toll revenues be made available on a current basis yielding \$20 million.

3 That New York City lend the Transit Authority \$50 million for its sinking fund which would be repaid by the City to be sinking fund over a period of 5 years.

4 That New York City continue to roll over the \$50 million that the New York City Transit Authority owes the City's sinking fund.

5 That \$100 million be advanced by the State in first year appropriations in next year to the Transit Authority repayable by the City over a period of 5 years.

The part of the package without the bond fund that were included in the original agreement would add \$320 million in a period of five years. A sum that the left 11% of \$220 million which would be the transit worker wage that threaten his back pay and save the fare for more than one year while the State Legislature has a chance to discuss various plans that have been proposed during the year.

Although members of the Committee on Public Works have never in view of the one-time financial aid to the subway, we are united in our overriding interest in the fare increase and implementation of the rest of the fare package in a short term move to limit the increase.

Any increase in transit fares would have a serious effect on every sector of New York's economy. A fare hike would not only be intolerable but an outrage that would prevent labor from doing its job. The fact that we have brought together such a broad based coalition is evidence that New Yorkers are not and will not accept a fare hike.

Placement News

The Placement Office is planning to meet together monthly in their office to discuss plans after graduation. Any student would go to the Placement Office 11 Mulbarth Hall for a pickup for weekly meetings with M. Gold.


On Thursday evening from 8 pm to 9 pm at the Richmond a bridge club and identification meeting at Harvard Law School. Meeting about Harvard Law School. Meeting about Harvard Law School.

Barbara Schein formerly in the staff of the Placement Office and now a student at Rutgers Law School will talk about opportunities for women in law and at Putnam next Thursday evening December 9 at 7 pm also in the McIntosh Recreation Room. With her will be a local representative of the Rutgers Association of Black Law Students.

The Saturday December 4th from 12:30 pm to 4:00 pm a Women's Law Day will be held by women lawyers and Law School professors. The conference will be held at New York University Law School, Vanderbilt Hall 40 Washington Square, South.

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Editor in Chief

RUTH BAYARD SMITH

Assistant Editor

LINDA STERN

Business Manager

AL MEDIOLI

CARTOONIST

JAN OSCHERWITZ

STAFF: Ellen McManus, Jerry Groopman, Susan McNally, Lynda Horhota, Sara Solberg, Susan Kane, Laura Brevetti, Diane Bernstein, Michelle Friedman, Linda Spiegel, Vivien Li, Sonia Taitz, Elizabeth O'Neill, Abby Bartlett, Carol Richards, Barbara Kapnick, Karin Johnson, Julie Simon, Mary Hayden, Stephanie Spanos, Jenny Bremer, Kate Cowdery.

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Student Trustees

Next Wednesday evening included on the agenda of the meeting of Barnard's Trustees is the question of Student Representatives on the Board. The academic year 1970-71 was the 1st year during which so-called student representatives were on the Board of Trustees. The first student trustees were Ann Appenbaum (elected by the student body) and Dorothy Urman (appointed by someone, it's difficult to tell by whom). They were assigned to be trustees immediately after their graduation from Barnard. They were not student trustees in the sense that they were no longer Barnard students. Also they were not trustees in the same context as Arthur Goldberg, not just because they went to more meetings but because they were not able to vote.

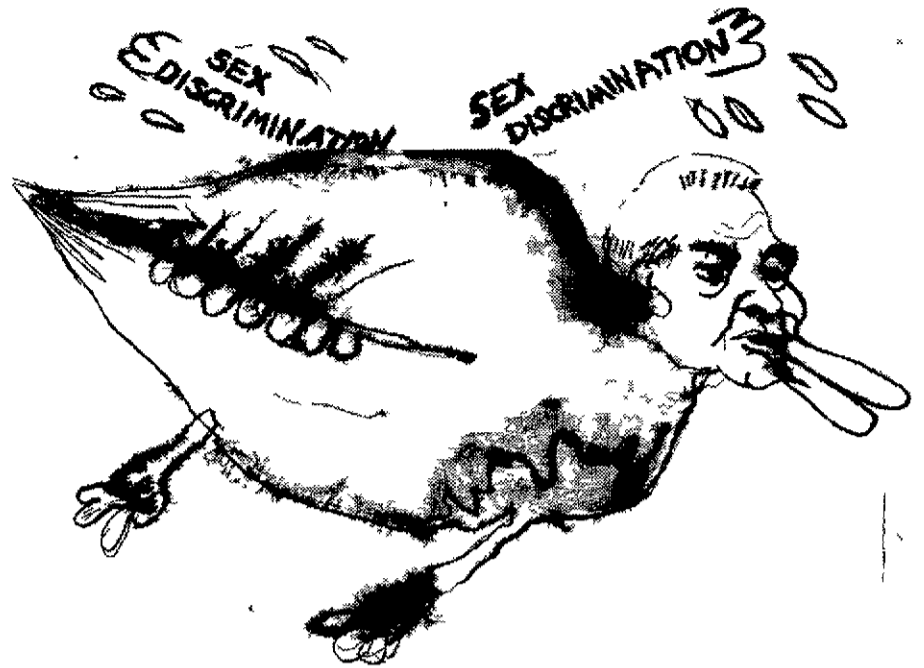
If this were the most logical of all logical worlds, then one would assume that perhaps there should be someone as a trustee who actually goes to Barnard (goes — not went). There are representatives to the Board of Trustees from Barnard Alumnae but they are women who are removed from the life of a Barnard student — removed physically by distance and chronologically by past graduation.

It has been suggested by helpful bystanders and involved standers that Barnard students should work to get a sophomore elected to the Board rather than hope that the student representatives get the vote. The reasoning for this is two fold. The first is that those trustees who do not want change in the status quo of the Board would be more apt to go along with the idea of an actual student representative if she did not have a vote. The second reason is that if students are allowed to vote on the Board, then it follows that faculty and administrators should also be allowed to vote. According to a New York State Rule, if a Board of Trustees or Directors run an institution or a company they are able to run the institution on their own if their number is under 25. If they have more than 25 members on the Board they have to petition Albany for a change in charter. If all these people are voting representatives then their number would be vastly more than 25. (President Peterson gave up her vote in order to keep the number below the maximum.)

However it would seem that there would be at least two ways to get around this ruling. The first would be to let everyone vote — the vote taken by all the representatives would be a binding one. Then the actual counted delegates could vote for the official record. There are problems with this plan in that it questions the actual meaning of a 'vote'. If a vote could have such a nebulous definition then why would anyone want one in the first place.

A second plan offers greater flexibility. Why couldn't the Trustees have a rotating Board? Attendance wouldn't have to be rotating (if attendance were rotating, then it might allow representatives to have better attendance records) only voting would have to be. That way the number could remain constant and only the individuals would vary. (Rotation could be by alphabetical order or some other arbitrary means.)

In any case the decision regarding the technicalities of student voting representation on the Board does not have to be made right away. What does have to be decided, however, is whether or not the Trustees can make a commitment to voting representation by Barnard students on the Board. A decision must be made very shortly on the role of the Barnard student on the Board of Trustees. Next Wednesday's meeting will be a deciding point for the Barnard Trustees.



"LIKE WATER OFF A DUCK'S BACK."

In The Morning Mail

Barnard Catalogue Comment

To the Editor:

It is nice to have an illustrated Course Catalogue. The illustrations show a mixture of students and faculty members. All the faculty members shown are male and depicted in postures of authority — e.g. standing over seated students. All the students shown, except for one, are female. All are shown in attitudes of passivity, seated, silent, deferential. None is speaking, none is doing anything complicated, even the picture of a dance class shows static students, none of the students pictured is showing any but the mildest emotions — unless you count one face that seems to reflect awestruck amazement. Who chose these illustrations? Is this the picture we want conveyed of the Barnard faculty, the Barnard students or of learning at Barnard? Is it an accurate picture?

Yours Sincerely,
Onora Nell

Gym Clarification

To the Editor:

I should like to clarify two points which may cause some confusion and misunderstanding concerning optional participation in physical education classes (Bulletin — 11/18/71). Also, it would be interesting to know how 'the random sampling' of the 231 optional students was taken, how large a sample was chosen, and to know the statistical procedure followed to make the numbers "slightly misleading."

The first point concerns a student's suggestion that she might "flunk" in a course even though she has completed her requirement. Obviously if she has fulfilled the requirement her attendance in class is at her option and she will not fail the course.

The second point relates to

students who had completed their requirement but who registered for class in October. We attempted to follow-up every student who had registered for class but was not attending. Anyone not interested in continuing a class could have dropped out and thus opened a place for a student on the waiting list. Unfortunately, some girls neither came to class nor responded to our inquiry as to their desire to stay in the class.

We do care and welcome everyone who would like regular instruction or who would like the opportunity for activity or recreation in any of our classes.

Yours sincerely,
Marion R. Philips
Chairman

Literary Agency

To the Editor:

I'm a CCNY '67 grad asking for your assistance in securing writers for my newly-opened literary agency.

I am looking for universal things in manuscripts like suffering, feeling, experiencing, with people who triumph over or founder under these universal things. The manuscripts must have dramatic conflict, well plotted and with strong characterization. Style, writing as sheer good writing, counts heavily in all markets. My evaluation of a manuscript for submission to an editor is based upon the particular taste and style of the writer, whether the writer has the technique for whatever market he is aiming at that particular time.

When a writer sends me a manuscript I would like to have the following:

is the writer published or unpublished?

how long has the writer been writing?

what has he done?

what reason does the writer have to believe that he has now reached professional status?

I believe an agent's role can

be crucial to a writer. Sales are made because the right material is submitted at the right time and this comes through the agent's contacts.

The myth must be banished that "good" agents do not charge a reading fee, or advertise. My expenses are staggering. To develop new writers (non-profitable clients) who are yet to arrive with a first novel, I must charge a reading fee of \$20.00. If I feel there is any editing or revising to be done before submitting to an editor, it must be done by the writer. I say this because I am not interested in milking money from the author by paltry editing and revising fees. I am more interested in obtaining a signed contract for the writer wherein I make a legitimate 10% commission.

If you would post this letter in a conspicuous spot so writers might see it, I would appreciate it.

Sincerely,
Del Walker

Commencement Speaker

To the Editor:

In anticipation of criticism, let me say that this letter and even my response to the Commencement Committee poll of choices for a graduation speaker, are indeed two weeks late. My only justification is that I have been thinking about the subject and talking to fellow seniors, and this is what I have come up with.

I am not enthusiastic about any of the proposed speakers. I am horrified at the prospect of Bella Abzug. I don't think many of us find Margaret Chase Smith particularly inspiring. Betty Friedman or Gloria Steinem would be interesting, even appropriate to the occasion, but I think the average Barnard senior is aware of the ideas and programs these leaders have been propounding.

(Continued on Page 5)

The High Caloric Solution

By LAURA A. BREVETTI

There is a monetary crisis in Italy today, a very novel one. It has no connection with the stability of the U.S. dollar or with the over-abundance of Eurodollars. It is over whether or not to make caramel candies legal tender in the Italian Republic.

The problem goes back to the old economic standby, the law of supply and demand. The Italian economy is doing just fine and the Italian people are buying more and more goods. Therefore, store clerks are giving back more and more change on the Italian lira. This pleases storeowners but what they hate is that there is a shortage of five- and ten-lira coins needed to make exact change. It's not a large amount: the five lira is worth about one-third a U.S. penny and the ten-lira about two-thirds. The shopkeepers never seem to have enough even though the Italian mint insists that it has coined a billion each of the five lira and ten lira coins, since the end of World War II. The crux of the problem is that most of it has vanished from circulation. Millions of tourists have brought home handfuls each thinking it suitable play money for their children. Italians themselves are annoyed at having to carry these insignificant coins in their pockets so they leave them home in empty sauce jars or in washed shirt pockets.

To compensate for this shortage the Italian business community has evolved a system of handing out candy instead of small coins. The Italian post office has its own solution — it gives out worthless but very beautiful stamps for change. To me this is a perfect example of Italian problem solving. The solution goes back to the old Italian cultural standby, the law that states when you have a problem eat or solve it with food.

The system, however, has been very well planned by the storeowners. A square of hard licorice hygienically wrapped serves as a five lira piece in most stores and a creamy caramel does for the ten lira piece in most others. The big stores have tremendous glass bowls of assorted candies marked with the price per piece and the customer can take her choice. An American correspondent in Rome writes that she has tried out the system in reverse. She accumulated what she thought was enough caramels from change she received and she attempted to buy a pack of cigarettes with them. The store owner refused to accept them back. Thus showing that this is a one-way system and also showing that caramels are not yet considered legal currency in the Italian Republic.

An Italian, facing this problem head on and with a clear mind, has become the caramel champion. This man is Augusto

Premoli and he is a Senator who has formally asked the Finance Minister to consider legalizing candy as a currency and he is even urging the Government to go into the candy business. The Finance Minister, a liberal no doubt, said he hoped the Treasury would seriously consider it.

The consequences of such an action, if taken by the Treasury, are endless and rather humorous. The first that comes to mind is the fact that making caramel legal tender would make the police job of tracking down bank robbers easier. The prime suspect would almost have to be the one who had the quickest weight gain and the most recent dental appointment.

Customs agents, fearful of tourists smuggling in counterfeit Kraft's caramels, would quickly suspect anyone with cellophane wrappers stuck to the soles of their shoes or with tourists showing exaggerated movements of the mouth indicating vigorous scraping activity of the tongue to palate and teeth.

At some future international monetary conference it wouldn't be unusual to hear the Italian Finance Minister ending the United States for its financial irresponsibility abroad and finally pleading with the U.S. to devalue the dollar. Although this time, I can also hear Secretary of the Treasury Connally retort in his Southern drawl, "Up your fluctuating caramel!"

OPINION:

A Woman for President?

By BARBARA WINKLER

I first heard Linda Jenness, the Socialist Workers' Party presidential candidate, speak at the November 20th national anti-abortion march in Washington, D.C. Although many of WON-AAC's (the organization sponsoring the rally) members also belong to SWP, Ms Jenness was by no means the star of the day.

She spoke some time in the middle of the program, and was given a similar identifying introduction, sans fanfare, that had preceded the other speakers. Nevertheless I was highly impressed with this straight-talking feminist (She is a bonafide feminist, not merely a candidate trying to cash in on the women's issue) Her persona is as non-nonsense (cropped hair, no make-up, simple sweaters) as are her ideas and delivery, low-keyed and factual.

Her main theme at the rally was the fact that it is women who have abortions, and who suffer and die from them and that the policy makers in Washington are men. While welcoming the support of men sympathetic to the feminist movement, she called upon women to rely upon themselves and their sisters in feminist movements around the world.

On the strength of this speech I made a point of attending her appearance at Columbia University on November 22. Once again I found her presentation thoughtful and forceful. While not lacking in passion, she is no apprentice demagogue; and, I believe, should be taken very seriously as a presidential hopeful.

At present her candidacy is little known (at least, little mentioned in the East Coast media; although Ms. Jenness indicated that reception on college campuses elsewhere in the country had been enthusiastic and her appearances well-attended). She and her running-mate, Andrew Pulley, a young black man and former G.I. who was incarcerated in the Presidio stockade for his anti-war activities, hope to rectify this situation and launch one of the strongest Socialist presidential campaigns since that of Eugene V. Debs. They have made applications to be on 33 of the states' primary ballots and are taking their case to court in nine other states (challenging unfair requirements, such as a loyalty oath, excessive fees or number of signatures). At present Mr. Pulley has been campaigning in the Southwest and other parts of the US.

He has also made a fact-finding tour in Germany, speaking with United States servicemen. He fully supports Ms. Jenness' feminist stance.

The theme of Ms. Jenness' speech at Columbia was the integral connection between the events of Attica and the rest of society, and the misrepresentation of those events by officials to the racist and exploitative myths current among a number of Americans. She quoted J. Edgar Hoover to the effect that although one need not fear a black man with a gun: "They can't shoot straight," but "you'd better watch out if they come at you with a knife," (drawing the connection with the alleged cut

throats of the prison guards at Attica).

Citing the roster of courageous men and women who have faced incarceration in American prisons (Angela Davis, George Jackson, the Bergman brothers, etc.), Ms. Jenness pointed out that they are not a new phenomenon, but that Americans have seen their like before in such people as Eugene V. Debs, Kate O'Hare, and Sacco and Vanzetti.

According to Ms. Jenness the American system of justice is anything but just, the inequities are plain to see. Whereas George Jackson can spend ten years of his life in jail for a theft of \$70, and finally die there, a stockbroker in Illinois who had edged \$4 million was given only one year, and Lester Madcon's son is allowed to do his time (for stealing bus fares) on weekends so as not to interfere with his education.

Ms. Jenness also pointed out that of the 8000 women in U.S. prisons 65-75% are drug addicts who should not be in prisons at all. They were arrested for petty burglary, shoplifting and prostitution in an effort to support their habits. "Have you ever stopped to think about the hypocrisy involved in arresting women for prostitution," said Ms. Jenness, whereas a man can use a body and walk away free the used body is thrown into jail."

Speaking of President Nixon, Ms. Jenness indicted the man who called up Governor Rockefeller to congratulate him on his handling of the Attica uprising, and who allows the death of 300 Vietnamese each day in an unpopular war. (According to a recent Harris Poll 78% of the American people would like to see an immediate withdrawal of

(Continued on Page 8)

Mail (Con't)

(Continued from Page 4)

Can we get away from politics on graduation? Why not invite a prominent artist-poet-catcher musician, conductor-partner, sculptor — who is articulate and could share the wealth of his or her extraordinary perceptions? Contemporary artists often make the most acute and profound observations of their society and world. I am sure the appropriate department at Barnard and Columbia could aid in making specific suggestions and even in contacting the artists and arranging for them to speak — perhaps to perform as well.

Or how about a social or political psychologist — Erik Erikson, Konrad Lorenz? The Committee's suggestion of Margaret Mead is another possibility. Again why not have each department chairman propose names and possibilities?

Finally why must the speaker necessarily be a woman? Must we, in response to society's stereotyping and pigeonholing of women, become narrow and provincial ourselves? This is not Women's Liberation it is childish defensiveness, to say nothing of female chauvinism.

Shulamit Magnus
Barnard '72

Undergrad Promises Creative Action

(Continued from Page 1)
so much of the responsibility and the work in this last election, and for hanging on despite the unexpected problems of a re-vote.

I did not envision hassling with budgets and writing election codes as my primary tasks while in office. So far day-to-day tasks seem to have distracted me from projects which I consider more worthwhile, such as working for co-education, a stronger student voice, and, generally, a more progressive Barnard, if such is possible.

In the future I hope to push Undergrad into a more creative role. The Undergrad Exec Board is exploring many possibilities.

We have started keeping office hours in our office in McIntosh's upper level. Vice-President Peggy Nelson has recently joined the new President's Advisory Committee on the Budget, along with Minna Kotkin. This committee could be extremely important in keeping tuition from taking off into the great beyond, in examining scholarship allocations, and in exploring Barnard's investment policy.

Old-timers will note an unaccustomed dearth of feminist action on campus. Undergrad has been working with the Women's Center to find a remedy for this problem. We have no definite plans as yet, but we are considering self-defense classes, fund-raising for the abortion loan fund and a poll to gauge interest in coed discussion groups on women's issues.

We have been working with Micki Matthews and Jody Galos, the Barnard Senate observers, to help them get at least one vote in the Senate. Despite the overall worthlessness of that body, we cannot tolerate the disrespect to women, students, and Barnard itself which the denial of a vote implies.

We also are hoping to see the student representatives on the Board of Trustees get a vote. Since this Board has ultimate legal control over all phases of Barnard's existence, this vote is extremely important. Undergrad is cooperating with Ellen Fuller and Ann Appelbaum, the two present representatives, in circulating letters to demonstrate student support for a real student voice on the Trustees.

Now that all the positions on the tripartite committees are filled, Undergrad is hoping to get the student caucus in operation. The committee system has a surprising amount of potential for a system sanctioned by the Administration, but, of course, students find they must work twice as hard as the other committee members to overcome their lack of experience and expertise.

The purpose of the student caucus is to aid in the transmission of information on committee actions to the students and to give students a chance to speak to their representatives. We also hope that the student caucus will provide a forum for discussion of college issues and give students a more effective voice on committees.

Reorientation 1971 was, I think,

pretty well received and we desperately need someone to edit and rewrite it for next year.

There is a real need for something to counterbalance the voice of the administration, especially during Freshman orientation. If anyone is interested, please contact me as soon as possible (x5332).

A few important mistakes in Reorientation need to be corrected and it is to be hoped that next year's edition, if there is one, will avoid at least these errors.

The first, and most crucial one, is the lack of any treatment of the experience of minority group members at Barnard. This lack could not be remedied by a sterner attention to details on the part of a white editor, although that would help; only a minority spokeswoman could adequately deal with the topic and the new editor should encourage the participation of such a spokeswoman.

The handbook also contained the misinformation that Kate Millet was fired by the Philosophy department, one year after her dismissal by the English department. In reality, Ms. Millet was hired by Philosophy on the understanding that it would be for a year, during which time she was to manage the Experimental College. One cannot help wondering if her appointment did not also serve the purpose of diffusing possible student protest, but, of course, Barnard professors are aloof from such underhanded shenanigans.

Pinter's New 'OLD TIMES'

By SARA SOLBERG

Harold Pinter's *Old Times* opened Nov. 16th at the Billy Rose Theater production association with the Royal Shakespeare Company. Peter Hall directed it.

For a while it looked as if Harold Pinter had chosen to rest on his *Homecoming* laurels — that is, stuck to writing one-act plays and movie scripts. It was even thought that he might turn god-ord to television scripts. This *Old Times* is his first full-length play since *The Homecoming* in 1964 and those who say theater cannot compete with other media be damned. I say WELCOME BACK PINTER!

There is in the theater world an exact parallel of the flap over the book publishing world. I am referring to these huge overgrown sawhorses which stand in the foyer proclaiming mostly adjectives in bold-faced type like STUPEN-DOUS — *Boston Globe*, or EN-CHANTING — *Detroit Tiger*. As I was passing these glorified billboards, one rather insipid phrase caught my eye — some thing about how this was Harold Pinter's moving drama of lost love. I remembered feeling slightly created uneasy. Would Pinter really be writing about "lost love"? It was a passing suspicion however and I went happily to my seat with a convenient framework with which I could understand the play.

It turned out that a moving drama of lost love does about as much to describe *Old Times* as a mystery about a whale does to describe *Moby Dick*. And I think his play is all the more baffling because it is an attempt at Pinter's part to lend patos to some kind of reality. In his other plays have not all done in Pinter characters have either been more or less characters putty in the playwright's hands, exercises in technical technique. His dialogue has always been brilliant, not just in how it is used but the total impression is never that of a crafty rather it was an impression of symbol, reality, often language experimentation, convoluted associations. This time Pinter's people are really people — strange exciting, pathetic people — but people all the same and I think the play's subtlety or *Homecoming* for that reason. Pinter's theater is always very sparsely populated but his three characters in this play command such attention that there might as well be a hundred figures on stage. *Old Times* has all of the Beckett-like non sequitur dialogue and high tens on that earlier plays had but it also has this added dimension of graspable immediately realizable life force which if nothing else makes the contrast between violence and passivity not only more possible but more effective.

The scene is "a converted farmhouse Autumn Night." This is about all one has to go on for a great part of the first act. Husband and wife talk in a manner which might be derived as easily as it might be competitive. Then the third character, Anna, enters the spotlight whereupon it becomes clear that she is a "great friend of Kate's and that the

two women haven't seen each other for twenty years. There is a great deal of gazing, an enormous amount of silence and some nail biting on the part of members of the audience as the level of tension mounts. The husband, Deeley, is excluded, first in small ways, and then in increasingly important ways from the scene as the conversation of the two women becomes dangerously intimate. The words exchanged are more and more biting, more and more telling, less and less conversational. There are moments of total suspension as the characters push each other to extremes, and silence takes on powerful overtones like the reverberations of an organ in a cathedral.

Thank God for the intermission! Forty five minutes of uninterrupted Pinter is about as much as you can handle at one time as the curtain goes down on the first act, you sink back into your seat and expel the breath you've been holding. Lights go up and you turn to people on either side of you with a real need to reestablish yourself in the world of friendliness, relativity, communication security. The "fourth wall" of the theater, so much discussed and so warmly debated by those who wish to break it down, is an accepted form for Pinter. I have heard this "fourth wall" spoken of contemptuously, the idea being that people like to sit and be moved to great heights and great depths and then leave the theater secure in the knowledge that their lives are not really threatened by what they have seen. In this sense Pinter is a fairly traditional playwright as he does not seemingly flinch at presenting an entity complete within itself, which can move but cannot touch people watching it. But can one really leave the theater as secure as when one went in? I think not — Pinter like certain other artists like Kafka and Beckett, creates a mood as well as he recognizes one. He stages a form of reality, forces ambiguities to take clear and recognizable shape, suggests that these characters of his move in an unchanging and fixed frame of reference — his frame of reference. There is such a thing as a "Pinteresque" world — he has made an art form out of certain repeating patterns of fear, desire, and human bondage. It is his reality to be sure in the same way that Fellini's *Satyricon* was a look at Fellini's mind more than at some empirical reality, but Pinter's reality is extremely penetrating, unsettling. It is not easily forgotten.

Robert Snaw, an old hand at Pinter, plays Deeley. Rosemary Harris, Broadway veteran and one time Shakespearean actress, plays the intruder Mary Ure, who is among other things, the wife of Robert Shaw, plays the child-woman wife of Deeley. All three are exquisitely subtle actors, and have a breathtaking command of the stage. The sets are simple, monumental, without pretension, lighting effects heighten everything else which is already perfect. This is one play and one performance about which one can be totally unrestrained — IT IS SUBLIME.

Not Too Mad About 'Maddalena'

By SONIA TAITZ

Decisions, decisions, I want to adequately express how pathetically retarded (you might think that's a little word, but believe me, it's perfect) the movie "Maddalena" is. At the same time, I wonder if I hadn't better make this review as short as possible, so that those of you who read it can sprint off and spread the word before someone SEES IT. Or maybe I should make this so long you fall asleep, in which case it is impossible to see movies, especially this one.

Yes, it is impossible to see *Maddalena* if you sleep, for then you ruin the picture's purpose, which is to put you to sleep. If you are an insomniac, however, you can spend the time (t-w-o-l-o-n-g h-o-u-r-s) playing a little game called "Can't Be More Than Five." You count how many times the director doesn't use gimmicks like flashback, fantasy slow motion, etc etc. Another way to play "Can't Be More Than Five" is to guess the age which the intelligence of the director corresponds to.

I've been avoiding telling you what the movie is about, probably because it's so hard to tell. I'll quote from the synopsis that was given out at the preview (as a sort of survival kit, no doubt), "Maddalena is the story of a love-tortured, liberated woman. Maddalena feels that her salvation lies in winning the love of the priest in her mental turmoil, Lisa Gastoni (Maddalena) plays a dual role portraying the two sides of her nature. Her hallucinations show us her fears and her dreams." You must understand that this synopsis does not even begin to convey the distinct flavor that is "Maddalena's" alone. What other film gives you so little credit for intelligence? Fearful that we won't sense that a scene showing Maddalena being chased by a group of men and mad dogs in a forest (all salvaging pretty uninhibitedly) is fantasy, the director gives her a blonde wig.

In another part of the film, he seems extremely worried that we may not notice how much freer Maddalena's world is compared to that of her beloved priest. So we are subjected to a series of little exercises in observation and conclusion. For example, the priest is shown in the midst of a church ritual, and then we see the liberated Maddalena, frolicking in gay abandon on the beach. I began to wish that someone would go up to the director and say, "Yes, yes I understand at last. The priest is locked, constrained,



rigid Maddalena is free, loose, like Constrained is not like free. Locked is not like loose. Rigid is not like like Different So different."

It's sort of strange that the name "Maddalena" does not come up even once in the picture. Maybe it's not even a

name I'd like to think of it as an anagram, which when reassembled says "Damn bad." I know I've left out some letters and added some that don't belong. That's sort of unfair, but then again, trying to pass "Maddalena" off as a movie is sort of unfair, too.



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Dance Uptown Comes To Barnard

By STEPHANIE SPANOS

"Dance Uptown" burst upon the Barnard Campus November 19 and 20 with a series of three choreographed works which combined to a great advantage, interpretive dancing, music and vocalizing. Produced under the direction of Janet Soares by the two choreographers, Elizabeth

Keen, "Quilt," a mixture of folk and modern dance is backed by traditional Irish music a flute, and conga drums. This whole piece has a unique, almost floating quality of symphony and grace. A magical spell is cast over the audience as the flutist pipes and the minuet proceeds. All is cli-



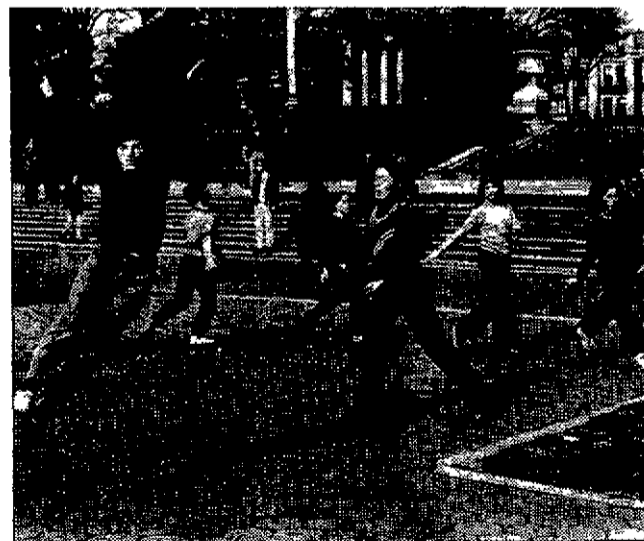
Keen and Phyllis Lamhut, it was presented in the college gymnasium.

"House," a rather symbolic piece mixing emotion and subjectivity with the precision of chaotic mental break is a solo danced by its choreographer, Phyllis Lamhut. It begins with the lights upon a wooden crate-like box placed vertically on the floor. The dancer emerges from the "house" by opening the door in a series of hesitant motions then repeatedly returning into the box. Finally she does leave the "house" and one gets the feeling that she is more trapped from without. In the parallel manner of a new born child, she is born out of the womb leaping through a screen of paper. In the second piece, choreo-

graphed by Elizabeth Keen, "Quilt," a mixture of folk and modern dance is backed by traditional Irish music a flute, and conga drums. This whole piece has a unique, almost floating quality of symphony and grace. A magical spell is cast over the audience as the flutist pipes and the minuet proceeds. All is cli-

maxed by the throbbing rhythm of the conga drums and the power of the African dancers. The contrast in the music and dance is arranged in such a way as to be symphonic in its dissonance and the ethnic undertones are joyfully overplayed. "Field of View," also choreographed by Ms. Lamhut, is a bizarre conglomeration of music and interpretation in which she is a recurring and key character. There seems to be a considerable amount of organized confusion, the collection of moans, groans, gasps, calls and the puzzling atmosphere in general seems to have left a small discreet question mark in my brain.

At the moment the question seems difficult to ascertain.



Shakespeare's 'King Lear' Is Disappointing Production

By JERRY GROOPMAN

One aspect of the intellectual tradition is to decry the extant state of affairs, to harken back to a golden age when life was simpler, more forthright and more conducive to the human spirit. The frequency and intensity of these cries vary directly with the period and certain periods are noted for their eschatological atmospheres. It can hardly be disputed that we are in the muck of such an era. Everyone from Norman Podhoretz in *Commentary* to Billy Graham and the Jesus Freaks, is conjuring, explicating or adding to the Armageddon fantasies of America's intellectual elite. Perhaps the concept of the death of community and society is locked into a dialectical relationship with the degree of awareness among individual men and women of their own deaths. Or perhaps the idea that the world will collapse about us is the response of an essentially conservative mind to the mounting pressures of swift and deep social changes. Such questions are better left to senior seminars and the speculation of the classroom which is doomed to lead nowhere.

I have found it inordinately difficult to extract myself from the ideological conflict in a complete manner. For this reason I have begun to entertain the almost perverse attitude that the interest of all this speculation rests not so much in the content and validity of the arguments but rather in their aesthetic presentation. Metaphor has superseded logic which some have told me is an eschatological feeling after all.

Maybe I am guilty of harkening back to the golden age but I have been unable to find better apocalyptic visions than those inherent in much of Elizabethan drama. This I admit may rightly be a result of my ignorance but somehow the force and impact of Shakespeare's *King Lear* is unparalleled. A very common pedantic ruse these days seems to be unctuous praise of Shakespeare. Let me say quite simply that I am enamored with the play, and I am of the opinion that most attempts to capture its essence pale before its very words which comprise that essence. I was thus intensely anxious to see Peter Brook's film version of *Lear*, which though excellent was disappointing and flawed.

The film is done in a stark grainy black and white with the rugged and austere Jutland peninsula of Denmark as the background. The costumes, make up, accents, props and sound all fitted compactly into a tight picture of a harsh barbaric coarse and violent pre-revolutionary culture. Men are still open-

ly instinctual giving free reign to their appetites, lusts and needs. The acting is generally very good with Paul Scofield playing a fine Lear and Alec McGowan an excellent fool. There is also no respite from the sustained and gripping state of tension. This makes for straining if not exhausting viewing and the film is no an enjoyable experience. In fact as it should be it is a painful and difficult panorama of threatening conditions: madness, fraud, butchery, mutilation, nature standing against man.

There is also a marked lack of symbolism that as in a Bergman film obscures the essential narrative. What we learn from *Lear's* derivate from what happens (or what does not happen) not what objects reflect his thoughts or states of the character.

There is no doubt that the film should be seen. Yet it cannot but include a series of reservations in the production. There is no expectation of a 'perfect' production but several problems stand out and diminish much of the power of the story. First is Brook's discontinuous presentation. Without a decent knowledge of the play much is lost. The early scenes are difficult to follow and one frankly might not know what is going on. Second is the storm that parallels the king's madness. Brook insists upon shooting through what appears to be a pane of glass as though *Lear* were a patient in a psychiatric ward viewed from behind a protective barrier. This completely obliterates the significance of his madness which clearly should involve the audience as integrally as possible. The tempest in general seemed false because it was overdone. The

rain thunder and wind physically sounded like the ramblings of a Hollywood studio and this was irritating.

The film is long (it ran more than two hours on my watch) but it seemed as though some of the scenes that were cut from the original should have been retained.

These are really only cursory criticisms and it must be recognized that *Lear* gains great deal in the medium of film. There is the deeper sense of reality that photography provides in the human and a opposite to actors who perform on a stage in one's physical presence.

I walked out from the theater in a crowded Manhattan street and wondered just how much relevance *Lear* has to the modern historical situation. The film is so enveloping. Somehow it seemed much more distant than I might have expected. It seemed wholly more aesthetic than intelligent about one aspect of the human condition than those polysyllabic essays of our period. It struck out at the instincts that we all still harbor those elements in our souls and bodies that still mark man as an animal and his death as the death of yet another animal. True the scenes of the play can all be isolated as fragments of philosophy and psychology. But what occurs, what actions are effected, what forms the substance and reality of the narrative is akin to homicidal madness directed upon the human race.

Major Exams

Major examinations for February candidates will be held on Wednesday, January 5 through Friday, January 7.

Contact your department concerning the examination.

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December

Met Openings

December 3 (Wed) (Through Jan 1) John Singer Sargeant A Selection of Drawings and Watercolors from the Metropolitan Museum of Art 40 East 57th Street from the American Exhibition Collection of the Metropolitan Museum of Art, 100th St. at 5th Ave. (Admission: \$1.00)

December 17 (Thurs) (Through Jan 17) Annual Christmas Tree and Neapolitan Creche Display The Boutique Christmas Tree Collection of 40 figures with 100 lights 18 century Neapolitan creche on display from 10 to 12 noon consecutive days (The Medical Sculpture Dept)

December 10 (Fri) (Through Jan 9) Why I Want Peace Exhibition of 94 paintings chosen from the collection of International Council on the Peace of the Americas by the Christian Children's Fund Among the paintings: "Crucifixion in oil and water color" by works by children from Honduras, Hong Kong, India, Italy, Korea, Laos, the Philippines (In the Junior Museum)

December 10 (Wed) (Through Jan 9) The Cloisters Annual Christmas Creche Display. A new display prepared by the Adoration of the Kings in The Belles Heures of Jean Duke of Berry. The display includes polychrome wood figures of the late 15th century. Price: \$1.00. Also The 14th Century polychrome wood figures from the Convent of Le Bec in the Brien-Biden (At the Cloisters)

December 17 (Sat) (Through Jan 1) Painted Windows, Stained Glass from the 12th to the 17th Century from the holdings of the Metropolitan Museum of Art. Admission: \$1.00. Examples of Gothic, Romanesque, and Renaissance stained glass and German stained glass on display (At the Cloisters)

Dance Theatre Workshop

December 1 and 7 (Fri and Sat) Dance Theatre Workshop. The workshop will be held at the Columbia University Gymnasium. The workshop will be held at the Columbia University Gymnasium. The workshop will be held at the Columbia University Gymnasium.

December 13 and 14 (Sun and Mon) The workshop will be held at the Columbia University Gymnasium. The workshop will be held at the Columbia University Gymnasium. The workshop will be held at the Columbia University Gymnasium.

December 15 (Tue) The workshop will be held at the Columbia University Gymnasium. The workshop will be held at the Columbia University Gymnasium. The workshop will be held at the Columbia University Gymnasium.

Carnegie Concerts

Friday, December 3 at 8:00 p.m. Carnegie Recital Hall. George Barnes and Bucky Pizzarelli guitar duo. First concert in the series 'Jazz The Personal Dimension'. Seats \$3.00. Tickets available at Carnegie Hall Box Office or on right of concert at Carnegie Recital Hall box office.

Tuesday December 7th concert in the series 'Evenings for New Music' postponed. The second concert in the series 'Evenings for New Music' which was to have taken place on December 7 at 8 o'clock in Carnegie Recital Hall has been postponed. The new date of the concert will be announced later in the season. The remaining two concerts in the series will take place as scheduled on Tuesday February 15 and Tuesday April 4. The series is prepared by Lukas Foss and Lejaren Hiller.

Photo Exhibit

The Canadian Photo Exhibit Encounter from Canadian National Film Board will be at the Barnard Library first floor. The exhibit will be shown through December 17.

Handcrafts Auction

A Gala Handcrafts Auction and Party given by Dance Theater Workshop for the benefit of its 1972 Production Fund will be held at St. Clement's Church 423 West 46th Street on Wednesday December 8 from 7 p.m. to midnight. A great variety of handcrafted articles made by famous dancers and friends will be displayed for auction and sale. There will be refreshments, dancing to rock music and door prizes.

Hosts for the evening will be celebrated dancers. Admission -- door contribution \$2. For further information call DTW at 929 8772.

Sri Chinmay Speaks

Sri Chinmay Great Indian Spiritual Master will speak on the Upanishads on Friday December 10 at 8:00 p.m. in Room B of Law Building at 116th St and Amsterdam Ave. Free. All are welcome.

Don Juan In Hell

The Columbia University Players proudly present their production of **Don Juan In Hell**. Written by George Bernard Shaw in 1901 it is part of **Man And Superman**. Directed by Steve Willis it stars Lucinda Laird as Dona Ana, Jerry Kutner as Don Juan, David Hartley as the Devil and Gerald O'Leary as the Devil.

Don Juan In Hell opens Wednesday, December 1st and will play through Saturday, December 4th. All performances are in Wollman Auditorium of Ferris Booth Hall and begin at 8:00 p.m. Admission is \$1. For further information contact the CU Players at Ferris Booth.

Historian Plumb At Barnard

Professor J. H. Plumb (Cambridge University) visiting distinguished professor City University of New York, will lecture on "Recent Interpretations in Late 17th Century English History" in Lehman Auditorium (main floor, Barnard Science Tower). The lecture will be on Tuesday, December 14 at 2:10 p.m.

International Studies

The University of Denver Graduate School of International Studies and the Social Science Foundation announce Graduate Fellowships for 1972-73 for the study of International Relations. The programs lead to the Master of Arts and the Doctor of Philosophy.

PROGRAMS are designed to prepare students for college and university teaching and research, as well as professional positions in government agencies, international organizations and related services, and international business.

FELLOWSHIPS range in value from part tuition to \$3,500.

APPLICATIONS will be accepted from college graduates who will hold a baccalaureate degree by September 1, 1972, who have completed no more than one year of graduate studies.

DEADLINE Completed application and supporting papers must be postmarked no later than February 1 for foreign students and February 15 for US students. Forms are available November 1, 1971.

FURTHER INFORMATION and application forms may be obtained by writing to the Dean, Graduate School of International Studies, University of Denver, Denver, Colorado 80210.

CU Orchestra

Columbia University Orchestra will present a concert in Memoriam of Wilham J. Mitchell 1960-1971.

The program ELGAR -- Serenade for Strings Op 20, conducted by Howard Shanet in remembrance of a teacher, colleague, and friend, Donald Barra conducting and POULENCE -- Gloria with The Teachers College Chorus Ray Moore Conductor and NIELSEN -- Symphony No 3 (Sinfonia Espansiva), on Saturday December 4, 1971, at 8:30 p.m. at McMillin Theatre Broadway at 116th Street.

Medical Reminder

Senior Medicals must be completed by December 15, 1971. Sign up for an appointment in Room 202, Barnard Hall.

Soul of Reason

'The Soul of Reason,' a forum for Black scholars and professionals investigating areas of concern to Black people, will have the following guests on upcoming programs:

Dec 5 -- Pat Patterson editor of Black Enterprise magazine

Dec 12 -- Melba Tolliver reporter, WABC-TV Eyewitness News

Dec 19 -- Douglas Turner Ward, playwright Negro Ensemble Co

Dec 26 -- Dr Miriam Gilbert, educator and former director of the ALAMAC SEEK Program of the City University of New York

'The Soul of Reason' is on WNBC FM (97.1) at 12 noon and WNBC-AM (66) at 12 midnight on Sundays.

December At Maison Francaise

HOMMAGE A PROUST -- Dec 1 to 15 -- EXHIBITION Original posters of the 1890's Thursday, Dec 2 -- FILM "proust tel que je l'ai connu," 6:30 p.m. LECTURE Monsieur Gerard Genette, "PROUST ET LE MODE NARRATIF," 8:00

Wednesday, Dec 8, 7:30 p.m. -- CONCERT "PROUST ET LA MUSIQUE" Free Works by Beethoven, Wagner, Debussy, Chopin, Liszt, Schumann, Faure, Franck, Hahn, Carla Hubner Genevieve Chinn, piano, Mayda Prado Testa, soprano, Lewis Kaplan Violin Ferris Booth

Wednesday, Dec 15, de Broca's THAT MAN FROM RIO (1964) Aitschul Lehman Auditorium, Barnard, B'way at 117

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A Woman for President?

(Continued from Page 5)

troops from Vietnam) She feels that Mr. Nixon is saying the same to the American and Vietnamese people -- that he will not allow them to determine their own lives.

I interviewed Ms. Jenness after her talk. A graduate of Antioch College and recent member of SWP, her political awakening dated to 1965, she is a long-standing resident of Georgia and has run as Mayor of Atlanta and governor of the state on the SWP ticket. Asked who influenced her feminist thinking she mentioned the Women's movement at Emory University in Atlanta, and the writings of the anthropologist Evelyn Reed.

Ms. Jenness wishes to see a coalition of interest groups -- the black community allying with Chicanos, working-class people, feminists, etc on the basis of common interest. Quoting Malcolm X to the effect that, "the enemy of my enemy is my friend," Ms. Jenness is aware that such a coalition of blacks and whites, women and men can be on no other basis at this time.

Asked what actions she would take upon entering office, Ms. Jenness mentioned she would end the war in Southeast Asia, abolish abortion laws, give amnesty to all draft resisters and prostitutes, have the black community revue the cases of all

Hall Student Lounge, B'way at 115

XMAS PARTY for the benefit of the Maison Francaise, Friday, Dec 10 8:00, DINNER DE NOEL \$5 reservation only. The dinner de Noel will be prepared by a French Chef Jacques Pepin, Professor Maurice Z. Shroder, from the French Dept of Barnard, Diane Levy from the French Dept of GS.

Dec 12, PARTY IN THE BASEMENT \$2 TOMBOLA tickets 50¢. The party in the Basement will be a Haitian party. Many prizes will be distributed that evening at the "Tombola." Among the prizes are dinners for 2 in French restaurants offered by Air France, perfumes, Georg Jensen gifts, and many other items. Tickets are 50 cents, one does not need to be present the night they are drawn. The results will be posted at the French house.

CINE CLUB -- FESTIVAL BELMONDO -- Monday, Dec 13, Godard's BREATHLESS (1965) Special presentation by Mr. Andrew Sarris, Professor of Cinema, Village Voice Critic Aitschul Lehman Auditorium, Barnard, B'way at 117

Tuesday Dec 14, Louis Malle's THE THIEF OF PARIS (1967) 304 Barnard Hall, Barnard, B'way at 117

Wednesday, Dec 15, de Broca's THAT MAN FROM RIO (1964) Aitschul Lehman Auditorium, Barnard, B'way at 117

7:00 p.m. and 9:00 p.m. showings English subtitles \$1

Maison Francaise of Columbia University, 560 W 113th St, New York, NY 10025

black prisoners and a representative group of women do the same for female prisoners, impose a 100% tax on any company polluting the environment, remove the wage freeze and, instead freeze profits, interest and dividends, and institute open trade with Cuba. Asked if she could support the candidacy of someone like Rep. Shirley Chisholm, Ms. Jenness replied, that while she has a sincere respect for many of Ms. Chisholm's stands and actions, she could never support a candidate of a capitalist party. Ms. Jenness feels that it is self-defeating to march for a cause and then support the party whose policies will undermine that very cause.

Unlike those reformers in the Democratic party who wish to get the people off the streets and working in their organizations, Ms. Jenness believes that "mass movements in this country are political," and the only true means by which change can be effected. Whereas the Progressive Labor Party, the Labor Committee, and the Worker's League find such movements as feminism and the black national struggle divisive, Ms. Jenness believes that these are truly radicalizing and around them radical change can be instituted. Serious about her candidacy, she feels that causes worth demonstrating for "are worth voting for, and that is what you will be voting for if you vote Socialist Workers' Party in 1972."