

# BARNARD BULLETIN

VOLUME LXXVI

THURSDAY, DECEMBER 9 1971

NUMBER 10

## Barnard Trustees Decide To Have Two Student Representatives



Wallace Jones

Yesterday, in a meeting of the Board of Trustees, it was decided that two current Barnard Students should serve as representatives on the Board. Most Trustees favored this decision and said that the students should be elected as the student body saw fit (That would include class year of candidates and method of election.) The students would be allowed to participate with a vote on the committee level, but not on the Board level.

The questions of students' getting the vote was related to the question of objectivity of the Board. If the students were to be allowed to vote then faculty would want to vote as well. It would then be decided whether or not the Board of Trustees should be a subjective body of involved parties or whether it should be an objective group from the community at large.

Wednesday's meeting marked a week of activity by students

urging the Board to make a commitment to student voting. Letters were circulated in the dorms and in '616' for students to sign. Individual student leaders on campus wrote letters to Wallace Jones, Chairman of the Board, urging him to support the notion of student representation and a student vote.

Since the fall of 1971 there have been two student trustees. Both were actually graduates of Barnard. Students at Barnard and the two student representatives on the Board, Ellen Futter and Ann Appelbaum, felt that actual student representation with a vote would make the Board a more effective body. Questions regarding the action centered around a New York State law about a limit for the number of trustees or directors for a company without petitioning for a change in charter.

## Folk Festival To Be Held At Barnard This Weekend

The fourth annual winter Folk Festival Weekend will be held this weekend, December 10, 11, and 12. The festival promises to be an exciting and enjoyable weekend. The schedule follows:  
Fri., December 10 in Barnard College gym, West 117th Street and Broadway 7:30 p.m. Registration, 8:00-12:00 p.m. Dance Party led by David Henry and Martin Koenig.

Sat., December 11 in Wollman Auditorium, Ferris Booth Hall, Columbia University, West 115th Street and Broadway 12:00-1:15 p.m. Balkan Dance Workshop, taught by Martin Koenig, 2:00-3:15 p.m. Slavic Song Workshop, taught by Ethel Raim, in Earl Hall, 117th Street and Broadway 4:00-5:15 p.m. Balkan Dance Workshop taught by Larry Weiner, 6:00-8:30 p.m. Balkan Ommer with film showing during coffee, limited places available — advanced tickets appreciated. McIntosh Student Center, Barnard, West 118th Street and Broadway 9:00 p.m. —

1:00 a.m. Dance Party with live music.

Sunday, December 12 in Wollman Auditorium 12:00-1:15 p.m. Balkan Dance Workshop taught by Martin Koenig, 2:00-3:15 p.m. Slavic Song Workshop taught by Ethel Raim in Earl Hall 4:00-5:15 p.m. Balkan Dance Workshop taught by Larry Weiner, 7:30-9:00 p.m. Review of Dances in Low Library 9:00-11:30 p.m. Dance Party with live music.

Sponsors — Barnard Folk Dance Club, Earl Hall Folk Dance Circle, Orthodox Christian Association.

Fees — Student (must present school ID cards at door) individual session \$1.25, individual party \$2.50, series ticket (10 events) \$15.50. General individual session \$1.75, individual party \$2.75, series ticket (10 events) \$19.00.

The Friday night party is \$1.50 for everyone. The Balkan dinner is \$2.75 for everyone. Both the Friday night party and the dinner are included in the series ticket price.

## Faculty In Basic Agreement With Senate Report

By LYNDA HORHOTA and LINDA STERN

Bulletin asked some Barnard faculty members for their reactions to the Report of the Senate Committee on the Relationship Between Columbia and Barnard College (see pg 3) and received many similar responses. All agreed that cooperation between the two colleges in some form is both inevitable and desirable. They also agreed with the two basic assumptions stated in the report that 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. "But many of the faculty members polled questioned whether the specifics of the report would lead to the implementation of these basic assumptions."

Barnard President Martha Peterson said she was happy as can be about the report. She added that she had been anxious about Columbia admitting women a move which she felt would have been disastrous to Barnard. She had also been opposed to a Barnard-Columbia merger. Neither plan she felt would have contributed to good education at Columbia or Barnard. To her the Senate report represents a move away from an adversary relationship between the two schools and towards a spirit of cooperation.

Chairman of the Political Science Department, Demetrios Caraley supported the report and said it represents quite a favorable position for Barnard.

size of some Barnard classes, particularly in introductory classes such as English A 2) more personal attention and communication between faculty and students 3) concern for special problems of undergraduates.

Another question that is not spelled out in the report is the fate of courses in each school which appear to duplicate each other. For example, Barnard and Columbia both may offer poetry courses with similar titles and catalogue write-ups, however the courses could differ vitally in content and interpretation depending on the instructor and many other factors.

The section of the report which deals with degree requirements brought speculation that Columbia students might still face the same problems in taking Barnard courses that they do now. The report does not guarantee the College faculty's willingness to change any of their requirements.

Most of the faculty members interviewed also expressed concern with the Appointments and Tenure sections of the report. Barnard departments are entirely undergraduate in nature while many of the Columbia departments combine undergraduate and graduate teaching. Cooperation between a Barnard and a Columbia department would, some feared, not be equal operation since tenure decisions would ultimately come from Columbia through the ad hoc tenured committees. Barnard faculty members might tend to feel responsible to Columbia rather than Barnard.

Assistant Professor of English Catharine Stimpson also emphasized that Barnard's concern for the education and special problems of women would be better preserved if Barnard re-

tains a greater degree of autonomy.

The joint Barnard-Columbia trustee committee on coeducation will refer to the Senate report in drawing up their recommendations for cooperation between the two schools. According to President Peterson, the trustees' report is due for release in the spring. She anticipates that the trustees' report will set general overall policy. The working out of specific practical details is better left to joint committees of faculty, student, and administrators from both institutions, she said. President Peterson added that the trustees' report would cover four basic areas: curriculum, faculty appointments and tenure, exchange of money, and administrative cooperation.

Assistant Dean of the Faculty Christine Rover stated that

Most of the faculty is waiting to see how the Senate report is implemented in the report of the joint trustees committee. The Senate report serves only as recommendations while the trustees' report will determine ultimate coeducation policy. A majority of the faculty polled agreed with Dean Rover who saw many benefits in the Senate report but thought that a vague wording might leave too much open to interpretation.

## Report on the Relationship Between Barnard and Columbia

The deliberations of this Committee have followed upon those of several other committees including most recently the Joint Committee on Cooperation of Columbia and Barnard Colleges and the Joint Barnard-Columbia Trustee Committee.

We have studied the record of her discussions, the public hearings they have held and the recommendations they have made. Without attempting to retrace all of the same ground ourselves, we have drawn certain conclusions from their work which serve as basic assumptions for our own recommendations. These assumptions are:

1) Increased coeducation will take place through the joint utilization of faculty facilities and course offerings in the two colleges.

2) Barnard and Columbia College will keep their separate identities and organizational integrity. Barnard will admit and

(Continued on Page 3)



Demetrios Caraley

He envisions cooperation between the two faculties and gains through cross-listing. Caraley, one of Barnard's representatives to the University Senate served on the committee which drew up the report.

Other faculty members polled expressed greater reservations about the report. Assistant Professor of Philosophy Onora Nell and others stressed that the document's vagueness might present problems when Barnard and Columbia attempted to move from theory to practice. Many said they hoped that the gains which might be made through closer cooperation with Columbia would not threaten those aspects of Barnard which are most worth preserving. They wondered whether the following benefits of Barnard might be jeopardized: 1) small



Catharine Stimpson

# Barnard Women Win Debating Contests

By KATIE COWDERY

In a time when women are vigorously trying to prove themselves three Barnard students have quietly won eight trophies for debating at three tournaments. Susie Bass, Molly Hume, and Dede Karter are the first girls to enter the debate circuit from an Ivy League college. One rarely hears mention of debating although there is a national competition. Each year a new topic is chosen for discussion and this year's topic is "Resolved: That greater control should be imposed upon the gathering and utilization of information on private citizens by government agencies." This year for the first time Columbia entered off-topic debate competition discussing such topics as "Resolved: That we have met the enemy and they are us" and "Resolved: That mankind is an endangered species."

Molly and Dede with no prior debate experience entered their first intercollegiate debate at Southern Connecticut State College Nov. 12 and Nov. 13. They came home with three trophies. Last year Molly was one of the best high school extemporaneous speakers in the nation. Dede organized a debate team in her high school but shortly afterward moved and therefore had little previous debate experience. This past weekend they won the best affirmative team trophy at Iona Inter-State Novice Championship. Two Columbia freshmen, Dan Flaming

and Mark Weber were the best negative team and as a result Columbia won the Iona Inter-State Novice Championship. Paul Appelbaum, President of the Debate Council, stated "We are of course duly proud of this exceptional record."

Susie who is debating off-topic has started her second year on the Council. Susie and Paul were the best off-topic debate team at Southern Connecticut State College's tournament at Princeton University where they were recognized as the most eloquent and persuasive speakers. In high school Susie debated for Abbington Friends near Philadelphia for four years. Last year she joined Columbia's team and won several trophies for her outstanding performance.

## Graduate Program

The John Fitzgerald Kennedy School of Government of Harvard University announces a new graduate program in Public Policy. Ph.D., Master's or joint Master's - professional school degrees are offered. Applicants should be interested in policy analysis and be at ease in both the world of words and the world of numbers. Write Dean Harry Weiner, Littauer Center, Harvard University, Cambridge, Massachusetts 02138 for catalog and application.




Photo by Jill Moser  
Brendan Kennelly, Irish poet addressed the Thursday Noon audience last week. Today's visitor is Gordon Watkins from CBS. Thursday Noon meets at Thursday noon in the College Parlor.

## New Books

The following books of current interest have recently been added to the Barnard Library:

- Bagdikian, Ben. The Information Machines, their impact on men and the media.
- Evans, Rowland (Jr). Nixon in the White House, the frustration of power.
- Fraenkel, Osmond K. The rights we have.
- Harris, Richard. Decision.
- Johnson, Lyndon Baines. The vantage point.
- Lash, Joseph P. Eleanor and Franklin.
- Lopata, Helen Z. Occupation: Housewife.
- McCarthy, Mary. Birds of America.
- Powell, Adam Clayton (Jr). Adam by Adam.
- Revel, Jean-Francois. Without Marx or Jesus.
- Walsh, John Evangelist. The hidden life of Emily Dickinson.

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# Relationship Report Continued

(Continued from Page 1)  
give the A.B. degree to women and Columbia will admit and give the degree to men.

This report makes recommendations principally in regard to curriculum and faculty exchange between the two colleges. We do not here go into the administrative and fiscal arrangements that will be needed to implement that exchange. It is our assumption that proposals along this line will be made by the joint committees and task forces of the Columbia-Barnard trustees and administration. These arrangements should be such as to encourage co-education and joint utilization of faculty and facilities. They should work to maximize the freedom of students to select courses and should facilitate the assignment of instructional staff to appropriate courses in any division of the University. The procedures adopted here should be subject to revision and review in three years.

## CURRICULUM ARRANGEMENTS

### A. Basic Principles:

1. Students of both colleges should have common access to the courses offered in each, subject only to normal prerequisites and to such exceptions as may be designated by the respective committees on instruction in regard to courses designed specifically for men and women.

2. The degree requirements for students registered in each college shall be determined by the faculty of that college.

The implication of these two principles would be that, while a student may take any course for credit toward the total num-

ber of courses or points required for the degree, whether it can be used in satisfaction of the other degree requirements is to be determined by the policies of each faculty.

### B. Recommended Actions

1. In order to prevent unnecessary conflicts in degree requirements of the two colleges, as well as to facilitate the maximum coordination of course offerings and instructional staff, there should be joint Columbia-Barnard subcommittees on the following levels:

a. Department

b. Faculty (Committees on Instruction)

c. University Subcommittee on the Budget

These committees should inquire into, and work to eliminate, any obstacles to the achievement of maximum coordination, efficiency and equity in the exchange of the course offerings and instructional staff of both colleges. The joint subcommittee on the budget should work to achieve the same ends in regard to the sharing of Barnard staff with the other arts and science divisions, on a stable, long-term basis.

2. We recommend that the two faculties, through a joint subcommittee consider the desirability and practicability of an arrangement whereby students of either college would have a choice of programs satisfying either the Columbia College general education requirements, the Barnard College distribution requirements or some common set of requirements. Having

adopted Basic Principle 2 above, we recognize the primacy of each faculty in these matters and the impropriety of either the Senate or the Trustees legislating for them in the first instance. Before a workable plan could be adopted, the faculties or their representatives would no doubt feel the need to negotiate a solution of the many questions which immediately arise in connection with such a two-track system; for example, (1) how degrees so obtained would be identified; (2) whether Columbia courses would be acceptable in satisfaction of Barnard distribution requirements; (3) whether the present requirements should remain fixed or be modified in the light of the new situation. New possibilities would exist for combining some requirements and more clearly defining others.

### CONSULTATION ON APPOINTMENTS

Each institution should inform the other of any prospective fulltime opening in the arts and sciences departments. This should be done as early as possible and no later than the time budget clearance is given at the institution where the opening exists.

For the sake of uniform procedures and speed, the responsible deans and department chairmen should be charged with the exchange of this information.

The department informed of an opening in the other institution is thereby formally asked to join in the search for the candidate to be appointed, both

through review of the other department's prospects and the provision of information it may have about other candidates.

It is assumed that wherever possible, this cooperation will not be limited to examination of written credentials, but will also extend to the interviews with candidates. Even when hiring is done under pressure of time, as is often the case at professional meetings, an effort should be made to have both institutions represented.

There should be in the materials on each candidate nominated a record of the consultation carried on, together with the judgment made by the department not itself making the appointment.

### TENURE PROCEDURES FOR BARNARD FACULTY

1. We recommend that the status of the Barnard faculty as a full University faculty be reaffirmed. The "standing" of its members as asserted by the 1900 and 1952 agreements and the University Statutes "shall be the same in all respects as other like officers of the University."

2. There should be provision for University level ad hoc review, subsequent to Barnard's internal tenure procedures by an appropriately constituted ad hoc body perhaps on the professional school model.

3. The language concerning appointments that is contained

(Continued on Page 5)

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## Library Security

From time to time the Barnard Library sends *Bulletin* lists of newly acquired books. The books are generally of potential interest to the Barnard community and those on the Library staff felt that publicity for these new acquisitions would help the books' circulation and perhaps draw students to use Wollman Library.

The question at hand is not the journalistic quality of such articles nor the quality of articles presumably cut from publication to make space. Rather the question is one of priority in the Library basically, why does the Library staff place such emphasis on the fact that it has purchased some new books when it doesn't seem to care what happens to the old ones. Security in the Wollman Library is worse than poor. Many times I have thought of contemplating all the different ways one could steal a book from the building. There are millions of possibilities, but the job of any journalistic endeavor is not to inform its readers of new methods of corruption and or debauchery.

Indeed there are guards in the Lobby of the Library. However they barely check students coming out of the Reserve Room let alone those students coming from upstairs. Guards have told students not to bother emptying bookbags and shopping bags and briefcases. Why would anyone have to think of devious places in which to hide obscure reference books when she/he could practically walk out of the Library in broad daylight holding an unchecked-out book?

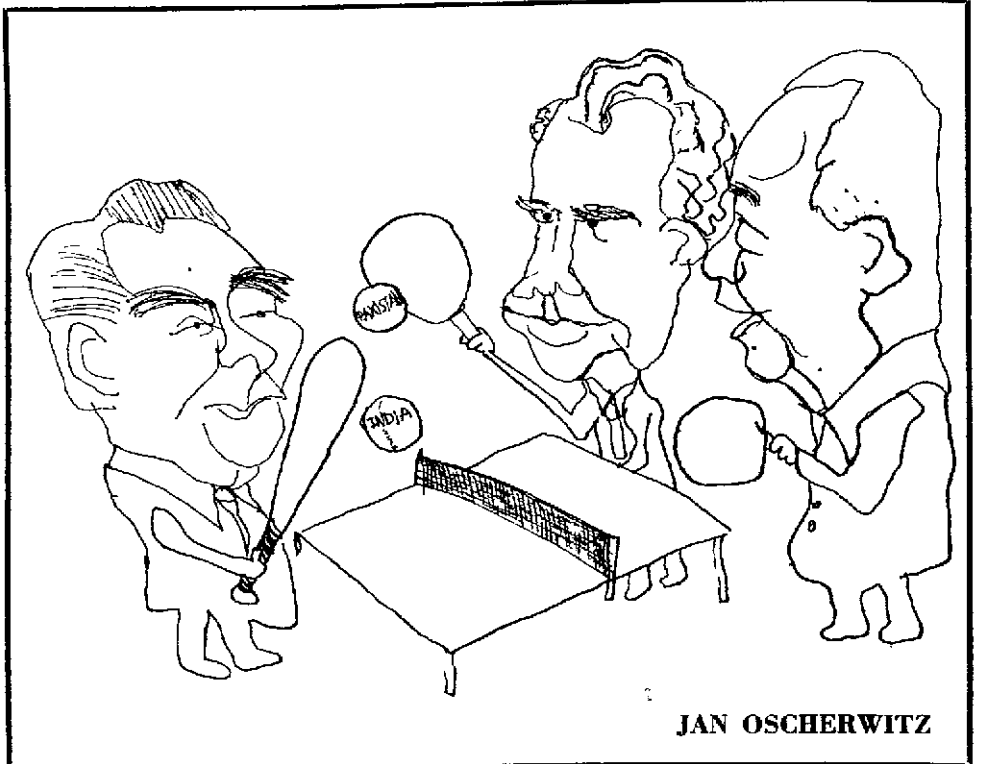
If one were perhaps afraid of a potential hassle with a guard she/he could go through the underground tunnel. It's relatively easy to take the elevator down (assuming the elevator is working a miraculous and rare occurrence) to the basement and walk through the tunnel to McIntosh Center or to Barnard Hall.

If there are movements toward concern about stolen books in the Library then action should relate more to just checking out books with or without an ID card. If there is to be a security system, then the guard in the Lobby should check every person leaving the Library whether that person is leaving the Reserve Room or any other floor. (Actually there should be two guards — one could be a student on a work-study job.)

Also there should be some sort of checking system in the basement either by the entrance to the tunnel in both directions or by the elevator and/or staircase.

There are those who would argue that the extra guards would be a waste of money — that salaries would have to be paid to all these security people. Also it could be said that all this checking is degrading to the honest person who does not steal. But first of all, there already is a security system. A salary is being paid now to a guard for doing virtually nothing. Also replacing books costs money, money spent on replacing stolen books and in repairing damaged and mutilated books is a waste. It could be put to much better use than paying for someone's fun in the Library.

If the Library staff really cares about its new acquisitions and its old collections, then it should pay attention to the security problems before the barren shelves of Wollman Library become even more empty.



JAN OSCHERWITZ

## In The Morning Mail

### Three Year College

To the Editor:

A recent letter in *Bulletin* from Joseph Brennan, Columbia College '73, prompted by my proposed study of a three year plan for Barnard raises a question which is central to the Barnard-Columbia relationship: the question of our varying requirements for the BA degree. The relative merits of these requirements are not really at issue, both Columbia and Barnard offer top quality education. The implications of our differences, however, call for clarification.

Five years ago when Barnard changed from a point system requiring essentially 5 courses a term to the present 32 course plan, the College was moving in a direction in which a good many colleges of first rank had already turned. This move was based on the conviction that a college education is not a commodity — like an acre of land or a bushel of apples — whose total value can be precisely measured or weighed; that the proposed reduction would very likely enhance the quality of education derived from the courses selected. In encouraging maximum cooperation between Barnard and Columbia while upholding the policy of allowing each institution to set its own requirements for the degree, the University is acknowledging the value of maintaining dual systems.

A growing number of Ivy League colleges now operating under a four course system are seriously considering offering a three year plan to qualified students. Whether or not Barnard moves in this direction, ways and means surely can be developed, within a great university, to provide a choice of options for all the students who attend its colleges. Diversity and excellence are by no means mutually exclusive, on the contrary educational excellence is sure to be promoted when students are offered the means to suit their individual interests and needs. This philosophy was essentially the basis for the two-track option proposed last spring by the

Joint Committee on Cooperation

Marjorie Dobkin  
Associate Dean of Studies

### Carolling Incident

To the Editor:

A very strange and disturbing incident occurred this weekend in the BHR courtyard.

Sunday evening a group of Columbia and Barnard students got together and merrily toured the campuses singing Christmas carols. They began across the street, on the Columbia side and were quite successful. Dorm residents joyously applauded and encored them. Bill McGill even poked his nose out of his window and invited the singers up in his library!

Thus when the carollers, laughing and happy, crossed Broadway and arrived in front of BHR at 9:00 P.M. they hardly expected to be greeted by angry residents with eggs and oranges. Indeed none of the BHR residents expressed any joy or sympathy when the carollers began their repertoire and several girls even threw oranges and eggs from their windows!

What in the world does this mean? It is that these people have a somewhat distorted sense of humor? Or is it perhaps that some frustrated girls have too many extras from their meal plan and find nothing better to do than throwing their surplus food at carollers? Or, even more, could it be that some overly scholarly and rather prudish Barnard girls, lost in the motley of their studies, have just lost all sense of life and fun? If this is the mentality of some people on this campus, it's quite disturbing.

I happened to be outside in the yard when the incident took place and witnessed it all. Personally I am going to join the carollers next Sunday when once again they are going to tour the campus and participate in creating on campus, a fun and lively Christmas atmosphere. We're going to give BHR another chance. Let's see what happens.

A rather disillusioned  
BHR resident

### 'King Lear' Comments

To the Editor:

Permit me to commend Jerry Groopman on his thoughtful and articulate article on Peter Brook's film version of *King Lear*. Mr. Groopman's points about eschatology, Armageddon, and the human race, subjects all too often overlooked by contemporary critics, are both original and universal. I particularly agreed with his condemnation of those pedants who seek to aggrandize themselves through the indiscriminate praise of Shakespeare. I, too, however, am enamored of the play, and appreciate Mr. Groopman's incisive analysis of the film which, however brilliant, is foreign in terms of execution to Shakespeare's own intentions.

It seems that metaphor has indeed superseded logic in the modern world, and it is a pleasure to hear such "reactionaries" as Mr. Groopman recalling an earlier period which, though gone, is not forgotten. I look forward to further essays in a similar vein, gushing the rare blood of intelligent appreciation. Hopefully they will not be brushed by such piddling errors as the substitution of Alec McGowan (sic) for Jack McGowan, who actually played the Fool. Whoever it was, he will have no competition from Mr. Groopman.

Felix Pickering,  
Columbia Spectator

Mr. Groopman responds:

It would not be harmful if Mr. Pickering learned how to read carefully. I criticized the "Golden Age" illusion in my review of *King Lear*, and to label me as somehow "reactionary" is not consistent with what I said there. I also noted how widespread, among intellectuals, is the interest in apocalyptic visions ("from Billy Graham to Norman Podhoretz in *Comment*").

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# OPINION: 'What Man Hath Wrought'

By LAURA A. BREVETTI

Wednesday, December 1, I watched the Dick Cavett Show with guests Gore Vidal, author and politician, Janet Flanner, a delightfully intelligent woman who writes for the *New Yorker*, and Norman Mailer, among other things a Pulitzer-prize winning author.

Thursday, December 2, I saw Emile Antonio's documentary, *Point of Order*. The film was an edited version of what television audiences of seventeen years ago will remember as the McCarthy-Army hearings.

As incomparable as it may at first appear, these two events proved the same thing. The viewing audience saw it happen to McCarthy in 1954 and we saw it happen to Norman Mailer last Wednesday night. Both men displayed the same unbelievable and outrageous performance of human self-degradation, disintegration and despicableness that I have ever had the horror of witnessing.

The film, *Point of Order*, began by showing Senator McCarthy and his corrosive cohort, Roy Cohn, at the height of their nightmarish rhetoric. Mr. McCarthy and millions of Americans like him, were suffering from the same myopic and conspiratorial paranoia — a disease which has been historically proven to have had a pervasive and emotional influence throughout our nation's history despite the falsity of the reasons for its periodic manifestations — thought he was fighting the Crusade part two, this time against communists.

McCarthy's methods of questioning those he thought were our enemies, showed the worst of a destructive demagogue at work. He twisted numbers and former testimony to suit his purpose, he cruelly and consciously badgered witnesses, he indecently made public whatever dirt, however insignificant, he could find in the early lives of those who opposed him (Senator Symington, a McCarthy opponent who as a teenager went along with friends for a joy-ride in a stolen car, was a victim of McCarthyism).

McCarthy, learning of this episode, went over to Symington in front of TV cameras, other senators and reporters and put his arm around him and said: "Stolen any cars lately, Stu?" He thought nothing of insulting a fellow congressman with such statements as "That so-called man, Senator . . .". He made a mockery of the Constitution with his insinuations of guilt by association and his disrespect for personal liberty.

The film's ending showed this monster wildly calling for attention and protesting to Mr. Cohn that he couldn't understand what he had said wrong, while tens of people, who formerly listened to every McCarthy word in awe, filed out of the room laughing to each other.

McCarthy's downfall was not so much the result of Joseph Welch's (The Army's attorney) clever and courageous attack, as it was the result of McCarthy's blatant self-incrimination. It is said that a democracy constant-

ly runs the risk of producing a demagogue. If this is true, let us be thankful that millions were able to witness the defeat of the most irresponsible, ignorant, amoral, and perverted demagogue this nation has ever had the misfortune of fostering.

Norman Mailer represents, to me, McCarthy's reincarnation and his views and methods, the revival of McCarthyism. To Mailer, feminism is the enemy and he attacks with the same impassioned idiocy that McCarthy attacked communism. To be fair, it must be noted that however much Mailer represents McCarthyism, he is not yet the real or potential threat McCarthy was. Mailer parallels McCarthy in his use of dictatorial tactics rather than in terms of the harm he could inflict. Mailer does not have the power base that McCarthy had — and for that, we should probably be very thankful.

Mailer's recent book, *The Prisoner of Sex*, is his exercise in sexual dialectic that warrants the indignation of every woman in the world. The book proves the extent and the contemptibility of Mailer's male chauvinist perversion. He writes the prime responsibility of a woman probably is to be on earth long enough to find the best mate for herself and conceive children who will improve the species. Mailer goes on to denounce a woman's right to abort her own pregnancy, use birth control or masturbate.

On the Cavett show, Mailer and Mailerism was at its worst.

He viciously and irresponsibly attacked everyone.

"I need two chairs for my intellect," retorted Mailer you (meaning Cavett, Flanner and Vidal) would need a finger bowl." His prime target was Gore Vidal, who wrote an article in *Esquire* exposing Mailerism for all its sexist rot and putting Mailer in the same category with that sexist 'troubador of the Twenties,' Henry Miller and that perverted "killer of the Sixties," Charles Manson. Gore Vidal rightly termed it, 'The M-3 threat to all women.'

Mailer, degraded by virtue of his own neurotic and obscene rhetoric turned to an obviously hostile Cavett audience and protested — somewhat the same thing a former defeated idiot did — 'I don't know what Women's Lib has against me.' As Gloria Steinem once answered tartly, 'You might try reading your books someday.'

Mailer in *Armies of the Night*, his Pulitzer prize winning journal of the 1967 anti war march on the Pentagon lists his self citations "warrior, ex political candidate, embattled aging infant, terrible of the literary world, wise father of six children, radical intellectual, champion of obscenity, husband of four battling wives (one of whom he stabbed), amiable bar drinker, party giver, host in sulter. The list is incomplete. Mr. Mailer should add and emphasize frustrated novelist, male chauvinist, perverted demagogue and all around BASTARD!

## Relationship Report

(Continued from Page 3)

in the present agreement and Statutes should remain unchanged. This reads:

The Faculty of Barnard College shall consist of the President of the College and such officials of instruction as shall from time to time be appointed and reappointed by the University according to its custom upon the nomination of the President of the College, acting as Dean in the University with the approval of the Trustees of Barnard College' (Art IV)

4. Barnard would remain free to retain or establish whatever internal procedures it chooses for screening candidates before nomination for tenure appointment by the University. Presumably, the present arrangements would remain in effect whereby proposed appointments or promotions to associate or full professor go from the department chairman through the Dean of the Faculty to the President's advisory committee on Appointments, Tenure, and Promotions. This ATP consists of five full professors, elected from various divisions of the faculty by the entire faculty for three-year terms, and the Dean of the Faculty *ex officio*. The decision of the ATP committee is considered advice to Barnard's president, who may choose to accept or reject it. Almost invariably, it has been accepted. We should recommend to the Barnard Trustees that procedures on promotion at Barnard College should be coordinated

with practices at Columbia University.

5. All proposed appointments or promotions the Barnard president chooses to support would continue to be taken as at present, to the President of the University.

6. In the case of future nominations from Barnard for appointment or promotion to a tenured associate professorship or appointment to a full professorship the Executive Vice President for Academic Affairs shall convene a five-person University level *ad hoc* committee to review the nomination and render advice to the President of the University as to whether the promotion or appointment should be made. Two of the five members on the *ad hoc* committee shall be members of the Barnard faculty. If the advice of the *ad hoc* committee is favorable the President of the University accepts it and the approval of the Barnard and Columbia Trustees is secured, the appointment is made and the letter goes out as presently, from Low Library.

7. If the advice of the *ad hoc* committee is negative, three possible courses of action are open to Barnard.

A. The unfavorable decision can be accepted and the appointment or promotion not made.

B. The President of Barnard as Dean in the University can ask the President of the University to institute another *ad hoc* committee review if it

## New York City Is Getting Worse

By DIANE BERNSTEIN

I have always been one of those odd birds — a New Yorkophile. Having spent all my life here I have always had a great love for the Empire City. Where else but in this metropolis could you find so many examples of the finest things the world has produced? Theater, dance, music, Fashion, learning, commerce — they all had their headquarters here. Why think of the way their New York City street names have entered our language. Broadway, Fifth Avenue, Wall Street, all are bywords, short-hand symbols anyone recognizes. So when anyone would criticize New York I would answer their arguments quickly and enthusiastically. If they would call this city dirty I pointed out that it was not as bad as they were making it out to be and anyway what's a little dirt? If it was 'subway hat' was being discussed I admitted to its being noisy and none too sanitary but after all didn't the trains run on time and we can't help cheap? Talk about crime. There's crime everywhere and nothing has ever happened to me. The mayor? Oh Lindsay has made mistakes I'd grant people that but who hasn't and he is I would say making a great effort.

As you see I had a response to every snipe every disparagement of my town. For the important thing was that whatever the little inconveniences one had to put up with on balance New York residence was more than worth it. However now I am afraid that I can no longer

defend New York against her critics in the same wholeheartedly convinced manner. It isn't that I no longer love New York but things have changed. It may be just my imagination but the streets do seem dirtier than they used to be. Based on my own experiences and those of my friends I had grown convinced that subway service had deteriorated. Last week these observations were confirmed by the Metropolitan Transit Authority which announced that the number of trains on time was lower in 1970 than it had been in any year since subway service began almost seventy years ago. And the biggest saving grace of the subway, the low price of a token, is now a thing of the past. If we are lucky the fare will only go up 5 cents but don't count on it we may soon be paying forty five cents per ride.

Crime? Luckily I haven't had anything happen to me yet but it seems that everyone else has, just there is no place in New York City that's immune. As for our mayor he is certainly making a great effort but it does not have much to do with our city. No he is busy in Tokyo, Fort Lauderdale or Minneapolis and while that's well and good it doesn't help us very much. Before we could at least excuse Lindsay on the grounds that he refused to play the usual political game and therefore he was bound to have difficulties. Unfortunately disclosures about the John V. Lindsay Assassinations show that he is as old fashioned a politician as anyone and he doesn't even have the ability of being good at it.

New Yorkers have to develop a protective armor in order to survive for the list of irritating experiences facing us in this city grows longer each day. Strikes of all kinds seem to be omnipresent. Phones as now a Columbia person well knows, haven't been in talled for months. Firemen are 'on strike'. During Thanksgiving here wasn't any milk and who knows come New Year's Day, we may have no transportation. New York City's fiscal crisis never ends. The latest bulletin from the battlefield comes from School Board President Richard Robinson who announced that schools may not be able to operate through June. There isn't enough money. To top it all off New York State is in a financial bind now. In order to balance the budget Gov. Rockefeller is going to chop \$100 million from New York City's aid allocations. This means in the words of Budget Director Edward Hamilton that "Obviously services will be hurt. With all these woes how could anyone be sanguine about the city's future?"

All my fears for New York, all my forebodings of doom were brought to a climax this afternoon when I went downtown. I walked into the subway car (after waiting forty minutes for a train) and immediately an awful stench overpowered me. I saw a body sprawled out on a seat. Someone said "He stinks like hell he must be dead." As I looked upon that inert form all I could think was "Is New York City dead too?"



# Hollywood History

By JERRY GROOPMAN

"Nicholas and Alexandra" is one of those films that will play for a while on Broadway, then make it for a few months in the suburban theaters, and finally end up as the "Movie of the Week" on television. In fact, the overriding sense of the film was that of a work bounded by the intellectual borders of the tube, in scope, depth and even action. What we have is an expensive, highly costumed, sweeping proto-historical drama which purportedly sets the lives of the last Romanovs against the disastrous years of their reign.

When the movie attempts to be factual and historical it is simply miserable when it works



towards sentimentality, personal situations, it is decent: when it concentrates on background, landscape, and the physical paraphernalia of the period, it is excellent. Yet it takes a very eccentric type to be willing to pay down three or four dollars and spend more than three and a half hours for a turn of the century fashion show.

The film begins with the birth of Alexis, the only male heir to the Russian throne, who is a hemophiliac. The first part of the movie shifts among the three worlds that will one day meet in the revolution: the royal, the worker-peasant and the intellectual-revolutionist. The fiber of this section which lasts one and a half hours, is the glitter of the Romanov court, the suffering of the St. Petersburg masses, and Lenin, Stalin and Trotsky plotting in England.

The portrayal of Lenin is absurd, if not disgraceful. He is a brooding megalomaniac, driven by the fear that the revolution will not occur and his life will be wasted away in exile. The picture of Stalin is unhistorical. He is presented as a little boy who craves attention, something of a bumpkin or an office boy. Trotsky comes off as a quiet but forceful intellectual, fiercely democratic and egalitarian, who states things that are essentially undramatic in an over-dramatic way. One is hard put to believe that the words flowing from the revolutionaries' tongues could actually have been spoken. In our hearts we all want to assert that the Bolsheviks were a few rungs higher in thought and rhetoric than the Columbia Progressive Labor Party.

An intermission gives the audience the opportunity to leave without knocking knees and obscuring the vision of all the others seated in your row. The second part starts out as dully as the first, with the theme of "hey, hey the gang's

all here," but shifts midcourse, and allows fundamentally good actors to act. Nicholas becomes more emotive and sensitive; Alexandra emerges in a delicate metamorphosis as the noble stoic; the four daughters become exuberant, lively and refreshing; Alexis evolves into a full-blown snoot nose.

I hate to say it, but there are political undercurrents beneath this all. Because we know (and they don't) that sooner or later the family will be killed, we begin to sympathize with the characters. The Romanovs flower into whole persons, while the Bolsheviks (except for one, the representative of the Ural Soviet) remain two-dimensional and flat. There is a clear line between the "good guys" and the "bad guys." No one enjoys the execution of four pretty young girls who speak French with perfect nasal accents. But there is a nausea associated with the capitalistic vision of a Christian story where the sinners, once tasting suffering, become saints, and the oppressed, once tasting power become butchers.

Though this may be constructed as moderately insidious stuff we hardly mind it, because the movie is pretty bad and most people will be able to perceive the ideology as flimsy.

There is also the rather heavy-handed attempt to remold some of the past as "relevant" to our historical hysteria. Kerensky exhorts his student followers in much the same way, and with much the same phraseology, as Abbe Hoffman or Mark Rudd. The Bolsheviks, as power-hungry terrorists, are likened to our own terrorists.



The important point is that if absurd analogies are to be made, why not go all the way? How about Rasputin as a bearded Billy Graham? Alexandra as a high class Pat Nixon? Grand Duke Dimitri (who has an eye for pretty women) as Henry Kissinger? Oh well.

I still go in for large, sweeping panoramas of fluttering wheat fields, snow covered tundra, winter palaces in flames, and masses of workers carrying long red banners in poorly lettered Russian. But not everyone is a sucker for these things, and it's difficult to justify several hours for a few minutes of eccentric exhilaration. It's really too bad the theater won't open its doors and admit people for free; sometimes a few mindless but nicely photographed hours of celluloid can do wonders for the anxious spirit. I guess we will all wait a few years, and then, with a night to kill, turn the channel and tune in on Hollywood history.

# Caviar & Ice Cream &

## How To HOOK A MAN

By SARA SOLBERG

Pornography has never had it so good. The "literature" on sex now outdoes any other body of knowledge on any other subject, cooking probably included.

I'd like to be able to say mildly, well, some of it is better than the rest; or, it all tells you something you didn't know. But I can't bring myself to make that compromise for one simple reason: MOST OF IT STINKS! And the worst I've seen so far is *The Sensuous Woman*, by J (you know, it's like the Library of Congress numbers; after so many people have written sex books like this one and used up the single letters of the alphabet, we'll start getting combinations of letters; then combinations of letters and numbers and so on until one day someone will publish a book called *Growing Up Fast: Sophisticated Sex Techniques for Toddlers* by XD-LC85793222).

I have a certain amount of scorn to begin with for anyone who writes a book to tell why she has been proposed to by the following (and she lists, yes she really lists): "a concert pianist, a best-selling author, the producer of three of America's most popular TV shows, a bomb expert for the CIA, a trial attorney, an apple grower, a TV and radio star, and a tax expert!"

But the book gets worse and worse as it becomes clear that, although she may have a brand new sex plan for you and some rather fine ideas you might not have thought of yourself (or needed to read in a book before you figured they were really o.k.), you really have to be willing to play her way. And her way is guaranteed to put a female into a box bound for the consumer market faster even than glamour magazines can hope to.

It's pretty bad when a man in some way publicizes a stereotyped, rigid, sexist set of beliefs about a woman; but it's nothing short of treachery when a woman aids and abets the kind of sexual absurdity that is in the air these days.

Let me give you some examples in case you're beginning to think I'm exaggerating:

J writes that Sue met Jack and it looked as though they might be able to "get together." I quote: "He asked her out again — and again. When Sue finally

allowed Jack to make love to her (she was in no hurry), it was like shooting a sitting duck. One evening of her artistry and he was hooked. They were married that spring. Now they have three children and a truly happy marriage."

Or how about this one:

"Although those fluffy, short baby doll outfits are pretty much out of fashion at the moment, they do have their male fans, usually men that like to spoon-feed you and buy you caviar and ice cream, pet you and buy you huge, stuffed animals. If you crave feeling like a pampered child, try the baby doll look on him and see if he is your Sugar Daddy."

And if that's not enough . . . (pardon the length, but I can't resist): "In the summer when the children are away at camp Sue greets her husband when he comes home at night in exotic costumes and creates a mood to match. One evening she may be a harem girl, the next a Lolita, a Ziegfeld Follies show girl, an eighteenth-century French courtesan, a gypsy fortune teller, a prim schoolteacher who has to be coaxed into unwinding, a Roman slave girl, an Indian maiden.

"Ridiculous? Yes and no. Playing glamorous roles makes Sue less irritable over the repetitive household chores that she's stuck with everyday. If while she's scrubbing and waxing the kitchen floor she is also plotting in her mind a geisha girl costume and a beautiful Japanese dinner to go with it, then that floor scrubbing will be done more cheerfully and Jack won't have to deal with a grouchy wife."

According to J, women are forever children, delicate yet crafty creatures, secretive and all-powerful wielders of the poor male ego. Her statements about men in general are about as conclusive as her statements about women in general — and that is NOT AT ALL. Men are, for example, "at times really in horrible taste when it comes to how they want their ladies to look in bed." Oh come ON!! Or this: "Many men are swayed by the snow queen look — yards and yards of virginal white edged in lace or ruffles. . . . He will usually be an exceptionally ardent lover and buy you expensive trinkets." Notice, incidentally, that the use of the word "virginal" to describe a

female who is undoubtedly about as virginal as Irma la Douce is just another minor, but significant, deception.

I think, to be utterly serious for a moment, that there is very likely not a single human being alive who hasn't got her/his share of monster-sized sexual problems. I also think most sexual problems could be alleviated, or at least the sting taken out of them, if there were a freer atmosphere around us, if we didn't all think that sex were a question of victory and defeat. There is certainly some validity to reading about sex, and it follows then that there is the same degree of validity to writing about sex.

This is also the time to say that I do not believe in total liberation — first, because I do not believe it can be attained; and, second, because I do not believe it should be attained. What would a life totally free of struggle be? Complacent and self-satisfied, uneventful; silence, without noise, would become meaningless; calm, without turmoil, would be bland; love, without pain, would not be love — it would be sentiment.

However I do not mean to imply that sexual inhibitions and frustrations should be glorified. But I do mean that people like J seem to imply that all a woman needs to be a whole person is an orgasm; all she needs to do to be loved is to learn certain tricks that will "get him every time"; in fact there is even an implication that a woman who cannot turn any number of men into raging sex fiends is somehow inferior as a person, as a human being. It makes me shudder!

Remember the Biblical use of the phrase "to know" someone? What is sex really if not total candor? When it counts, all artifice must fall away. Thank God, it is one thing which cannot be faked. *The Sensuous Woman* is absolutely antithetical to all that is honest, all that is genuine, all that is truly passionate. J's ideal woman is the ultimate deceiver (she advocates the application of special night make-up so that when He wakes up and looks at you asleep by his side, you will look (but you don't have to be) angelic, lovely, truly feminine . . . and what if you snore?), the ultimate phony. And J's ideal man is the ultimate in stupidity — how she underestimates humanity in general!

She closes her book with the following declaration. I leave the conclusions to you: "An unbelievably happy laywoman, for as I lie here (I probably should not admit it, but I write in bed) putting the finishing touches on *The Sensuous Woman*, next to me is the man I have always dreamed of but up until five years ago never stood a chance of getting. (my emphasis.)

"I won his love by becoming a Sensuous Woman and that's how I keep him coming home to me each night . . . Come on now. Get moving. You're going to have a wonderful time! Just think of all that sexual happiness and those delicious men (my emphasis again) who are coming your way." UHMMMM.

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# Three Very Different Lives *New Year's Eve Party*

By BARBARA WINKLER

The Friday night previous to the November 20th march on Washington, D.C. protesting America's restrictive abortion laws, I treated myself and some friends to Kate Millett's "Three Lives." The film was featured, until recently, at the Bleeker Street Cinema on a double-bill with Bergman's "Persona." A Women's Liberation Production consisting of interviews with three very different women in the cinema verite tradition, I found the film absorbing and highly entertaining. A promising beginning, I hope to see more such films (although not necessarily of the "documentary" genre) created by women. The film, emerging from discussion, filming, and editing within a space of two weeks, captured a stimulating spontaneity. Kate Millett, with whom I spoke after the presentation, attributed this to the collective nature of the production (an all-women effort): to the unstated common viewpoint held by the participants, a shared understanding as to where the interest and problems of being a woman lie which gave rise to lively give and take. I would also attribute the non-static quality of the film to the techniques used — intercutting of black and white film to relate different moods (this used primarily in the first interview with Ms. Millett's sister Mallory), stop-action stills with voice-overs to capture a particularly revealing expression. This last technique was used quite effectively in the second interview with Lillian. Also employed was a change of scene in which the interview takes place (with the last woman interviewed, Robin, moving from toilet seat to auditorium to cage environment).

What emerged from the film was the multiplicity of the experience of women against a background of shared problems. Mallory spoke eloquently of her rebirth as an independent human being after her divorce from her wealthy husband, and of her fight to keep her daughter (who was kidnapped by him while she got it together, penniless and untried in New York City). Interviewed in her SoHo loft which she literally built, plumbing by cabinets by tied-dyed curtains, she recreated her opulent, but largely superfluous married existence as "number one geisha girl" in her mansion in the Phillipines (where her husband was stationed while in the diplomatic service). Bored, bitchy, and manipulative out of sheer desperation, she finally decided to take off for Hong Kong and then Hollywood in order to make a clean break with her married life. She is a nervous, energetic woman with a highly mobile face — I had to identify three very different shots of her as the same per-

son to my confused film-going companion.

Lillian, the second person interviewed, is a highly intelligent and attractive older woman who is celebrating her 23rd wedding anniversary this year. Seated on a pier or on a beach amidst her three daughters, she reminisced about her Italian parents' relationship. Having to fight her father to enter college, she became a chemist who dropped out of her profession during her marriage, but made the difficult step of retraining herself to once again take up her career. She portrays her father as a highly well-read, obstinately opinionated man, an atheist and iconoclast outside the home, who after making it in the United States, returned to Italy to find a good, meek Italian bride. His wife, Lillian's mother, virtually lived through and for her two daughters while performing wearying domestic service day in and day out until her death. She was buried by an Episcopalian minister, begrudgingly offered as compromise in lieu of the Catholic rites so detested by her atheist husband.

While not painting an entirely rosy picture of "liberation," Lillian conveyed a picture of apparent satisfaction with her own marriage in comparison with that of her parents. However, the emphasis was not on her, but on the conventions and institutions of her parents' time.

Robin was the third woman interviewed. She is a saftig Jew from Queens who ran away at the age of 17, riding the crest of the summer of love, the full regalia of a princess of theatre, a comedienne of the absurd. Among her brilliant extempore narratives is one story about the time she and friends spent on the plains of a Kansas campground, feasting at the sole picnic table for miles around, on champagne and steak, zonked out of their gourds. Beneath the starlit sky, they enjoyed the perfectness of the moment, when, amidst this timeless wonderment, some joker decided to steal their only means of transportation, their home, their play-pen: their day-glo bus, leaving them to tramp in bare feet, spaced-out heads, to the nearest town miles away. Oh, Dorothy and Oz, you have not disappeared!

I highly recommend this film, for all people, but especially those who have realized that women are interesting and that what they have to say to one another and the world is important.

(Ms. Winkler is presently negotiating the release of this film for a special presentation at Barnard. She hopes that enough interest will be shown in "Three Lives" to pay for such a screening in the next month.)

Wondering what to do New Year's Eve, and how much it will cost?

Stop wondering, because Parks Administrator August Hecksher is again extending to all New Yorkers an invitation to celebrate New Year's Eve in Central Park, where a free gala party will be held to hail the birth of 1972. The party will start at 11 p.m. December 31st and wind up at 1 a.m. January 1st.

There will be music, lights, refreshments, gift exchanges and, as the main attraction, fireworks — the only time fireworks are permitted in a City park.

All festivities will be centered around Bethesda Fountain, at 72nd Street in the center of the Park, where an eye-boggling and ear-shattering display of pyrotechnics will emblazon the sky promptly at the magic moment of midnight. The Fountain will be aglow with twinkling lights and gaily colored balloons will float airily on the breeze.

In keeping with an old New Year's tradition, Hecksher suggests that all who plan to attend the party bring some small gift or token to exchange with other celebrators.

According to Hecksher: "There will be many things taking place during this free 'New Year's Eve in Central Park' party, and whatever the Weather Man decides to throw at us — be it snow, sleet, hail or rain — everyone is invited to be on hand for this night of fun and frolic."

For further information about this biggest of all free parties, telephone the Parks Administration at 472-1003.



Ladies First

Life in '616' as portrayed by our Bulletin cartoonist, has changed to a considerable degree since the dormitory has gone co-ed.

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# BULLETIN BOARD

## MOMA Exhibits

### DECEMBER OPENINGS

**Dec-Jan PLATEAU FAUBOURG CULTURAL CENTER FOR PARIS** Model, plan, and critical analysis of the urban planning competition project for the Cultural Center to be built at Plateau Faubourg in Paris. Designed by Paul and Rogers architects, with G. E. Franchini and Ove Arne. Directed by Arthur Drexler, Director, Department of Architecture and Design, Goodwin Galleries, 2nd floor.

**Dec 7-Feb 29 — PHOTOGRAPHS BY ROBERT ADAMS AND EMMET GOWIN** Two young contemporary photographers Robert Adams whose work forms a precise and crystalline documentary study of Denver and the suburban Colorado landscape and Emmet Gowin whose work consists of intimate photographs of family and friends. Directed by Peter Bannell, Curator, Department of Photography, Steichen Gallery, 3rd floor.

**Dec 15-Jan 24 — PROJECTS NANCY GRAVES** Continuing the series of exhibitions reporting on recent developments in contemporary art, Nancy Graves will show two recent pieces. She has used realistic images from nature to create environmental pieces which deal with the formal problems of repetition and variability. Directed by Joan Rosenblatt, Curatorial Assistant, Department of Drawings, 1st floor.

## 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.

## Medical Reminder

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

## Christmas Concerts

For the third consecutive year Alexander Schneider conducted the New York String Orchestra will celebrate Christmas at Carnegie Hall by performing three holiday concerts on December 24, 26 and 27. This series of concerts will feature Isaac Stern, Pinchas Zukerman and Benton Valente as soloists.

These world renowned artists and the New York String Orchestra a group of 55 brilliantly gifted young string players, under the direction of Mr. Schneider will perform music of Beethoven, Mozart, Mendelssohn, Bartok and Bruckner on Christmas Eve at Midnight, Sunday, December 26 at 3:00 p.m. (a repeat of the Christmas Eve concert) and Monday, December 27 at 7:30 p.m. Since these concerts are designed to attract an audience of the or-

chestra's contemporaries, all seats, except boxes, will be unreserved and priced at \$2.50.

## Accountant Scholarships

The National Society of Public Accountants Scholarship Foundation is now accepting applications for financial assistance for the 1972-1973 academic year.

The NSPA Scholarship Foundation is a separate, non-profit, educational organization with the principal objective of providing scholarships and other financial stipends to deserving accounting students.

All applications must be received by the NSPA Scholarship Foundation no later than February 28, 1972.

Write to: NSPA Scholarship Foundation, 17717 Pennsylvania Avenue, N.W., Suite 1200, Washington, D.C. 20006.

## Spanish Play

The Barnard Spanish Department will present a Spanish play entitled **Alegria, Alegria**, for neighboring schools such as Booker T. Washington, Children's Mansion and Commander Shea Public School.

This program was originally prepared last summer by Ms. Castanos of Greenwich Mews Theater for presentation in New York City parks. It was sponsored by the Department of Cultural Affairs and the Mayor's Urban Action Task Force and was highly successful.

This special performance by Barnard and Columbia students will take place on Tuesday, December 14 at 1:00 P.M. at Minor Latham Playhouse, Broadway and 119th St. All are invited.

## Sri Chinmoy Speaks

Sri Chinmoy, 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 118th St. and Amsterdam Ave. Free. All are welcome.

## Women's Theatre

IT'S ALL RIGHT TO BE WOMAN THEATRE is a collective of eleven women. We will be performing stories from our lives, dream plays, music, chants and crankies on: December 10, 11, and January 7, 8 at Washington Square Methodist Church, 133 W. 4th Street, 8 p.m., \$1.50 contribution (Dec. 10 — for women only).

## Cintas Fellowships

Eight Cintas Fellowships will be offered in 1972 to young creative artists of Cuban citizenship or lineage in the fields

of painting, sculpture, architecture, music and literature.

The Fellowships, carrying a stipend of \$3,000 each for a twelve-month period, are sponsored by Cintas Foundation, Inc., which was established by funds from the estate of the late Oscar B. Cintas, former Cuban Ambassador to the United States and prominent industrialist and art collector. The Fellowships are administered by the Institute of International Education, and, under ordinary circumstances, are not awarded more than once to the same person.

Recipients are, in general, free to pursue their arts activities as they desire, either in the United States or in other countries approved by the Foundation. Students wishing to pursue academic programs are not eligible for awards nor are performing artists as opposed to creative artists. Applicants must give evidence of their creative abilities by producing records of exhibitions, performance or (when appropriate) published books or scores.

Applications, which must be filed by April 1, 1972 may be obtained from the Secretary, The Cintas Fellowship Program, Institute of International Education, 809 United Nations Plaza, New York, N.Y. 10017.

## Dance Company

The Cliff Dance Company will appear in New York City for only three performances this season. These are set for the weekend of December 10 at the American Theater Lab, 219 West 19 Street.

A dance for the whole company titled "Gargoyle" will be premiered to a newly commissioned score by Eleanor Hovda Gilbert. Also new to the company's repertory is a quintet entitled "Wood." The program includes two pieces from the repertory, "Amazing Grace" (Stephen Smollar), and "Sunday Papers" (John Herbert McDowell). All choreography is by Mr. Keuter.

Performances are Friday and Saturday, December 10 and 11, at 8:00 p.m., and Sunday, December 12 at 5:00 p.m. Tickets are \$3.00; students at \$2.00. Advanced reservations can be made by phoning 799-1746 (6:30-10:00 p.m.).

## Abortion Project

The Women's Abortion Project is a non-profit woman-controlled abortion service offering vacuum aspirator abortions performed by experienced gynecologists to women who are under 12 weeks pregnant for \$100. Free transportation is now available from the airport to the doctor's office. For women who are over 12 weeks pregnant we can refer them to hospitals we are in contact with and which we feel offer the best services in New York City. Women can call us at (212) 691-2063 or (313) 691-3396 Monday through Saturday.

## Children's Films

The New York Cultural Center will present a festival of films for children through January 2, 1972. The series of 12 films will include a number of children's classics, as well as adventure stories and recent animated films. Screenings are held at 4 and 6 p.m. Wednesday through Sunday, in the Center's theatre. Admission to films included in the museum's entry fee of \$1 for adults; 50¢ for students and children; members free.

Full schedule of afternoon screenings listed below:

December 9-10 — **THE LITTLEST WARRIOR**. A Japanese fairy tale is brought to the screen in this animated feature. Zooshio's adventures begin when he is forced to flee his home after a wicked official causes his father's arrest and ouster as governor of the Emperor's game preserve.

December 11-12 — **THE DAYDREAMER**. Filmed in "Ani-magic," an innovation in stop-motion animation, Joseph E. Levine's color production is based on stories and characters by Hans Christian Anderson. Cast includes Tallulah Bankhead, Victor Borge, Patty Duke, Jack Gilford, Paul O'Keefe, Cyril Ritchard, Terry-Thomas, Ed Wynn, Ray Bolger, and Robert Goulet.

December 15-16. **ALAKAZAM THE GREAT**. The fantastic adventures of Alakazam, the unforgettable monkey with human qualities and magical powers. Told through animation. The voices of Frankie Avalon, Dodie Stevens, Jonathan Winters, Arnold Stang, and Sterling Holloway.

December 17-18. — **CINDERELLA**. The beloved fairy tale by the Brothers Grimm. Narrated by Paul Tripp.

December 19 and 22 — **THE BIG BAD WOLF**. This film version tells the exciting story of a sly, cunning wolf and seven little kids (baby goats). As in all classic fairy tales, evil is overcome when the mother goat and her kids finally outwit THE BIG BAD WOLF, and, of course, "live happily ever after." Narrated by Paul Tripp.

December 23-24 — **SCROOGE**. Based on A Christmas Carol, this 1935 British film stars Sir Seymour Hicks, Donald Calthrop, and was directed by Henry Edwards, Black and white.

December 26 and 29 — **HEIDI**. Johanna Spyri's children's classic of a young girl's love for her mountains and the people around her has been brought to the screen in a new technicolor version.

December 30-31 — **ESCAPE IN JAPAN**. A little boy, presumably lost in an airplane disaster, wanders across the length and breadth of Japan with a little Japanese boy in an effort to reach his parents. Tereasa Wright, Cameron Mitchell, Jon Provost.

January 1-2 — **WILLY McBEAN AND HIS MAGIC MACHINE**. The story of Willy and his time machine. An animated feature.

Regular screenings: Wednesday-Sunday, 4 and 6 p.m. Admission to films included in museum's general entrance fee: \$1 for adults; 50¢ for students and children; members admitted free.

## Dance Workshop

Dance Theater Workshop in association with Washington Square Methodist Church presents Tina Croll and Jan Van Dyke in two evenings of their choreography at the Washington Square Methodist Church, 133 West 4th Street on Wednesday and Thursday, December 15 and 16 at 8:30 p.m. Both choreographers will present new works on these concerts. Admission by \$2 contribution. For information and reservations, call 929-8772.

## Historian Plumb At Barnard

Professor J. H. Plumb (Carnegie 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.

## In The Morning Mail

(Continued from Page 4)  
fairy"), so to attack me as being trite is misdirected.

Sorry for the error in name, a perfectly valid point. As to substituting myself for Shakespeare's Fool, anyone who has read Lear (and Pickering claims he is enamored with the play) will acknowledge that the Fool is a most witty and perceptive character; I am ready to change places with him at any time.

What strikes me as interesting is that Mr. Pickering does not say anything specific about my review. He cannot rise above a low, snide level with his tongue-in-cheek paraphrasing, and such an approach, to be generous, is worthless.

To the Editor:

May I point out one error in Jerry Groopman's otherwise stunning review of Peter Brook's *King Lear*? In a forgivable but undeniable flaw, Mr. Groopman credits "Alex McGowan" with the role of the Fool. The role is actually played by Jack McGowan; the confusion seems to be between McGowan and Alex McCowan, who did indeed play the Fool in the 1964 Brook-Scofield stage production. This confusion, however, stands alone in a remarkably cogent and comprehensive consideration of this "must" movie.

Sincerely yours,  
Tracy Adams GSAS