

BARNARD BULLETIN

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Trustees Pass Budget Tuition Increased, Aid Cut

The school budget for the 1972-3 academic year was approved yesterday by the Board of Trustees. The budget includes a \$190 tuition increase, a \$10 increase in medical fees, a \$25 increase in annual board, and a 10% across-the-board cut in student financial aid.

The total expenditure budget is an unprecedented \$9,476,395 and the total operational budget of revenue is \$9,345,616. The result of the above is a \$130,779 deficit which represents a surprisingly low figure of 1.1% of the total expenditure budget.

The budget provides for the following increases in salaries:

- 1 5% salary and wage increase to all operational and supporting staffs
- 2 \$500 annual increase to all administrative officers with salaries presently above \$10,000 and below \$20,000
- 3 No annual salary increase for administrative officers receiving an annual salary above \$20,000
- 4 Across-the-board annual increases to the various faculty ranks as follows:
Instructors — \$250
Associates — \$400
Assistant Professors — \$400
Associate Professors — \$500
Professors — \$600

Barnard like most private educational institutions, is operating within a veritable financial pressure cooker. The guiding motivation in making the



President Peterson

budget, a five month project, was severe economy.

In a meeting with student representatives Tuesday Ms Peterson indicated that the increase in tuition costs, the fourth consecutive tuition increase totaling an estimated \$400,000 will help prevent the deficit from reaching last year's near \$400,000 actual deficit. President Peterson also stated that Barnard is, "Under pressure to close the gap between its tuition and that of Columbia College whose own tuition will increase by at least \$200 next year." This pressure is the result of the new agreement between the two colleges whereby each pays the other for courses taken by their students at the other college.

If the future holds continued yearly increases in college costs for students and increases in deficits for the colleges then the private college will soon disappear.

Once again Barnard is becoming a school for the very rich who can afford the exorbitant costs or the very poor who will be completely subsidized through scholarships. President Peterson admits, "We are eliminating a lot of the middle class students no doubt about that. The alienation goes beyond that. Many students presently at Barnard angered by the new increases though understanding the necessity for them, have expressed their reluctance to contribute in the future as alumnae. The consequences of this will be disastrous."

(Continued on Page 2)

Lecture Series Begins February 29

Ruth Patrick, one of America's foremost ecologists will be the first Gildersleeve Lecturer for the Spring semester. Ms. Patrick will share the visiting professorship with two renowned scholars, Claude Lévi-Strauss, the French social anthropologist and Peter Mathias, the English historian. During the autumn semester, Brendan Kennelly, an Irish poet and professor at the University of Dublin was the Visiting Gildersleeve Lecturer. This year for the first time it was decided to invite four scholars and have them reside at Barnard for a week to ten days. During their stay here the visiting speakers will lecture in classes, meet students, faculty and administrators as well as give public lectures.

Ms. Ruth Patrick, Chairman of the Department of Limnology at the Philadelphia Academy of Sciences will be visiting at Barnard from February 28 to March 3. Her lecture, "The Structure of Aquatic Communities and How Pollution Affects

Trustees Approve Promotions, Tenure

By PRISCILLA KONECKY

The Barnard College Trustees Committee on Education has approved President Martha Peterson's recommendations for promotions, tenure and a new appointment to the Barnard faculty. The approval was made on February 23, 1972 and it will take effect on July 1, 1972.

Patricia A. Graham, Assistant Professor of Education and Director of the Education Program (Tenure) has been promoted to the position of professor. She has been an Associate Professor at Barnard since 1968 and Dr. Graham is presently on the Executive Committee of the Women's Center on the University Senate. The University Senate Committee on Barnard-Columbia Relations and the University Senate Faculty Affairs Committee among her numerous professional obligations. Dr. Graham is the President elect of the History of Education Society and a member of the American Association of University Professors. Committee on the Status of Women. In the process of being published is a book Dr. Graham has written entitled "A History of Educational Opportunity in America, 1865-1918."

Gladys Meyer, Associate Professor of Sociology at Barnard since 1948 has also been promoted to professor. Dr. Meyer has conducted much research in her major field of interest — community minorities and welfare. Her most recent pub-

lications are "Parent Action in School Integration and Minorities in American Society" (with Charles F. Marden). As a volunteer, Dr. Meyer is chairman of the Group Work Committee, the Case Work Committee and the Community Involvement Project.

The Chairman of Barnard's Anthropology Department, Dr. Abraham Rosman, has been promoted from Associate Professor of Anthropology to Professor of Anthropology. Dr. Rosman has been an associate professor at Barnard since 1966 and chairman of the department since July 1, 1970. His book "Feasting with Mine Enemy" was published last year.

George Woodbridge, a newly named Professor of History, has been an Associate Professor of History at Barnard since 1967. Dr. Woodbridge is a faculty representative on the Judicial Council, a member of the Screening Committee of Foreign Areas Fellowship Program, Faculty Adviser to the Honor Board, in addition to serving on other committees. Numerous book reviews by Dr. Woodbridge have been published in historical journals such as "The American Historical Review," "The Journal of Modern History," "The Journal of Economic History" and "Political Science Quarterly" to name a few.

Four assistant professors have been promoted to associate professor. (Continued on Page 3)



Ruth Patrick

They will be given Tuesday, Feb. 29, at 4 p.m. in the Lehman Auditorium.

Ms. Patrick is a well-known ecologist and pioneered the study of the biological community as a measure of water pollution. A member of the National Academy of Sciences, she has directed research in limnology, the ecology of fresh water

systems and her most recent book "The Diatoms of the United States" deals with one of the most important algae serving as food for fish in the sea.

Claude Lévi-Strauss, the distinguished social anthropologist will be visiting Lecturer from March 26 to April 12. On Tuesday, March 28, he will give his public lecture "Structuralism and Ecology" at 4 p.m. in the Gymnasium, Barnard Hall.

Professor Lévi-Strauss, Directeur d'Études à l'École Pratique des Hautes Études, is famous for his structuralist theories. He is the recipient of numerous awards for his work, including the Gold Medal of the Centre National de la Recherche Scientifique, the highest French scientific distinction. Professor Lévi-Strauss has received honorary doctorates from the Université Libre de Bruxelles, Yale University, Oxford University, and Columbia University.

The third Gildersleeve Lecturer will be Peter Mathias, the Chichele Professor of Economic History at Oxford. Visiting at Barnard from May 8 to the 12, his lecture "Poverty: Some Historical Perceptions" will be given Tuesday, May 9, at 4 p.m. in Lehman Auditorium.

Professor Mathias is best known for his work on the economic history of Great Britain in the 18th and 19th centuries. He has written numerous books and articles on different aspects of economic history and has held visiting lectureships throughout the world.

The second annual Barnard Spring Lecture series will commence on March 6. Carolyn King. (Continued on Page 8)

Women's Movement Formed by Undergrad

By CAROL RICHARDS

A meeting to organize a potentially viable women's movement at Barnard was held last Thursday. Sponsored by Undergrad, the meeting was attended by thirty to forty women. Among them were unofficial representatives from the Women's Affirmative Action Coalition and the Experimental College.

During the meeting, which lasted about three hours, committees were formed to concentrate on different aspects of the women's movement. The committees that were formed included a consciousness raising group, a women's theater group to perform at the Barnard Spring Festival and a Women's Festival which might be held in the Spring, a Health Care Committee to conduct abortion referral and possible courses on Female Biology, a committee to investigate the possibility of holding self-defense courses, a

committee to look into the question of maids at Barnard, a committee to publish a newsletter about the movement at Barnard, a Women's Festival Committee, and a placement committee to serve as an alternative to the Barnard Placement Office.

According to Jenny Bremer, Undergrad President, the meeting was held to seek means to supplement the Women's Center and to serve as a separate group encouraging the Women's Center to be more responsive to the needs of undergraduate women. Ms. Catharine Stimpson, director of the Women's Center, has also expressed the hope of making the Women's Center more involved in undergraduate activities at Barnard.

There will be an open meeting tonight to further organize a Women's Movement at Barnard. It will be at 8:00 in Room 302, Barnard Hall.

NEWS FLASH

At a Board meeting yesterday Ellen Futter was elected a full voting member of the Board of Trustees. She will be filling the seat left vacant by Arthur Goldberg's resignation and will serve a term which expires in 1975.

Ms. Futter, a first year student at Columbia Law School, graduated from Barnard in 1971. She has served as an observer to the Board in a non-voting capacity since last April when she was elected by students to be their alumni representative.

At the time BULLETIN went to press the Trustees had not yet decided whether or not to grant a current student full voting membership on the Board. It should be pointed out that Ms. Futter was elected by the Board itself using the normal procedures used to fill a vacant seat. Student groups pressuring for student membership on the Board have asked that the student representative be elected by students. Ms. Futter has consistently been an advocate of student membership on the Board with full voting privileges.

Nursing Students to Take Barnard Courses

By STEPHANIE SPANOS

Recently the School of Nursing of Columbia University invited Barnard College to cooperate in a new four year program that would enable its students to take courses at Barnard that would otherwise not be available to them. The School of General Studies will also be part of the joint program. The Nursing School presently admits students who have had two years of college prior to their admission. The new four year nursing school will admit students from high school who will be eligible for a BS degree upon graduation. The proposed program is to admit 50 students the first year and gradually build up to a student body of 400 in four years. Because these students would be taking Barnard courses, they will have to be endorsed by the college's admissions office.

According to Dean Breunig, the new liberal arts oriented program will be in keeping with the new concept of the nurse and he also pointed out that this type of education would be more suitable to administrative jobs in public health as well. It will differ from the more vocational course of study which



Dean Breunig

exists now. The student will take electives at Barnard and General Studies, eventually building up to more concentrated program in science and related courses. The main purpose of the four year program is to give the nursing candidate the more well-rounded background of a liberal arts education. The departments that will be most

involved are biology, chemistry, sociology, psychology, and English, though it has been maintained by Dean Breunig that in the event that any course is filled, Barnard students will definitely take priority over the choice G.S. will carry a proportional amount of the overflow students.

The administration of the Nursing School will continue to remain an independent entity within the university; "the inclusion of students would be unruly on the classroom level," Dean Breunig said. Yet this all remains to be seen; the fate of the proposal is to be reviewed by the federal government and will not be effected if federal funds are not available.

Sharon Manning, a student on the Committee on Instruction, said that all five of the students on the Committee "worked very hard" for the proposal. According to the Committee, the advantages are many; "it's innovative social program would be an aid to the urgent public health needs. The student body included would be one of strong motivation, who would benefit from a Barnard education, and more extensive use of the present facilities of the college would be made."

When asked whether Columbia College would ever cooperate in the program, Dean Breunig stated that though at the moment there are no male nursing students, he assumes that the School of Nursing will be able to make the necessary adjustments.

Student-Faculty Committee Sponsors Project

By DIANE BERNSTEIN

How many professors do you really know? Odds are, if you're among the majority of students, the answer is very few. For the interaction of students and faculty at Barnard, outside of the classroom, is very limited. This is due to a variety of factors. Barnard, being in the midst of a great city, lacks the enforced togetherness found at an isolated location. Faculty members' homes are spread throughout the New York metropolitan area. Most importantly, there is no real place that students and faculty members felt could be used as a good place to get together. It was in order to provide a framework within which students and faculty members could meet that the Student Faculty Committee of McIntosh Activities Council was formed two years ago.

Designed with the goal of increasing the interaction between the two halves of the Barnard community, during 1970-1, its first full year of operation, the committee concentrated on frequent coffee hours. Held at McIntosh, in the afternoon, they were less than a smashing success; unfortunately, not very many people with the exception of committee members attended. One gathering that did draw a big turnout was the one held in honor of Jean Stafford. When the committee saw this, it decided to try to organize the get-togethers around a specific theme.

The hypothesis that a thematically oriented coffee hour would draw many people was tested this past semester. The cast of *The Winter's Tale* was invited to a coffee hour as was director Kenneth Janes. Dennis Parichy, the set designer, gave a talk on how he had proceeded. At its conclusion, the audience was seen discussing the speech in small informal groups. The turnout was large, the afternoon exciting.

Now the Student-Faculty Committee has several exciting plans for this semester. Under its two chairmen, Rita Heller, Barnard '73 and Professor Donald Pace of the English Department, three ideas are being worked upon, one of which will become reality next week. This is a Psychology project under the direction of Professor Barbara Mates.

Many people may be unaware of it but there is operating at Barnard a nursery school known as the Barnard College Center for the Study of Early Childhood Development. The chil-

dren range in age from 11 months to two and a half years. Half are children of faculty members and the other half of the twenty participants (ten in the morning, ten in the afternoon) are from the community. The school meets in Milbank Hall in an area equipped with all the needed paraphernalia, including a child-size playhouse. There is also a one-way mirror, behind which psychology students are able to observe the children undetected.

The idea of the project set up by the Student-Faculty Committee is to allow interested students and faculty members outside of the psychology department to participate in observing the children, something they ordinarily might not be able to do. Afterwards there will be a coffee hour to discuss what was viewed. Those whose area of expertise includes child psychology will be invited to aid the discussion. The Student-Faculty committee hopes that insight into not only how children behave but into human behavior in general will be gained. Most importantly, it is to be emphasized that this is for all interested people, not just those involved in psychology.

The project is scheduled for the week of February 28th. The hours for observation are Monday, Feb. 28th from 10-12 noon, Tuesday, Feb. 29th from 1-3 p.m., Wed., March 1 from 1-3 p.m. and Thurs., March 2 from 10-12 noon. Those interested should be sure to sign the sign-up sheets at CAO before attending as Prof. Mates must make certain preparations. On Tuesday, March 7th, from 2:30-4:40 p.m. there will be a coffee hour to discuss the observations at McIntosh Center.

The Student-Faculty Committee members are quite excited about this project and they have yet other items on their agenda. A Student-Faculty Bowling Night at McIntosh is being discussed. Then there is the Esperanto Evening. Invitations will be sent to all the language departments asking them to put together a presentation relating to the culture of the country they are associated with. From these plans it would seem that this committee has much to be excited about; it can clearly be said that the Student-Faculty Committee is going to make an effective contribution to Spring 1972 at Barnard.

THURSDAY NOON

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Budget Passed By Trustees

(Continued from Page 1)

trous for Barnard. In addition, the pay increases for the faculty seem nominal and may, in time, cause some to look elsewhere for positions. The situation is particularly acute for the lower faculty members, some of whom state they cannot make "a living wage" to afford a minimal style of living in New York City.

State governments, instead of trying to save the private college, have waited for them to go bankrupt and then have absorbed them into the State Uni-

versity System. Such was the case with Buffalo and, most recently, with NYU's uptown campus. If all colleges ultimately become state or city schools, the student will no longer have the choice of a private or public education. This is an ominous situation.

The answers to these problems are difficult and, at best, unsatisfactory. Everything points to government subsidy on the State and Federal level. Regents Scholarships, offered only in a few states, could be increased. In addition, perhaps

the states would agree for these scholarships to be used outside the home state. There is presently a bill before Congress, the Green bill, proposing Federal aid to private colleges on a per-student basis and direct aid to individual students. This bill appears promising. Also, if the Federal Government could increase its Work-Study allocations, part of the problem would be alleviated.

The private college malady is pernicious, the cure must be forthcoming.

Trustees-Students Discuss Vote

By JILL WOOLMAN

On February 17, seven members of the Barnard College Board of Trustees, including a student-elected representative, met with Barnard students to discuss the issue of voting privileges for student representatives to the Board. President Peterson, in summarizing the questions to be presented to the Board, noted that the meeting had been arranged as a result of a student petition and poll favoring voting rights for their representatives and expressing desire to meet with the Trustees.

The Trustees' positions, with the exception of that of Ms. Elizabeth Janeway, were ones which opposed giving the vote to student members of the Board, emphasizing what Robert Hoguet, Vice-chairman of the Board, called the "purity of approach," most Trustees defined the Board as composed of individuals concerned with the college, but not involved in its daily life. Giving student members voting privileges was viewed as opening the Board to constituency representation, thus changing the essential "remote" nature of the Board. Were student Trustees empowered to vote, the same privilege would then have to be extended to administration, faculty, and possibly employee representatives. According to Wallace Jones, Chairman of the Board of Trustees, the ad-

dition of these constituency representatives would decrease the number of members nominated to the Board on the basis of their area of expertise in such fields as education, business, finance, government and the arts. The influential role of the committees in the policy making process was stressed by the Trustees as the appropriate voting arena for students.

Favoring student voting rights on the Board of Trustees were Ms. Janeway and Ellen Futter '71, the non-voting student-elected representative. Ms. Janeway declared that student representatives, being vitally concerned with the College, should have equal status with other members of the Board, citing "taxation without representation is tyranny." Ms. Futter found the central issue of student voting privileges to be a matter of principle, observing that the Board, in accepting student voice participation, had already incorporated constituency representation. The vote itself, she stated, was important not for the actual "silent raising of the hand," but for its symbolic value in giving the student representatives the official recognition they deserve as participating members of the Board of Trustees.

A student referendum is scheduled for early March to determine the term and class of student representatives to the Board of Trustees.

Promotions, Tenure Approved

(Continued from Page 1)

Patricia Carpenter has been an Assistant Professor of Music (Tenure) at Barnard since 1970. Her diversified musical background includes being an assistant to Arnold Schoenberg, organizer and conductor of the San Bernadino Community Symphony, and private teaching of theory.

Barbara S. Miller has held the position of Associate Professor of Oriental Studies at Barnard since 1968. Last summer, Dr. Miller used the funds of three grants she received to do research in India and to work on a critical study of Jayadeva's Sanskrit poem *Gitagovindam*. She is presently continuing research on the textual, musical, dance, and ritual traditions associated with *Gitagovindam* in addition to preparing a translation of versions of the *Bilhana* legend.

Jeanette Roosevelt, Associate in Physical Education (Tenure) is the chairman of dance at Barnard. From 1964-67 she served as chairman of the Department of Physical Education. Ms. Roosevelt has written books for the Folk Dance Library and she has edited books on physical education and dances for elementary school children.

Suzanne F. Wemple has been an Assistant Professor of History at Barnard since 1968 and previous to that, in 1966-68, she was an instructor in History.

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Milbank Greenhouse Casualty of Heavy Storm

By DERVAL C. WALSH

On Tuesday, January 25, high southwest winds of up to 70 miles per hour caused considerable damage to the Milbank Greenhouse. During the day some 53 panes of glass were broken, the destruction being so considerable, that guards were posted outside Milbank Hall to protect students from the falling debris. Later that night numerous other plants that had managed to survive the heavy winds, were frozen in the twenty degree temperatures.

According to Dr. Donald Ritchie, Chairman of the Department of Biology, servicemen were unable to make immediate repairs due to the arrival of a new storm on January 28. Dr. Ritchie stated that many greenhouses in the surrounding area have needed repair work and that Barnard's greenhouses will have to wait for approximately two weeks before any attempt at restoration can be made.

Among the casualties were evolutionary models such as leafless plants which Dr. Ritchie kept for display purposes, Cytology, and for student projects.



Professor Ritchie

The *Tradescantias*, used to study reduction division, and the *Cythian Lamb*, an object of particular admiration to students, were also ruined.

At present, the essential repairs for the greenhouse will be financed by the College Repair Budget. However, Dr. Leonard Zabler, Professor of Geography,

has applied for a \$27,000 grant. \$6,500 of this would go towards structural work on the greenhouse. According to Dr. Ritchie and Mr. James Schmid, an Instructor of Biology, this money, if allocated, would ostensibly be used to repair and rebuild those aspects of the greenhouse which do not meet present standards. This would include new plumbing, wiring, the installation of temperature and ventilation control, and automatic cycling machinery.

At the present time however, it is imperative that the greenhouses be repaired in order to save those plants which still remain. Dr. Ritchie expressed his gratitude to that "small but devoted following" who helped clean up the damage after the storm.

The Milbank Greenhouse was built in 1928 by Dr. Edmund Sinnott in order to conduct some basic genetic studies on squashes. Dr. Ritchie noted that few people realize that the first genetic study on squashes, mentioned in many text books, was first undertaken at the Milbank Greenhouse by Dr. Sinnott.

Trustees Form Committee

The Board of Trustees of Barnard College approved the formation of a Personnel Committee at their meeting in the Jean Palmer Room yesterday. The committee will be empowered to deal with all employees of Barnard College, including administration and faculty.

The Personnel Committee will deal primarily with specific and largely personal matters that arise pertaining to Barnard staff. Issues that may be considered by the committee will be in the area of leaves of absence, days off and grievances brought by employees.

Under the jurisdiction of the Personnel Committee will also be the granting of personal loans to faculty, administrators and staff. It was thought that this function more properly rests with the Board of Trustees, which is largely concerned with financial matters, rather than with members of the administration, who had been in charge of granting such personal loans previously. Of course, all loans would be kept completely confidential, even to the body of the Board of Trustees, who will hear, in committee reports, how many loans were granted and for how much, but not to whom they were given. Due to the nature of the Personnel Committee's business, there is little student role foreseen in it.

SARAH LAWRENCE COLLEGE UNIVERSITY OF MICHIGAN

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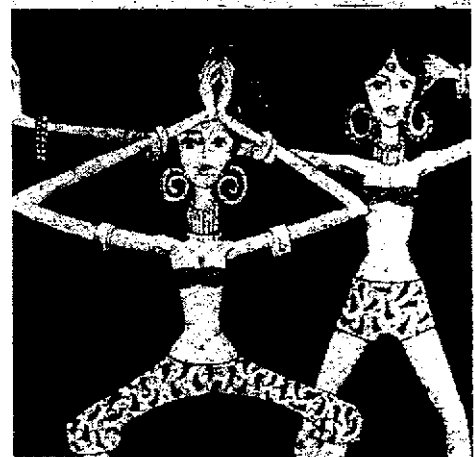
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Tuition Increases & Quality Education

Barnard students will have to pay \$200 more to attend school next year the fourth increase in four years. Because the financial management of a college is exceedingly complex BULLETIN does not feel qualified to judge the necessity of a tuition increase at this time. We can only hope that it was done as a last resort to help remedy a financial situation that is becoming increasingly difficult to deal with.

What we can and should judge is the quality of the education that we are receiving at Barnard. Students are paying dearly for their four years here and there is no reason why we all should not apply the standards of the new consumerism to the education that we are paying for.

We should, for example, question why so many of the classes beyond the introductory level at Barnard are so large and impersonal. We should also be entitled to expect more than the cursory comments professors too often write on the papers that we have worked hard on.

Perhaps, we should examine the system of course requirements too for although requirements may be sensible on some counts they may not be so from the financial point of view of the student. It is difficult, for example, to justify why a student who is not interested in and will get nothing out of a language or science course must take one especially when one considers what she is paying for her education.

All this points to the role that the student should be allowed to play in determining the quality of her education at Barnard. Although we realize that there are many other substantive issues involved the increasingly heavy burden that we are being asked to carry in financing our education may be enough of a reason for allowing student representation with vote, on the Board of Trustees. After all one of the principal responsibilities of the Board is the allocation of resources of the college and it is time that students had more of a say in that.

We cannot expect more student power in the decision making processes of this school if we do not show that we want it. The student turnout at the recent meeting with Trustees to discuss the student vote on the Board was pitiful and we hope that students take more of an interest in the future here than was indicated last week. The newly formed Student Caucus which will meet every other week will be an excellent means for students to get together and push for improvements that we all feel are necessary. It can only be effective however, if students participate.

BULLETIN feels that there is much potential and much need for change at Barnard. Because we are paying so much if for no other reason students should have more say about the direction of that change.



In A Room of One's Own, Virginia Woolf writes, if Shakespeare's sister had wanted to write, her genius probably would have been destroyed by ridicule, confinement, or early death in childbirth.

In The Morning Mail

Smoking in Class

Editor,

Money and life both are important to Columbia University, and both are being lost because of University policies regarding smoking in classrooms. Money is lost in requiring maintenance personnel to clean up after the majority of smokers who seem to be unschooled in the use of ashtrays and insist on inflicting the filth of their own habits upon others. Lives are being lost, not only by the smokers themselves (it is their decision to kill themselves in this way others have other ways) but also by non-smokers who have no choice in the matter, except to leave. No one has dropped dead in Hamilton but lung conditions are aggravated, eyes are irritated and breath is shortened as a result of the foul addictions of those individuals who have forgotten that the air's natural state is CLEAN! It is time (especially in view of recent documentation of the non-smoker's vulnerability to the pollutants of those who do smoke) for Columbia to ban smoking at least from all classrooms and let non-smokers breathe in peace.

I urge you to support this editorially. Can you do otherwise with good conscience?

C. S. Gray, G.S.

Editor's Note:

We agree, totally!

Barnard

Foodservice

Dear Barnard Bull,

As one of those unfortunate Barnard students on the meal plan your article on it prompted me to write in. First I would like to express my utter amazement that the Barnard Food Service is running at a deficit. This would be understandable if the service had to

Letters Policy

BULLETIN asks all of its readers to please type all letters double-spaced with margins set at 10-75. Letters must include the signature of the writer.

All letters published will include the identity of the writer, unless withheld on request.

The BULLETIN reserves the right to edit all materials submitted and to publish only those letters deemed timely and in good taste by the Editors.

Please send letters to Barnard BULLETIN, Room 107 McIntosh Center.

depend on the patronage of satisfied customers for its income. If this was the case the Barnard Food Service would have been out of business years ago. But, as it is, the service has 500 girls (who virtually have nowhere else to live) as its total victims. There is only one thing to be said to those persons at Barnard College who are thinking of retaining The Barnard Food Service and in particular the mandatory meal plan as they presently exist — DON'T DO IT!!! There is no reason why 500 human beings should have to put up with it for another year.

The quality of the food is simply poor. The same vegetables are cooked and served again and again til there could be no nutritional value — as it

is the size of the servings is ridiculously small. The meat is always low grade and then disguised under greasy sauces. I personally don't eat it as it gives me stomach aches. The chicken legs are with good reason rumored to be in actuality pigeon legs. The salads are invariably old and totally unappetizing. The deserts are often rejects from Party Cake. Ad nauseum. Everyone has their gripes.

But as the students are the main victims of this atrocious service we should at the very least be allowed to choose whether we want to be on the meal plan or not. One obvious solution is to retain a cafeteria but not a mandatory meal plan. For the person who can run a good cafeteria it will be a gold mine. The present workers (I can only sympathize with them for it is on them, rather than Ms Smith and the dieticians, that the rage of the students is vented) could thereby retain their jobs leaving everyone satisfied.

Sincerely yours,
Jill Jonnes
B '74

- Signing to show support
- Rhoda Bodzin
 - Susan Levine
 - Karen Beecher
 - Rose Doundoulakis
 - Jocelyn Block
 - Donna McKinnon
 - Renee Deall
 - Anne Brink
 - Margaret Murphy
 - Amy Davita

BULLETIN STAFF MEETING

TODAY AT 5:00 P.M.

107 McINTOSH

NEW WRITERS WELCOME

JOIN BULLETIN

HADLEYBERG Bows at Minor Latham Playhouse

By MICHELLE FRIEDMAN

Fine acting and a superb production combine to overcome the drawbacks of an unmanageable script in the Barnard Theatre Company's current production.

Fully entitled "Hadleyberg; or, the Incredible Corruption and Disastrous Decline of the Greatest Town on Earth," the play is based on Mark Twain's short story which expresses the author's growing cynicism regarding the hypocrisy and corruption dominating the most seemingly righteous of men. The figure of the stranger, who seeks revenge by initiating the actual destruction of the morally crumpling Hadleyberg, is retained by script author Lewis Gardner, and expanded into the role of general stage manager.

The central point, however, is either never made clear or is lost in the confusion that follows, for it fails to order the tangle of subplots and themes that follow. The script lacks organization and seems overly lengthy, largely because of its many irrelevant tangents. The most notable example is that of the musical dream; a scene which is simply trite and only adds fresh confusion to a love story that is already uninteresting.

Musically, "Hadleyberg" is often unsatisfactory, for one is never quite sure just what the play's central musical mood is. Instead, Professor Paget, who executed the score, presents a sort of musical revue which includes a hint of modern, Latin rhythms, barbershop harmonizing, a ragtime motif, and traditional love plaits. However, when consistent and not overly emotional, the musical numbers are genuinely pleasant. Especially well done is the rollicking "Door Key" song in which the esteemed first citizens' "dignified indecency" is hilariously demonstrated in their indulgence in wife-swapping.

Character development in the



play is uneven, in part due to the excessive number of principals. The self-righteous "Most Important Citizens" enjoy some truly farcical moments which contrast the poignant confusion of the elderly Richards couple. The love interest, on the other hand, exists between an all-too-gentlemanly bum and Sarah, the daughter of an equally refined town derelict. She is perhaps the most confusing character, alternating between the admirable and the utterly stupid. Her affair with Jack Halliday is resolved, as is the election, through her ludicrous and completely inconsistent exposure of the rather shady circumstances surrounding the birth of the prominent barber's daughter, Metope Pinkerton. The play concludes on an un-

supported note of complete pessimism; suggesting that Halliday, too, will ultimately yield to the unceasing corruption.

The Barnard Company's performers, most of whom are familiar from past Gilbert and Sullivan or dramatic productions, shine through and indeed create viable characters from roles that are only hinted at. In comic aspects, Harold Shepard evokes uproar in his role as a pompous lawyer, and Suanne Rowen is equally funny as the giggling, empty-headed Mrs. Billison. Jan Holland makes much of her smaller part as the banker's wife, and Diana Bittern does well as the sneering Widow Pearson. Richard Halpern and Debbie Pearl turn out sensitive and moving performances as the elderly

Richards couple who are tempted by the stranger's gold, and succumb to the ensuing destructive of self-guilt Barbara Douchkess' nervous, tense interpretation of frustrated Metope Pinkerton well brings out the dramatic side of her role but she is less successful in meeting its musical demands. Tim Sheahan, if too dignified

to be a believable hobo exhibits the most professional quality in his truly fine vocalizing. Barbara Korev, as Sarah, faced the dual problem of having to manage a completely incongruous part and a solo that is unsuited to her rich mezzo voice. In her second number, however, the quality of her voice is better displayed.

The production of "Hadleyberg" deserves the highest acclaim for while the script and score are unwieldy, the variety of technical devices and unique staging ideas are deftly managed. Numerous multimedia techniques are implemented down to the detail of printing appropriate newspaper headlines. The slides, by Gerry Goodstein, who also forcefully plays the Stranger, are strikingly used both to introduce the townspeople and later to suggest scene and locale. From the very start, when the characters themselves create the stage and set into motion the play-within-a-play, the small, intimate theatre is used to its fullest. No curtain is drawn; instead scenery is changed by the characters themselves who fluidly move from scene to scene, often without going off-stage.

"Hadleyberg" as a musical has definite flaws. But while the play inherently lacks focus, the current Barnard production, at Minor Latham Theatre until February 26, is so fine that it truly deserves praise as an enjoyable evening of light theater.

The Case for the Pre-med

By LINDA SPIEGEL

The life of the pre-medical student at Barnard is not a very pretty picture. The pre-medical student is constantly struggling to keep up with the heavy science course load.

Opinion

The existence of the pre-medical curriculum in itself has destroyed many hopeful future physicians. The most demoralizing of all obstacles facing the pre-med student at Barnard is the opposition from faculty and fellow students. Throughout the academic community, premedical students are known as "grubs." Even the Barnard guide for Premedical Students speaks derogatorily of a certain type of pre-med.

"Courses are selected and programs planned with one goal in mind and teachers are constantly reminded that the aim is to get into medical school. Often absent is the excitement of learning for its own sake. . . ."

Let us examine the reasons why a premedical student has such an obsession with marks. The Barnard premedical guide states that "for the freshman class entering medical school in the fall of 1970 there were 26,000 applicants for 11,800 pla-

ces throughout the U.S., representing a 45% acceptance ratio." The guide predicted that for 1971 the acceptance ratio would be 33%. Between the years 1967-1971, 100% of all Barnard seniors applying to medical school with a grade point average between 3.51 and 4.00 were accepted. Eighty-eight percent of those with averages between 3.21 and 3.50 were also accepted. One must obtain better than a 3.21 average to have a fair chance of acceptance to medical school.

The premedical guide quotes a book which calls the premedical students "the luckiest people who go to college." The book goes on to describe the premed as follows. "They enter with a definite goal in mind and seldom suffer the agonies of uncertainty." What happens to the premed who does not get accepted to medical school? What "agonies" now face this "lucky" person who has known for a good part of her life exactly what she wants. She wants to be a physician. What happens when she is told that she cannot pursue her life's goal?

The point of this article is to inform those of the academic community who turn up their noses at premeds, uttering that

word of disgust, "grub," that grades are a necessary fact of life in a premed's college career. The premedical student has not decreed the holiness of the grade point average, rather those imposing bodies known as admission committees have put forth the proclamation. From on high one hears, "Hear ye, hear ye. Let it now be known that the sum total of a premed is her grade point average and on that basis she shall be judged for her future competency as a physician." Everyone, including the admissions committees, knows that there is much more to a person than her college average but the medical schools need a scale upon which to compare competing applicants and marks are the chosen scale.

In fighting for grades the premedical student is fighting a battle which will decide her entire future. She would rather sit through her science classes enjoying the experience of learning for learning's sake but the knowledge that marks are all important looms above her like a threatening storm cloud and she cannot enjoy the learning process.

Encourage the premed, do not put her down because she does what is necessary.

The Barnard College Theatre Company
presents:

HADLEYBURG

An Original Musical Play

book and lyrics by Lewis Gardner

music by Daniel Paget

from Mark Twain's "The Man That Corrupted Hadleyburg"

Directed by Lyle Dye, Jr.

Musical Direction by Daniel Paget

Thurs., Feb. 17 — 5:30 P.M. Tues., Feb. 22 — 5:30 P.M.
Feb. 18 - 19 — 8:00 P.M. Feb. 23 - 26 — 8:00 P.M.

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Program Pays Tribute to Stefan Wolpe

By KATHLEEN ERLANDSON

Far from the hallowed Philharmonic Hall a sensitive throng gathered last Wednesday evening at Columbia's McMillan Theatre to join The Performer's Committee in paying tribute to another composer of rarely performed twentieth century music. The evening's scenario promised a 70th birthday tribute to composer Stefan Wolpe. With melodramatic overtones of seventy years of "neglect, illness, and disaster," the widely publicized evening had assumed an air of false theatricality. Determined to shun the sensationalism of the event, I entered the auditorium rather to absorb the delightful eclecticism of Stefan Wolpe as a seminal figure in American music. The feeling of excitement and expectation emanating from the crowd, however, swept me out of my skepticism and reservations and into an unforgettable night of overlapping levels of consciousness, music, and emotion.

Two seats to my left sat the frail German born composer, Stefan Wolpe, victim of Parkinson's disease for the last nine years. The kindness and sincerity in his face radiated warmth; the genuine sense of his personal tragedies dissolved the evening's artificiality. Silently smiling, he greeted his numerous well-wishers. His childlike enthusiasm penetrated all sympathy and compassion. Stefan Wolpe had simply come to express in the lost shards of his musical language the essence of his life and music that he could not put into words.

Throughout the performance, a montage of diverse musical styles, Wolpe's face was a kaleidoscope of emotion. During *From Here on Farther* (1969), a recent chamber piece of linear simplicity and textual transparency, Wolpe intently listened as a man hearing himself think. With the two songs from his 1924 *Hoelderlein Leider* dramatically interpreted by mezzo-soprano Jan DeGaetani, Wolpe's face screamed in earnest as his lips mouthed the words. These early songs he considers the milestone of his youthful creative period, whose import is reflected in all his subsequent works. *Zufriedenheit* (Fulfillment) composed in 1924 presaged, ironically, not only Wolpe's musical culmination but also his spiritual testimony.

When from out of life a man can find himself and comprehend how a life is experienced — That is good; the best men's highest deeds Are recognizable in their being and remnant beauty. They themselves, however, are like chosen ones, Of them comes the new, the history; The reality of deeds does not perish, Just as stars shine, so there is a life that's grand and sanguine.

The audience reciprocated the brilliance and ease with which DeGaetani and Joel Sachs met Wolpe's demanding virtuosity with the first ovation that Wolpe stood to acknowledge. In the perspicacity of the moment I felt a religious communion as audience participant recognizing the "being and remnant beauty" of this "best man's highest deeds." Just as this star, Stefan Wolpe, shone, the entire audience was elevated to his level of consciousness and was enveloped by his world of fantasy. Following the premiere of *Psalm 122* (1954), a delightful D-minor tonal praise of Jerusalem by the capella *Zamir Chorale*, the audience hypnotically stood and applauded as Wolpe struggled to the stage to accept the mutual comprehension of his life and music.

Physically exhausted, Wolpe abandoned the audience in the

loneliness of his spiritual realm as he regarded the pinnacle of the evening and his musical compositions *From the Enactments for Three Pianos* (1950-53) from a comatose distance. In the applause that followed the able performance by Philip Corner, Joel Sachs and Cheryl Seltzer of the technically difficult three piano work, Stefan Wolpe placidly stood to give his last acknowledgement — a kind of benediction. Tears fell from the eyes of many of the audience; these, however, were not the degrading tears of sympathy, but rather, the ex-



Stefan Wolpe

ultant tears of respect for a spirit who will not retreat, and for a musician who lives despite endless maladies, for creative toil and expression . . . so the reality of his deeds will not perish.

The Performer's Committee Retrospective Concert was the first of several programs presenting the highly differentiated style and multidimensional personality of Stefan Wolpe. Despite the difficulty of selectively representing the variety of his responses to the stimulus of life in Germany, Switzerland, Palestine, and the United States and of the wide spectrum of his musical, artistic, political, and cultural worlds, the essential spirit and intent of his works were successfully rendered. The determined spirit of challenge with which he presently fights the toll of his crippling disease and the demands of rescuing his manuscripts from the ruin of a recent fire, is the thread of continuity that blends the popular and advanced ideas that make Wolpe one of the most remarkable living composers.

The International Society of Composers and Musicians will present an additional view of this extraordinary man in a benefit concert Tuesday, April 11 at 8:00 in Town Hall.

The performer's Committee for Twentieth Century Music will feature Scott Joplin, "King of Jazz" on March 15 and the 80th Birthday Concert of Darius Milhaud on April 19 in the final Retrospective Concerts of the 1972 season.

"EXPLOSIVE SURREALISM REMINISCENT OF JEAN-LUC GODARD'S 'PIERROT LE FOU' OR THE END OF FRANCOIS TRUFFAUT'S 'SHOOT THE PIANO PLAYER'."

— THE CHRISTIAN SCIENCE MONITOR

"DEALING OR THE BERKELEY-TO-BOSTON FORTY-BRICK LOST-BAG BLUES" ... succeeds on so many different levels that it never fails to entertain. The story revolves around a couple of dealers who get involved with corrupt policemen moonlighting as drug pushers. The plot sometimes seems far-fetched but Williams maintains the balance and keeps the story and the characters within reasonable limits. Williams is hip to a lot of the things that are going on and he loads his film with interior references to John Lennon and other cultural heroes and phenomena. Many people will miss these subtleties, for they serve as passwords without being pretentious.

The excitement is carefully structured to involve the audience to their maximum levels while remaining intelligent and soundly reasoned, and all the loose ends are neatly tied up. Actually the story is a kind of "French Connection" in reverse, with the good guys being the dealers and the bad guys being the police.

"DEALING" . . . is fine entertainment that relates to our reality and supplies a fantasy stimulant that is accessible to the millions of freaks who get paranoid whenever a police car sneaks into view. This is a movie that works because young people were allowed to make it the way they wanted to."

— CRAWDADDY

DEALING:

OR THE BERKELEY-TO-BOSTON
FORTY-BRICK
LOST-BAG
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A Freak Show

By JERRY GROOPMAN

Most people are fascinated by the grotesqueness of others. This preoccupation with unusual forms of behavior, belief and even costume may be termed obsessive if films are reliable indicators of social taste. A year or two ago people predicted that *Love Story* and *Summer of 42* would usher in a period of nostalgia and romance; instead, productions based on the styles of the past have exploited the "camp" and "funky" psychologies attached to purple nail polish and flaccid sentimentality. On the other hand, anything "futuristic" has been excruciatingly violent and sexually perverse. Epitomizing the two antiparallel trends are the positive connotations attached to the word "freak," that is, as a right-on individual whose head, not being together, is thus together.

It is simple-minded to assert that our fixations with the grotesque stem from those hidden, yet perceived, droll aspects of our own selves. Something taboo is sure to turn someone on in some manner; thus a blunderbust of abnormality is sure to find a target in the most serene and straight members of any audience.

But what is the point? Why

is Eve's (Holly's) contact in the city and has the pseudonym "Fellatio \$5.95." There is also a string of muscle bound homosexuals, an organic foods fadist, two lesbian sisters active in the feminist movement, a midget wrestler called Joe Buck, a cracked acting teacher named Walter Mitty who "discovers" Eve, a Marjorie Morningstar, a Ratso Rizzo and a Russian woman known as Blanche DuBois.

There are isolated points of comedy in this film, mostly one-liners or surprise shots, but nothing really fluid and witty. *Scarecrow in a Garden of Cucumbers* is a patchwork of Eve's misadventures set as a musical, with original scores ranging from jazz to tap dance numbers. The music is generally weak and the lyrics are forced. The photography is decent with some fine shots of Manhattan, although the "city scene" is a bit overexploited.

I must really apologize, but I don't like freak shows at all. I went once as a young boy with my father and some cousins to the circus at Madison Square Garden. When we walked in we were presented with a choice: upstairs to the three rings, or a brief detour downstairs to the side shows. We had time to



Holly Woodlawn plays the Innocent Girl Eve

cucumbers is a freak show in the worst circus tradition. Essentially mindless and unfeeling, it sustains attention by appealing to the cruelist dimensions of human interest. The acting talents of the cast range from mediocre to negligible, the plot is choppy and uncreative, the dialogue is unilluminating and vapid, and the technical aspects are unimpressive. We are shown a medley of freaks in slapstick situations, and asked to laugh and identify with them.

Exactly how such a film operates in light of the questions we asked earlier is terribly equivocal. No one denies that when a cripple or a blind man walks down the street we are tempted to scrutinize him though taught not to. But do we go so far as to trip him or steal his cane? No one denies we all possess handicaps, real or imag-

ined, related to those impaired people we perceive.

The realm of sexual deviancy is a case in point. Few words need be wasted concerning the complex and multifarious sexual needs of human beings. But giving free reign to this spectrum of desires need not mean liberation, whether psychological, political or even economic. Compromises and sublimations are necessary in order that a self function in a social setting. This is true from culture to culture, as anthropologists are quick to assert, and each culture has its own lines of normality. Since our impulses are often contradictory and our needs are sketched in dualities, our solutions (expressed in social action) are usually ones that repress certain elements in favor of others. This is the nature of choice.

Caught between the norms of culture and the demands of their selves, freaks seem fragile. The oft-praised "subculture" that they have woven about themselves as a protective cocoon was apparently too translucent, letting in the opacities of the outer world. Calling themselves "freaks" and smiling at the perverseness of such passwords does not really mitigate the sense of pain and harshness.

This is an impressionistic response to a mediocre film; there is no pretense to define concepts like "normal" and "abnormal" or "healthy" and "sick" in any absolute manner. This is merely a reporting of the auras of weakness and fragility that surrounded the characters in the film.

Scarecrow in a Garden of Cucumbers is not really worth seeing; it does nothing original, and it fails fat comically. Let the circus side shows of the spirit die from lack of interest.



Tally Brown

all this grotesque and garrish "art" that parades the socially defined abnormal across the East Side screens? Does it purport to function politically, as Gay Liberation claims about itself? Is it therapeutic in that catharsis is effected as one recognizes (and affirms?) one's personal fascinations? Or is it only a vehicle in which to escape the boredom that has evolved after tating and seeing too much?

Scarecrow in a Garden of Cucumbers is a spoof of "the small town girl who comes to the big city to be an actress." Holly Woodlawn, the transvestite who co-starred in Andy Warhol's *Trash*, plays the young innocent girl, Eve, in New York; Tally Brown, an obese woman with a Matterhorn of red hair, acts as Mary Poppins, the director of a roommate service; Yafa Lerner

is Eve's (Holly's) contact in the city and has the pseudonym "Fellatio \$5.95." There is also a string of muscle bound homosexuals, an organic foods fadist, two lesbian sisters active in the feminist movement, a midget wrestler called Joe Buck, a cracked acting teacher named Walter Mitty who "discovers" Eve, a Marjorie Morningstar, a Ratso Rizzo and a Russian woman known as Blanche DuBois. There are isolated points of comedy in this film, mostly one-liners or surprise shots, but nothing really fluid and witty. *Scarecrow in a Garden of Cucumbers* is a patchwork of Eve's misadventures set as a musical, with original scores ranging from jazz to tap dance numbers. The music is generally weak and the lyrics are forced. The photography is decent with some fine shots of Manhattan, although the "city scene" is a bit overexploited. I must really apologize, but I don't like freak shows at all. I went once as a young boy with my father and some cousins to the circus at Madison Square Garden. When we walked in we were presented with a choice: upstairs to the three rings, or a brief detour downstairs to the side shows. We had time to

Scarecrow in a Garden of Cu-

Pres. Peterson Meets Good-Will in Cairo

By CAROL RICHARDS

While most Barnard students were entrenched in exams and papers, President Martha Peterson was proving that world travel is not the exclusive province of Richard Nixon. Although she did not make it to Peking, President Peterson did get to Cairo and found the atmosphere there, at least among those she met, much friendlier and more conciliatory than she had expected.

The trip to Cairo grew out of one Ms Peterson had made six years ago. At that time, she attended a conference at the American University in Cairo on student participation in government. She was invited back, but chose not to return because of the Arab-Israeli War in 1967 and the subsequent deterioration of U.S.-Egyptian relations.

This year, President Peterson decided to return to Egypt at the invitation of the American University in Cairo, although she admits to having some misgivings at first. She told BULLETIN that despite these earlier misgivings, she never felt uncomfortable amongst those she spoke to and felt that her reception would

have been equally warm had she been Jewish.

Although Ms. Peterson admits to not having spoken to a very representative sample, the Egyptians that she met were very concerned with avoiding another war with Israel. They spoke of Egypt's great needs in the field of social welfare and felt that war was antithetical to the improvement of living conditions of the Egyptian people.

Ms. Peterson said that conditions for women in Egypt seemed to be improving, albeit slowly. She spoke of taking a cruise down the Nile and touring the surrounding country with the first woman guide in Egypt. According to the guide, there was more consternation over her wearing pants than there had been over her being the first woman tour guide. Ms. Peterson also spoke to the first woman in Parliament and other professional women who admitted to being rarities in their country.

President Peterson was away from January 24th until February 12th. On her way to Cairo, she stopped in Rome and Athens and met with alumnae in both cities.

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BULLETIN BOARD

Antiwar Conference

The Student Mobilization Committee will sponsor the National Student Anti-War Conference on February 25-27 at Washington Irving High School, 40 Irving Place (one block east of Union Square) in New York.

There will be an Indochina Teach-in on Friday at 7:30 p.m. with Neam Chamsy speaking.

February 26th Conference Sessions begin at 10:00 a.m.

There for the conference will be "Bring All U.S. Forces Home NOW!"

Teeth

Do you think a dentist's job consists only of filling cavities and cleaning teeth? Hear about the many exciting opportunities in dentistry on a tour of the Columbia School of Dental and Oral Surgery on Wednesday, March 1st, at 1:30. Notify Mrs. Kinn, 105 Milbank, or Lois Jackson, '816" if you are interested.

Women's Center Plans Meeting

Ms. Catherine Stimpson, Director of the Women's Center, has announced an open meeting to be held on Tuesday, the 28th of February in the Retreat Room of McIntosh at 5:00. The purpose of the meeting will be to inform students what the Women's Center is doing and to offer opinions from the students as to what it should be doing.

It is hoped that students will be more actively involved in the activities of the Women's Center. In fact, this meeting is being held as the result of criticism of the Women's Center by the student body. Ms. Stimpson expects that particular criticism of the Center should be taken and reflect the needs of the student body women at Barnard.

Spring Lectures

(Continued from Page 1)

Dr. Robert American poet who served as the first director of the Literary Program for the National Endowment of the Arts will offer a series of five public lectures. The lectures will be given: March 6 ("Poetry and Identity"), March 8 ("Poetry and the Audience"), March 13 ("Poetry and Translation"), March 15 ("Poetry, Sex, and Photography") and March 20 ("The Woman Poet and the Publishers of the Muse"). All Ms. Kinn's lectures will be given at 4 p.m. in Lehman Auditorium, A School Hall.

The Barnard Spring Lecture series is sponsored in part by Ms. Elizabeth Janeway, a Barnard alumna and Trustee, and in part by Barnard College.

Both the Glidersteeve Lectures and the Barnard Spring Lectures are open to the public and all are invited to attend.

New Exhibitions

The following exhibitions will be at the Metropolitan Museum of Art:

March 6 (through April 3): **Encounter** — An exhibition of 40 art works by residents of the Daytop Village Drug Rehabilitation Program. (In the Junior Museum Snack Bar.)

March 14 (through May 7): **Chinese Calligraphy** — The first exhibition of this subject ever held in the United States. It contains over 100 examples from American collections. Inscribed bronze and wood objects, seals, paintings, and elaborate fans and scrolls create a visual history of Chinese brush writing from its ancient beginnings through the 19th century. The exhibition has been seen in Philadelphia and Kansas City. (On the North wing, second floor.)

March 14 (through May 2): **Paintings by Gerard David** — Exhibition of paintings by the fifteenth-century Flemish master from the Museum's collections arranged with works by his followers and photographs of works in other collections. Catalogue available at the exhibition 25 cents. (At head of main staircase.)

Met Exhibits

A group of nearly fifty prints, drawings and watercolors by Winslow Homer went on view February 22 in the Metropolitan Museum's American Paintings and Sculpture Galleries. The exhibition is the third in a series drawn from the Museum's collection of American drawings and watercolors, and it will remain on view through March 28.

The prints in the exhibition include illustrations published between 1858 and 1875 in *Harper's Weekly*, *Appleton's Journal*, and other periodicals representing Homer's works in genre and as a reporter during the Civil War, two chromolithographs, *Eastern Shore and North Woods*, issued by Prang in the 1890's after Homer's watercolors, and several large etchings dating between 1884 and 1889 after Homer's marine paintings and English watercolors.

The exhibition has been organized by Natalie Spassky, Assistant Curator in the Department of American Paintings and Sculpture with the cooperation of Colta Ives, Assistant Curator in the Department of Prints and Photographs.

Behind the Lines

BEHIND THE LINES, seen Mondays at 7:30 p.m., is the only television show to deal with all the facets of print and broadcast media. A production of local public TV station, Channel 13, BEHIND THE LINES has gained a wide-spread reputation for excellent and timely in-depth media stories. The show is currently seen in 22 cities and the demand for an extension of the series is a fast-growing outcry.

Matisse's Bronzes At MOMA

For the first time, all of the 69 known bronzes by Henri Matisse have been assembled in a single exhibition which will be on view at The Museum of Modern Art from February 24 through May 1. The exhibition was selected and installed by Alicia Legg, Associate Curator, Department of Painting and Sculpture. The sculptures are supplemented by 19 drawings, 4 prints and a ceramic tile which are related to certain sculptures. The great majority of the pieces, which date from 1894 to 1950, have been borrowed from private collections.

Career Growth

The New York City Chapter of A.W.R.T. (American Women in Radio and Television) is sponsoring a series of Jobs Seminars on the topic: "Career Growth," especially directed toward wom-

en in the fields of communications, public relations, advertising and public service.

Admission to all three seminars is \$10, but students will be admitted for \$5 to all three seminars.

Place: The Studio Club (2nd floor) 210 East 77th Street, New York City. Time: 6:30 p.m. sharp.

Your registration must be in as soon as possible to ensure admission. (Registration available at Placement Office.)

March 7th — "New Developments — New Jobs" — Moderator: Marlene Sanders, ABC-TV; Lucy Jarvis, NBC; Ralph Baruch, Viacom International, Inc.; Peter Goldmark, CBS; Shirley Polykoff, Foote, Cone & Belding, Inc.

March 14th — "Fighting Discrimination — And Winning" — Moderator: Muriel Fox, Carl Byoir Associates; Lucy Komisar, NOW; Eleanor Holmes Norton, NYC Commission on Human Rights; Tracy Weston, Stern Community Law firm.

March 21st — "To Beat The System" — Moderator: Mary Jean Parson, ABC, Inc.; Letty

Cotin Pogrebin, Editor, Ms.; Testimonials from some system-beaters; Elizabeth Janeway, author, "Man's World, Woman's Place."

Beggar's Opera

The Chelsea Theater Center of Brooklyn, in residence at the Brooklyn Academy of Music, will produce John Gay's *THE BEGGAR'S OPERA* in a limited run from March 21 to April 9. This will be Chelsea's third major production of this season, following the highly acclaimed productions of Jean Genet's *THE SCREENS* and Allen Ginsberg's *KADDISH*.

Performances are in the Third Theater, a small, flexible theater on the fourth floor of the Brooklyn Academy of Music. Performances on Tuesday and Sunday are at 7:30 p.m., Wednesday through Saturday at 8:30 p.m., Sundays at 3:00 p.m. Prices: \$4.95 Fridays and Saturdays, \$2.95 all other performances. All seats are unreserved. Performances on March 21, 22, 23, 26 (mat. & eve.), April 5, and 6 are already sold out.

Literary Prizes Announced

ELIZABETH JANEWAY PRIZE
For Prose Writing
1972

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

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

Each of the three judges, acting independently, is asked to designate his first, second, and third choice among the contestants. In the final reckoning, each first choice will count as three points, second choice as two points, and third as one point. The contestant with the highest number of points will be the winner. In any year, however, the judges may decline to designate choices if none of the work submitted seems to them good enough to deserve the prize. In that event, Ms. Janeway and the English Department will determine how the prize money may be spent to encourage creative talent among undergraduate writers at Barnard.

JUDGES: The judges for this year's contest are Michael Curtis, associate editor of *The Atlantic Monthly*; Penelope Giliatt, novelist and short story writer, film critic for *The New Yorker*, and author of screenplay for "Sunday, Bloody Sunday"; and Peter Prescott, book review editor of *Newsweek* and author of *A World of Our Own*.

FINAL DEADLINE: This year entries in the contest must

be turned in before Wednesday, March 15, at the English Department Office. As this deadline is final, students would be well advised to set a somewhat earlier deadline in order to forestall emergencies. Manuscripts will be received in the English Department Office, 417 Barnard Hall. A receipt may be obtained.

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

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

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

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

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

Copies of this notice may be obtained in 401 Barnard Hall.

AMY LOVEMAN PRIZE
For A Poem
1972

This annual prize has been established by friends and Barnard classmates of the late Amy Loveman, long-time editor

of the *Saturday Review* and a key figure for many years in the Book-of-the-Month Club. The award of \$100 is for "the best original poem by a Barnard undergraduate." The competition is open to all undergraduates of whatever department or major.

The prize is awarded by a board of three judges, two of whose names will be announced later.

One of the judges will be Galway Kinnell, who is teaching poetry this year at the School of the Arts.

Entries in the contest must be submitted by 4 p.m. on Wednesday, March 15, at the English Department Office, Room 417 Barnard Hall. A receipt may be obtained. It is suggested that each competitor submit more than one poem. There can be no fixed statement about the number of lines required; contestants may find it helpful to think of approximately 100 lines, but they should not hesitate to submit fewer or more.

Three copies of each entry will be required. An original typescript and two copies will be acceptable if both the copies are clear and unsmudged. Each separate poem must carry the writer's name. Pages must be numbered. Typescripts should be on one side only of standard 8½ x 11" paper.

For each group of writings the student should provide three separate and complete sets of manuscripts (one set to be sent to each judge), each set labeled with her name and a list of the contents, and each securely enclosed in a manila folder or envelope. Do not use heavy binders, such as spring binders. Copies of this notice may be obtained in Room 401 Barnard Hall.