

# BARNARD BULLETIN

VOLUME LXXVI

THURSDAY, APRIL 20, 1972

NUMBER 18

## Co-Co Reverses Stand On Election Dispute

By CAROL RICHARDS

On Monday, April 17, the Coordinating Council voted to adopt a resolution that it withdraw its involvement in the dispute over the Women's Center to allow the students involved to settle the matter. Coordinating Council, a tri-partite committee, thus reversed its positions of April 10 which accepted jurisdiction over the dispute on election procedure. The April 17th vote came after an open hearing in front of the Council during which students expressed

The hearing was attended by eleven members of the Coordinating Council and about 60 additional students. The question was raised as to why Coordinating Council had acted so soon and whether or not it would have done so if it were not primarily Third World Women who had been elected to the Executive Board. The right of the Coordinating Council to interfere at all in what was seen to be a student issue was also questioned. These questions were countered by those who felt that an unfair election had been held and that the Coordinating Council was the only group seen at the time to settle the dispute.

At this point, it was moved that the Coordinating Council meet to decide whether or not to withdraw from the dispute in light of the new information garnered from the Hearing. The meeting was called to order and the resolution passed that they reverse their earlier decision by a vote of 4 to 3 with 2 abstentions.

It was generally agreed by those at the hearing that the responsibility for devising an elections procedure now lies with the full executive board of the Women's Center itself. On April 27 there will be an open Executive Board Meeting where this will be decided.



President Peterson, presiding officer of Co-Co.

ed their dissatisfaction with Coordinating Council's involvement.

The dispute originally arose over the decision made before vacation to hold an election for the three student places on the Executive Board of the Women's Center when a lottery had previously been announced, those students who had submitted their names to the lottery had been told that they did not have to attend when the lottery itself transpired. However, instead of a lottery, an election was held by those who attended the meeting.

Ms. Catharine Stimpson, director of the Women's Center referred to the Coordinating Council the many verbal and the one written complaint she had received over the election procedure adopted. At a previously scheduled meeting held on April 10, Coordinating Council decided, after extensive debate that it was within its jurisdiction to act on the complaints; that an election procedure had been announced and not followed and that adequate notification had not been given to those students who might be interested in running. Undergrad was given the responsibility of overseeing the future election procedures.

Coordinating Council's involvement in the issue created dissatisfaction and uneasiness on the part of many students involved. On Friday, April 14, a petition was circulated appealing to President Peterson to call an open hearing in front of the Coordinating Council. The hearing was held on Monday, the 17th of April.

## Three-Day Strike Declared On University

By NADINE FEILER

About 1,000 Barnard and Columbia students meeting at McIntosh Tuesday night declared a three day strike on the University. The meeting, sponsored by the Student Mobilization Committee, the Columbia Anti-Imperialist Movement, *Spectator* and other campus groups, and chaired by a representative from the Asian-American Political Alliance, was called to plan antiwar activities for the remainder of the week. The demonstrations will focus on the demand "U.S. Out of Southeast Asia Now!" It was also decided to hold a meeting Sunday night to plan how the strike would continue next week. Congresswoman Bella Abzug arrived midway through the meeting to express her support of the actions being taken. President McGill and Dean Hovde of Columbia also attended; although it was held at Barnard, there were no Barnard administrators visible at the meeting.

Barnard women met separately at the end of the meeting to discuss actions relevant to their own campus, deciding on picket lines, canvassing, and a mass teach-in on the new automated warfare in Indochina. It was generally agreed that a strike would not be feasible here at this time, until there is more support from the student body.

In a continuation of Monday night's spontaneous mass march, on Tuesday afternoon another group of about 1,000 students marched around Morningside Heights. Later, during the day, about fifty Barnard students sat in at the entrances to Milbank

to prevent people from attending classes. The week's activities, which are taking place at universities and high schools

across the country, culminates Saturday, April 22, in the city-wide marches in New York and Los Angeles.

## Anti-War March To Be Held Saturday

This Saturday, April 22, there will be marches and demonstrations across the nation to protest the war. In New York, the marchers will assemble at 10:00 A.M. on Central Park West and 72nd Street. The march will commence at noon. It will move South on Central Park West to 7th Avenue to Broadway to 39th Street.

There will be a rally held from 1:00 P.M. to 4:30 P.M. The location of the rally is

Avenue of the Americas (6th Avenue) between 30th and 42nd Street. A partial list of the speakers at the rally include Congresswoman Bella Abzug, Jim Bouton, sportscaster, Moe Foner, Executive Secretary, Local 1199 Drug and Hospital Workers Union, Mike Gravel, U.S. Senator from Alaska, and Jeanette Rankin, Ex-Congresswoman.

There will be a woman's contingent marching in the march on Saturday.

## Humanities Program Approved

By FRISCILLA KONECKY

Beginning next term, there will be new electives open to students which will go under the heading "Studies in the Humanities." These courses have been made possible through \$200,000 given to Barnard by the Mellon Foundation. The Committee on Instruction has approved the program and three new courses have already been arranged.

Professor Frederick Peters of the German Department and Professor Gordana Lazarevich of the Music Department will instruct a course on the Faust Legend. Professor Peters will cover Renaissance, Medieval, Classical, and Twentieth Century views of the legend. Professor Lazarevich will treat the topic from a musical point of view, looking at the interpretations given by Romantic composers. Together, these courses will constitute a complete picture of the Faust Legend. Either term of this two-term course may be taken separately. An introductory music course or its equivalent is a prerequisite for Professor Lazarevich's course.

Professor Maurice Shroder will be the instructor of a course entitled *Autobiography and Confession*. Professor Shroder has chosen to scrutinize many autobiographies from a wide chronological period. Among the works to be read will be the autobiographies of Cellini, Montaigne, Rousseau, Henry Adams, Gide, and Freud.

The third course, Development of the Modern, will be taught by Professors Theodore Baster, Marie Kurrik, and Barry Ulanov. It will deal with myths and symbols of modernity, focusing on their most significant spokesmen. Some of the figures to be considered are Coleridge, Baudelaire, Marx, Fraser, Nietzsche, Freud, Dostoevsky, James, and Wittgenstein.

"The new courses will provide an opportunity for students to explore an interdisciplinary and interdepartmental approach to the topic," according to Professor Lazarevich.

The courses are open to all Barnard students and Columbia undergraduates. Any prerequisites or restrictions concerning enrollment are left to the discretion of the instructor. At present, the courses must be taken as electives and will not satisfy any of Barnard's requirements. It is hoped that in the future the courses may be used toward satisfying the general requirement.

The future of Studies in the Humanities will depend on the success and interest shown during its first, experimental year. If successful, a permanent committee on humanities might be established which would act as a department in setting up new courses and taking care of problems arising from them.

## Exhibits of Latin Artists To Finance Fellowships

By RUTH STEINBERG

On Monday, April 17, a most impressive exhibition of Latin American artists opened in the Kellogg Conference Center on the fifteenth floor of the International Affairs Building, 420 West 118th Street. The exhibit is being held under the auspices of the Center for Continuing Education and the Institute of Latin American Studies, and proceeds of the sales will finance fellowships for Latin American Studies.

There are two hundred works by sixty-four major Latin American artists. Thirteen countries are represented: Argentina, Brazil, Bolivia, Chile, Colombia, Cuba, Ecuador, Guatemala, Mexico, Panama, Peru, Uruguay, and Venezuela. This wide representation of artists coupled with the diversity of media creates a truly rich and varied exhibition. The high quality of the selections makes the show a must for potential purchasers and gallery browsers alike.

Particularly noteworthy are the boldly textured wood panels by Alpuj of Uruguay, the luminous, delicately colored enamels of J. Esteban of Chile, the playful graphics by Luis Solari of Uruguay, the magnifi-

cent draftsmanship shown in the drawings of Rodolfo Abularach (Guatemala), and the brilliantly patterned tapestry by Rubico of Brazil.

The exhibit will be open until May 15, Monday through Saturday, 10 A.M.-6 P.M.

The opening of the exhibition was preceded by the dedication of the Frank Tannenbaum Reading Room on the eighth floor of the International Affairs Building. The room will house most of Dr. Tannenbaum's personal library of Latin American books and art objects. At this time, the establishment of the Frank Tannenbaum Fellowships in Latin American Studies was announced. The fund will support research in Latin America by Columbia scholars and provide fellowships at Columbia for Latin American and other students. The fund was initiated by friends of the late Professor Tannenbaum, an historian at Columbia, an expert in Latin American affairs, and founder of the University Seminars; they thus hoped to honor him by furthering the exchange of ideas in the Americas.

# Undergrad Spring Elections . . . Four Candidates, One Issue

## Candidates for Undergrad Offices

Spring, 1972

### UNDERGRAD PRESIDENT

- 1 Marilyn Chin, Feb '74
- 2 Nina Lewandowska, Feb. '74

### UNDERGRAD VICE-PRESIDENT (current junior)

- 1 Ilene Karpf, '73

### UNDERGRAD VICE-PRESIDENT (elected-at-large)

- 1 Donna Redel, '74
- 2 Julie Simon, '75
- 3 Margaret Taylor, '74

### BOARD OF TRUSTEES Alumna

- 1 Ginny Bales, '72
- 2 Stephanie Barron, '72
- 3 Linn Marks, '72
- 4 Ruth Steinberg, '72

### Student

- 1 Voh Hamilton, '73
- 2 Ilene Karpf, '73
- 3 Susan Ladner, '73
- 4 Susan Rodetis, '73

### UNDERGRAD TREASURER

- 1 Betty Graham, '73
- 2 Laura Kreitzer, '73

### COORDINATING COUNCIL

- 1 Betty Graham, '73
- 2 Susan Rodetis, '73
- 3 Suanne Steinman, '73
- 4 Marina Yu, '74

### COMMITTEE ON BUDGET REVIEW

- 1 Susan McNally, '74

### COMMITTEE ON INSTRUCTION Freshmen

- 1 Sarah Koch, '74

### Upperclassmen Humanities

- 1 Fredda Ackerman, '73

- 2 Maida Chicon, '73

- 3 Batya (Betty-Ann) Hyman, '74

- 4 Margie Wiener, '74

### English, philosophy Social Sciences

- 1 Allegra Haynes, '75

- 2 Deborah Lebar, '73

- 3 Sheila Turner, '74

- 4 Marina Yu, '74

- 5 Robin Rosenthal, '73

- 6 Suanne Steinman, '73

- 7 Carol Goldberg, '74

- 8 Sharon Hochweiss, '73

- 9 Helen Muhlbauer, '74

- 10 Ellen Ripstein, '73

- 11 math statistics

- 12 Robin Rosenthal, '73

- 13 psychology

- 14 Suanne Steinman, '73

- 15 psychology

- 16 psychology

- 17 psychology

- 18 psychology

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- 43 psychology

- 44 psychology

**President**  
**MARILYN CHIN**  
Business Manager, Spring  
Festival  
Past member: BOM, McAc

The Undergraduate is in need of vigorous new leadership. It must shed its image as the "purse of the college," and expand its activities to deal directly and actively with students and student groups.

We present a balanced ticket and unified efforts. If elected, we can work together. Marilyn Chin has been involved with Barnard and Columbia activities. Ilene Karpf bolsters the ticket with her experience as incumbent treasurer. Donna Redel, a commuter, represents the interests of Barnard's com-

**Vice President-at-large**  
**DONNA REDEL**  
Special Events Chairman,  
McAc  
BARNARD BULLETIN  
staff

muters. Betty Graham, with previous experience as treasurer, has lived in co-ed housing and brings fresh ideas to an old problem.

#### We propose:

- greater communication with students as well as with student groups

- voicing forum — consisting of all student members of tripartite committees to discuss upcoming issues and decisions

- expansion of Women's Caucus — a place for airing grievances, ideas, and opinions to be forwarded to the proper channels

- co-education — continued attention to the problem

- newsletter — to present important questions brought up at the voicing forum and Women's Caucus

- draw up an acceptable constitution

- increased availability of Undergrad officers

- to push for the development of commuter oriented activities.

**Sr. Vice President**  
**ILENE KARPf**  
Undergrad Treasurer



Marilyn Chin

**Treasurer**  
**BETTY GRAHAM**  
Publicity Committee,  
Spring Festival  
Past member: BHR Social  
Committee

## Undergrad Treasurer

*Laura Kreitzer*

Originally, Undergrad was formed to serve as liaison between the student body and the administration. This should still be its goal. My desire is to become involved with the core of students that will make Undergrad as significant and efficient as it could be.

I have chosen to run for Treasurer of Undergrad because one of the most important responsibilities of this organization is to allocate student funds to student organizations. I am qualified for this position because I have had the experience of serving as Treasurer of McIntosh Activities Council for 1971-72. This involved requisitioning money and keeping all financial records for its six independent committees.

My activities include: McIntosh Activities Council's 1972-73 Vice President, McAc Student Faculty committee member for three years, Transfer Orientation Sponsor for three years, and Assistant Lay-Out and Art Editor for Mortarboard 1971.

Because I have been involved in these activities, I have become well aware and concerned about what is happening at Barnard. I wish to continue my involvement by serving as Undergrad Treasurer.

**BULLETIN regrets the fact that the platforms for Trustee positions were not published due to lack of space. Please check CAO for Platforms.**

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## Undergrad Vice-Pres. elected-at-large

*Julie Simon*

This year's Undergrad election takes place in the context of a presidential election. Thus, many of the issues and questions being raised in the national race will be reflected in the Undergrad campaign. There are obvious reasons. It is clear that Barnard College is not an "ivory tower" removed from the realities of everyday life. Barnard students are faced with many of the same problems that confront the rest of society on a day-to-day basis. In order for these problems to be solved at Barnard, society-wide solutions must come about.

For example, hundreds of Barnard students live off campus. They are either forced to live in deteriorating housing at exorbitant rents or they are forced to commute on dangerous subways. Jenness and Pulley have a solution to the housing crisis — a nation-wide crash program to build inexpensive adequate housing. Not only does this address the problems of Barnard students, but it points towards a change in the priorities of society in general.

As women, we at Barnard face special problems. Child care centers are non-existent so that women with children are unable to participate fully in the college. Gynecological care at the health office is grossly inadequate. There is currently a 6 week waiting list for the gynecologist. There is a solution to this problem I propose that Barnard provide free 24 hour child care centers and a full time female gynecologist. If women are to control their

own bodies, birth control devices and abortions must be available, free to all women who want them. I give my complete support to the Women's National Abortion Action Coalition (WONAAC) in its fight to repeal all anti-abortion laws.

I stand for student-faculty control over all aspects of college life. Students and faculty must gain control over the institutions that affect them. Mass meetings and referenda should be held regularly to discuss and decide the important issues on campus. I propose that these meetings be held every Friday afternoon from 3-5 and that no classes be scheduled at this time so that the maximum number of interested students will be able to attend. Immediately, I also propose that students be put on the committees on promotion, tenure and appointments and that these committees along with the rest of the committees have no administrative veto.

The college would undoubtedly claim that it could not finance such programs. At the same time, our government is wasting tens of billions of dollars in the heaviest bombings in Vietnam since 1968. All the troops, supplies and material must be brought home immediately and the money and resources used in Vietnam must be rechanneled into meeting the pressing needs of the American people. We have the potential to provide free, quality education through the university level for all who desire it. The problem is the American system is geared to private

(Continued on Page 5)

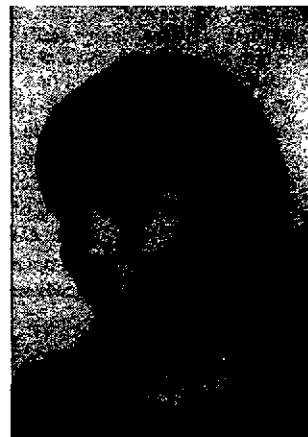
## Undergrad President current junior or senior

*Nina  
Lewandowska*

It is not unusual to be primarily informed about roles and functions that are, will or might be in some way connected with you — and I have to admit that in trying to think of a suitable platform to present — for the first time I became quite thoroughly acquainted with the tremendous possibilities that stand before the Undergrad Organization. That may sound almost completely obvious, but truthfully — how many of us think of it in relation to our own academic standing, and even more so: isn't the tendency directed towards a theoretical viewing rather than direct application? Are we just aware of this open arena, do we view it from the sidelines, or take part in the performance?

This is where I started to realize that the student body — of all people are the creators, the script-writers, the directors and later the critics of the performance — potentially. The actors are our representatives, steered by us — unless left alone to their own devices (spine-tingling notion). If the thought of an eventual presidency of the Undergrad seemed frightening in its range of responsibilities, this further realization was down-right nerve-shattering: imagine waking up in later years to a stained, littered and odor-filled cafeteria and thinking — I could have helped stack away the trays.

But that apprehension is not the sole reason that made me want to be — as president — the representative of the Undergrad in the college community (nor the fact that the sheet bearing potential candidates had thus far been empty). I am a sophomore with additional 1/2-year credits, having transferred from Warsaw University in Poland. I had worked with the



Nina Lewandowska

student organization there, and believe greatly in the system of representation: the student presented before the administration and the faculty should not feel the loser. This becomes equally important, on par with providing us — the students with a forum for participation and expression of opinions and ideas. The key word today might be programming the perspective, but how to include the unpredictable and come up with a satisfactory and fair solution — this social aspect just might take the lead (as a recent convert from econometrics — i.e., economic programming to sociology I decisively think so).

If — as president of the Undergrad I would be able to convince all of you that the active student, not the president, holds the most important function in our college community, I would consider it a most satisfactory accomplishment. If in ten years as an alumnae I will find that the cafeteria has progressed to white table-cloths and shining trays unmarked by the insignia of cigarette butts — I will breathe a sigh of relief — and salute all the ones responsible for it — the people who in mute realization had stacked away their trays after lunch.

# Vote April 24th, 25th Committee On Instruction

## Margie Wiener

Basically I would like to see an emphasis placed on greater flexibility. If there must be requirements, they should be made more flexible to suit the needs of the individual. For example many students have already had a good introduction to the sciences on a college-level. Yet it is so difficult to be placed out of introductory science courses. This results in an uneven level of preparation in these courses. To be sure, for those people with little background in science, some exposure seems advisable. But to require a year lab-science course for everyone seems absurd.

Flexibility is especially needed within individual departments. Barnard departments have an incredible amount of rigidity in their major requirements. Unlike Columbia; which very often requires "30 points within the department to be chosen in consultation with the major adviser," Barnard often has lists of 8-10 specific courses that must be taken. The Columbia idea seems far more sensible. While the courses the departments require are very often designed to expose the student to a variety of thought within the discipline, this should be left up to the individual student. Certainly if a student plans to go to graduate school she needs a certain background preparation in specific areas. But this is quite often not the case so students should be able to take courses in a field according to their interests.

Of course, the whole idea of requirements deserves re-consideration. Barnard's requirements are meant to expose a student to a variety of different fields. While this is certainly laudable in that someone majoring in the sciences should not ignore the humanities and the social sciences, most people these days do not enter college with a fixed goal in mind. Generally a student will go through five or six fields anyway before making a final decision, which is still usually not the really final decision; it is becoming more and more evident that undergraduate and graduate education are often completely unrelated.

I would also like to see even more interdepartmental offerings. There has been much progress in this direction recently which should continue. Also needed are more opportunities for independent study and more attempts to utilize experimental learning techniques. So far as I know the experimental college and Psych 5 are the only courses that attempt the latter.

I would also like to publicize the meetings of the Committee on Instruction. I was not aware till quite recently that meetings are open to the college community and that anyone could speak at them. Students should be aware that if they desire to do something about changing their educational opportunities, there is a channel open to them.

Barnard education should cease to be something coercive and should become more responsive to the needs of individuals.

## Helen Muhlbauer

Barnard students haven't been on the Committee on Instruction very long. The students' point of view is important to such a committee. Many issues vital to the student body, such as review of the four course system are being raised and the student members of the committee are the school's only link (beyond a few questionnaire-polls) with student sentiment on these matters. I hope, if elected, to represent the students' views fairly and accurately, and to report committee actions and attitudes to the students in the same manner.

Barnard and Columbia College recently agreed to promote a greater degree of co-education within all departments. We all applaud this move. But is it being acted upon? Similar elementary courses are offered in many of the departments in both schools, and the student is expected to choose the one in his or her home school. This makes for unnecessary inflexibility. If analogous courses are to be offered, let the student decide which to take, whether a one or two term introductory sequence is preferable, whether to take a course with a lab or to take the analogous all-lecture course across Broadway. All these options exist in the catalog as it stands now, but are not offered to the student as plausible equivalent choices. The student must be offered the change to get the best possible education in the most satisfactory way.

## Robin Rosenthal

### Physical Sciences

I have been an active, vocal member of the Committee on Instruction for the past year. The Committee has discussed many topics at this time and has approved large numbers of new courses and programs including a Program in the Arts, one in the Humanities, and one

in Ancient Studies. We have also discussed and voted on such matters as the Experimental College and Barnard-Columbia relations regarding cross listing. I am presently serving on a sub-committee reviewing the four-course system and distribution requirements. Regarding distribution requirements, I will be proposing the institution of only three categories — the humanities, social sciences, and physical sciences — with the requirement being changed to two courses from each of these categories.

Rather than listing my position on other topics, I would like to emphasize that my role has been one of full participation in ideas, discussions, and votes of the committee. This is a committee in which important decisions are made regarding the academic requirements and opportunities of the students. As a student favoring flexibility in requirements and a wide range of opportunities, I have used my membership on the Committee to achieve these goals.

## Ellen Ripstein

Activities: Co-Editor-in-Chief, Columbia-Barnard Course Guide (Executive Editor, 1971; Associate Editor, 1970), Admissions Office — Student Guide, Orientation Sponsor (1970, 1971).

We are supposedly here to learn. While New York City, the people we meet, and the things we do may play important parts in our education, the courses we take form the backbone of the Barnard experience. As Co-Editor-in-Chief of the 1972 Columbia-Barnard Course Guide, I am well aware of what courses are offered and how students react to their courses. As a Statistics major, I am living proof that student-created majors are not an impossibility.

Barnard offers a good variety of majors and courses. Several interdepartmental majors now exist, and the new Fine Arts and Ancient Studies programs are welcome innovations. However, the existing majors do not fulfill the needs of all students. Those interested in two fields, such as Economics and

History, must usually fulfill the requirements of both departments in order to double major. More officially sanctioned combined majors would allow students to concentrate on areas of interest without having to fulfill burdensome course, seminar, and lab requirements of more than one department. A program in Biochemistry (modeled after that of Columbia) is sorely needed. Majors in Hebrew, Astronomy, Comparative Literature.

Complete crosslistings next year will allow a wider selection of courses than ever before, but there is still room for improvement. Traditionally, students have faced a bewildering selection of courses in the fall semester, and have been hard pressed to fill up their programs in the spring. Offering popular introductory courses (especially in the sciences) in the off-semester would give students more to choose from, and might create smaller classes. The Anthropology, Psychology, and Sociology departments should consider eliminating consistently unpopular theory requirements. More courses in history of science, ecology, literature in translation, history of language, and language reading (e.g. German 7-8), and more freshman seminars are needed.

A proposal for a three-year B.A. program is currently under consideration. Such a program is not really necessary. The four-course load is neither sacrosanct nor prohibitively heavy, and many students have been able to graduate in 3 or 3½ years within the bounds of the present system. Students often discover their true interests late in their college careers, after sampling a variety of courses. Making an accelerated program "official policy" would force premature specialization, and attach a stigma to students who desire the breadth of a four-year program. The present system accommodates both those who, for financial or other reasons, want to accelerate, and those who see no need to rush their educations.

## Bryson Prize

President Peterson has announced that nominations for the recipient of the Frank Gilbert Bryson Prize are being requested from members of the senior class.

Please submit the name of the nominee along with a short paragraph stating why a particular individual should be considered for the prize. Nominations should be signed and sent to the Public Relations Office, 119 Mulbank by noon on Thursday April 27.

The description of the prize reads: In memory of Frank Gilbert Bryson, by bequest of Ella Fitzgerald Bryson '94. The President of the college shall fix the method of selecting a senior who, in the opinion of the class, has made the greatest contribution to Barnard during her college career.

The nominations will be compiled on a ballot and members of the senior class will be asked to vote before commencement. The prize carries a cash reward and the recipient will be announced at graduation.

## THE GOOD PEOPLE:

(This partial listing of the Harvard Summer School faculty, 1972 session, indicates the calibre of teachers in the program and the range of fields from which they are drawn.)

- Allen A. Adinolfi**  
Clinical Psychology, Harvard
- Negussie Ayele**  
Political Science,  
Haile Selassie University
- Bethany Beardslee**  
Soprano
- Haskell M. Block**  
Comparative Literature  
City University of New York
- Ethan Bolker**  
Mathematics,  
Bryn Mawr College
- Walter C. Brown**  
Biology, Menlo College
- Roger A. Carlson**  
Statistics, University of  
Missouri at Kansas City
- Owen Gingerich**  
Astronomy, Harvard
- Ewart Guinier**  
Afro-American Studies,  
Harvard
- Robert Heinecken**  
Photography, University of  
California at Los Angeles
- James A. McPherson**  
Writer
- Rodney Needham**  
Anthropology, Oxford University
- John M. Rosenfield**  
Fine Arts, Harvard
- Amos Vogel**  
Film
- Ranbir Vohra**  
Chinese History  
University of Calgary
- Claude E. Wintner**  
Chemistry, Haverford College
- Martin H. Zimmermann**  
Botany, Harvard

## THE GOOD BOOK:

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## The Best Use Of Our Power

The tragedy of the War in Indochina has once again been made apparent to us by the renewed bombing of the North. That Secretary of Defense Melvin Laird has not ruled out further bombings and the blockading and mining of Haiphong Harbor is evidence enough that the Administration policy of Vietnamization has been a sham all along. The fact that Americans and, most notably, students have been virtually silent about the killing because it is Asians and not Americans who are dying is evidence of the latent racism pervading the nation. We are glad that student activism has finally reawakened.

Yet, still, it was with a deep sense of frustration that we viewed the course of the meeting Tuesday night. Somehow, it seemed that the wrong enemy had been chosen, that in calling for the shut-down of the University enforced by the picketing of University Buildings, the point had been missed.

When students, faculty and University employees are so desperately needed to canvass the city, to petition, to work for anti-War candidates and even to picket such institutions as draft boards and military research plants, it seems patently absurd that they will be used for the picketing of Columbia University Buildings. Students screaming and shoving other students is both futile and divisive.

We feel that students should be allowed to make their own decisions as to whether or not to attend classes. A shut-down of Columbia University, perpetrated by what is most certainly a minority of the students of this school is counterproductive at this time.

Furthermore, BULLETIN urges Barnard women to continue to meet separately as a supplement to the mass meetings, in order to discuss actions relevant to this school. It was disheartening that although the mass meeting Tuesday night was conducted at Barnard, the leadership of the meeting was decidedly male.

The effort that students must make in the next few weeks to convince Congress, the Administration and the nation that all troops must be withdrawn immediately from Indochina is a vital one. BULLETIN urges that every Barnard and Columbia student, faculty member and administrator march this Saturday, April 22 and continue after that to work to end the War. Let us, however, direct our efforts in the right direction. That our goal is the end of the tragic War should always be foremost in our minds.

## Vote In The Undergrad Elections April 24th & 25th

To the Editor

and All the Students:

The bombing of Hanoi and Haiphong has stirred up once again the anti-war demonstrations on campus, Barnard and Columbia not excluding. To quote the Strike Journal, "picket lines form as Columbia readies to strike." I perk up with enthusiastic interest as I hear the slogans and then slowly become again apathetic as I see the methods and the means. The trouble is, I have a suspicion that I'm not the only one. Why have so many pickets and riots failed to stir the decision-makers that are directly involved? Is it because the massive opinions don't count or is it because they aren't massive? Who goes out to strike — the one that is opposed to the war and has worked hard to prove it, or the one who is excited by a group gathering and has a strong voice to shout out the slogans? But most important of all — will we succeed by physical force and emotional outrage? Maybe, but let's look ahead and see the extent of our support with these "instruments of peace." Is the whole nation going to applaud us when not even half fully share our convictions? Why not INFORM, why not DEBATE and why not CONVINCING with enough self-discipline to make others see the reason behind the emotion? The power of the demonstration is not in the angry mob — that's short lived — the real strength is in the massive support that can stand against repression, i.e., the difference between the demonstration and the riot.

We don't have to shout to be heard — in fact we're dependent on more than just people within shouting distance, we have to resort to methods other than breaking windows, in fact start at the very bottom with the dull, uninteresting and time-consuming job of explaining and informing — especially those that are not ready to listen. Maybe then the picket line will be strong and long enough to tap on the right shoulders. Until then — strike, don't riot.

Nina Lewandowska  
Class of Feb. '74

April 18, 1972

To the Editor:

While I agree wholeheartedly with the content of the editorial appearing in Tuesday's *Spectator*, condemning the latest escalation of the war in Southeast Asia, I also feel that there is a pointed omission. *Spectator*, in its initiation of the joint editorial, contacted all the "Ivy League" schools — all predominantly male. The *Bulletin*, which serves the same community *Spectator* does, was patently ignored, as were other women's schools. While I understand there is a problem of logistics, in that not all schools could have been contacted, the group of schools that was involved — white, male & Ivy League — is most notable for its exclusions. That a male student called it "factionalism" at Tuesday night's demonstration when a group of Barnard students decided to meet separately, is just another example of the complete lack of consid-

## In The Morning Mail Demonstrations Get Response

eration on Columbia's part of Barnard. Barnard women hopefully will assert themselves and their role in the next few days' actions and decisions. This is not factionalism, just as Columbia ignoring Barnard is not solidarity.

Sincerely,

Nadine Feiler B '74  
David Feinberg C '73

Dear Editor:

The increased escalation of the war and recent bombing of Haiphong and Hanoi are proof of what the anti-war movement has been saying for years; that the war is escalating and that what we must do is to demand an immediate end to the war now! Nixon's whole tactic of trying to convince the American people that the war is winding down is being shown for what it is now; a complete lie and fabrication. The government is still trying to achieve a military victory in Vietnam. We must act now to protest the government's continued escalation of the war in Southeast Asia. We as students have a special responsibility; history has shown that we have made and can make a difference. The anti-war movement started out in 1963 with only a few college students and has succeeded in convincing the majority of Americans that the war must end. Our mass actions have been the key to mobilizing public opposition and showing the US government our deep commitment to immediate and total withdrawal from Southeast Asia. In 1968 our demonstrations forced then President Johnson to stop the daily bombings of North Vietnam, begin the Paris peace talks and announce that he was no longer a candidate for President. When President Nixon ordered the invasion of Cambodia in the spring of 1970 millions of Americans took to the streets to demonstrate their opposition and forced Nixon to withdraw American troops after 30 days. Our continued demonstrations have forced the US to begin to withdraw troops from Southeast Asia and to make Nixon think twice about the consequences in the US if he was to commit additional ground forces in Vietnam.

The American people want an end to this unjust killing, which totally violates the right of the Vietnamese to form their own government. The entire history of the war has taught increasing numbers of Americans that the capitalist government in Washington cannot be trusted to end this war. Despite 8 years of promises, going back to Lyndon Johnson's 1964 campaign, the Democrat-controlled Congress has continued to give its stamp of approval to this

war. And Congress will continue to do this until the masses of Americans put a stop to the war.

The war cannot be ended by voting for the capitalist politicians who started it.

Only the independent action through the antiwar movement can register the unambiguous protest that is necessary to force Washington to withdraw.

As a candidate for vice-president-at-large, I urge all Barnard students to join together this Saturday, April 22, in massive protests against the war called by the National Peace Action Coalition and the Student Mobilization Committee. And here at Barnard/Columbia I urge everyone to participate in the moratorium, rallies and other antiwar activities happening on campus. Only the power of thousands of us continuing to demonstrate and demanding "US Out Now" can help force the government to withdraw its troops and material from Indochina. Only the united action and our strength can bring an end to this war.

Julie Simon '75B  
April 18, 1972

April 10, 1972

To the Editor:

On March 30, 1972, a BHR resident was assaulted by another BHR resident. This took place in the dorm itself. Although the administration is well aware of the incident, very little action has been taken. They have merely tried to appease the assaulted student by offering her a choice room in 620. Other than this no apparent action has been taken. Petty terrorism of this type has been a reality in BHR living this year, as has been the unresponsive attitude of the Barnard administration. We question the policy of the Barnard administration in placing its public image above the security of its students. Should Barnard students be expected to accept this kind of bullshit? We demand action on the part of the Barnard administration and solicit the support of the Barnard and Columbia community.

(We request that for our own safety, you please withhold our names.)

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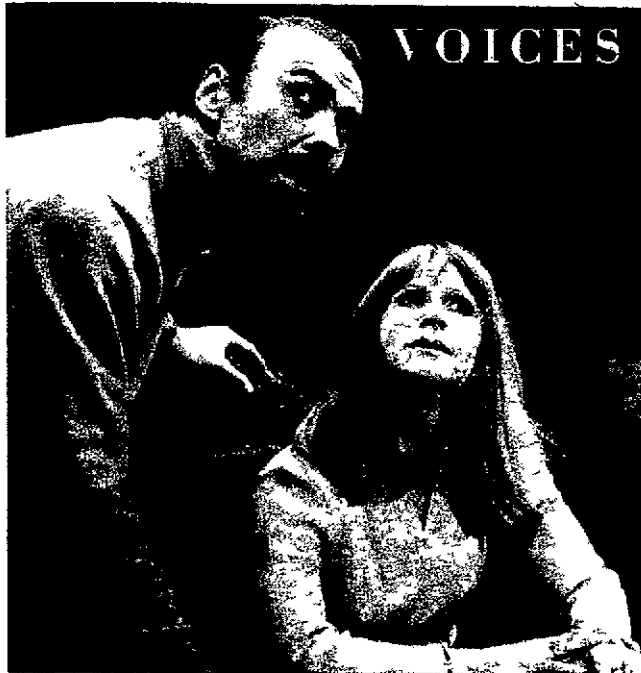
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## So You Hear Voices Eh?

By SARA SOLBERG

*Voices*, a new play by Richard Lortz, opened on April 3 at the Ethel Barrymore theatre, with Julie Harris and Richard Kiley in the principal roles, and directed by Gilbert Cates.

Halfway between a seat-gripper and a think play, *Voices* is a mild success. Julie Harris and Richard Kiley play a married couple snowed into an old ramshackle Victorian house in Maine, which seems to be inhabited by specters from the past. But the past turns out to be the present, and the question of who is dead and who is alive becomes a central issue.

Julie Harris plays a Manhattan sophisticate on the brink of insanity, who seems to have been brought to this point by the accidental death of her son some years back, and Richard Kiley plays her loving but suffering husband. Whatever subtleties there might have

been in the characterization of these two people, however, are neutralized by the would-be-Hitchcock plot twists, and the semi-serious, semi-deliberate confusion of the concept of time. Claire (Julie Harris) is haunted by the notion that time is a continuum, a sort of flexible fluidity, and that people mistakenly assume that death is final. Robert (Richard Kiley) reacts with so you hear voices-eh joviality and, as Claire herself says, "deadly cheerfulness."

The questions Claire raises, however, get lost in the scuffle, and "story" takes precedence over psychological conflict. One leaves the theatre with the impression of just having finished a whodunit, without feeling much emotional impact. But the two actors are very capable, the turn at the end is amusing, and the play on the whole is enjoyable.

## Julie Simon

(Continued from Page 2)

profit, instead of meeting human needs. That is why I would propose that the university facilities be used to build antiwar actions like the upcoming national demonstration here in New York City on April 22.

It is clear from the above examples and countless others that the problems confronting Barnard students can be fully solved only in the general context of radical change in American society.

That is not to say that we are powerless. On the contrary,

students have a tremendous amount of power if we use it effectively. We can use the college facilities as powerful weapons in the fight for social change. Students have been in the forefront of the anti-war, the women's liberation and the black liberation struggles. These movements have helped change the consciousness of the American people. By gaining control over the college and using it to build these movements we can begin to transfer this consciousness into action.

If we are to be consistent in the fight to change Barnard we must link it up with the fight to change society. Jenness and

## Film Review

# Orange Peels

By JERRY GROOPMAN

I hadn't been offered a free preview, and I wasn't willing to stand two hours on line so it was only recently that I saw Stanley Kubrick's *A Clockwork Orange*. By that time I was a wealth of opinions and reactions that others had transmitted to me, the film was fascist, "revolutionary," "visionary," the film was "technically perfect," "nothing extraordinary visually," "pure cinematographic art," the film was "the id of our culture," a piece of thinly disguised porno-violence, "the ultimate statement of our times," the film was in short, an object of love and of hate, and it seemed that almost as many people had seen it as had seen *Love Story*. I have yet to see *Love Story*.

The game was to validate the sense that nothing elicits clichés better than cliché itself. Not that there is anything intrinsically wrong with clichés, so long as they know their place. The conflict of our times was simply clichés had become uppity had demanded integration into the finer circles of our society had sneaked through the back doors of the more prestigious universities and now were demanding equality with wisdom, proverbs, epigrams, and so on.

It may not be necessary to give an idea of the plot, but in the interests of those who missed *Time*, *Life*, *Newsweek*, *The N.Y. Times*, *Spectator*, *WINS*, *Gene Shalit* on NBC, *Pauline Kael* in *The New Yorker*, or the *Ladies Edition of Heddassah Magazine*, let us sketch in the quickest fashion the narrative. It is the future with enough to tell us it might be a decade or so from now. It is England and there has been a breakdown in "law and order." Gangs of hooligans roam around at night and engage in acts of ultraviolence. We follow the exploits of one such group in its nightly rounds of viciously beating a defenseless drunk, charging up at an erotic milk bar rumbling with a rival gang breaking into a home and beating the husband while raping his wife, charging up again at the milk bar, and playing "chicken" on the road in a souped-up sports car. Like any self-respecting gang, this one has its peculiar verbal traits, most of which are based on transliterations of Russian words ("droogs," as they call

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themselves is a word derived from the Russian drog which means "friend") and its special costume. We learn that the leader of the gang is a devotee of Beethoven (old Ludwig von himself) and is thus named to be a sort of demented genius.

The reader Alex is captured after bludgeoning a female gymnast to death with her stone sculptor of the male genitals (real y). He is sent to prison and finally gets himself chosen for an experiment designed to eliminate anti-social behavior in criminals.

The method is classical aversive conditioning presentation of a pleasurable stimulus that might normally elicit anti-social behavior is now paired with the feeling of nausea induced by a drug. Everytime Alex our hero is ready to punch away or move for some of the old in/out in/out he is overwhelmed by a visceral need to vomit. Poor droogie never seems to be able to get it up and give it all back.

After a few Dickensian coincidences the leader meets with the husband he had once brutally beaten. The man now crippled and in a wheelchair is intimated to be a leftist. He devises a plan to get rid of Alex and simultaneously embarrass the law and order government in power. The hero is locked in an attic while Beethoven's Ninth is blared underneath. The overpowering nausea drives Alex to jump from the window in an attempt to end it all on a bare pavement.

The suicide is abortive and it becomes a national scandal. The government is discredited through its use of a cure for criminality that drives men to take their own lives yet all is not lost. Alex in a comical sequence is unconditioned back to his old brutish raping humanly ultraviolent self. Beethoven is again heard in stereo.

Three cheers for the rescue of the human being animal that he is.

Several problems arise from a film that is both too perfect in a technical sense. Violence and rape if presented in a burlesque and sloppy manner are comical and not emotive. Violence and rape if presented in a fiery choreographed and stunningly coherent manner are lacking in credibility and also not emotive. The blood looked too real to be real. The sex was too erotic to elicit the proper balance of responses. The cub overflowing with all over the floor making something of a mess that one simply did not want to clean up.

I guess I am glad I saw the film, yet I'm not sure *Love Story* might not have been ideologically more exciting. Kubrick beat the *N.Y. Times* Sunday Book Review to the symposium on Skinner's *Beyond Freedom and Dignity*. It is no that Kubrick takes an easy line on the questions of conditioning values through a technology of behavior and its effects on the human being as we know him today. It is rather that the action directs our emotions in such an obvious and heavily handed way that we wonder whether it all isn't a series of cartoon caricatures. Real questions approach solutions only when phrased in her complexities and this Kubrick has failed to do.

Yet the film is worth seeing especially on a weekday or weeknight with a Rugoff card (one of us forgot ours). The architecture is pleasing, the language is echolalic and fluid, the music is pretty good and the seats are comfortable. Unfortunately the film is not fast, not revolutionary, not as novel, not too technically perfect, has nothing to do with the id of our metaphorical collective unconscious and isn't even the penultimate statement of our times.

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# The Pennsylvania Ballet Returns

By DONNA REDEL

The opening night program of the Pennsylvania Ballet consisted of the New York premiere of Bagatelles Opus 33, "Pas de Trois," and "Carmina Burana." The company had not appeared in New York for some time, so people were in a rather receptive mood.

The choice of "Bagatelles Opus 33" seemed inappropriate for an opening piece for a ballet company. It is a modern work, danced in bare feet. For a company that has not been in New York for some time and is interested in showing how it has changed and grown during the absence, a piece that stressed the company's balletic side would have been better suited. If the piece had been well done one could have rationalized choosing it as an opening number, but this was not the case. The work, choreographed by Patrick Frantz, is set to seven short piano pieces by Beethoven and reminds one of a ballet class placed on the stage. Frantz's intentions were to create movements that communicated that moments of life are the life cell. Only one of the seven movements remain in my memory, that danced by Linda Dingwall, and this is due to a

quantity and precision that belong to her dancing.

"Pas de Trois," set to the classical Glinka music as re-choreographed by Andre Egleyevsky after Balanchine, was selected to present the classical technique and style of the company. The piece presented, but did not show off, the balletic side of the company. The female dancers, Barbara Sandonato and Alba Calzada, were missing the poetic, lyrical style that is so beautiful and so necessary to classical ballet. Alexei Yudenich's dancing was neither aided by his female partners nor was it enough to save the piece.

By the end of the second ballet I was ready to throw up my hands and just declare the evening a disaster. "Carmina Burana" seemed to be exactly what the doctor ordered for what up until then looked like an ailing company. It is a theater piece including a large choral ensemble based on 13th century poems discovered in a Bavarian monastery. The poems and songs are of a secular nature having been composed by minstrels and monks who had freed themselves of monastic discipline. The choreography by John Butler is in the abstract vein and is exciting.

Jim and Lynne Weikart — 616

## "It's a Nice Job"

By JILL WOOLMAN

Each year Jim and Lynne Weikart ask the Dorm Council of "616" if Dorm Council would approve their return for another year as residence directors of 616, 620 and 600. This annual renewal of their contract with the governing body of 616 exemplifies the Weikarts' sensitive perception of their responsibilities as directors to the residents of the dorm and to the nature of their role in dorm life.

Neither Jim nor Lynne sees the position as an alternate job; they divide the time devoted to dorm concerns so that each of them has the opportunity to pursue his life's goals, thus maintaining an ongoing self-fulfilling life within the context of dorm living. Both consider their working together an extension of the family unit; for this joint arrangement provides them with a greater sense of sharing and the knowledge that the problems, frustrations and pleasures of their work are mutually understandable. Their son, Eric, also benefits by his parents' continued presence throughout work and play; he spends the majority of his time with them. Jim and Lynne see their po-



sition as one which responds to the needs and problems of the people in the dorm. They believe that trust is a key element in the relationship between the residents and the directors; the door to their office stands open, an indication of their interest in hearing the student viewpoint. The Weikarts promote Dorm Council; to them it represents a reflection of the community in which they live. Dorm Council functions as a decision-making body; their power, though in some instances only advisory, is esteemed

by the Weikarts who define the Council as "highly responsible and responsive." In asking for Dorm Council's approval of another year as directors, Jim and Lynne express their belief in that body as the final say in dorm life. Together with Dorm Council, they discuss dorm life, plan programs and make recommendations, all within the context of elected, participatory government.

Speaking with the Weikarts one senses the respect they have for the students; their interpretation of their role as residence directors complements the acknowledged adulthood of the dorm residents. Coed living in 616 has been accommodated easily; men are an accepted part of the community, much as they are in the general world environment. Both Lynne and Jim have been pleased with the coed housing, finding it a far healthier and realistic experience.

To Lynne and Jim Weikart, life as residence directors is a conscious statement of their trust and regard for the attitudes and decisions of the residents. Though they must also function as administrators, it is the interaction with students that they find most appealing and satisfying. Perhaps the best summary of their feelings is, as Lynne said, "It's a nice job."

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Mr. James Winn, Curriculum Coordinator for the Teaneck, New Jersey, Public Schools will be recruiting at Barnard on Tuesday, April 25. He would like to talk with potential teachers of all grade levels and in all subject areas. If interested in being interviewed, please sign up in the Placement Office by Friday, April 21. Interviews will be conducted between 1 and 4 P.M.

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## Netherlands Dance Theatre

# A New Image

By DONNA REDEL

The Netherlands Dance Theatre returned to the United States with a new and greatly improved image. The company leans toward modern dance, but with a classical feeling. It is composed of 26 dancers and is the official ballet company of the Hague. The founders of the Netherlands Dance Theatre wanted a company primarily engaged in purely creative process. The repertoire of the company is unique in that all its ballets have been created solely by contemporary choreographers. Every effort is made to include creative artists from all over the world to work with and contribute to the company.

The piece that has received the most publicity due to its use of nudity is "Mutations." The piece utilizes films of dancers in combination with the actual stage movements. The dancers enter by way of a ramp that projects into the audience. The first group of dancers are dressed in white, space-like costumes. Their movements are slow and sustained and serve to reinforce the notion of outer space. It is through the first film that nudity is introduced. The film is of a male dancer and is done in slow motion. A "Pas de Deux" follows; both male dancers wear a minimal amount of clothing, jockstraps. The movements are more animalistic and aggressive. The same is true of a woman, dressed in a partially see-thru body stocking, who dances next. Nudity is also a part of the next film — the male is nude while the female is not. Their movements create an impression that is more embryonic than sexual. After a few more scenes of jockstrapped men and space suited dancers one has come to associate violent, aggressive movements with the partially clad dancers while the movements of the others continue to be free-floating and in slow motion. The symbolic nature of the dress with the movements is re-emphasized by the smearing of red paint on the bodies of four semi-dressed men who writhe on the floor, interlocking and intertwining with each other. By the time three nude males appear on stage we are neither shocked by nor unprepared for

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it. The same is true of our reactions to the closing "Pas de Deux" which is danced in the nude.

The stage choreography is by Glen Tetley, and the film choreography is by Hans van Manen. Both are concerned with showing the beauty of human movement. A combination of excellent and precise dancing along with the choreography are able to show the power and beauty of movement.

"Tilt" integrates modern and classical technique in its style, movements, and manner of presentation. The choreography of van Manen is set to music of Igor Stravinsky, "Concerto in D for String Orchestra," which is played in its entirety twice. The ballet reflects van Manen's attitude, "Movement alone has no meaning for me in itself; it takes its significance only from the context in which it is placed." The choreography

remains basically the same when the music is repeated only it is redistributed among the dancers. This is where van Manen's idea of context becomes important. For example, in the section where six dancers, three males and three females, the sexes are transposed and the end result is humor. A movement that seemed perfectly natural the first time it was performed becomes funny the second only because it is danced by a male. "Tilt's" success is due to its imaginative, well-done choreography, and strong dancing.

The Netherlands Dance Theatre is an exciting, unique, and well-developed company. This is what has enabled the company to enjoy the prominence it has achieved, not the fact that it uses nudity. Sensationalism has not been what made the company, nor what it has thrived on.

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## Notes from the Registrar

### Extensions

A student who wishes an extension of time for the submission of written work, including laboratory reports, is required to obtain the permission of the instructor and give him a form issued by the Barnard Registrar. A copy of the form must be submitted to the Registrar's Office. This procedure applies to incomplete work for all courses elsewhere in the University as well as for Barnard courses.

Permission for time extensions should be requested before the deadline for turning in grades.

Papers are to be sent to the instructor (not the Registrar's Office), before September 28, 1972.

Note to seniors: Grades for students graduating in June 1972 must be in the Registrar's Office by May 31.

### Examinations

Students will be held responsible for meeting their examination obligations, the final examination schedule should be consulted without fail since the tentative schedule is subject to change.

A student who absents herself from a final examination without a valid excuse will re-

ceive a grade of zero for that examination.

Examinations missed in May must be taken in September. Deferred examinations are open only to students whose work in the course is satisfactory and who were absent from the regular examinations for reasons of illness, or family emergency. Exceptions to these conditions are allowed only by ruling of the Committee on Programs and Academic Standing in individual cases.

If a student cannot attend an examination because of illness, Dr. Mogul should be notified the day of the examination, the Registrar should be notified of absence for other reasons. Absence from Columbia examinations should be reported also to the instructor. In Columbia courses a grade of F for the term is recorded for unexcused absence.

No special examinations will be given except for candidates for graduation (from Barnard or another college) who have missed examinations for valid reasons.

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<p>MAY 14 / 1 45 pm TRIUMPH of the WILL 1936 Nazi propaganda film.</p>	<p>MAY 21 / 1 45 pm EVERY BASTARD A KING Escapades of an American reporter in Israel during the 6 Day War (PLS a Shot)</p>	<p>"NIGHT &amp; FOG" Horrors of the concentration camps.</p>
<p>"THE FIFTH HORSEMAN IS FEAR" Czech film on life of Jewish people in Nazi occupied Prague.</p>	<p>at art d'Iugoff's <b>VILLAGE GATE</b> (Donation At The Door) Bleeker and Thompson Streets</p>	



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Remember when a young man could get ahead in business simply by growing old? It was a good system for those with a little talent and a lot of patience, but today's technology moves too fast to wait for seniority.

At Kodak our extensive involvement in basic research has made the need for fresh, young thinking more pressing than ever. So we hire the best new talent we possibly can. Then we do both of us a favor by turning them loose on real problems and giving them the freedom and responsibility they need to solve them.

That's how three Kodak scientists in their early thirties just made a breakthrough in liquid lasers, developing an organic dye laser with a continuous beam. Their

discovery means more than just a new kind of laser. It means a whole range of new laser applications, in fields from medicine to communications.

It was the kind of discovery most men work a lifetime for. Yet these young men still have most of their lifetimes ahead of them.

Why do we give young men so much freedom and responsibility? Because it's good business, and we're in business to make a profit. But in furthering our own business interests, we also further society's interests. And that's good.

After all, our business depends on society. So we care what happens to it.



More than a business.