

# barnard bulletin

VOLUME LXXVII

THURSDAY, FEBRUARY 1, 1973

## Women Learn From Women

### 600 Women Expected At Conference Here Next Week

By Rebecca Waters

The Women's Center expects a capacity turn out for the regional conference "Women Learn from Women" which Barnard is to host on Saturday, February 10. According to Jane Gould, director of the Women's Center, the response to the conference has been so good that registration may have to be closed at the beginning of next week.

The conference is the result of a joint effort by academic and non-academic groups from 8 metropolitan colleges. Colleges involved, besides Barnard, are Douglass, Queens, Sarah Lawrence, Richmond, SUNY at Old Westbury, and New York University. Columbia Women's Liberation is another important sponsor. Each of the 12 different groups from these colleges will present its own workshop on a topic they have chosen. Each workshop will have its own particular style. Some groups have arranged formal and others highly informal presentations. Barnard's workshop, "Women in Search of Autonomy," will be conducted by a committee which includes students and members of the faculty.

Other workshop topics include "Women over 30: Fears, Expectations and Reality," "Androgyny: the Range of Human Sexual Expression," and "How Far will Legal Solutions Take Us."

In the registration pamphlet workshops have been listed by subject only as opposed to a listing by speaker and sponsor. This type of listing was made as a conscious effort on the part of the sponsors to de-emphasize the roles of the individual speakers. "The emphasis is on getting people involved," said Ms. Gould, "and not on the stellar star system."

The conference, a year in preparatory stages, has moved, Ms. Gould pointed out, from an academic conference to a conference with the emphasis on those non-academic subjects which concern women.

Barnard was chosen as local for the conference because of its central location and because,

beside Richmond College, it is the only institution involved that has a bonafide Women's center. On Saturday, registration will be held in Barnard Hall from 9:30-10:30. Each workshop will be held twice so that each woman may attend two. Workshop sessions are scheduled from 10:30-12:00 and from 1:30-3:00. There will be a wind up meeting



Jane Gould

in the gym at 3:30 when a representative from each workshop will speak for three minutes on what the women in her workshop would like to have said about what they learned from each other. Catharine Stimpson, Assistant Professor of English, will lead the closing session and make the concluding statement of the day.

Ms. Gould said, "We have had

tremendous interest in the conference from many different women." Any Barnard students interested in attending should register at the Women's Center soon before all the workshops are closed.

Hester Eisenstein, one of the members of the Barnard committee explained that in Barnard's workshop "we want to provide an opportunity for women to talk about achievement, role conflicts, and the problems encountered while women are learning to take themselves seriously, but trying not to turn into men." Kathleen Graves, a student member of the committee, said, "I'm very excited about our workshop because I think that the problems women face in their search for autonomy are of immediate concern to all of us. My only regret about being on the Barnard committee is that I won't be able to attend some of the workshops. This conference is going to be dynamite."

Students are needed to help with the running of the conference. People are needed for the following jobs: day care; photographers; Barnard representatives for each workshop; and student guides and messengers.

All students interested in working please attend a meeting at the Women's Center at noon on February 5.

## Supreme Court Decision

### Where Are We Now?

by Nadine Feiler

The January 22 U.S. Supreme Court decision establishing a woman's right to abortion is an historic victory for the Women's Movement. The decision overruled all state laws that prohibit or restrict abortions during the first three months of pregnancy.

In the first three months the decision to have an abortion is now entirely up to a woman and her doctor. During the next six months of pregnancy, a state may regulate abortion procedures to the extent of who performs them and where. For the last ten weeks of pregnancy, a state may prohibit abortions unless maternal health is involved.

The first time period of three months is based on what Justice Harry Blackmun, who wrote the majority decision, called "the now established medical fact that until the end of the first trimester mortality in abortion is less than mortality in normal childbirth." The states' interest in the last ten weeks was based on the viability of the fetus outside the mother's womb.

Besides the obvious achievement of the right to abortion itself, the Court's decision made several other points advantageous to the Women's Movement. It dealt with the right to privacy, which was the basis of its decision. Justice Blackmun wrote: "The Constitution does not explicitly mention any right of privacy," however, previous court decisions and interpretation of the Fourteenth and Nineteenth Amendments "are broad enough to encompass a woman's decision whether or not to terminate her pregnancy." However, the court rejected the argument that a woman's right to abortion is absolute, and that "she is entitled to terminate her pregnancy at whatever time, in whatever way and for whatever reason she alone chooses."

The Court also does a service in establishing the historical basis of existing criminal abortion laws, which were for the most part enacted in the nineteenth century when the abortion procedure was extremely hazardous to a woman's

## NLRB Decision Awaited

By Carol Richards

Lawyers for Barnard College and District 65, Distributive Workers of America filed briefs yesterday summarizing their cases after eight days of hearings before the NLRB. All parties are now awaiting a decision by the NLRB on eligibility of individual staff members to vote in a Union election.

The hearings began on December 13 and ended on January 8. They consisted of testimony by various staff members and their supervisors as to the scope of individual jobs. On the basis of this testimony, the labor board will decide which staff members are actually in supervisory, management or confidential positions and thus ineligible to vote in a Union election. Each job category is governed by specific statutes and the labor board will apply these statutes in its rulings.

Commenting on the hearings, General Council for District 65 said, "I think the Union will do well." He said that he felt that there existed a basic agreement

between Barnard and the Union on the breadth of the bargaining unit and that the differences which did arise were over specific employees.

A member of the ad hoc committee for Unionization told *Bulletin*. "The thing we're concerned about is not winning the election but winning by as many votes as possible as this is related to the success of negotiations. She said that even before the elections "we are going to act like a union. We're going to start handling grievances and working out our classifications." She cited a number of activities that the ad hoc committee will initiate such as a clothing and blood drive and exercise classes. A study group has been set up to investigate the possibility of a day care center for children of Barnard staff members.

After the decision of the NLRB is handed down and pending appeals, an election takes five weeks to set. NLRB elections are by secret ballot and require a simple yes or no vote.

## Course In Feminism Begins This Week

The first class meeting of "Explorations in Feminism, An Introduction to Women's Studies," will be held on Thursday evening. "Explorations" is a non-credit course for adult women and the first course in feminist studies to be set up by the Women's Center.

Registration for the course has been open to all women except students. There were no educational prerequisites and there will be no exam at the conclusion of the course. The class, which is limited in number

to 25 will meet in the evening once a week from February 1 to May 10. The \$50 per pupil fee for the course will be used to meet the cost of the teacher's salary. A number of scholarships have been made available for staff and women from the community interested in taking the course.

"Explorations" which the Women's Center describes as an examination of feminism through contemporary experience, history and literature, will be taught by Martha Gershun. Ms. Gershun, a Smith graduate is an experienced teacher of English and feminist studies. At present she is serving as an editor for *The Feminist Press* and is working on a biography of Charlotte Perkins Gilman. She also teaches an "in service" course on women to New York City public school teachers.

The Women's Center has a number of stated academically oriented goals. It is becoming a center for resource material of interest to women and hopes to create a full women's library and set up graduate fellowships for women. Jane Gould, Director of the Women's Center feels, however that the center should broaden its scope to include women who are not students. "Many women," she says, "lose confidence in themselves when they are away from school, and many are deprived of access to important 'helpful resources.'"

The course, a project the center has worked on for some time, is important for the reason that it will provide a class for women who might otherwise be deprived of a way into women's studies. According to Ms. Gould, the group registered for the course is a very mixed one and therefore the course content will have to be moulded to the needs of the class. She emphasized however the "Exploration" is not a "rap group" by any means. One group of women Ms. Gould particularly hoped would be interested in the course are Barnard staff women. Six women from the staff have already registered for the course. She hopes that the course will draw women on the staff into activities at the Women's Center.

There will be an all college convocation on Tuesday, February 6 at 1-p.m. in the gym, Barnard Hall. The title of the event will be "The State of the College." Included in the presentation will be an analysis of the Barnard-Columbia relationship; a discussion of Barnard in relation to the 7-College Conference; and discussion of the 1973-74 operating budget of the College.

There will be a meeting of all staff members of the Bulletin on Friday, February 2, at noon, in the Bulletin office, 107 McIntosh. Anyone interested in joining the staff is encouraged to attend.

life. These laws were originally established in the interest of maternal safety. It is in the light of these facts that the decision's basis for state regulation is that of maternal health, rather than attempting to define at what point a fetus becomes human and proceeding from there. The Court's decision avoids actually defining this point, however it rejected the argument of Right to Life groups that a fetus becomes a "person upon conception and is thus entitled to the due process and equal protection of the Constitution."

This ruling can only be reversed now by constitutional amendment, which is highly unlikely and has only occurred three times in U.S. history. The ruling mentions no age limit or parental consent, apparently leaving it up to the states. Hopefully, the principle of privacy of VD treatment will be applied to abortions in the case of minors.

State restrictions on procedures cannot be more stringent than those on com  
(Continued on page 2)

# Faculty Approves New Courses

The Barnard Faculty in its monthly meeting on Monday, January 29, passed several resolutions concerning the students' dropped courses and approved five new courses, one most notably dealing with "The Homosexual in Literature."

Cross registration will be more uniform with the passage of a resolution making the date for dropping courses the same at Barnard, Columbia College and the School of General Studies. Courses which are dropped before the announced deadline will not be entered on the transcript. Courses dropped after this deadline by permission of the Committee on Programs and Academic Standing will be entered on the transcript and will be followed by a "W" but without a date. Courses not officially dropped but discontinued will be assigned the grade of "WDF."

Among the approved new courses for next year is "Studies in the Humanities 6: The Homosexual in Literature." This course will deal with the literary image of homosexuals and their experience of life, from antiquity to the present, with emphasis on the twentieth century. Social and scientific attitudes of the periods in



Professor Gustafson

question will also be examined. The course taught by Professor Gustafson includes readings from the Bible, Sappho, Shakespeare, Wilde, Proust and

### Guide

Two Art History courses have been added: "European Rococo Arts & Architecture," taught by Professor Nyberg; and "Modern Architecture," taught by Eugene Santomaso. Italian V3221 V3222 taught by Professor Nelson will deal with works by Machiavelli, Castiglione, Ariosto and Tasso.

The "Literary World of Byzantium" (Greek 37), which covers secular, ecclesiastical, and hagiographical texts of Byzantine literature from its beginnings in the 4th century A.D. to the 15th century will be taught by Dr. Christides.

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Anyone interested in working as a committee chairwoman or committee member for **SPRING FESTIVAL 1973** (publicity, decorations, hostesses, business manager, special events, physical planning, chairwoman), please sign up in the College Activities Office by Friday, February 2nd, 1973.



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## Court Decision...

(Continued from page 1)

parable medical procedures. The only effect this will have on New York's law is the apparent unconstitutionality of the requirement that all abortions be performed in approved clinics or hospitals. The Court ruling allows abortions during the first three months anywhere a licensed doctor chooses, within means. Also, New York's law will have to be revised to allow abortion during the last three months if the mother's health is endangered. As it stands, New York's law requires a woman's life be in danger.

Now that the number one demand of the Women's Movement has been achieved, priorities have to be re-established. The abortion issue is by no means to be abandoned now. State regulation of abortion will have to be observed, along with costs and conditions. The present situation will not change significantly if abortion costs are prohibitive to all but upper and upper middle-class women. The fact that abortion is legally available does not necessarily make it accessible to those women who cannot afford one. It is a simple procedure generally and women's groups should organize to guarantee that it is priced accordingly.

Women may now also address themselves to the need for extensive day care, a career and child rearing need not be mutually exclusive. Women as a group can organize to work for meaningful sex education in public schools, assuring that it is a non-sexist education which permits young women to learn about their bodies without overdependence on a predominantly male medical profession. Energies can also be directed at establishing legal precedents through large-scale support of challenges to professions and unions now generally closed to women.

These issues, previously overshadowed by the priority abortion struggle, can now be emphasized, dispelling any initial sense of loss of momentum or direction in the Women's Movement after achieving a hard fought major goal.



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# New Calendar: Pleasure or Problem

By Ellen McManus  
The revised calendar for the 1972-73 school year was organized around a month-long intersession between semesters. For many students, the controversy surrounding the calendar change centered on the fact that a long vacation free from academic worries would necessarily eliminate the reading week and therefore bring on final exams before most students had time to recover from midterms. However, now that the intersession is over, most students agree that the long vacation was well worth the last hectic week of exams. In fact, according to many students, the problem was

not with the crowded exam schedule at all, but with the month-long vacation that followed it. "The long intersession is very good in theory," explained Columbia freshman Tom Pontos. "But when you have a whole month off, you feel obligated to work and make money so you can come back to school and work some more. Actually, I worked harder over vacation than I had all semester." Many students suggested dividing the vacation into 2 two-week breaks, one to come before exams and one after. That way there would be time to study for exams and also time for a real

vacation that would not be so long as to become boring. The two weeks before exams could take place the place of the reading week. Barnard sophomore Jackie Murch pointed out that with the elimination of reading week, the student had no chance to make up time lost during the semester. "If something unexpected came up, if a student became sick, there was no time to make up the work." However, she agreed that the month vacation was a good opportunity to earn money. "The long intersession is great if you have something specific planned, such as working or traveling," she added, "but I can see how it would become boring if you had made no plans."

The lack of specific activities did, in fact, seem to be the complaint of students who reported to have found the intersession "boring" or "too long." After months of concentrated activity and the constant threat of papers and exams, many

students found themselves suddenly stranded with no ready-made activities planned for them.

One student suggested the possibility of assigned projects that could be done over the intersession for credit in second semester courses. Some professors agreed that reading lists could be given out before the break for second semester courses, but any kind of specifically assigned project for credit would of course lead to problems with students who decided to take the course at the last minute, or with students enrolled in the course who would not have time to do extra work, or simply did not want to do it. One professor pointed out that. "Although I try to keep my students from being bored in my classes, I don't think it is my job to save them from boredom during vacations as well." He added, "I enjoyed the vacation very much myself. It gave me time to do a lot of things

that I hadn't had time for during the semester. I think that students could also use this time profitably without having to be assigned projects by their professors."

But for those students who cannot find jobs and cannot afford to travel, but still wish to spend the vacation profitably, Ms. Jane Gould, Director of the Barnard Placement Office, has devised a plan which was implemented in part this year and which she hopes to expand next year. The program matched up students interested in becoming doctors or lawyers with Barnard alumnae who practice in those fields.

"Although the program was not an unqualified success this year," said Ms. Gould, "we were pleased with most of the results and hope to expand the program next year to include a wider variety of professions. We would like to apprentice students to alumnae in that student's field of

(Continued on page 6)

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## Mac Closes on Weekend

McIntosh student center is now closed on weekends. The decision to close the center was made ultimately by Jane Moorman, Assistant to the President, after consultation with Servomation, the caterers who serve Barnard, and the College Activities Office. The new policy went into effect the weekend of January 27-28.

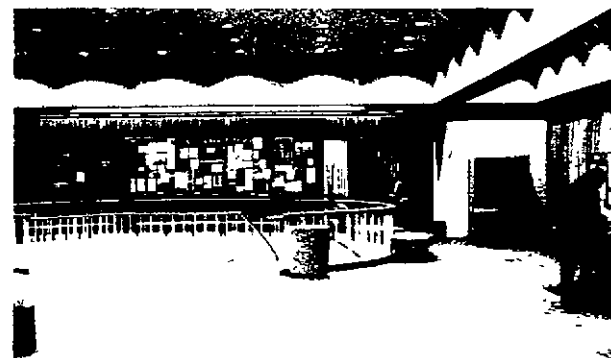
According to Ms. Moorman, food services at McIntosh have never been able to meet their costs on weekends because so few students use the facilities on Saturdays and Sundays. As a result of financial losses suffered by Barnard's own food service in the first two years of McIntosh operation the snack bar was closed on Sunday last year. Although the old food service continued to lose on Saturdays, the snack bar remained open on Saturdays this fall to see whether or not Servomation would fare better. As the semester went on, Servomation found that they could not even meet the cost of their payroll on Saturday and so requested that they be allowed to close the service on Saturday beginning this semester.

Clare Fay, Director of College

Activities, was asked to report how the closing of the snack bar would affect the already meagre use of the center as a whole. Making an hourly check CAO found that attendance ranged from twelve to twenty six people at any one time on Saturdays. The most crowded time was found to be the lunch hour when people were patronizing the snack bar. A large number of the

remain the same at McIntosh on weekdays and students on the food plan will not be liable to an increase in charge to compensate for losses at Mac. While the center remained open, "Students were paying for a service which was of no value to them," said Mr. Moorman.

Ms. Fay regrets the closure. It's too bad to have a place and have it closed," she said, "but



patrons were Barnard staff and not students. With the loss of the food service the number of patrons, it was decided, would fall to an even smaller number resulting in disproportionate spending for the heating, lights, and staff that are necessary to keep the center open. Ms. Fay also cited the serious security problem encountered at Mac on weekends as another factor that was considered in making the decision to close the center as a whole.

According to Ms. Moorman students benefit by the decision. As a result of the new policy, the deficits incurred by Servomation won't have to be made up in other programs. Prices will

high costs and security problems warranted the decision." She reported that fortunately no student employees were deprived of hours and therefore income as a result of the decision and said that any events scheduled for weekends this semester will be carried through. The one reaction Ms. Fay has had from students is from the women who need to use the practice rooms on weekends. Those students who must be in the center on Saturdays and Sundays can arrange with the College Activities Office to be admitted. Most students asked about the decision did not care one way or the other about the closing of the center.

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## Support Women's Center

This week, "Explorations in Feminism," an introductory course in women's studies for adult women, will hold its first class meeting. This course was set up and is sponsored by the Barnard Women's Center. On February 10, Barnard will host the regional conference, "Women Learn from Women." The Women's Center has acted as one of the sponsors and coordinators of the conference which has received tremendous support from women throughout the metropolitan area. Projects planned by the Center include the establishment of graduate fellowships for women and the eventual creation of a women's library. These four projects represent a wide spectrum of interests which can result in constructive activities for women as students and for working women while, at the same time, providing an opportunity for interchange among women with a multitude of different experiences and interests.

Since its establishment, the Women's Center has come under fire from many different directions. Notably, students have felt that with its academic orientation the Center was not created to respond to their needs as students at this time. In the past, some student groups have been alienated by what they consider a lack of activity on the Center's part.

What must be recognized is that the Women's Center operates under certain limitations, not only because of such things as its tax exempt status, but more crucially, as a result of its particular place in the Barnard structure.

The projects initiated this year and those planned for the future should be ample evidence of the viability of the Women's Center as an organization which CAN respond to the needs of many different kinds of women. Despite original student mistrust of its intentions, the Center has produced programs and created an atmosphere that students must now view as responsive and positive.

The Women's Center deserves the active interest and support of the entire Barnard community.



The Cage, now at Lincoln Center.

## Professionalism

Dear Editor,

A copy of the Nov. 16, 1972 BULLETIN has just reached me.

It contains a dissertation by Donald Pace, assistant director of theatre, on theatrical professionalism.

Permit me to submit that there is only one yardstick by which to measure a professional or an amateur. The professional is paid for his work. It really doesn't matter whether that work is excellent or indifferent. As long as the actor is paid, he is a professional.

Use of "professional" and "amateur" to describe the quality of theatrical work is totally inaccurate. And amateurish!

Robert Downing  
Drama Editor  
The Denver Post

## Letter from Prison

Dear Editor:

I am addressing these few lines to you in an effort to salvage my soul. I can even now estimate—to a degree—just how dramatic my statement must appear, still the loss, or threat, of one's life and soul is indeed dramatic, at the very least coming from a strictly personal point of view....

That I am writing to you from within the confines of a prison, will, I pray, further illustrate the chilling specter of what can very well be, as opposed to that which I am presently striving to chain.

Having been a social statistic far longer than I care to recall, I have been diligently pursuing what I feel to be a positive about face from the folly that has distorted my true worth as a human being.

Why am I writing to you? rather than a social agency? I'd like very much to answer this question satisfactorily to you, but rancor, frustration, and down right disbelief are negative emotions that I am struggling to purge from my system.

I've purposely selected myself as well as your college because of the emphasis on liberal arts, and what better place to lodge my request?

You see, in a matter of months, I fully expect to be released from here. And I must get my head together if I am to survive. Add to that the fact that I also aspire to a higher level of learning, as I feel within me the potential to be one helluva sociologist. My past life has been a succession of real life field trips. Now I need simply the academic accoutrements—smile—and I am openly soliciting your help, even though from afar.

What I desire right now is the opportunity to correspond with

some socially conscious students in an effort to exchange any and all types of ideas, no matter how daring or otherwise. There is without a doubt a new day on the turn. I must become a part of it or perish. Won't you please make any needed adjustments in my request, and advertise my situation to anyone interested? In doing so you have my deepest appreciation and gratitude.

Anxiously hoping for your reply, I am

Very truly yours,  
Raymond Garner #134786  
P.O. Box-5500  
Chillicothe, Ohio 45601

P.S.: Almost forgot to mention my offense—drug related—misuse of a credit card.

## The Accords

To the Editor:

The agreement by the U.S. to halt the bombing and to withdraw its remaining troops from South Vietnam is a long sought after victory for the Vietnamese people, but imperialist intervention in Vietnam is far from ended there.

The accords do not resolve the social, economic and political problems which have been the root of the Vietnam war. There are two armies and two governmental forces in South Vietnam, each representing basically opposed class forces. On one side is the Saigon regime of the landlords and capitalists, backed by U.S. imperialism; on the other, the revolutionary forces based on the workers and peasants. One side or the other will have to predominate, and that can only be determined in struggle.

Nixon and Kissinger are trying to create an atmosphere of elation over the signing of the accords, claiming that they justify the genocidal war that the U.S. has waged against Vietnam. But this claim is utterly false.

The accords themselves, do not end U.S. intervention in Vietnam. B-52s will remain in Thailand, on aircraft carriers off the coast of Vietnam, and on other Asian bases. Thousands of U.S. "civilian technicians" will be "advising" Thieu's forces. The U.S. will continue to pump massive aid to the Saigon government, and Washington will be permitted to maintain Thieu's forces including the world's third largest air force.

Both Kissinger and Nixon gave a lot of lip service to the idea of free elections, but there is no such provision guaranteeing this. This, according to Kissinger, is to be worked out "between the two South Vietnamese parties." Rules governing these elections are to be discussed by the "national council of reconciliation and concord," a body over which Thieu has total veto power.

With cynical double-speak, Kissinger has spoken about the right of Vietnam to self-determination, but the very fact that the U.S. has negotiated the future of Vietnam is in itself a fundamental violation of self-determination. The Thieu regime would not survive a day without the massive military support of the U.S., yet Nixon keeps this regime in power in the name of "self-determination!"

The Vietnamese, of course have every right to negotiate and sign an agreement with the U.S. and Saigon, but we must not support the conditions which the U.S. imposes on them. Any attempt to paint these conditions as a "Victory" would disarm and disorient the international anti-war movement and the defenders of the Vietnamese struggle for self-determination. Instead we must tell the truth about the conditions Washington, Moscow and Peking have imposed on the Vietnamese people.

In his Jan 23rd speech, Nixon appealed to both Moscow and Peking to continue to exert pressure on Hanoi to adhere to all of the conditions. They had put pressure on Hanoi to agree to terms acceptable to the U.S. as to not endanger their detente with Nixon. Kissinger also announced that Washington had the agreement of both Moscow and Peking to join a big power conference on Indochina in less than a month. The purpose of the conference will be to legitimize the violations of self-determination contained in the accords.

The heirs of Stalin in the Kremlin and their counterparts in Peking have repeatedly refused to provide the Vietnamese with an adequate defense in response to the genocidal escalations of either Johnson or Nixon. The fact that this policy did not change one iota during the mining of the ports of North Vietnam or during the most recent terror bombing has strengthened Washington's confidence that both Brezhnev and Mao will continue to twist Hanoi's arm.

The struggle will continue in Vietnam against the Thieu regime's bloody dictatorship. Our struggle will continue here until the U.S. is forced to withdraw entirely and without imposing any conditions from all of Southeast Asia. Only when that is done, will the Vietnamese be able to determine their own future. Only then can there be peace in Indochina.

—Arlene Rubenstein,  
Young Socialist Alliance

The Bulletin welcomes all letters to the editor. All letters should be typed and double spaced, and mailed or brought to the Bulletin office [107 McIntosh] by Monday at 5:00 p.m.

## Serigraph Exhibition at Cultural Center

Robert Indiana's "Decade" will be shown for the first time in New York at The Cultural Center, Friday, January 12 through Sunday, February 11. The portfolio comprises ten serigraphs recreating ten of the artist's major themes, one from each of the years 1960 through 1969.

The exhibition includes such important works as "The American Dream," "The Brooklyn Bridge," "Yield Brother" and "Black and White Love." Many silk-screened

photographs of the artist by Hans Namuth, Robert Freeman, Eliot Elisofon and others provide an accompanying theme to the works; a photograph was made during the year in which Indiana created each image.

"Decade" was published by Multiples, Inc. in a limited edition of 200, signed and numbered. William Katz designed the photographic and documentary material.

For further information, please call Townsend Kemp, 581-2311.

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# L. A. U. G. H.

[The second in a series of articles about Life After Your Graduate, Honeybear. By C. Gull]

Readers of my first column know how shocked I was to discover the physical and spiritual perils that beset a woman traveling alone. Can you imagine how surprised I was to discover my unpolitical, and worse, yet, elitist tendencies? Thinking of oneself as a radical helper of the people while attending Barnard may seem normal to you as it did to me. The irony of it all didn't strike me until I took my first office job. To pay for my ticket to Iran I became a figure clerk in a small insurance company in a pleasant Mid Western city.

During the period of my employment I was appalled by the ugliness of the place and the people in it; by the system of petty punishments which kept people working "efficiently," by the powerlessness of individuals to change or to want to change their positions. Why did my reaction to Lumberman's Insurance Company have a quality of indignation and mild horror? Why was I so surprised at the way things were run? One reason was that for the first time I was a worker, not a college student talking about being a worker. My upbringing and schooling had taught me that I was special, that my individual mind was my most precious possession and gift to the world.

Office work was made to lull the mind into an accepting stupor. When there were other jobs available why did so many people consider themselves lucky to get work in an office in jobs where they have no power to make decisions, no opportunity to think? I had to admit for the first time that I was glad to have my B.A., my elitist ticket out of the world of office work.

There are a few office buildings that are beautiful or at least interesting, but they are easily remembered because they are exceptions. My office building was no exception inside or out. It was a 4 story square brick block pierced by dirty windows. Inside, a very thin veneer of new paint and old-

fashioned "company spirit" covered the walls of rank, separation, and dehumanization. Each floor had a couple of thinly carpeted offices with wooden doors to protect the bosses, three or four glass-walled compartments for the floor supervisors, and one large, open space for the rest of the employees. This space was filled with grey metal desks placed just far enough apart to make private conversation impossible. No desk was out of sight of a supervisor. The floor was grey, the walls light green. Loud muzak played throughout the working day. It was never turned down or off. Jangling bells rang at 8:30, lunch time, and 4:30.

At first I thought my fellow workers looked normal and nice, but after a while I began to think they were as ugly as the place they were in. Each job was filled by a particular kind of person. The bosses were all men. They were all paunchy and red-faced. The janitors had black faces. The rest of the workers were women. File clerks were freaks; hugely overweight, dwarfish, crippled, or burdened by speech defects. The secretaries were Red Book sexy. Pimplly high school dropouts were typists. The accountants were all about fifty-five, widows, spinsters, tidy. I was in the freak category since I was from the East.

The very ugliness of the place and the people was perversely fascinating. The quality of the work was boring beyond description. My job was handling checks received in the Assigned Risk Department. Every insurance company is required by law to deal with a number of people in specified states who are bad insurance risks. I recorded the amounts of the checks the bad risks sent in on little white cards. I amused myself by making a list of the funny names on the checks to use in my unwritten novels. My favorites were: Love A. Comin, Phallie Drye, Amborzie Oxendine, Elmo Thigpen, and Golden Bottoms. I made lunchtable friends with some of the women, fancying myself greatly in the role of labor organizer as I urged my friends to talk about their poor wages and dislike of the boss.

We all took pleasure in rebelling against the boss in little ways. We made frequent and unnecessary trips to the water cooler, to the toilet, and to the pencil sharpener. We made a lot of deliberate mistakes in figuring and in filing. These little gambits were the only feeble gestures of self-assertion possible. Myriads of petty rules had succeeded in making people feel too powerless and afraid to do more. Here is a sample page from the employee's manual:

- 1) one person at a time may go to the water cooler
- 2) one person at a time may go to the toilet
- 3) no talking to your neighbors except for business purposes

Rules were enforced through a kind of benign paternalism fostered by the bosses, and through informal discipline administered by the older workers who frowned or gave "friendly" words of warning when you stepped out of line. The bosses kept people happy by occasionally patting shoulders for work well done or by overlooking small mistakes or excusing an absence from work due to a doctor's appointment. I discovered how shallow these gratuitous gestures of leniency were when I was called to the boss' office to be punished for accumulating more than eight minutes lateness during one two week pay period. I had a total of fifteen minutes lateness on my time card. My boss told me that I was liable (and he cited an unwritten company rule) to be docked one hour's pay and three hour's sick leave. He was nice to me, and let me off easy by waiving the sick leave part of the rule. Since eight minutes of lateness didn't take reasonable account of modern traffic conditions or old-fashioned slow elevators I decided to DO SOMETHING.

I enlisted the aid of some of the younger women, and asked them to help me distribute a protest leaflet. I made the wording of the leaflet moderate. In it I stated the rule, and suggested that people get together to go to the management to request a change. On the big day I noticed that none of my helpers were at work. During lunch hour I put a copy of the leaflet on every desk in the building. Half an hour later I was fired.

Getting fired didn't surprise me. What surprised me was how hostile people became. My closest friend started to cry, but she refused to say good-bye to me. A secretary slammed a door in my face. Four women followed me to the personnel office screaming at me for trying to hurt a company which was so good to them. They said that the boss never really used that rule so it didn't need to be written in the rule book.

I wondered whether the rules had been made because people were incapable of working without them. I was sure many other people accumulated more than eight minutes of lateness every pay period. Why didn't they get punished? Why didn't they complain if they had? Why did they defend the management and not themselves? I decided that the American ideal of individuality is an illusion: the majority couldn't afford that pride in work is most often replaced by the need of protecting security and position. Why didn't my experience as a worker inspire me to greater acts of radicalism? I was only too glad to have earned enough money to escape to Iran where the Shah makes all the rules. This message printed on a little pink card to one assigned risk department one day. Maybe

(Continued on page 6)

## Abortion:

by Linda Slodki

In recognizing the right of women to choose to terminate a pregnancy, the Supreme Court decision reflected the impact of the women's liberation movement. On Jan. 22 the Court declared abortion legal in the United States.

The feminist movement, in spearheading the abortion rights struggle, took the abortion issue out of the realm of population control and made it a question of a woman's right to control her own reproductive life. The court concurred with the concept of a woman's right to choose by declaring illegal laws that compromise this right—for example, laws that say a woman can have abortions only if her health is in danger, or that require women to get the approval of a hospital board before getting an abortion.

Another significant step that the court made was the denial of the anti-abortion argument that the fetus has a "right to life," saying that "the word 'person,' as used in the Fourteenth Amendment, does not include the unborn." It further declared: "We need not resolve the dif-

icult question of when life begins. When those trained in the respective disciplines of medicine, philosophy, and theology are unable to arrive at any consensus, the judiciary, at this point in the development of man's knowledge, is not in a position to speculate as to the answer... There has always been strong support for the view that life does not begin until birth."

While the Supreme Court did, in large part, rule in accordance with the demands put forward by the women's liberation movement, it did not call for the complete abolition of all abortion laws. In every state where reactionary laws now exist, the question will be raised of whether to replace these with new laws.

This decision is the most significant legal step forward in the fight for women's emancipation since women won the right to vote. "For years we have been demonstrating in the streets and carrying on fights in the courts and the state legislatures all across the country, and this victory is going to have an impact on the lives of

## Opinion

millions upon millions of American women, shows the power of the women's movement," according to Susan LaMont, a WONAAC coordinator.

The abortion rights movement should continue to put forward the concept that no laws concerning abortion are needed. Abortion is basically a medical procedure—no different in this respect from an appendectomy—and should not be regulated by the legislatures.

The fact that the Supreme Court felt constrained to legalize abortions will set a powerful precedent internationally. Women throughout the world will be aided in their struggles against anti-abortion laws. In addition this victory will add impetus to women's struggles on all fronts. The freedom from unplanned and unwanted pregnancy that this ruling can provide for millions of women will mean far-reaching changes in women's attitudes. It will encourage the fight for other forms of human freedom.

The Supreme Court ruling does not mean that the struggle for the right to abortion is over. The anti-abortion forces are well financed. They will no doubt pressure state legislatures to restrict the impact of the decision. We must all keep our eyes and ears open to the possibilities of a counter-offensive by the right to life. However, we do want to celebrate and educate on the importance of this victory for women. Because of this, WONAAC (Women's National Abortion Action Coalition) is calling such an event. Women from all over the city are coming to hear Bella Abzug, Dr. Barbara Roberts (WONAAC coordinator), Franz Leichter (State assemblyman), Harriet Pilpel (attorney) and others Friday night—8:00 p.m. at Tishman Auditorium NYU, Feb. 2. Women interested in more details call Barnard Abortion Action Committee (Guyenth Murphy at 873 Reid.)

### WOMEN'S EVENTS

- February 4—Documentary Films by Women, 4-6, N.Y. Cultural Center, 2 Columbus Circle.
- February 5—Issues for Women, "Women in Prison," WKCR, FM 89.9, 9:30 p.m.
- February 7—Women Artists as Filmmakers, Part 1, 4-6, N.Y. Cultural Center.
- February 8—Women Artists as Filmmakers, Part 2, 4-6, N.Y. Cultural Center.
- February 9—Documentary Films by Women, 4-6 p.m., N.Y. Cultural Center.
- February 10—Women Artists as Filmmakers, Part 1, 4-6 p.m., N.Y. Cultural Center.
- February 10—Conference at Barnard, "Women Learn From Women" Register at the Women's Center.
- February 11—Women Artists as Filmmakers, Part 2, 4-6 p.m., N.Y. Cultural Center.
- February 12—Issues for Women, "Women in Prison," 9:30 p.m., WKCR 89.9 FM.
- February 16—Feminist Weekend at SUNY (New Paltz); Speaker: Phyllis Chesler; Workshops.
- February 16—It's All Right to be Women Theatre: 7:30 p.m.; Long Island University Brooklyn Center, Conference Hall, Donation of \$2.00.

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**CINEMA:**

# "Save the Tiger": Unconvincing

by Daphne Merkin

"Save the Tiger" is described in its production notes as the story of a man who finds himself trapped in a violent collision of past and present. The film covers 36 hours in his life when he tries to find a reason for his existence. I mention this (the movie gar does not have access to these notes) only because it seems a reasonable enough summary of what this film would like or imagines itself to be about. Perhaps because the hero's idea of finding the reason for his existence consists of

spending a night on the beach or getting blurry eyed over Benny Goodman (the film doesn't succeed in what it sets out to do). The most one can say about "Save the Tiger" is that it tries. But like the deflated plastic duck that floats on the hero's swimming pool in the opening shot, the movie lacks air. The intentions are there, the scenes are well done, the actors are capable enough and yet nothing—of importance—is said or happens. Harry Stoner, played by Jack Lemmon, wakes up from a nightmare one fine

morning in his opulent Beverly Hills home replete with embroidered sheets and breakfast in bed served by a Mexican maid (Mexican maids being the current status symbol in movieland). The first twenty minutes of the film hovers lovingly on Stoner's daily rituals, we watch him shower, shave, and dress. The point of all this detail seems to be to give Stoner a chance to address his wife, who exists in the film for just this purpose on the thwarted ambitions of his life. These include playing in a jazz band and pitching on a team with Leo Derocher. It should also give us a chance to learn something of Stoner's character. Unfortunately, "Save the Tiger" in which little action occurs, also fails to draw convincing characters. Jack Lemmon has little to work with. He mouths Everyman lines such as "I don't want to talk about the war. It's the last joke." Pseudo-profound remarks abound. "How old are you?" he asks a young hitchhiker. He picks up along the Strip. "Twenty," she says. His answer: "Nobody's twenty."

The plot centers on Stoner's having to decide whether to boost the profits of Capri Casuals, his clothes manufacturing company, by collecting insurance on the arson of his warehouse. His partner Phil, as played by Jack Gilford, by far the most appealing character in the movie represents Good in opposing the move. Phil has puzzlingly little to do on the job besides pouring drinks, which leaves him plenty of time to talk about fishing and lost American values.

The most interesting scenes are set in Stoner's dress factory, where he acts most efficiently, as peacemaker between his trusted old cutter and a gay designer or as provider of call girls to satisfy the perverted tastes of a client. On the same afternoon he does all this. We are asked to take a nervous break down seriously—in which he hallucinates while introducing the firm's new line and sees bandaged war veterans among the well-dressed audience. This leads to emotion-choked reminiscences about his wartime experiences. The film's specialty

being unpicked up clues, all Stoner wins for his dramatic outburst is peculiar glances from the models waiting to go on stage.

Harry Stoner's search for meaning ends in a night of soul-searching and grass smoking at a Malibu beachhouse, as bourgeois in its own way as his antique-studded mansion, with the hitchhiker he has met at the movies start. Presumably the girl well acted by Laurie Heineman, is the loving spirit who shows up the shallowness of Harry's life. Odd it is then that

she asks his name only as he leaves, though she had offered to "kill" him within two minutes of their first encounter.

One would like to praise a film that treats patriotism and "squares" sympathetically. If only everything weren't quite so obvious, down to the topical symbolism of the title. The tiger is becoming extinct, you see, just like Harry's heroes. In the film's context we can care about neither.

"Save the Tiger" is directed by John G. Avildsen, who has directed "Joe" and "Cry Uncle."



James Cunningham and the Acme Dance Company held their first workshop for the production of "The Junior Birdsmen" last Saturday in the Barnard gym. Barnard and Columbia students will join the professional company members for the DANCE UPTOWN performance of this work on February 23 and 24 at 8 p.m. For more information about future rehearsals call the Minor Lathan Playhouse office at 250-2079.

## Calendar...

(Continued from page 3)

interest, she explained. The apprenticeship could last from a few days to several weeks with the student assisting the alumna working on projects of her own or simply observing the workings of that field.

Programs are also available for students who wish to work on their own outside of school to broaden their experience in their particular field. Undergrad President Marilyn Chin and fellow student Jill Woolman applied for and were granted internships with the NYS Legislature in Albany. We were in Albany from January 3 through 26, said Ms. Chin. I applied for an internship with a committee because I thought that that would be the most interesting, but I found that it is better to be apprenticed to an assemblyman who can take a personal interest in you. Jill was interned to an assemblyman who took her to all the meetings and showed her all the workings of the assembly.

I acquired a lot of experience just observing the legislature in session, she continued. It was

extremely interesting and I learned a lot about state politics. I would suggest, though, that someone who is really interested in politics should go for a whole semester to really get the full experience.

A great many more students were content to simply hang around Columbia for all or part of the vacation. Many students consider New York City's cultural offerings the only excuse for living in the city, yet few have time to take advantage of them during the semester. These students found the intersession an excellent opportunity to finally experience these cultural assets. Others simply enjoyed the quiet life of a near-empty campus. One resident of Hartley claimed that she enjoyed the campus much more with no one around. It was peaceful and quiet and the elevator worked

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—Vincent Canby on WQXR

**"BEST SUPPORTING ACTRESS OF THE YEAR—JEANNIE BERLIN."**  
—New York Film Critics/National Society of Film Critics

**"ONE OF THE YEAR'S BEST!"**  
Vincent Canby, New York Times  
Penelope Gilliat, New Yorker  
Bob Salmaghi, Group W Network  
Wanda Hale, New York Daily News  
Joseph Gelinas, Newsday  
Jay Cocks, Time Magazine  
Paul D. Zimmerman, Newsweek

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## THEATRE:

# A Timely Revival Of An Enduring Play

by Babbette Albin  
and Harry Nussdorf

Sean O'Casey's *The Plough and the Stars*, currently being revived at the Vivian Beaumont Theater at Lincoln Center, is one of those works that has an enduring quality, lasting far beyond its original production, which in the case of this play was at the Abbey Theatre of Dublin in 1926. This is because O'Casey does more than just picture events leading up to the Easter Rebellion of 1916. He portrays Ireland and deals with the very character, identity, and soul of her people.

We see the Irish lower class, crowded into a Dublin tenement, and enjoying their evening quarrelling at a local inn. It is a composite of the Irish working class, cluttered together in the shabby Dublin tenement.

We see the conflicts within the tenement before we learn of the external pressures brought on by the fast pace of the Irish revolt. There are the unhealthy living conditions of a slum, and the lack of privacy of a newly-married young couple forced to share their flat with an old uncle and the Covey, a young re-haired worker.

O'Casey's play can be seen as a series of explosions. Every scene is embroiled with the stresses of pride, jealousy, and conflicting ideals. The people are not the heroes of the Rebellion; they are ordinary people caught up in extraordinary events.

The revival of this play is very timely. We see newspaper and television coverage of the situation in Northern Ireland, but we do not appreciate how these events affect the people of the province. We see the snipers and street battles, and we hear the latest casualty reports. But what goes on inside the endless rows of tenements we see each night on the news reports? How is this current Irish Rebellion affecting the lives of the people? This play, set in the Dublin of another time, helps us to visualize the Londonderry and Belfast of today.

It is a shame that with such a good play with which to work, the Lincoln Center Repertory Theater Company presented such an uneven production.

The play was not without its successes. Jack MacGowran, as Fluther Good, a locksmith with a propensity for liquor, is the prime mover. This man is thin and bent, compassionate and

**EDITOR'S NOTE:** Jack MacGowran, noted Irish actor, passed away on January 30. He portrayed the character of old Fluther in the current production of *The Plough and the Stars*. Mr. MacGowran was a renowned interpreter of the works of Samuel Beckett and Sean O'Casey.

self-aggrandizing. MacGowran brings a quick wit and slow wit to the performance, giving us a lively sense of the character in action.

Kevin Conway is comfortable in his role as the Covey, a manual laborer. He knowingly portrays an excitable, volatile and pestering man, and he moves with a sureness of purpose from moment to moment. As a self-proclaimed socialist who prides himself on flourishing the lengthy title of a socialist pamphlet, he is struck with confusion when he discovers that his adversary, a British Tommy, says that he too is a socialist.

The role of Nora Clitheroe, performed by Roberta Maxwell, gives luster to the production. While we are not entirely sure of



From left to right: the late Jack MacGowran, Kevin Conway, Leo Leyden, Sidney Walker, and Lee Lawson in the Vivian Beaumont revival of Sean O'Casey's *The Plough and the Stars*.

her motivation, she moves with force and agility, and with a genuine voice.

The stage settings, designed by Douglas Schmidt, are realistic and make the scenes believable. The bar room floor, the curtain room divider, crumbling mortar, and the dinginess of an upper floor flat are eloquent reminders of Dublin. But it is not enough to replicate life with props and scenery. The actors and director must so understand the meaning and import of the imaginary situations within which the play is immersed, that fighting, loving, madness and death are theatrically real.

Under Dan Sullivan's direction the conflict between characters is choreographed but not justified; and without purpose in action, the play is without substance. Two women squabble in an important sequence which comically tells of petty jealousy, but, neither character is sufficiently developed or clear of her intentions, to make us see anything other than two women—neither fighting, nor rivaling, nor clashing. We don't really know what they were doing. The women, portrayed by Pauline Flanagan and Nancy Marchand, are of similar physical appearance, and their costumes are also far too similar, so it is difficult to distinguish one from the other. Since they have opposite political beliefs, the contrast between them is not sufficient to bring their characters to life. They are neither vicious nor mutually amiable, and so their relationship is not convincing.

The actors in the Lincoln Center Repertory Company, with the exceptions of Messrs. MacGowran and Conway, are not at home in the Irish idiom. Christopher Walken, ostensibly a good actor in the role of Jack Clitheroe is ill-suited in the green of 1916 Dublin. He would be more natural wearing grey in 1860 at Tara, torn between loyalty to the rebels and love for Scarlett O'Hara.

A photographic exhibit on the north plaza of the main lobby, entitled "The Faces of Ireland," is a telling and evocative portrait of contemporary Ireland. Where *The Plough and the Stars* fails, this pictorial essay by fashion photographer Yoram captures that spirit of a people that O'Casey invoked when he wrote,

"Whatever may happen to me, though I should mingle with the dust, or fall to ashes in a flame,

the plough will always remain to furrow the earth, the stars will always be there to unveil the

beauty of the night, and a newer people living a newer life will sing like the sons of morning.

## 4 Women Choreographers:

### Dance Uptown

By Janet Soares

The first event of DANCE UPTOWN'S 12th series opens on February 9 at 8 p.m. at the Minor Latham Playhouse, and will be repeated on the 10, 16, and 17. The program is made up of new works commissioned by DANCE UPTOWN by four women choreographers.

Hannah Kahn, a dancer now on

the faculty of Barnard College has choreographed a quartet using Barnard students Joan Herman and Carol Hess with two professional dancers. The name of the piece is "The Rambler, the Grumbler, One Thistle and a Rose," with a new score composed especially for the work by Paul Hindes.

Joan Miller is a black dancer

choreographer who directs THE CHAMBER ARTS/DANCE PLAYERS company (now in residence at Herbert H Lehman College). She was most recently seen at Alice Tully Hall, in a Christmas Special sponsored by the Bronx Arts Council. DANCE NEWS describes her as "witty, articulate and spirited" accomplished in her media mixes timely in her themes and judicious in balancing her repertory." The new work she will present at Minor Latham is called "Homestretch," and is a collaboration with composer, Gwen Watson and poet Lynn Strongin.

Kathryn Posin will present a solo, entitled "Port Authority" with a new score by Kirk Nurock. She recently choreographed the dance movement for the Off Broadway drama, *A Dream Out of Time*, and choreographed the musical "Salvation." She received the Doris Humphrey Fellowship and the Bennington College Choreographers Grant. Last summer she presented SUMMER OF '72 at Circle in the Square in NYC, and "Grass" commissioned by the NY Shakespeare Festival in Central Park.

Janet Soares (Director of DANCE UPTOWN, and instructor of Dance Composition at Barnard) has shown works in concert at Dance Theatre Workshop, New School's Choreoconcerts, and on past DANCE UPTOWN series. She is also on the faculty at the Juilliard School, and is director of Musicians and Dancers in Performance, a touring company for Lincoln Center. The new piece she will present is "Work prints," with a collage score by Mark Seiden.

The series is made possible with a grant from the NYS Council on the Arts.

Seating is limited. Admission is \$2.50 (\$1.25 C.U.I.D.). Call the Minor Latham Playhouse office, 280 2079, for reservations.



# BULLETIN BOARD

## Mogul to Discuss IUD

Dr. Mogul will be in the Women's Center at noon on Wednesday February 7, for the second in her series of open lunch time meetings with students. The meetings were set up last semester in conjunction with the Women's Center as forums for the dissemination of medical information of concern to women such as contraception and abortion. The Wednesday meeting will address itself to the subject of the IUD.

## Lehman Fellowships

The State Education Department announced today that 30 Herbert H. Lehman Graduate Fellowships in the Social Sciences and Public International Affairs would be awarded on a competitive basis for use in September 1973. Established by the 1965 Legislature to honor former Governor Lehman, these fellowships are made for graduate study in universities in New York State.

Residency in New York is not required, says Sherman Turkeman, Assistant Commissioner for examinations and scholarships, but U.S. citizenship is required. Eligible fields of graduate study include city and regional planning, economics, political science, government, public administration and policy, sociology, and international affairs. Each fellowship will cover a period of up to four years and carry a value of up to \$19,000.

To be eligible, students must have received a baccalaureate degree no later than September 1973 and may not have entered upon graduate study by the time of application.

Application forms may be requested directly from the Regents Examination and Scholarship Center, State Education Department, Albany, N.Y. 12224. Deadline for receiving completed applications and credentials is March 15, 1973.

Awards from this competition are conditional upon funding by the current session of the Legislature. Tinkelman cautioned, and announcement of the results of the competition will be withheld until after legislative action.

## Women Filmmakers

Three programs of films devoted exclusively to women filmmakers will run through February 11.

Two of the programs deal with the artist as filmmaker; the third is a series of short documentary films on art by women. They will be shown twice daily, Wednesdays through Sundays, at 4 and 6.

Created by painters, sculptors, dancers and video performers, as well as filmmakers, the series explores art as experience. With divergent approaches ranging from investigations of reality to abstract ideas, the films reflect

the individuality of each artist's work. Although they can be viewed as interpretations of the attitudes of women in art, they stand on their own merits as films.

Dorothy Beskind, Lil Picard, Amalie R. Rothschild and Joyde Wieland are among the 22 filmmakers whose work will be shown. Many of the films will be seen publicly for the first time. A panel discussion with the filmmakers will be held on Sunday, February 11 at 2.

The film program is part of "Women Choose Women," a major exhibition of painting and sculpture presented by Women in the Arts and sponsored by The New York Cultural Center.

## Arts-In-Therapy Workshops

In February, the Arts-In-Therapy Program of the Turtle Bay Music School will begin its spring series of training workshops for individuals interested in applying their skills and talents in the arts to the needs of the emotionally and/or physically handicapped. Workshops will be offered in dance therapy, art therapy with adults, and in theater games for children. The workshops are open to individuals with a basic background in the particular art form and an interest in working with individuals and small groups. Qualified persons are needed to work as activity therapists in these areas in special schools, hospitals and community mental health centers.

Persons wishing further information are urged to contact the Chairman of the Program (Jean Mass) by writing or calling to the Turtle Bay Music School, 244 East 52nd Street, New York, New York 10022 PL3-8360 or PL3-8811.

## "Rican" Language Play

INTAR, the Hispanic-American Repertory Company, has announced that "El King Cojo", an adaptation by Pablo Figueroa from Sophocles' "Oedipus Rex", will now premiere on Saturday, February 10th, at 7:30 p.m. Friday, February 2nd, Saturday, February 3rd, Sunday matinee, February 4th and Friday, February 9th. All evening performances are at 7:30 p.m. at INTAR's new theatre, 508 West 53rd Street (between 10th & 11th Avenues), with matinees at 4:30 p.m. Beginning Sunday, February 11th, there will be two performances on Sundays at 4:30 p.m. and 8 p.m. "El King Cojo" will continue its weekend schedule through March 18th. For telephone reservations call 582-9875 or 426-2852. Admission is in the form of a \$4.00 contribution, with a special student discount rate of \$2.00.

Using the new Rican language, a combined Spanish and English, the play takes place in today's El Barrio, the Spanish Harlem

section of New York City. The Chorus represents the New York street scene which is played against the classic Greek tragedy.

INTAR (International Arts Relations, Inc.) is now in its fourth season under the artistic guidance of Max Ferrer, with Elsa Robles the executive director.

## Arts Publication

Composers & Choreographers Theatre, Inc. (CCT) is launching a new quarterly of music and dance called the CCT Review. The quarterly will feature reviews, off-beat interviews, artist "talk-backs," creativity research reports, surveys of new directions in the performing arts, and calendars of artists' activities. In addition, there will be listings of personnel services which will include information about job/booking openings; and personnel available for artistic, teaching, technical, management, and administrative positions.

The CCT Review is available as part of membership in the non-profit organization, and all membership contributions are tax-deductible. Other membership privileges include season and courtesy tickets to CCT programs (Choreo Concerts, Associated Dance Concerts, Jazz/Contemporary Music Programs); use of CCT's master tape/record library; new recordings; behind-the-scenes previews, cast parties, and related events.

For a free brochure or further information contact CCT at 25 West 19th St., New York City, 10011, (212) YU9-2230, 9-5 weekdays.

## Student Jobs in Europe

Winter student jobs are immediately available in Europe—as well as a large selection of jobs for next summer.

Winter jobs are in ski resorts in Switzerland, Austria, and Bavaria. Summer jobs are in resorts, hotels, restaurants, hospitals, shops, and on farms in Switzerland, Germany, France, England, Spain, Austria and a few other countries. Many jobs such as hotel work in Switzerland, farm work in France, etc. do not require previous experience or any knowledge of a foreign language. However, to make certain every student gets off to his job on the right foot, the Student Overseas Services, a Luxembourg Student organization, provides an orientation in Europe.

Jobs, work permits, and other papers are issued to students on a first come, first served basis. Although jobs are immediately available, applications should be submitted far enough in advance to allow SOS ample time to obtain the necessary permits and papers. Interested students may obtain an application form, job listings and descriptions, and the SOS Handbook on earning a trip to Europe by sending their name, address, educational institution, and \$1 (for addressing, handling, and air mail postage from Europe) to: Placement Officer, Student Overseas Services, 22 Ave. de la Liberte, Luxembourg - Europe.

## Barnard Club House Tour

All students are welcome to act as hostesses for the Barnard College Club House Tour on Saturday, April 7th. Those who wish to serve should phone TE 8-0558 on Mondays, Tuesdays, and Thursdays from 1 to 5 p.m. Student hostesses may have tickets to visit other houses at no charge.

## Parks' Services

As you know, New York City offers numerous free activities year-round. In order to make these recreational and cultural opportunities available to students, the Parks, Recreation and Cultural Affairs Administration (PRCA) has established a telephone number to call to get information on free events, plays library and museum programs, parks' facilities and more. Students should know the many services that we can provide.

For information on free events in New York City, call 472-1003 or write the Park's Information Service.

## Concert

The Roger Sessions Retrospective Concert, presented by the Performer's Committee for Twentieth Century music, with the assistance of the Alice M. Ditson Fund, the Martha Baird Rockefeller Fund for Music, and the N.Y.S. Council for the Arts, will be presented on February 7 at 8 p.m. in McMillin Theatre, Broadway at 116th Street.

The performers include Diana Hoagland, soprano; Donald Anderson, cello; Joel Sachs, piano; Cheryl Seltzer, piano; and the Galimir String Quartet, with Nobuko Imai, guest violist.

The program will include Six Pieces for Violoncello (1966); Works for soprano and piano (1923-1963): On the Beach at Fontana; Romualdo's Song from "The Black Maskers"; The Fishwife's Song from "The Trial of Lucullus"; and Psalm 140; Piano Sonata No. 3 (1965); and String Quartet (1958).

Tickets may be purchased at the box office the evening of the concert or ordered by mail from the Performers' Committee for Twentieth Century Music, 215 West 83rd Street, Apt. 15B, N.Y., N.Y. 10024. General admission is \$2.50. Student tickets \$1.50 with ID presented at the door.

## Stettheimer Exhibit

An exhibition of the works of the American painter Florine Stettheimer, who died in 1944, will be held at Columbia University February 9 through March 8.

Approximately 70 works will be shown, including oils, watercolors, drawings and handmade miniature figures. They will be on exhibit in the Rotunda of Low Memorial Library on the University's Morningside Heights campus

Monday through Friday from 10 a.m. to 5 p.m.

Columbia's will be the first Stettheimer one-woman exhibition since the memorial exhibition held at the Museum of Modern Art, New York, in 1946, two years after the artist's death.

Everything in the Columbia exhibit was given to the University in memory of the artist under the will of her sister Ettie, who died in 1955.

Forty-five Florine Stettheimer paintings are now owned by thirty-seven museums throughout the United States. Her work also is represented in a number of private collections.

Miss Stettheimer's work is "symbolic, associative and personal," writes Howard McP. Davis in his introduction to the exhibition catalog. She "succeeded in fashioning an art that is not only contemporary in idiom but distinctly personal. It is in her particular amalgam of naive and sophistication that the unique quality of her art lies."

Dr. Davis is a Columbia professor and acting chairman of the University's Department of Art History and Archeology.

He remarks that Miss Stettheimer's "most revealing works come out of the world of her close-knit family and their friends. The most interesting portraits of herself and her sisters, all painted in 1923, are in this exhibition, along with a 1915 'Family Portrait.'

A number of flower paintings also are included. Professor Davis finds them "in some ways reminiscent of Redon, but nonetheless distinctive."

In the decades between the two World Wars, Miss Stettheimer was noted for the New York salon over which he and her sisters, Carrie and Ettie, presided. It attracted such artists and literary notables as Marcel Duchamp, Carl Van Vechten, Gaston Lachaise, Eli Nadelman, Mabel Dodge Luhan, Marguerite Zorach, Marsden Hartley, Pavel Tchelitchew, Georgia O'Keeffe and Alfred Stieglitz.

It was at one of these gatherings that Virgil Thomson first played on the piano his composition for Gertrude Stein's opera, "Four Saints in Three Acts." It resulted in Miss Stettheimer's receiving the commission to design the sets and costumes for the work, which had its premier in Hartford, Conn., in 1934.

## Holly House

Applications for use of Holly House for this semester will be accepted beginning Monday, February 5 in the Alumnae Office, 115 Milbank. Priority will be given to clubs and groups that have not previously used the camp this year.

## Sculpture

Sculpture from the Ivory Coast will be shown from February 25 to March 17, the African Tribal Arts Gallery has announced.

And traditional tribal masks will be exhibited from March 18 to March 31.

The gallery is at 84 East 10th Street. It is open Tuesday through Sunday, 11 a.m. to 6 p.m.