

Housing Policy Decided

The Housing Committee has made decisions on policy for housing committees and on accommodating groups on campus who request preferential treatment.

Guided by the student questionnaire distributed by the Committee last month, the Committee has decided that senior committees will enter the housing lottery with the same status as senior residents. For other committees, who may place themselves on the housing waiting list beginning May 1, priority will now be determined by zone and then by class within each zone. A sophomore from zone 1, for example, will be placed higher on the waiting list than a junior from zone 2.

Groups who request preferential treatment will be housed according to a percentage system designed by the Committee. A percentage of the space in certain dorms will be designated for each group according to what percentage of the whole (number of residents) that group constitutes. Students who are housed under this system are black women, and Jewish women who wish to live in kosher suites.

170 places have been set aside in Columbia housing for Barnard students who wish to live at Columbia. Students in this group must commit themselves to living in Columbia housing. Specific room choices from the 170 designated places will then be determined by the Barnard lottery.

Room drawing cards were due in on Wednesday. The lottery to determine the order for room drawing will take place on April 19. Actual room drawing will be held on April 26, 27, 28 and May 1 in Barnard Hall.

After the controversy that surrounded room drawing last year, when procedures were delayed by black demands, Deborah Lebow, Chairwoman of



Blanche Lawton

the Housing Committee feels that the committee has solved policy problems in the fairest way possible. "We're very straight on policy...it took us a while, but next year's committee won't face nearly as many problems." Ms. Lebow said. Relative to other tripartite committees, Ms. Lebow feels that the Housing Committee is "a very well run, student oriented committee." Ms. Lebow stated that the Housing Office is open and welcomes any questions about the new policy decisions. "We want to make sure that people know it's fair."

Blanche Lawton, Director of Housing wishes to inform students that places for summer housing are available for Barnard students in Filingson for the period between June 3 and August 18. Applications may be picked up in the Housing Office, Barnard Hall. Ms. Lawton further stated that the procedures for changing rooms has been altered to a lottery system. Committees who wish they will want a room change will be required to fill out new index cards at the time of room drawing.

VOL. LXXVII

Thursday, April 12, 1974

Undergrad Elections Attract Record Turnout of Candidates

By Ellen Meisner

This year's Barnard Undergrad elections attracted the largest number of candidates in the recent history of the election. Sixty-four students will compete for forty positions including Undergrad officers, student trustee, Barnard representative to the University Senate, and seats on eight tripartite committees. The elections will take place today and tomorrow 11 to 1 and from 10 to 6:30 in McIntosh, BHR, Filingson and 614. Current Undergrad President Marilyn Chin said that because of the large number of candidates and open positions, she expects a larger turnout of voters than in previous elections. Last year only about 25 percent of the student body turned out for the election, and that was a good percentage

compared to past years. But this year there seems to be a greater interest in the election, as indicated by the record number of candidates. We have two or more candidates for every position except trustee and one seat on the Financial Aid committee, whereas last year we had difficulty even finding one candidate to run for some positions.

Each major candidate is required to turn in a platform stating her position and goals to the Undergrad office and the Barnard Bulletin. The Bulletin received platforms from three candidates for President, three candidates for Vice President, two candidates for Treasurer and two candidates for Senator (see pages 2 & 3). "The platforms are an extremely important part of the election," said Ms. Chin. "If the students don't read the platforms, they are

merely voting haphazardly. The platforms define the candidates' positions and their platforms for next year." Ms. Chin urged students to read all the platforms before voting. Platforms are available in the Mackle offices.

As in past years, many of the candidates are running on slates representing various political or social groups or points of view. Ms. Chin, in an open letter to students, stressed, "I would like to urge the student body to cast votes based upon the personal merits of the candidates v. voting for a slate." While Bulletin has printed the names of all the candidates of officials on the ballot, sources indicate that there may be a bloc of write-in candidates.

When voting for Undergrad officers (President, Senior Vice President, Vice President at large and Treasurer and student trustee), students should choose only one candidate for each position. Voting for the University Senator, however, is done by the preferential system. Students are directed to vote for three candidates in order of their preference. "This system is being used to assure the 46 percent quota necessary to elect the Senator," explained Ms. Chin. "Judging by

Continued on Page 8

Report Indicates Honey Bears Wed Later

By Vicki Leonard

The Placement Office recently put out its annual report on the activities of Alumnae. This report was based on questionnaires sent out to the class of 1972. In relation to the reports of the past six years, it seems to reflect some interesting changes and new trends which show a change not only in society's attitude towards women, but a change in women's attitudes towards their future.

A statistic to note in relation to the changes mentioned is the steady decrease in the marriage rate. In 1962, 25 percent of the class was married 6 months after graduation, while in 1972, it was only 6 percent.

Some of these changes can be noted in regard to graduate school attendance. As always, in the past six years, a sizeable number of students have gone on to graduate school, but the fields of graduate work most popular are changing. The causes for this seem to be many. For one thing, there are less fellowships available today than there were six years ago. In the past, the trend, in general, was that people often went on to graduate school because they wanted to wait a while longer before looking. Now it appears that the trend towards women seeking out more specialized careers. These are continuing their studies are going into more specific fields of graduate study. This is in accordance also with the move of our society to general towards specialization.

For the first time ever, the annual report shows that the most popular kind of graduate work is in the field of medicine, with law second, and the sciences third. Only last year, social sciences had

the largest percentage, with humanities second and law third. In 1966 the order was: humanities, second, law, and education.

Another change, still continuing, is the decline in the percentage of students either working or studying in the field of education. The percentage has dropped from approximately 8 percent either working or studying education, to 3 percent in 1972.

Other new trends can be seen on fields of graduate work that are becoming popular with Barnard women for the first time. Public Health is a growing field, as are Forestry, Health, and Architecture. As numbers increase in these fields, they decrease in others. For example, secretarial work. With the number of graduates steadily increasing, of those reporting in 1972, 9 were full-time secretaries, while in 1966, there were 17. Another interesting change is in the number of graduates reporting as being "at home." In '66 the number was 13, in '72, only 2.

The field of Nursing which, in the past few years women may have looked down on, as being degraded, is increasing in enrollment. Women may be being more honest about pursuing what they are really interested in.

Women now seem to be willing to take more time to decide what they will do with respect to their future. In a sense this recently released report is not necessarily indicative of definite careers. Further thinking along the lines of working for a few years and then marrying, women are taking more time in making their decisions. This should be considered a definite change for the better, and a good beginning for the future.

Spring Festival Blossoms

By Stephanie Blalock and Diane Netzel

Plans are currently well underway for the fifth annual Barnard Spring Festival, to be held this year on Saturday, April 26. Many varied events and activities—from film showings and chamber music, to dance programs and international cuisine—are to be featured. All will be sponsored by Barnard-Columbia campus organizations

and academic departments. The Festival will open at 10 a.m. with the BHR brunch, and continue through the conclusion of Mac's Spring Swing at 12 Midnight. Something for everyone will be held, including an International Buffet, bowling, volleyball, and basketball tournaments, a pottery coop, the Filingson Pub, wine tasting, a King Fu demonstration, the "BOB" magician, a fashion show, and interplay.

Coordinating the day's festivities is the Spring Festival Committee, under the direction of Ms. Nancy

Jacobs, Assistant Director of College Activities. In addition to Maida Choon, the Chairwoman of the Festival, the Committee includes Kathy Pretz, Special Events; Amalia Petrav, Decorations; Leslie Katz, Physical Planning; Laura Kreitzer, Business Manager; and Karen O'Neal and Rosalyn Christy, Hostesses.

Anyone desiring additional information about the Spring Festival should contact the College Activities Office at x2095, or any of the above chairpersons.



This year's Spring Festival will include many of the features of last year's Festival, which was held under a tent on Lehman lawn.

Undergrad Elections: Presidential Candidates

Arlene Rubenstein

My campaign raises many important demands for a full time female gynecologist at Barnard or expansion of the health services to lade abortion for a women's studies department under student and adult control for Black and I seriv Rican studies departments and the control of the Black and I seriv Rican communities for the recognition of District 16 at Barnard. As President of Undergrad I could not simply make decrees which would realize these demands or any other major point of the Young Socialist Alliance campaign. The power of Undergrad or any Undergrad offit is the power to lead large numbers of students in action. As a member of the YSA I want to take the student government, a real student leadership based on the needs of students and the power of students to fight for these needs. The first step in this process is the democratization of the Undergrad Assoc itself. Students at Barnard pay a \$30.00 student activity fee. The decision of how this money should be spent should rest with the four Undergrad offits alone. All student activity at Barnard must help to make that decision. The YSA is for open budget hearings to discuss and determine the findings of all campus groups. Students must be involved in all decisions made at each level beyond the conferees. But to be fully successful in meeting our needs as students and the needs of society as a whole, we must reach beyond the conferees and the campus. Students alone cannot win all of our demands. A revolutionaries' Undergrad would catch into the community and into the movements for social change. But even in the community we must be an organizing center.



Arlene Rubenstein

Diana Karter

As President of Undergrad I would continue to build the tripartite system as an effectively functioning syst through which students can have a significant voice in decisions which govern Barnard. Their paritie system presents to the Barnard community a viable system through wh ch we can work to effect changes at Barnard and make it re responsive to our needs. While the committee system self for the most part functions efficiently there is an unfortunate breakdown in communication between the committee system and the student body. Many students are aware of the existence and function of the tripartie system while others have no way of knowing what issues are being considered by committees or how to approach a committee with an opinion or problem.

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achieving this students who are interested in a particular issue should give opportunities to express their views. I would expand the McIntosh bulletin board currently used to post data for committee meetings to include lists of topics and consideration and a drop in to which students could get write or attend meetings to express their views.

I feel that it is important that Undergrad continue to respond to the desires of the entire student body that it function efficiently in the interest of the student body. The important function of the allocation of funds the various clubs and organizations must be overseen impartially in the interest of serving the entire Barnard community. Because of my past experience in student affairs at Barnard, I feel that I am well qualified to serve as President of Undergrad. I am currently the treasurer of McIntosh Activities Council, I have also participated in a civitas at Columbia and was Tournament Manager of the D Debate Council this year. I am a member of the Housing Committee and former chairman of the Student Faculty comm tee. I have recently been asked to chair a new committee that will explore ways to strengthen academic and persona counseling at Barnard. Through serving on these various Committees and organizations I have gained experience which I feel would be valuable to me in the capacity of President of Undergrad.



Maureen Killackey

Maureen Killackey

To guarantee student rights and promote student responsibilities in college government and organizations—that is the purpose of the Undergrad serves as the student spokesman and brings feedback to the Tripartite committee through opinion polls and open meetings.

Rather than indulge in campaign rhetoric, I will try to illustrate the problems that the Undergrad President faces. A particularly pressing problem at Barnard is the lack of adequate housing for commuter students and residents. I became aware of the problem while serving as Housing coordinator on the 1972 Freshmen Orientation committee. In that capacity I strived to integrate the living quarters of the resident and commuter freshmen, at an early stage in their Barnard life. The College must make the effort to integrate these groups, it is the responsibility of student government to see that funding is available for these efforts. My position as a residence counselor for the past two years in the BHER dormitories attests further to my belief that commuters and residents experience two different Barnards.

The Tri-Partite committee has responded in the past to pressure from student groups. As a result there is now co-ed housing. That students demand even more in college policy making decisions is evidenced by the response of the Budget Committee to student fervor over the tuition increase with the open Budget Hearings.

Committee Academic affairs are the primary concern of the Committee on Instruction and the curriculum and the curriculum planning out of the hands of the faculty exclusively as evidenced by the acceptance of two student proposed courses, "Alternative Child Rearing Practices" and "Determinants of Sexuality." Such organizations as the Women's Center which cater to the needs of the Barnard student confronted with a male dominated environment, should receive the support of Undergrad in coordination of activities and funding.

Problems cannot be solved overnight but students must not opt out of the decision-making responsibilities in governing the College. My experience as President of Residence Counselors and with Orientation has convinced me of the necessity of student feedback before implementation of administrative decisions. Undergrad and the Undergrad President serve as a liaison between student, faculty and administration. Undergrad must constantly bring to the attention of the student body the power they are capable of wielding in the functioning of the College. It is in this context that I see and hope to spur the responsibilities of Undergrad President.

—Maureen Killackey

Bulletin has printed all platforms received for the positions of President, Vice - President, Senator, and Treasurer.

BARN - 1976

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Candidates for Senior Vice President

Linda Schartup

There is far too much liberalism on campus. Many rules will as well as new procedures should be instituted in order to maintain Barnard's reputation and to prevent the student body from becoming an uncontrollable firefly. I will meet with the few ideas to illustrate my intentions.

1. There will be mandatory work service at the time of worship of the student's choice once a week.
2. Students will be required to keep a record of all student tardiness to hand in at the end of each semester in order for the registrar to adjust grades accordingly.
3. Rest Rooms are for posting only. Students should not study or converse there.
4. Assembly will be held every Tuesday at 1 P.M. All students are expected to attend. At registration each student will be given an assembly number which they will present to the attendance keeper.
5. All dancers (whether they be male or female) who place V.P. over extreme steps of any kind and anything which appears in bad taste.
6. Commuters will be allowed on campus from 9 A.M. to 3 P.M.



Linda Schartup

Monday-Friday. Any commuter found on the campus at any other time will be considered a loiter and subject to prosecution.

Now that I have your attention, anger and curiosity I'd like to speak seriously about the position of Vice President which I am seeking. When was the last time anyone you heard of the Vice President doing something to represent you to Barnard? Do you even know who the Vice President is? I would like to expand the duties of this office to help meet more of the student's demands. I will make the role of V.P. as meaningful so that through me you will have more representation in Barnard's policy making decisions. Although students rarely attend administrative

meetings, I believe that it is a responsibility of a school officer to acquaint the student body with what legislation is being proposed and the consequences of it for an Aside from political responsibilities I would like to push for a closer unity with Columbia and a greater openness among Barnard women.

—Linda Schartup

Karen O'Neal

The Undergraduate Association is the students' Franchise of the College Governing Board. Its function, promoted by an executive board of students, is to secure the students' rights. I feel that the student participation in the college government is not as strong as it should and could be Undergrad needs to relate more to the students directly and bring the students and faculty closer together. If Undergrad is to be a student body then let it be run by the students, not by the executive members only. I am seeking my position not to become a campus elite but because I have seen how the campus operates. Over the years, and there is definitely a need of change. I trust that those women running for the position in Undergrad feel

qualified to represent the student body, not be the student body. I feel that it is my place to contribute to the mobilization of the student body into becoming a part of decision-making at Barnard. Your voice can definitely be heard, and made effective, if you select the more qualified and trustworthy candidates. My experiences with dormitory government has given me the confidence to take on such a task as a larger scale.

—Karen O'Neal

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REBECCA WATERS

Assistant Editor
ELLEN McMANUS
Sisterhood Editor
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Business Manager
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Open Letter To Students

This year more obviously than in the past, there are "blacks" for the elections that are representing special interests. While this is not illegal nor is it unfair, I would like to urge the student body to cast votes based upon the personal merits of the candidates voting for a slate.

It is not possible to put enough stress upon the importance of considering personal merits because the candidates who are elected can in their performance affect the entire student body.

Admittedly, the tri-partite committee system is no panacea; however, the student body must participate and continue the system only by maintaining the little power we have can move for increased student representation. It is unreasonable to give up what power we have because this power is not enough.

Though every student voting is not expected to know all of the details of the candidates, we read the platforms that have been printed in the Bulletin and posted throughout the college. We strongly urge that each student vote for the candidates based on merit.

Marilyn Chin
Undergrad Association

portunity for relaxed, friendly communication. It's interesting to get together with administrators, such as the Director of Alumnae Affairs or Public Relations, with whom students do not usually come in contact, or to hear a Professor discuss faculty responsibilities on how tenure really works.

While these luncheons are only a step toward a more open and larger problem, the Student-Faculty Committee is sure that those who attend will find them a thoroughly enjoyable one.

Dede Karter 173
April 18, 1973

Unionize Now

Dear Editor:

The Ad Hoc Committee for Unionization of the Barnard Staff appreciated your fine editorial in the March 29 Bulletin. Barnard's response to staff organization before the liberal and minimalist ideals the College claims to hold so dear. And once again, large amounts of money are being wasted. The money spent on legal counsel to fight the union could have been better spent in many ways—providing student services or increasing staff salaries. We do not believe that the best interests of students or staff are being served by the College administration.

As for the activity of "Staff Against the Union," their dishonest

and self-serving statements lend no credence to their "conscientious" objections to the union. District 65 has successfully organized workers at Fisk and Hampton, but the College and Staff Against continue to assert that 65 has no need for a single college. Why do these people ignore the situation at Fisk and Hampton which is such a reflection of subtle racism?

The time for unionization of college and university staffs has arrived. In recent months, staff representatives from a number of colleges and universities have asked District 65 to act as their collective bargaining agent. Among the institutions now organizing or re-organizing are Stanford, Chicago, Yale, Boston University, NYU and Maryland. All of these schools are working with District 65.

We invite the support of all students and faculty. You are not unaffected by the present staff situation at Barnard. This institution cannot be a decent place in which to teach or learn until it becomes a decent place in which to work.

The Ad Hoc Committee:

Janita Amadio
Lena Battista
Susan K. Costello
Kathleen Harlow
Anna Kober
Amy Palmer
M. Jeannette Parks
Violet E. Parange
Rosetta Tozzo
Mary Elizabeth Westford
March 29, 1973

Who's Victorian?

It's difficult to be a Barnard student who still voices objections to the sex show that took place at Columbia last week. It's hard for a number of reasons. First, the student risks being thought silly because, really, when you look at the situation from a broader perspective, it's ridiculous isn't it? Then, she might be fagged, "mom," a prude or a self-appointed member of the vice squad. If women have gut reactions to the display they are called "Victorian" and "emotional."

At the risk of appearing prudish, naive, and emotional Barnard women were shocked by the sex show and feel hostile toward the men involved. The signed column in The Spectator, April 5, places the responsibility for such unfortunate entertainment on those forces responsible in the "larger perspective," the curriculum, McGill, Columbia, the world. Although we agree that there is nothing "awfully immoral" about the freshman class, the statement relieves them of any sense of moral discrimination, which even they must find unpleasant. The Barnard woman is shocked and disgusted because this is 1973 and the audience was made up of her "enlightened" fellow students drooling over a bear-baiting like show in which the performer was a woman. Remember? Who is it that's being Victorian here? Because they feel there's some kind of sexual repression these privileged young men are allowed to hire a "bad woman," because sex is unavailable from their female counterparts.

The list of villains in the Tiefer-Blaatt statement in Spec includes Martha Paterson and "Women's Liberation." One of the implications seems to be that somehow it's the women at Barnard who are responsible for the show. What? By supporting a separate women's school and by resisting assimilation Barnard aggravates that sense of frustration that Columbia students are apparently feeling. There's an "absence of outlets" at Columbia. In the aftermath, when everyone is being so rational and calm this subtler kind of sexism is as offensive as the show which was blatant, to say the least. A gut reaction is unavoidable. Women are not "outlets." That is not their function at a university or anywhere else. Women do not belong on any "frustration list" along with gloomy dormitories and boring courses.

We can "understand" all we want—the oppressive nature of living at Columbia, what it's like to be a freshman—but we all are (the cries from students in the sixties aren't quite that faint) morally responsible for what we do. For women at Barnard and many men at Columbia the strip show remains a thoroughly degrading and disgusting incident.

Student-Faculty Lunch

Dear Editor:

"Barnard maintains the intimate atmosphere of a small, independent college while taking advantage of its position as part of a large, Ivy City University in New York City."

Statements like the one above are part of what attracted many of us to Barnard. Once here, however, many a student feels herself to be just out of touch with the administrators and faculty as would have been the case had she selected "Product B" (the large, impersonal State University).

Obviously, there can be no single solution to the dichotomy between Barnard's potential as an intimate school and the reality which many students experience. Fortunately, at Barnard mechanics do exist which can find partial solutions to such problems.

The group actively working to find such solutions is the Student-Faculty Committee of McIntosh Activities. This special committee has sponsored a series of luncheons which are scheduled to continue through the coming academic year. The first luncheon, held on Feb. 28, was attended by Jane Gould, Director of the Placement Office and Women's Center, and Professor Marzotti of the Chemistry Department. On the agenda at random were: next week, a group of twelve members of the Barnard community faculty, administration and student body are invited to luncheon in the South Alcove of the faculty dining room. The student guests will be invited at random. Reservations may be requested through CAO.

In the opinions expressed by those who have attended the luncheons held to date, the luncheon have been remarkably successful in providing an op-

Scarlett:

This is not to say that I believe Scarlett to be a feminist. She lacks the ideological basis of true feminism and, in another aspect—the sense of sisterhood with other women. But she is an incredibly strong woman who is not afraid to break a few of the traditions and rules of the Old South to realize her ambitions.

I believe Gose with the Wind to be the story of Scarlett's growth from a pampered, childish little girl in a strong, capable, understanding woman. The latter status she is only just beginning to attain at the close of the novel.

The culture into which Scarlett is born dictated much of her personality, teaching her to be devious and cunning to catch a man to compete with women to act helpless, and to never, never show her true intelligence. Her early training is always a hindrance to her in later life, because it was meant for the Old South, which is destroyed by the Civil War.

Scarlett and Rhett could have been very happy together, because they were basically the same persons—"strong and unscrupulous, passionate and earthy," as Ms. Mitchell describes them. Their mere qualities, however, relationship was the key on Rhett's part to make himself vulnerable by telling Scarlett of his love for her, and her lack of understanding of him and herself. Rhett is not blameless for the divorce. There were many reasons before the end when Scarlett wanted to love him, but he only sneered and joked at her in his fear.

Finally Scarlett realizes that she does love Rhett, and she need no longer hide those qualities which had attracted him to her, and be the "lady" that she wasn't. The events should have ended there, with Scarlett running up the street to Rhett's waiting arms. Everyone could have lived happily-ever-

After, and we could all have said, "Ah, the Bitch has learned the error of her ways, and will now live a good, upstanding little life. It sure looks like she's changed." But that would have been a different story, because this Scarlett of O'Hara always had a bit of the fight which she had waged for so many years. It is Scarlett's strength and intensity in this fight that is the theme of Gose with the Wind, and the ending which Margaret Mitchell gave the novel allows her to show that Scarlett wasn't licked, that she would go on fighting, forever, if need be; that she, a woman, had the courage never to give up. If the author had wanted to show her as an upply female finally getting her just desserts, her courage would have left her at the very end. But instead, Ms. Mitchell has left Scarlett as a bit of a warrior woman. She is realizing things about herself for the first time.

Gose with the Wind is the story of the destruction of an old way of tradition, and of the women who found the strength to survive that destruction, even though they had been raised in a culture which had sheltered them "from all that was harsh and bad for feminine eyes." That, thought Scarlett, and she thought of the light of absurdity, for there was little now, which even the most Christian, even though they had known in the last five years. They had nursed the wounded, closed their eyes to death, hunger and devastation, known terror and flight and starvation." They had come through it all with a courage and gallantry that no one, least of all their men, believed that they had possessed. If they made some mistakes along the way, they had made many—other mistakes should be understood because of their background. I believe that Margaret Mitchell loved her and wanted her to be understood and respected in this light.

Thursday, April 12, 1973

Insider

Sex Show on Campus: Why We Were Angry

By Kathleen Graves
I found out about a sex show put on by the freshmen at Columbia by Mary Jo Melone in my French 101 class. It was Wednesday morning. When we had overcome the initial shock of disbelief and had seen the ad in the Spectator, we agreed something should be done. We couldn't let them get away with it. I went to the Experimental College—where I live—for lunch and told people I'd be followed by mild outrage. I'd like to say a few words about the reasons a strip show on campus engenders outrage in certain segments of the Columbia population. We are all familiar with the term "sex object." When women are regarded as sex objects their identity as people, as human beings is denied. They are dealt with in terms of their bodies and not in terms of their whole selves. Women find this degrading and degrading. This is difficult enough in the realm of in-day-to-day life. In the realm of human sexuality the

problem becomes extremely complex. Most of us are in our late adolescence or just coming out of it. When we arrive at Freshman camp this we feel a great deal of pressure to define ourselves as sexual beings — i.e. get your virginity (if the deed hasn't already been done), get a boyfriend/girlfriend. We expect ourselves magically to become sexually together. This obviously doesn't happen and we have to live with our tears, hang-ups, frustrations. But we tend to deny them in this race for sexual identity. Men find it easier to try to embody the stereotype of "strong male" — and to want women to embody the stereotype of "succumbing female." Men who play this role tend to regard women as sexual beings because to deal with them on a personal level means having to deal with someone else knowing those fears, hang-ups, and frustrations. And women either choose to play the game on that level or, if they no longer want to, they are become turned off to the men who do.

Some men see the solution to this problem in the context of Columbia as complete objectification. It's not their fault. By the nature of the game men stand to gain by continuing to play their roles. Women stand to lose a hell of a lot. Just because the men would put on this kind of show—whereas the general consensus at Barnard is that we would not—show that men have a lot of rethinking to do concerning their attitudes toward women.

Human sexuality is a very important part of being a human person. When we cannot deal with our sexuality, we tend to dehumanize it — i.e. relegate it to a level on which we can deal with it — the level of stereotype, of the impersonal. We turn each other into sex objects. A woman on stage who wears her clothes is a sex object par excellence. She becomes in our minds a symbol of all women—she is not an individual on stage—she is a body, a cunt. She is me, my mother, my sister, your girlfriend, your mother, your sister.

What I have said above is simplistic enough, but how I convey even that to 100 people in a Wollman auditorium? We had some discussion at the Experimental College that evening—we have meetings Wednesday nights at 8:30—concerning the kind of action we should take. We had to stage some sort of protest, but could we accomplish anything beyond satisfying our own need for "being heard"? Would people understand why we were doing it? (The old Viet Nam diemnam protest, where protesters once a year with a message but was anyone there receiving it?) We had to make a statement to the Freshman class, met with the bulk of the Experimental College people in the form of CALM and I think we could make a statement which our grievance if it was aligned with Paul Wayne, the woman who was to perform. We talked with Ms. Wayne. She made a distinction between stripper and entertainer. She considers herself an entertainer—an erotic dancer, not a mere stripper. She asked us to

Swedish Scholar, Dr. Karin Westman Berg, will speak on "Why and How We are Studying Sex Roles in Fiction," Monday, April 16 at noon in the College Parlor.

I make our statement after we had seen her dance because then we would see her show was not insulting to women. She said: "I make fun of sex." I said at the time that our quarrel was not with her but with the people putting on the show. That's true, but not entirely. I am not clear on how I feel about a woman of her age getting up on stage in front of men between the ages of 17 and 21 who have not come to terms with their sexuality in a performance which cheapens sex. I saw the last 15 minutes of her act and I didn't find it particularly funny. I found it grotesque and sad.

Mark Kirshner at one point made a statement to the effect that the show was put on as a service to Columbia men—it was to serve as an outlet for them, I think, and he later agreed, that this is not an outlet, rather it serves to aggravate the situation which we are trying to understand. How do we explain the fact that a man was thrown out of the auditorium because he said "this is a hairy bitch" or a "dyke," a "hairy bitch," "Harvey" or something along those lines, and yet when the men start shouting "eat it raw" to the fellow up on stage who has his head in Ms. Wayne's crotch, it's just part of the fun. Kirshner says he threw the first man out because he wasn't taking me seriously. So I'm a "good" woman and Ms. Wayne is a "bad" woman? Things just aren't that simple.

I wanted to put a lot of funny stuff in this article but I can't because it's not funny. A burlesque

show on Columbia campus is not a return to the carefree goodfellowing of the fifties. It is a symptom of a great deal of sexual and social confusion, and mutual misunderstanding. I have been accused of being "puritanical." I do not see myself as an upholder of some moral standard. Rather I see us all involved in the twentieth century predicament wherein we are naive of us innocents and none of us guilty. Sure, I'm angry at Kirshner and Kingsberg for putting on the show. Sure, I'm angry at Kimilia for "playing out his macho" part of "victory through violence." But we must go beyond our anger to its cause if we don't want to see this kind of debacle re-enacted.

I see some positive signs. A meeting was held Monday night in Melnitz by students concerned about last Wednesday night. About 100 people showed up and we were there. That was the consensus of the meeting was that food meetings should be held in all the Columbia and Barnard dorms to discuss people's feelings about why the sex show took place and to evolve some effective action to deal with those reasons. An open discussion will be held on Thursday, April 13 at 8:30 in Hartley lounge so that people can express themselves, talk to each other about this issue. I'll be there and so will Mark Kirshner. I urge people to come I think that a lack of this kind of interpersonal communication is one of the reasons something like Wednesday night happened.

Ms. Scarlett?

By Elaine Ferraro

For an English paper, I recently read *Goose With the Wind*, to analyze it from a feminist perspective. When talking about the novel with other women, I received many emotional reactions against the character of Scarlett O'Hara. It seems to me I remember her as a selfish immature bitch who destroyed everybody's hero—Rhett Butler. But she really is, (one with the wind) proud (for me, at least) to be much more than the latest story in the movie. Because I feel that the Clark Gable version has done Scarlett—and her creator, Margaret Mitchell—a disservice, I hope to change Scarlett's reputation in many people's minds by publishing parts of the paper here. Perhaps she won't become a heroine of the Women's Movement, but I hope she will no longer be considered a villain.

In *Goose with the Wind*, Margaret Mitchell has written a beautiful tribute to the women who were in the Civil War South, and dashed forever the myth of their

helplessness. It is a novel about a woman who has gone through Hell—and survived. In it, Ms. Mitchell describes the "dawn-til-midnight" activities of these women: attending to supervision of cooking, nursing, sewing, and laundering, "women whose men liked to see them in a dress on a 'pedestal,' as the epitome of virtue, to see them only as delicate, wise, innocent 'ladies'—and not liked to think of themselves in that way."

Ellen O'Hara, Scarlett's mother, was "a pillar of strength, a fount of wisdom, the one person who knew the answers to everything." As much as Scarlett loved and idolized her mother, she would never be able to fit into that mold. Scarlett was always different. She had learned the outward behavior, but she was much too good at climbing trees to climb the pedestal. She is Southern Womanhood of the pedestal, and, with all her stubborn selfishness, she is far more human and real a character than the delicate, modest, loving her. Her reason for hating her, but she never let her fall in love with her.

ERA: Contradictory Effects

By Marge Freeman
The Equal Rights Amendment is in confusion. After reading about the ERA, its history, its supporters and opponents, its supporters and dissenters, I am not sure as a feminist whether I can support it or not. I am sure of one thing—the amendment is beset by contradictions and by no means represents the best interests of all women in its practical effects. It and identical interests in daily life.

Clearly, the Amendment means an end to legalized sex discrimination. This offers opportunities for women, and national recognition of the legal equality of women. This form of legal equality which leaves many areas of the most rampant discrimination untouched, should not be taken as a guarantee of social equality for women. The equality legislated by the ERA is not the equality we have long fought and defined by the possibilities of change in American

capitalist society. It is an equality based not on a change of the institutions of social life which oppress women, but on a change in the equality for women in the marketplace of wage labor. In increasing the number of women in the work place, equality means a loss of on-the-job rights for some women.

The contradictions of the ERA are most clear in this area of on-the-job protective legislation. It suspends free tax transportation for women on the night shift, and many other California corporations support the ERA because it allows them to discontinue these breaks and services. For instance, in California, after the passage of the ERA, Bank of America suspended free taxi transportation for women on the night shift, and many other California corporations suspended these breaks and services. The ERA means a decrease in their conditions of work. Yet Ms.

Magazine could claim that these protections were only discriminatory archaisms. This is also points the differences in the interests and aims of the ERA. The ERA is for women's representatives and many other women across the country. These women support the ERA because it contributes significantly to their goal of achieving equality with men; an equality gained when women and men are equal workers. To me, this equality is an equality of oppressive conditions, an equality to share in being meaningful jobs.

The divisions created by the reforms to be legislated by the ERA points to the need to struggle against the class system which institutionalizes and perpetuates sexism, racism and exploitation. The task of our movement is not to gain equality within a system of oppression, but to change the relations of isolated child-rearing and housewifery, and boring offensive jobs, but to challenge corporate power and organize the movement for a new order.

WOMEN'S EVENTS

- APRIL 12—"The New York Female Job Ghetto and How to Keep Out of It," Caroline Bird, Noon, College Parlor.
- APRIL 13—WBAI, "Consciousness Raising," 2:15 P.M.
- APRIL 14—"It's All Right to Be Women Theatre," McIntosh, to benefit lesbian life space, 8 P.M., \$2.50.
- APRIL 18—Dr. Karin Berg, Swedish Scholar on "Why and How Are We Studying Sex Roles in Fiction," Noon, College Parlor.
- APRIL 17—WBAI, "Women and Their Work," 2:45 P.M.
- APRIL 18—"Saving Children from Traditional Sex Roles," St. John the Divine.
- APRIL 21—WBAI, "Take a Hammer in Hand."

Consciousness Raising Groups

APRIL 12—Rap Group in Hartley at 8:30 PM on the Strip Tease Show, BHR, 616, and Carmen are planning similar rap groups in the future to discuss the image and oppression of women on the campus.

Alice In The Bronx

By Lorraine Paola

Way uptown across the river in the Bronx (141st St. at Grand Concourse), the Bronx Museum of the Arts, housed in the Bronx County Building, is showing a collection of Alice In Wonderland puppets. The puppets were all designed by Louis Bunin based on illustrations by John Tenniel. These are the illustrations which accompanied Carroll's first edition of Alice on 1860. Bunin created the puppets in 1951 for his animated full length feature of the story. In the film Alice is a real little girl who covarts with 128 film puppets. In the exhibition the puppets are shown in reconstructed scenes from the movie. Bunin's version of Alice, which was produced in France and London, has generally been acclaimed as superior to the Walt Disney version of Alice which was produced in the same year, and is the only version most Americans are familiar with.

The Bronx Museum will be showing the Bunin version of Alice every Wednesday at 3:30 and April 27, when the exhibit closes.

In the past few years there has been a whole revival of the Alice story. A great number of versions of Alice are available - from the acclaimed play, which returned to New York - April 5, to psychoanalytic articles on Alice's author Lewis Carroll.

With this "Alice Call" rising on all sides, it is rather pleasant to see the Alice puppets, that are merely the characters that we grew to know and love (and be troubled

by) in our childhood. However, it must be mentioned that the King and Queen of Hearts bear a resemblance to Queen Victoria and Albert, and the Knave of Hearts is Lewis Carroll himself, who incurred the wrath of Victoria while at Oxford. The puppets are delightful, perfect down to the most intimate details. My personal favorite is the caterpillar smoking a hookah. He sits on a white plaster mushroom, gingerly holding the mouthpiece in his hand, as he leans over the side of the mushroom - handkerchief mustache and all!



It is wonderful to think that caterpillars can get high and that little girls can have funny things happen to them by chewing on little "Eat me" cakes. Would sheek, innocent Carroll be shocked by such words? Probably. Yet his story is so full of symbols and appealing meanings, that perhaps only little girls can deal with it in its intended innocent playfulness. Maybe it is time for some of us to make like the caterpillar and beat our paths over to the Bronx for a happy afternoon.



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"The Mikado" begins its second run tonight in the Theater of Riverside Church.

Gilbert & Sullivan Done it Again!

By D. Kazner

The Barnard Gilbert and Sullivan Society's spring production of *The Mikado* opened last Thursday night to an enthusiastic audience. The opera, which starts its second run tonight in the Theater of the Riverside Church, is well worth seeing.

The Mikado, or *The Town of Titipu* is the story of how Nanki-Poo, the Mikado's son traveling incognito as a minstrel in order to avoid marriage to the overbearing and elderly Katisha, wins his love Yum-Yum who is supposed to marry her guardian Ko-Ko, the Lord High Executioner of Titipu. Nanki-Poo succeeds in his attempts only because circumstances require Ko-Ko to find a volunteer victim for an execution that the Mikado has ordered. Nanki-Poo and Ko-Ko are assisted in their double-dealing by Posh-Ish, the Lord High Everything Else who is not above accepting the "insult" of payment for his services, and by Pitti-Sing, Yum-Yum's clever and wily sister.

All the principles turn in excellent performances vocally and dramatically. Page Jackson III, nervous and bumbling as the hapless Ko-Ko, is apparently becoming the company's resident comic baritone, as is witnessed by his last three performances, and it is a welcome tradition. His comic performance is rivaled only by the antics of pitiful penguins Lucian Ruzess as the elated Posh-Posh and by the leering Mikado played at an almost hysterical pitch by Sid Konoff.

Michael Campbell as Nanki-Poo has a beautiful tenor voice and plays the piping, yet not modest.

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lover, well Yum-Yum is played very well by Kathleen Armstrong, whose voice was also in beautiful form Thursday night as the company's soprano, Ms. Armstrong turns in one of her best performances yet, as the giggling, flirting Yum-Yum, who, although she would give up almost anything for Nanki-Poo, is not quite up to raking her pretty neck.

Marion Leeds as Pitti-Sing was charming and funny, and William Payne as Posh-Ish, a helpful Noble of Titipu, was admirable. Sandy Caskie as Posh-Bo, Yum-Yum's sister, and Art Janovsky as Go-Go, another noble, were also good.

Special mention must be reserved for Karen Lee Akamine's performance as Katisha. Her dramatic entrance at the end of Act I, enhanced by her incredible make-up and striking costume, set the tone for her performance in the remainder of the play. She is overbearing and frightening in the dramatic moments, desperately grasping for her last chance at Nanki-Poo, while her duet with Ko-Ko in Act II is comical and entertaining - reminiscent of Akamine's and Jackson's duet in *Patience* last fall.

The choreography by Fran Michelman is excellent and lends itself to the musical numbers in a

special way. Unfortunately at some points the performance lags in direction, or a song, in Act II, especially, will be made to seem twice as long, by complete lack of choreography. The finales of each act pick up however, and the cast worked together best in these scenes. For the most part though, stage direction by Steven Ungar is good.

Musical direction by Joshua Greene is excellent. The orchestra, a new addition to Gilbert and Sullivan productions, and hopefully a permanent one, was good, particularly the soloists, and the choruses were, as usual, very polished in diction, voice, and performance. Gail Wolfson's set design was perfect, with a very appropriate light effect created with the use of bamboo, which worked well with Stan Mettelis' lighting design. The costumes by Jan Bruckner were also good.

As a Gilbert and Sullivan fan, I'm glad to see the Society has done it again, and they are to be congratulated for their consistently high quality, entertaining productions. *The Mikado* will run tonight through Sunday, with two matinees on Saturday and Sunday. Admission is \$2.25 and \$2.75, and ticket information and reservations can be obtained by calling 230-5362, 11 to 4, or RI 9-7000, 7 to 11 PM. See it!

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BARNARD BULLETIN

'Class of '44': Broken Promises

By Daphne Beckman

It's here. The further adventures of the "Summer of '42" boys, Hermie, Benjy, and Osey. What's it called? "Class of '44," natch. We meet the fabulous trio again at their high-school graduation. The camera pans to a screen full of scrubbed, earnest faces; slicked-back hair on the boys, elaborate "dos" on the girls, and there are Hermie, Benjy, and Osey singing their hearts out with the rest of them. The look and feel is 40's; the principal declaiming about honor "at home, in college, at some far-flung battlefield," the class valedictorian speaking forlornly about an imaginary little bird at the tip of her finger—here she gives the bird a tap and watches it fly away—causing one girl to sigh deeply and dab at a tear.

The boys have been told they are "fates of freedom." Fired-up with this idea, Benjy announces his decision to his two friends at the soda-shop where they have planned to meet at midnight: "I'm going into the navy." Hermie looks stupefied and Osey, manages a crack: "As what, a torpedo? Hermie, who seems to have gained in dignity with the announcement of his prospective career, looks disgusted. As for Hermie and Osey, they are stuck with going to college, though both are determined to enlist before the year is over. Most of the film is taken up with their initiation (or lack of it) into college-life. Jerry Hausner repeats his role as the "bit"

obsessed Osey of "Summer of '42," and is as obediently amusing as ever. His maturation takes the form of putting his lusty appetite to profit. He enjoys a brief success pursuing for thirty-two year old girl-friend, Glenda, charging two dollars a fling to the members of his fraternity house. His plans for expansion are cut short by a professor's discovery. Glenda is sent to jail, and Osey is expelled from school, protesting "Where did they think babies come from? Mince!" Romantic Hermie, who himself had been increased at the use of their room for the base of activities, nothings him: "If only you hadn't kept insisting Glenda was a nun . . ."

But the real focus of the plot is "Goody-Two-Shoes." Hermie, Osey's studious and stuffy friend, played once again by Garry Grimes. Hermie takes college seriously, working while Osey plays. Osey maintains that his friend is too discriminating—"How long are you gonna wait? Till you're 33?" But while Osey roams around with cheery whorers, Hermie meets the blonde-haired, blue-eyed beauty, Julie, who astonishes him by returning his interest. There is a scene in the woods when they kiss; that is oddly touching—and beautifully photographed. Julie was originally played by Deborah Winters. Nothing much else happens. Osey enlists and it made a clerk-type on Governor's Island. Hermie is called home for his



Hermie and Julie dance cheek to cheek in 'Class of '44'.

father's funeral, and a not very effective scene smashes in his father's room, where Hermie carefully looks at his possessions. I guess his desire is supposed to be contrasted with the war that is going on, but the scene is unexpectedly philosophical and lacks sincerity, especially when Hermie manages to drown his deep grief in bawling and drinking with Osey that same night.

Though would recommend "Class of '44" as an enjoyable film, it could have been a better one had

it kept its promise. The first half of the movie holds out a hope that isn't fulfilled. One waits for something more than a good evocation of another time and other attitudes, though the film is very good in this respect, especially in picturesque details. But it lacks a thematic development. It might almost have done better preceding "Summer of '42" since there is more dramatic content in the earlier film.

The film is sustained as well as it is by its comic sense. The jokes

don't try for sophistication or profundity. But there is something very engaging about the adolescent type of humor, and my audience roared frequently. There is one particularly funny classroom scene that recurs, with a professor who imparts knowledge like a car-salesman going little dance routines between words.

The movie is produced and directed by Paul Bogart, and is written by Herman Katcher, author of "Summer of '42." It opens at the Sutton Theater on April 19.

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By Donna Riedel

Going to the movies used to be equated with relaxation and entertainment. Now, you are bombarded with philosophies, injustices, and burdened with the world's problems. Scarecrow gracefully combines the good old days with some of the sophistication of today.

Characterization is what the movie is all about. The story of two drifters is relatively unimaginative, and, by now, almost a cliché. The search for a new beginning, the discovery of the meaning of the friendship, and a look at what it means to be a drifter trying to make roots form the basis of all the action.

Gene Hackman plays a quick-tempered, ready to fight guy named Max. Lion is a more likeable, jovial, funny character played by Al Pacino. Both men have been out of circulation for five years. Max in jail and Lion out at sea. During those years each man built up dreams, that, now they try to pursue. Max is headed for Pittsburgh to establish a liquor outlet, positively in every man's business—a car wash. He has the entire venture planned, calculated

down to the last penny. He offers Lion a partnership simply because he likes and trusts him. The deal is made on the condition that first Lion stops in Detroit to see his child, a child he has never seen. The film instantly brings to mind *Midnight Cowboy*. Al Pacino bears an uncanny resemblance to Dustin Hoffman in both looks and personality. Scarecrow is less powerful, less dynamic, and the impact visually and mentally is less foretold than in *Midnight Cowboy*. The comparison between the two films is unavoidable.

The movie has its merits. It is not just a warmed-up version of previous drifter stories. Director

Jerry Schatzberg does a good but not memorable job. The photography is clear, clean, and concise, but not unusual or too exciting. The movie does best when it focuses on the actors, for it is the acting that is the strongest aspect of the entire production. Year enjoyment of the film will depend on what type of enjoyment you are seeking. If you expect a masterpiece, then the two hours will produce disappointment. Scarecrow is harmless good for a couple of laughs, unpretentious entertainment. If you have a couple of hours when your mind wants to forget about papers and thinking drop in on Scarecrow.

Chinese Zabar's

mock abalone, Szechuan preserved vegetables, and leech-tow sah are but a few. Fresh vegetables like bean sprouts, ball tai, do fu, snow-peas, and coriander are delivered daily from Chintong. And, of course, there are many varieties of teas, as well as authentic Chinese cooking utensils, such as the wok and steamers.

The book and magazine section in the Asian studies hold and the revolutionaries' delight, featuring such classics as Lu Hsiang-shan's *On the Waterfront*, *Redness Summer* by Ran Sorjin, *Aspenstrupe* by Felix Mann, and *Joshua Horn*'s books. The Chinese cookbooks are also best sellers. The shop imports almost all of its goods from the People's Republic of China. The embroidered and fabric cloths and aprons, the bamboo and jade vases, the lacquer and ivory figures, the feather pictures and cloisonné jars, are simply exquisite. Popular with Columbia students are the people's jackets and hats and pong paddles, while the neighborhood children prefer the pencil sharpeners, rice cakes, and panda stationery.

(Continued on Page 8)

**OPEN MEETING
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BARNARD BULLETIN

Thursday, April 12, 1973

Page Seven

WORKSHOP

Congressional Interns and Public Relations

Residents of the 26th Congressional District (includes Orange and Rockland Counties, and the towns of Shawangunk, Plattekill, and Marlborough in Ulster County) are eligible to apply for a summer Congressional Internship with Congressman Benjamin A. Gilman. Applicants must be full-time students and have completed at least one year of college. Prospective interns must be considering a career in government and be willing to do work that ranges from legislative research to stuffing envelopes and filing. Salary is \$750 for ten weeks.

Sophomores and Juniors with a genuine interest in a public relations career may apply for a summer internship with the New York Chapter of the Public Relations Society of America. The Screening Committee cites as evidence of genuine interest solid writing experience obtained either through college newspapers or previous summer employment with newspapers or magazines. Salary is \$125 per week.

Applications for both these programs are in very limited supply and may be picked up on a first come first served basis in the Placement Office. Deadlines are April 20.

Billie Holiday Exhibit

The N.Y. Jazz Museum, 125 W. 50th St., NYC, will present an exhibit on the life and career of Billie Holiday. The exhibit opened April 7th, which would have been her 48th birthday. Included in the exhibit are rare photos, posters, films, paintings, memorabilia, her music and taped reminiscences of her by those who were part of her life and career.

The Museum is still seeking more material to supplement its collection. Those who have such material please contact Howard Fischer at 765-2150.

Black Symposium

A two-day symposium on the black educator as an agent of change will be held at Teachers College, the graduate school of education of Columbia University on Friday, April 13, and Saturday, April 14.

Sponsored by the Black Representative Organization at Teachers College in cooperation with the College's Program for Educational Leadership and the Center for Ethnic Studies, the symposium will discuss the present and future roles of the black educator on the international, national and local levels.

Participants in the April 13 symposium session, which begins at 8 p.m. in TC's Horace Mann Auditorium, will include Dr. Stan R. Wayland, associate dean for student affairs, and Arthur Fletcher, director of the Negro College Fund, who will open the session on the theme "Politics vs. Page Eight

Education—The Black Educator as an Agent of Change."

Workshops on April 14 will deal with "The International Situation...," "The National Situation...," "Special Problems Related to the Testing of Minorities," "After Black Studies—The Next?," "Routes for Change—Inside or Outside the System?," "The Black College's Destiny—The Black Educator or White College?," "The White Educator—His Role in the Inner City Educational Community."

Back from China

"Revolutionary China Today" will be the subject of a slide lecture by Ms. Pearl Lin and Dr. Wily Ka Yee, based on their journey through the Chinese People's Republic 7:40 P.M. Thursday, April 12, 8:00 P.M. Wolman Library, Chinese Refreshments. Sponsored by the Political Science Department.

Film Institute

The Third UFSC Summer Institute on Film and Photography has been scheduled for June 17 through July 6, at Hampshire College, Amherst, Mass. The Summer Institute offers an intensive film curriculum providing concentrated exposure to various aspects of film, video and photography. The program includes both workshops and seminars and students completing the program are eligible for four graduate credits.

The curriculum is designed to include a broad selection of courses with individual students concentrating in a single course but able to sample from the entire range of subjects offered. In addition to the workshops and seminars, evening programs bring additional guest artists and lecturers into the program to show their work and speak on specific topics. Workshops have been planned in filmmaking, animation, screenwriting, editing. Video Workshop, basic photography, advanced photography, and documentary.

For a catalogue or additional information on the Summer Institute, write to Terry Kemper, University Film Study Center, Box 275, Cambridge, Mass., 02138.

Occupational Segregation

Economist Harriet Zellner will be speaking in Occupational Segregation: Feminine Culture? at 8:30 pm in the rear lounge of the Student Union on April 15. Ms. Zellner is to be presented by the Women's Collective.

Oriental Studies

There will be a tea meeting for all interested persons in the Oriental Studies Majors on Wednesday, April 18, from 3 to 4:30 in 321 Milbank.

Lobby in Washington!

Lobby in Washington, Tuesday, April 7. Check Nixon's Budget Plan and your support of the Columbia Democratic Caucus. The group leaves early Tuesday, returns late that night. For more information contact Jean Leiby, ext. 4966.

Dance in Vermont

Daniel Nagrin and The WORKGROUP announce a four week intensive program in dance at Johnson State College, Johnson, Vermont, July 9 through August 3. This is the second year for this program in which Mr. Nagrin and members of the improvisational dance company, The WORKGROUP, will teach in cooperation with Johnson State College's annual summer session theatre dance program.

The dance program is divided into Technique classes at two levels, and work for all in Dance Composition and Improvisation. There will be a number of workshops and student performances as well as two full length concerts by Daniel Nagrin and The WORKGROUP. Some student work will be in collaboration with the theatre program. Located in north central Vermont (north west of Montpelier) Johnson State College overlooks the town of Johnson, Vermont. At the end of the summer session, Johnson State also hosts the Vermont Symphony Orchestra and an annual Composers Conference. Present plans include the development and performance of a new dance work with the Vermont Symphony Orchestra.

Baudelaire with Freud

Professor Jeffrey Mehlman will lecture in English on Baudelaire with Freud. This is sponsored by the Maison Francaise, 560 113th Street. The lecture will be given there at 8 pm, Thursday, April 12. All are invited.

Perez Dance Event

A Dance Event with the Rudy Perez Dance Theatre will be performed on Thursday through Saturday evenings, April 12, 13, and 14 at Marymount Manhattan College, 221 East 71 Street, New York, at 8:30 pm. The company will also give a Special Children's Program on Saturday, April 14, at 2:00 pm. The programs are being presented by Marymount Manhattan College and made possible, in part, by a grant from the New York State Council on the Arts. The Dance Event will consist of two premises: "Open Site - Quadrangle" (live), and "District One" (video), the latter being a work recently commissioned by WGBH-TV in Boston. Both works are made possible through grants from the National Endowment for the Arts. The third part of the event will

consist of a workshop involving the audience. Mr. Perez and company will teach sections of an evening work, "Los Peces," originally commissioned by Marymount Manhattan College. The company dancers are Jean Moore, Anne Sahl, Dian Sichel, and David Varney.

There will be a limited seating, and reservations are required. Admission is \$2.50 for the evening performance; \$1.50 for children's matinee. Call 866-4200, Ext. 53. For further information and press reservations, contact New Arts Management, 23 Wooster Street, New York, 091-5424.

Summer Medicals

The deadline to sign up for physical examinations with the Barnard Health Service is April 16. Further information for interested sophomores, juniors, and students planning to apply for work in the Health Service on the second floor of Barnard Hall.

Black Film Fest

A Black Film Festival: Retrospective of Blacks in Cinema 1917-1972, will be presented on Saturday, April 14, and Sunday, April 15, at Pratt Institute, in Brooklyn, New York. In an effort to educate and inform the people of present attitudes with the theatre program in film, this program is presented by the Black Students' Union of Pratt Institute, in conjunction with Chamba (pronounced Sham-ba) Productions, a black film research library. For this event, Chamba has been researching the historical role of blacks in cinema. A guest speaker, Pearl Weaver, researcher and instructor of history of black film will begin the program each evening with a talk and rap session. The films, which will be presented from 6 P.M.-2 A.M. will include: "Scar of Shame" produced in 1927; "Emperor Jones", 1933, starring Paul Robeson; "Hallelujah", 1929; "St. Louis Blues", 1929, starring Bessie Smith; "Spying the Spy", 1917; "Green Pastures", 1936; "Carmen Jones", "Island in the Sun", 1943; "Cabin in the Sky", 1943; "Nothing But a Man", 1950; and "Black and Tan".

Tickets may be purchased at the door; donation 75 cents. Refreshments will be available.

Flicks Around Town

Saturday and Sunday, April 14 and 15: HARD TO HANDLE (1933), Mervyn Leroy, Dir. James Cagney, Joan Blondell, Dick Powell, Ruby Keeler. New York Cultural Center. 4 and 7 pm shows. Tuesday and Thursday, April 18 and 19: FOOTLIGHT PARADE (1934), Busby Berkeley. James Cagney, Joan Blondell, Dick Powell, Ruby Keeler. New York Cultural Center. 4 and 7 pm shows. Wednesday, Thursday, April 21 and 22: THE BUCKLE UP (1953), second in a series of six sections of the Whitney Museum of Art's Film Series. Tickets for all films show are available free with purchase of a one dollar regular museum admission.

NOTE

Elections . . .

(Continued from Page 1)

post elections, it is difficult to get a 50 percent turnout of Barnard students."

There are four seats open on the Coordinating Council, which organizes the various committees of the Tri-Partite system. There are seven students competing for these positions.

There are two candidates for chairman of Academic council, the only committee on Barnard campus that is totally run by students. Students will also elect a representative from each class to the council.

For positions on the remaining six committees and councils: Health, Financial Aid, Buildings and Grounds, Admissions, Instructions and Judicial Council, students are instructed to vote for one or more representatives from each class or from other specified groups, such as commuters or residents.

We have lightened up the requirements for each of the candidates to make sure they meet the specifications of the positions, such as class or residential status. We will also be checking IDs during the voting."

Zabar's . . .

(Continued from Page 6)

The store even carries medicinal herbs like Tiger Balm, Ginseng Root Extract and the more exotic Royal Jelly which advertises to do wonders for lost virility and vitality.

The proprietors like to boast that they have "knocked down the wall between the East and the West" referring mainly to the fact that they have expanded into the office formerly occupied by the Western Union building, and are also hinting at the purpose of the store. The management hopes to foster in its own small and subtle way friendship between China and if not the entire United States, at least the upper Broadway area.

A sign reading "Serve the Community" hangs conspicuously from the ceiling and greets every customer. This philosophy of service, the relatively low cost of all items (which boasts of Chinatown prices), and the willingness of the owners to order anything not in stock that you might want, from TI Tow Gov to Chinese bicycles makes this store very unique in the Upper West Side.

Hours: Every day, including Sunday, from 10:30 a.m.-8 p.m.