

# Voter Registration Will End Today

by Lisa Lerman

Columbia and Barnard students may vote this November in the voting district of their dormitories. Since the Supreme Court decision which said that Tennessee voter residency requirements disfranchised those citizens who move more often than every couple of years, a college dormitory has been considered a legal voting address. Students need not register at their parents' address or vote by absentee ballot. They may register to vote in the coming election in this voting district unless they voted in this year's primary somewhere else.

The last day of voter

registration in this area is today between 5:00 p.m. and 10:00 p.m. Residents of BHR, 616, 620 and 600 should register in the lobby of 620 W. 116th St. Residents of Plimpton and Whittier register at P.S. 36, 123 Morningside Drive at Amsterdam. Johnson Hall residents will be registered at 1165 Amsterdam Ave. (the Casa Italiana). The registration address for Columbia dorm residents is 425 Riverside Drive, in the lobby.

In order to vote in the upcoming election a student must be eighteen by November 5 and must have lived in a dormitory for thirty days by that date. To be eligible to vote in a primary next year registration must be as

a member of the party in whose primary you want to vote. Other than that, party membership has no bearing on anything about voting.

Two voting districts contain Barnard dorms; the Columbia dorms form a voting district by themselves. The potential weight of the student vote in this area is substantial. In the primary on September 10 of this year, however, only twelve votes were cast in the district formed by the Columbia dorms. (Since the votes cast in the other two districts were made up partly of community people, the number of students who voted is more difficult to ascertain.) It is possible that large numbers of

students voted in primaries at their permanent addresses; it is likely that many students did not vote at all.

In an effort to increase the student vote, a registration drive has been conducted during the past two weeks led by Jim Weickart, co-director of 616 and 620. All of the Barnard dorms and Carman Hall were leafleted and canvassed, and tables were set up on campus all of last Thursday, Friday and Saturday. The people at the tables fielded more than a thousand inquiries, and 101 students registered at 620 on Thursday and Saturday. Only fifteen students in the Columbia dorms have been registered so far; the high

number at Barnard may be supposed to be a result of the canvassing.

The thirteenth voting district includes most of Barnard. Its  
(Continued on page 2)

## Notice

In an attempt to salvage their academic careers, the *Bulletin* staff will take a two-week break to coincide with midterms. The *Bulletin* will reappear on Thursday, October 31. This break in the publication schedule was premeditated and has nothing to do with the surprise announcement which appeared in the September 26 *Bulletin*.

# Barnard Bulletin

VOLUME LXXVIII

THURSDAY, OCTOBER 10, 1974

## Publications Board Formed; Bulletin to Write Bylaws

A publications board which will be included in the tripartite committee system has been formed to coordinate all Barnard student publications. The creation of such a board, which has been planned for some time, was expedited by a controversy arising from proposed changes in the *Bulletin's* format and publishing schedule.

The proposed changes, which were announced in the last issue of *Bulletin*, included a changeover to bi-weekly publication. This decision was

made by the *Bulletin* staff independently of the Undergrad association, who fund the newspaper and are in effect its publishers. Debby Hirshman, the president of Undergrad, objected that such changes in publication policy cannot be made without consulting Undergrad, which represents the student body, noting that the function of the newspaper is to provide weekly news to the students. A greater emphasis on news analysis had been misinterpreted to mean that *Bulletin*

would no longer cover Barnard news, and would become exclusively an editorial paper.

The publications board, which was hastily organized as the immediate result of this conflict, is intended to help avoid such problems in the future. It will oversee the creation of constitutions to govern *Bulletin* and other student publications and will insure the implementation of these constitutions.

*Bulletin* has no extant constitution and has been governed in the past mainly by tradition and general staff and editorial consensus. However, the staff is now designing a constitution which will be presented to the publications board for approval. The constitution will include the formation of an editorial board and definitions of all editorial posts. Under the constitution, future editorial positions will be open to the entire student body but will be subject to election by the *Bulletin* staff. *Bulletin* is now accepting applications for the 1975 editorial staff (see page 12 for further information).

The publications board will be composed of the editor and business manager from each of  
(Continued on page 2)

## Committee to Seek Moorman Replacement

by Marilyn Kohn

A search committee has been formed to begin considering applicants for the position of Assistant to President Peterson, which Jane Moorman resigned two weeks ago.

Moorman will leave Barnard in November to assume duties as the Director of Counseling and Psychological Services at the Berkeley campus of the University of California.

Working with Moorman, the committee has begun to define the position so that advertisements may be placed, in accordance with Barnard's affirmative action hiring guidelines. But further action will be delayed until the Faculty Executive Board, which meets next week, appoints a faculty member to the search committee.

The committee presently includes Dr. Harriet Mogul, who represents student services, Bruce Feld, Associate Dean of Faculty, representing the administration and Debbie Hirshman, President of Undergrad. Barbara Schmitter, Dean of Studies, is chairwoman of the committee. Margaret Lowe, Director of Personnel, will also sit on the committee.



Jane Moorman

According to Dean Schmitter, the position will be defined as a "line position" representing a tie in between groups concerned with various aspects of college life—College Activities, health and food services and residences—and President Peterson. It will also involve the handling of non academic legal matters.

Schmitter described the job as a "versatile" one, and pointed out that "how it works out depends on the person." The job calls for someone who has had experience with colleges and is acquainted  
(Continued on page 2)

## Newsbriefs

### British Astronomer To Talk at Barnard Winter Internships

The Virginia C. Gildersleeve Visiting Professorship was established by the Associate Alumnae of Barnard College in 1957 to honor the late Virginia C. Gildersleeve, Dean of the College from 1911 to 1947, on the occasion of her eightieth birthday.

The first Gildersleeve lecturer of the 1974-75 year will be Margaret Burbidge, a British astronomer who recently served as Director of the Royal Greenwich Observatory, and is a Fellow of the Royal Society. She will be in residence from October 28 to November 1, and will give a lecture entitled "Galaxies, Quasars and the Active Universe," at 4:00 p.m., October 29, in Lehman Auditorium, Altschul Hall.

The visiting scholars reside at Barnard for a week to ten days, during which time they lecture classes, meet with students faculty and administrators, and give public lectures.

### Staff Meeting

There will be an important meeting of all *Bulletin* staff members Monday, October 14 at 3:30 p.m. in 107 McIntosh. Appointments for the 1975 editorial board will be discussed. Anyone interested in joining the staff or applying for any editorial positions is asked to attend this meeting.

The offices of Career Planning and Placement, the Pre-Professional Advisor and the Women's Center will continue to co-sponsor the series of programs. "After Barnard  
(Continued on page 2)

## Committee to Study Records Access

by Beth Falk

A provisional records committee which last year began examining questions of confidentiality and student records is to be reactivated this year.

The committee, composed of several students and representatives from the administration, considered files kept on students in various offices such as the Registrar's, the Bursar's and the Dean of Studies. The committee will again be provisional this year, after which, according to the student by-laws, it must either dissolve or become a permanent tripartite committee.

Dean of Studies Barbara Schmitter, chairwoman of the provisional committee, expressed concern that "students must know what they can see." Schmitter hopes to have questions of "who can see what" clarified by the committee.

Isabelle Wilkins '75, one of the students who participated in last

year's records committee, felt that it should "review school policies on records and confidentiality."

At Barnard files are kept on students by the Health Service, the Housing Office, the Bursar's, the Public Relations office, the

Financial Aid Office, the Placement Office, the Dean of Studies Office and the Registrar's. Students are not permitted to see any confidential recommendations or medical files.

According to Schmitter, less

information is kept on students now than in the past. For example, probation action is no longer present on permanent records. Schmitter explained that probation is an intra-college issue, adding that "if you rehabilitate yourself there is no reason it should be on your permanent record."

Two basic questions are included in the area of student records and confidentiality. First, how much access should outsiders have to students' files, and second, how much access should a student have to her own records?

Regarding outsiders, Wilkins asserted the committee last year was "devoted to the idea of not giving out too much." Dean Bruce Feld, who attended several meetings last year, emphasized the school's desire to "insure confidentiality of student records" and added, "the level of protection is very high."

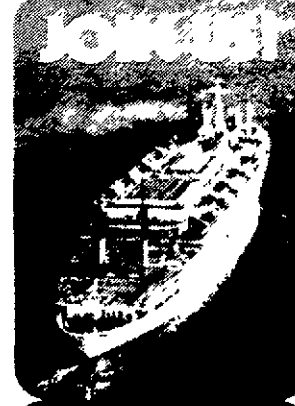
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Students seeking information at the Registrar's office. (photo by Cathy Zerbel)

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**Bulletin To  
 Write Bylaws**

(Continued from page 1)  
 the three existing student publications, *Bulletin*, *Mortarboard* and the *Literary Magazine*, two representatives from Undergrad, a faculty and an administration representative and an outside advisor, probably from the journalism profession. The bylaws of the board have not yet been drawn up and submitted to the Coordinating Council for approval, but the duties of the board will probably include reviewing budgets and constitutions and acting in an advisory capacity to all publications.

**Moorman**

(Continued from page 1)  
 with various aspects of college life, particularly in an urban environment. It is similar to the position of Dean of Students in other schools.  
 Schmitter noted, "The nature of Ms. Moorman's present position is complex and the process of selecting a position will not be an easy one." She added, "Ms. Moorman defined the job; now we have to define Ms. Moorman."  
 Advertisements for the position will be placed in the *Chronicle of Higher Education*, the education section of the *Sunday New York Times* "Week in Review," and notices will be sent to other colleges. Under the affirmative action procedure, the applicants, which may number in the hundreds, will be screened by the Personnel office. Qualified applicants will then be presented to the search committee and the final decision will rest with Dr. Peterson.  
 Schmitter expressed hope that the position will be filled by January 1, 1975. In the interim, Moorman's duties will be parceled out to Schmitter, Joan Reid, another assistant to the President, Forrest Abott, Barnard treasurer and other administrators.

**Athletics**

**Crew Finishes Second**

The Barnard crew team won second place last Saturday in their first race of the season at the Head of the Schuylkill Regatta in Philadelphia. Finishing behind a combination Vesper Boat Club-College Boat Club eight, which included members from the national team, Barnard rowed the two and one-half mile race in 20 minutes, 41 seconds. Third and fourth place fell to two Penn boats, who rowed the race at 21 minutes, 34 seconds and 21 minutes, 55 seconds, respectively.

**Hockey Team**

The newly formed Barnard field hockey team has acquired a new coach and set up a schedule of games for the 1974 fall season. Els Folmer, a Dutch Field Hockey Champion, will coach the team for the remaining five Sundays of the season.  
 The team has also become affiliated with the New York Field Hockey Association which is comprised of hockey clubs. These clubs have scrimmages on Sundays in Flushing Meadow Park. Barnard's team will participate in these scrimmages on the Sundays of October 20, October 27 and November 10 which will be the final bout of the season.  
 The team has scheduled four other games for this semester. The first two will be Sunday afternoon, October 13 at 2:00 p.m. in Flushing Meadow Park, against the Association team (which is made up of individuals from the clubs) and against Brooklyn College. The next game will be against Queens College at Queens on October 25 at 4:30 p.m. October 29 the team will challenge Wagner College on Staten Island.

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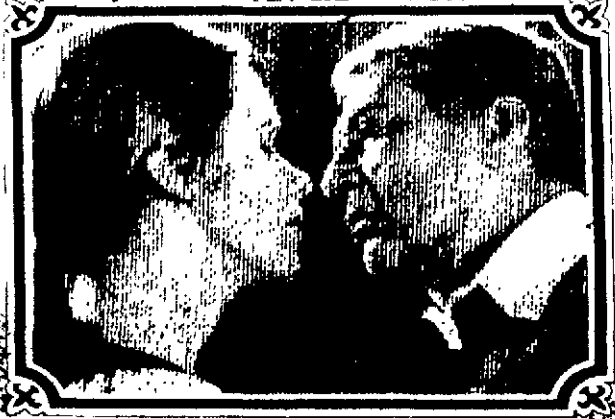
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**Voter Registration Ends Today**

(Continued from page 1)  
 composition is overwhelmingly Democratic; the turnout of voters has in the past been extremely high. This district is one of sixty-eight contained in the seventieth assembly district. If the turnout were equal in each voting district, they would each carry about one and one half percent of the vote in the Assembly district. In the September '10 primary, the thirteenth district vote composed five percent of the total for the Seventieth Assembly District.

Commenting on these figures, Weickart said, "This election district cast more votes than any other in upper Manhattan in the primary. With a high registration this year, it could become the election district, casting the most votes in the state of New York." He hopes that by the time registration closes tonight, 300 students from Barnard and Columbia will have registered. Those unable to register may register at election headquarters on Varrick Street.

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# Abortion: Liberal Laws Made It Lucrative Business

by Ellen McManus

This is the last article of a two-part series on abortion referral agencies and clinics and the effect of the liberalized laws on the abortion business. The first article of the series, which discussed the unethical connections between abortion clinics and referral agencies, appeared in the September 19 issue of the *Bulletin*.

New York City is just beginning to feel the combined effects of the 1970 New York State "abortion on demand" law and the 1973 Supreme Court decision legalizing abortions nationwide.

The liberal 1970 state law made abortion big business in New York. Nationwide referral agencies sent women from all over the country to have abortions in this state. The state law made it possible for any woman—New Yorker or out-of-stater—to receive a relatively cheap abortion at one of the many clinics where abortions under twelve weeks could be performed in a twenty minute operation.

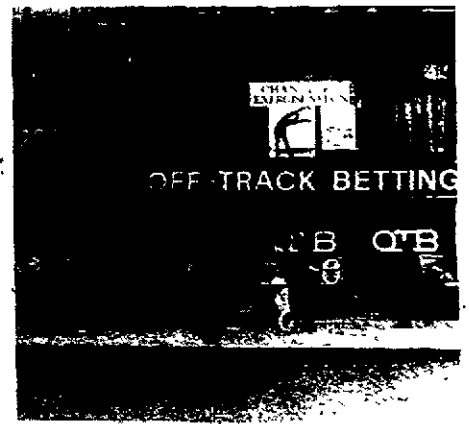
The demand for these quick abortions was so great that operating legal abortions clinics became a lucrative business. Although abortions of pregnancies after twelve weeks must be performed in hospitals, the wording of the New York state law governing first trimester abortions (under twelve weeks) was so vague that these abortions could be performed virtually anywhere in the presence of a doctor. No regulatory agency was set up specifically to govern these clinics and none of the other agencies—Health Consumer Affairs of the District Attorney's office—were specifically assigned to their regulation. As a result, many clinics sprung up in New York operating under a wide variety of ethical and medical standards—from ef-

ficient non-profit or commercial clinics to unethical and unsanitary abortion mills.

All of these clinics, the completely respectable as well as the disreputable, catered to the out-of-staters who made up the bulk of their clientele. In 1972, 60 per cent of the patients at one of the largest state clinics are non-residents. Many of the clinics offered special out-of-state service—operating referral agencies in other states, flying patients into New York and meeting them at the airport in limousines.

In early 1973, after the Supreme Court okayed the liberalized nationwide law, one New York clinic reported a drop of out-of-state patients to 40 percent and noted that this number was made up mostly of "New Jersey and low income" patients. Out-of-staters who could afford to pay for limousine service and special treatment were going to their own doctors at home. The once profitable New York clinics began to lose money and close down one by one.

The Center for Reproductive and Sexual Health, one of the city's large abortions clinics which was organized in alliance with a nationwide abortion referral network, "closed tighter than a drum" in May 1973. The medical director of the clinic complained "The Supreme Court decision put us in an outmoded situation and nullified our use by residents of most other states." Alfred E. Moran, executive director of Planned Parenthood which operates the major non-profit abortion clinics in the state, noted that out-of-state business at Planned Parenthood had dropped 20 to 25 per cent but added that they were doing "more advertising and also 'feeding in' from seven Planned Parenthood consulting agencies in the city" to make up for the drop.



Controlled Parenthood abortion referral agency at 200 West 72 St. and Women's Population Center abortion clinic at 331 Park Ave. South. (photos by Ellen McManus)

Still, it was obvious that a once booming enterprise had suffered a severe blow. The clinics that did not shut down altogether were forced into the questionable practice of drumming up business for their abortion services. A horrifying situation was created in which a necessary social service was flung into the competitive market where the ethics and practices of commercial business had to be applied to keep the service afloat. In May 1973 the *New York Times* reported, "Many of the city's 17 private commercial clinics for first trimester abortions have been casting about for ways to counteract the financial problems that have followed the Supreme Court decision." Paradoxical and ironic as it may seem, the "necessary evil" of abortion became a competitive business in which such practices as come on advertising had to be used to "lure" women to the clinics. It became profitable—and perhaps inevitable—for a referral agency to turn from the necessary function of abortion counselling to the insidious

practice of advertising and promoting its services.

No matter what a woman's moral stand on abortion, it is an expensive, potentially dangerous and emotionally exhausting procedure, certainly less desirable than preventative birth control methods. A situation in which it is financially profitable for the abortionist and his partners to promote abortion leaves the way open for unethical doctors and businessmen to take advantage of frightened and confused women the way medical "quacks" prey on hypochondriacs.

The result is the creation of referral agencies with illegal ties to unethical abortion clinics, as discussed in the first article of this series. These agencies which offer no medical services themselves, act as fronts, advertising abortion services (a practice which would be ethically unacceptable for a clinic or hospital), and even push such medically questionable procedures as "menstrual extractions," a procedure in which a woman who receives a "negative" on a pregnancy test less than two weeks after a missed period may be urged to undergo a simplified vacuum aspiration abortion "just in case" she is pregnant. Some clinics charge \$50 for this operation as opposed to a \$140 fee for basically the same operation after two weeks and a positive pregnancy test. An unethical agency may play on the anxiety of a young or inexperienced woman by urging her "not to take a chance" and to "save money because she probably is pregnant anyway." However, most doctors discourage this practice and urge women to wait until they are sure they are pregnant, since a missed period can be the result of many other factors. One doctor also noted that many of the abortions he performs are on patients who have undergone menstrual extractions at one of these clinics where the job was done so poorly that the woman remained pregnant, didn't know it for several weeks, and so had to have a full abortion anyway after already suffering the ordeal of the menstrual extraction and paying the clinic \$50 for it.

There are other horror stories about women who undergo vacuum aspirations at a clinic and then must have another abortion several weeks later because of sloppy work or unqualified "doctors," and women who are diagnosed as pregnant urged by an agency to go to a clinic "with \$150 in cash and a sanitary napkin" and then finding out that they are not pregnant after all.

Referral agencies and clinics have been accused of all these

things and shut down for them as well as for other offenses, such as unsanitary conditions. The Central Women's Center, which operated out of 333 East 29th Street was closed down last summer for "unsanitary conditions, inadequate supervision and inaccurate record keeping"—the Center had diagnosed a male urine sample as "pregnant" and urged the woman (a reporter for the *New York Post*) to make an appointment for an abortion at the Center immediately.

But because the jurisdiction over these clinics and agencies is so unclearly defined by New York law, the mechanism for investigating them and, if necessary, shutting them down, moves very slowly if at all. When researching the first and second installments of this article, a *Bulletin* reporter discovered what seemed to be a suspicious connection between the Controlled Parenthood referral agency and the Women's Population Center abortion clinic (which officials of other clinics suspect of being simply a reopening of the Central Women's Center at a new location and under a new name). In pretending to make an appointment for an abortion and visiting the abortion clinic at Women's Population Center, the reporter discovered that Controlled Parenthood refers patients only to Women's Population Center, except when pressed for another referral, that the clinic charges up to \$17 more for a vacuum aspiration than other clinics; that the referral agency often urges menstrual extractions while other agencies discourage them; and that the receptionists who work at Controlled Parenthood during the week work at Women's Population Center on Saturday, although the two places claim to be entirely unconnected.

The New York City Health Department, when told all of these facts and asked if it was investigating the agency and clinic, expressed great interest in the situation, but seemed to be unaware until then of some of the specific facts involved. A spokeswoman from the Department stressed that an investigation was being planned, but noted that a shortage of personnel kept the Department from immediately investigating every suspicious situation. However, last week, *Bulletin* was contacted by the Department of Health and asked to prepare an affidavit enumerating and swearing to the facts mentioned here. It would be nice if some department in the city would investigate these places and others like them and take action to stop unethical abortion practices.

## Breast Examination Advised

by Nadine Feiler

With the recent disclosure of Betty Ford's breast cancer and radical mastectomy, there has been a renewed awareness of this form of cancer and of the value of regular breast examination. According to Dr. Harriet Mogul, Director of the Barnard Health Service, "statistically breast cancer is relatively rare" among college women, however she strongly advises regular self-examination. The health service did not recommend self-examination in the past "because we saw so much anxiety—there are so many normal breast structures that women are not familiar with that feel like lumps to them," Dr. Mogul said. Through regular breast self-examination, women can become familiar with these breast structures, and if a new lump is detected, then a physician can be consulted.

Dr. Mogul stressed that whatever the value of self-examination, it is definitely not a substitute for a professional medical examination. Self-examination is basically completed in one position, while Dr. Mogul feels breast examination in three positions is preferable. The self-examination is done lying on one's back, whereas an examination by a doctor where the patient rests her elbows on her knees is more thorough because it loosens the tissues in and around the breast for examination. Dr. Mogul advises that women request a breast

examination during their regular gynecological visits.

Although breast cancer is "almost unknown in women until their mid-twenties, whether these statistics will change from the pill, we won't know until the next decade" because people haven't been on the pill very long," Dr. Mogul said. Estrogen, one of the major components of birth control pills, has been implicated in the past as a cause of breast cancer, but the latest statistics seem to implicate the pill less.

Betty Ford underwent a "radical mastectomy" which consists of incision of the lymph nodes and pectoral muscles, as well as removal of the breast. This treatment of breast cancer has been criticized by feminists who feel doctors are too quick to recommend surgery and ignore other methods of treatment. A lumpectomy was advocated by feminists. This is a simple incision of the lump, and George Crille, the doctor who developed the operation, alleges the same statistical cure rate as that of

radical mastectomies. However, Crille's claims are falling into disfavor, according to Dr. Mogul, because no one has been able to duplicate his statistics.

A third method of treatment is a simple mastectomy and x-ray therapy, which Dr. Mogul says seems to be getting as good results as radical mastectomy and is much less disfiguring and traumatic than a radical. A new x-ray procedure, called a mammography, has been helpful in evaluating a patient's condition pre-surgically.

In all cases of treatment, statistics are not conclusive, says Dr. Mogul. "I've seen three experts have three different opinions and all think they're right. There is such sanctity about breast cancer. It's hard for the patient who doesn't know who to believe. But you can't take chances when it is a question of a radical mastectomy or living," Dr. Mogul concluded.

Pamphlets illustrating self-examination are available at the Health Service.



Illustration from American Cancer Society's breast self-examination pamphlet, available at Health Service.

# Chinese Education: Ideas in Practice

by Lisa Lerman

During her visit to China, President Peterson will be exposed to a system of education radically different from that in the United States. An opportunity presented itself to interview Ruth Sidel, whose visits to China provide great insight into some of those differences and their relationship to us.

Sidel and her husband were invited to visit China in 1971 for a month and in 1972 for five weeks, by the Chinese Medical Association. One of their books is titled *Serve the People: Observations on Medicine in China—A First-Hand Report*. Another, which they wrote together, will come out next month, called *Families of Fung Shung: Urban Life in China*.

Besides medicine, women, and urban life, their main interest was in education.

During the Chinese Cultural Revolution (1966-69), schools were closed. When they reopened, education was totally reformed; since the late sixties Chinese education, like all other aspects of that society, has been "in a period of struggle, criticism, and transformation."

Children start school at the age of seven. Primary school lasts five years, and junior middle school three years. The minority who continue their schooling past that point often work for two or three years before going on. Senior middle school lasts two years.

Sidel said that the selection of university students is guided by the aim of the Chinese "to avoid perpetuating class" barriers. They try to avoid sending sons and daughters of professionals and Communists, and there is an effort to recruit the children of

on the basis of three criteria: academic ability, physical fitness, and political ideology." They are chosen according to their politics to insure that their primary interest is in their community, in "serving the people," rather than their own personal ambition. "All university training is free," said Sidel. "Students receive free board, room and books, and a small monthly stipend to cover personal expenses."

The attitude toward higher education in China cannot be compared to ours; there is no "academic rush" in a society which is not industrialized. "It is very difficult to transfer anything the Chinese are doing to another society; their principles, however, may be reinterpreted in our own terms, and should be examined," Sidel explained.

The effort to avoid social stratification alters not only the structure of the schools, but the content and quantity of what is taught. The emphasis on manual labor is a manifestation of this principle. The number of years spent in professional schools has been greatly reduced. "Medical school used to last six to eight years, now it lasts only three and a half years. The idea is that the longer you're in school, the greater the distance between you and the people you'll serve."

But they believe in lifelong education, so they have ongoing in-service training open to most members of most fields. "One year of medical school is usually composed of practice in the countryside. One way to eliminate social distance between people is to make training indistinguishable from practice."

A question remained in my mind of whether the quality of the doctors might be sacrificed to the idea that their training



Medical students in Mainland China. (photo courtesy of UPI)

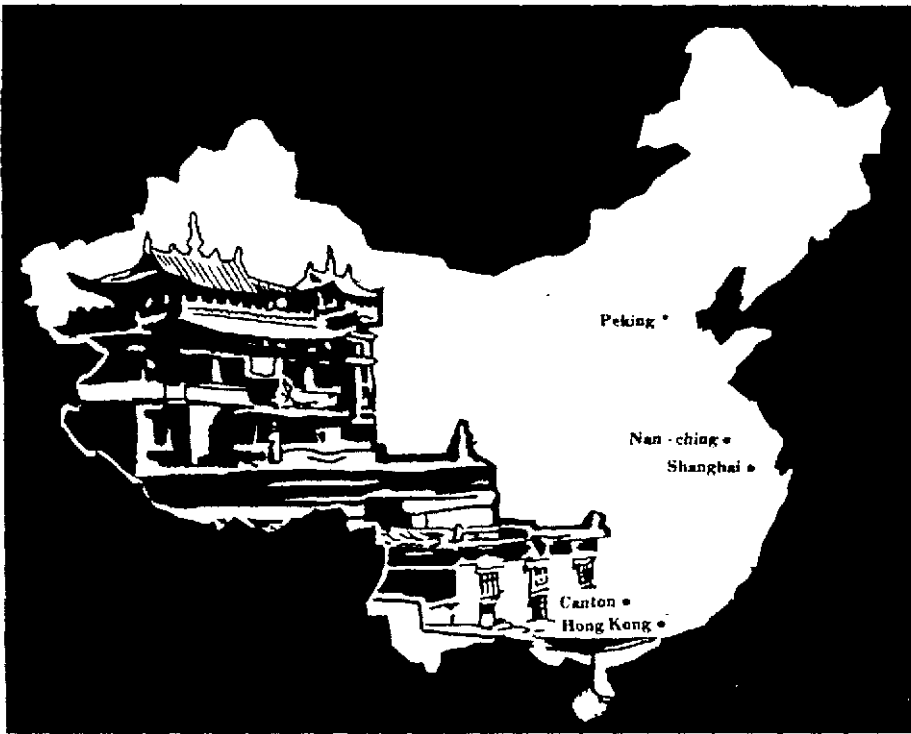
workers, peasants, and soldiers. College is not a matter of money or choice. "No one goes to college before a few years of work, usually in a factory or in agriculture. The percentage of the population who do attend universities is very small. This indicates little about the quality of education, or of its importance to society. Higher education is fundamentally utilitarian."

The method of selecting students, said Sidel, represents part of "an effort to have a career ladder that moves." Not only is educational preference given to workers' children; the Chinese also facilitate promotion of technicians and semi-skilled workers to higher positions within each profession. She said, "Students are selected by a committee from their work unit,

should not be so long as to remove them from their society. This raised an important aspect of the Cultural Revolution. Sidel said, "The whole approach is experimental. They are willing to take risks." The attempt to form a new society whose operation is not oppressive to and exploitative of the mass of the people makes some losses worthwhile.

I asked Sidel how well she thinks the new system of education is working. She said, "So far, so good. They are still very much on a revolutionary high. They feel they must constantly stir up and reevaluate every part of society."

In response to a question about women in China, Sidel said, "The role of women has been dramatically and drastically



## President Peterson To Tour China as Delegation Member

by Margaret Zweig

President Martha Peterson will join a delegation of college presidents on a three week tour of China to begin November 1. By special invitation of the Chinese government, the group, which includes nine college presidents, two former college presidents, a Chinese History scholar, and a travel assistant, will visit many of the cities, farmlands, villages, and industrial areas of China's eastern coast and possibly the northeast region of Manchuria.

Though the exact itinerary

derstanding that China is working to avoid an elitism in education and that students and educators are known to work together in the fields and factories.

"I'm particularly interested in women," said Peterson. Speaking of the secondary role of women before the Revolution, Peterson is curious about women's changing status in Chinese society and their apparently successful move towards equal rights. "I just can't believe," she said, "that attitudes change that fast, and if they do, I sure want to find out

the opportunity to host one of the delegations. Many departments, such as the Art History department, Medieval and Renaissance Studies, Oriental Studies, would certainly be interested in such an exchange. Peterson notes. Other members of the University, she adds, most notably our anthropologists, have expressed an interest in the current work being done in the field in today's China. Dr. Peterson would like to bring back some "information, stimulation, and possibilities" that might serve to "make an anthropological trip possible."

As a college president, Peterson has made several tours abroad for educational and scholarly purposes. She has travelled with a group of physicians to Russia and was invited to attend some seminars in the University at Cairo. This is her first trip to the Far East however, and it has required some special preparation. A reading list was provided for the members of the delegation. Most of the reading is of a journalistic nature, including several first-hand reports of China written by people who have travelled there. Dealing mostly with the period since the Revolution, the list includes Barbara Tuckman's book on Stillwell and her report on China. Peterson is also studying an encyclopedia to familiarize herself with names and pronunciations, the value of money, etc.

When advised on what to bring along, Peterson learned that the Chinese do not accept tips but are very appreciative of small, inexpensive gifts. Post cards and pictures of Barnard would be ideal, Peterson thought, as would some copies of the *Barnard Bulletin*. She considered the Alumnae Association key rings but then remembered that the doors in China are mostly left unlocked. "The Chinese are scrupulously honest," Peterson said. "I've heard some marvelous tales of handkerchiefs left behind in hotel rooms, being returned to the owner through the mails or even messengers. People throw away shoes in Shanghai and start to board a train in Canton and here comes someone running up and saying 'here are your shoes you left in Shanghai.'"

Out of her own curiosity, Peterson has read in the past



(photo by Cathy Zerbell)

will not be announced until after the delegation's arrival, the trip will focus on China's educational resources—its universities, middle and elementary schools. Other sites to be visited are expected to include the Great Wall, the Ming Tomb, the Imperial Palace, the Great Palace of the People, a factory, and a commune which may consist of as many as 20,000 people who are formed into brigades and production teams. The group assumes that they will also, like previous delegations, visit Shanghai.

The objective of the group, according to Dr. Peterson, is to gain a realistic picture of China's advancements, especially in the field of education. What is being done in the universities? How are they functioning? What is China's approach to education? Is the emphasis on mass education of all the people and upgrading the level of living? How much scholarly work is being done and in what areas? Hoping to find some of the answers, Peterson is also looking forward to learning about China's students, especially those on the university level. It is her un-

how." What we are struggling with in America, she continued, is the inability of both men and women to achieve equality.

Since Richard Nixon's visit opened the doors to China, approximately 8000 people have been there either in official groups or as individuals. Such trips have been planned and organized by several committees across the country which are working for the continuance of Chinese-American exchange. Headquartered in New York, the Committee of United States-China Relationships, which has arranged this particular tour, has in past years, arranged for approximately a dozen groups to visit China, including medical specialists, athletic teams, an agricultural team studying plant insects, and other diversified groups.

President Peterson is pleased to see the furtherance of scholarly and cultural exchanges between the two countries. By implanting the name of Barnard in China, she hopes our school might become one of the colleges China would become interested in, and that if Chinese delegations should be sent to America, Barnard might have

# Martha Peterson to be Guest of Chinese Govt

(Continued from page 4)  
 over to being naively enthusiastic. "I, myself, was never opposed to the recognition of China. China represents one fourth of the world population. It's something we've got to reckon with and deal with." Peterson hopes to bring to Barnard a new dimension to the study of China. She will make her experiences and observations known to the Barnard community through written reports, formal and informal meetings with various groups.

American attitudes towards China have, to a large extent, reflected a lack of knowledge about that country, Peterson stated. "Either the opinions have been very negative or, since Mr. Nixon and Mr. Kissinger opened up China, opinions have swung

For the three weeks that President Peterson will be away, Dean of Faculty Le Roy Breunig will act as administrative head. Financing her own flight to Hong Kong, Peterson will, upon her arrival, become the guest of the Chinese government, which will provide official interpreters and escorts.

# Chinese Schools 'Serve The People'

(Continued from page 4)  
 changed, from near slavery to near equality. Ninety percent of urban women work, and receive equal pay for equal work. There is paid maternity leave, and child care facilities are usually available." Most fields have equal numbers of men and women. Again, in many ways, comparison of their society to ours is invalid; both past and present China are too different from the U.S. Women's rights has a different meaning in a country in which less than one hundred years ago, all women's feet were bound. "Equality in China," said Sidel, "means much more than getting a bigger piece of the pie."

The Americans who have gone to China are a heterogeneous group, but a large number of those invited are unequivocal advocates of capitalist society. Sidel commented, "The Chinese want to invite establishment types. If they can influence the thinking of people in important positions, they will really have made inroads. I think there are enormous possibilities, no matter who goes." She added that exposure to Chinese society is more meaningful if it is personalized. "It's easy enough to get excited about China; what's hard is to think about their principles in terms of our own society."

# A Second Female Security Guard is Hired by Barnard

by Jami Bernard

Her first day on the job, Barnard security officer Phyllis Ben reported a man entering Milbank who answered the description of a local mugger. Head of security Ray Boylan and officer Harold Johnston apprehended the man Ms. Ben had observed. He had been responsible for several thefts on the Columbia campus.

"If it was not for her keen alertness at that time, the capture would not have been made," commented Boylan. "This man was robbing boys in the bathrooms and tying them up with their belts. She (Ms. Ben) remembered the description and told us a suspicious character had entered Milbank."

Ben is not a stranger to Barnard. She's worked here for the past ten years as a maid.

"I was happy in my job but decided maybe it was time for a change. This job is nicer money-wise. It's a change after being a maid." What with women's lib and the Women's Center, I decided to apply. I had no qualifications. I'm very grateful Mr. Boylan has given me this chance."

Boylan is optimistic. He knew Ben from her past employment at Barnard, where she was highly recommended for this post. There were two other applicants for the job, both men, and despite the low incidence of female guards on campus Ben was put on a three month probationary period, during which Boylan will train her in the duties of the positions.

The only other female security



Barnard's new security officer, Phyllis Ben. (photo by Ellen McManus)

guard is Peggy Foley who came to Barnard two years ago from Columbia, highly recommended by the head of security at Columbia. Foley said she has experienced no discrimination on the job and Boylan said he was not pressured into hiring women. Foley had campus patrol before her present library position, where Ben is currently assigned, before permanently taking on the 4:00 to 12:00 shift. Most of this time will be spent in the library but Boylan emphasized that the women are not restricted to working there.

Ben and Foley also emphasized that they are not being confined to the library. Library duties include checking the books of both students and faculty to see that they're properly stamped, checking ID cards, and watching for suspicious characters.

Boylan is pleased with Ben's willingness and enthusiasm and

hopes she still likes the job after the probationary period is finished.

"She seems to like it. In view of the fact that we now have two women, I'm going to make more use of women guards. It's really a matter of necessity. There are three positions open for women at Columbia right now. I know at least one woman is working there."

Barnard's two women knew each other previously on campus and always got along very well. Ben feels that Boylan has been very understanding of her in every way and the people she works with have been extremely helpful. She finds the cooperation and friendliness of the students the best part of her job. In tying her past employment with her future expectations, she commented, "Barnard has been pretty good to me."

# "...and the paintings hung supinely..."

by Margaret Zweig

"...and the paintings hung supinely." A line from one of his poems, there is no better way to describe the paintings by Sidney Delevante now on exhibit at the Landmark Gallery at 469 Broome Street until October 17 (Tuesday-Saturday, 11:30-5:30).

Artist, teacher, poet, and lecturer, Delevante is a unique visionary who has created with paint a perfectly conceived, magical, luminescent world. Inhabited by creatures of the imagination, "dwellers of the innermost," as Delevante calls them, "sad little animal-people," Delevante's brilliant-hued landscapes awaken one "to the strangeness and mystery of the unknowable."

Each painting is a meticulously

crafted jewel, an uplifting, self-contained cosmos of sounds and visions. An olive green flute player sits upon a turquoise orb. A wide-eyed animal-creature stands before a golden background.

Delevante was born in Kingston, Jamaica, West Indies. He spent his early youth in Colon, Panama. When he was about 15 he came to New York to study at the Art Students' League under George Lutz and became a United States Citizen in 1918. Mr. Delevante, known to his friends as Del, taught Fine Arts at the Cooper Union for 22 years. His extensive teaching career included positions at Columbia University, the Art Students' League, New York University and New York Community

College. Well known for his unusual approach to the art of lecturing, Delevante, as one of his students recalls, was invited by Manhattanville College to speak on the philosophy of aesthetics. He worked for six weeks and delivered the entire lecture in verse.

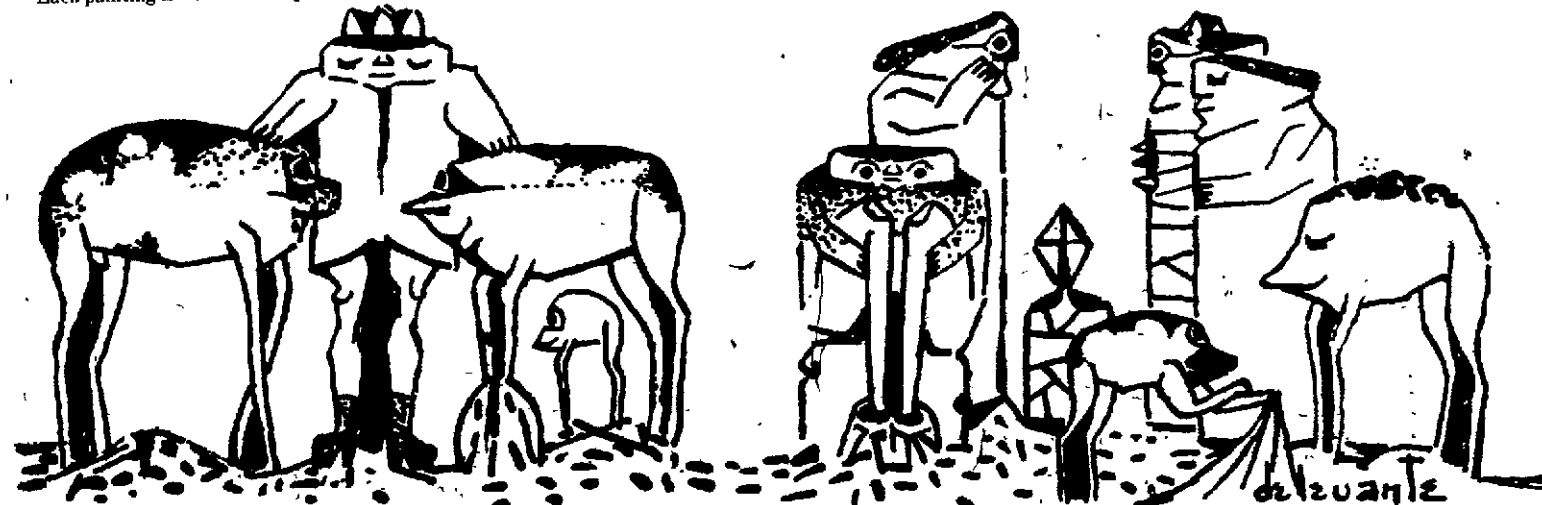
Delevante's philosophy of art and living is an integral part of his painting. "My art is the externalization of my being," he wrote. "It is the soul pounding its way out of Hades, an expedition into another dimension of time... an adventure in equilibrium and concerned, with the life and the spirit of forms in space and in sensation." "The little, lonely, provocative, lively, soulful, whimsical and comely

people of earth" live in a civilization where "time goes counterclockwise." In a letter Delevante once wrote to his paintings he thanks them for having shown him "the wonders of worlds" and in return, the paintings answered that they, "the humble and grateful creatures of your imagination" are also "the music, the tempo and the beat of the human heart." Delevante and his painting are entwined together in "a constant state of creation and of being created."

"The perpendicular world of Peter Poppenbott." "The cocooned master Aruba and his eighteen identities," like other Delevante paintings do not fit into any school or tradition. They

are of a realm infrequently explored by other contemporary artists. George Segal, the renowned sculptor, wrote of Delevante in 1965: "The paintings provide a rare and private glimpse into the inner reality of a man entirely aware of the play of cosmic forces. He meets them with respect and dignity and modesty, but also with bubbling laughter, joy and delight"

The art of Delevante, the paintings, his drawings, his poetry, open the mind. They have vitality and fascination, peacefulness, and the exhilaration of some far away place. His figures have a secret they share in a secluded land and if you listen to them they may let you in on it.





# 'Scenes From A Marriage': Relentlessly Probing

by Daphne Merkin

Ingmar Bergman's *Scenes From A Marriage* is a relentlessly probing film about love and hate, and everything else in-between, in- and out- of marriage. It is lighthearted and desperately serious, trivial and momentous, and, to tell you the truth, exhausting. Though the movie has been cut from its original format as planned for Swedish television, it is still lengthy, running almost a full three hours. Bergman's world is so absorbing for the duration of its presentation that one almost expects and is disappointed not to find the people outside the theater discussing the same things the people on screen have been discussing: fears about sex, about death, about capacities for affection, as well as occasional crows of satisfaction and vanity. Whatever else one may think of Bergman, I marvel at the fact that he dares and bothers to make movies about the subjects he makes them about: problems of living that are essentially philosophical in nature, problems that we are used to being confronted with usually only in books.

With this movie Bergman has sacrificed the more dubious values of symbolism and high brow allusions for a more accessible, but not necessarily less profound, directness of approach. Gone are the imaginative and sometimes specious leaps of mind and camera of *Persona* and *Cries and Whispers*. Here, instead, is a more earthbound genius, reflected in the camera work, which consists almost entirely of close-ups of the principle characters, and in the realistic,



Liv Ullman and Erland Josephson in *Scenes From A Marriage*, directed by Ingmar Bergman.

often mundane, script. Whereas in earlier Bergman films, a glass shattered or blood spilled on screen and one wondered "why did Bergman do this," now there is pain and intensity presented more simply, and one wonders, "why do they cry" and "why do we suffer."

*Scenes From A Marriage* is about Johan and Marianne, an "ideally married couple," as Johan describes themselves to an interviewer at the start of the film. Johan is a professor at the Psychotechnical Institute and Marianne is a lawyer specializing in divorce. They have two little girls who are all but absent from the film, and seemingly, from their lives (though the daughters might figure more in the segments that were cut). The couple seems to complement each other in a conventional, pre- liberation way. Johan describes himself as "extremely intelligent, successful, youthful, well balanced, and sexy," and his

self-praise far from ends there. Marianne, when asked by the interviewer what she has to say, contents herself with "I'm married to Johan and have two daughters." The most revealing fact we can get out of her a little bit later is that she believes in "fellow feeling." Johan and Marianne have a sense of humor about themselves (which flickers on and off during the course of the film depending on whether they are lovers or enemies). Explaining how they came to live together: "We weren't at all in love but we were miserable." They almost seem to glow all the more smugly against the shadows cast by other peoples' lives. Early in the story, a fiercely unhappily married couple, close friends of Johan and Marianne, comes for dinner, and proceed to verbally dismember each other over coffee. "Let them look into the bottom pit of hell," declares the anguished Peter to his wife, never realizing

how soon they will be doing just that.

Suddenly (and for my understanding, a bit too suddenly, though again, this might have been built-up to more gradually in the original version) Johan and Marianne's existence—so secure and comfortable that "it's almost vulgar" is torn asunder by Johan's announcing coldly and firmly one night that he has fallen in love with Paula, a 23-year old girl for whom he has decided to leave Marianne. The "emotional strains" soon burst out in full force. Johan insists, "Name your price— All that interests me is to be quit of all this," as the horrified Marianne implores him to stay, her cornflower blue eyes wide with fear. When she tries to understand, Johan shouts, "I don't want your sympathy! Stop pawing me!" Finally Marianne deals with this in the only way she knows how, sweetly and submissively, praising Paula's breasts in a photo Johan has of her, and setting the alarm for Johan's early plane before he complies with her request that they make love "for old time's sake." Johan's request the next morning over breakfast that Marianne cancel his dentist appointment is both horribly sad and horribly funny.

And here, where most other films are content to leave off, is where Bergman's really begins. It is with their development after the break-up that he is most concerned with: as the one—Marianne—grows stronger and larger, the other—Johan—grows weaker and smaller. Marianne makes her way on the slow, painful road to recovery

and self-realization. "I've been obedient, adaptable, almost weak," she says. Johan becomes increasingly insecure and fragile, until finally in an outburst that is both courageous and terribly humiliating, he admits, "I confess I'm beaten... I'm tired of Paula... I'm homesick." They have come down a long way from the self-satisfaction of their days together, now they see their marriage as "a ghastly mistake, from start to finish." They continue to maul each other, to despise, insult, encourage, like and even love each other. The last scene of the movie when Johan and Marianne are yet again in each other's arms in an isolated little cottage, is incredibly moving and powerful.

Liv Ullman as Marianne is incandescent. She is beautiful in a totally unglamorous way, with a mouth that is always threatening to dissolve into tremulous smiles. Erland Josephson as Johan is marvelously prissy and vulnerable and touching, somehow managing to convince us that there is more to him than we perceive. Bergman's world is a particularly modern one, self-aware and rational and affluent, and spasmodically violent. His ethical sensibility is such that one wishes he could believe in a God.

What did irritate me about the movie is that the sub-titles are not frequent enough. There are whole patches of conversation to which the non-Swedish-speaking audience is not privy. Other than that all I can say is Bravo Bergman.

## Wiseman's 'High School' Still Banned In Philly

by Elisabeth Griggs

"High School" was filmed in 1971 in Philadelphia. You can't see it there, though, because it's banned. For those who are fortunate enough to see it, there is the sort of reminiscence that makes one wince. "High School" is a black and white documentary film by Fred Wiseman. Wiseman was a law professor at Boston University until he decided that he'd rather be a filmmaker. That's what he's been doing since, and the product is superb. The Riverside Church at 122nd Street and Riverside Drive is presenting a festival of his films, Friday nights at 7:30 p.m., now through November 22, when Wiseman himself will be there to discuss his work.

There is no narration in "High School," no acting, no stolen looks at the camera, no self-conscious giggles. Wiseman

spent months inside Northeast High in Philly making this film, which probably accounts for the on-camera sense of ease in his subjects, students, faculty and administration alike. If you ever went to high school, even if it was long ago in your perception, this film should hit home immediately. The same thing happened to you: overbearing power figures, sex education lectures, faltering rap groups, detention and so on. Wiseman shows you scenes of the way you used to live, only now you can see these things exactly as they were, but with an outsider's impunity.

Still, most of the October 4th audience got involved with what happened on screen, hissing and groaning at the gynecologist lecturer who, after discussing how he measured hymens by how many fingers he could fit in explained to his audience, "I get paid to do it." The boys in the

film laughed, as one does when an embarrassing seriousness has been lifted. They'll probably laugh for a long time at gynecology and get a lot of fun out of it. A specialist whose task it was to acquaint adolescent boys with female anatomy has merely resigned it in their minds to a whole host of subjects that will only be dealt with as dirty for years to come. Lots of laughs from the kids, though. Sex education was probably mismanaged in your school, too. Nothing was done to seriously illuminate the subject. Here it is happening in front of you again. I found it horrifying. One thing Wiseman found in this school, demonstrated clearly, was the message of power and the seriousness with which it should be held. One wonders just how many of one's concepts were formed in the same fashion just described: the mismanagement of influence.

One fellow I spoke with after the film was a teacher. He was disturbed; he felt that Wiseman had shown only the bad side of it. He said that there must have been something good, some people with authority who cared and tried. No doubt Wiseman made a subjective, biased film with its slant toward the negative. Out of a 25 to one cutting ratio he may have deliberately excluded scenes of good things, though there are a few in the film. It occurs to me that someone who remembers those days with warm nostalgia would find pleasure in this representation. So if it's a misrepresentation, why does it disturb people and why is it still banned in Philadelphia?



Fred Wiseman

## Zoopraxino-graphoscope

SCHEDULE

8:00 p.m., Lehman Auditorium.  
Admission \$1.00.

- |             |  |
|-------------|--|
| October 14  | Frank Capra Series<br><i>It Happened One Night</i> - Clark Gable and Claudette Colbert, directed by Frank Capra comedy   |
| 15          | <i>Arsema and Old Lace</i> - (1944) Cary Grant Frank Capra - comedy  |
| 16          | <i>Mr. Smith Goes to Washington</i> (1944) James Stewart & Jean Arthur, dir. Frank Capra comedy  |
| October 22  | <i>Holiday</i> - Cary Grant and Katharine Hepburn, directed by George Cukor  |
| October 29  | <i>The Strawberry Statement</i> - Kim Darby and Mark Davidson<br><i>Columbia in Revolt</i> - 1968 documentary on the Columbia University strikes   |
| October 31  | <i>Wait Until Dark</i> - Audrey Hepburn and Alan Arkin (SPECIAL HALLOWEEN EVENT: to be shown from 7:00-9:00 in lower level of McIntosh before the Second Honeybucket Dancel - admission to both is \$1.00) |
| November 5  | <i>The 400 Blows</i> - Jean Pierre Leaud, directed by Francois Truffaut  |
| November 12 | <i>The Heart Is A Lonely Hunter</i> - with Alan Arkin and Chuck McCann   |
| November 18 | Eugene O'Neill Series<br><i>Long Day's Journey into The Night</i> - Katharine Hepburn, Ralph Richardson, Jason Robards and Dean Stockwell, directed by Sidney Lumet  |
| 19          | <i>Anna Christie</i> - Greta Garbo   |
| 20          | <i>Ah! Wilderness</i> - Wallace Beery  |
| December 3  | <i>The Fixer</i> - Alan Bates  |

# Successful New 'Gypsy' Recalls Heights of Art

by Jane Jones

Gypsy is about femininity—the way women fool each other, and the way they fool themselves. Rose, the stage mother par excellence, projects her own longings for success on her bored and helpless progeny. She wants her daughter June to be a star, and both she and June believe in her unselfishness. When June elopes, the star must be Louise; younger, shy and hopelessly untalented. Sadly, Louise believes Rose too — Rose who is both guide and tormentor, earth-mother and entrepreneur. After shedding three husbands, Rose feels alive for the first time. She will not be stopped, not by one daughter's betrayal; in her eyes, she is slouching toward liberation at last.

Angela Lansbury's performance as Rose is one of the best things about a very good production. She never sweetens Rose to make her palatable, she never denies her almost terrifying strength. When June leaves her, Rose rises oblivious and triumphant — while Louise cowers in a corner, she proclaims that Louise too can be a star. Lansbury keeps the issue clear; the horror of this woman's capacity to ignore other people confounds her loveability.

Bonnie Langford as Baby June is also excellent — a parody of feminine flirtatiousness, tiny yet eerily sexual. When an older actress is substituted to play the adolescent Dainty June, the effect is even more disconcerting. Dressed as a child of ten,

she continues the same moronic poses. A good metaphor for the condition of woman; made to seem younger, prettier, stupider than she is, she finally rebels and runs away. She thinks marriage is the answer because she knows of nothing else.

Louise is the classic ugly-duckling-into-swan "success" story — with a twist, because the swan happens to be a stripper and a first-class bitch. Zan Cbarisse has a pathetic air which serves her well in the earlier scenes, but she never achieves the mysterious authority of a beauty or a star. Perhaps it is because of her voice, which is thin, or her movement on stage, which is awkward.

The only women in the show who seem comfortable with themselves are the strippers. Dumb, wisecracking, vulgar, they are at home with their bodies and their world. Maybe they have sold out — but they never hate themselves for it as Louise does. Unfortunately, in this production, they are unimpressive, except for Mary Louise Wilson, who is hilarious as the "refined" Tessie Tura.

The one important male character is Herbie, who is kind but woefully ineffectual. Tex Robbins plays him with a quiet charm which is disarming, because he never pretends to be anything other than a straight man.

The show as a whole is old-fashioned, uproarious and utterly tasteful — which is part of its appeal. The songs work as

well as ever, and the dances are inventive and attention-getting. There are clever devices for telescoping time, establishing the setting, and creating the stage-within-a-stage atmosphere necessary for the vaudeville numbers. Some of the company deserve special mention: John Sheridan as a pleasant, nimble Tulsa, and Denny Dillon as a stagestruck dumpling named Agnes who calls herself Amanda.

The ending has been called cheap and contrived, and it is. There is no good reason for Louise to forgive her mother, except that in a musical the audience should go away happy. The emotional power of the last scene is destroyed by this compromise, which is an insult to the intelligence of the audience and the caliber of the show.

Gypsy is a familiar vehicle, but it is a durable one. It is dated in some ways — the tribute to Uncle Sam left a bad taste in more than one mouth — but it is startlingly contemporary in others. How interesting to see a musical about a woman who fights for stardom, and yet, irony of ironies, does so for her children. This ambivalence is what gives Gypsy its authenticity, what makes it theatre instead of kitsch. The show is curiously reminiscent of Brecht, with Rose as Mother Courage and Louise as her Katrin. Though Gypsy could never scale the heights of art, it is successful in that it recalls them.



Lisa Peluso, Angela Lansbury, and Bonnie Langford in Gypsy, at the Winter Garden. (photo courtesy of the Merlin Group Ltd.)

## Children's Theatre - Never a Dull Moment

by Sharon Schindler

Summer jobs are strange things. Oftentimes, it seems that the most lucrative summer positions are those which inevitably have nothing to do with a student's occupational goals (witness the number of English majors selling candied apples in Beach Haven, New Jersey).

I'm relieved to say that this summer, for the first time, I was an exception. My job was in a theater — where the pay was bare minimum (in fact, non-existent) but the experience close to invaluable. I worked, volunteered my time, in Off-Off Broadway theater. I was able to justify those paycheck-less weeks simply by telling myself that it would prepare me for another major facet of the entertainment field — unemployment.

I worked as a director at the relatively new Thirteenth Street Theater (50 West 13th Street) which has been in existence a little over 2 years and seems to be quietly growing along with other off-off Broadway theaters. (Off-Off Broadway — that means non profit).

The reason for growth in importance of Off-Off Broadway houses is the economic problems faced by many producers who wish to bring shows to Broadway. With such exorbitant production costs, many shows start off in an off-off Broadway theater and move towards Broadway, providing they meet with substantial box office success. Witness the most recent Terrance McNally work "Bad Habits" which made the full progression from Off-off to Broadway, with the least possible economic (i.e. psychological) disturbance.

Off-off Broadway also provides a place for beginning actors and directors to make rapid progress or simply bomb out quietly. The houses are comparably small and the audiences — usually comprised of the immediate neighborhood stalwarts — twitch less, having paid only about \$4.00 for an average ticket instead of \$10 or \$12.

Quite frankly, off-off Broadway is theater at its best and worst. It requires discipline (as a director) because of an extremely tight budget and limited

space. Yet, it can also drive you crazy with its petty and often humorous problems.

My own experiences have taught me this: either laugh along with those peculiar setbacks or go back to selling apples on the Jersey shore. I worked in children's theater. The Thirteenth Theater also presents evening adult plays, but I was involved primarily in the children's workshop.

Children's theater can fool you. You are playing to the toughest audiences around, even if they do only come up to your knee caps. Everyone there is a three foot Clive Barnes, propelled by pure id without any social compunctions about standing up in the middle of a performance to scream out their objections to your play and debate the point right there and then with the people on the stage. Never a dull moment.

If I've made this all seem thankless, it certainly is not. True, you do develop a rather peculiar sense of humor but you become less obsessed with title and ego-gratifying self importance. God knows legitimate theater has enough of that.

Still, it always helps to be realistic. Off-off Broadway may appear to be offering the young theater buff the moon but more often it requires alot of hard work — asking the director, for example, to create an Ibsen masterpiece with 3 actors under 12, a wingless stage, a ripped tutu and a can of Almay cream.

But, if you're interested in theaters at all, Off-off Broadway is the best place to start. There should be no excuse if you're going to school in the city. And, there are a surprising number of theaters around who are constantly in need of volunteers for every aspect of the theater — lighting, directing, choreography, and acting.

While staying in New York this summer, I was also prompted to look into some local theaters in the Morningside Heights area. Over the forthcoming weeks, I'll be reporting on the local works in progress and the work opportunities in these neighborhood theaters.

The Thirteenth Street Theater  
50 W. 13th St. (between 5th & 6th)  
924-9785

## Godwin's 'The Odd Woman' Explores Passion, Violence

by Nancy Carlin

In earlier reviews, Gail Godwin has been hailed by, among others, Joyce Carol Oates. Stylistically, the two make a good comparison. While Godwin's work lacks that thread of the macabre that runs through Oates, both writers deal with similar themes of passion and violence. Both write powerfully because they are emotionally honest. This approach separates the minor writers from the major ones. Gail Godwin is on her way to becoming a literary giant.

As *The Odd Woman*, her latest novel, opens, her talent is undiscovered. *The Odd Woman* is one of the only successful novels I have ever read which features a bland main character. I was less than satisfied with Jane Clifford, professor of English literature, emotional virgin, repressed human being; because she never quite attained full person hood for me. Drawing three-dimensional characters is a very real problem in fiction. In her attempt to solve it, Godwin substitutes description and interior monologue for clear personal definition. She wastes anecdotes and characters when sharp narration would plunge the reader into the heart of the story.

She also has difficulty with dialogue; hers belongs in a philosophical treatise, not in the mouth of a live person. In my experience, even educated people do not, in their everyday conversations, speak as though they were reading from the dictionary. They stutter, use poor grammar, and barely manage to get a sentence out

before they are interrupted. The problem lies also in what her characters talk about, as well as how they speak. People do not launch full-blown discussions of life, death and the cosmic order



Gail Godwin

out of the blue. They work up to the big matters through little ones. Godwin would do well to follow her own advice here:

"if you believed in words, if you lived by words, you had better be careful which words you say and how you say them."

The book lumbers away from the starting gate, not hitting full stride for 139 pages. Then it moves, propelled by Godwin's outstanding ability to deal with emotions. She repeatedly retraces her ground, in tones ranging from sardonic to agonizing, forcing the reader into the morass of the human condition (female). Women in particular will empathize with her more perceptive comments on intersexual relationships, for example, in an exchange be-

tween Jane and her married lover on their first "stolen" weekend: "I want you to help me stop wanting things so badly," she said. "I want you to tell me how to be detached, as you are. Surely it is something I can learn. Please teach me how to take things or leave them, to take people or leave them." And when she confides to a friend about her lover, Jane says:

"it's not easy for him to get away. But when we do get together, it's always intense. We do discuss things. We talk about what we're doing at the moment; sometimes he teaches me interesting things about paintings. We talk about ideas, mostly. I don't want to lower things, drag them down. I'd rather have that than nothing."

For centuries men have been playing Pygmalion and Galatea with the women of their choice, in an effort to keep the spotlight off their own vulnerabilities. Godwin graphically exposes this maneuver. In even greater detail, she reveals female acquiescence to, and often enthusiastic assistance in such a relationship. Her conclusion may not be well received by the "I'd rather have that than nothing" school, but it will be a beginning for women who want to stand on their own, and be able to "take or leave" men in the positive sense of that term. In tearing down current imitations, *The Odd Woman* breathes new life into tired ideas of liberation, consciousness-raising and personal revolution.

Gail Godwin is a young writer. This is her third book. I can hardly wait for number four.



# Hardwick: The Form is in the Voice

by Rena Epatein

Elizabeth Hardwick has been at Barnard for ten years. She is an adjunct associate professor, and she teaches an advanced course in creative writing. She has been involved in writing for the past thirty years. Her first novel, "The Ghostly Lover," was published in 1945. Her second novel was called "The Simple Truth," and it came out ten years later. Her third novel is taking shape right now. A book of literary criticism was published last spring.

"I have been teaching this course at Barnard, and I always feel as if I'm just starting," Hardwick mused. But then, I seem to have been there a rather long time." When Hardwick came to Barnard, she was already an established author. She was asked to teach a creative writing course because of her success as a novelist and short story writer.



"I had many short stories after the second novel. They were going on until quite recently, in various places." Those placed were *Partisan Review*, *Harpers*, *New Yorker* and others. "And I published two books of essays." She published *A View of My Own* in 1962. *Seduction and Betrayal* came out last spring. She put together *The Selected Letters of William James* in 1960, and helped create the *New York Review of Books* in 1963. She holds the title of advisory editor on that magazine. She says that she's really a contributing writer.

Hardwick grew up in Kentucky. She came to New York in 1939, but not to break into publishing. "I came to Columbia for graduate school in English. I was there for about three years. I didn't actually get my P.h.D. It's sort of interesting or odd for me to look back on it. I was very interested in scholarship. But I did wake up one morning and think, 'Well, what am I doing this for? They're never going to give me a job any place.' And I, of course, had always wanted to be a writer. So I quit. I felt that I wasn't going to get a job because I was a woman. And it was true. But I didn't have any resentment of it. It was just another thing, and I took it for granted.

"There were several good women in the graduate school, and many excellent men students. But they weren't any better than we were, no matter where they had

come from. I suppose that it wasn't the deepest heart felt desire to have a P.h.D. I could have gotten a P.h.D., but I also felt something in myself that was rather unconventional. I felt I wasn't going to get a very good job because of being a woman. And I wasn't going to get what I wanted here in the city, because of the kind of woman I was. Whatever that was. I don't know what kind I was.

"Anyway, I stopped going to school and started to write. I wrote a novel and stories, and they were gradually published. I first wrote fiction in the early part of my career." Then, she began to build a successful career as a literary critic. Professor Hardwick described how it happened.

"Each thing sort of builds on the other. I can remember the first review I wrote. From my novel, I got a letter from Philip Rhav on *Partisan Review*. Now that I'm

more or less connected with a reviewing magazine, I do understand. The minute they meet you, and they think you have some gift as a writer, they want you to start doing book reviews. It's an insidious thing, and that's the way it happens. But it started from my fiction, as it does with most people. You don't set out in life to be a book reviewer. I don't know whether it's a dividend or minus, that comes from your other work.

"Gradually, I found it sort of hard to write fiction. I am trying to do it again. I don't know whether I can or not, but I'm trying. It's my project for the next year. And I don't want to write any more criticism. Except I'll probably have to write some to make money occasionally. I think I have something coming out right now. It's on the two characters, Sue and Arabella, in *Jude the Obscure*. I'm doing that for a book that's coming out in England, on Hardy; a series of essays edited by Margaret Dabbel. Well, I've done that. That's not a review. It's a literary essay. There might be a current book that I might say I would review. But I'm not particularly anxious to do that right now, because of wanting to do the novel, if I can.

"But I do believe criticism is writing. I think it's valid and beautiful, and just as hard to write. You need just as much of a gift to do anything really good, as you do to write fiction or poetry. But I don't think

most people who are passionately interested in literature would set out to be a reviewer. Except for a few great people throughout history who've given their great art to literary criticism—most of it comes from people who are fundamentally writers. Because it's not a question of having the right opinion. It's a question of establishing a certain authority, so that what you say is interesting. It's not a question of being right, and saying this book is good or bad. It's a question of keeping up, on a high level, a sort of literary dialogue. It's maintaining literary and cultural dialogue about works as they come out, and past works."

When Hardwick and her colleagues introduced the *New York Review of Books*, they had this idea in mind. They described the goals of their magazine in the first issue. "It does not, seek merely to fill the gap created by the printers' strike in New York City, but to take the opportunity which the strike has presented to publish the sort of literary journal which the editors and contributors feel is needed in America." The *New York Review* gives Hardwick the kind of room she needs. She can keep up her literary discussions and dialogues, and America can listen. When Hardwick speaks, it's the same way she writes. There are no flat judgements, no close-minded opinions. There is only thinking, absorbing, reflecting and discussion. She has covered many decades of literature in her criticism, from Charlotte Bronte to Norman Mailer. Although she might not be writing reviews for a while, she still thinks about what's happening in

movements. She tries to use something else: the almost incheate movements of the psyche, or the person, or what she's trying to write literature about.

"But it's this idea. We no longer, as human beings, look at character the way people did before: as a bundle of traits that you're somehow born with, and they develop. Then, at the end of your life, something you've done with one trait will come back and haunt you. We don't really believe in this cause and effect. Novels were made out of this. Whatever you did in your youth is going to be there, haunting you at the end. Well, it's not true. You may get by with it. It doesn't matter that you sold your wife for twenty dollars. It's not going to haunt you.

"We don't believe in this long, moral causality. Everything can change. You can go off to another place. You're a new person. You haven't got your character right there that you're stuck with. It's no something like the shape of your nose. These are not necessarily my opinions, but this seems to be the way things are.

"Style and voice seem to be the most important things. What is Vonnegut and Barthelme, but style and voice? Voice and style are not entirely the same. But you establish a kind of voice, and that's become very important. I don't know whether that's good or bad.

"Plot is a perturbation right now. I'm convinced that when people no longer believed in the afterlife, plot was beginning to die. As someone said, Freud was the last great believer in plot. That Oedipal complex, and that is the plot of a

"The people who are able to write, those are the people who are reading all the time. Because, in a sense, writing is made on past writing. . . . When you write, you're up against the limits of your mind, your experience, your depth as a person."

fiction today.

"I feel that the classic short story—we seem to find it hard to write. That isn't what the people who are writing are writing. They're writing much more in a broken, sort of formless way. Trying to catch little moments of experience. It seems that to have a beginning and a middle and an end, and interreaction of characters, and coming to a resolution—it has begun to seem contrived. That's the sort of things back writers do. People seem to be trying to create a voice and style. Then, through that certain episodic, original thing, to tell you something about America, or about the person.

"This is not as satisfying as a Chekhov story. There's no doubt about it. But they don't seem to be trying to do it through a really ordered short story. Everything is still valid if you do it well. I just think it's becoming harder and harder to do. And there is more of this feeling, it must be something new. I went to hear a lecture by Natalie Sarraate, the French writer. Her idea was, there is no point in writing anything unless it's new; that there was no point in repeating the other things. She had a complicated idea. She doesn't believe that we really conceive of character any longer in the Balzacian sense. She said, there is no such thing available to us writers as a miser, with his little bag of traits. He's too complicated. He's broken up into different little life. Things that happen to you when

you're young come back later in the psychoanalytical way. But even that has been fractured. That seems to be a little to neat, you know."

The short stories coming out now may not be very neat. But Hardwick makes it clear—they are not really without form. "The form is contained in the voice. It's very hard to do that because it has to be consistent. It has an aesthetic history of its own. It has to be consistent and it has to be interesting. If you were teaching a student who wrote in that way, you could say, 'That won't go there. You've violated your own voice, or violated your own style.' It has very much its own innate, intrinsic form. The form is the purity of this style, and of not falling out of it; of maintaining it, and maintaining a truth to it.

"You have to find incidents that are suited for it, that are interesting. Just a long line of formless jabber is not interesting to anybody. It's very hard to find that. They tend toward comedy, naturally. When style is all, you're always tending toward irony and comedy; toward a kind of ironic spirit, rather than toward tragedy.

"There's something in this writing that's not nearly as satisfying to the soul as a story by Tolstoy. There's no doubt about it. It's just different. But it seems to represent the contemporary psyche. You

really don't have the choice. People can no more write like Beethoven. It just doesn't work. You're not able to do it, and bring the freshness and inspiration to it. You're forced, if you're young, to build on what's come after him, right up to atonal music. Do you see?"

Hardwick sees a lot of good writers working in this experimental mode. Renata Adler has published her work in the *New Yorker*. Guy Davenport has a new book of short stories out. "I guess they're short stories. I don't know what they are. It's called *Tatline*. I don't know where it's going, but it's utterly fascinating. Then there's Barthelme and Vonnegot. There are some new stories by Susan Sontag. So there are lots of people who are doing very good things."

There are plenty of women doing experimental things. "Particularly in France. They do write in this experimental manner. I don't think there's any reason why women wouldn't. Women have been very radical in poetry, just as much as men. When you think of Marianne Moore, or Elizabeth Bishop, or Emily Dickinson—they've been very radical talents. I mean, radical in the sense of something new. Their poetry's been just as odd and unexpected and new as the men."

What about the student who writes very conventionally? Can a student learn to write a straight, old-fashioned short story in Professor Hardwick's class? "I don't know how you can learn to write it. First of all, from the first paragraph, is the material worth doing over and over again? Is it going to make it? You can't learn to write a short story unless the material you start with is worthy of revision and improvement. Nothing can be improved that hasn't got an interesting idea to begin with."

"I think your work can be corrected. Someone really knowledgeable and with good taste can say, 'Well, I don't think works here.' That can be valuable if what you want, at the end of your term, is to have a short story, through revision, better than it was at the beginning. That's one aim of a course."

"That's not particularly the way I teach. I'm really trying to stimulate, to stimulate a whole questioning of the process: how you go about it, and what's worth writing, and what's being written. It seems to me, when you write, you're up against the limits of your mind, your experience, your depth as a person. It's right there, the moment you start the first sentence. It comes out like a big road block. There it is. All you have is yourself, and the limits of your mind. I think you can be helped by a good critic, but only if the idea is good. Except, there's just not all that much to say."

"I'm really interested in thinking about whether it's possible to write. What can be written? I personally don't see the point of people just writing to write. First of all, there's absolutely no market for short stories. You have to extend the market by extending; somehow, the limits of the short story. And it's very, very difficult. There are very few magazines. Everything has changed commercially. Society says, we don't care whether we ever read a short story again or not. Or else we would have more places where the students to use any of their knowledge. They think short stories are written out of sensations and feelings. It

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had a class of twelve, you were lucky if you had four. They came or went as the pleased. That was very hard on the teacher. You do need attendance, but at the same time, you don't want to keep an attendance record. Then, at the end, they there are short stories. In a way, you have to make society interested in literature. It's not given. It's not right there."

"I personally feel that any student who's really interested in writing benefits far more from taking courses in Shakespeare or Art History or reading Plato, than they do in taking a writing course. I found recently that a number of the people who asked to be in my class really have no interest in literature. They think of writing as a kind of skill. The question I always ask is, are you really passionately interested in reading? Do you read all the time? Do you discuss books? Do you think about literature as a philosophical and moral question? Often they are utterly surprised. They have no idea that that's what writing is about. I feel that the people who are going to be able to write, those are the people who are reading all the time. Because, in a sense, writing is made on past writing, as much as it's made on experience."

"All the theories in the world won't give you your first page, to start the flow. But people who are interested in the arts tend to be interested in what's happening in their own day. They gather nourishment from it. They start steeped in their own time. And I find it terribly difficult to get

would present their work. That's okay, but it's not really the purpose of the course. You're supposed to draw some kind of inspiration or sustenance from the other students."

"There is a more docile attitude on the part of students. And perhaps more interest in learning, rather than in experiencing. There is an interest in learning never occurs to them that, if they know something about philosophy or geology, all of that can be useful to them. I don't mean as an actual block of knowledge, but in forming your style. And so they tend always to start out with sensation, one of the most difficult things to make real in literature."

Hardwick has had this same problem with students over the years. After all, the quality of student writing doesn't change greatly. Of course, she finds that "every class is different. But the quality stays about the same, and one or two stand out. Partly out of a great seriousness and more general intelligence. And more knowledge that's somehow going into this writing. I have more and more boys from Columbia, and the girls are just as good. I've never felt that there was any difference there."

"One thing I've noticed, and, I must say, is more gratifying for the teacher—they attend class more. There's this idea of getting your money's worth. In the writing courses, people do attend. There was a period in there, until 1971, when students just didn't attend class. If you

ning, that this moment won't come again. Yet, I feel students are very depressed. The docility, the willingness to work and learn—I think it's going along with a kind of depression about the world and its prospects. I don't think the fact that they're willing to learn means that they buy the attitudes of society. They don't. They're very critical. I think they're going along with it, but it's without this great enthusiasm or belief. What can they accept in this society? There is so little they can accept."

"Does society have any place for these students? Does it need their work? That's the question. Does it want them? That's why they're still going to graduate school. When you get out, society doesn't say, I'm grateful to you for having studied, I need what you've learned to make a healthy world. You've got to go on and wait a little bit. I don't know what will happen."

Nobody can say what will happen. Students get depressed, because they're afraid that nothing will change. Elizabeth Hardwick maintains a dialogue with the literary world. She is aware of marvelous changes that are occurring all the time. "The wonderful thing about art is that there are many people writing something wonderful right now, or painting something. It may be new, or it may be some variation on the old. But that's what makes the whole thing so glorious. It's true, and in all countries. Just when you despair, something absolutely fresh and beautiful and alive comes out in the arts. So that's what it's all about."

**"I do believe criticism is writing. I think it's valid and beautiful. . . . You need just as much of a gift to do anything really well as you do to write fiction or poetry. . . . Criticism is not a matter of having the right opinion. . . . It's a question of keeping up, on a high level, a sort of literary dialogue."**

**ELIZABETH  
HARDWICK**  
**Seduction  
& Betrayal**  
**WOMEN AND  
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