

Barnard Bulletin

VOLUME LXXIX

THURSDAY, MARCH 27, 1975

Library Displays Margaret Mead Exhibit



Margaret Mead at sixteen.

A special exhibit entitled *Margaret Mead at Barnard* will be on display April 15 to May 10 in the Reserve Room of Wollman Library.

The exhibit, sponsored by the Barnard Library Development Committee and assembled by the library staff will focus on Mead's years as a student, drawing especially from materials used for *Blackberry Winter—My Earlier Years*. Various stages of the book's production, such as manuscripts and proofs will be shown. In addition a collection of photographs of Mead's years at Barnard and samples of her writings in student publications will be on display.

Mead came to Barnard in 1920, and graduated in 1923, a psychology major with an avid interest in anthropology. In the fall of 1923 she entered

Columbia University, where she did graduate work in anthropology with Franz Boas and Ruth Benedict. She received her PhD from Columbia in 1929 and an LLd from Columbia in 1964. (Barnard's 75th anniversary.) Mead was given Barnard's Distinguished Alumna Award in 1971.

Included among Mead's published works are *Coming of Age in Samoa* (1928), *Growing up in New Guinea* (1930), and *Culture and Commitment* (1970).

In *Blackberry Winter*, Mead said, "In the autumn of 1920, I came to Barnard, where I found—and in some measure created—the kind of student life that matched my earlier dreams." The exhibit will try to show what it was that Mead did find here fifty-five years ago:

Examining Tripartite

McAc Organizes Student Activities

by Lisa Lerman

This is to be the first of a series of articles explaining each Undergraduate organization. Bulletin feels that very few students except those involved with Undergrad, McAc, the Coordinating Council, and the Budget Review Committee, understand the functions of these organizations, or the structure of the student government as a whole. The aim of these articles is to inform students of their structure the sources of their funds, the way decisions are made and policies formed. These organizations, which operate from the activities fee paid annually by each student, are all intended to serve student needs and to be responsive to student demands.

The McIntosh Activities Council sponsors Barnard events and operates McIntosh Center. It is one arm of the Tripartite Organization, which is composed of all of the tripartite committees. (See diagram) McAc consists of an executive board of four officers and eight planning committees. It is funded almost entirely by Undergrad, and receives \$15,000 of the \$60,000 distributed annually by Undergrad, which is the largest budget allotted to any group.

The distribution of monies among the eight committees is

determined by the chairpersons of the committees. The committee chairpersons are elected by their committees. Criteria of membership are presently being set, but until now they have functioned without knowing exactly who they were.

"McAc was founded in 1969," said Teresa Vorgia, who was President of McAc for two years, from 1972 to 1974. "It was formed to plan events in McIntosh Center." It started with only a few committees, and more were added as they were needed. The newest is the Lectures Committee, chaired by Andrea Katz.

The \$15,000 received this year by McAc from Undergrad, is distributed by the Executive Board among the

eight committees. The Social Committee, Special Events Committee, and Lectures Committee receive \$3,000 each. \$2,000 is allotted per year to the Arts and Literature and Films Committees. The Recreation Committee receives \$800, the Student-Faculty Committee \$700, and the Commuter Action Committee \$500. \$1,000 is allotted for miscellaneous expenses. Among the events sponsored yearly by McAc are the Spring Festival, Casino Night, the Sock Hop, dances, coffee houses, and ski trips. This year McAc has organized among many others, the Emily Gregory Award dinner, a Halloween party and film, and a benefit for the *Columbia Daily Spectator*.

(Continued on page 3)



Dede Appelbaum, Treasurer of McAc, working in the McAc office in McIntosh Center.

Students Face Possible Expulsion for Iran Action



Students at Earl Hall hearing Tuesday.

by Beth Falk

Four Barnard students face criminal charges in connection with a sit-in staged last Thursday, March 20 in Dean Harvey Picker's School of International Affairs office. The Barnard women, were among seventeen students in all who were protesting the arrests of six Iranian students at SIA the previous Monday. The Iranians, all of whom are charged with criminal trespassing, and one with harassment, were handing out anti-Shah leaflets at a Persian New Year's celebration at SIA.

On Wednesday afternoon, the Barnard students received a call from Dean Feld informing them that Barnard was taking disciplinary action against them because of their participation in the sit-in. Merri Spear, Robin Alexander, Sara Allen, and Laurie Malkoff were instructed to pick up the complaint made against them by Dean Picker from the Office of the Dean of Studies. The complaint will be taken up by the Barnard Academic Council; the students could be censured, suspended, or expelled.

Sara Allen, who spoke to Feld, said, "What we are charged with is violating the rules of a code of conduct of Columbia University. This is separate from the legal charges; Barnard will not act on this complaint until after we go to court."

Bulletin was told by Dean Schmitter two hours after the students were informed of the charge that Barnard had not yet received a decision from Columbia as to whether these same charges were to be brought against the Columbia students. She said Barnard would not act until they heard from Columbia.

(Continued on page 2)

The Barnard and Columbia students involved in the sit-in also demanded that Columbia cut all ties with Iran's fascist government. Columbia is presently engaged in developing a social welfare system for Iran, a program for which the University is receiving \$360,000 from Iran for the first two month contract.

In response to the arrests of the six Iranians and seventeen Barnard and Columbia students, a demonstration was held Tuesday, March 26 at noon on the Columbia campus. Approximately 300 people marched on the campus, chanting slogans such as, "Drop the charges, down with the Shah." The students also entered the sixth floor of Kent Hall for a short period, where Professor of Iranian Studies, Ehsan Yarshater's office is located. The demonstration was organized by a coalition composed of Iranian Students Association of New York, Revolutionary Student Brigade, Latin American Students Organization and Asian Women's Collective.

An open hearing was held at Earl Hall Center at 3:00 p.m. on Tuesday to determine whether the Revolutionary Student Brigade, the group most of those students arrested belong to, should be expelled from membership, an action which would mean that the group would no longer be recognized by Columbia. A decision is expected early next week.

In addition to possible action to be taken by Earl Hall, the seventeen students face first, criminal charges of harassment, resisting arrest and criminal trespassing, and second, University charges.

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Students Face Possible Expulsion

(Continued from page 1)

The students must appear in court April 7, and all face up to one year imprisonment and \$100 fine for each count, if convicted.

Charges at the Earl Hall hearing were brought to the Steering Committee of the Earl Hall Student Governing Board by J. Paul Martin, director of the center. It was alleged that the students had violated several articles of the current by-laws of Earl Hall, such as Article XII, Section 2, which states, "A member group may be expelled from membership, if that group... engages in, sponsors, or threatens unjustified physical violence or destruction of property."

One intent of the hearing was to determine whether or not "physical violence" had been committed during the sit-in. Francis Roudiez, an assistant dean at SIA, was the only witness who testified for the administration. Roudiez, who was in Dean Picker's office at the time of the sit-in, asserted that although no damage was done to the office or its occupants (Roudiez and Dean Picker's secretary Miriam Barker), "In my opinion, the taking of an office is physical violence, without liking the term."

Laure Malkoff, a Barnard student involved with the sit-in felt that the RSB would not

be expelled from Earl Hall. "Paul Martin has no case, he supplied no evidence."

Columbia had five days from the date of the sit-in within which to send charges to Barnard and request that the college proceed against the students. According to Dean Barbara Schmitter, Columbia "has to submit charges, and we would then have to go through our own judicial procedures." Schmitter stated that these proceedings, which would probably begin with a pre-hearing, could result in a letters of censure, suspension, or expulsion, and added, "We will proceed in terms which are very carefully laid out."

Spring Cleaning

The Editor-in-Chief and the Managing Editor of *Bulletin* have abolished their positions and re-established themselves as Co-Editors. This decision was approved by the staff and by the Publications Board, which acts in an advisory capacity to *Bulletin*, *Mortarboard*, and *Emanon*. The change was made because of a desire on the part of the editors to share more equally the responsibilities of running the newspaper.

Bulletin is trying to enlarge its staff, decentralize authority, and find new sources of news. Anyone interested in writing for the paper, contributing ideas for articles, or doing photography or layout work, should come to a meeting at our office any Thursday at 5:00 p.m. or call us. The office is at 107 McIntosh, the extension is 2119. Beth and Lisa can be reached in the evenings at x5327 and x5338.

Students Demonstrate In Stanford

(CPS)—About 200 students at Stanford University, including some Iranian exchange students wearing paper bags over their heads to prevent identification, turned out to protest a contract soon to be signed between Stanford and Iran.

Under the contract, university students in advanced engineering would design a domestic communication system for Iran. The protesters, including about two dozen anonymous members of the Iranian Students Association of Northern California, claimed

that the Shah of Iran would use the new communications

The Iranians said that they feared reprisals for their protest action from the Iranian government and so chose to keep their identities secret.

Professor Bruce Lusignan, a faculty member who would be involved in the project, defended the work at a teach-in held prior to the rally. He said that the Shah already has the capacity to spread propaganda over existing television and radio systems, and that the new system would help improve health care in remote Iranian villages.

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Seniors Receive Awards

by Sarah Gold

Two senior awards have been announced for the class of 1975. Dorothy Ann Moore is the recipient of the first Frances M. Smith Award, and Shulamith Denise Stromer has been awarded a Danforth Fellowship.

The Frances M. Smith Award is given for outstanding achievement at Barnard College to an upperclassman from the Albany area. The award is in memory of the late Frances M. Smith, who graduated from Barnard in 1932, and was a "prominent Albany citizen."

Moore, a geography major with a special interest in urban planning, is currently a Senior Scholar, working on a project for the Landmarks Preservation Commission. She is studying three landmark sections in Brooklyn in an attempt to "draw inferences about the effectiveness of the stated goal of the Landmark Preservation Law as well as its consequences for the lifestyle and composition of

the communities concerned."

The presentation of the award was made by President Martha Peterson in a ceremony in Albany on Thursday, March 20.

Shulamith Denise Stromer has been awarded a Danforth Fellowship by the Danforth Foundation in St. Louis, Missouri. These fellowships are presented for graduate study anywhere in the United States, to sixty people with an interest in teaching on the university level.

Stromer is an English major, and would like to teach English literature on the university level. She felt the distinguishing feature of the Danforth Fellowship was evidence of concern on the part of the applicants for the relation of ethical and religious values to the academic disciplines. The sixty recipients are chosen from among 1700 applicants. The award consists of full tuition plus a maximum \$2000 stipend.

Further awards will be announced at the Honors' Convocation on April 17.

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McAc Explained

(Continued from page 1)

The executive board, in addition to its fiscal authority, makes recommendations to each committee about activities which they might sponsor. "Most of the ideas, though, come from the committees themselves," said Schindler.

Schindler commented that McAc is responsible, "in a very idealistic sense, to the entire community" (presumably the Barnard community.) This appears to have no bearing on their advertising policy. Officially, placing of ads is done by each committee. Each expenditure on advertising, however, must be approved by either the president or the treasurer of the executive board. Nearly all of their ads are placed, not in the Barnard paper, but in the Columbia College paper.

Committee chairwomen present at a meeting of McAc on Tuesday night characterized their relationship to Undergrad as one of relative independence. As it does for all other Barnard groups, Undergrad holds the McAc purse strings. Robyn Grayson, Vice-President of McAc, commented, "Basically we are an autonomous organization." Vorgia, the former president, added that although McAc must account to Undergrad for all of its expenditures, that "Undergrad trusts the Executive Board."

A more skeptical view of the relationship between

Undergrad and McAc was expressed by Dede Appelbaum, the Treasurer of McAc. "This year's Undergrad officers have tended to criticize without being aware of the individual problems of the different groups." She explained that although McAc has not had any trouble with receiving money for requisitions submitted to cover specific expenses, that in the last few months the interactions between the two groups have begun to manifest the same kind of tensions present between Undergrad and other groups funded from the Student Activities fee.

Appelbaum talked about the Undergrad funding policy because, as Treasurer of McAc, she is sensitive to the ways in which the student government operates. Her comments were that, "the way they do funding is very much behind closed doors. The four officers meet only with each other to discuss appropriations; after the election there is never any more feedback. I wonder if it shouldn't be more public. They are reluctant to give out general budget information; they certainly don't publicize it."

She also said that Undergrad has problems because the annual turnover of officers suspends any notion of continuity. Speaking of Debbie Hirschman, this year's president, she said "She's done a tremendous job as far as being available, and devoted to her work."

Room Drawing will be April 7-10

by Pat Thuto

April 7-10 are the scheduled dates for room drawing. All eligible Barnard students, i.e. those with "resident" status and senior commuters, who have submitted a room drawing card to the Housing Office will be able to select their rooms. One of those dates according to their lottery numbers. Each student must check the master lottery lists that will be posted this week outside of room 107 Barnard Hall and in each dormitory for the date and time at which she is to draw her room.

Students who have expressed a desire to live in kosher suites or in a suite with other Black students and have submitted their names in advance to the Housing Office will be able to participate in the preferential room drawing. A sufficient number of suites and/or spaces will be set aside to accommodate these students, who will not take part in the regular lottery and drawing.

Barnard students wishing to live at Columbia are included in the general lottery and will select their rooms during the regular room drawing period. A special commitment, however, has been required for any Barnard woman desiring to live in Carman Hall. These Barnard students will not have a number in the lottery and must accept their Carman assignments for the entire year. When questioned

about why a special commitment was being required of these students, Blanche Lawton, Director of Residence, stated "We are not sure of the desirability of living in Carman Hall," and since Barnard must pay for all of the Columbia spaces allocated to them whether they are occupied the entire year or not, it is first necessary to ascertain if there would be sufficient interest among Barnard women.

According to Gwyneth Murphy, chairperson of the Housing Committee, thirteen Barnard women have already committed themselves to living in Carman, but the committee was still debating whether or not there would be a thirteenth space. Living arrangements in Carman call for four persons to a suite, and if there were a thirteenth space this would mean nine Barnard women on seven Carman and four on five Carman, with one of the Barnard students on seven Carman sharing a suite with three engineering women. Murphy felt, "It would be unfair to ask a Barnard woman to commit herself to live with three students from another school who would have, most likely, different friends and interests."

Murphy also said that the joint Barnard-Columbia housing sub-committee has worked out some changes in rooms available in other dorms besides Carman Hall.

To compensate for the twelve spaces for Columbia men given up in Carman, Barnard has relinquished twelve rooms in 400 W. 118th. Barnard has also given back to Columbia six two-room suites in Farnald, Livingston and Hartley and has opened up three more suites for fifteen Columbia men in Plimpton. Barnard also gains fifteen singles in John Jay and ten in Hartley, making the fifth and fourth floors in the respective dorms co-ed next year. But no matter where you live on campus next year, you will be paying at least \$65 more than this year's room fees. All Barnard room rates will be increased by \$65 while Columbia housing rates will increase by an average of \$75 per room.

Lawton did not foresee any great change in the housing situation for next year. She expects that there will be "a sizeable waiting list for commuter room assignments that will probably carry over into second semester as it did this year." However, Lawton believes that they will be able to "house all commuters, with rooms to spare," but probably not as quickly as everyone would like. A sub-committee is now looking into the possible rezoning of commuter districts. The committee is most concerned with zone three which includes students in the closest commuting zone to Barnard and yet covers a very extensive area.

Humanities Program to Expand

by Dorothy Glasser

Last week President Peterson called a meeting with members of the faculty to explore the possibility of expanding the Program in the Humanities. The existing humanities curriculum is composed of courses each based on a theme; this year they included death, justice ritual and drama, homosexuality, and others. Although the meeting produced no concrete proposals, the Program in the Humanities was voted a success. The meeting ended with a general consensus that the humanities program should be expanded to include more courses which would

allow for broader reading in the great books.

Patricia Terry, a professor in the French Department, who is presently teaching a humanities course, attended the meeting. In an interview with *Bulletin*, she defined humanities as the study of creative human invention; she drew a distinction between an invention such as a light bulb, "which would have been invented regardless of Thomas Edison," and 'inventions' such as *Crime and Punishment*, "which never would have been written were it not for Dostoevsky."

In discussing the importance of humanist studies, Terry explained that, "the

great books are concerned with the fundamental conditions of human existence. They allow for a better understanding of those conditions, and make our experiences more valuable to us." She expressed her concern that the program be extended so that students will be more likely to read the great books. "In light of the current trend toward professionalism, we can no longer assume that the students will read these books. Though career goals are important, the great books deal with living and dying." Terry felt, "It is dreadful that students graduate without having read Homer or Shakespeare."

Folk Dance Extravaganza



A Balkan folk dance workshop will be held at Barnard, April 4-6.

The Folk Dance Club is presenting a *Balkan's Extravaganza* on April 3, 4, and 5. The weekend will feature Greek, Turkish, Yugoslavian, and Balkan dancing, and two live bands on Saturday night. The schedule is as follows:

Friday, April 4—8-11:30
Dancing in the Barnard Gym

Saturday, April 5—9:00 a.m. - 6:30 p.m. Dancing in Barnard Gym. 8:30 p.m.-2:00 a.m.—Dancing in McIntosh

Center

Sunday, April 6—10:00 a.m. - 4:00 p.m.—Dancing and films in the Earl Hall auditorium.

All events are free to Barnard students. Weekend price for Columbia students is \$10.25, all others \$20.50. Admission to individual events is also half price for Columbia students. For more information about the extravaganza, call x7750, or 431-6395.



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Making Our Own History

What is the connection between Barnard students and the government of Iran? The arrests of six members of the Iranian Students Association and seventeen members of the Revolutionary Student Brigade have served to raise many questions regarding the web of relations between Columbia University and the fascist government of Iran. Whose interests do these ties serve? The students of Barnard and Columbia?

Bulletin believes that in attempting to suppress protest against its relationship with Iran, Columbia has violated its educational responsibility to its students. One aim of the sit-in was to stimulate discussion; the object of the arrests was to discourage action by students around political issues. Barnard and Columbia are happy with the non-existence of any effective political organization of students. Both schools are much freer now than a few years ago to ally themselves (and us, by our silence) with fascist governments. The university has no political ethics. It is run as a huge corporate enterprise; policy decisions are made entirely by administrators.

An important aspect of our education involves learning how to live in the world, becoming conscious of what our goals are. Preprofessionals at Barnard and Columbia have tended to regard teachers and administrators as role models. The contract between Iran and Columbia, the arrests and charges initiated by the school, and the potential expulsion of one active political group on campus calls for a rejection of this model. Columbia's alliance with the Shah is an endorsement of alliance between fascists and capitalists wherever their goals intersect. The action taken against the Iranian students makes even clearer that our university puts money above all else. The suppression of student protest is a statement that we are permitted no part in decisions made by those in power.

"The great safeguard of society," observed George Eliot in 1871, "was that opinions were not acted on. Sane people did what their neighbors did so that if any lunatics were about, one might know and avoid them." The Columbia administration, in defense against a few hundred "lunatic" students who demonstrated Tuesday, barricaded themselves into Low Library for the afternoon. It is clear that students are expected to emulate the politics and actions of their elders, to allow our education to be set apart from the making of fundamental choices as human beings. Many of us could conceivably evade such decisions. After all, it is unlikely that any oppressed Iranians will ever land on our doorsteps. *Bulletin* feels, however, that through education at Barnard, students must deal with how we see ourselves in relation to our community and the rest of the world. It is high time to show the college that our opinions will be acted upon.

Letters to the Editor:

Elections

To the Editor:

This has been my first experience with the phenomenon known as Barnard Undergrad elections, and after enduring the plethora of flyers and effusive candidates, I believe I'll take a sabbatical at the same time next year. As Ms. Bernard so aptly commented in her article of March 20, it was a "dirty campaign".

I suppose that it is normal for budding politicians to engage in such activities as pasting their posters over those of other candidates, bombarding the students at every moment with propaganda, and, in one appalling instance, draping a sheet across the front of Hewitt advertising one of the tickets.

What really upset me was not the electioneering, but the inconsistencies demonstrated by these students and particularly the overflow of redundant flyers stuffed in mailboxes and all over campus. Once the garbage pails were full, these papers were strewn all over the floor in McIntosh. If students profess concern for the environment, then why are they wasting paper expressing the same views that they are given the opportunity to discuss in *Bulletin*? The candidate who could have answered that question would have received my vote.

Merri Rosenberg
March 21, 1975

Iranian Students

To the Editor:

The Young Socialist Alliance demands that the charges be dropped against the six Iranian students recently arrested. In merely exercising their democratic right of criticizing the Shah of Iran, they have been victimized by the police, in

collusion with the Columbia University administration. As a result, they now must suffer under the immediate fear of being deported back to Iran, back to the torture chambers.

The March 1975 issue of the Committee for Artistic and Intellectual Freedom in Iran (CAIFI) Newsletter documents the use of torture against 12 dissidents. According to this civil liberties newsletter, SAVAK's methods of torture include the sustained flogging of the soles of the feet; the extraction of finger and toenails; electric shock treatment to sexual organs; and the thrusting of a broken bottle into the anus of prisoners; a "hot table" which toasts the flesh; raping of women political prisoners; and mental torture.

We also protest the arrests of the seventeen students and members of the Revolutionary Student Brigade who sought to bring this to public attention. Although we disagree with their theatrical political tactic of a room occupation, they must be defended against administration and police attacks, and the charges dropped. The real criminals are the police, the US Immigration Service which works hand-in-hand with SAVAK to squash political dissidents, and the Columbia University administration, which is not only complicit in this victimization, but covers up the political repression, barbarity, and undemocratic nature of the Iranian government.

We must now mobilize the entire Columbia and Barnard academic community to prevent Columbia, the police or

the US Immigration from victimizing the 6 Iranians, endangering their lives, and repressing the 17 RSB members. We have to swing the weight of this campus community—through rallies, pickets, teach-ins, leaflets, letters, and petitions—behind the efforts to drop the charges. To win a victory here, as was won with the case of Babak Zahrie in Seattle (an Iranian facing deportation because of his opposition to the Shah and to US's war in Vietnam), we encourage the formation of a broad-based defense of mass action which will involve everyone and anyone who supports the civil liberties of the 6 Iranians, no matter what their ideological or political persuasion might be.

Kathryn Pon '78
Young Socialist Alliance

Curriculum

To the Editor:

This is a letter in response to an article in the February 20 issue of *Bulletin* titled, "The Barnard Curriculum: A Personal View."

A compromising solution to the proposal of eliminating the distribution requirements and offering Humanities and C.C. in its place would be to allow Columbia College's courses in C.C. and Humanities to be "squiggled" to fulfill a Barnard general distribution requirement.

This suggestion would encourage Barnard students to enhance their liberal arts knowledge and at the same time to get some of their requirements out of the way. Perhaps this would lead to a merger of the Barnard and Columbia catalogs—long overdue.

Judy Weinstein, Barnard '76

(Continued on page 8)

Howwid Wagamuffin

Item: On Saturday, March 22, McAc held a benefit dance for *Spectator*.

Tell me, what more natural thing is there than for the social committee of a small, independent women's college to throw a benefit dance for the newspaper of a large neighboring university? Are we so selfish as to think to debase ourselves by panhandling for *Bulletin* funds, when we can have the opportunity to thus magnanimously support the *Spectator*?

After all, *Spectator* does not have the obvious advantages that *Bulletin* has, and we must learn to aid those newspapers less fortunate than ours. *Spectator's* reporters are predominantly male, and, well, you know how males are when it comes to reporting, or anything else for that matter. They do not have the objectivity of the female, nor the

wardrobe, probably. The, flounder hopelessly in face of economic crisis.

We (royal) were pleased to note the increase of token Barnard coverage in *Spectator*, by phone since we had hurt our toe. When asked why coverage of Barnard was being stepped up, Hubert Snerd, a devoted *Spec* reporter commented, "I think we have a bad connection." Snerd further commented, "Barnard? Oh yes, Barnard. I believe we have an article about it in next week's issue." Snerd later introduced us to a fellow reporter, Dmitri Stolzeberger, and suggested we all take in a movie and pizza.

Bulletin is pleased to release its own aspirants to *Spectator*, thus keeping its own staff small and select, preserving that familial atmosphere that the overstuffed *Spectator* cannot claim. Can *Spectator*

fit its whole staff into a telephone booth? Answer me that, if you will! It is our duty, if we are to remain an independent self-serving liberal arts college, to turn in as much loose change to *Spectator* as can be found in old pockets and purses. I propose we all pitch in—what glory it would be to have all Undergrad turn out to hustle on the IRT, playing harmonica or tap-dancing for pennies to go to this worthy cause. Maybe the new Undergrad president will even apportion some of its budget away from those horrid political groups and into the needy hands of *Spectator*.

If *Spectator* fails, we have failed. As their morale wilts, so ours follows proportionately. Is it worthwhile to support our own newspaper if our potential dates and husbands go all gloomy?

Jaml Bernard

Oomoto and St. John's Bridge the Arts and Religion

by Maria Iacullo

The ecumenical presentation in the Cathedral of St. John the Divine on Friday, March 14 was a historic moment for intercultural and inter-religious relations, for it was the premiere of the Oomoto exhibition in the United States. St. John the Divine is the first American host of this magnificent Japanese display which has toured Europe and will visit only four other US cities.

Oomoto means "The Great Origin," and is one of the "new religions" of Japan. It is new because it was founded in the late nineteenth century. However, its rituals and the essence of its writings come from very old traditions. Oomoto is matriarchal and is led by women. Nao Deguchi, its founder, was a great mystic. In her book of revelation she stated that all people must recognize the sacred and initiate new systems of social justice. Her revelations were also prophetic; she predicted the World Wars, the invasion of Japan, the China-Japan war and the atomic bomb.

The universal brotherhood theme of Deguchi's writings attracted many followers, including Onisaburo Deguchi, who is considered a co-founder of the religion. He headed the Oomoto group of about three million people during the 1920's and 1930's when Japan was a fascist state. The government did not appreciate these peaceful people and tried to get rid of them. They arrested thousands and dynamited

their sanctuaries and headquarters. Onisaburo was imprisoned and finally released in 1942, and devoted the rest of his life to his art. Oomoto survived the persecution and today has seven hundred branches throughout Japan.

In Oomoto there is an imageless altar and no professional priests. It is a humanistic religion, the first in Japan to organize mass protests against atomic testing and remilitarization. The greatest expression of the religion is through art, which includes Kendo, calligraphy, textiles, tapestry, No drama and pottery.

The exhibition on March 14 included the Cha-No-Yu, the classical Japanese tea ceremony which can be thought of as a Japanese equivalent of the Christian Eucharistic celebration. It is a ritual which epitomizes non-verbal communication and provides its participants with a sense of timelessness. Kendo is the martial art which uses wooden swords. It emphasizes the trust and openness between two people as they display completely restrained violence. The koto, a two stringed instrument, some small hard drums, and a flute were used during the presentation of the No drama, which is the oldest and most classical of Japanese theatre. These instruments and the singing that accompanied them created a singularly beautiful sound.

The American tour of Oomoto is under the

patronage of the Society for Art, Religion and Contemporary Culture. Dean Morton and Father Richard Mann of the Cathedral, and Frederick Franck, an author and artist, are responsible for organizing the exhibition at St. John the Divine. The followers of Oomoto are on a world tour in an effort to show their respect and gratitude to the great humanist and artist, Onisaburo. Oomoto leaders wanted the US opening to be in a great religious sanctuary rather than in a museum or some other secular place. Mr. Kyotaro Deguchi, the grandson of Onisaburo, has stated that the exhibition at St. John the Divine is "for us of incomparably greater significance, for it strengthens and renews our faith in one of the main tenets of Oomoto,

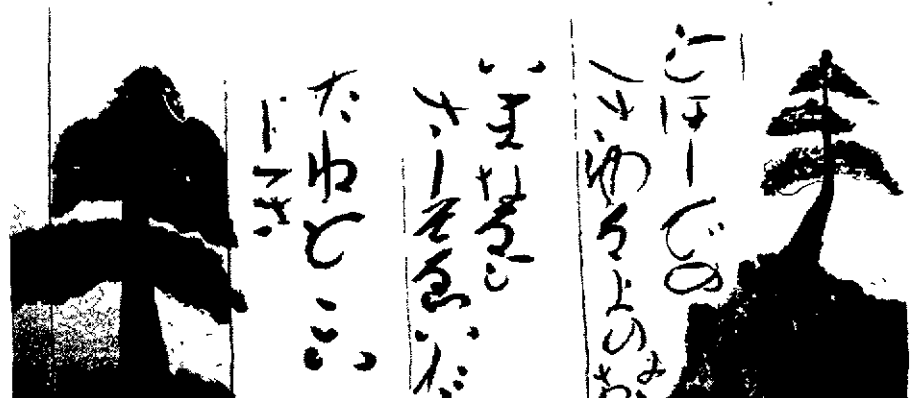
namely, that the creator of heaven and earth is the father of all men, and that mankind, therefore, is literally the family of man."

The performance of the tea ceremony and the showing of the film *Art In Spirit* will be presented at the Church, which is located on Amsterdam Avenue at 112 Street, on April 5, 6 and 12 at 2 and 3 p.m., and on April 13 at 2 p.m. The art of Onisaburo will be on display throughout this time. His ceramic bowls, called Yowan, possess an intense and vibrant beauty and bring to mind the work of the impressionist painters. Oomoto is an extraordinary presentation in all aspects and provides its viewers with a very memorable experience.

In a recent interview,

Father Mann stated that the Cathedral has been sponsoring art shows regularly throughout the past four years. These have included modern art in many forms, Russian icons from the fourteenth and fifteenth centuries, and Haitian, Cuban, and Puerto Rican art. For the remainder of this year, a new show will open every month.

The Cathedral is also sponsoring the first annual Aubrey Cartwright Prize for Religious Art. Works to be submitted should be spiritual in nature and need not be confined to the Christian tradition. There is a first prize of five thousand dollars and a second prize of one thousand dollars. The deadline is June 30, 1975. Further inquiries should be made at the Cathedral.



An exhibit of Japanese religious art is on display at the cathedral of St. John the Divine

'Tommy': Is Seeing Really Believing?

by Robert Brager

We all need our heroes. Babe Ruth and the Church are gone, and our parents are going fast. Economic insecurity is establishing itself in monumental proportions. Our loved ones are cheating on us. Baskin-Robbins ice cream cones are getting even smaller.



Wicked Uncle Ernie

Despair no longer, our hero has arrived!!! Shades of Oedipus and Hamlet, with a striking physical resemblance to Roger Daltry of the Who, has finally exposed himself to the unwashed masses, and can be seen at the Ziegfeld Theatre daily. To all of us who are ravenous for idols, Tommy fills our stomachs. The problem, however, is in retaining the sustenance.

The opening fifteen minutes of the movie are dedicated to true romance—girl meets air force pilot, they go swimming, they dance together in shell-shocked London, they get married, he saves her life, and he leaves her to drop bombs on Germany.

The next fifteen minutes are dedicated to melancholia and childbirth—Nora (Ann-Margret) faints (as all virtuous women must) when she learns of her husband's death; yet she need not totally despair, for she has been left with the seeds of a little Captain Walker. Six months (or five minutes) later, little Tommy is born.

From his birth, we know that Tommy is our next hero. How many babies, after all, enter the world to "It's a boy, Mrs. Walker, it's a boy," sung

in four part harmony by three nurses and a doctor?

Tommy grows up like every normal British boy until he is three years old, when his "infantile sexual trauma" (where would he be without Oedipus?) occurs. His father is resurrected from the dead in time to stumble in on his wife and her lover—who promptly kill him in front of the boy. From then on Tommy, like all other three-year-olds who see their father killed by their mother and her lover, becomes deaf, dumb, and blind.

The struggle then becomes one for "awareness." Tommy must become aware of his problems and face them, to lose his handicaps. In the process of becoming aware, Tommy proves himself at pinball—and wins the admiration of all. He becomes a Babe Ruth and Jesus rolled into one, and gets more television coverage than King Richard I did when he got pardoned.

Tommy, in his mid-twenties, has an income in the millions, ut Ann-Margret, who looks more like a lover than a mother, would "trade it all" to be able to communicate with

(Continued on page 8)

Festival Celebrates Int. Women's Year

by Andrea Shepard

When the United Nations designated 1975 as International Women's Year, its program of activities stated, "Particular attention should be given to international exhibits featuring artistic and cultural works especially by women." Following the UN's lead, a group of artists was encouraged to join together to exhibit their work and the idea of an International Women's Arts Festival was created. Helvi Sipila, Secretary-General of I.W.Y., agreed to be Honorary Chairperson of the Festival.

This Festival encompasses not only the visual but also the performing and literary arts. It provides an opportunity for creative women to display their artistic achievements in various fields and aims to honor and give recognition to these women. Many well-known artists and personalities are participating in promoting the Festival, including Lana Cantrell, Julie Harris, Lillian Hellman, Margaret Mead and Gloria Steinem.

For more information

contact Marilyn A. Boli, director, executive board, or Elizabeth Flynn, festival coordinator, by writing to I.W.A.F., 931 First Avenue, NY, NY 10022. Telephone: (212) 751-0396.

The following is a calendar of upcoming events for the International Women's Arts Festival:

Through March 31—New York professional women artists celebrate International Women's Year at The New School, 66 West 12

April 1—Alison Colbert will read from her works at the Focus II Coffeehouse, 163 West 74 Street.

April 3-20 New York Cultural Center, 2 Columbus Circle. Exhibition of paintings by Sabina Teichman.

Through April 18—*Is There A Female Camera?*—Neikrug Gallery, 224 East 68 Street. An exhibition of women photographers from around the world.

April 29—An exhibition of works of Black women artists. Women's Interart Center, 549 West 52 Street.

The Play's the Thing — Theatrical Insights and Insults

Selina Thorne — Anatomy of a Self-Made Superstar



The Divine Miss Selina Thorne in 'Love's Captive'
(Photo courtesy of Jester)

"There is a moment, in the second act of *Love's Captive*, when the exquisite Selina Thorne leans toward her lover (ably played by John Truman) and whispers, 'Sometimes love and hate are the same thing, aren't they?' The auburn brilliance of her hair and the radiance of her charmingly irregular features are imprinted on my memory like epitaphs on tombstones. The play (a delightful trifle about a girl, her lover and their dog) is so dominated by Miss Thorne's swift movements and piercing voice that we are left breathless with admiration for her theatrical genius. Let there be dancing in the streets—Broadway's in love again, and what a thrill it is! Another beautiful young actress has captured its careworn but affectionate heart."

—Critic A, *The New York Times*

"A woman named Thorne who calls herself an actress was performing at the Broadhurst Theatre last night.

When she hunches her shoulders she looks remarkably like a vulture attacking its prey—in this case, her prey was the audience, who appeared appropriately unenthusiastic. John Truman was miscast as her lover, since his resemblance to a Yorkshire pudding proved difficult to conceal. Apparently unimpressed by Miss Thorne's charms (or lack thereof), he kept gazing into the house as if trying to hail some ghostly taxi. The dog, on the other hand, displayed remarkable theatrical acumen by crawling under the sofa and remaining there for most of the first act. The costume designer achieved a remarkable coup by making the performers look even more unattractive than they, in fact, were. The set is seen to its best advantage in darkness. The ending was, I thought, in poor taste—the audience applauded."

—Critic B, *New York Magazine*

Q. Miss Thorne, several critics

have implied that your performance in *Love's Captive* is less than satisfactory. How do you feel about that?

A. I don't care what the critics think as long as my public loves me.

Q. But, Miss Thorne, box office receipts for the month of March 12 indicate that...

QA. I am dedicated to my art, that's why my public loves me! They know that while some actresses appeal to the many, others are destined for the few. I am one of those actresses.

Q. How do you feel that your studies with Lee Strasberg...

A. Lee Strasberg is the greatest genius of the theatrical profession. Except for Shakespeare, of course, but he wasn't really a director. They didn't have them then... did they?

Q. Ah—no. Then you feel that the role of the director...

A. The director is the choreographer, the actor is the dancer. The director is the conductor, the actor is the instrument. The director is the

editor—

Q. Quite, Miss Thorne, quite. We understand. Could you tell us a little bit about your play?

A. It is a story of love and hate, of triumph and sacrifice. There is an excellent part in it for me. I play a young, breathless, innocent girl, attacked (in the heat of passion) by her fiancé.

Q. Oh. Well. Quite. To get back to Mr. Strasberg—

A. He's nothing but a charlatan. I did try to lie, but we actresses are just dedicated to the truth. When I auditioned for him he told me I had the face of a vulture and the mind of a hen. Well, naturally I couldn't work for him after that. Him being so imperceptive.

Q. I think I understand. Well, thank you, Miss Thorne, for your—

A. Don't you want to hear about my acting?

Q. That won't be necessary, Miss Thorne. It speaks for itself.

—J.J.

Great Broadway Season — But Not This Year

The current Broadway season boasts a drama about lizards, a musical about Joan of Arc, a spoof about a transvestite and a play about a guy who likes to beat up horses. The best of all possible seasons? Perhaps, but next season promises to be equally interesting. Here are some brief previews of shows you can expect to see—whether you want to or not—in the coming year.

Hello, Hamlet, or *Rosencrantz and Guildenstern are Alive* and *Well and Living* in Denmark—a musical version of Shakespeare's immortal tragedy, *Hamlet*. In this version, Hamlet is the football hero of Woodrow Wilson High School and Ophelia is the Polish cheerleader he loves. The show, with music and lyrics by Rod McKuen, ends happily, as Hamlet sings

World. Joel Grey will play Eva Braun.

The Shah—an oriental version of *The Wizard of Oz*. The story centers on Dorothy and her dog To-to-san, who are blown by a typhoon from Canton and land in the Emerald City—Shanghai. The Shah get Dorothy back to Canton and gives To-to-san a fortune cookie.

Seashore—Edward Albee's new drama about two lobsters that come on shore, only to meet with Deborah Kerr and Jason Robards. After a lot of philosophical interplay, Kerr and Robards eat the lobsters for dinner. The crustacean couple will be played by John Gielgud and Katharine Hepburn.

Ho! The Lobsters—a musical version of *Seashore* about two lobsters that dance on shore,

Reynolds and Kaye do a soft-shoe routine with the lobsters, backed up by a chorus of assorted shellfish.

to his girlfriend. "I may be nuts, but I'm nuts about you." *Silence*—a new play by Harold Pinter. It deals with twin sisters in an old age home, one of whom is celebrating her birthday. There is no dialogue in this play, which consists of one hour and forty five minutes of dead silence (with a ten minute intermission). Album on RCA records.

Goodtime Benito—a musical version of the life of Benito Mussolini, with a romantic subplot concerning Adolph Hitler and Eva Braun. Musical numbers include *Chains of Love* and *If I Ruled the*

only to meet with Debbie Reynolds and Danny Kaye. After many one-liners, Reynolds and Kaye do a soft-shoe routine with the lobsters, back up by a chorus of clams, crabs and other assorted shellfish.

Funny Fetus—Barbra Streisand will star in this, the latest incarnation of the Fanny Brice saga. It will trace Fanny's career from the ovary through fetal development, culminating with her premature birth. To be followed by *Funny Infant*, *Funny Toddler*, *Funny Adolescent*.

—M.M.

A One-Woman 'Private Lives'

by Jane Jones

Private Lives is the quintessence of style; its protagonists toss aphorisms and pillows with the same careless grace. Divorced for several years, Elyot and Amanda meet on the balcony of the hotel where they are honeymooning with their new spouses. After some spurious

her laugh lines with a complacent smile on her face, as if she were enjoying her performance for some reason. The part is, thank God, small, but Flacks leaves an indelible impression.

Remak Ramsay as Victor is—well—LARGE. He looms over the proceedings a bit sheepishly, saying his lines

audience sympathized.

John Standing, who plays Elyot, looks like a duck. Now it is not a crime for an actor to look like a duck, if he is playing Falstaff or Gloucester or any number of classical and contemporary roles. But in the role of Elyot it is a distinct disadvantage, and Standing is not a good enough actor to make us forget it. The lack of magnetism between him and Smith destroys the center of the play and leaves Smith to capture the audience on her own.

And capture it she does—brilliantly, though instead of luring it to her side she stalks it with an elephant gun. Smith lives and breathes extravagance; her naked theatricality is almost shocking in its intensity. She can make the name "Victor" sound like the most hilarious two syllables in the English language. Her double-take when she recognizes her ex-

(Continued on page 8)

"Niki Flacks as Sybil proves once again that it's death to cast a stupid actress as a stupid character: the result is boredom squared."

hesitation and gratuitous wordplay (only a Coward character could carry off the line "Don't quibble, Sybil") they run off, leaving Victor and Sybil to chase haplessly after them.

There is a sharp division between the sophisticated, perceptive characters and what can only be called their stooges. Elyot and Amanda can be rude, nasty even boorish, but they must always be utterly charming. On the other hand, Victor and Sybil usually come off as dull and obnoxious no matter who plays them—and in this production, Elyot manages to seem almost as mediocre as they are. Thus *Private Lives* is a one-woman show, but fortunately it's a very good one.

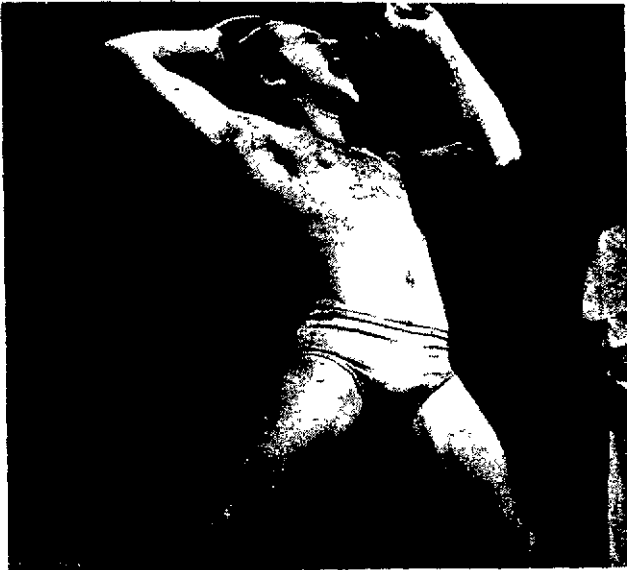
Niki Flacks as Sybil proves once again that it's death to cast a stupid actress as a stupid character; the result is boredom squared. Flacks has an annoying voice, average looks, and very little stage presence. She throws away

with a minimum amount of embarrassment and slouching off as quickly as possible. He is clearly miscast, and his performance is not so much a task as an ordeal. The



Maggie Smith and John Standing in 'Private Lives'

'Rocky Horror Show': A Drag of a Drag Show



GLITTER AND BE GAY: Kim Milford as Rocky

by Michael Musto

The *Rocky Horror Show* has burst into town, with enough glitter to make you gag. Still, if you wear a gas mask to filter out the polluted vibes emanating from the stage, you might have a good time.

The show, a spoof on B-movies of the fifties, threatens to be almost as simple-minded as the movies it makes fun of. The plot combines the worst aspects of *Frankenstein* and *Beach Blanket Bingo*. Janet and Brad, looking like two rejects from the Carpenters, find their way into the home of Frank 'N' Furter after their car has broken down on a rainy night. Furter, a person of dubious sexuality, enters singing "I'm just a sweet transvestite from Transylvania." At this point, the audience wants to leave, but is unable to move due to the sardine-can seating arrangement of the remodeled Belasco Theater.

Frank 'N' Furter has created a monster called Rocky Horror, who looks and dances like a pretzel in heat. Rocky seduces Janet, who is seduced by Frank, who seduces Brad and Rocky. It's the old story of transvestite-meets-boy and girl. The whole mess ends with Frank exhorting us to "Be it, don't dream it." Well, Shakespeare it ain't. Finally, they are all sent to another planet, and one wishes the

recent efforts of Messrs. Brooks and Warhol, it is silly enough to be funny. There are enough jokes, songs and dances to make the show bearable. But after a short while, the show runs out of steam. The parody becomes tiresome, as does the show's continual effort to be shocking. Ultimately, the only shocking thing about it is the fact that people are paying \$15 to see it.

Rocky was a big hit in London, where it played in an about-to-be-demolished movie house. This setting would seem to be more appropriate for the show, which apparently has lost some of its raw appeal in the course of its Broadway glossing over. There was no justification for the redesigning of the Belasco into a cabaret with tables and chairs, except that it allows spaced-out waitresses to serve drinks at outrageous prices.

The acting is mostly good, but becomes tiresome like everything else in the show. Tim Curry, as Frank, is at the center of the show, and his mincing mannerisms carry it. Looking like Rosalind Russell, acting like Mae West and singing like Ann-Margret, Curry makes the show worth watching. Bill Miller as Brad and Abigale Hanes as Janet are appropriately innocuous, but the only thing horrible about Kim Milford as Rocky Horror is his acting. Boni

The only shocking thing about 'The Rocky Horror Show' is the fact that people are paying fifteen dollars to see it."

show were too.

Matters are worsened by a monotonous 50's score, with lyrics like "There's no use getting into heavy petting. It only leads to trouble and seat-wetting." The music is played so loudly, however, that you might be able to miss some of these choice witticisms.

In spite of all, I must reluctantly say that the show is mildly entertaining. Although the idea of a spoof of *Frankenstein* is passé after the

Enten as Columbia and Jami Donnelly as Magenta vie with each other for the worst supporting actress award for 1975. Ritz O'Brien is good as Riff-Raff, the Igor-like servant, but he also wrote the show, so I take back the compliment.

The Rocky Horror Show is loud and offensive—definitely not for the *Lorelei* crowd. At time it is perversely appealing, but for the most part, this drag show is a drag.

RSC: Lear Delineated

by Jane Jones

King Lear isn't box office except to actors and intellectuals; it's so long, so dark, so relentlessly meaningful. The Royal Shakespeare Company's gallant attempt to acquaint audiences with the "foolish, fond old man" miscarries badly. Although their actors act competently and speak well, what this play requires is not competence but greatness.

The *Lear* is good but not original. Obviously every part suggests certain qualities, but Shakespeare's characters can be played in a variety of ways. Tony Church offers nothing unusual, no justification for his presence on the stage. In another play, he might be brilliant, but in *Lear* he is merely insufficient.

Charles Keating lacks sexual magnetism, the one trait essential in an Edmund. Mike Gwilym as Edgar shouts frequently and spends most of the second half cavorting in aoincloth. None of the others are actively bad, and Gloucester and Kent in particular give adequate readings. But only David Suchet as the Fool is genuinely interesting—he sings and jokes with an obscene relish which is almost grotesque.

Goneril and Regan are played sympathetically, especially in the opening scenes. The Fool torments them gleefully, which makes their dislike of Lear's retinue understandable and even natural. This is a nice directorial touch, but it makes nonsense of the play, since if Lear's daughters aren't term agents he is nothing but

an irritating old man. A legitimate character, perhaps, but not in tragedy.

In this production, the fault lies not with the players but with the director. His innovations are largely technical; he interposes some very effective music, lets the actors use the aisles, and brings the house lights up during soliloquies. Some of his ideas are striking—for example, the evil daughters wrap themselves in the

the acting is good, the audience will become involved without being condescended to. There is no reason for such special pleading, just as there is no reason for the actors to confront the audience in the aisles. The usage of stage space in this production becomes ludicrous when a good portion of the audience is forced to look behind them to catch a glimpse of the action.

"These actors act competently and speak well, but what this play requires is not competence but greatness."

draperies which cascaded from the ceiling at Lear's entrance. Later, Regan blinds Gloucester with a large and shiny hairpin, and the rest of the act is played in darkness. Such visual pyrotechnics are stunning at first, but they arouse expectations in the audience which are never fulfilled. One coup de theatre must be followed by others, or astonishment will subside into annoyance.

Then, too, there are some curious lapses. Several of the actors are inaudible at times, and Cordelia is consistently so. In the first half the costumes are elegant, but in the second they are spectacularly grimy and tattered. Realism in the theatre is all very well, but it is perfectly possible to simulate poverty onstage without producing rats as evidence.

The characters often speak directly to the audience, which is a cheap and ultimately useless device. If

By trying to be both classical and avant-garde, the RSC has failed in both objectives. Experimental productions can save mediocre actors—no one can judge an actor who grunts and writhes—but this experiment mercilessly exposes them. At present, the prospect of a first-rate *Lear* seems about as likely as the Second Coming.

It seems people are entranced by the idea of Shakespeare, just as they are entranced by the idea of Jane Austen. Perhaps the same ones who turned Jane into a sentimental old maid turned Will into the scholar's playwright. Either they regard his work as too good to be played (is a book too good to be read?) or they stretch him on the Procrustean bed of their own preconceptions. It's unpleasantly ironic; though Shakespeare was above all a popular dramatist, his plays survive in spite of their productions.



"*Hay Fever*" by Noel Coward brightened Harvard last week; "*Ways and Means*," another Coward piece, was part of a double bill at Columbia. Two campus productions and a Broadway vehicle for Maggie Smith don't exactly constitute a Coward revival, but at least he's been rediscovered by some theatre geeks. Both "*Hay Fever*" and "*Private Lives*" were ecstatically received by audiences, which probably indicates that they appreciate good acting or that they're desperate for comedy in these depressing times. Coward is, in some ways, an ideal Depression (recession?) playwright—escapist, sophisticated and utterly delightful.

Newsbriefs

Commencement

Lillian Hellman, the noted American novelist and playwright, will be the Barnard commencement speaker at the graduation ceremony this year. Hellman, author of *Pentimento*, *The Children's Hour*, and *An Unfinished Woman*, will speak at the May 14 ceremony which is to be held on Lehman Lawn.

Elections

The Barnard Spring Elections took place Monday through Wednesday of this week. After the polls closed at 3:00 p.m., the ballots were delivered to the company conducting the election. Results will not be known until Friday, and will appear in next week's issue of Bulletin.

Summer Grants

Summer grant applications are now available in the CAO office, 210 McIntosh. All returning Barnard students are eligible. Applications must be returned to the Undergrad Office, 206 McIntosh by April 4. For further information call x2126 or come to the Undergrad office.

Conference

A Seven Sister Student Leaders Conference will be held the weekend of April 18, 1975 at Mount Holyoke College to discuss and compare various aspects of student government. Barnard will participate in the conference and four representatives of Undergrad will be chosen to attend.

Alumnae Dinners

All Barnard students interested in joining an alumna in the field of journalism or law for a meal in her home, please contact the Undergrad office, 206 McIntosh, x2126. This is an opportunity to obtain first-hand information about career goals.

Theatre

The Spanish Department of Barnard College presents its annual play, *Los Intereses Creados* by Jacinto Benavente. Matinee—April 5 at 3:00 p.m. in Minor Latham Playhouse. Admission Students - \$2.50, General public - \$4.00. Come to Spanish Dept. for advance tickets (208 Milbank).

Private Lives

(Continued from page 6) husband is an extraordinary example of creativity and control. The artifice, wit and emotion which co-exist in Amanda are extremely difficult to convey, but Smith makes it look easy. She makes you laugh at her silences as well as at her lines.

Physically, the production is uneven. The first act set is routine, while the second act set is surpassingly beautiful. Smith's costumes are appropriately stylish, but Flacks' are dowdy even for her whinnying Sybil.

As a whole, this is not an impressive production. Apart from Maggie Smith's Amanda, it is not a very interesting one. But it has one thing found in very few productions on Broadway—great acting.

Tommy

(Continued from page 5) her son. As he is paraded about on television, she throws a champagne bottle through her set, causing it to regurgitate the contents of the last three commercials into her bedroom. She then gyrates spasmodically on a seven foot long oblong pillow, as gallons of soap suds, baked beans, and chocolate stream through the shattered screen toward her rotating body.

Finally, Tommy regains his ability to speak, hear and see.

His sudden awareness explodes into paroxysms of discovery and exposure. He parades around the countryside like a messiah, drawing followers by the thousands. He is magical. Cosmic. The center of the universe. He is a pacifier, a rectifier. A Savior.

In the end, his followers leave him, killing his guardians as his palace erupts in flames. He escapes death, and swims away from his burning palace in a gesture indicating final expiation of guilt. He is alone and free, for us all to worship and admire.

Even though the themes of *Tommy* are mysticism, awareness and anti-capitalism, the movie itself presents a direct contradiction in terms. The innuendos are so blatant, the metaphors so tactless, and the symbolism so obvious, that very little awareness or mystical consciousness is necessary.

Columbia Pictures expects *Tommy* to gross fifty million dollars, including two million sales of the *Who's* third soundtrack at ten dollars a record. The gaudiness of the movie, the use of costly big-name stars, (who add nothing to the success of the movie, although they may add something to the appeal) and the big buildup also indicate capitalist aspirations instead of anti-capitalist notions.

Unless you are in desperate need of a second rate idol, or you want to hear the sound track of the new *Tommy* album without purchasing it (the first, in any case, is infinitely better), *Tommy* should be avoided, and not endured.

Letters

(Continued from page 5)

Competition

To the Editor:
Someone told me that the party I went to at McIntosh on Saturday night was a benefit sponsored by McAc for the *Columbia Daily Spectator*. Barnard is selling itself out to Columbia, in more ways than one. A stop must be put to this surrender of our identity to the oppressor. I wonder if the new attention being given by Barnard to its Humanites programs is another move toward conformity with the Columbia curriculum, another example (after the 35 course system there can be no doubt) of "keeping up with the Joneses."

The only way to deal with the insults which pour from across the street is to ignore our self-impressed neighbors. The invidious comparisons made by Columbia students about the two schools is merely their attempt to assuage their wounded fallen-Ivy pride. We need not evaluate ourselves in relation to Columbia; if a separate identity is to be maintained, an allegiance to Barnard (especially by Barnard groups) must be reaffirmed, and we must gracefully bow out of the rivalry rampant on the campuses.

Esmerelda Garfinkle '76

"The most talked-about documentary of recent months is finally with us and well worth talking about." —Judith Crist, *New York*

ACADEMY AWARD Nominee "BEST DOCUMENTARY"

"This masterful film was the sensation of the Cannes Film Festival. One of the most important achievements in American film history. Harrowing and brutally honest." —*Rex Reed, New York Daily News*

"A thoroughly committed, brilliantly executed and profoundly moving document. 'Hearts and Minds' will be embraced by millions. One of the year's best movies." —*Paul D. Zimmerman, Newsweek*

"The most hardened hearts and closed minds will certainly be penetrated." —*Bruce Williamson, Playboy*

"A giant of an achievement. Heartfelt, spellbinding, engrossing and jarring!" —*William Wolf, Cue Magazine*

"I cannot imagine that 1975 will bring forth a more important movie. If it doesn't knock you out of your seat, you're already dead." —*Bernard Drew, Gannett Newspapers*

"A must for every thinking American." —*Norma McLain Stoop, After Dark*

"If you only see one movie in the next 10 years, make it 'Hearts and Minds'." —*David Suskind*



HEARTS AND MINDS

RESTRICTED

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