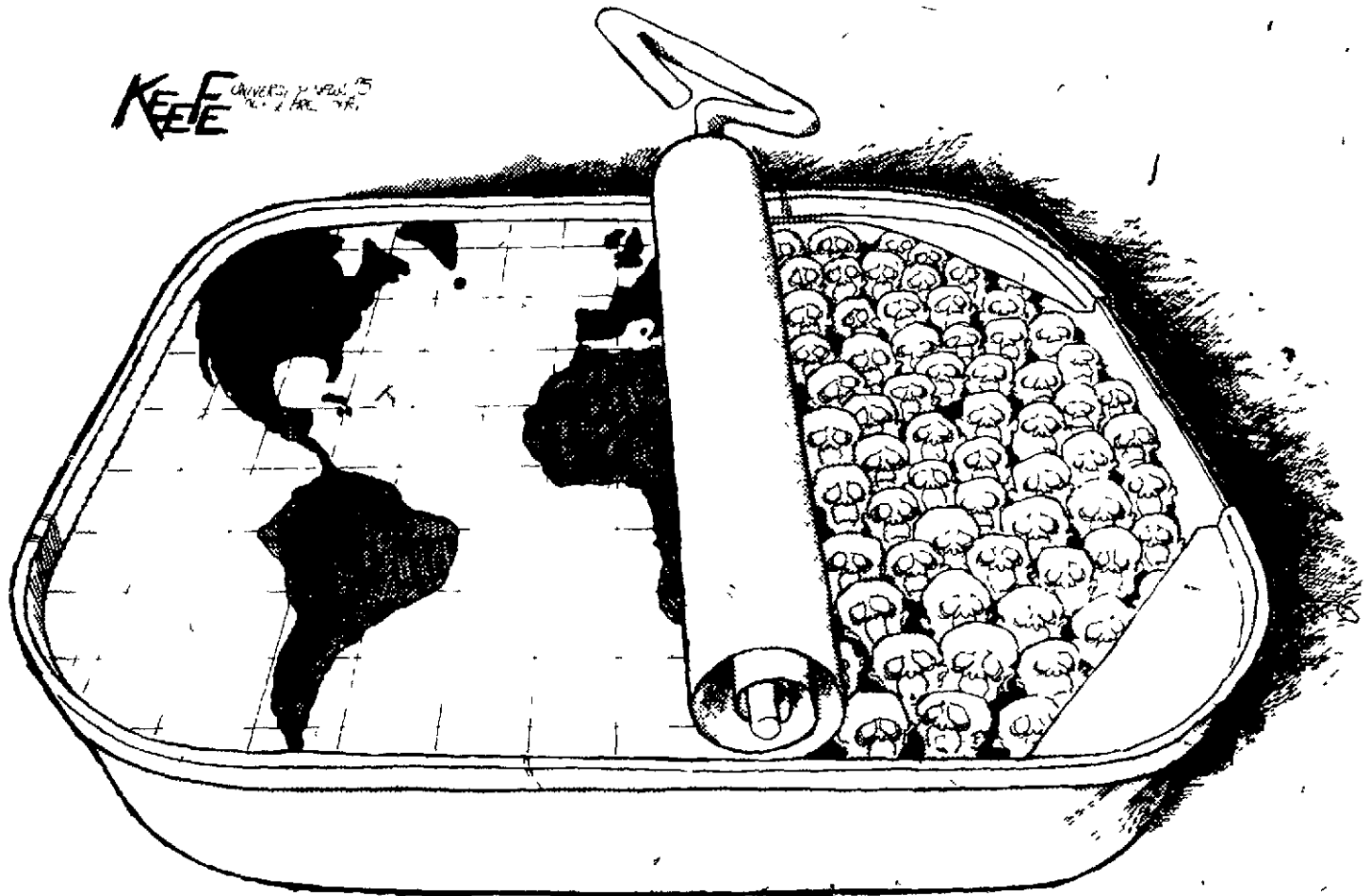


# Barnard Bulletin

Vol. LXXX

February 9, 1976



## Is Birth Control Safe?

**EDITOR-IN-CHIEF**  
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**ASSISTANT EDITOR**  
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Margaret O'Connell  
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# Barnard Swallows Health Scare

by Lisa Anderson

Pill use, as a method of contraception, is subject to prohibition in Barnard Health Service. Its director, Dr. Harriet Mogul, is considering "absolutely prohibiting" distribution of the "the Pill" due to medical uncertainties and numerous student complaints.

As the demand for contraceptives increases, more is learned about the possible dangers of the Pill, and many Barnard women are turning to other available alternatives. In the last three years, the rate of distribution of diaphragms and I.U.D.'s (intrauterine devices), through the Health Service has increased at twice the rate of the Pill. Mogul, wary of hazardous effects of oral contraceptives, says she has never put a patient on the Pill for contraceptive purposes.

There has always been some suspicion and reservation due to the number of diseases which have been linked with pill usage, but now clinical evidence throws serious light on the ill effects of the pill. Blindness, cancer and thromboembolic phenomenon (disorders due to destruction of the blood vessels) are among the diseases diagnosed significantly more in women using oral contraceptives than in those who do not.

Too much about the actual effects of the pill is still unknown. For a long time it was those who developed it who were responsible for its evaluation. Despite the current extensive research, the material which will determine the link between disease and the pill is vast and largely un-

EFFECTIVENESS OF BIRTH CONTROL METHODS PROBABILITY OF AVOIDING PREGNANCY ON BASIS OF PAST USAGE

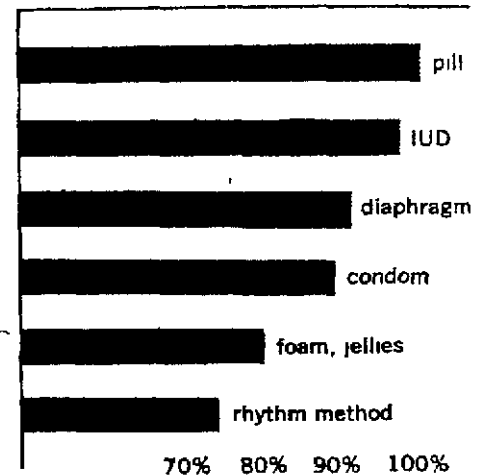
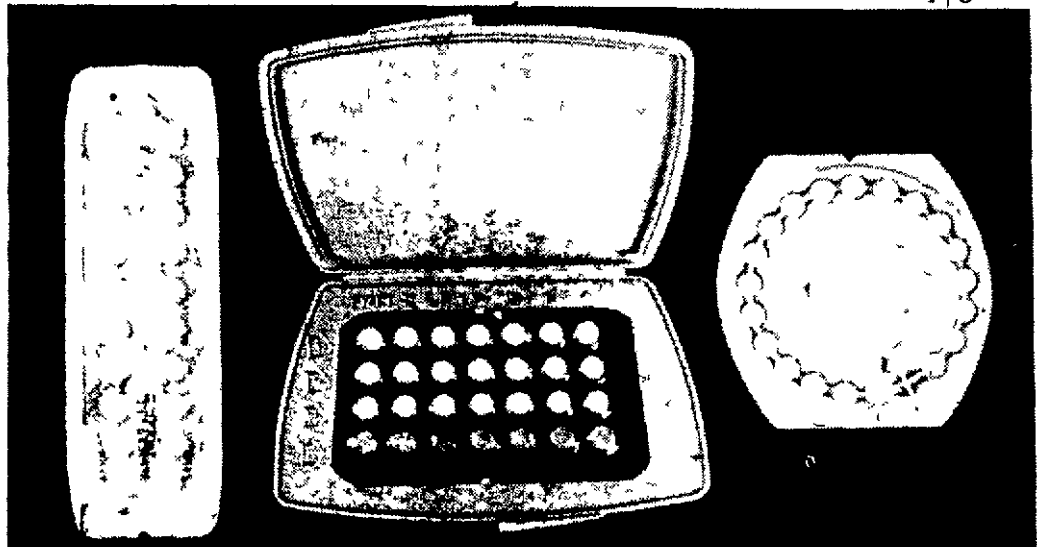


Chart from Our Bodies, Ourselves

discovered. Although doctors may notice a connection between specific illnesses and pill use, they are often ununable to make valid and accurate correlations.

An increasing number of Barnard women have decided to switch from the pill to a diaphragm or an I.U.D., even though the risk of pregnancy is greater. Undesirable reactions, such as weight gain, mood fluctuations and severe headaches, are common reasons. "The pill is convenient but I feel that pumping artificial hormones into my body is not good," stated one sophomore. One student, after using the Pill for three years, changed to a diaphragm and found herself "easier to

(Continued on page 13)



Birth Control Pills

# Alumnae: Rung Up and Wrung Out

by Andrea Priest

Each year the Fund and Development Office organizes activities to raise money for Barnard. One of these activities is a telethon. In last year's telethon, the alumnae raised \$470,000. This year's projected goal is \$500,000.

Alumnae are asked four times a year for contributions. If an alumna responds to the first letter, which is written by the class president and the fund chairman, she is not written to again during that year.

Through the telethons (there are seven this year), the fund raisers "hope to reach over 5000 alumnae by phone," according to Jane Gracer, director of the Barnard Fund. There have been two telethons so far this year, and each has topped last year's record. In one night, \$8005 was raised; this is double the amount collected in any single night last year.

Eleven students worked on the telethons, telling the alumnae what



was new at Barnard and asking for contributions. A tremendous increase in donations from the younger graduates is attributed to an increased interest in Barnard and the emphasis on the separate identity of women. Gracer called the students "fantastic. I can't tell you how invaluable they are." (Students are still needed to help with the February 24th telethon, and there is a possibility of a follow-up telethon later in the Spring. Anyone who is

interested, contact Jane Gracer, x2001.)

Another fund-raising activity is the Barnard unit of Everybody's Thrift Shop at 330 E. 59th Street. This store is run by volunteers who are mostly graduates of Barnard, and the money raised goes to scholarships for student aid.

Another aspect of fund-raising is the Barnard senior class gift. Last year's senior class donated over \$750 to the College, and this year's graduating class hopes to contribute \$1000.

Working closely with the Fund and Development Office is the Office of Alumnae Affairs. Together these divisions organize special events and teas in order to reacquaint the alumnae with what is going on at Barnard. "The contact with the alumnae is important," Gracer said, "because the students' tuition doesn't cover all of their educational expenses, and the alumnae help to make up the difference."

## Wollman: 'Largest On-Campus Employer'

by Ellen Saideman

Because of Barnard's high tuition and the unfavorable state of the economy, many Barnard students have part-time jobs. Forty-eight students work at Wollman Library, which has been the largest on-campus employer for many years.

The student library aides do jobs that vary from typing and binding books to shelving and helping revise the card catalogue. "The circulation desks use the most students; we have students working there from nine in the morning to eleven at night," Mrs. Elizabeth Corbett, Circulation Librarian, said. "Students are very important. Without the students we couldn't keep the library open as late as we do."

Only 12 percent of the students who work in the library are work-study students. This is because work-study grants are not given out until after the semester has begun, and the library aides have all been hired by that time. Since the tentative schedule of hours each person will work must be set up by the beginning of the term, most of the employees are hired the previous semester, before they know whether or not they will receive work-study grants. Whether a student is hired or

not depends on how well her hours fit into the work schedule, not whether or not she is on work-study.

The average student works about eight hours a week, although there are a few who work 15 hours and others who work less. Mrs. Corbett prefers students to work at least eight hours. "The more hours the student works, the faster she learns her job and the more knowledgeable she becomes," she said. "Jobs at the desks are very detailed. Unless the student knows the details she's likely to give less than helpful information to those who are looking for a particular book or other item."

At night the library is staffed entirely by students, with one graduate student as supervisor. Since there is no one there to fill in if the students don't show up, they must arrive on time. Usually there is no problem about this.

"Most students take their jobs seriously," Mrs. Corbett said. "They enjoy working for the library. Through their work, they become more familiar with the library, so they can make more efficient use of it for their own work."

Because of these advantages, there is a rather low turnover rate among student library aides. Usually if a

student starts working at the library early in her freshman or sophomore year, she will continue working until she graduates. In order to encourage the feeling of continuity that results from this, the library does not hire seniors who have not worked there previously.

The pay for jobs at the library is comparable to that of other on-campus jobs. For the first year that they work there, students are paid \$2.50 an hour. More experienced students are paid \$2.75 an hour. Supervisors, usually graduate students or seniors, and others filling special positions are paid \$3.00 an hour.

Usually so many people apply for library jobs in the fall that some of them are turned away without even being allowed to fill out applications. This year was no exception. But this spring fewer students than usual applied, possibly because of discouragement over the number of students turned away previously. Although all the openings for this semester are filled at present, Mrs. Corbett is still accepting applications. But if you're really interested in working at the library, it's still best to apply the semester before you hope to begin working.

## Winter Festival Displays Hidden Talents



Dances/Janet Soares Company at Barnard Festival.

by Lisa Lincoln

Barnard is establishing a new tradition. In its second year, the 1976 Winter Festival will run for three days, from February 10th through the 12th. An undergraduate endeavor, the Festival is largely an opportunity for Program in the Arts students to display their talents. More exhibitions and activities are planned for this year than last. Administrators optimistically comment that with added student interest the offerings will continue to increase in the future.

Although the winter festival is not as something-for-everyone oriented as the spring one, the idea of a gameless celebration seemed unспортlike, so an appropriate contest has been invented for the occasion. Students are asked to sign up at the College Activities Office in advance and to supply their own ingredients, if they wish to compete in the "Feast in a Fry Pan Contest." Although cooking in such devices is prohibited in dorms, an administrator backing the game recognizes the recipe genius of many secret chefs. A prize, tentatively a cookbook, in lieu of a gold plated fry pan, will be offered for the best one-pan recipe—an inducement which will hopefully lure some would-be cooks out of their closets.

For those interested in the visual arts, an exhibit will be housed in the James Room. Complemented by tea and cookies, the works are available to the viewer throughout the festival. For those who wish to see the process as well as the creation, poetry demon-

strations by the co-op will be on-going in the upper level of McIntosh.

The Festival schedule is by no means intense, but there are some fine events offered each day, most of them free.

The Minor Latham Playhouse offers two theater productions. On Tuesday, a 30 minute play by T.S. Eliot will be given at 12:30 and at 6:30. *Alice in Wonderland* will be performed in the College Parlour, on the third floor of Barnard Hall at 2:00 and 3:00 on Wednesday.

At noon each day mimists will perform in McIntosh. Three additional dance programs are offered. A dance workshop performance will be given in Studio 1 of the Barnard Gym at 12:00 on Tuesday. On Wednesday, in the Gym, same time, Duo: Dance and Music—original choreography to Bach and Mihaud for two Pianists—will be presented. Jessica Fogel's Repertoire—a company of 25 often seen garbed in newspaper—will dance on Thursday at 5:00. Mulled wine will be served following their performance.

More music is to be heard at 5:00 on Tuesday when the Glee Club will sing some classical and pop tunes, new and revised material. Wine and cheese will follow. The extravagant event of the festival is a dinner cabaret featuring Italian cuisine—red checked table cloths, candles, and wine—and the Columbia Jazz Band. Two hundred places are available for the dinner at 6:00 on Wednesday in McIntosh.

(Continued on page 13)

## News from Dean

by Sarah Gold

The Dean of Studies Office has a peer advising program in the works, a program which would complement the present advisory system. Barnard has applied for funding from the Exxon Corporation, who had the program prepared by a psychologist. The plan is called the **Student-Student Counseling Program**.

The idea behind peer advising is that students have a wealth of experience on which to draw in aiding other students who are undergoing academic or other difficulties. A peer advisor, since she is a student herself, is closer to the situation of her advisees than a regular advisor and may therefore be more helpful in certain situations.

Exxon should respond by June to Barnard's request for the grant. Even if the grant is not awarded, however, some form of peer advising system will be implemented. In an attempt to provide an outlet for freshmen and sophomores to discuss school-related problems (academic, social, etc.), a group is being formed, led by Anya Luchow of the Dean of Studies Office and Denise Saks of the Medical Office. The sessions will focus on school problems, but the actual topic will be decided by the group's members. For example, the group which met last semester centered on study skills.

The group will contain not more than 10 to 12 members and will meet for six one-hour sessions on Wednesdays at 12:00. More groups will be added for the first half of the semester if there is a demand, and there will also be a new group beginning after spring vacation.

If you are interested in joining the Wednesday group or another group, contact Anya Luchow, x2024. Please designate the hours when you would be free to attend a group regularly.

## Staff Meeting

The next issue of **Bulletin** will be February 23rd. **Bulletin** is skipping a week because of Washington's birthday.

★★★★★

There will be a staff meeting Thursday, February 19th, at 6 p.m. in the **Bulletin** office.

# New York: A Poetry Lover's Paradise

by Barbara Elovic and Tracy Scott

There's no guarantee that a poet will read his own poems well (or anyone else's), but a reading will almost always add some new dimension to an appreciation of poetry. A good poet can offer the audience a new interpretation of a work and can increase a poem's emotional impact, through judicious and intelligent emphasis and characterization. There are always readings in New York, sponsored by a variety of organizations. One can choose an environment ranging from an intimate cocktail hour to a high school assembly.

One would expect Barnard students to be familiar at least with the readings given at their own college, but low attendance proves otherwise. Readings are held every Thursday (Spring readings have not yet begun), either in College Parlor or in the James Room (except when Allen Ginsburg reads and larger quarters become necessary). Although intellectual chic figures like Ginsburg and William

Burroughs draw S.R.O. crowds, students shun the likes of James Wright and Galway Kinnell. With the price of the readings only \$1.00, it's a shame that more people don't attend.

The heterogeneous character of the New York Public Library audiences (at the Donnell Library Center, 20 W. 53rd St., opposite MOMA) contrasts with the student-attended Barnard readings. People of all ages come to hear regular readings or the special Bicentennial programs on alternate Tuesday evenings. The Bicentennial program, "American Retrospective: Poetry of Earlier Generations," features renowned contemporary poets reading and discussing the work of earlier writers. A large auditorium is available for the free readings; it was filled to capacity at a recent lecture/reading given by Adrienne Rich on Emily Dickinson, but was half-empty at a reading given a few weeks later by New York City poets, including David Ignatow. All these readings are sponsored by the Academy of American Poets (YU8-

6783), which is holding readings later this year at the Long Island Historical Society (128 Pierpont St. in Brooklyn Heights).

The 92nd Street YM-YWHA Poetry Center hosts famous poets in their large auditorium at 92nd street and Lexington Avenue. This series, held irregularly on Monday nights, features such well-known poets as Stephen Spender and Denise Levertov. Readings cost \$2.00. Information can be obtained by calling the Y (427-6000).

Galleries and bookstores offer readings on a smaller scale, but limited space in no way affects their quality. The Roko Gallery (90 E. 10th St.) hosts a small but impressive group of poets, including Howard Moss (poetry editor of the *New Yorker*), Richard Howard and May Swenson. The \$1.00 charge includes admission to the gallery and excellent refreshments. By and large, the audience is composed of the inner circle of New York writers and their

*(Continued on page 12)*

## Notes from Undergrad

by Gwyneth MacKenzie Murphy  
President

### Awareness

The Deadly Nightshade concert, sponsored jointly by Undergrad and the Women's Collective, will be held in the lower level of McIntosh from 9 to 1, Friday, February 13. Admission is \$1.50 with CUID, \$3.00 without.

The Trustee Committee on Student Affairs, the Dean of Students Office and Undergrad have started formulating ideas and plans for a weekend conference concerning Barnard, to be held later this semester, which will focus on the present, with a view to the future. Suggestions and ideas concerning this conference are welcome.

### Senior Class

Any senior who is interested in working with the Senior class officers on raising money for the senior class gift, or on planning and running activities the week before graduation

("Senior Week"), should leave her name in the Undergrad office.

### Housing Openings

The Housing Office has 36 available spaces in the residence halls. Any student presently commuting who would like to move on campus should contact the Housing Office, 106 Barnard Hall, X3095.

### Tripartite System

Undergrad elections for Undergrad offices and Tripartite committees will be held at the end of March. The guidelines for these elections are currently being revised. There is a description of each of the committees in *A Guide to Barnard*, which is published by the Public Relations Office. The Tripartite committee system is potentially an effective way for students to communicate with the administration of the college. Until now, this potential has not been fully

utilized. It is true that many problems and conflicts do exist at Barnard, but sitting around and bitching about them will not make our situation any better. There is a tripartite committee for almost every area of the college which affects student life. Through a committee, a situation which makes the quality of life less than it could be, can be changed. The change in the pass/fail date, the death of the "squiggle," the inter-collegiate athletic program, and periodic changes in library hours are some of the changes which have occurred in the past because of students on tripartite committees.

We will try to give the tripartite committees more emphasis in this spring's election; in the past, all attention has been focused on the Undergrad offices. That the tripartite committee system has not worked too effectively until now does not mean that it cannot; it only means we have not used it to our full advantage.

# Midge Mackenzie's Shoulder to Shoulder: Aesthetic Clarity, Interpretive Disparity

by Lisa Lerman

Most history books are read only by scholars and students. Very few people want to know about World War I diplomacy, the reign of Louis XIV, or the conquest of England by William of Normandy. With the possible exception of academics whose fascination with obscurities earns them a living, people seem to take an interest in events which relate to their own experience. An historian with an eye to the market can best succeed if he concerns himself with aspects of the past which parallel the present.

The 1960's saw an increased concern with revolutions and the civil disobedience of the past. In the 1970's we witness the explosion of a market for feminist books. With her timely publication of *Shoulder to Shoulder*, Midge Mackenzie (not an historian but a filmmaker) hit the jackpot.

Anyone who keeps up with "Masterpiece Theatre" will recognize the title of the new series on the English suffrage struggle. *Shoulder to Shoulder* is also the title of Mackenzie's book about the Pankhursts and their followers. The topic lends itself to dramatic representation, whether as a television drama or a collection of photos and excerpts from speeches, autobiographies, letters and laws. The history of the period from 1903, when the Women's Social and Political Union was founded in London, to 1918, when the vote was granted to women over the age of 30 who fulfilled certain property requirements, is laden with tales of violent protest and even more violent repression of protest. The idealistic Emmeline Pankhurst and her three daughters advocated tactics likely to attract maximum attention: demonstrations, sit-ins, mailbox burning and hunger strikes. The movement was puritanical, evangelistic and largely middle class.

The suffrage agitation was the center focus of the "first wave" of feminism. The parallels between the fight for woman suffrage and the present feminist movement are inescapable, and the women's revolt of



Midge Mackenzie

the turn of the century is therefore fertile territory for a popular historian.

*Shoulder to Shoulder*, unlike many of the countless works published recently, is a documentary rather than a critical analysis. The narrative is kept to a minimum, but the pro-feminist bias of the author is plain. Most of the collected documents and recollections were written by the dissenters; the articles and letters from newspapers and government officials are testimony to the villainy of the establishment. But the book makes no pretense to objectivity. Mackenzie states in her introduction, "When I read later accounts of the Suffragette movement, I felt that the authors had denied the movement its spirit and its soul. They seemed to take a consciously impersonal stand and in no way to reflect the feelings and commitment of the women involved...I resolved to make my own attempt to redress the balance."

This account might be described as a tract written to communicate the past to feminists, and perhaps to influence those who oppose or misunderstand the present struggle. As an effort to popularize the story of the English militants, *Shoulder to Shoulder* succeeds. Especially the photographs are used very effectively, bringing the past to the present in three-dimensional form. The layout of first-hand sources is skillful and attractive; the physical presentation makes this one of the more readable books on the early women's movement.

Although this collection of feminist documents is complete and coherent, the work is unsatisfying because of the conspicuous absence of an analysis of the period. The last chapter is simplistically titled "Victory for Women." The subject of the voting restrictions placed on women in 1918 is smoothed over; the fact that universal suffrage was not achieved in England until 1928 is mentioned, but played down.

Mackenzie presents material related to the influx of women during World War I into jobs formerly reserved for men, but makes no attempt to sort out the reasons for the passage of a statute permitting some women to vote. The reader is left confused about the consequences of the militant activity to which most of the book is devoted. Perhaps it was only war work which caused Parliament to back down on their anti-woman suffrage stand. Perhaps the publicity and scandalous treatment of the Pankhurst group was unnecessary or incapable of achieving its explicit goal.

*Shoulder to Shoulder* leaves these questions unanswered. The focus on militancy and the conclusion of "victory" suggest that Mackenzie believes the violent struggle to be causally related to the passage of voting laws. The absence of a clear statement of her interpretation suggests that she regards her opinion as truth and is closed to any other interpretation.

The weaknesses of the book may arise from the fact that it was compiled by a moviemaker rather than an historian. The value of *Shoulder to Shoulder* as a definitive presentation for the English suffrage movement is mitigated by the sparseness of authorial commentary. It will be most enjoyed by those who share Mackenzie's point of view, and it will be useful to those who wish to interpret the period for themselves. It is conspicuous that the author's skill is not with history but with visuals. Kipling was forgiven for his politics because of his poetry. *Shoulder to Shoulder* is a beautiful book to look at; its dramatic and aesthetic value overrides its intellectual flaws.

## Admissions Jump

Applications to Barnard for the 1976-77 academic year are up, according to President Breunig, although the statistics indicating to what extent they are up have not yet been released by the Admissions Office. According to Admissions, although the deadline for applications is January 15th, they continue to arrive until the end of January.

There are also 65 new Barnard students this Spring. Last year the number of new students entering in the Spring—i.e., freshman and transfers—was 48.

## New Courses

Three new Barnard courses, to begin in 1976-77, have been approved by a faculty vote. John Eatwell, a visiting professor from Cambridge University, will teach two economics



courses, in the fall, Econ. 21, Theory of Effective Demand; and Econ. 35, Colloquium on Value Theory. The Robb visiting professorship, which will fund Eatwell's teaching, is the gift of an alumna specifically for visiting political science, history or economics scholars.

Barbara Miller of the Oriental studies department will also teach a new course in the fall, Studies in the Humanities 13, Oriental-Encounters: The American Experience.

## BHR Dorm Council

The BHR Dorm Council is looking for BHR residents to fill the two recently evacuated seats on the Council. Needed are a social chairperson to organize events such as brunches and cocktail hours, and an athletic chairperson to organize athletic events for the dorms. If interested, call Winsome Leslie, x1277.

## Letters Abroad

Letters Abroad, a non-profit organization, has requests from students in more than 100 nations for correspondents at American colleges and universities. The majority are Asian and African students who are avid to exchange ideas with their American contemporaries. Correspondence is usually in English. For more info, write: Letters Abroad, 209 E. 56th St., New York, NY 10022.

## Stravinsky Visits

Madame Vrea Stravinsky, wife of the late composer Igor Stravinsky, will attend a gala performance of her husband's opera *Rakes Progress* to be given at Barnard on March 17th.

The program, under the direction of Kenneth Janes of the theater department, will be performed at the Minor Latham Playhouse. Lighting will be by Dennis Parishy, Minor Latham's technical director, who was recently hired to light the Broadway production of Jules Pffeifer's *Knock Knock*. Debbie Epstein, a Barnard senior, will design costumes, and the opera will be performed by Voices of the Twentieth Century, a choral group under the direction of Laurel Miller.

Although the March 17th performance which Madame Stravinsky will attend will be for invited guests of Barnard only, students may see the performance at later dates which will be announced.

As well as a unique event because of Madame Stravinsky's attendance, Janes sees *Rakes Progress*, Barnard's first operatic production, as important to Barnard and area theater. He hopes that this performance will begin a program of opera at Minor Latham similar to the popular Dance Uptown series. "Just as we have Dance Uptown," says Janes, "we hope this will be the beginning of Opera Uptown."

# Boondocks: Chitlins and Ham Hocks

by Felice Rosser

Hiding away between warehouses on the Lower West Side is one of the most enjoyable and captivating culinary delights in New York—The West Boondocks. This restaurant, located on 17th street at Tenth Avenue, is a bit removed from midtown Manhattan's fast and exciting night life, but the person that enters this easily-missed restaurant with its unassuming exterior will certainly thank herself in days to come that she found it. The West Boondocks exhibits excellence in its atmosphere, food and prices.

The dishes that the Boondocks offers are simple soul food fare, such as barbecued ribs, southern fried chicken, collard greens, chitlins, sweet potatoes and ham hocks, and this food is superb. Without French names or fancy sauces to hide behind, the meals at the West Boondocks are prepared in the ways that black folks have been using for hundreds of years, adding a pinch of something here or there, making their barbecue sauce, for example, absolutely terrific.

Even the most skeptical and discriminating soul food expert must admit that the West Boondocks chefs come up with some dishes that could only be improved upon by Grandma. The prices at the Boondocks are excellent—a huge portion of ribs, two vegetables, corn bread, salad and shortcake are available for under four dollars.

The alcohol is a bit expensive, but the bar is extensive, and the drinks are good. Atmospherically, the Boondocks is the eater's paradise: the restaurant is intimate and understated, yet entertaining. There are no bright lights, loud laughter or crowds to destroy the mood of the restaurant, and the house musicians are a jazz group with a pianist and bassist who play innovative, polished jazz that neither interrupts the meal nor fades blandly into the background. It is nice to sit back, full and contented, and listen to the fine musicians for an hour or two.

The West Boondocks is a rare restaurant, combining high quality in every aspect, and should not be overlooked by anyone searching for a new evening experience.

# Into the Drink: Raising Your Spirits

Wine! The very word conjures up a multitude of images. Wine has been talked about, sung about and written about since time immemorial. In fact, why write another article, perhaps one of the less interesting genres of oenological literature? Because wine is and continues to be more than a cliché, because it changes. Growing conditions, manufacturing technique and market conditions are all changing. And because we change in our tastes for wine, which is where I, at least, prefer to leave the discussion to the interested drinker—**chacun a son gout** or, keep your diseases to yourself, please—except when this has a perceivable effect on the wine itself and its price. For example, cognacs and champagnes for the American market are blended sweeter than for the British and the high price of Bordeaux and Burgundy immediately followed the Japanese entry into the European commodities markets in 1970 to 1971.

The following are some of the better buys at \$3.00 in the Morningside area as of the end of January.

**Burgundy: (Red)** Pinot Noir, Rolând Thevenin, estate bottled at the Domaine Du Moulin aux Moines, '69. At Broadway and 102nd St. Keep your eye out for the '66 which is also around.

**Beaujolais:** Cote de Brouilly,

*Good wine maketh good blood,  
Good blood causeth good humors,  
Good humors cause good thoughts,  
Good thoughts bring forth good works,  
Good works carry a man to heaven.  
Ergo, good wine carrieth a man to heaven.*

—Anonymous

Chateau Thivin, '72. At Broadway and 91st St.

**Bordeaux (Red.)** Try a split of Chateau Bouscaut, '70, if you happen to pass Surrey, at 69th and Madison. It's still too young, so give it plenty of air. This American-owned chateau also puts up a good white.

From the country districts of France, at less than \$2.00.

**Languedoc: (Red, very.)** Apellation Fitou Controlee (Roc Flamboyant), Les Caves du Montauch. No year on this outrageous-looking bottle, only the meridional favorite Cuvee Speciale. At Broadway and 105th St. it is super-cheap at \$1.61. Also at Drive Liquors for a few pennies more.

**Cotes de Provence:** If you like rose,



A romantic old painting of Bacchus, the Roman god of wine.

try Chateau Miraval, actually an estate bottled V.D.Q.S. '70, also at Broadway and 105th st. for the unprepossessing price of \$1.25.

For a little more there are always good specials at Drive Liquors at Broadway and 113th St. and if you should happen to find a nice white, or are on your way back from 105th street with a bottle of cold Miraval (v. infra), hop into the Bella China at 109th st. You can have squid with rice and espresso, and for next to nothing you will eat as well as a Marseillais! Well, for almost next to nothing. Next time, the rest of the world!

—C.B.P.

## Incites Incites Incites Incites

by Jami Bernard



Howwid draws intricate charts and diagrams of all the courses she wants to take, instead of attending said courses.

The courses sounded so delightful you were hard put to make your choices this semester. Intent on narrowing down your program, you organized your data and discarded courses right and left. Courses requiring oral reports and independent projects are out of the question. Classes held on Fridays and early mornings are not for you. Professors with accents must be avoided. Right away you can skip subjects like urban management. Night courses are glossed over, although they're given during the only time slot you're sure to be awake. Courses with prerequisites usually preclude eligibility and courses whose hours are to be arranged are too

vague for your restricted schedule (you only want classes two days a week). Oops—you've narrowed your program down to one course—European folk dance, so you go back through the catalogues from all divisions and consider trying something new, maybe an intro course to some aesthetic mid-East doctrine.

You now have a smooth-running program, provided you are not closed out of any classes; however, you are way behind in your work and are forced to do something drastic to catch up. Contemplating the situation over a crossword puzzle and taking frequent naps are two favorite methods. A select few prefer to go to Burgess-Carpenter, home of the Comfortable Chair.

Some students live in Burgess-Carpenter. It is simply the place to go

if you want to study or meet other grubs like yourself. It's the greatest campus hangout since CDR. People sleep there in those big comfortable chairs, and you can wink at that good-looking guy studying across from you. Maybe he'll suggest an outing to the reserve reading room, but you probably don't want to get that heavily involved so early in the semester. With the excitement of the bright lighting and the challenge of the nearby stacks, Burgess-Carpenter has a lot to offer the serious student in the way of thrills. But nothing so enticing as the joys of the all-nighter.

You gotta pull at least one all-nighter a semester—even the most sedate and conservative of students trip on No-Doz and caffeine during

(Continued on page 13)



# Letters to the Editor

## Feedback From Admissions

To the Editor:

We are at a loss to understand *Bulletin's* view of the Admissions Office, as described in your issue of 2 February.

Perhaps your reporter did not hear us say that one of our greatest strengths lies in our unique position as a small women's college, with a faculty committed to the education of our undergraduates and to the education of women. Perhaps your reporter's reliable source sees the use of "Ms." as the major victory of the women's movement. Perhaps the limits of budget, time and responsibility under which our Office—like all others—functions are not evident to the casual observer.

As Mr. Breunig has said, "Here you can have as much or as little co-education as you want." Far from being in a nebulous or ambiguous position, as the women's undergraduate liberal arts college of Columbia University we have a rare opportunity and one on which we capitalize. No one in this Office has ever indicated that our relationship was similar to that of Radcliffe to Harvard. To the contrary, we have been quick to point out that, whereas the general public has thought that we were similar, we have enjoyed in fact a position unique in higher education. The other "women's" colleges, Radcliffe, Pembroke, Jackson, had no faculties of their own and were vulnerable, therefore, when their universities pushed for merger. We stress the many advantages to women of attending a women's college. We steadfastly support Barnard's independence.

A part of that support stems from our belief in the importance of educational options. We cannot deny that when young women set on co-education ask, that Columbia courses are available and listing is extensive in most departments.

It is not always possible, when dealing with mass mailings, to differentiate among titles. You may be certain, however, that a student who requests it will be addressed as "Ms." or "Mrs." in individual correspondence. But isn't the women's

movement considerably more than a single symbol? We all, to a woman, believe in the substance of the women's movement and in equality for women in careers, services, private and public life, and most of all in education. That is why we choose to work for Barnard College.

It is our responsibility to send incoming students various forms essential to the Registrar, the Bursar, the physical education department, the Public Relations Office, and the Housing Office. These materials constitute the "packet" to which you referred. Mailings concerning activities on campus are handled ordinarily through C.A.O. or the sponsoring organization. In the past two years, two campus groups have requested permission to make additions to the packet and their requests have been granted. This year, for many reasons, we shall be able to mail only those materials supplied by College administrative and academic offices.

In fact, we have never been asked to distribute material about the Women's Center. Each year, we have requested material from the Women's Center so that we may send it or hand it to those who express an interest. We do send prospective students to the Center. We also send them on campus tours, to the library and to classes. We use all possible means to increase their interest in our College.

We are dismayed and angered by the content and tone of your article and editorial. We are offended by the doctored photograph that appears on the front cover.

—The Admissions Office

We, like the Admissions Office, believe that Barnard can be the best of all possible worlds, a small women's college in a prestigious university. If Columbia and Barnard could both be genuinely proud of that fact, the phrase "women's undergraduate liberal arts college of Columbia University" would become more than a semantic convenience which signifies nothing—a "description without a definition," as it has been called—but an actual identity.

Apparently the decision to grant the request of students who would like to

be addressed as "Ms." is a recent change in policy. We agree that the women's movement is more than "a single symbol"; in fact, we wonder, since there is concurrence on this point, why there was such a fuss over the issue in the first place, and why they have so steadfastly clung to "Miss" as a title of address. And when we say that the women's movement means more than "Miss" vs. "Ms."—and more than legal "equality for women"—we are saying that a woman realizes the discrepancy in philosophy between an institution which initially addresses her as "Miss" and one which addresses her as "Ms." We hope Admissions will take this into consideration.

The "packet" we referred to in the article was the recruitment packet, not the packet sent to registering students. The former is the one that gives students who don't know their first impression; this makes Admissions much more a P.R. Office than the P.R. Office is.

The student has reconfirmed that Admissions called Barnard/Columbia "just like" Radcliffe/Harvard.

As for the Women's Center, they have indicated they didn't know they were not included in the recruitment packet, and (the Editors have personally checked), they are still not included. We don't know whether those programs which were included, the Program in the Arts, the Interdepartmental Program, etc., found it necessary, as the Women's Center still does, to initiate getting their pamphlets included. We would like to see more open communication between these two Offices.

—Ed.

## Barnard Swim Team

To the Editor:

The picture of the Barnard swim team in last week's *Bulletin* has been the source of much consternation to many members of the Barnard community. It is curious that the team was pictured wearing T-shirts labeled "Columbia Women's Swimming." Furthermore, we wonder why *Bulletin* chose this particular picture as representative of the team's activities.

(Continued on Page 13)

# Patti Smith: A Horse Who's Really Born to Run

by Bud Kilmant

Just as 1975 was drawing to a close and the furor over Bruce Springsteen seemed to be tapering off, published poet Patti Smith was making her mark in the music business with the release of her debut album *Horses*. The *Village Voice* christened Smith, "the wild mustang of rock and roll," after one of her poems, and since her debut, her books of poetry have been selling more than 250 copies a week just at the Gotham Book Mart. Her live performances have been as enthusiastically received by the critics as the album. It's obvious that Smith is presently riding the crest of a wave of critical popularity. Meanwhile, *Horses* stands as one of the finest debut albums ever made.

Smith's record might be considered a collection of romanticized street-bred themes like violence, lust and escape, the themes that bared their teeth on *Born to Run*. But the album is much more complex than that. Her words and music, like Smith herself, are a collection of paradoxes. It is one of the first albums to be shakin' all over, yet simultaneously savagely, scholarly serious.

In the shakin' all over department, "Gloria" is a song of love and lust, not only for some girl named Gloria, but specifically for Van Morrison's Gloria, the classic subject of his classic rocker. On the label, Gloria is "in excelsis deo." Rock 'n' roll, old and new, is a new religion. "Break it up" could very well be (as she has said) a reconstruction of Smith's dream of Jim Morrison's return to earth in the form of an angel: the transformation of his wings into marble and his attempt to re-escape. It could just as easily be any teenangel's lament of parting lovers. "Recondo Beach" is upbeat mock-reggae, reminiscent of the whining passion of every girl group you've ever heard and would cinch as the album's single. The upbeat melody and the coy exaggeration of the singing, however, disguise the fact that the song is about lesbianism, desperation and suicide, which are not featured topics on WABC.

Unfortunately, the degree of paradox and depth in *Horses* is uncommon to rock lyrics and, as a result, has inspired some similarly uncommon guesswork concerning Patti's "message," especially in "Birdland" and "Land." The first is a mystical



Patti Smith

lament built around a desperation-spawned vision of Peter Reich (Wilhelm's son) that occurs after his father's imprisonment and death. It features an emotionally ragged voice and an accompanying guitar background of seething wah-wah monsters. This track contains some of the album's purest poetry and utilizes Smith's proficiency for reading, against a rhythmic blues-rock backdrop.

"Land," conversely, is a "rock poem." It is not just poetry in a rock casing but a synthesis of both forms, building a poem out of rock ideals and rhythms. Centered around the old Cannibal and the Headhunters dance song, "Land of 1000 Dances," her "version" details the schooltime experiences of "Johnny," experiences that include physical and/or sexual assault, self-mutilation and death. Smith said that the song began as a description of the last thirty seconds of Jimi Hendrix's life and wound up being a close approximation of that experience and sensation.

Smith has said that if her album has any sort of unifying concept, it is travel. "Land," like the entire album, is about travel, in terms of sensory and spiritual release. This "release" is usually achieved by a number of ephemeral diversions which "Land" describes: dancing, drugs, dreams and finally death. Death, sex and rock 'n' roll are inextricable. These three means of release are bases of religious experience and rock is the unifying force (Gloria has many connotations) in the amalgam. For Patti, this makes rock 'n' roll the ultimate earthly form of physical and spiritual release.

Patti's particular vision is one that may not be shared by many; some

listeners may immediately dismiss it as too dark or depressing. But her vision in many ways is only the result of her exposure to certain influences that are as common as her last name: assassinations, UFO's and the death of so many of her heroes. Odds and ends from the sixties have welled up within her and have affected her vision in a paradoxical way. On one hand, her violent sensibilities are very foreign to us. On the other hand, we know exactly what she's talking about and how she feels. We came through the sixties, too. Popular music can deal with popular nightmares.

She conceives of rock as a means for serious, artistic expression, but also as a means to physical and cerebral exhilaration. "Gloria" and "Land of 1000 Dances," when released in the sixties, may have been considered shallow or mindless (Boney Marone is not Crazy Janey), but were at least "good to dance to." Her "versions" of these songs with their rhythmic intensity and Dionysian attraction are transformed into complex statements.

Her original compositions, however, have their own depth. "Birdland" is unlike anything you've ever heard. But when Smith does a "version," something special happens: past and present ignite in a visionary flame, where you see at one time the primitive emotional drive rock had "then" and the intellectual awareness and technology of rock "now."

Despite all this, Smith would always opt for the primitive side of rock. A throbbing rhythm section and a couple of power chords will always be her first love; she would rather rock than read. Luckily, she and her band have an accommodating, symbiotic relationship. Rock-musicologist Lenny Kay on lead guitar provides her with an accompaniment that can draw upon as many musical traditions and influences as she requires. His aesthetic and technical versatility, as well as his sense for working with her poetry's rhythms, makes him a perfect musical mate. Together, Smith and her band have reworked the rock tradition, just as Dylan reworked the folk tradition more than a decade ago, simply, lyrically, from within. The form is preserved but it has a fresh, new voice. Like Dylan, Patti doesn't include a lyric sheet with her album. She wants you to listen. At least when you're not dancing.

# Women Detectives: A Rare Species

by Margaret O'Connell

Here are three books about women detectives—always a rather rare species, as Michele B. Slung, editor of *Crime on Her Mind* (Pantheon, \$10.00), points out.

*Crime on Her Mind* is subtitled *Fifteen Stories of Female Sleuths from the Victorian Era to the Forties*, and includes an interesting introduction by the editor surveying the position of women in detective fiction from the 1860's to the present. In fact, for me, at least, the introduction was much more interesting than some of the stories, especially the earlier ones, in which the author is usually so busy insisting on the heroine's femininity and her selfless motives for taking up such a "masculine" occupation that little real detecting is done.

Some of the more recent stories, however, are quite engrossing, and I

came away especially anxious to know more about the adventures of Mignon G. Eberhart's Susan Dare and Stuart Palmer's Hildegard Withers. The intriguing chronological listing of women detectives at the end of the book inspired similar feelings. Now if only Slung would put together another collection of stories bringing her survey of fictional female sleuths up to the present. . .

One female sleuth who is very much in the present is Marina Karitska, the title character of Dorothy Gilman's *The Clairvoyant Countess* (Doubleday, \$6.95, 179 pages). Shortly after the impoverished Madame Karitska sets up shop as a reader and adviser in the city of Trafton, one of her clients is killed. When Lieutenant Pruden, the police detective who comes to ask her some routine questions about the dead girl, discovers that Madame Karitska's

predictions about the motive behind the murder are startlingly close to the truth, he enlists her aid in some of his other cases. Soon Madame Karitska is working so closely with the police that she doesn't have time for her own clients.

Frankly, this book is just incredible. Every case Lieutenant Pruden is assigned after meeting Madame Karitska seems to involve psychic powers somehow, usually in the most improbable ways. There is one Mafia operation involving voodoo, black magic, and heaven knows what else—that is so ridiculous it's not even funny. It also seems a bit unnecessary, not to say unlikely, to have Pruden and Karitska stumble over not one, but three, novice psychics in need of advice and instruction in the course of their investigations.

(Continued on page 15)

# 'Chicago' Is a Visual Extravaganza

by Kenin Spivak

**Chicago.** Bob Fosse, Director and Choreographer. Robert Fryer and James Cresson, Producers. John Kandler, Music. Tony Walton, Settings. Patricia Zipprodt, Costumes. Jules Fisher, Lighting. Stanley Lebowsky, Musical Director.

Velma Kelly . . . . . Chita Rivera  
Roxie Hart . . . . . Gwen Verdon  
Billy Flynn . . . . . Jerry O'Connell  
Amos Hart . . . . . Barney Martin  
Prison Matron . . . . . Mary McCarty

Set in the late 1920's, in mob-ridden Chicago, *Chicago* is an example of Broadway at its best—and when Broadway is at its best, it's great!

*Chicago* perfectly blends all of the elements that go into making the successful Broadway musical—fine singer/dancers, lively music, opulent sets, and very clever staging. It is no surprise to this reviewer that *Chicago's* tickets sell at a premium \$16.00 for orchestra seats on weekday evenings.

*Chicago* follows the successful attempt of two vaudeville singers to escape punishment for the murders they had committed. It also tells of the unsuccessful attempt to use newspaper headlines to make it to the big time.

Chita Rivera stars as Velma Kelly, the living half of what was originally a two-sister act. Velma is the big honcho at Chicago's women's jail, where her clothes are sent out to be washed, her food is brought in from her favorite



Rivera and Verdon in 'Chicago.'

drug store and her bed is made and cell cleaned by another inmate. The prison matron, devilishly portrayed by Mary McCarty, is only too eager to obtain these services for Velma—at a price.

Gwen Verdon also stars, as the independent, possibly over-sexed but definitely selfish singer Roxie Hart. Roxie has a "Cellophane Man" (you can see right through him as though he weren't there) for a husband and a murder indictment for killing her lover. Never as successful as the second-rate Velma, Roxie is ecstatic when her newspaper coverage leaves Velma without publicity.

Fortunately, both Roxie and Velma are represented by defense attorney Billy Flynn. All Billy cares about is love—love of truth, love of justice,

and love of money. Billy will defend any woman for five thousand dollars. Billy never loses.

Neither does *Chicago*. Bob Fosse's direction, Tony Walton's set, and Jules Fisher's lighting provide for the kind of visual excitement only the Broadway musical can offer. And Broadway offers the visual extravaganza of a *Chicago* at best, once a season. Indeed, the last time Broadway came close was for the seven-minute opening number of *Pippin*.

Between flashing neon signs, moving staircases, revolving backdrops, hidden and not-so-hidden elevators, *Chicago's* staging is an experience in itself. When combined with a tightly written script, perfect music with hilarious and moving lyrics, and the deliveries of the actors, *Chicago* is great. *Chicago* is Broadway.

# New York Is for Poetry Lovers

(Continued from page 5)

friends. The woman at a recent reading who asked about Robert Browning, "Was he Elizabeth Barrett's husband?" was a painter whose works were on display and seemed to be there by accident. The Book Gallery, at 240 W. 72nd street (between Broadway and West End Avenue), sponsors readings in its cramped quarters (you sit on the floor) for \$1.50.

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There are also readings in many bars, particularly in the Village; Chumley's, at Barrow and Bedford Streets, sponsors readings consistently. Uptown, Dr. Generosity's (2nd Avenue and 73rd Street) and the West End, here on Broadway, offer occasional readings in the afternoons during off-hours. Prices vary depending on the bar. Museums, too, sponsor haphazard programs—the Whitney Downtown (55 Water Street), the Guggenheim (1071 5th Avenue), and the Brooklyn Museum (Eastern Parkway and Washington Avenue) are among them.

For information on weekly readings, newspapers are the best bet. The second section of the *Sunday Times* lists the week's readings (unfortunately with serious omissions) at the end of the "Arts and Leisure Guide" column. For a more comprehensive listing, consult the *Soho Weekly News*. Information in the *Village Voice* is skimpy.



## THE DEADLY NIGHTSHADE COMES TO BARNARD A CONCERT/DANCE

Friday, February 13th

9:00-1:00 p.m.

at McIntosh Center

\$1.50 with C.U.I.D.

\$3.00 without C.U.I.D.

Sponsored by the Undergraduate Association  
and the Women's Collective

# Opinion

(Continued from page 16)

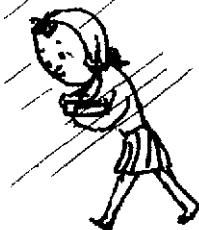
feel remains unfulfilled.

The philosophy behind the requirement is sound. At a school where values and goals are expressed in requirements, a physical education requirement seems reasonable, but the current requirement needs to be made more flexible and fair. A reduction in the number of semesters required from four to two would still allow enough time to evaluate different types of physical activity. Students who decide that they want to include sports or dance in their lives could continue to take courses on an optional basis. Excess enrollment could be eliminated from the courses and those students remaining would receive more room in facilities and more personal attention from the instructors.

Freshwomen have a great deal to worry about and adjust to in their first year. They should be allowed to postpone fulfillment of the requirement if they wish. Independent study should be expanded. Students should be allowed any number of the required semesters to be fulfilled outside the college. The privilege of independent activity should be extended to freshmen and transfers. Members of teams belonging to the Recreation and Athletic Association should receive credit for their participation in sports competition, just as members of the pilot teams now do.

The last review of the physical education requirement was conducted five years ago. Since then important changes have occurred in the physical education department. A great upsurge of interest in women's sports has caused changes in the wants and needs of the students. The current physical education requirement and policies should be reviewed once more so that students can make optimal use of the physical education department's facilities and faculty.

Join  
Bulletin



## Incites Incites

(Continued from page 8)

finals. After freshman year, all-nighters are a way of life, keeping us going through papers and exams. After three or four in the morning you no longer want to go to sleep. Your eyes are wider than usual, although ringed with red and swollen a bit. By 7 a.m. you are wired for sound and hyperactive, vacuuming your room before the Big Test, with a silly grin on your face.

A sure way to alleviate the workload is to talk about it a lot. Discussing the precise number of pages you've yet to read will undoubtedly cause that amount to dwindle. This is why Barnard students are highly articulate and discuss their school assignments volubly in elevators and restaurants.

If you can't seem to get those courses together, not to worry. They are so designed that to tread water is the only thing you can do. When all else fails, a quick change of attitude will salve your conscience—"Let them kill me then," you snap, as you head off to the King's Pub.

## Arts Festival

(Continued from page 4)

Tickets will be sold in CAO on the 9th and in the James Room on the 10th. With a Barnard meal ticket the cost is \$1.90, otherwise \$3.75.

The evening offerings of the festival are two excellent films: *Tom Jones*, (admission one dollar) and *On the Waterfront* (admission fifty cents). The movies will be shown at 8:00 in Altschul.

Further information about the festival can be obtained by calling x2096.

## Pill Use Declines

(Continued from page 2)

live with."

Many women, however, are happy with the ease and simplicity of the Pill and do not suffer any ill effects. If the policies at Barnard Health Service eliminate the availability of oral contraception, these women will have to go elsewhere.

The Second part of this series will include other opinions from inside the Health Service office. Due to the current increased need for health services, nurses have been unavailable for comment.

## Letters:

(Continued from page 9)

At this time, when Barnard is attempting to establish a strong inter-collegiate sports program and is also striving to define itself as a separate woman's college within Columbia University, an action of this nature is damaging to both the program and to Barnard's image.

Sandy Caskie  
Gloria Greenstein  
Patricia Stephens  
Beryl Kaplan

## The Sports Editors Reply:

We too are concerned that the members of the Barnard Swimming Team are representing themselves as the "Columbia Women's Swimming Team." We hesitated to print the picture the team submitted to us for the reasons you mention. We did think, however, that the Barnard community should be aware that the swimming team, which is supported and paid for entirely by Barnard students funds, is being publicized by team members as the "Columbia Women's Swimming Team." We hope that you will make your feelings known to the members of the swimming team.

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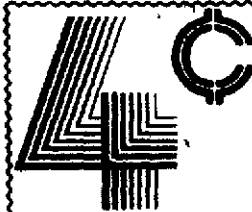
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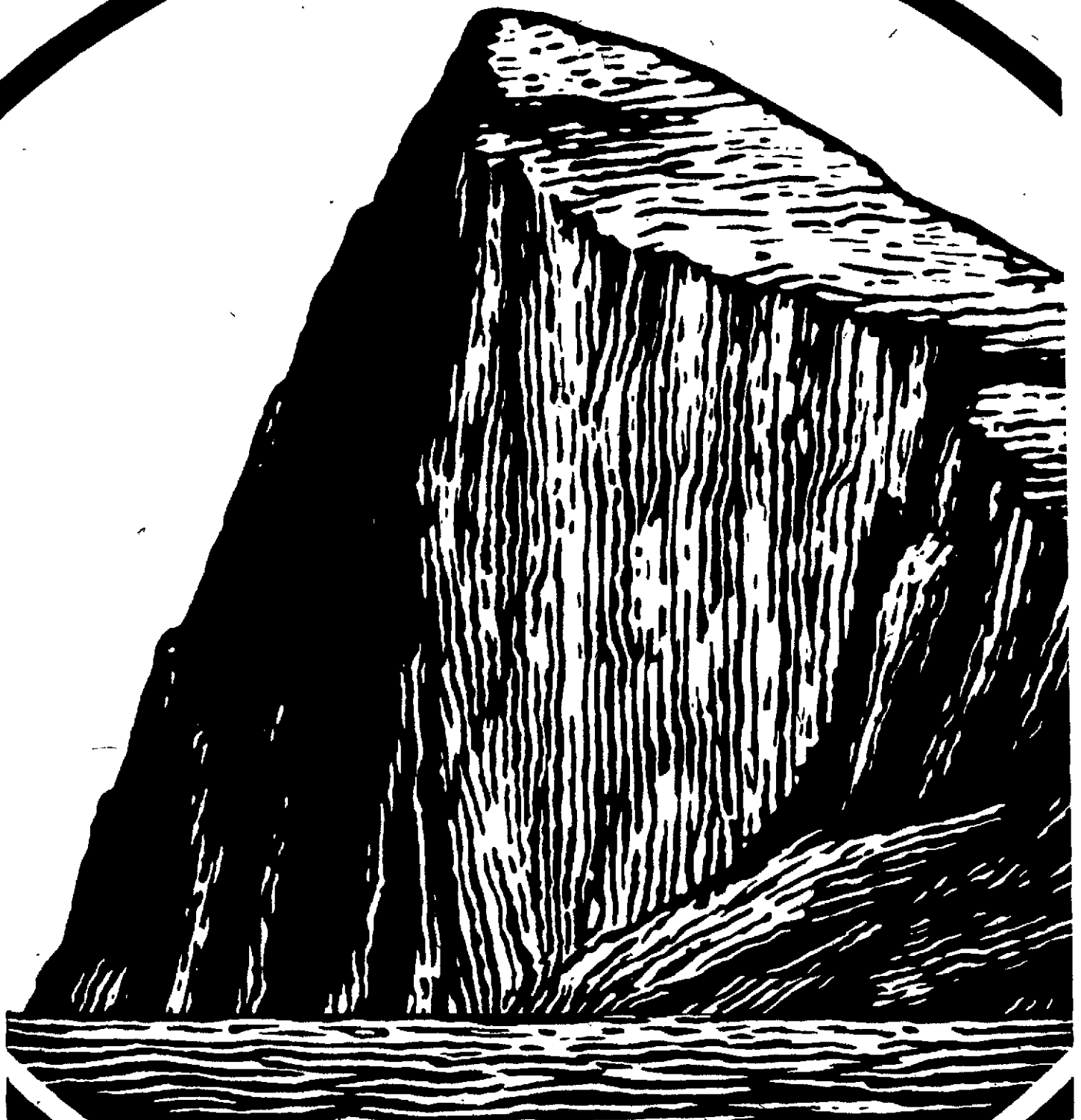
1211 Amsterdam Ave., 119th & 120th Sts., 222-2070. 600 W. 114th St., B'way & E. Side. 749-7650.

## Important Meeting

for all women interested in what's going on at the Columbia University Gym  
**Women's Locker Room, 4th Floor**  
**Tuesday 5:15 p.m.**

CUID or Gym Card necessary for admittance to building

Ad Hoc Committee for Women—Ellen Sullivan,  
Marilyn Wellons



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# Women Detectives Solve All

(Continued from page 11)

But the book is amusing and enjoyable in spite of its improbable plot. Gilman is knowledgeable about clairvoyance and related matters, and the reader is gradually swept up by her enthusiasm and the sheer personality of her characters, who remain irresistibly appealing and, in some way, believable no matter how unlikely their actions are.

The Mafia is also involved in *Minnie Santangelo's Mortal Sin* (Coward, McCann, & Geoghegan, \$7.95), by Anthony Mancini, but in a much more realistic and believable way.

Minnie Santangelo, repeatedly

described as a pious Italian mama from Little Italy, at first seems like an even more unlikely detective than Madame Karitska, or even Miss Marple, to whom she is compared by the publishers. But underneath her comfortable, old-fashioned facade, Minnie is a shrewd, determined woman who has never been quite content with the passive role traditionally assigned to Italian women. Certainly she is not ready to sit back and watch as her son's budding political career, and eventually his life, are threatened by an old Mafia feud and a modern Mafia leader who was once her own suitor.

What happens when Minnie decides to dispense with the police—who are, of course, baffled—and do a little investigating of her own makes an exciting and absorbing story with a great deal of interesting Italian background. My only complaint concerns the presence of a Federal undercover agent who is notable for his rather inexplicable eagerness to persuade the unremarkable Minnie to be his "co-detective." But otherwise, *Minnie Santangelo's Mortal Sin* is a complete success as a detective story, with some interesting insights into traditional Italian-American culture and outlook as a delightful fringe benefit.

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Tuesday, Feb. 10 ZOOPRAXINOGRAPHOSCOPE presents

**TOM JONES**

with Albert Finney and Susannah York

7 and 9 p.m., Lehman Aud.

Admission: \$1

Friday, Feb. 20 SOCIAL COMMITTEE presents

**Jazz-Soul DISCO CONCERT**

featuring

**THE SPIRITS OF RHYTHM**

8:30 p.m.

Lower Level McIntosh Center

Admission \$1

Anyone interested in joining McAC Social Committee or helping out at the dance—drop a note in the McAC message folder—Upper Level McIntosh Center.

# Sports

## Coming Events

Listings through February 22nd

### Basketball

Tuesday, February 10, 7 p.m. . . .  
St. Francis, home.

Tuesday, February 17, 5 p.m. . . .  
Baruch, away.

### Fencing

Friday, February 13, 5 p.m. . . .  
Hunter, City College, Barnard and  
Ohio State at Hunter.

Thursday, February 19, 6 p.m. . . .  
William Patterson, home.

### Sailing

Wednesday, February 11, 7:30 . . .  
organizational meeting for mem-  
bers and anyone interested in  
joining the Sailing Club, 603  
Hamilton.

### Swimming

Tuesday, February 10, 5 p.m. . . .  
Hunter, away.

Wednesday, February 11, 5:30 p.m.  
. . . New York University, home.

Thursday, February 19, 4:45 p.m.  
. . . Kean, home.

## Game Results

### Basketball

January 29 . . . C. W. Post 52 . . .  
Barnard 26.

February 4 . . . Mercy 101 . . .  
Barnard 35.



## Opinion

# P.E. Requirement Unsuitable

by Jean Anne Kewle  
and Martha Loomis

While completing the physical education requirement for the Barnard degree, did you have to take volleyball class because it was the only class that would fit into schedule? Have you stood around in a dance class feeling totally incapable and bored because you were only taking the course to fill your requirement? If you have been inconvenienced, disgruntled, or upset by the gym requirement, you are not alone.

In 1971, a sub-committee of the Committee on Instruction reviewed the physical education requirement and recommended that it be reduced from six to three semester. The faculty voted to reduce it to four semesters. The faculty also left physical education mandatory for freshmen, contrary to the recommendation of the sub-committee.

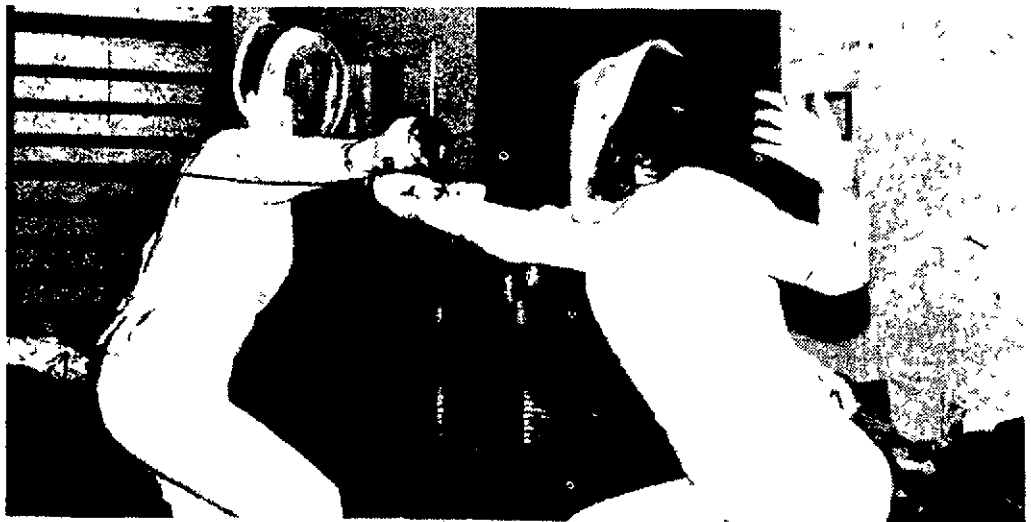
Currently there are three ways a student can fulfill the gym requirement. She can attend a physical education class. She can participate in a regularly scheduled physical activity outside of the college for credit as independent study. This option, however, may only be elected for one semester and not by freshmen and new transfers. Recently the department decided to grant credit for participation in one of the three pilot teams; swimming, volleyball and basketball.

What is the philosophy behind the current P.E. requirement? In

recommending that the requirement be set at four semesters, the P.E. department stated, "It (physical education) involves teaching body awareness through movement activities, teaching skills, encouraging the mastery of skills toward an understanding of what the feeling of fitness is and the place of movement activity in an individual's lifestyle. This is a process. It must be felt to be known." The department also stated in its 1971 report to the faculty, "Since a large percentage of our students come to Barnard with poor movement habits and skills, they need time for the operation of this process in developing their own awareness. We believe that two years represent a minimum of time for this process of learning to move." When asked why it was necessary that gym be required of all freshmen and transfers, a department member responded, "We want them to get it out of the way early. With the requirement completed ideally by the end of the junior year, the students will be able to take advantage of optional gym courses."

The gym requirement as it now stands is too restrictive and unsuited to the needs of students. In its conclusion, the sub-committee to the Committee on Instruction stated, ". . . we hope that the students will be physically active because they are enjoying their participation, rather than feeling that they must do so by requirement." This is a goal that we

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Barnard Fencing Team prepares for competition schedule under the guidance of Jo Shaff.