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MORTARBOARD

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Eleanor S. Mintz

MORTARBOARD 1972

Cui dono lepidum novum libellum

Arido modo pumice expolitum?

Corneli, tibi; namque tu solebas

Meas esse aliquid putare nugas,

Iam tum cum ausus es unus Italorum

Omne aevum tribus explicare chartis,

Doctis, Juppiter, et laboriosis!

Quare habe tibi quidquid hoc libelli

Qualecumque, quod, o patrona virgo,

Plus uno maneat perenne saeclo.

—*Catullus*

To whom shall I give my pretty little book

Just polished with dry stone, bright and gleaming?

To you, Cornelius; for you alone thought

My silly verses were worth something.

And you said so at the time that you dared,

The first of the Italians, to write down

The world's story in three volumes—

God, what learned and laborious work!

So take this little book for what it's worth, my friend.

And you, o patron muse,

Keep its songs bright

A hundred years, and then a day.

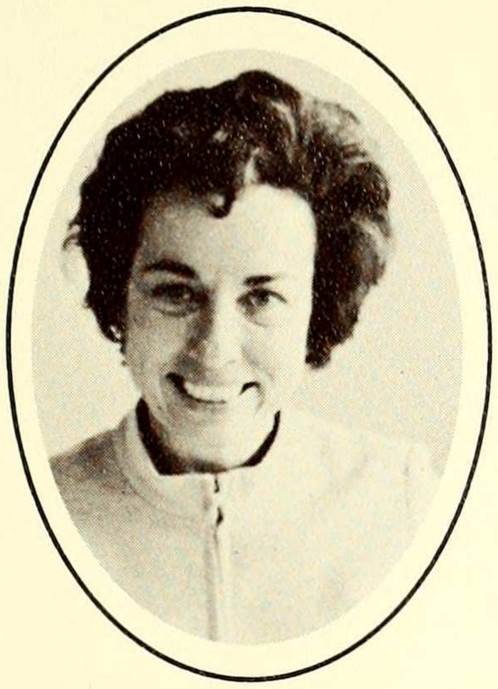
COLUMBIANA

CPS

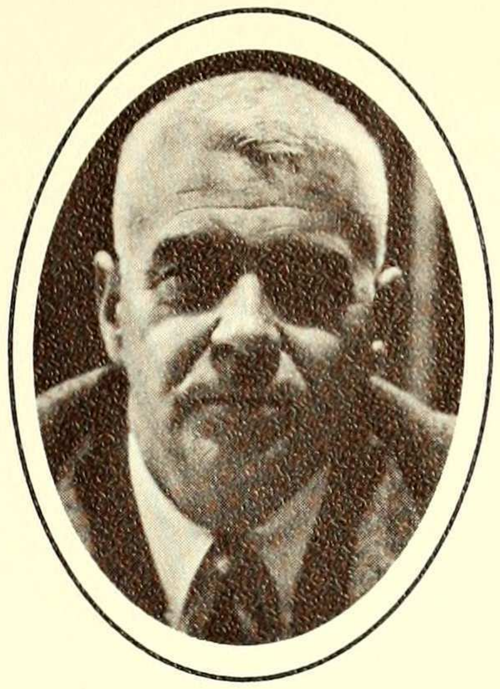
B2S

1972

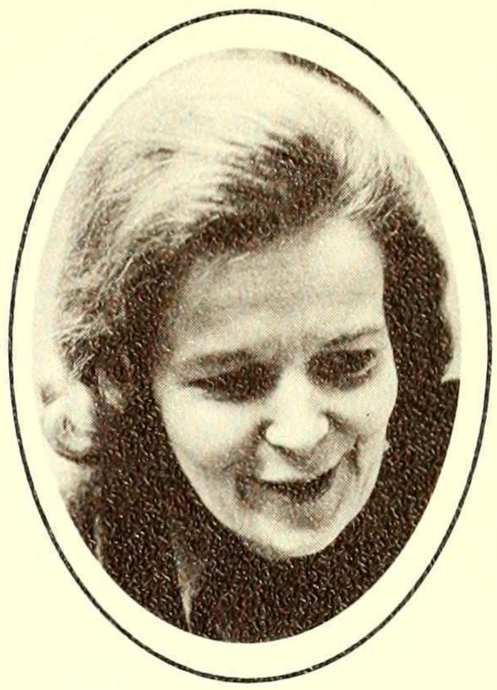
ADMINISTRATION AND FACULTY



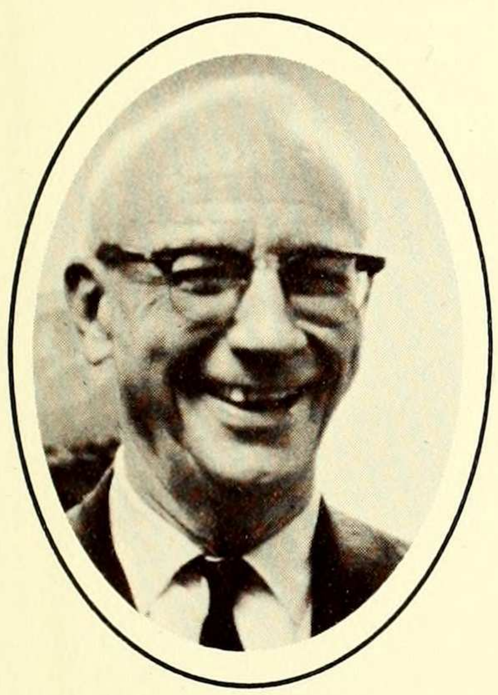
Jane Moorman
Assistant to Miss Peterson



William J. McGill
President, Columbia University

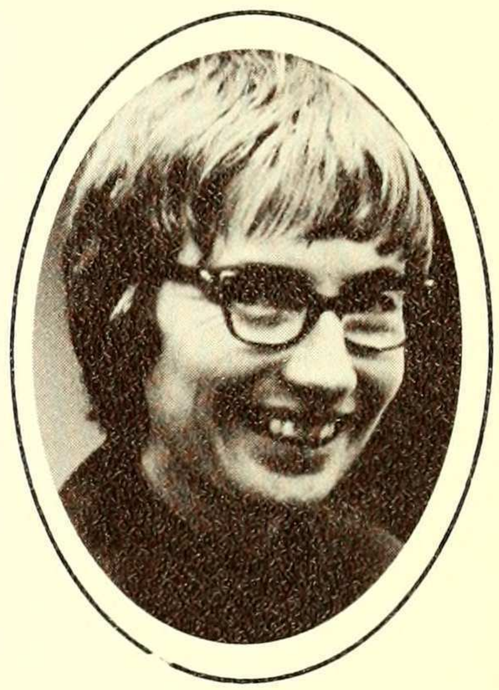


Barbara Schmitter
Dean of Studies



Forrest L. Abbott
Treasurer and Controller

Sarah Johnson
Director, Public Relations



Mary McMahon
Registrar

Frances Barry
Bursar

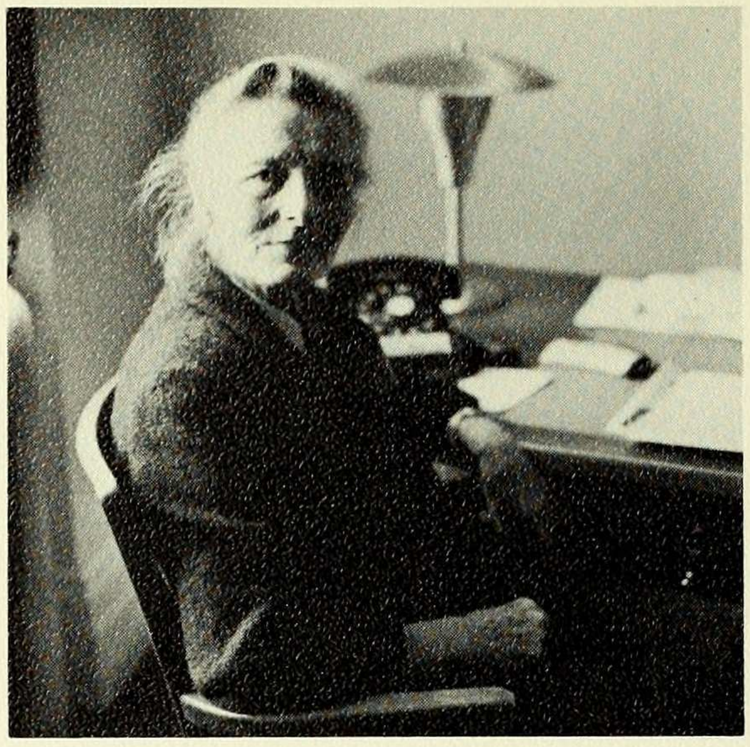
Barbara V. Hertz
Director of Development

Nora L. Percival
Director, Alumnae

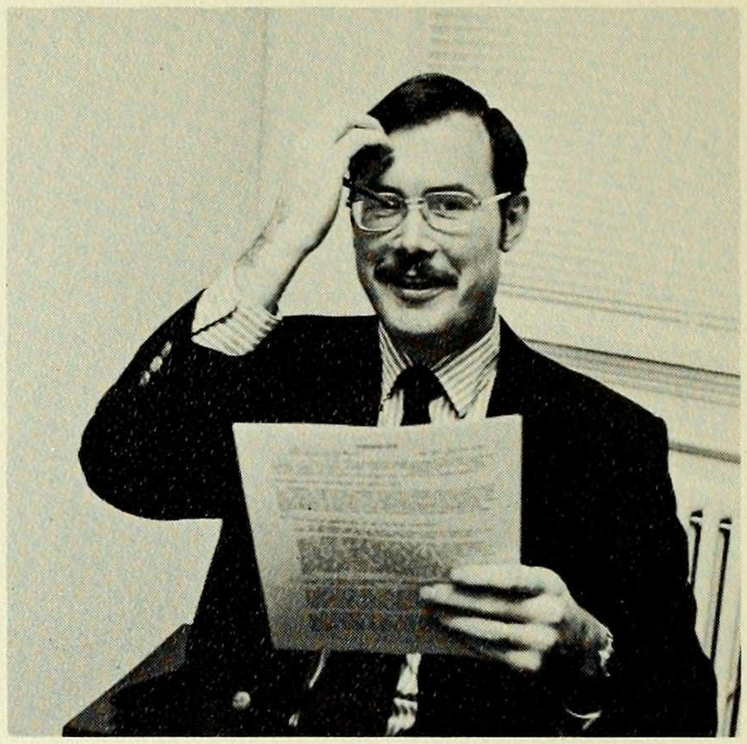
Throughout our four years we have seen many portraits of Miss Peterson. But of all of them, for us this is she, and it is the only reproduction of her which is always she for us.

President Martha Peterson

Jane Gould
Director of Placement Office

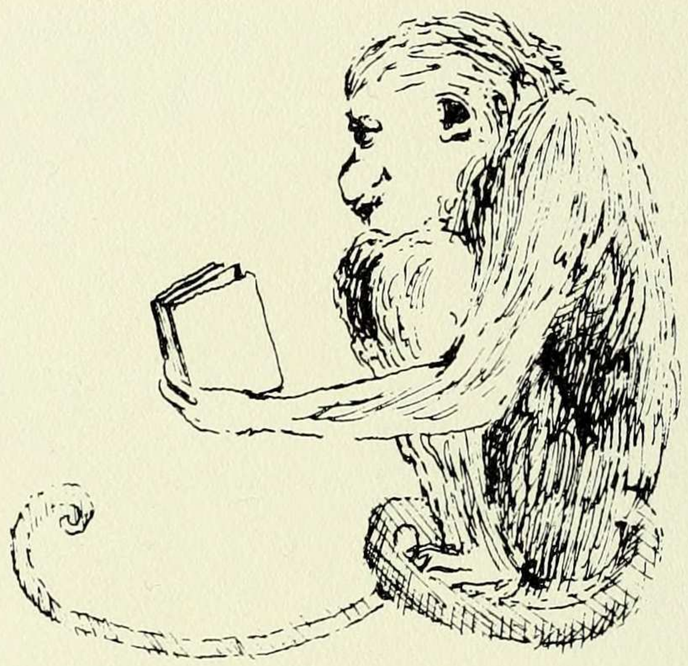


Lilo Grothe
Psychiatric Counselor



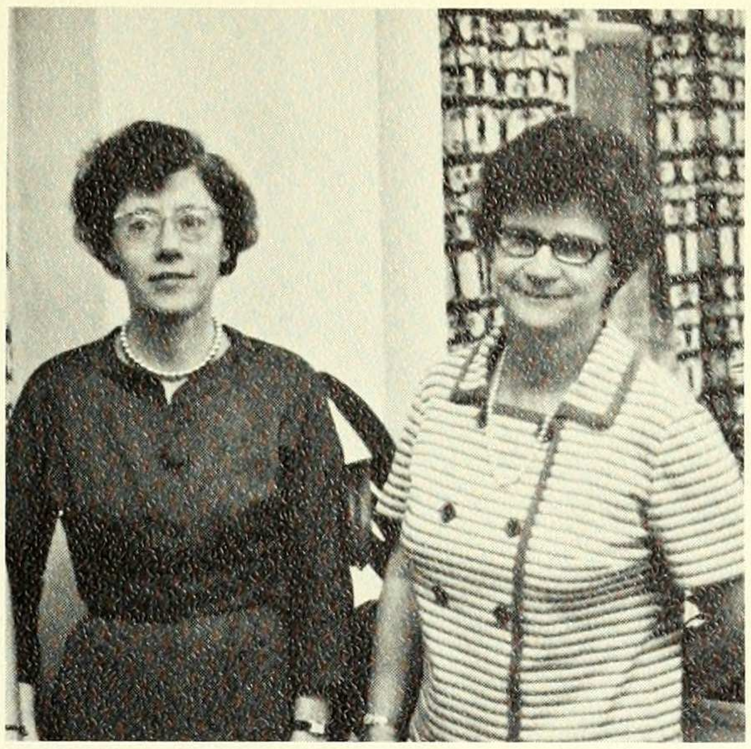
Ted Stock
Director of Financial Aid

Christine Royer
Associate Dean of Faculty

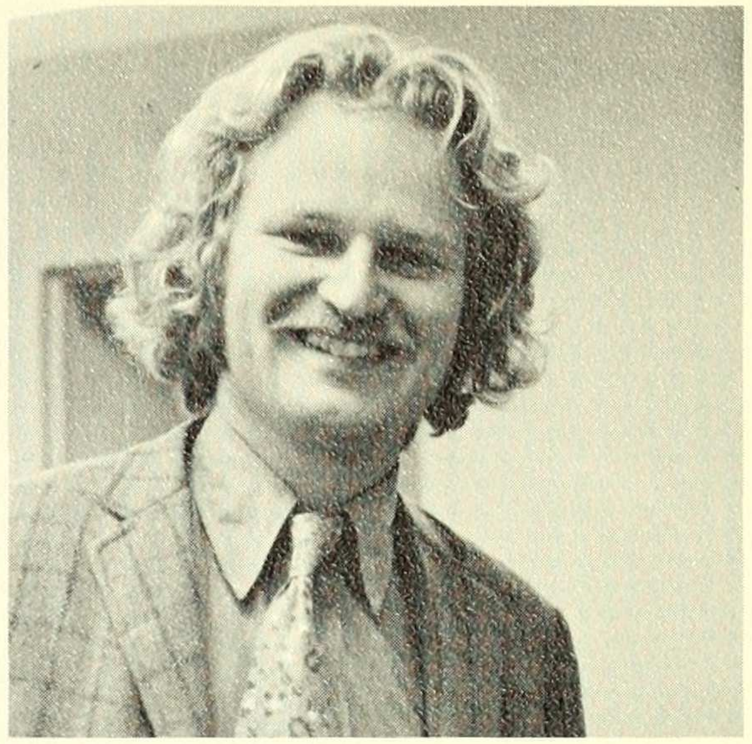


Marjorie Dobkin
Associate Dean of Studies

Ersie Breunig
Director of Language Labs



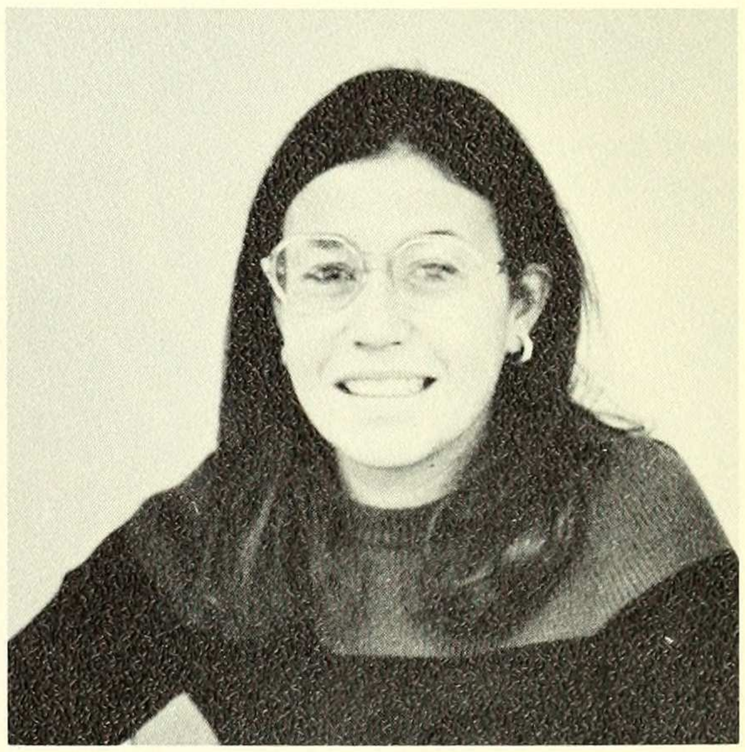
Helen McCann and Margaret Dykes Dayton
Director of Admissions
Associate Director



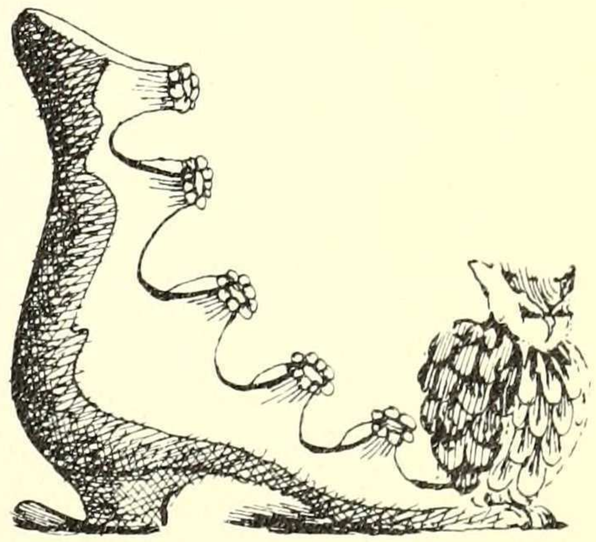
Robert Palmer
Librarian

Eleanor K. Smith
Director of Food Services

Virginia Shaw
Secretary to the Faculty



Harriet Mogul, M.D.
College Physician



Elizabeth Meyers
Director C.A.O.

Nancy Jacobs
Assistant Director C.A.O.

Marty Obermesser
Administrative Assistant C.A.O.

Blanche Lawton, Director of Housing

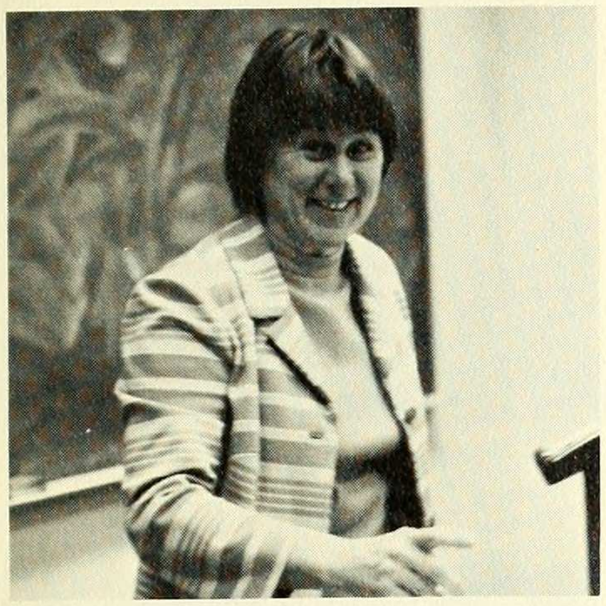
Joanne Colozzi, Director of Plimpton

Ed and Marc Colozzi

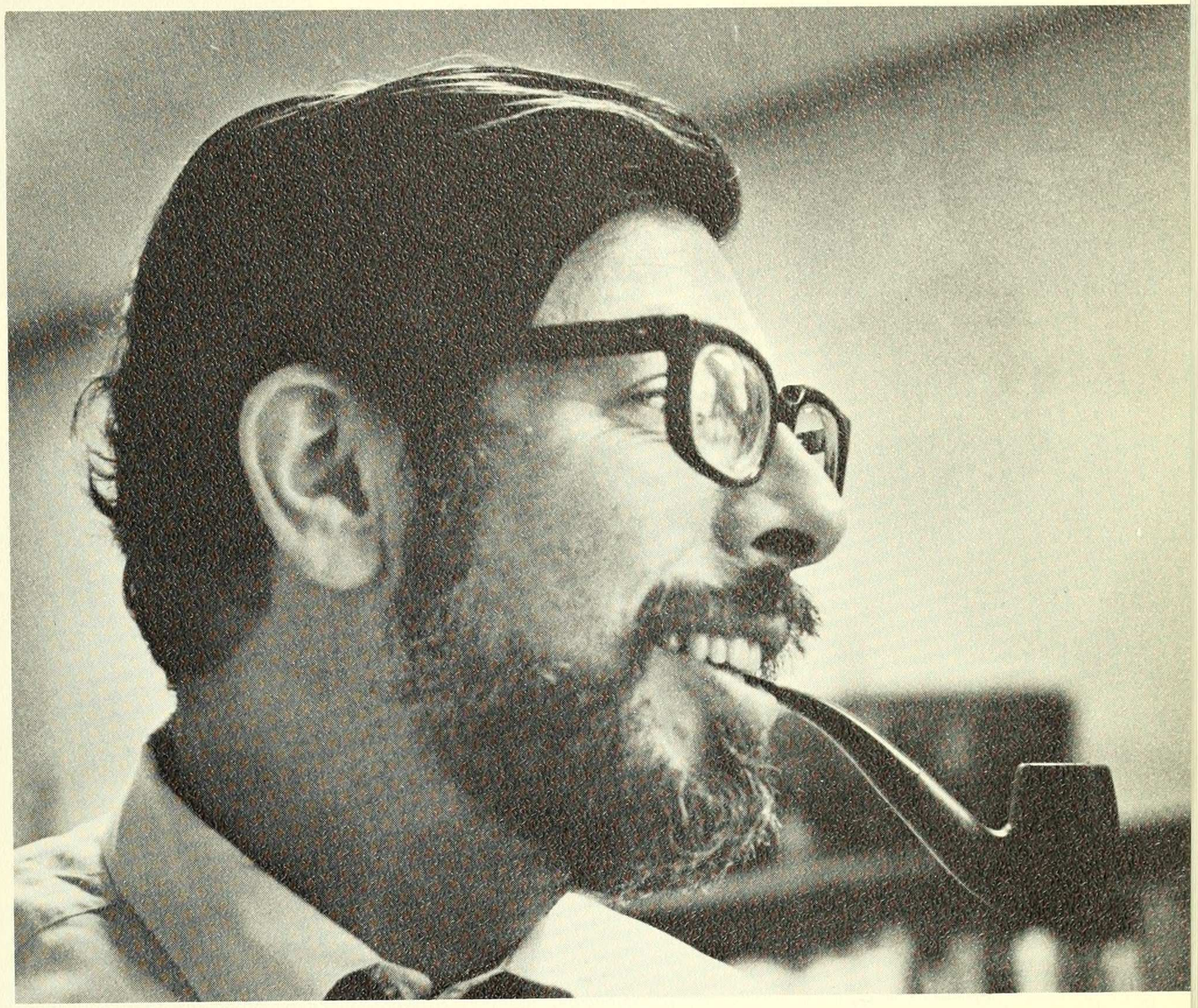
James, Lynn, and Eric Weikart, Directors "616"

Phyllis and Bob Zadra, Directors BHR

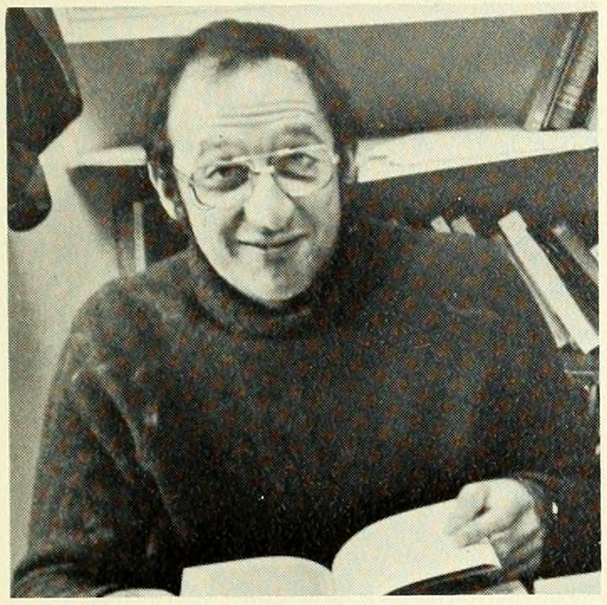
Department of Anthropology



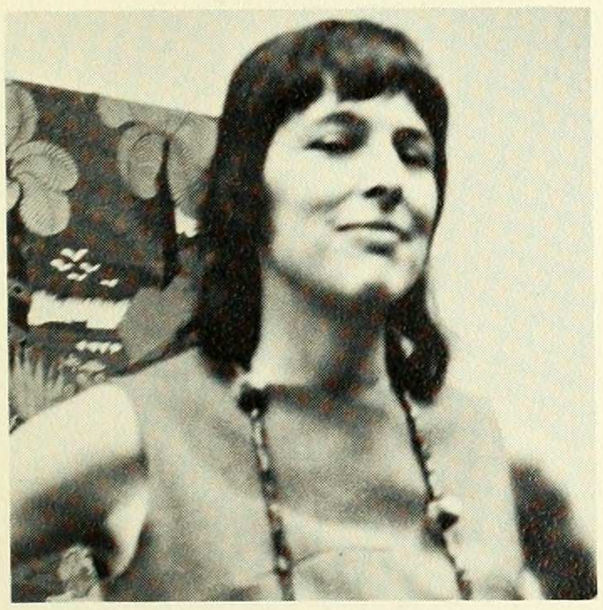
Joan Vincent



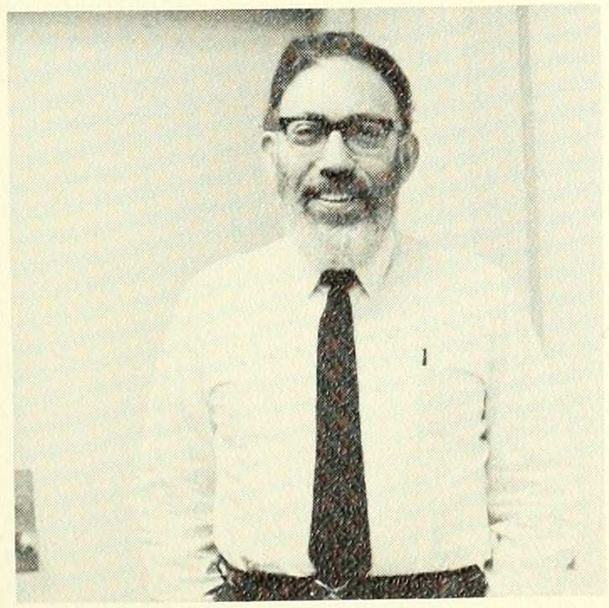
Abraham Rosman, Chairman



Clive S. Kessler



Bette S. Denitch

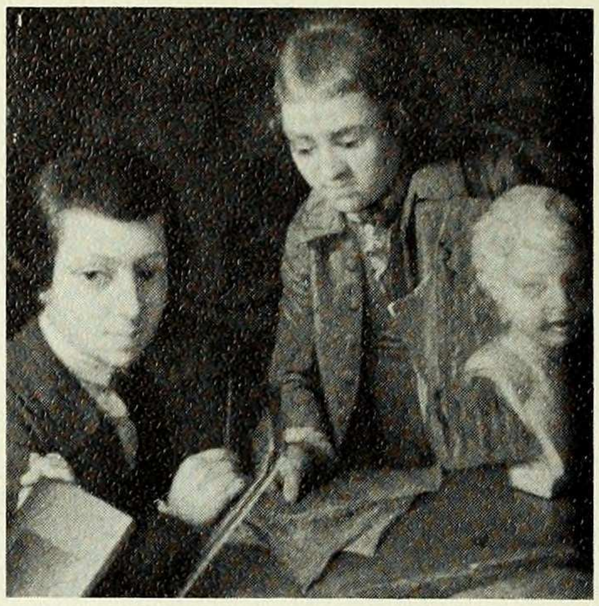


Morton Klass

Paula G. Rubel

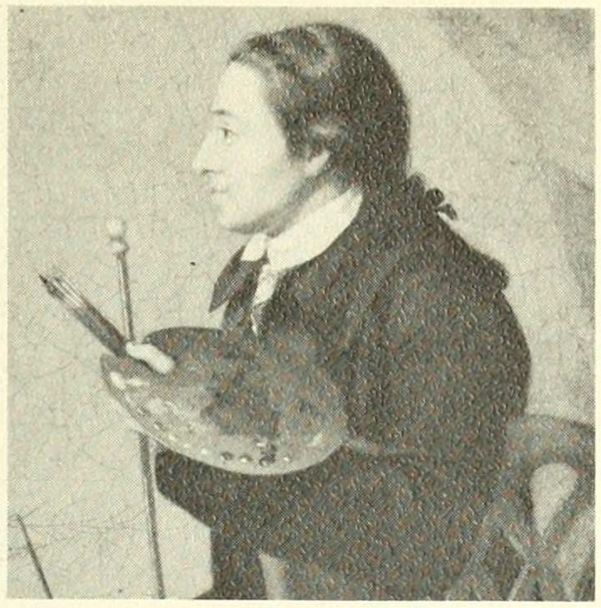
Leroy C. Breunig
Dean of Faculty

Department of Art History

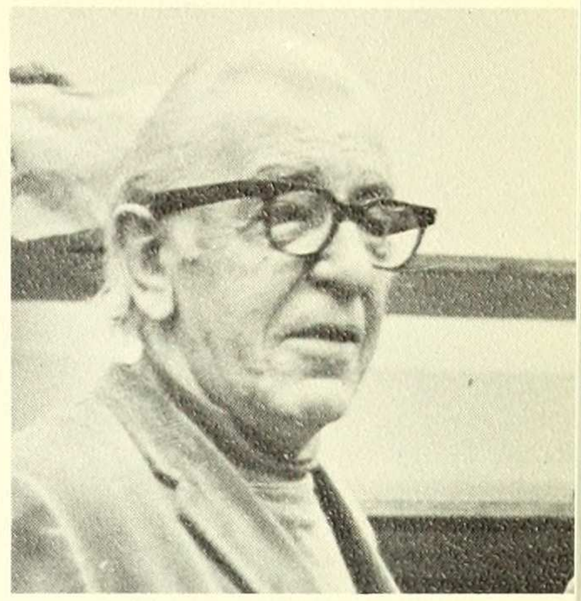


Barbara Novak, Chairman

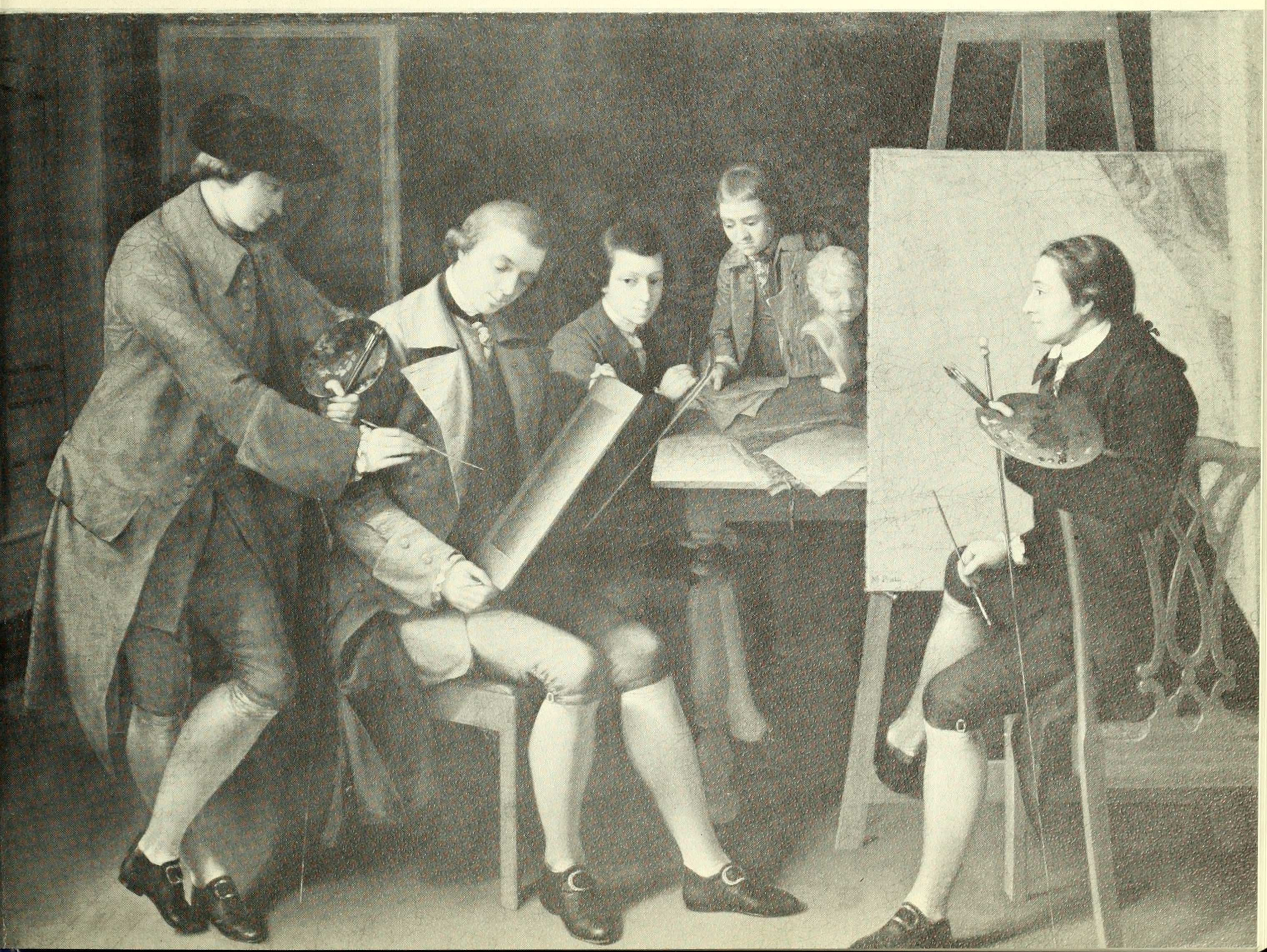
Dorothea Nyberg



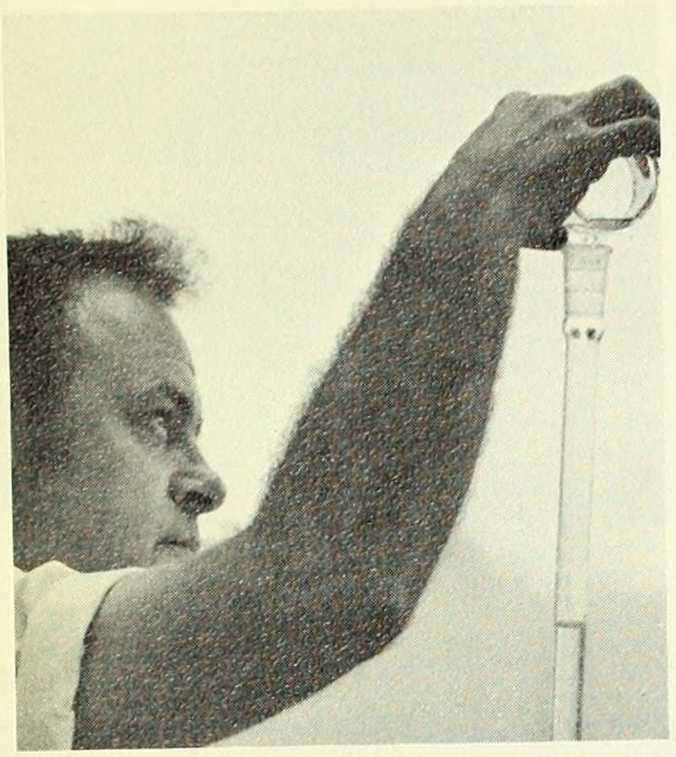
Jane Rosenthal



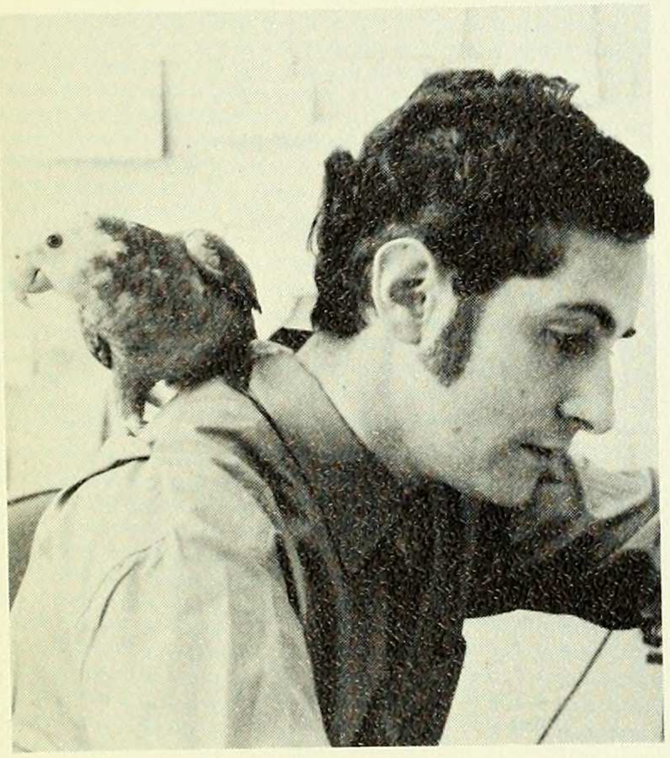
Adja Yunkers



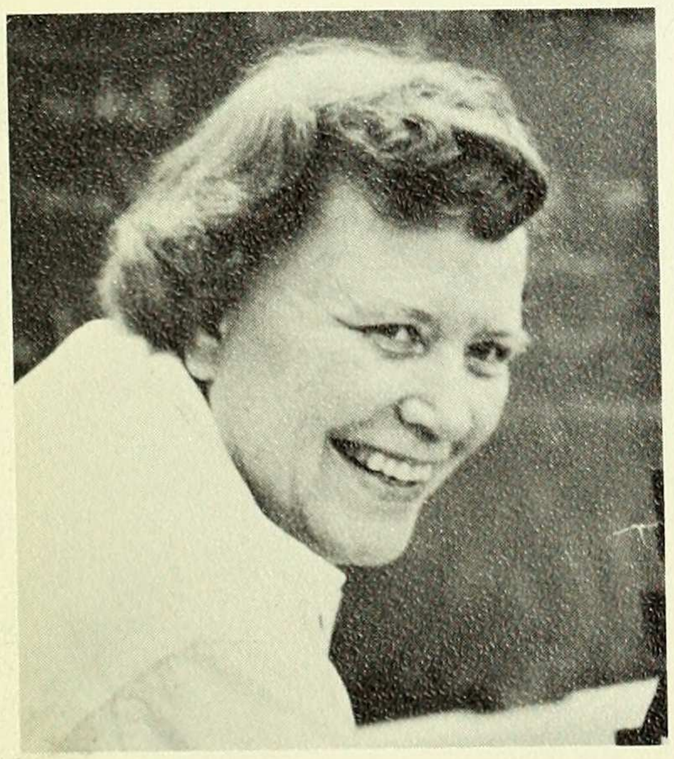
Department of Biology



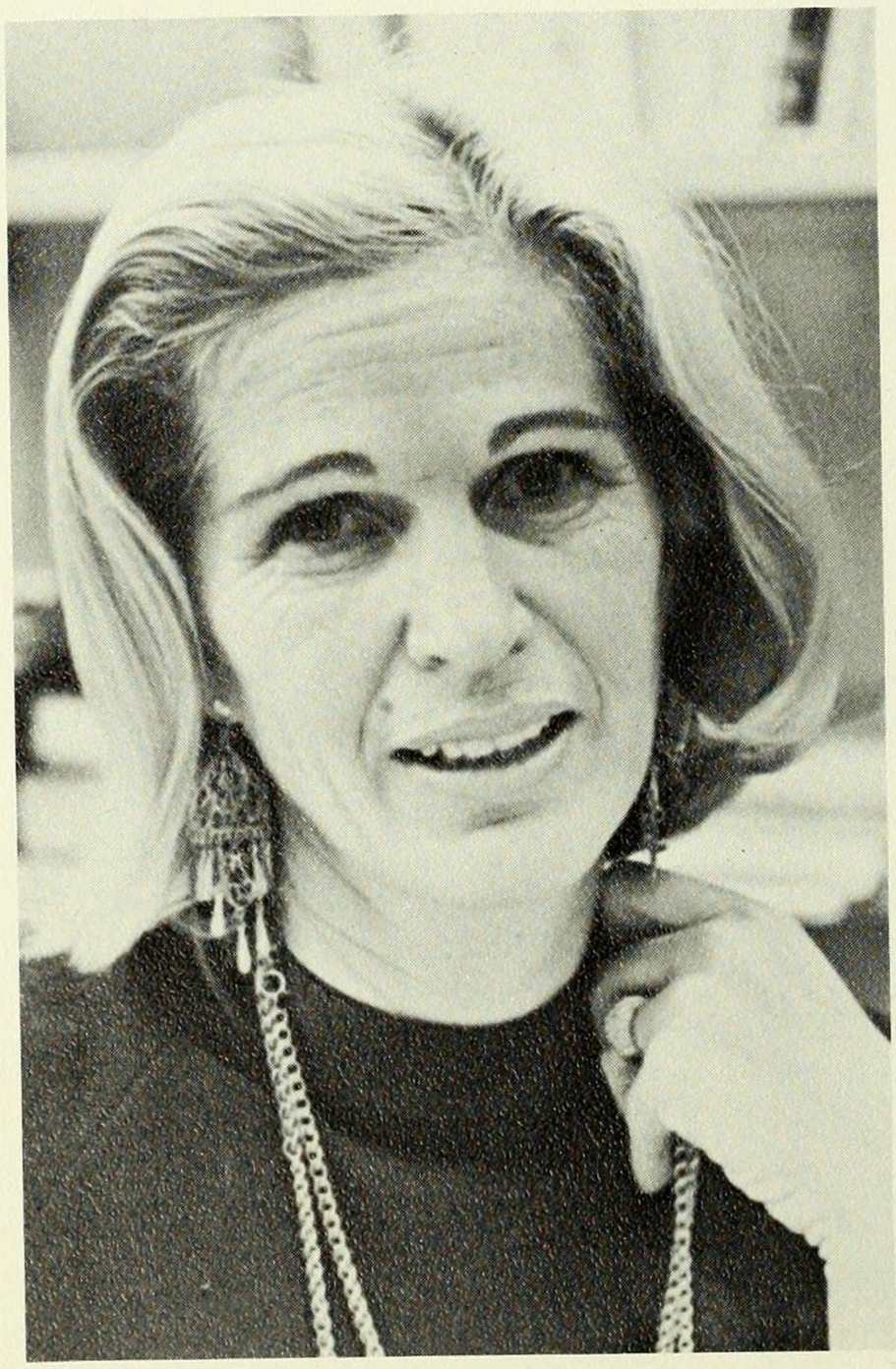
William Corpe



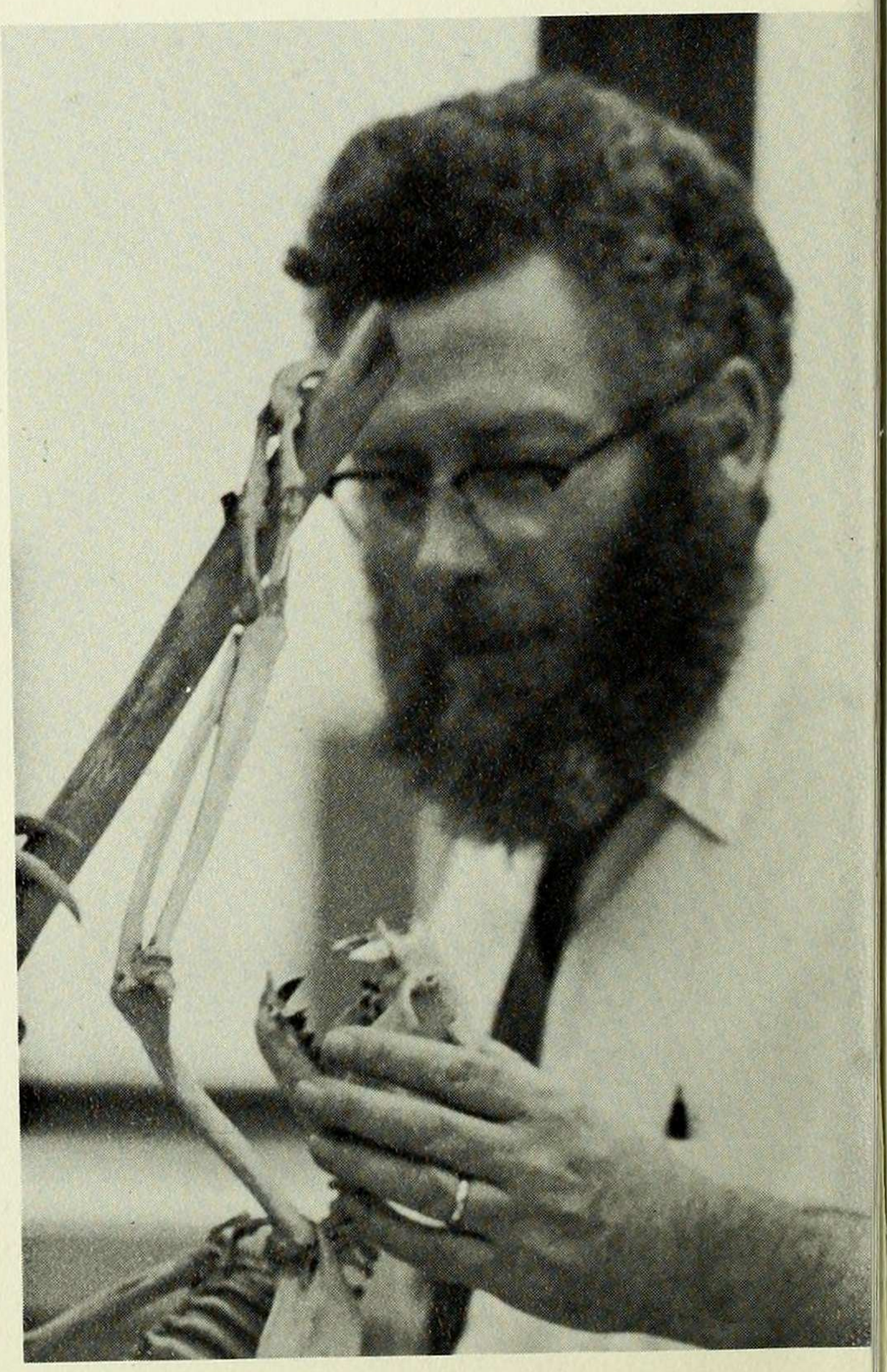
David Ehrenfeld



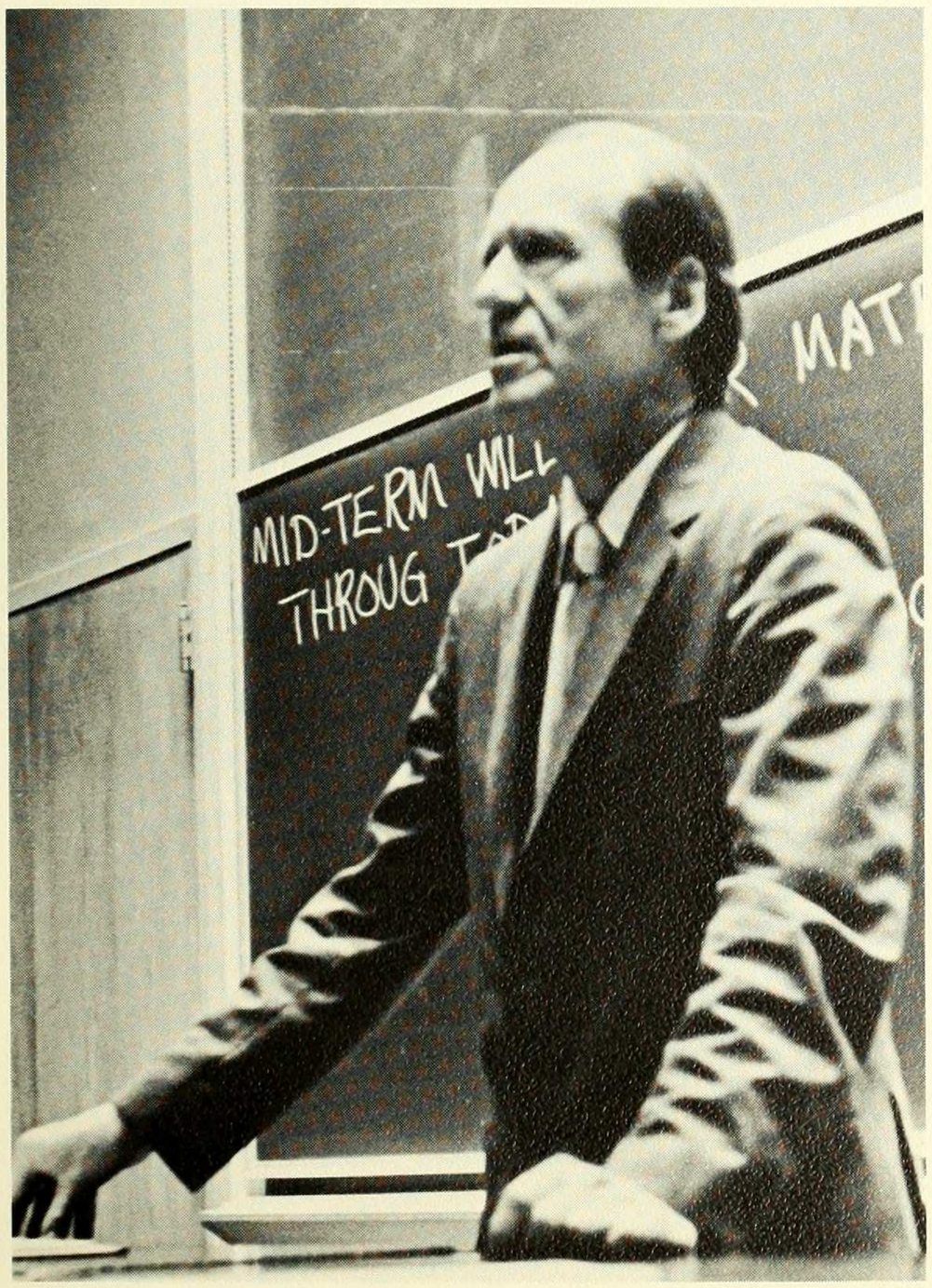
Patricia Dudley



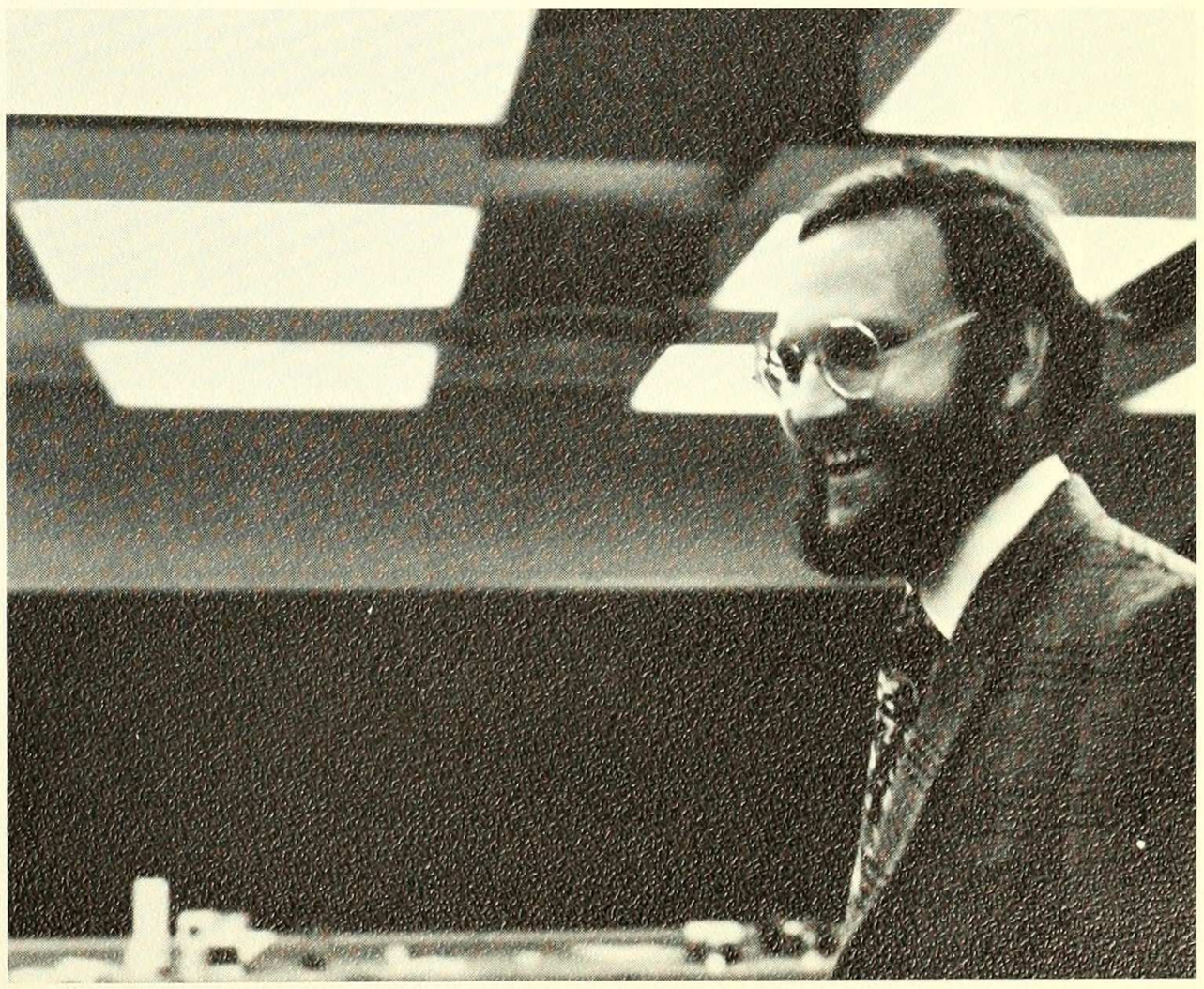
Patricia Farnsworth



Frederick Warburton

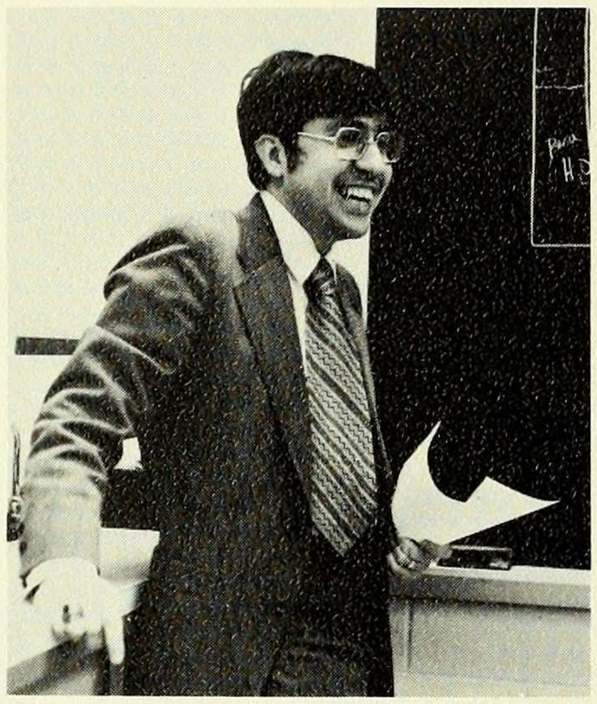


Donald Ritchie, Chairman

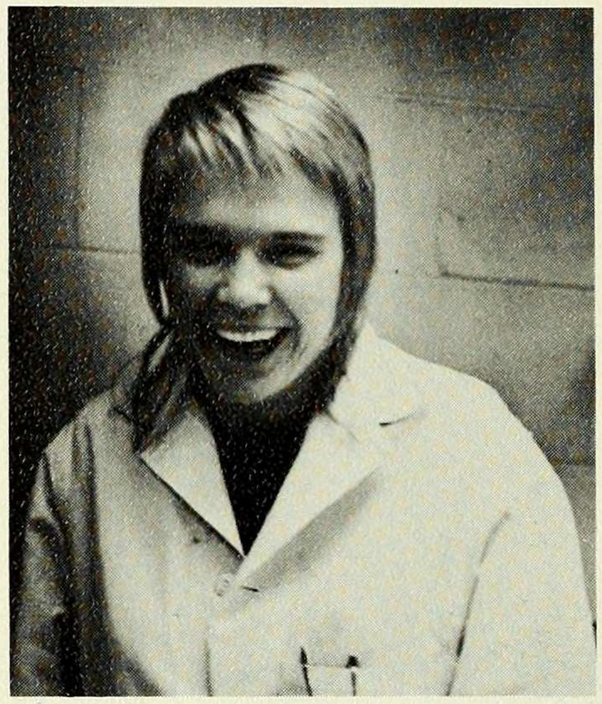


James Schmid

Department of Chemistry

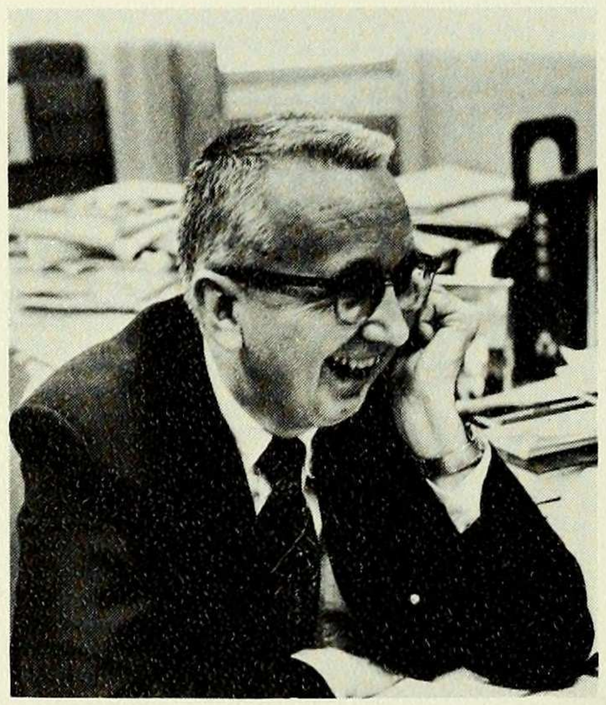


Alexander Mazziotti

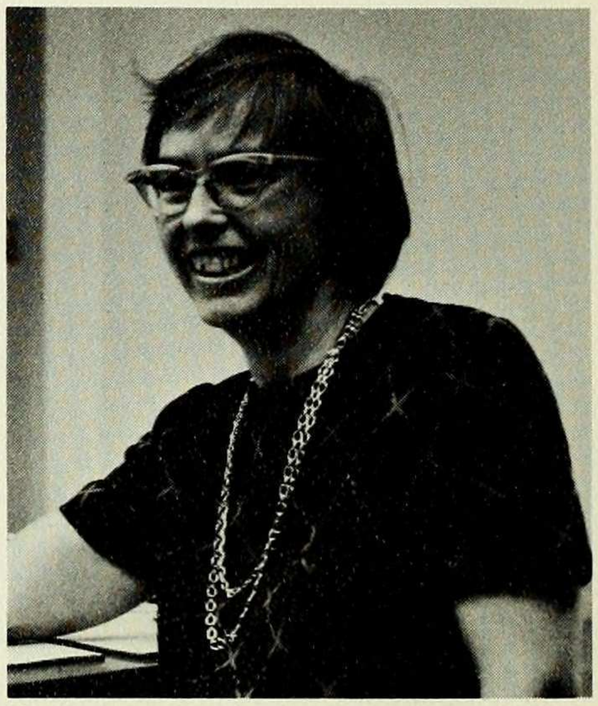


Jacqueline Kroschwitz

Bernice Segal



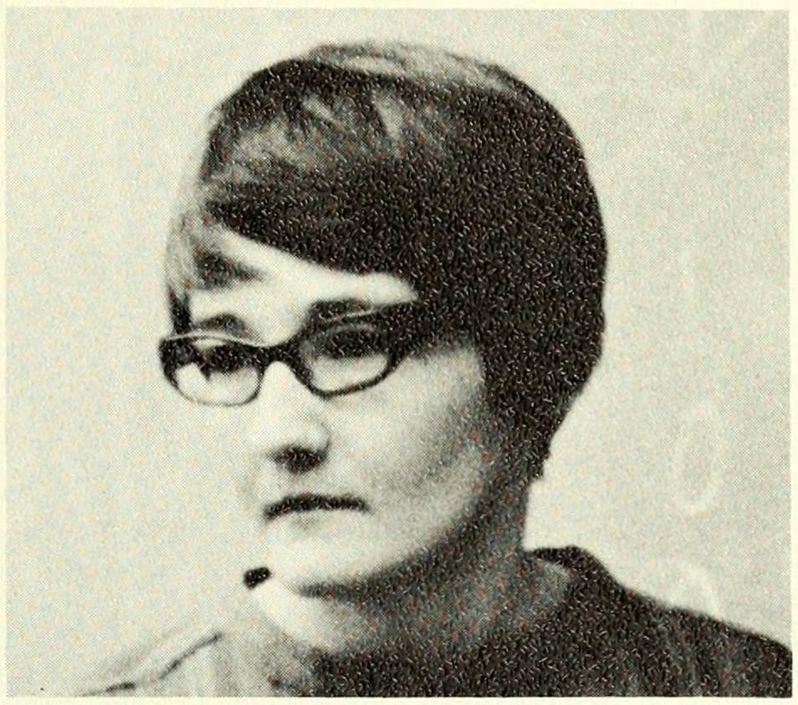
Edward King, Chairman



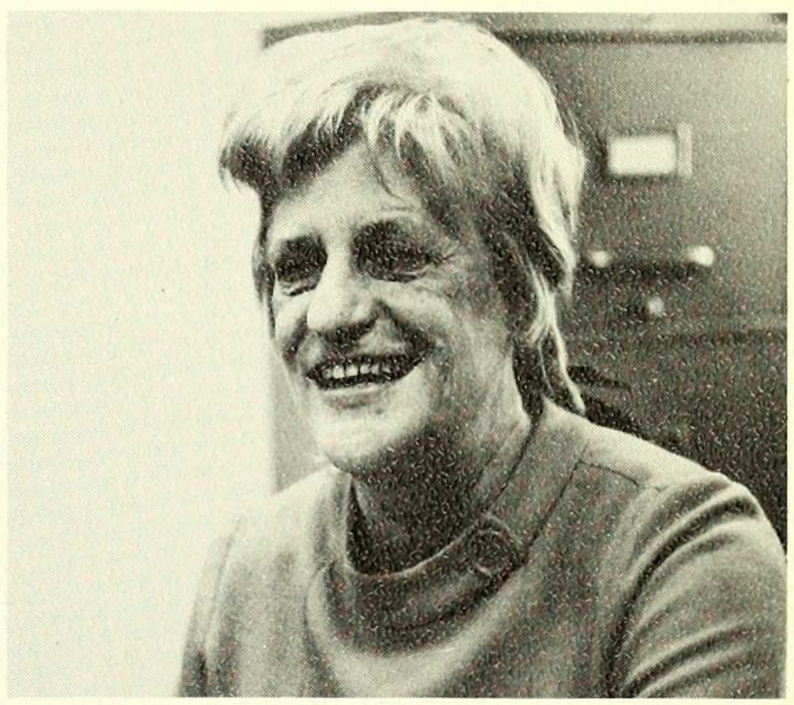
Grace King

Department of Economics

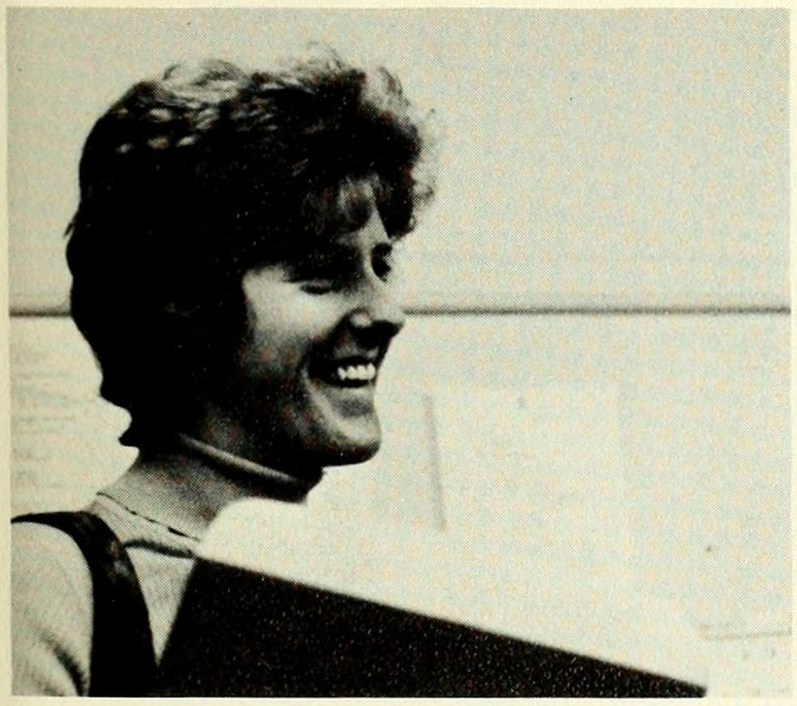
Raymond Saulnier, Chairman



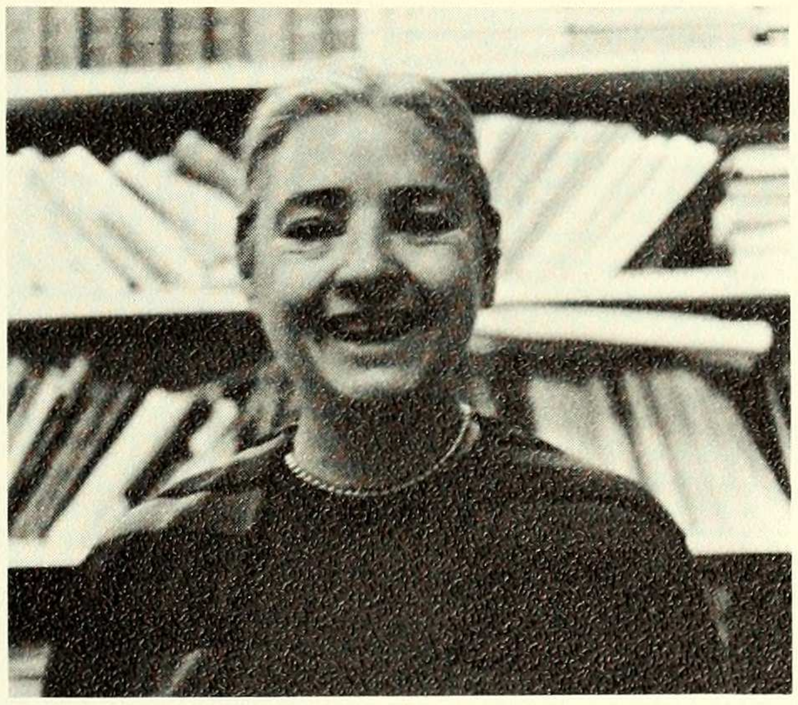
Deborah Milenkovitch



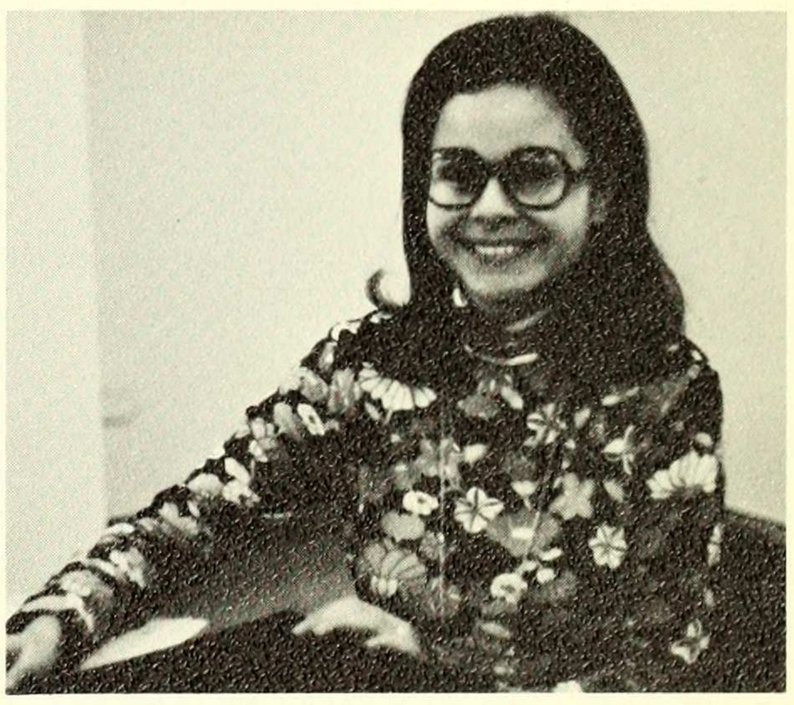
Jean Gooch



Cynthia Brown Lloyd

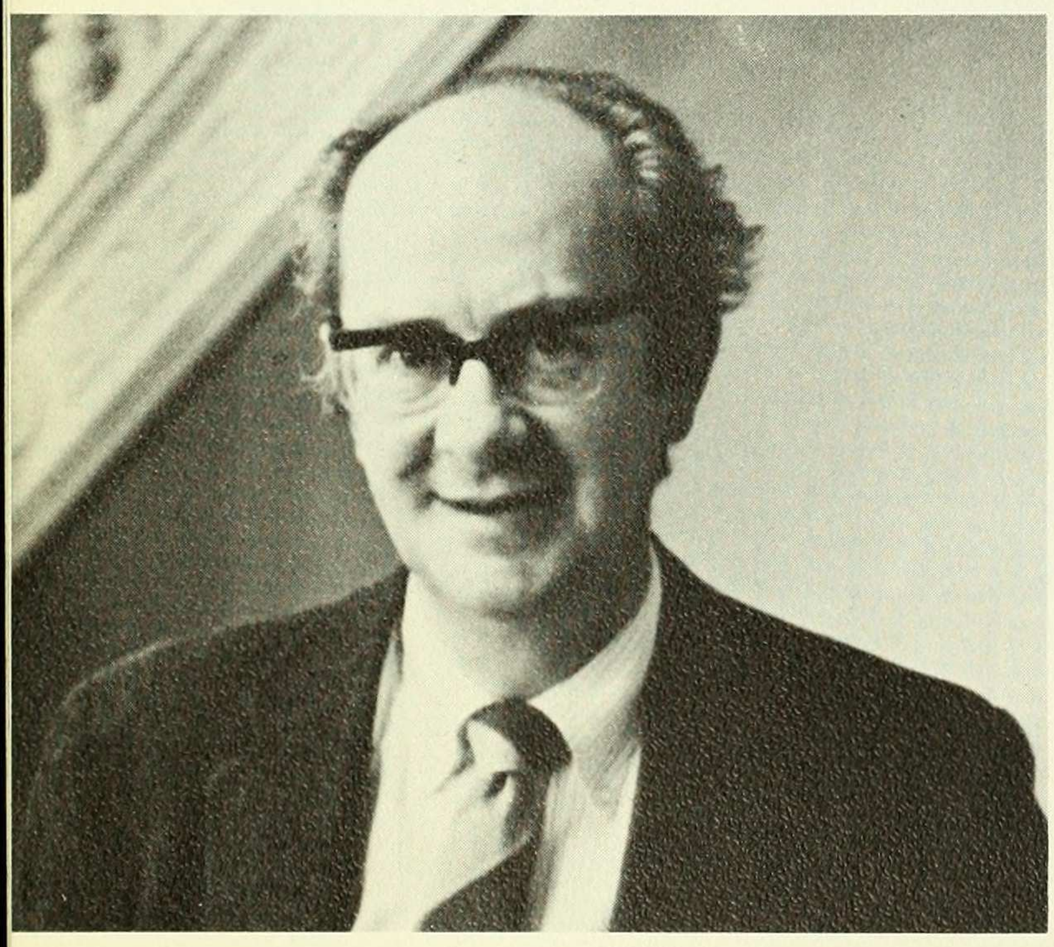


Marion Gillim



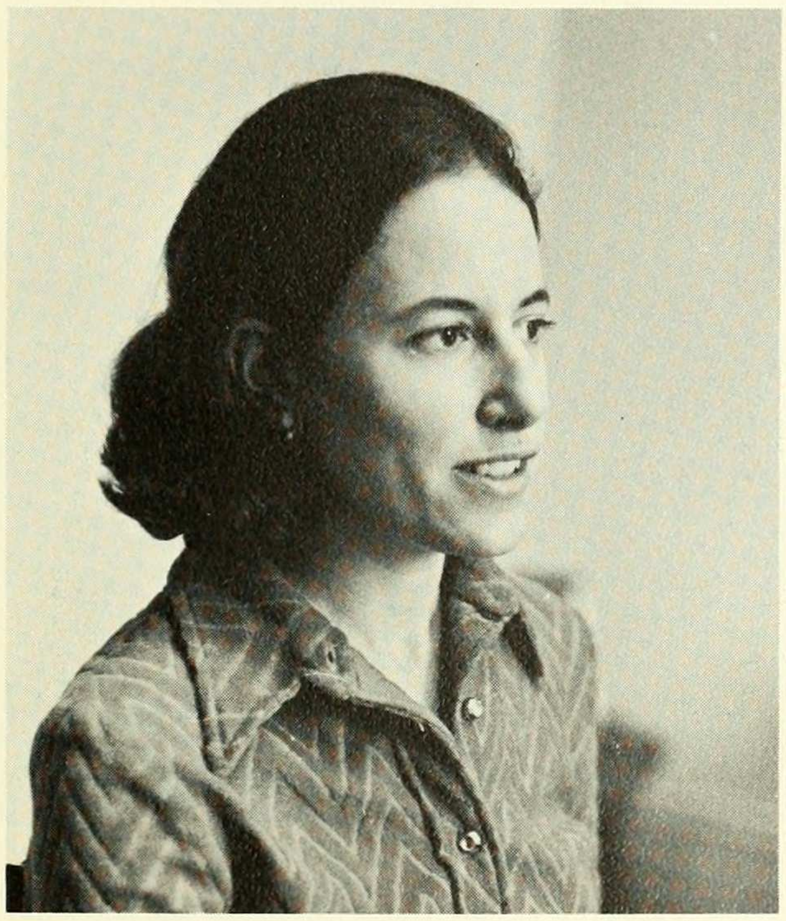
Marietta Constantinides

Donald Pace

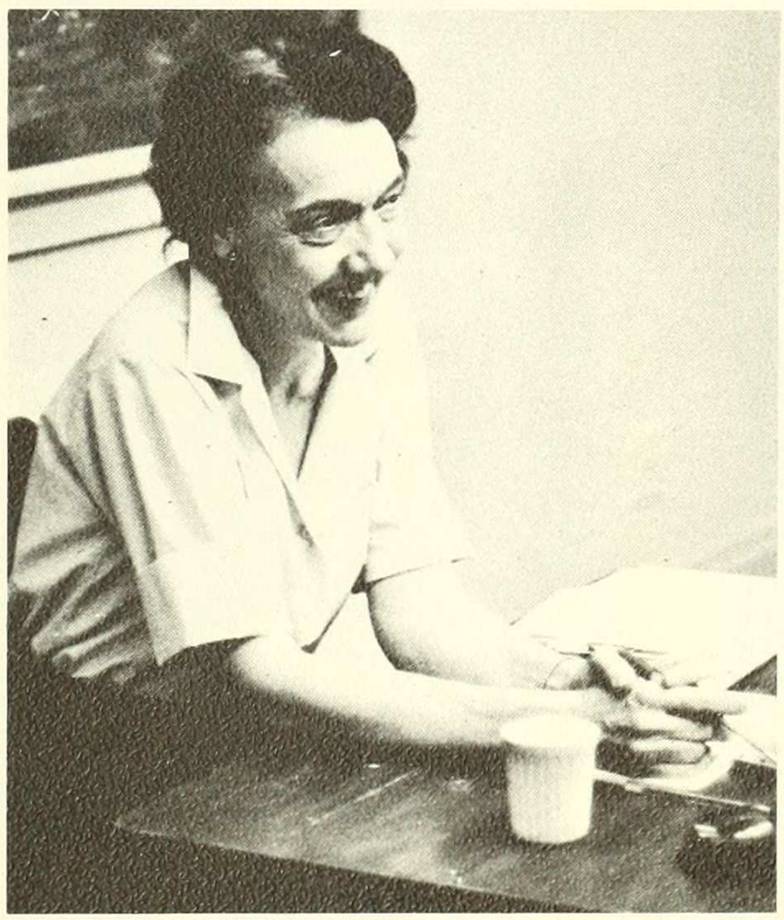


Kenneth Janes

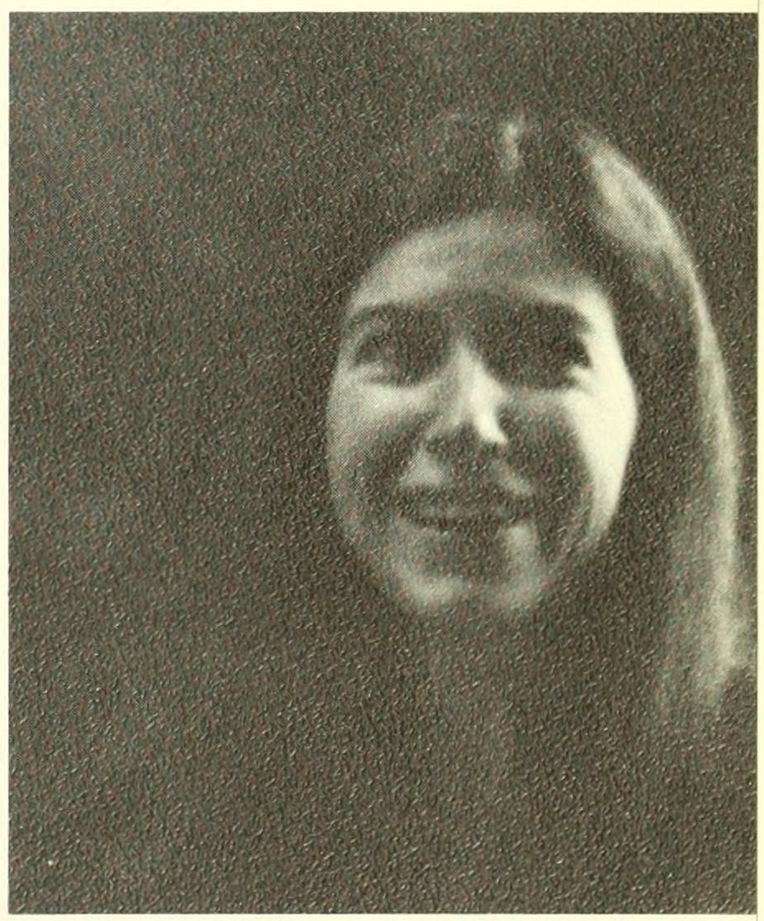
Howard Teichmann



Lois Ebin

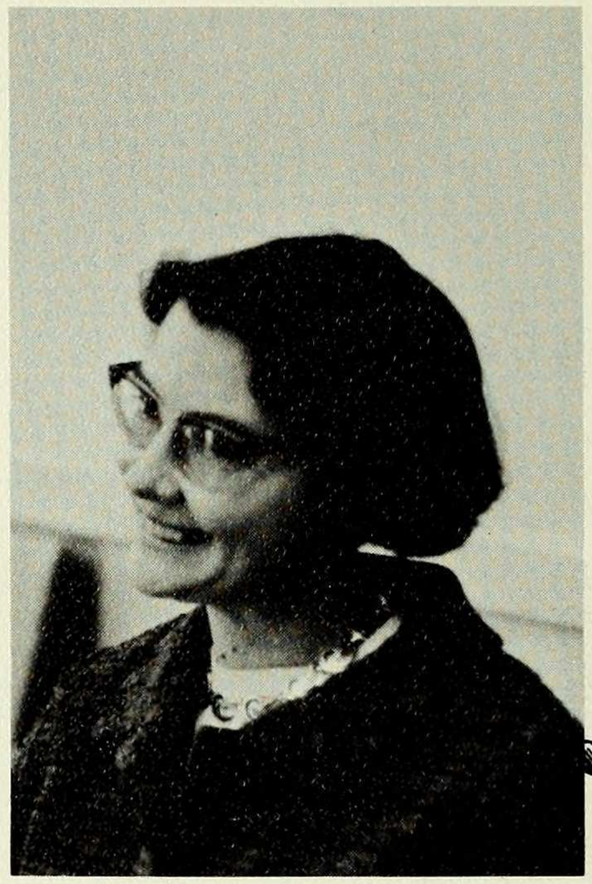


Joy Chute

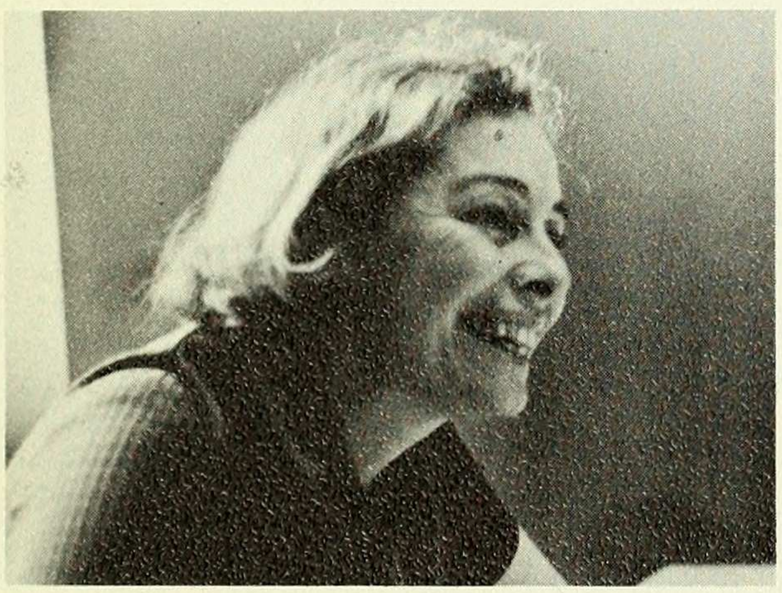


Janice Thaddeus

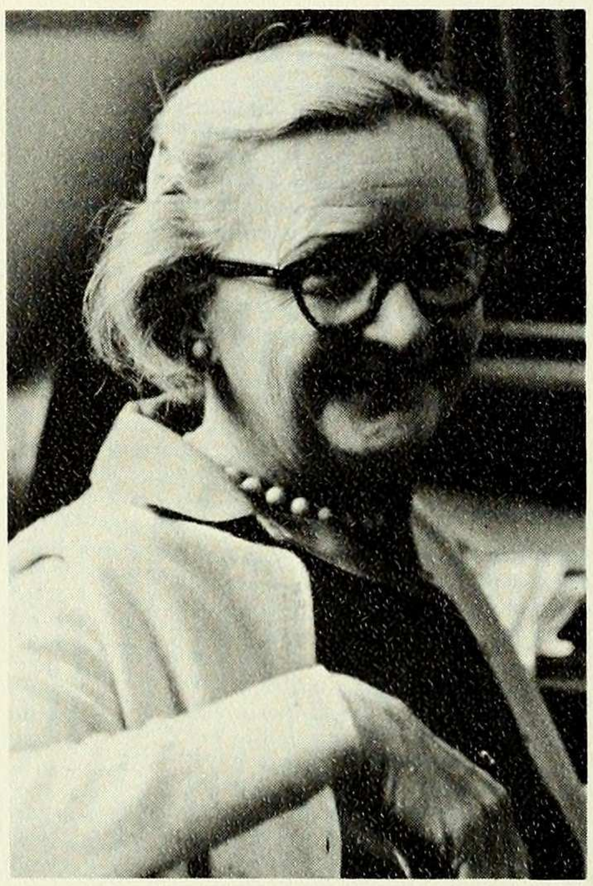
Marjorie Housepian Dobkin



Elizabeth Caughran

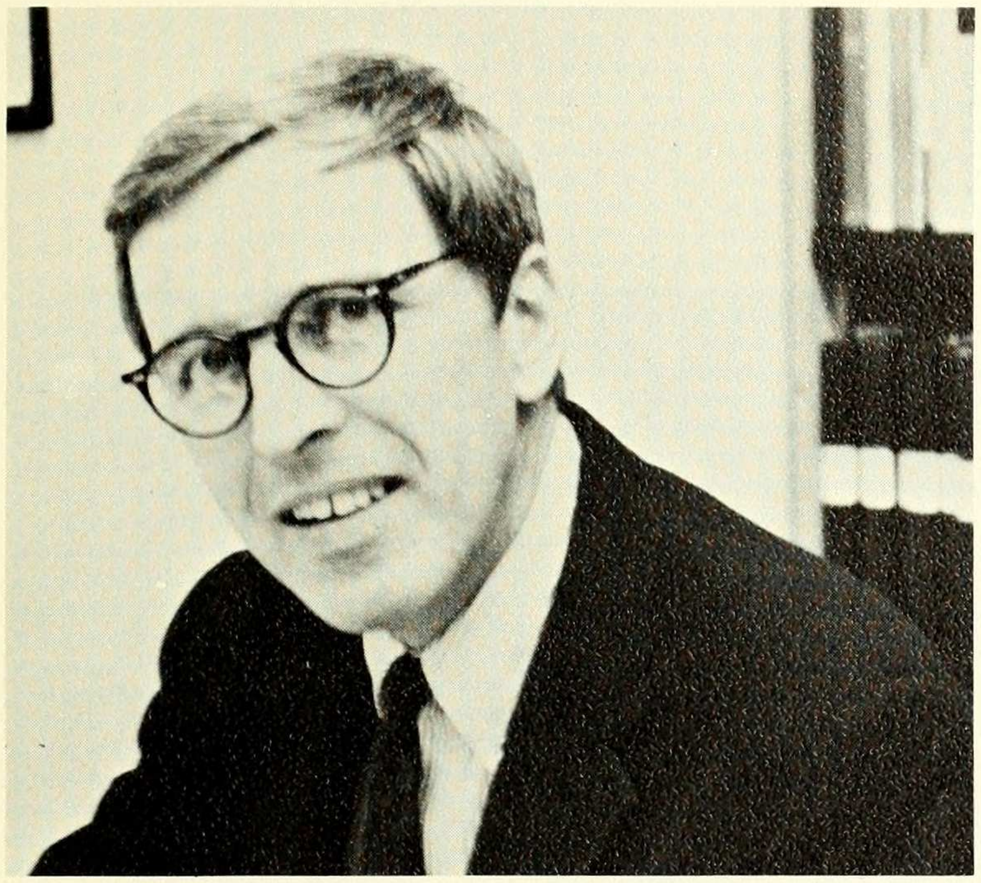


Ruth M. Kivette

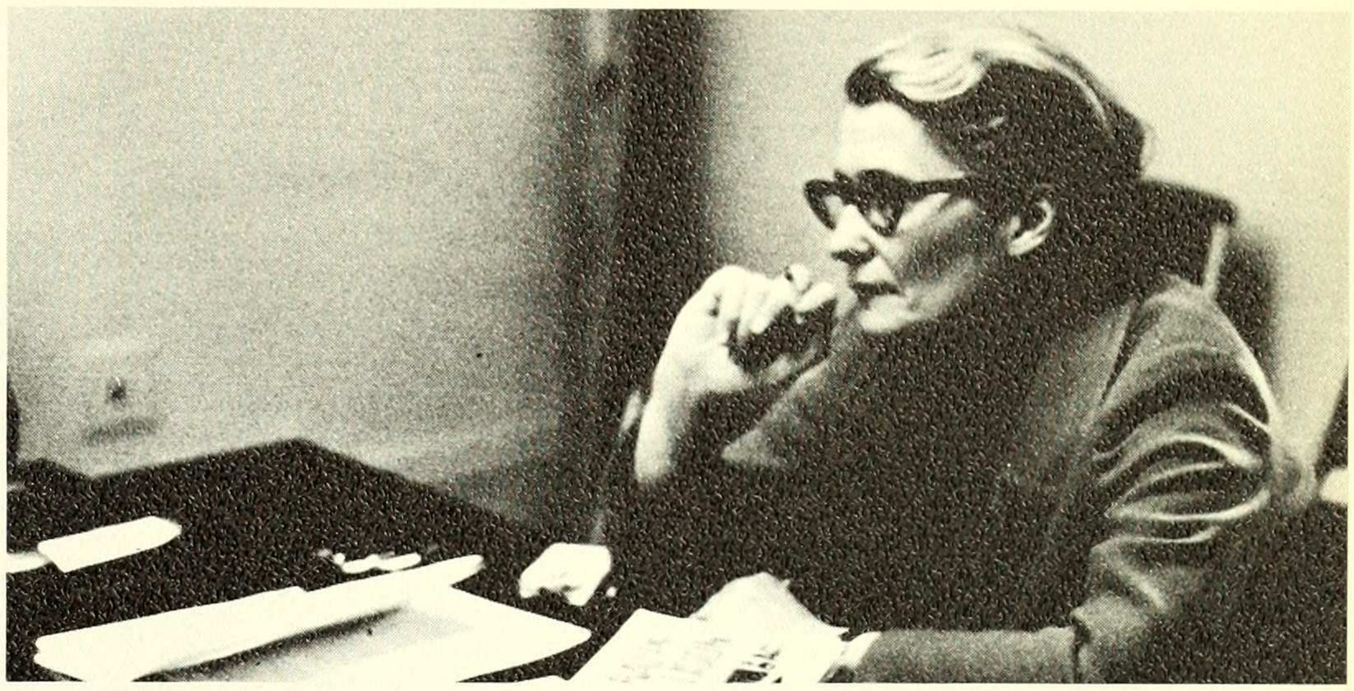


Eleanor M. Tilton

Anne Lake Prescott

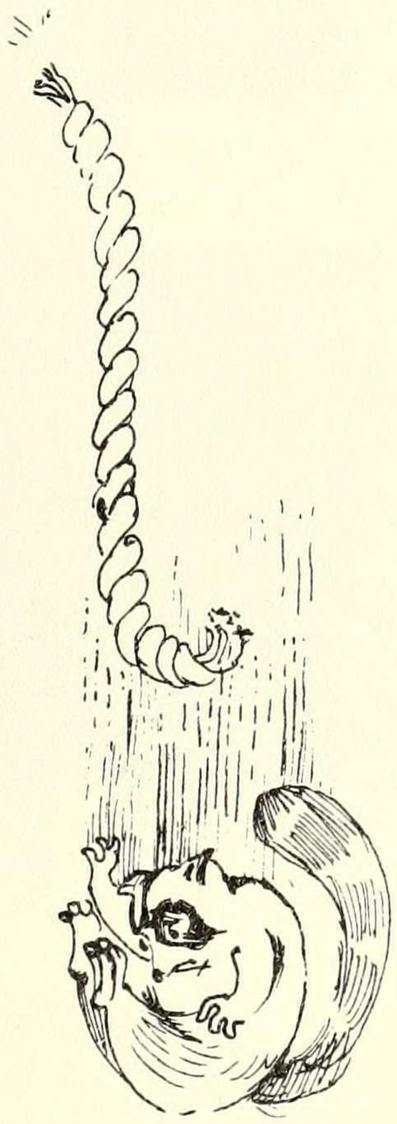


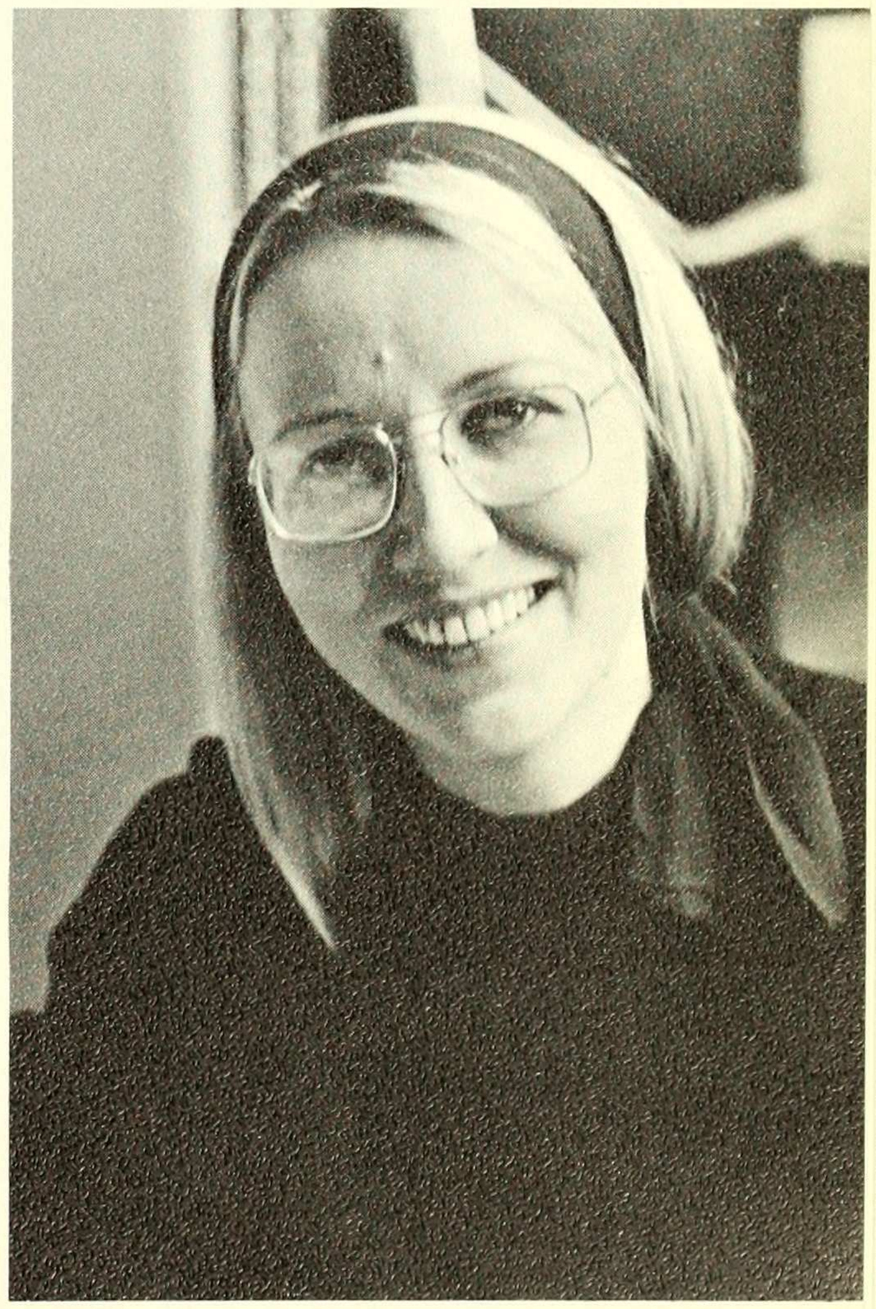
Remington Patterson



Ruth Mathewson

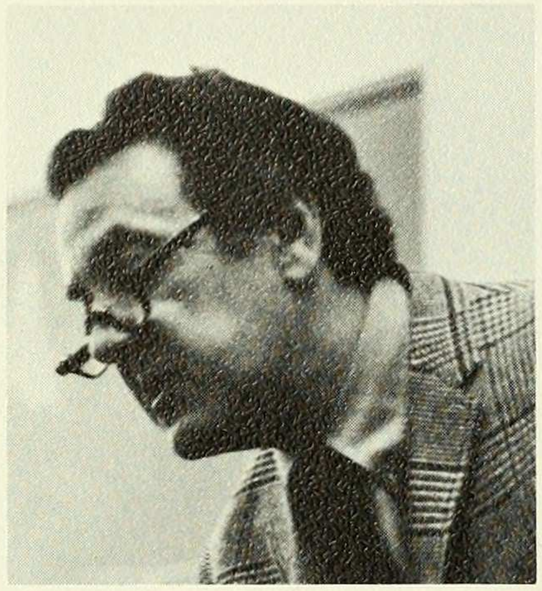
Elizabeth Dalton





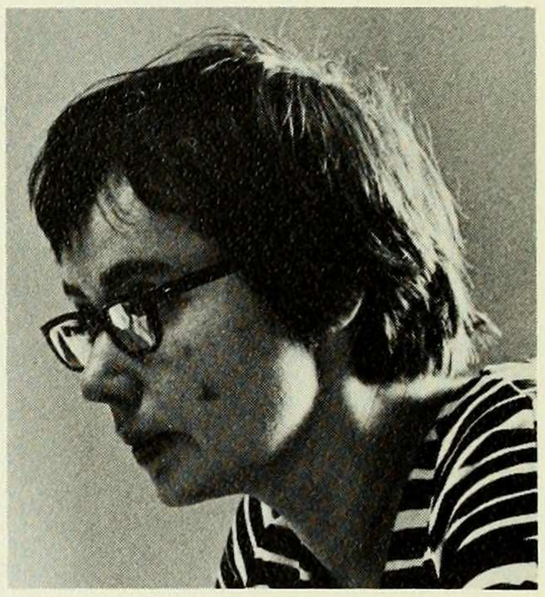
Maire Kurrik

Ellen Moers



Barry Ulanov

Christine Royer



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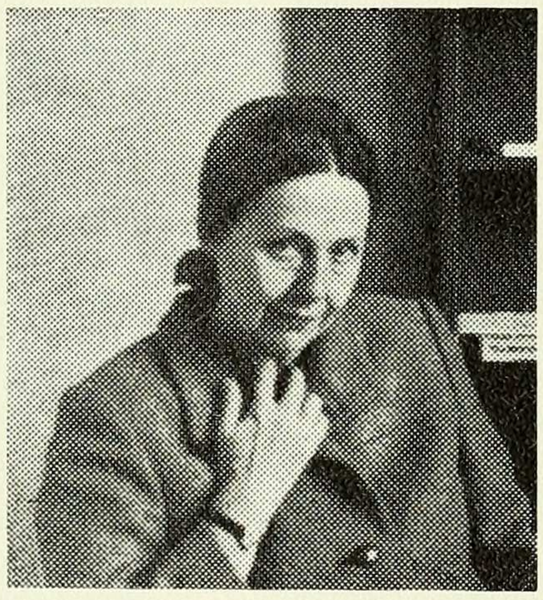

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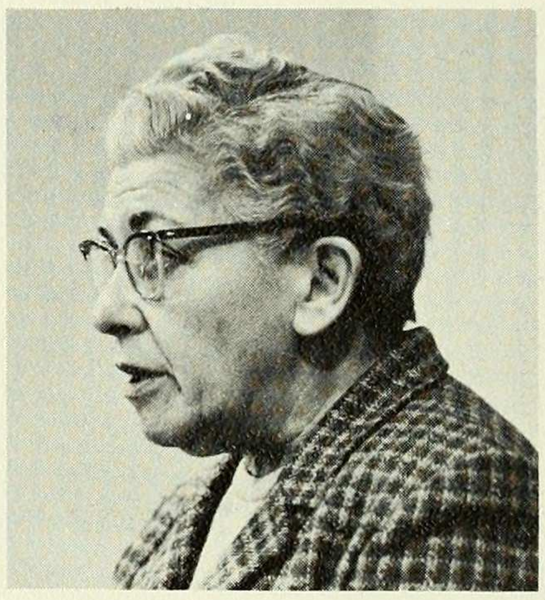
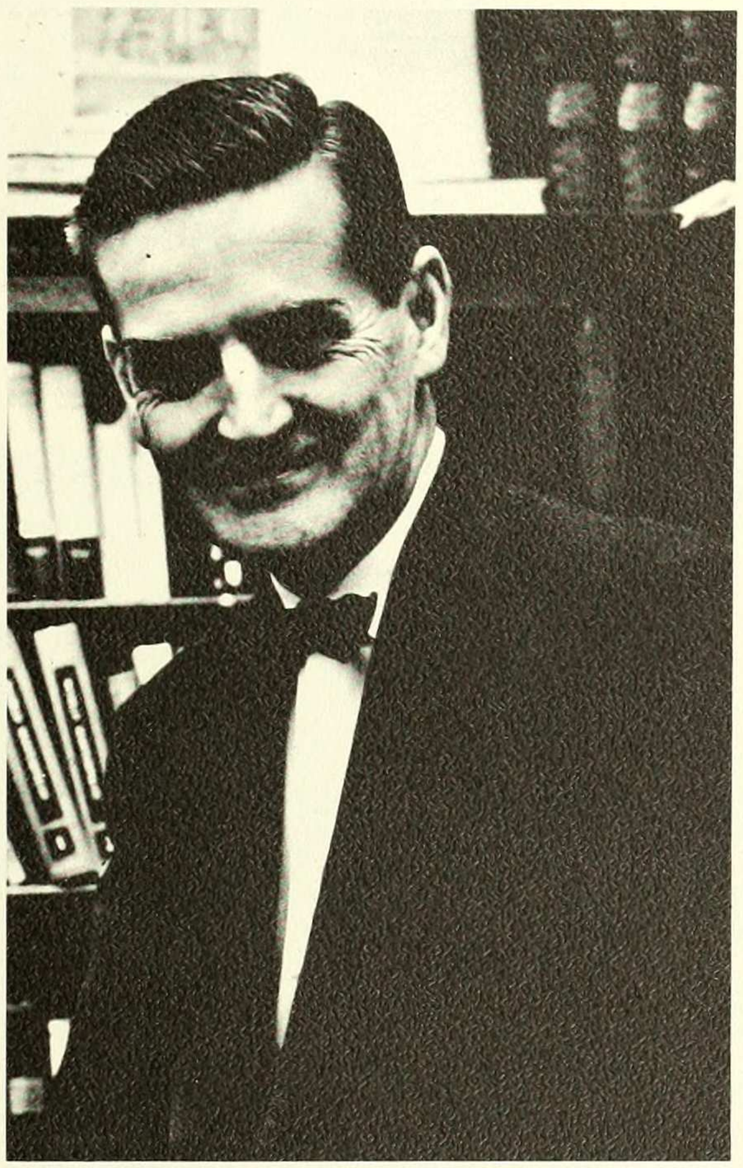
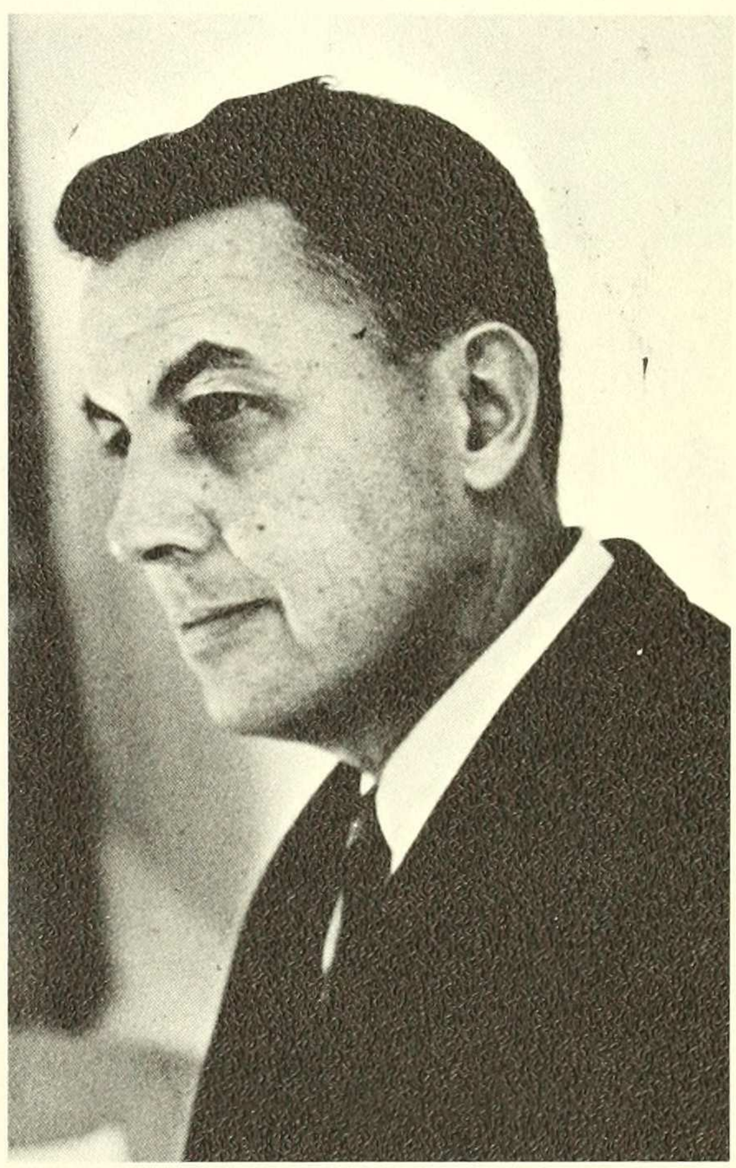


Eleanor Rosenberg

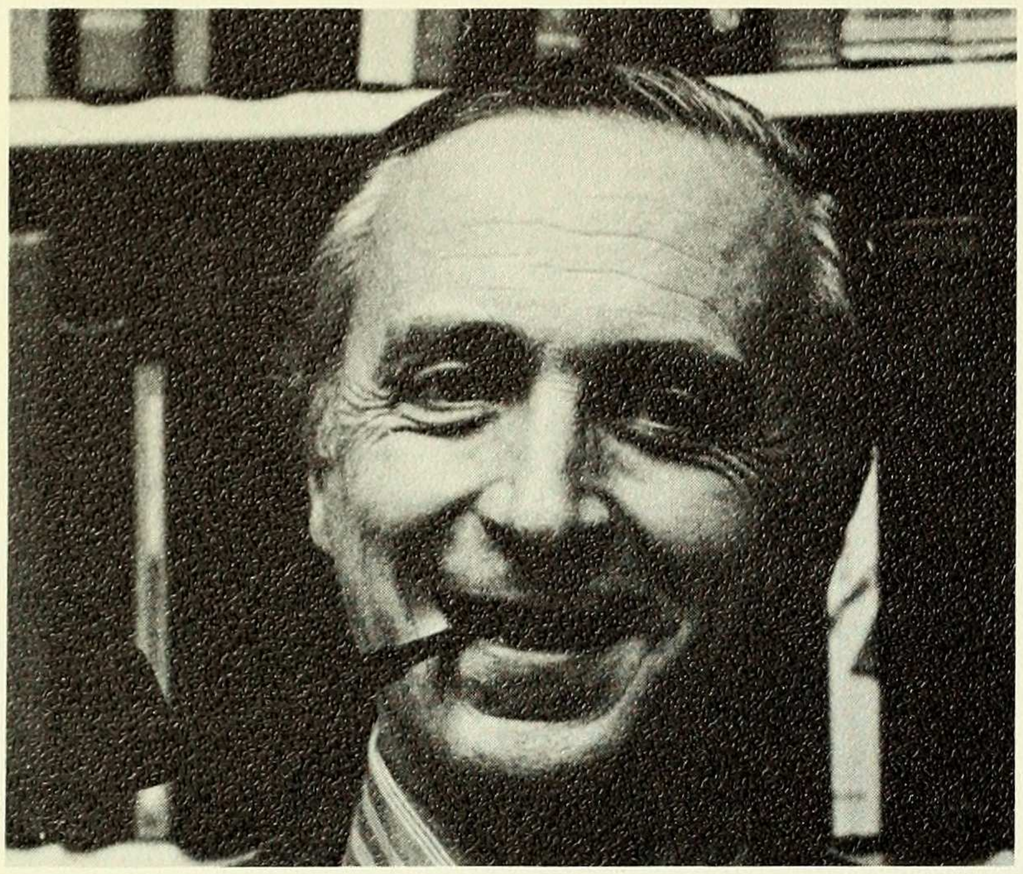
Quandra Stadler



John Kouwenhoven

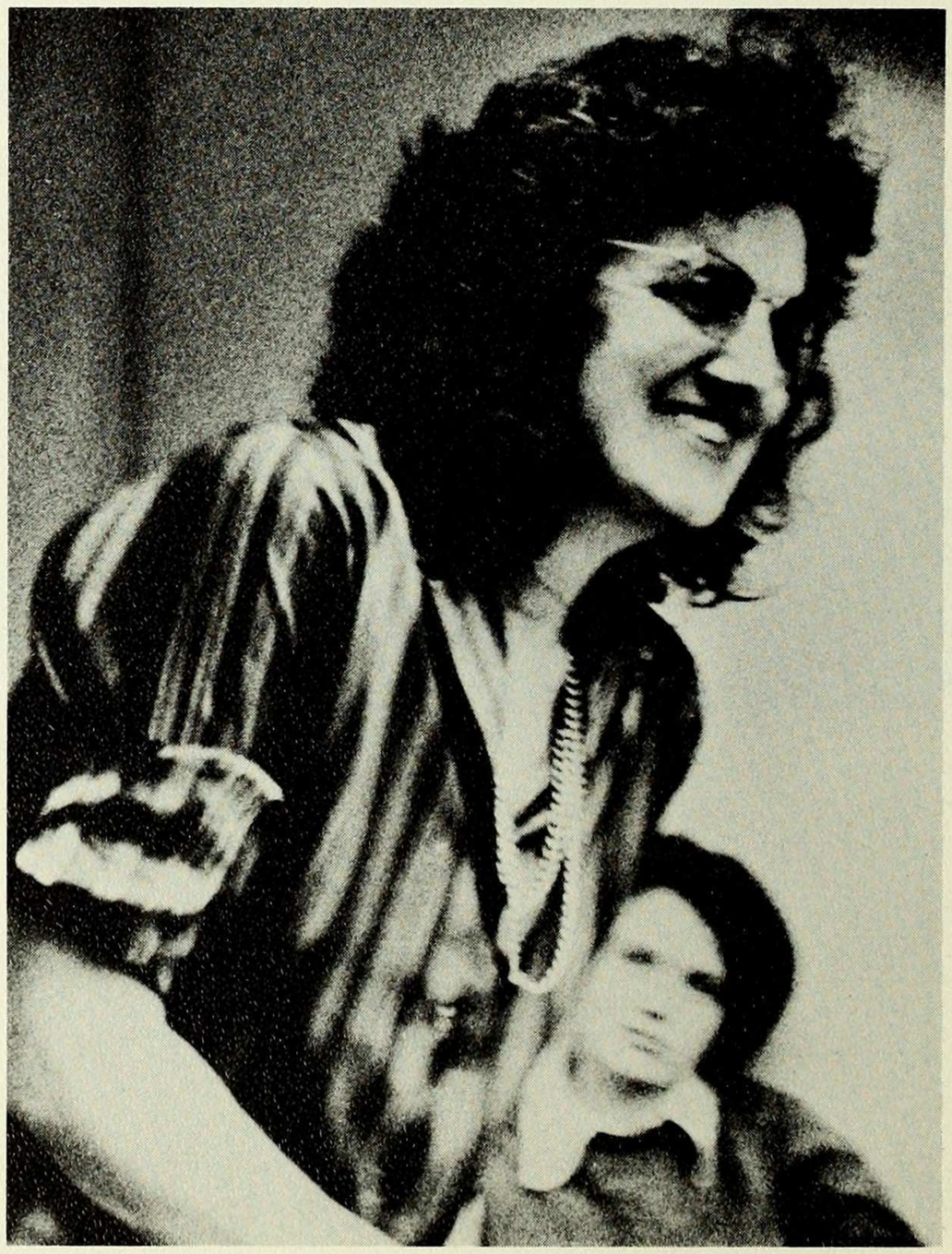


Richard Norman, Chairman

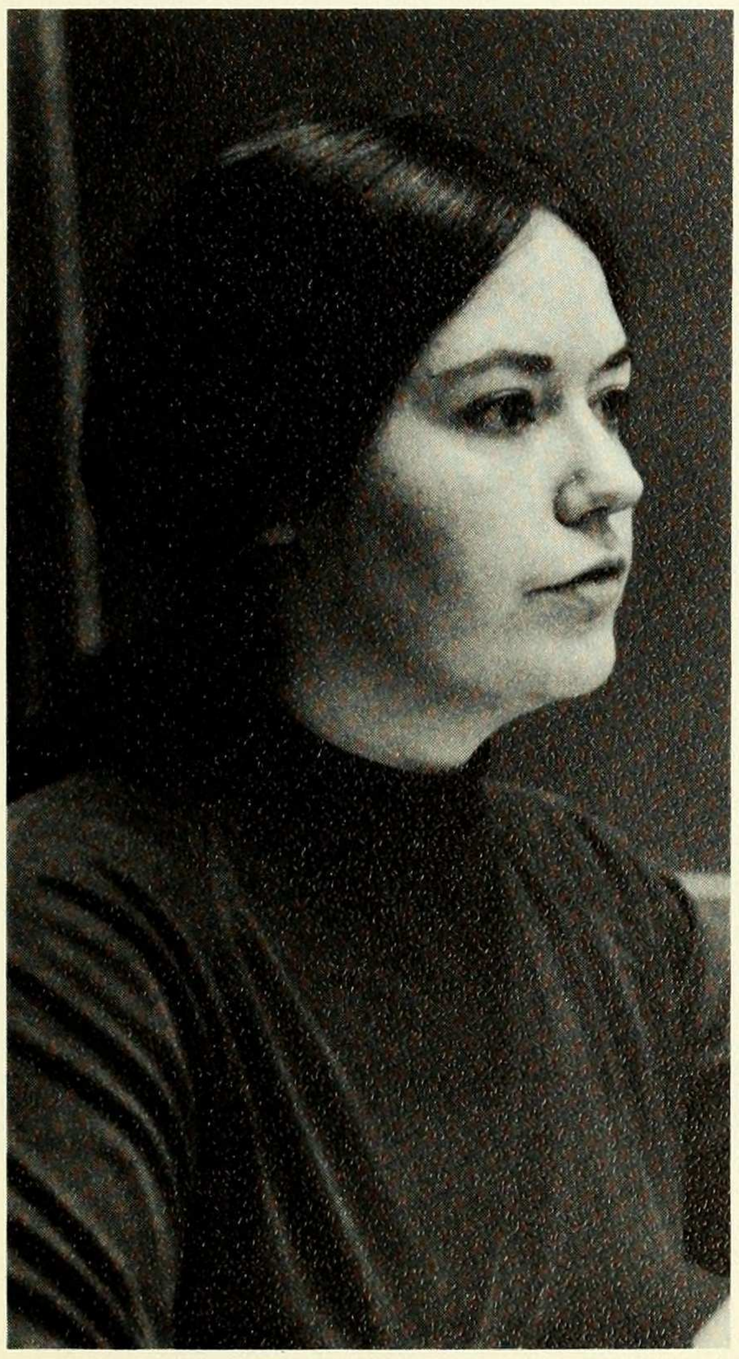


David Robertson

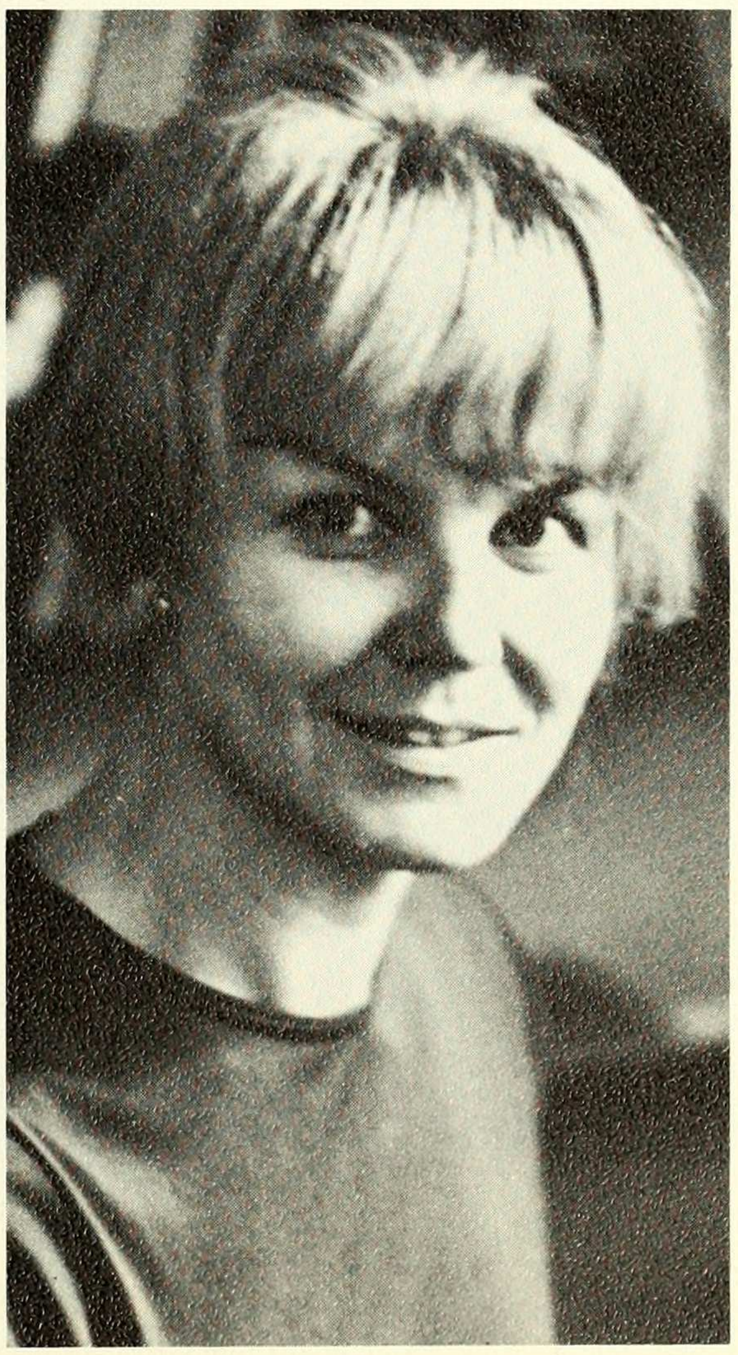
Anthony Henderson



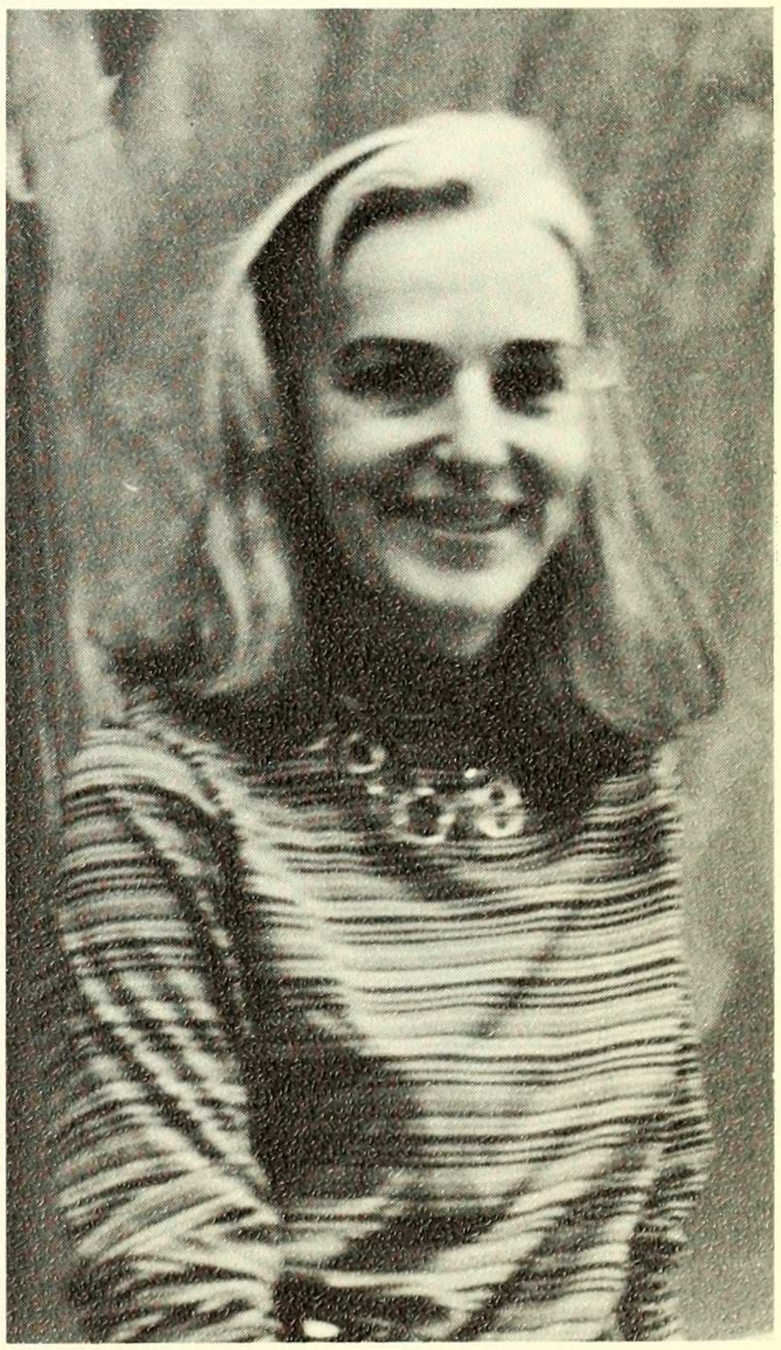
Catharine R. Stimpson



Kathleen Micklow



Eva Corredor



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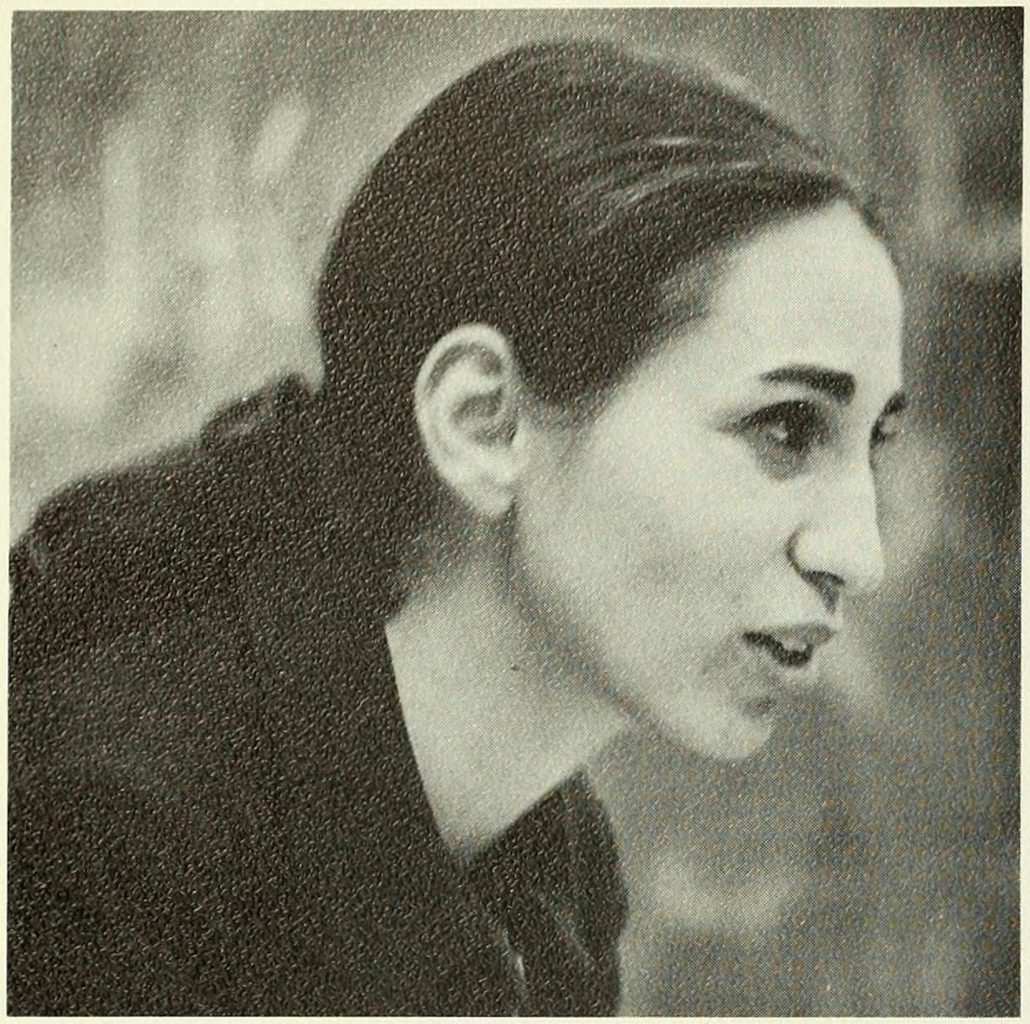


Domna Stanton

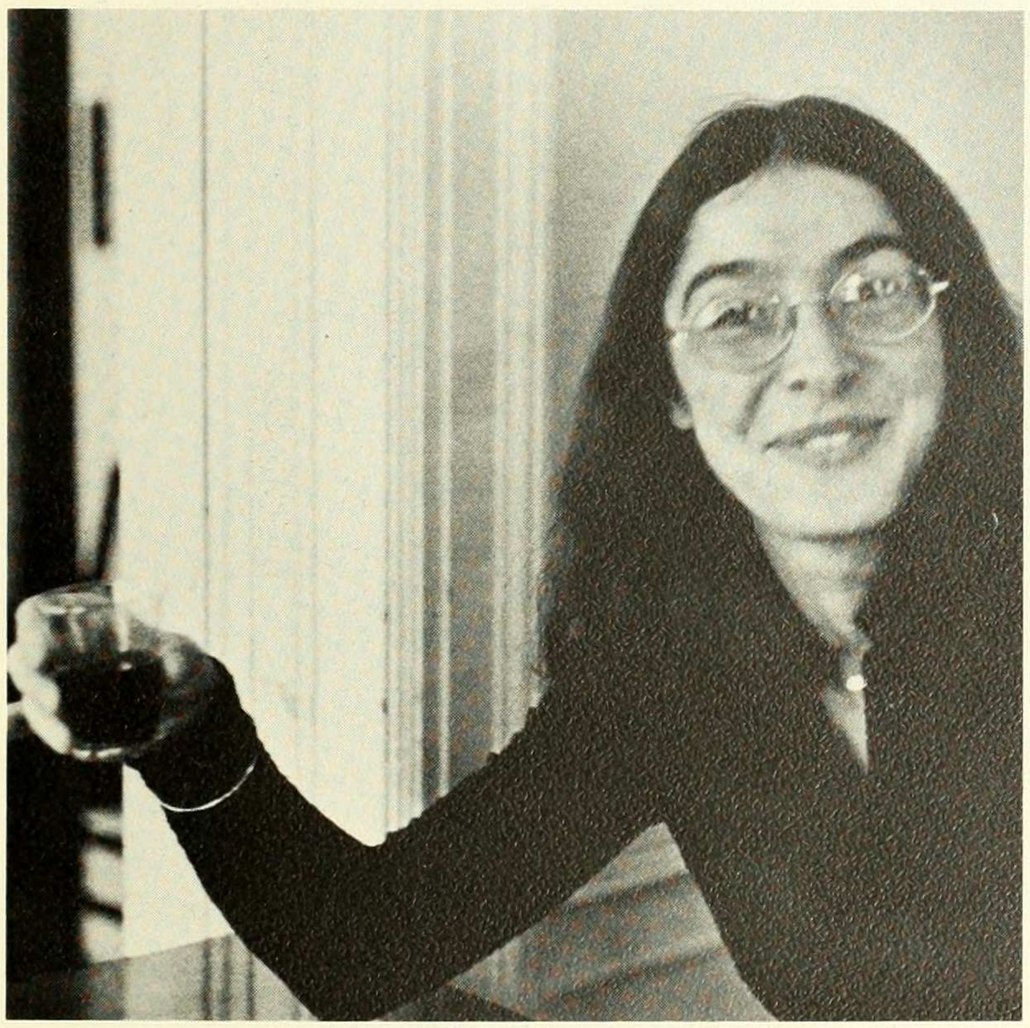
Tatiana Green

Helen Bailey

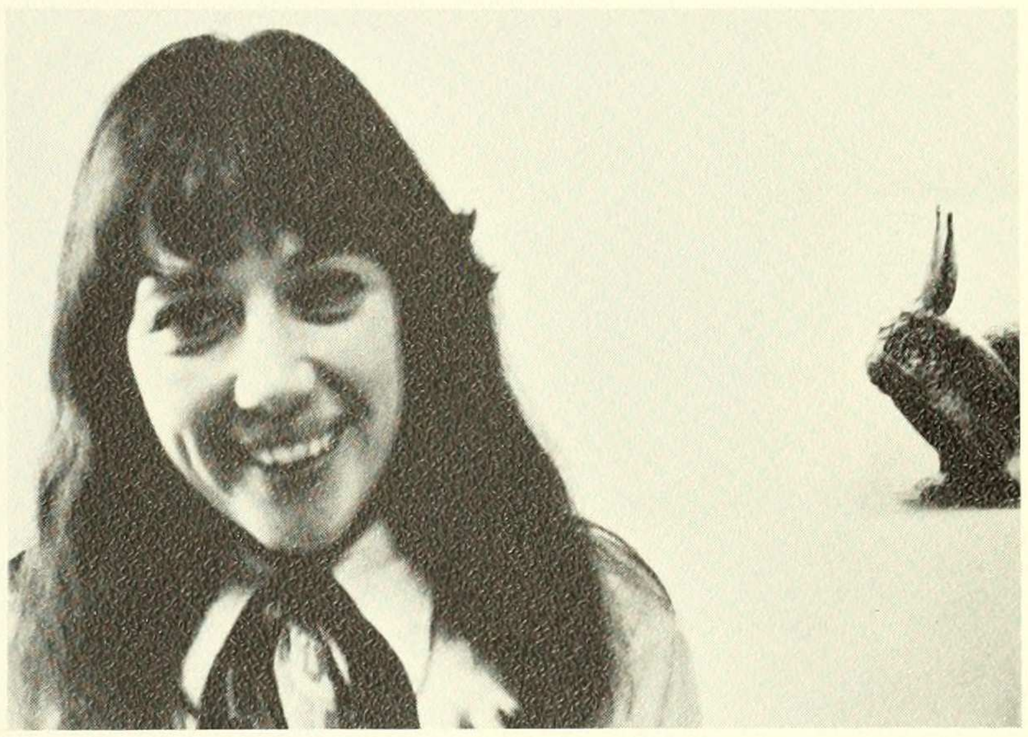
Lynda Snead

Renée Geen, Chairman

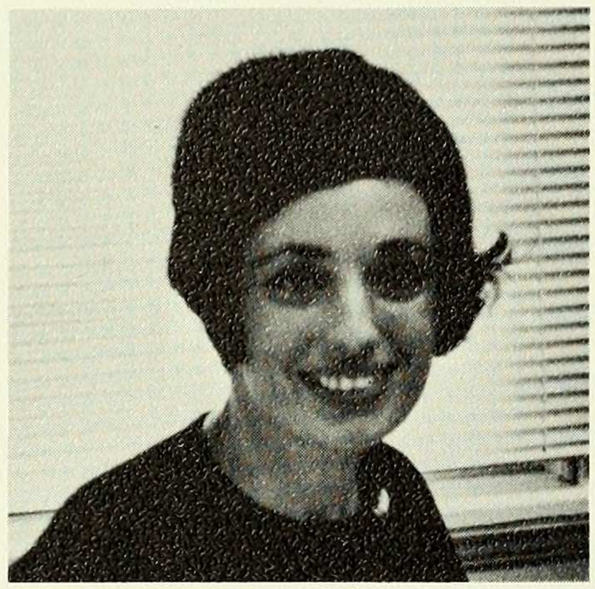
Jane Grace



Sylvie Sayre



Danielle Haase-Dubosc



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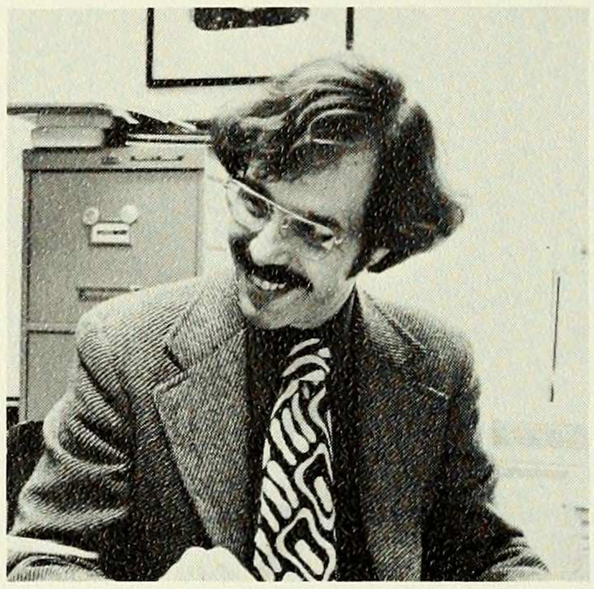
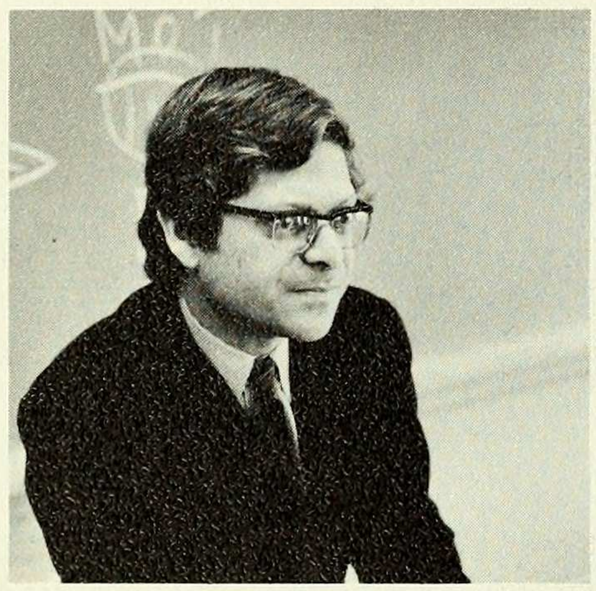
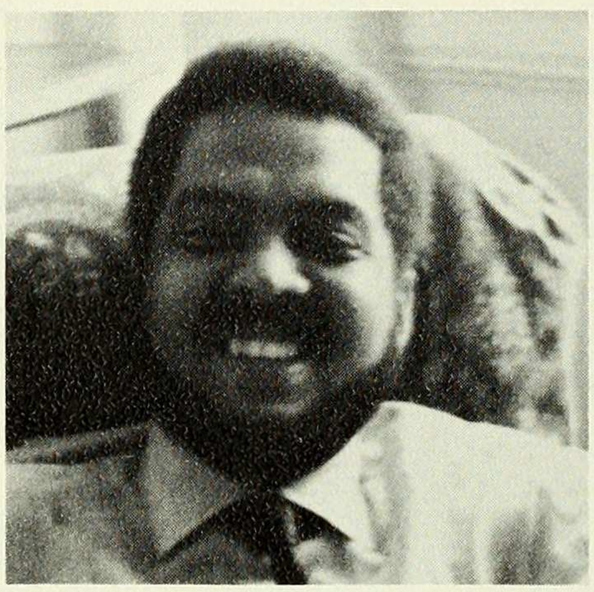


Maurice Shroder



Serge Gavronsky

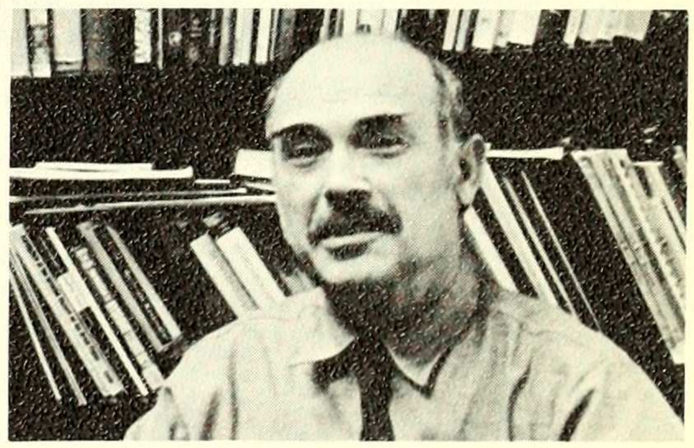


Hervé Denis

John Sanders, Chairman Geology

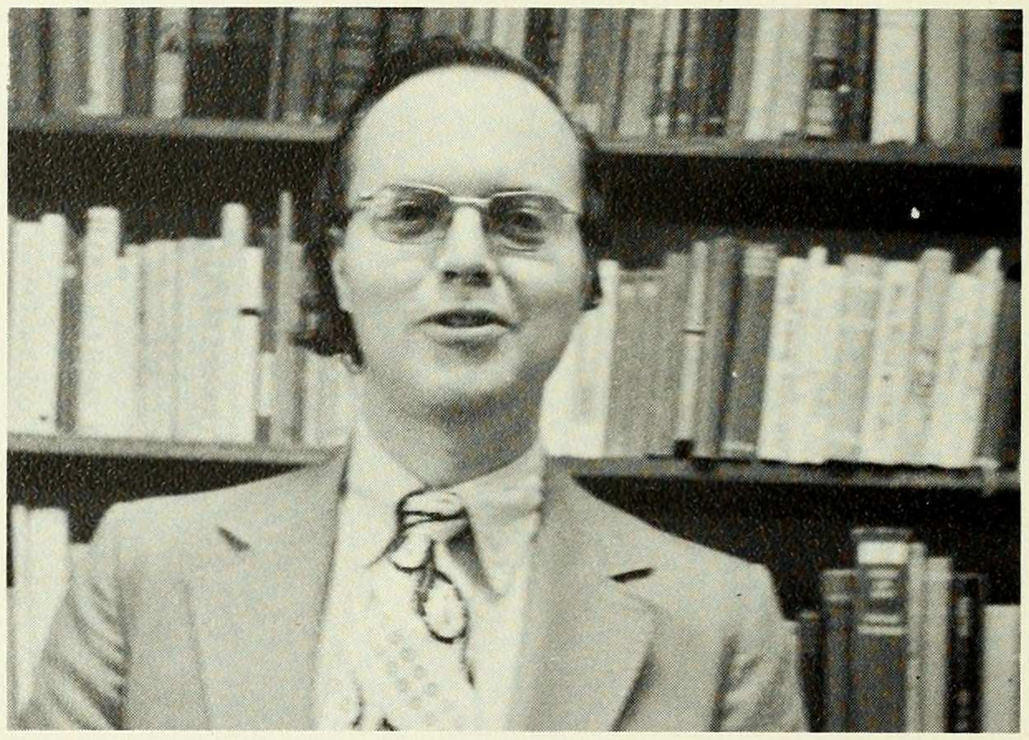
Beverly Spatt

Garrett Smith



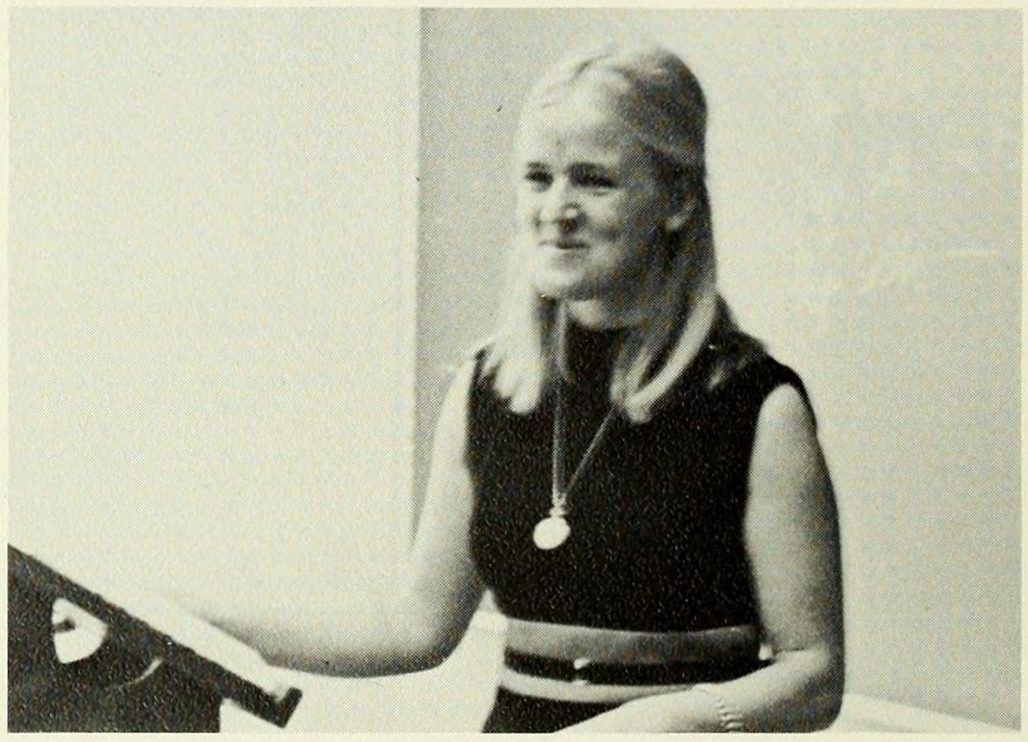
Leonard Zobler, Chairman Geography

Brigitte Bradley, Chairman



Frederick Peters

Gertrud Sakrawa

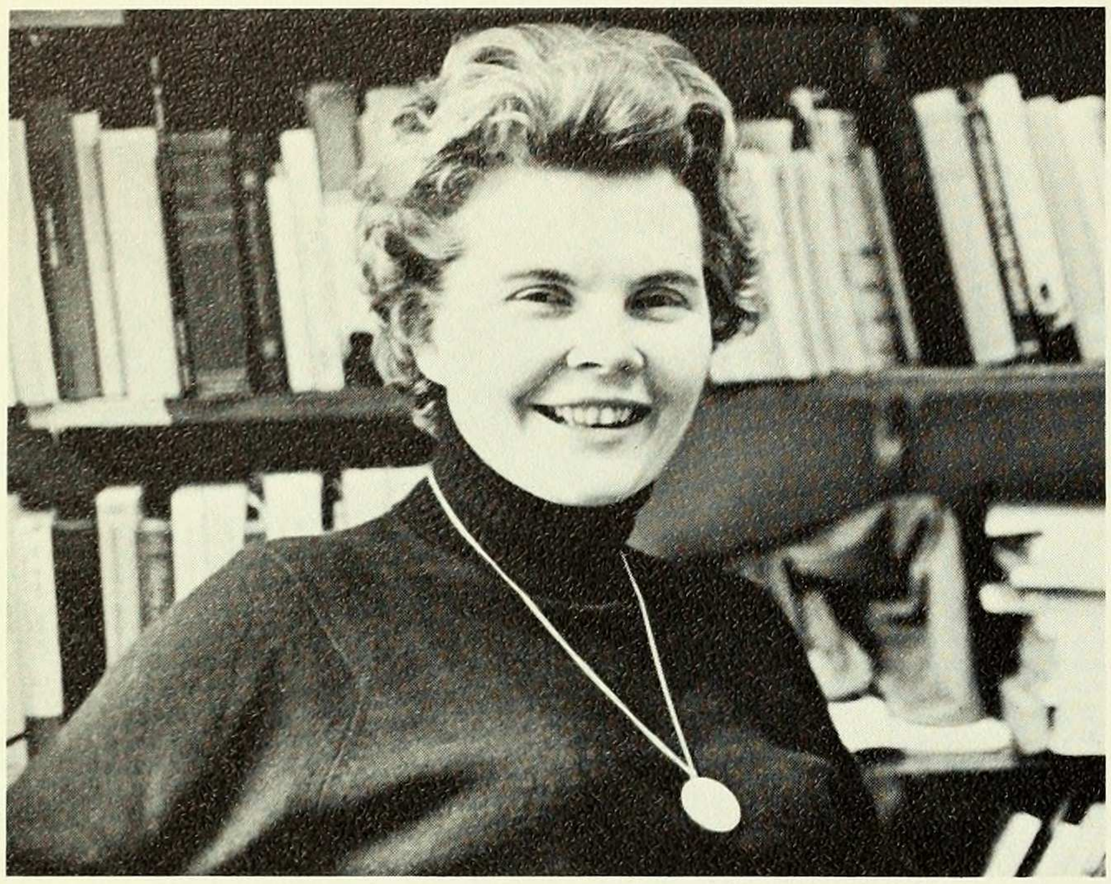


Elisabeth McLaughlin

Lydia Lenaghan

Helen **Bacon**, Chairman

Ann Sheffield



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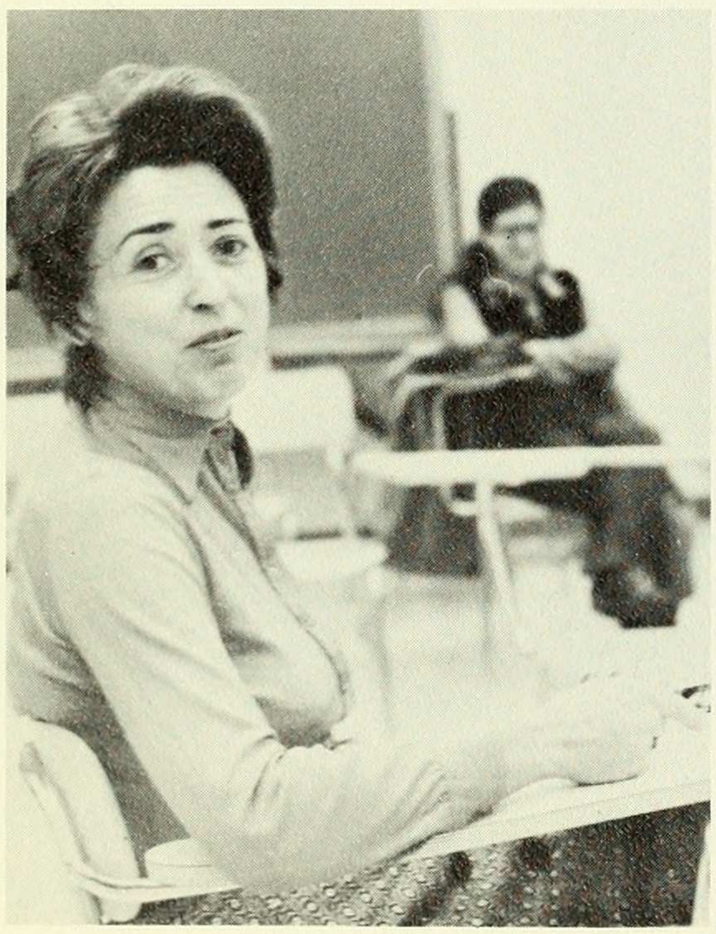
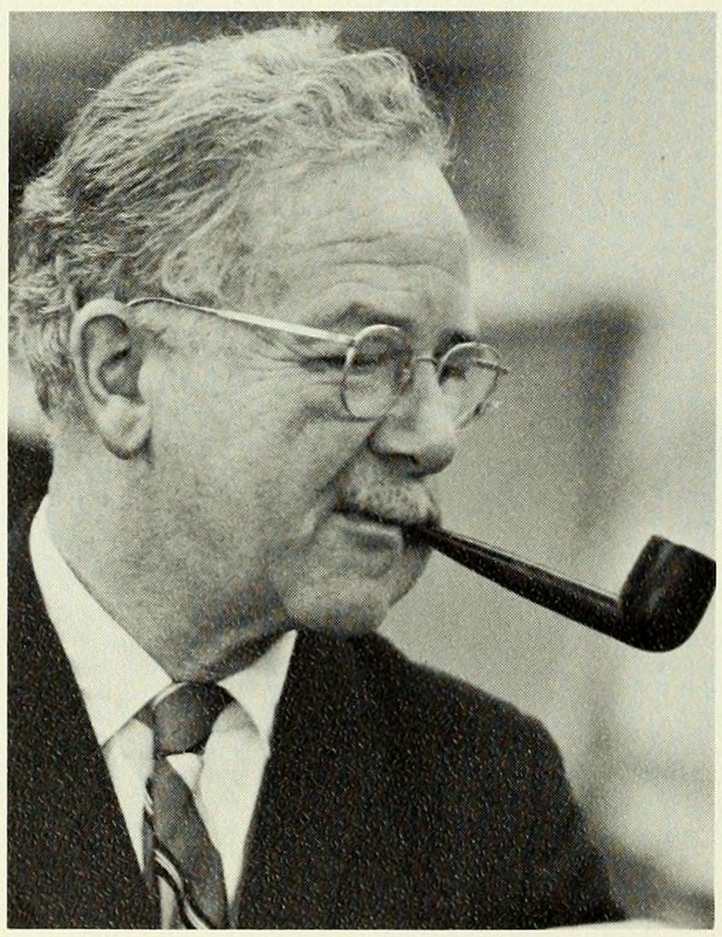
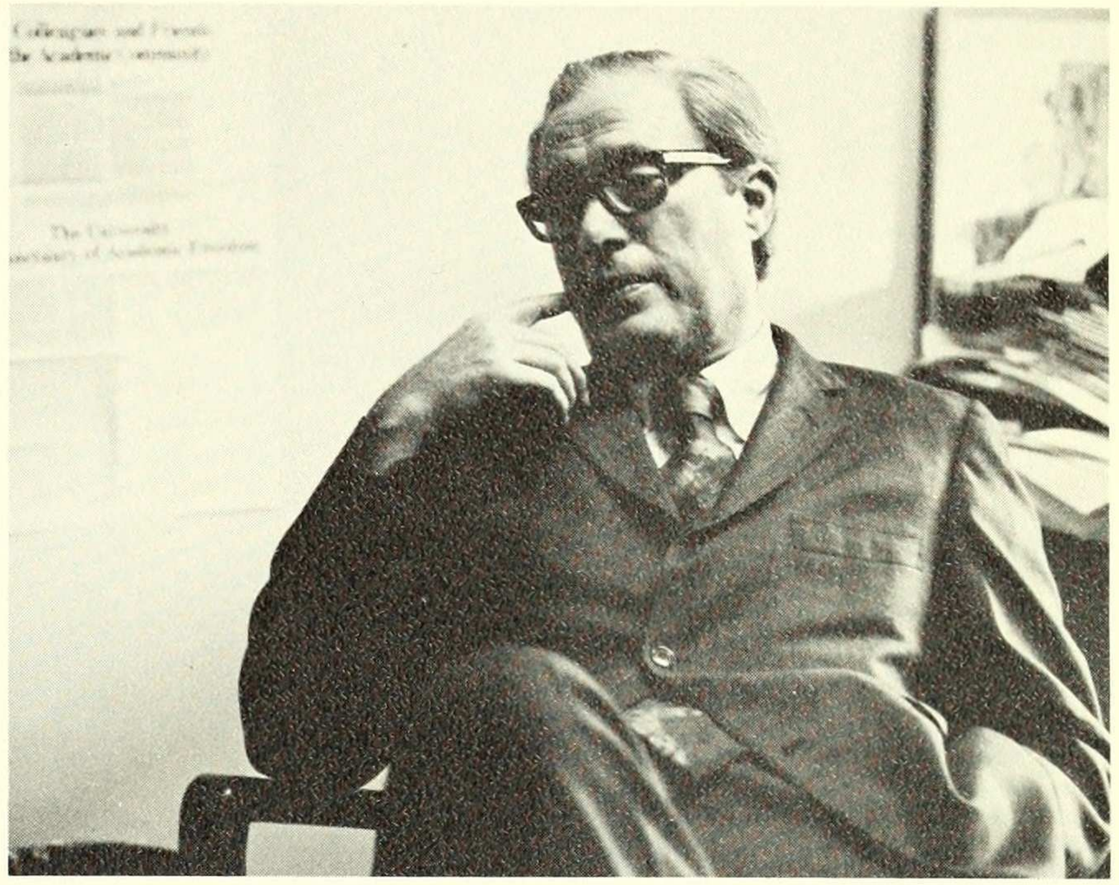


Suzanne R. Wemple



George Woodbridge

Ann Fagan



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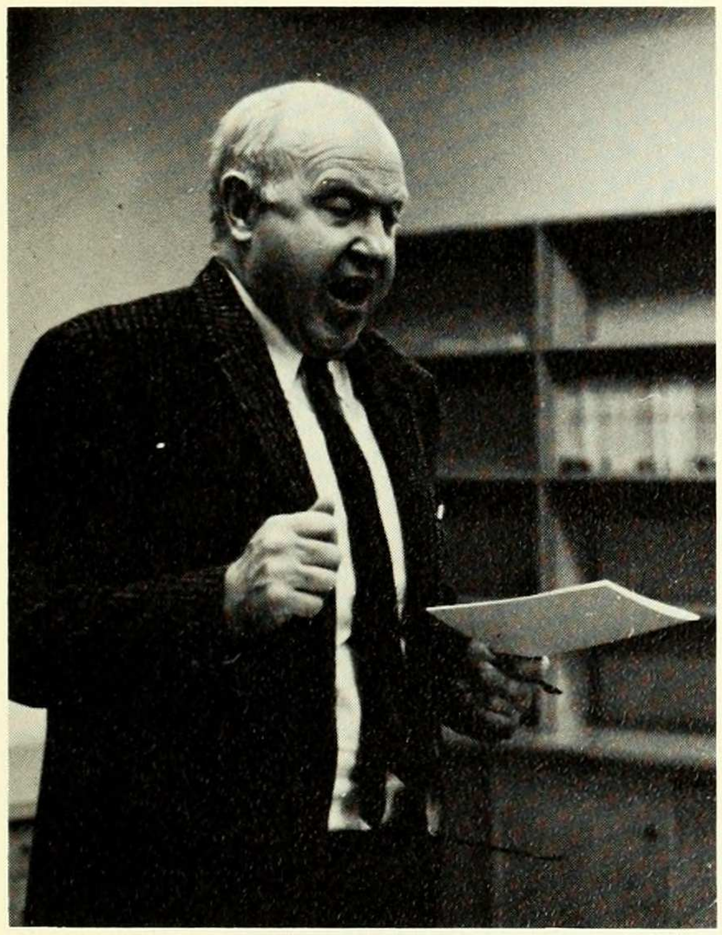
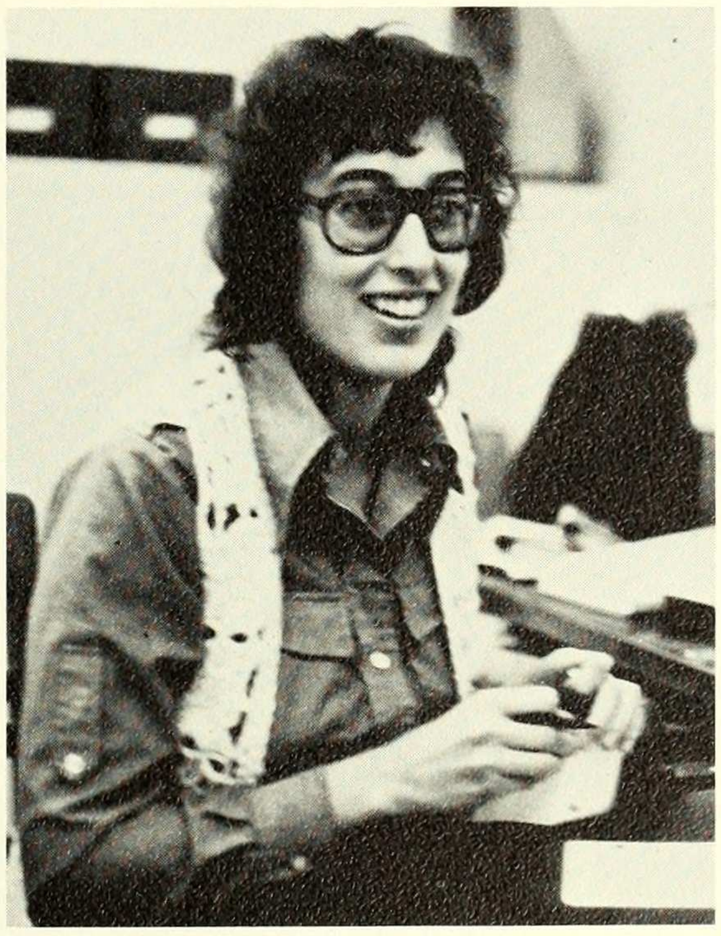


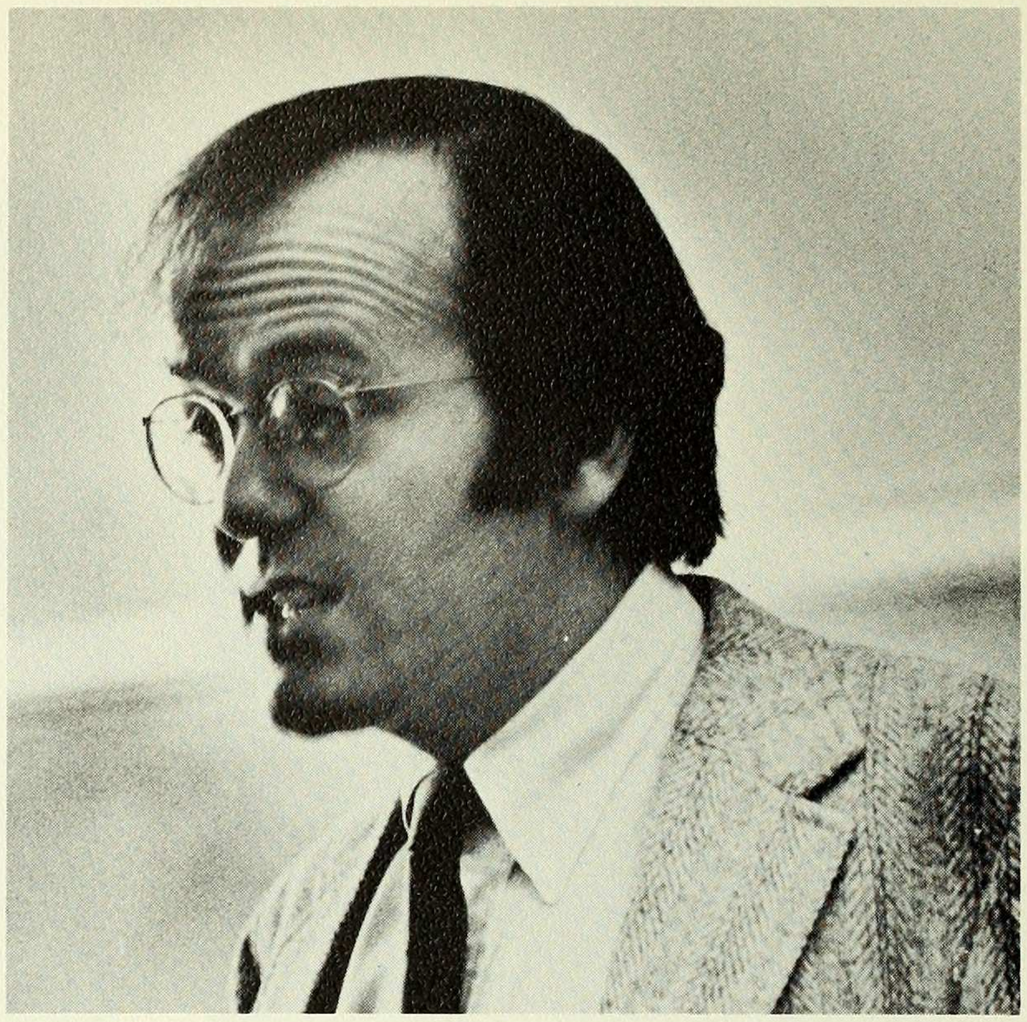
Chilton Williamson, Chairman



Hester Eisenstein

Stephen Koss

Patricia H. Labalme



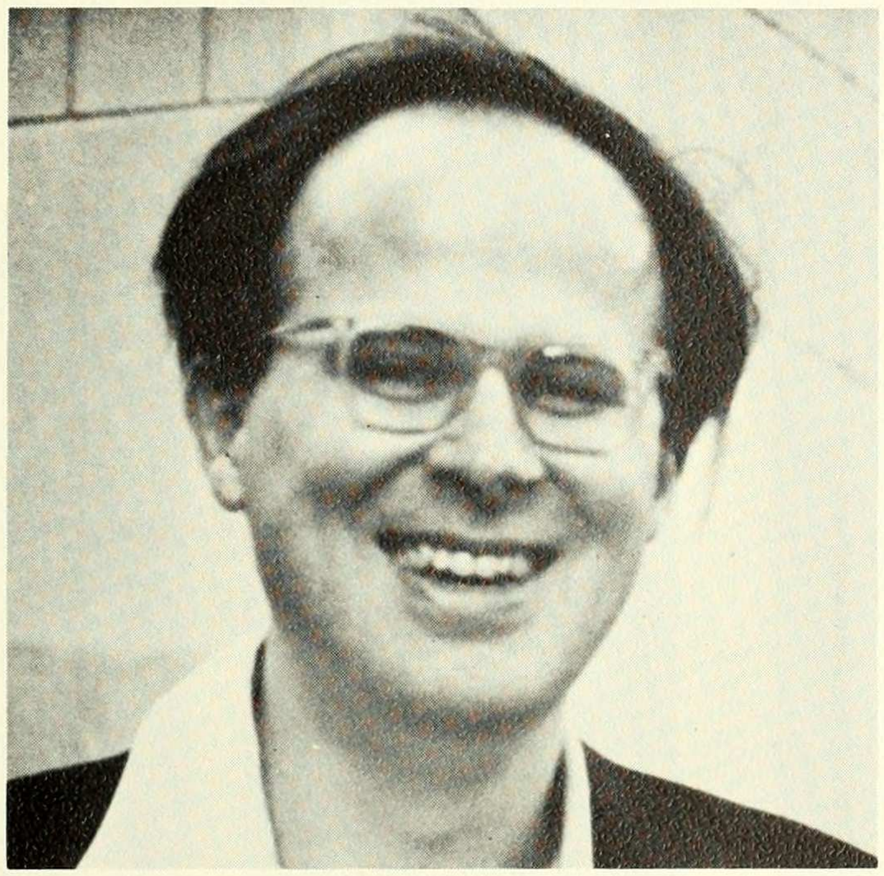
Robert McCaughey

Annette K. Baxter

Daniel Field

Joseph L. Malone, Chairman, Linguistics

Maristella De Panizza Lorch, Chairman, Italian



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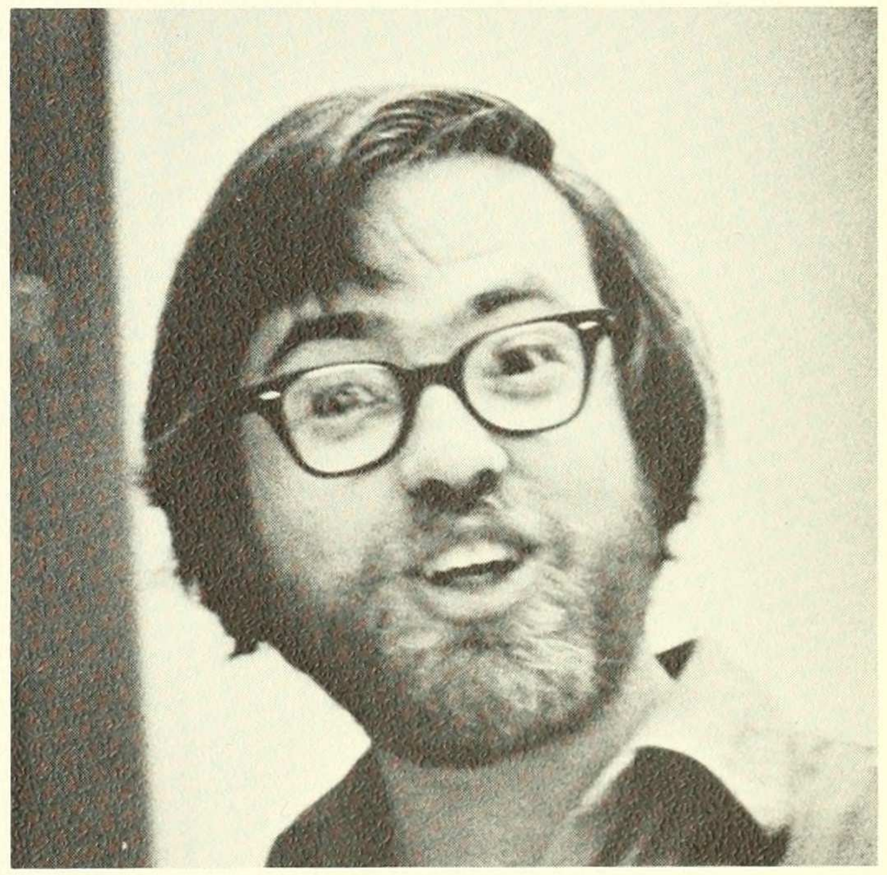
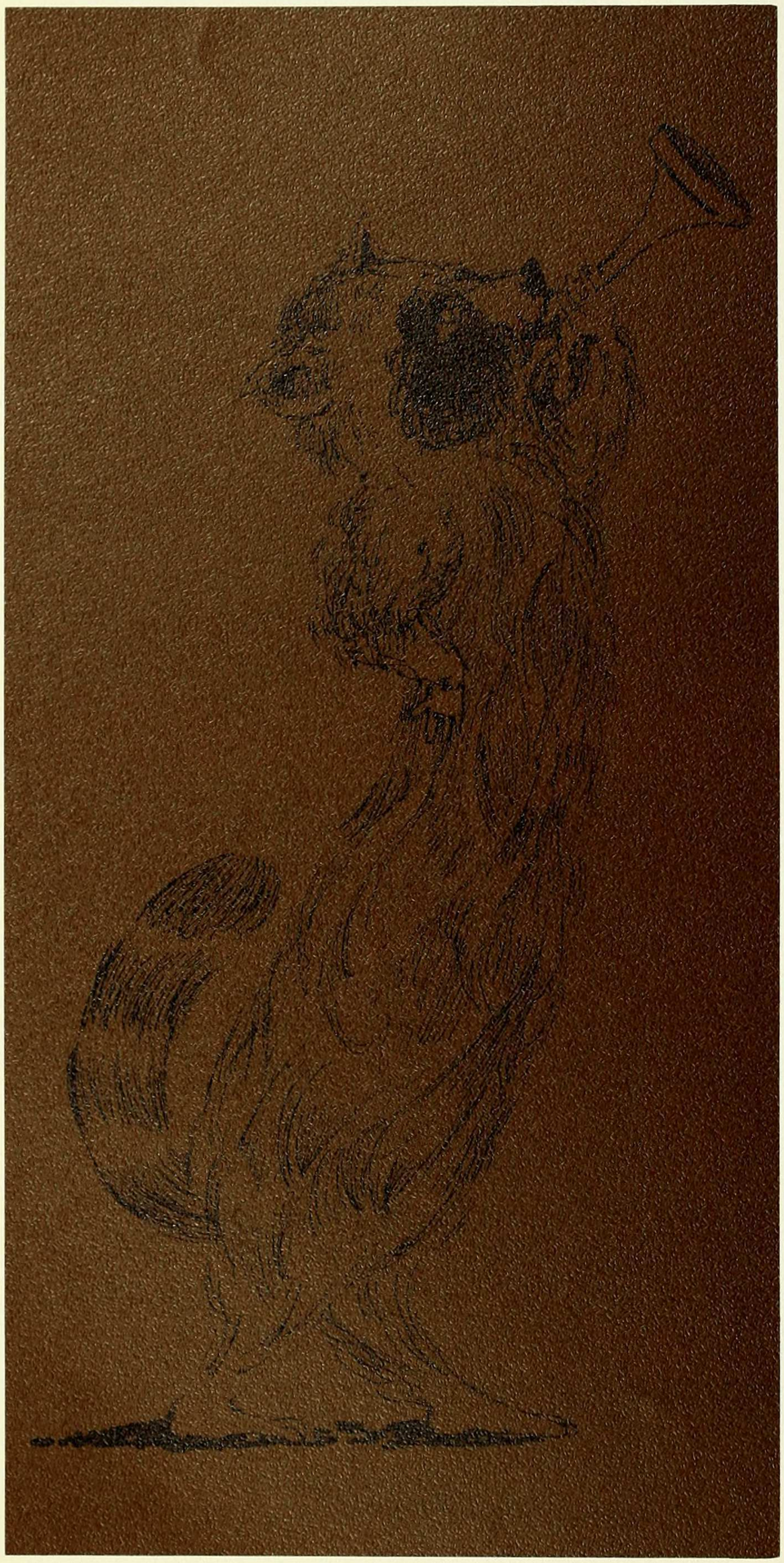
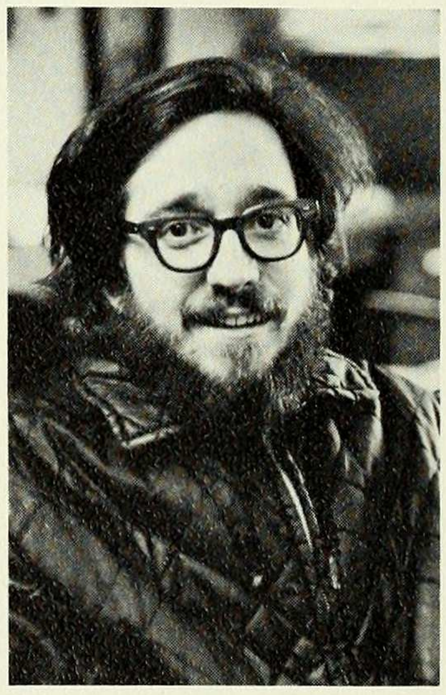


Brian O'Byrne



Gordana Lazarevich

Patricia Carpenter



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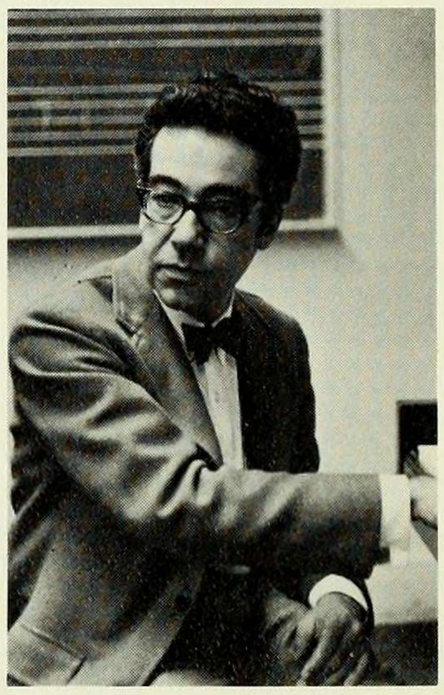
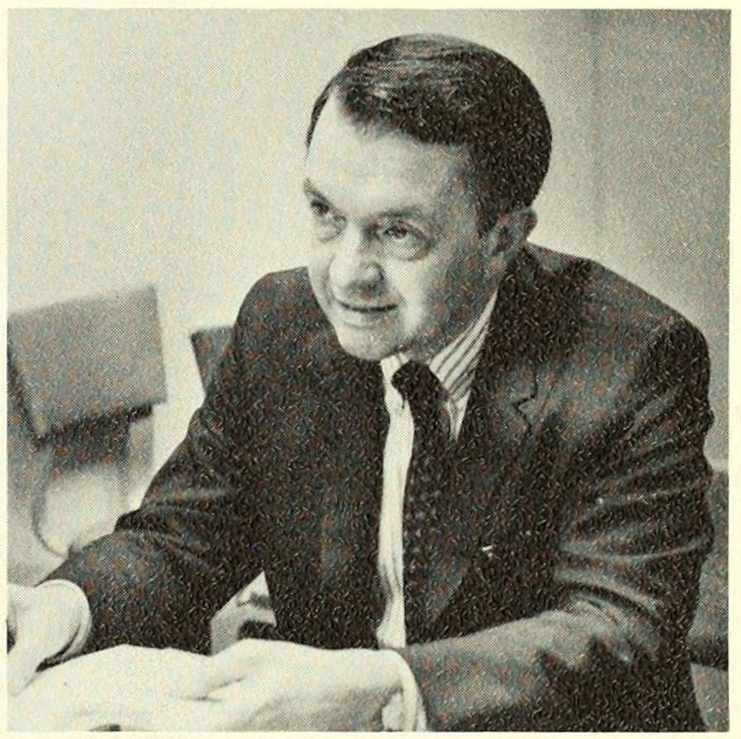


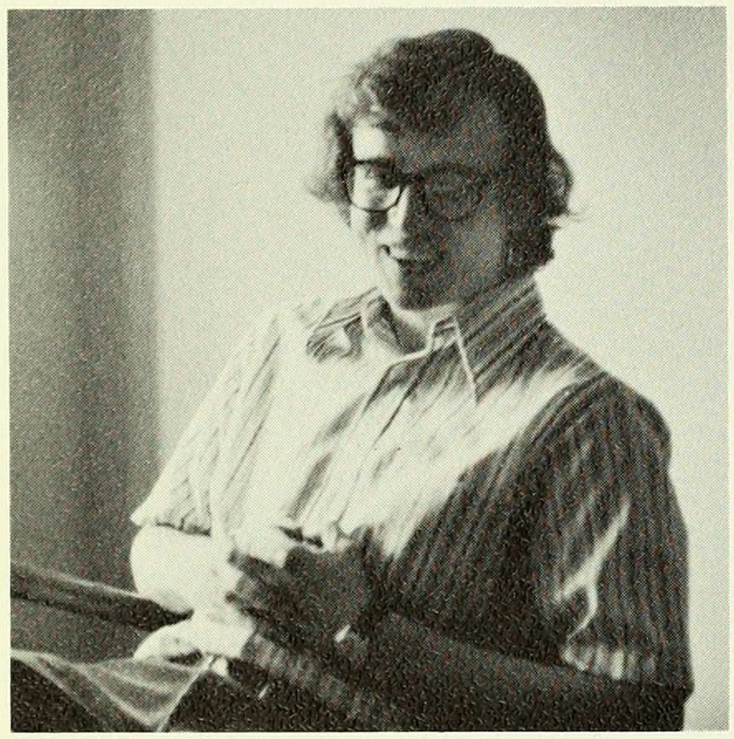
Hubert Doris, Chairman

Barbara Stoler Miller



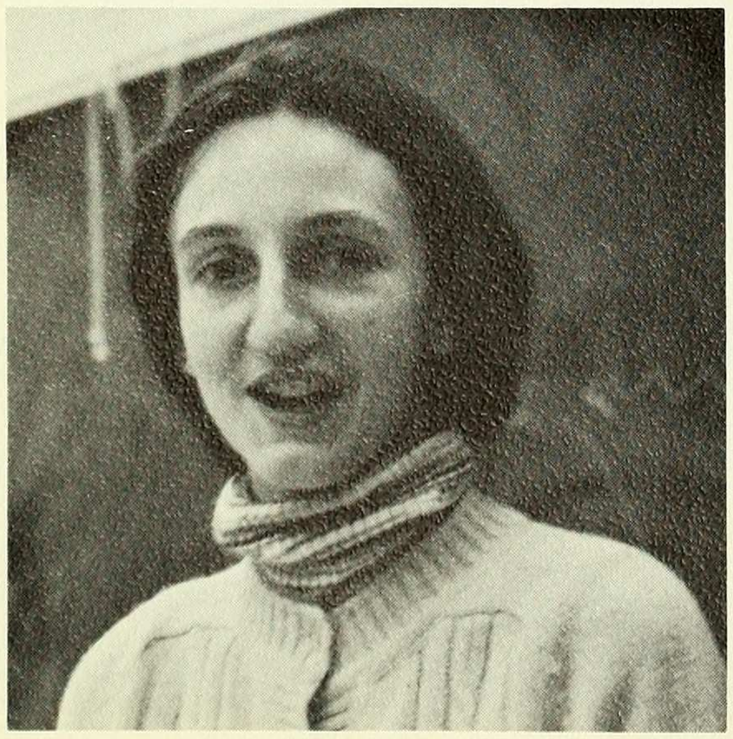
John Meskill, Chairman

Joseph Gerard Brennan



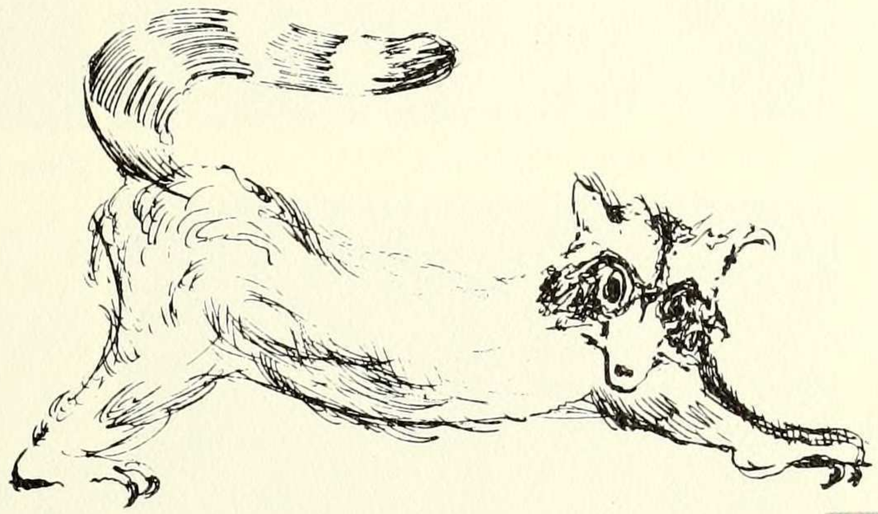
John Lad

Mary Mothersill, Chairman



Onora Sylvia Nell

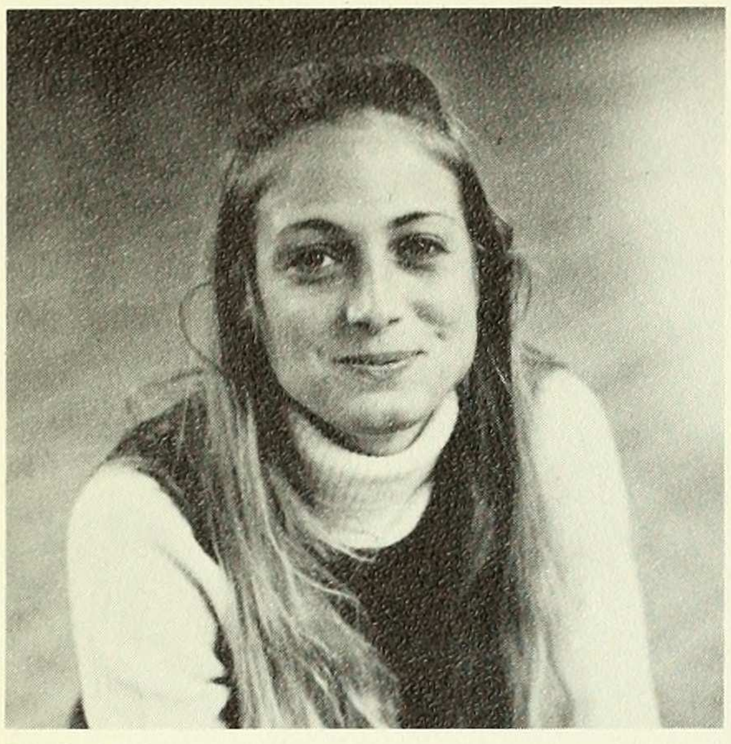
Sue Howard Larson



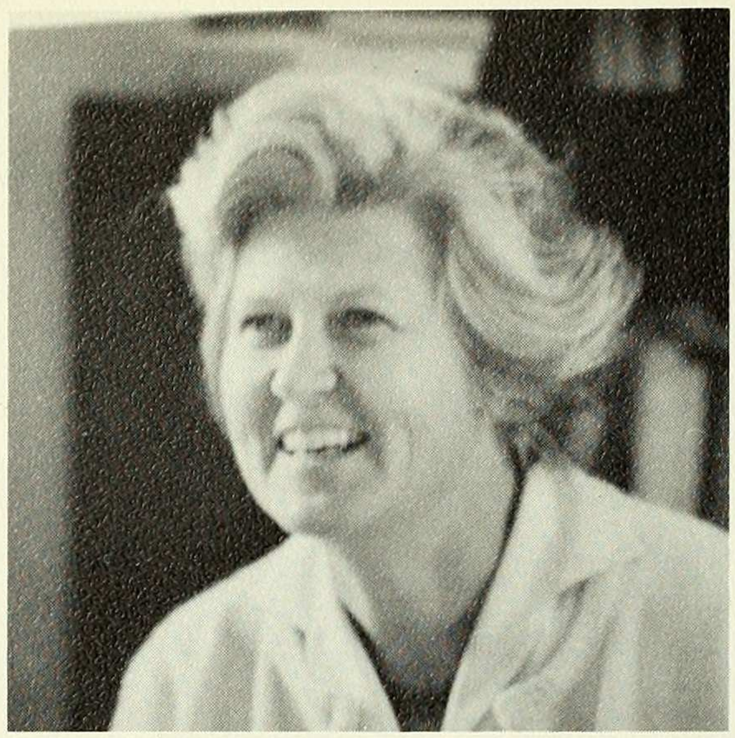
Sigalia Dostrovsky

Polykarp Kusch

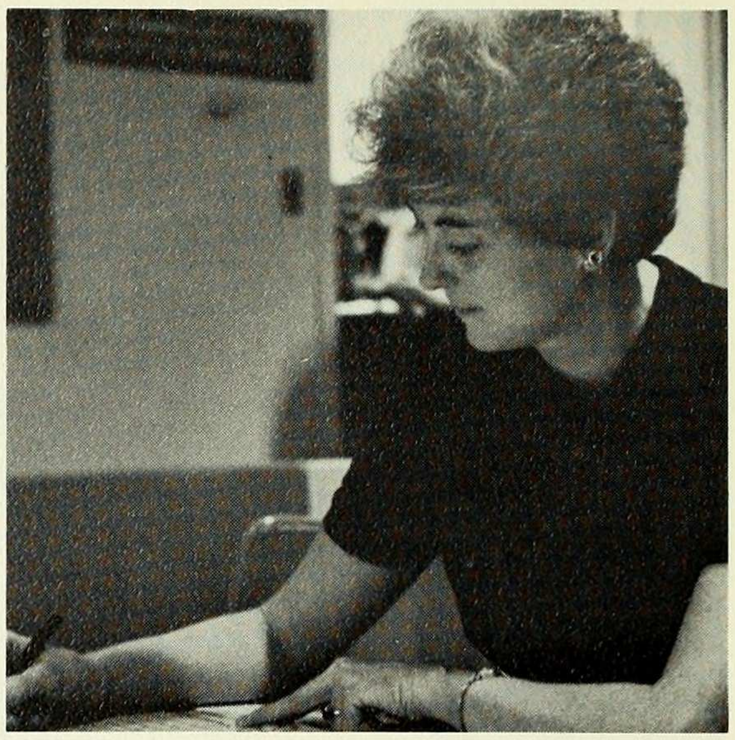
Department of Physical Education



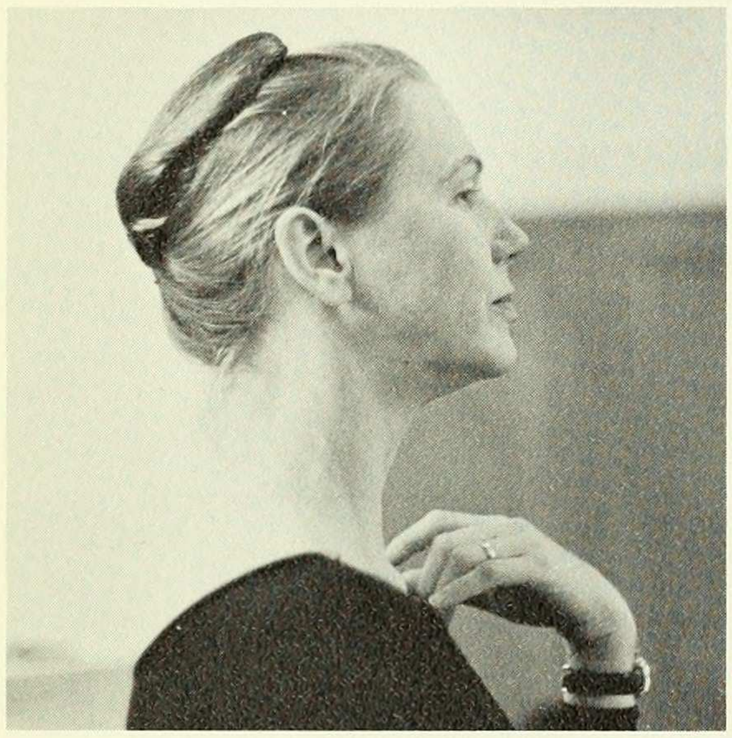
Linda Lerner



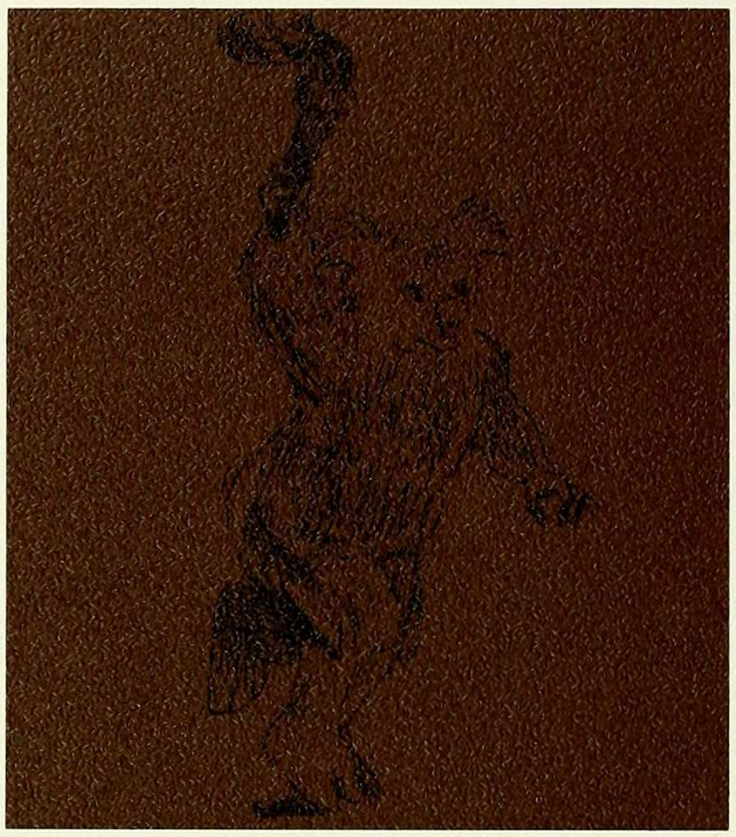
Marion R. Philips Chairman



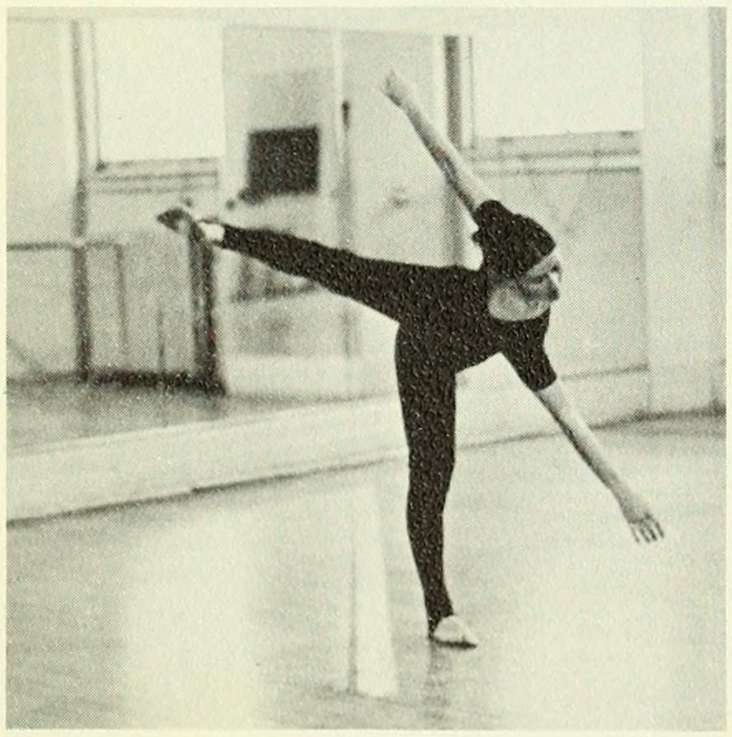
Alice Braunwarth



Jeanette S. Roosevelt

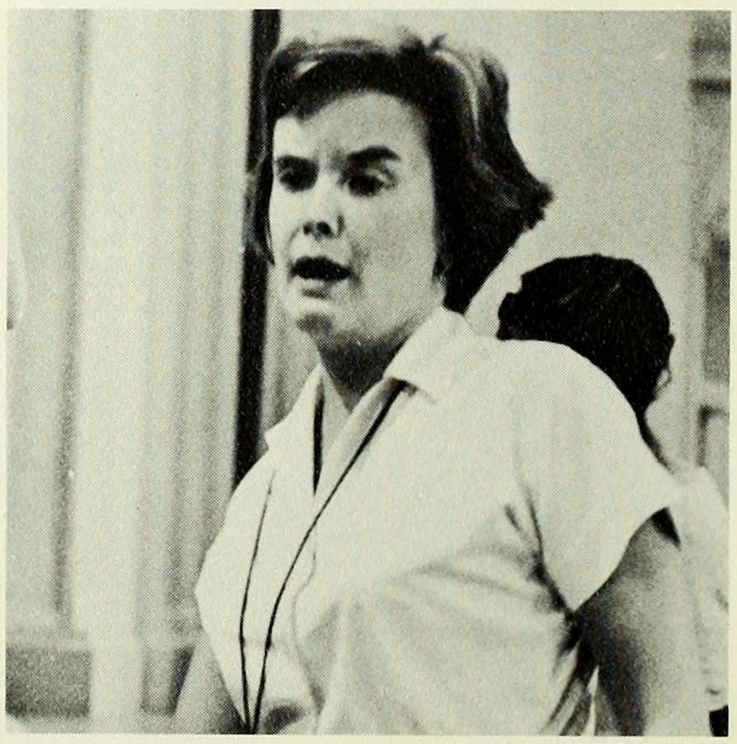


Edith G. Mason

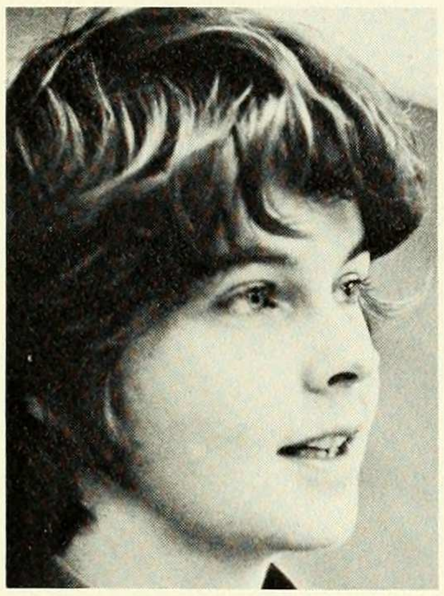


Sandra Genter

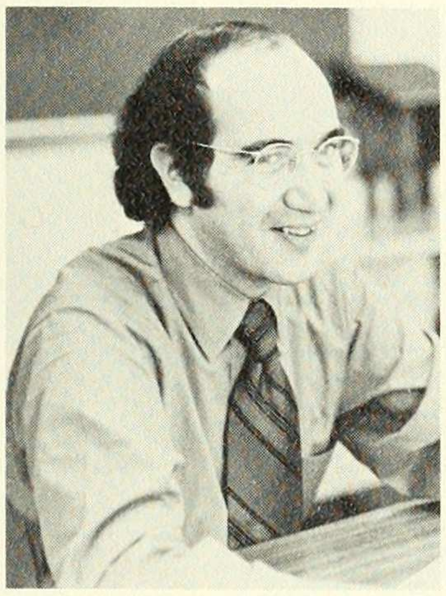
Gay Delanghe



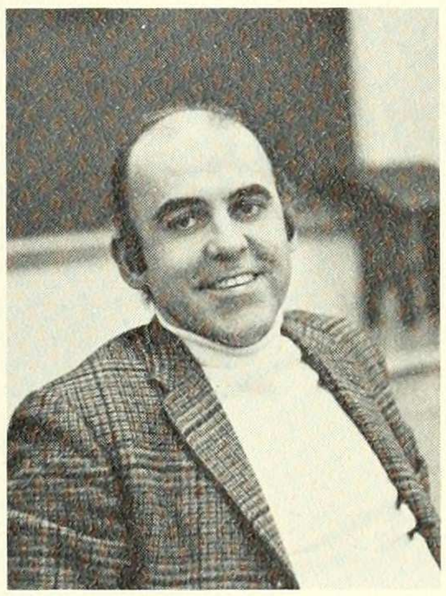
Barbara Fitts



Lynn Davis

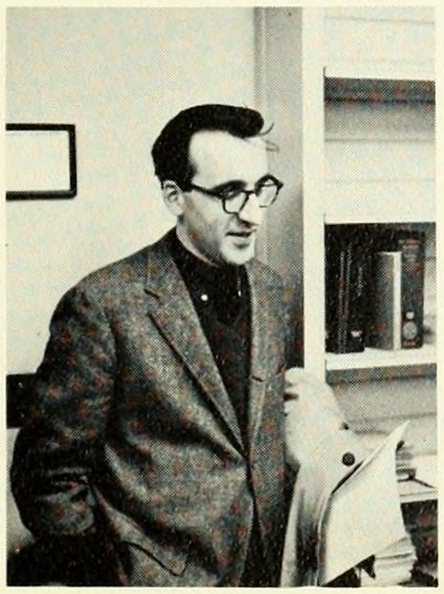


Barnett Baron

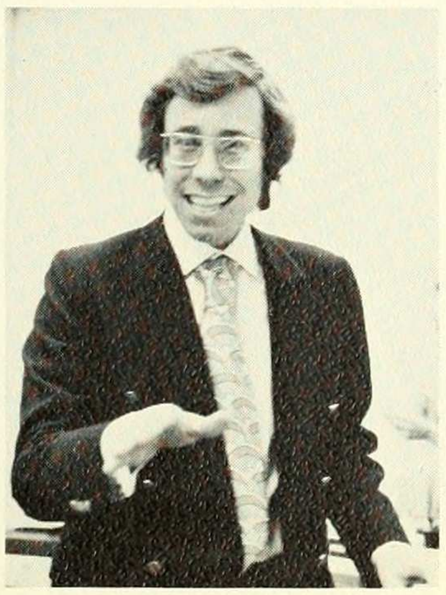


Dennis Dalton

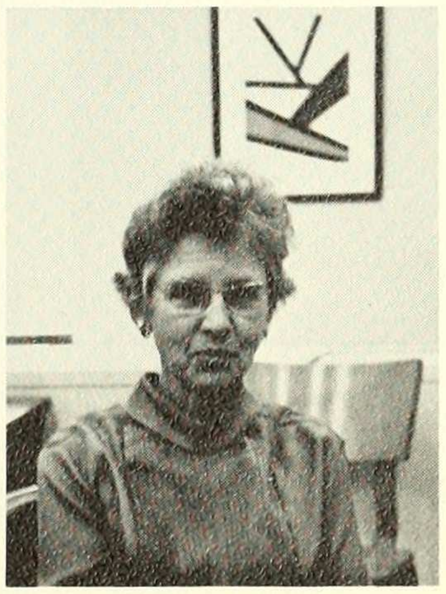
Peter Juviler



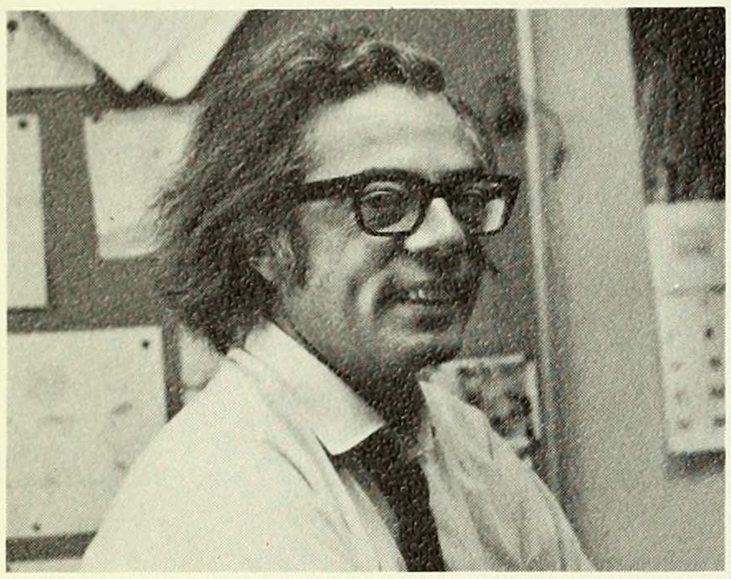
Demetrios Caraley, **Chairman**



Bruce Feld



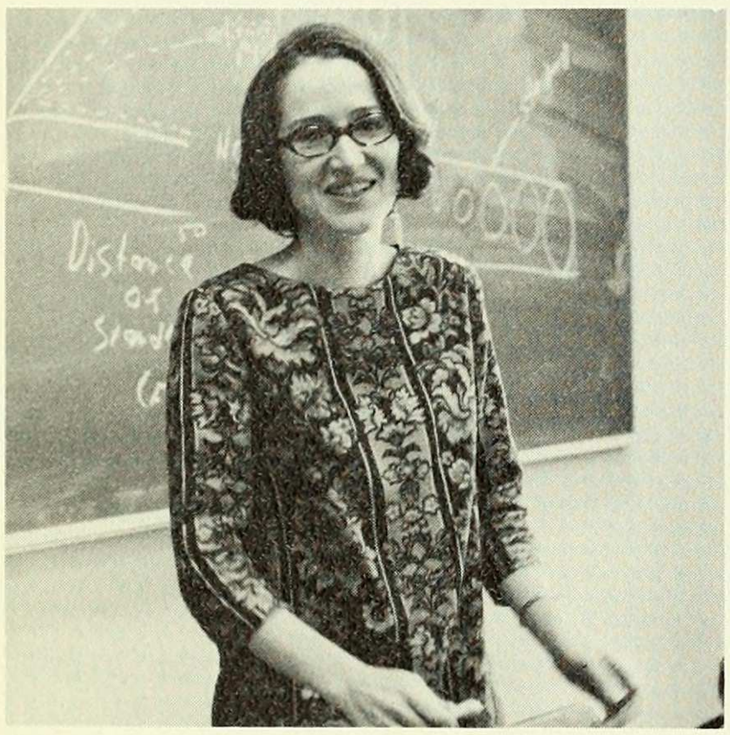
Annette B. Fox



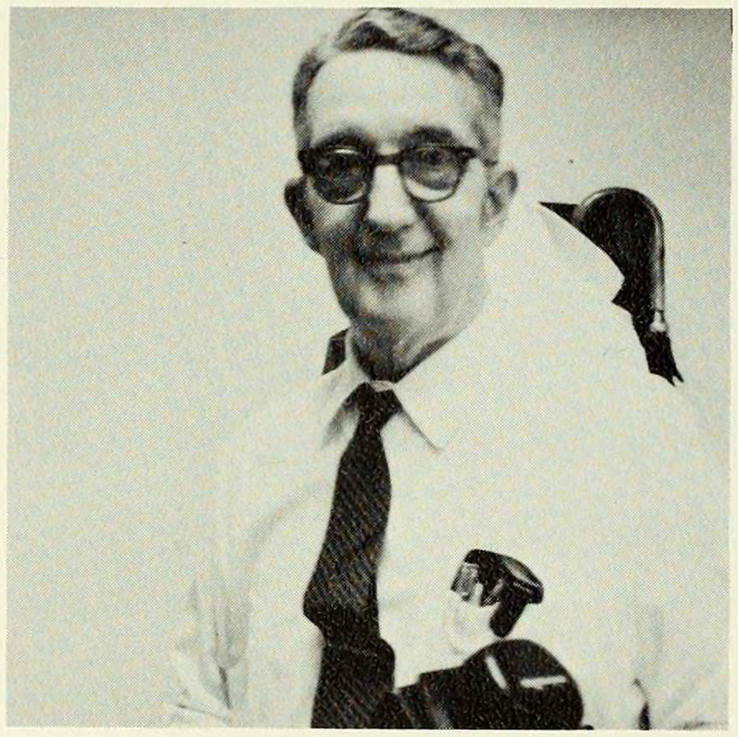
Edward S. Cobb

Barbara Mates

Susan R. Sacks



Barbara Stewart



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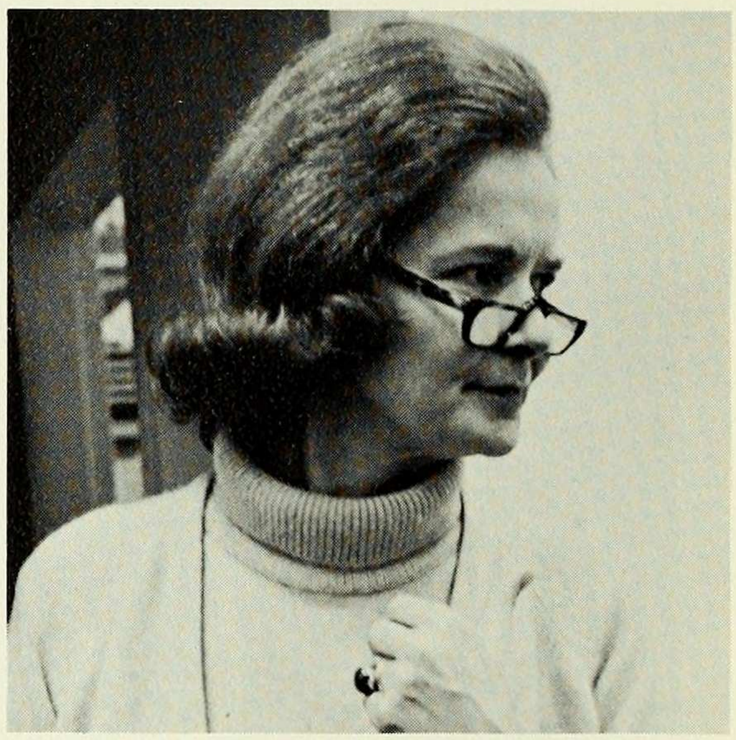

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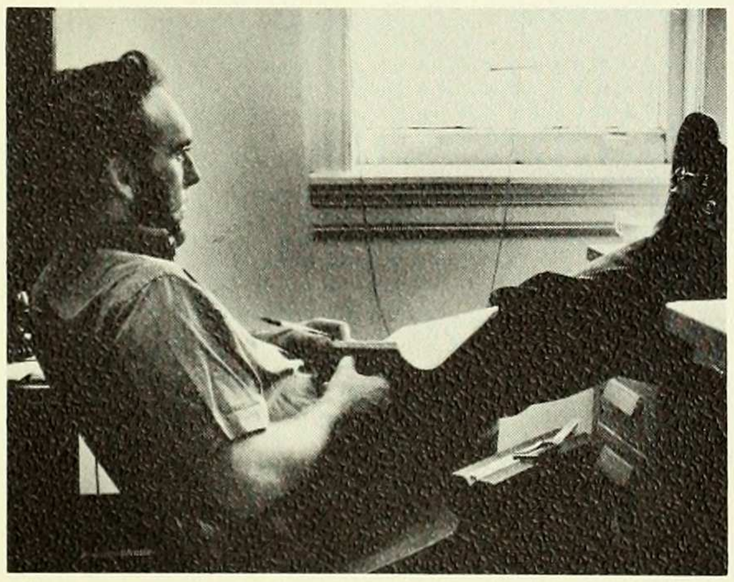

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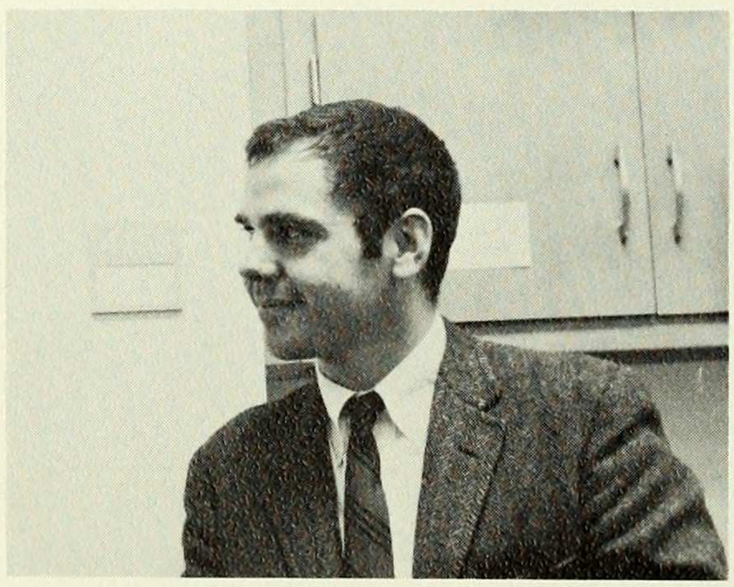

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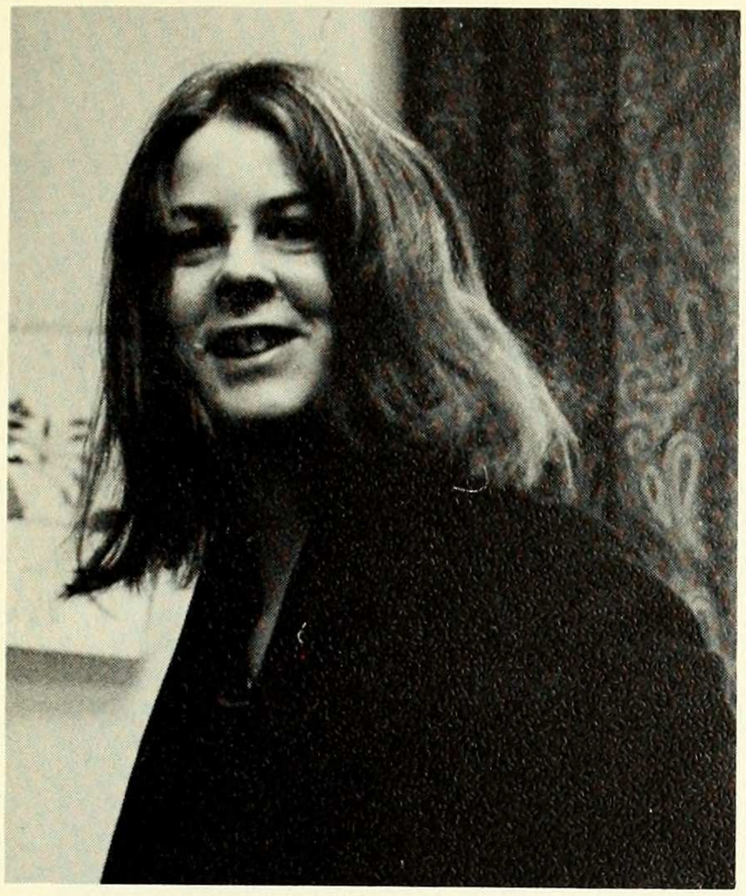
Department of Religion



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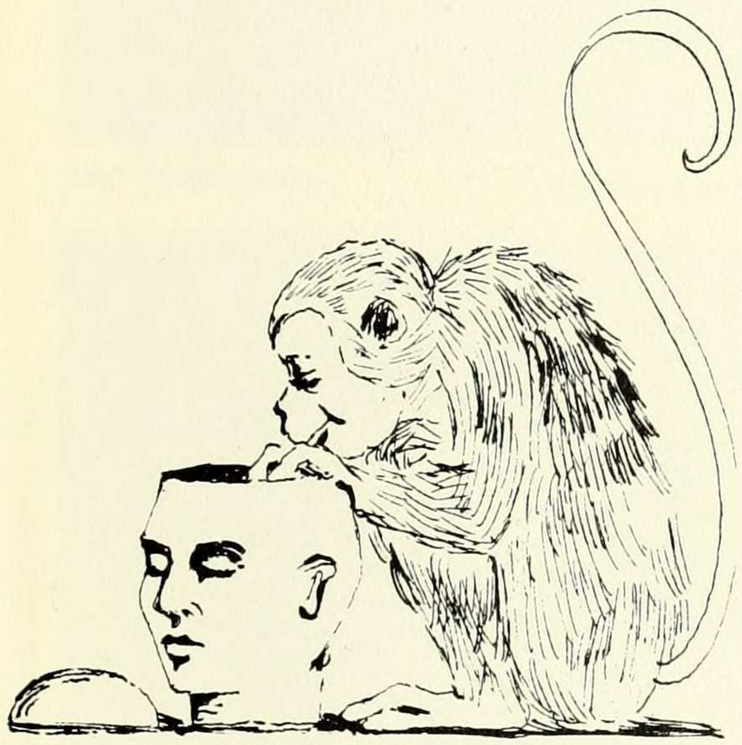

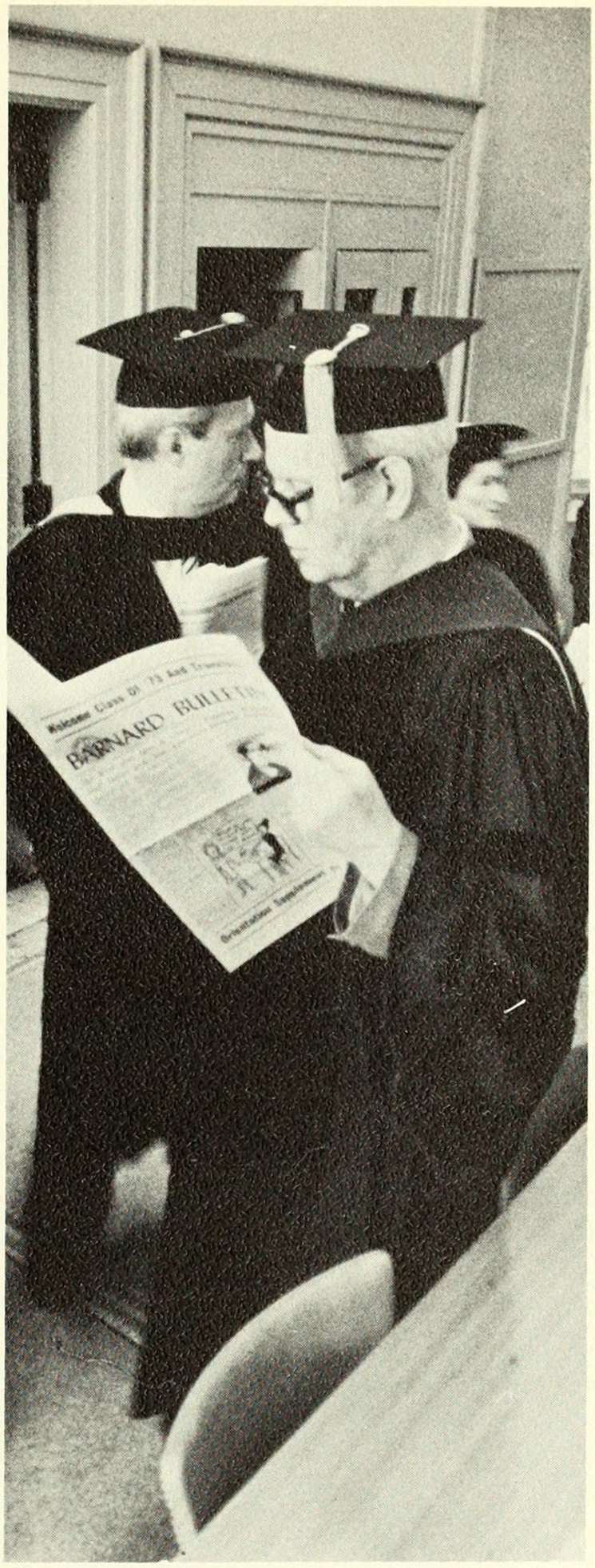

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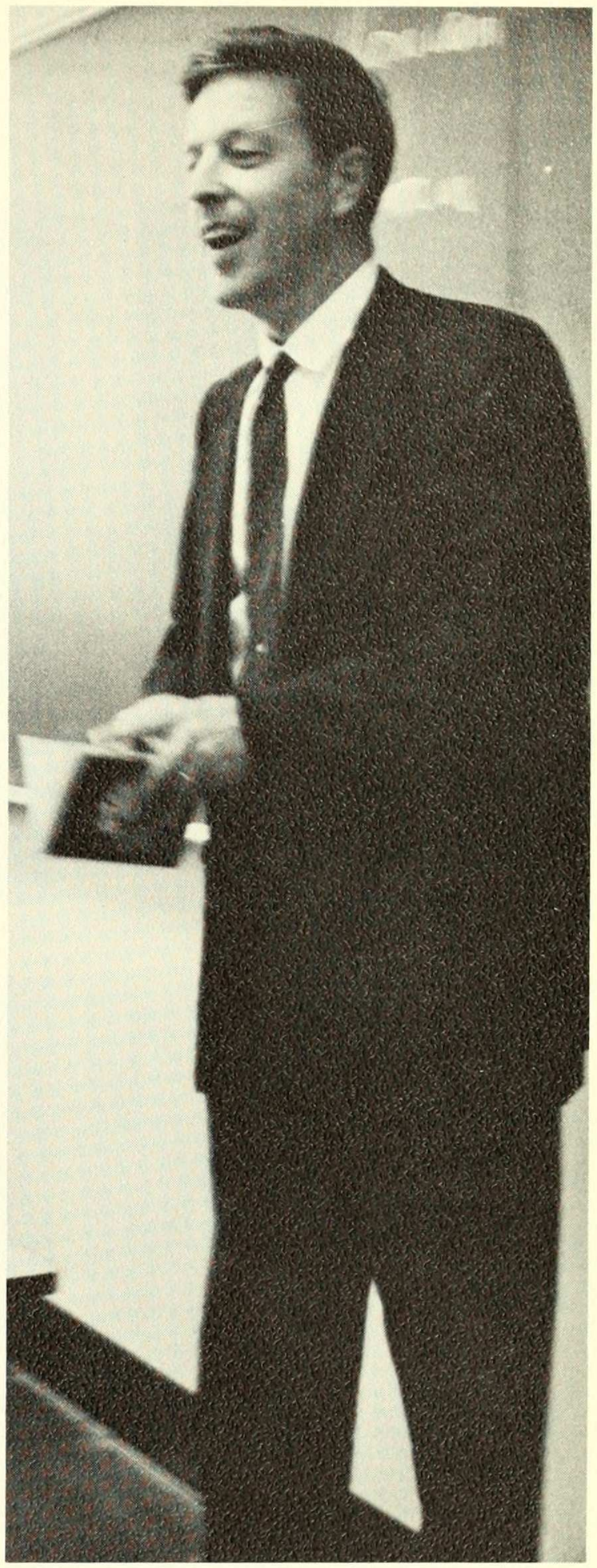

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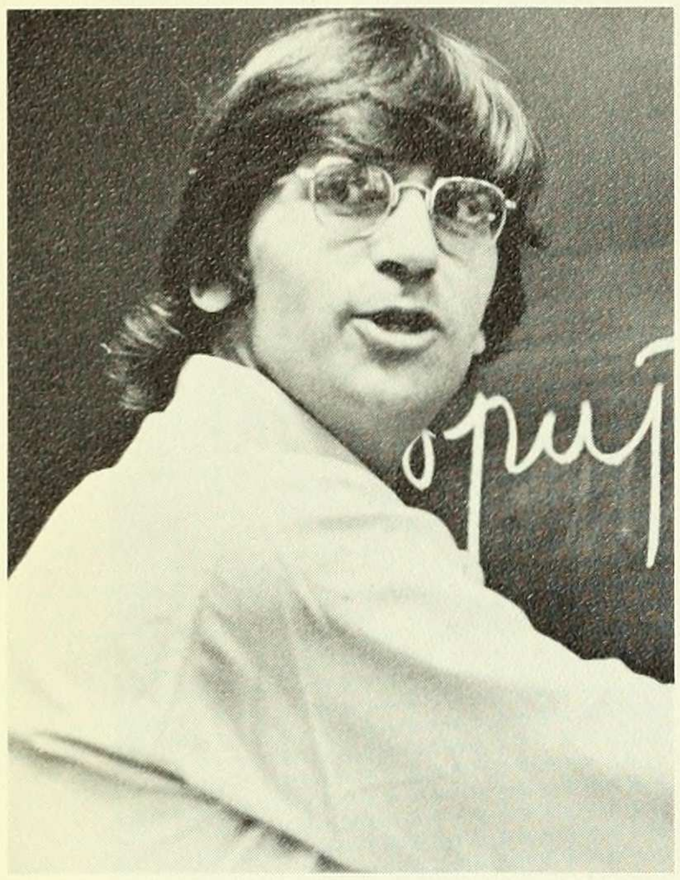

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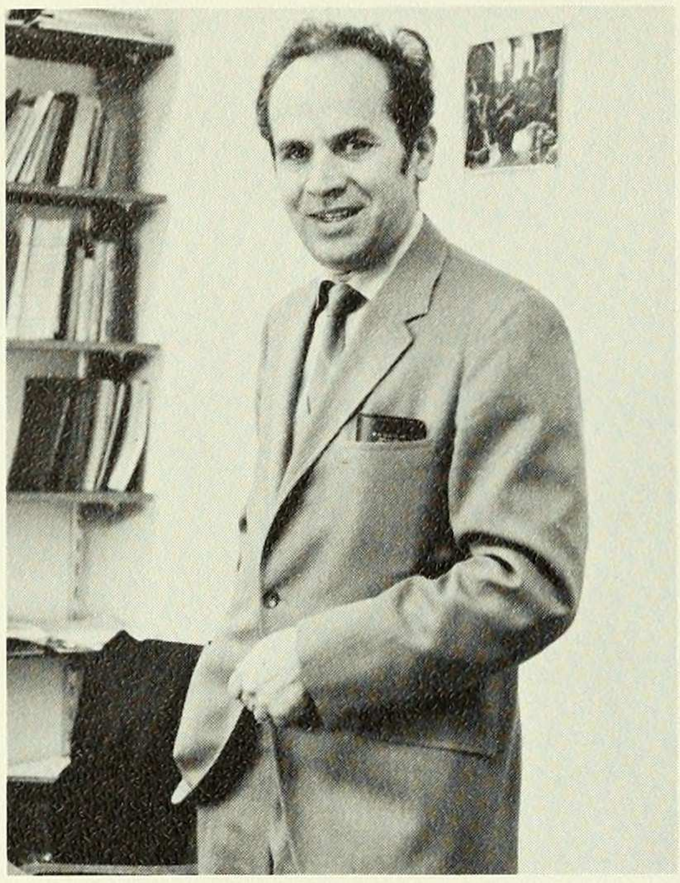

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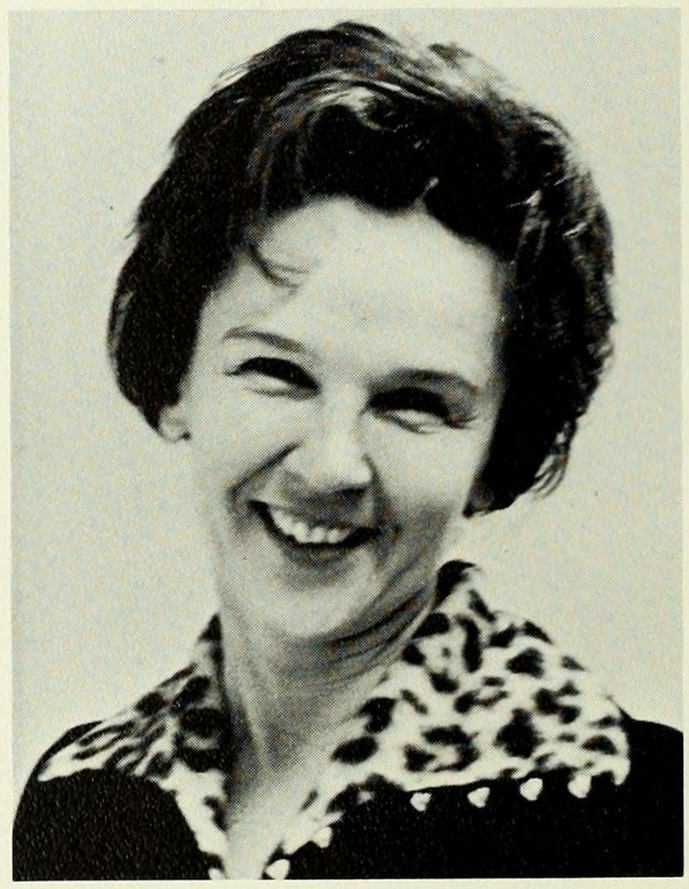

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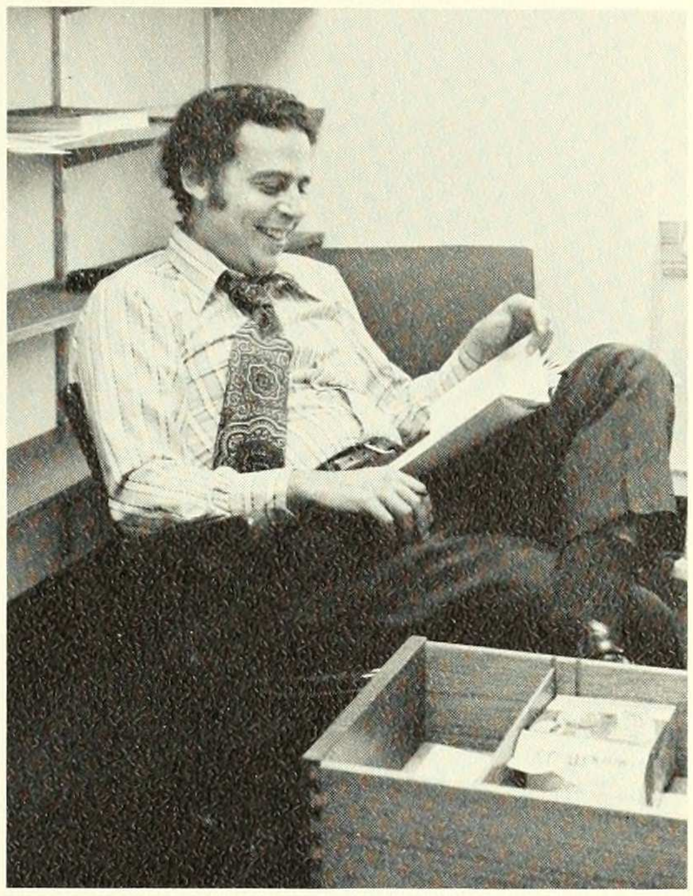

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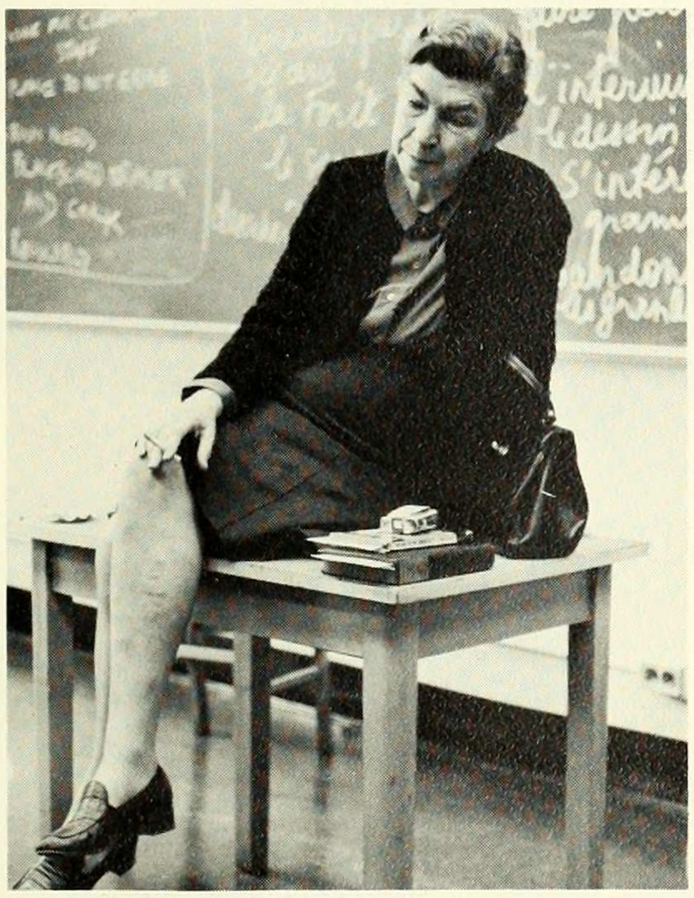

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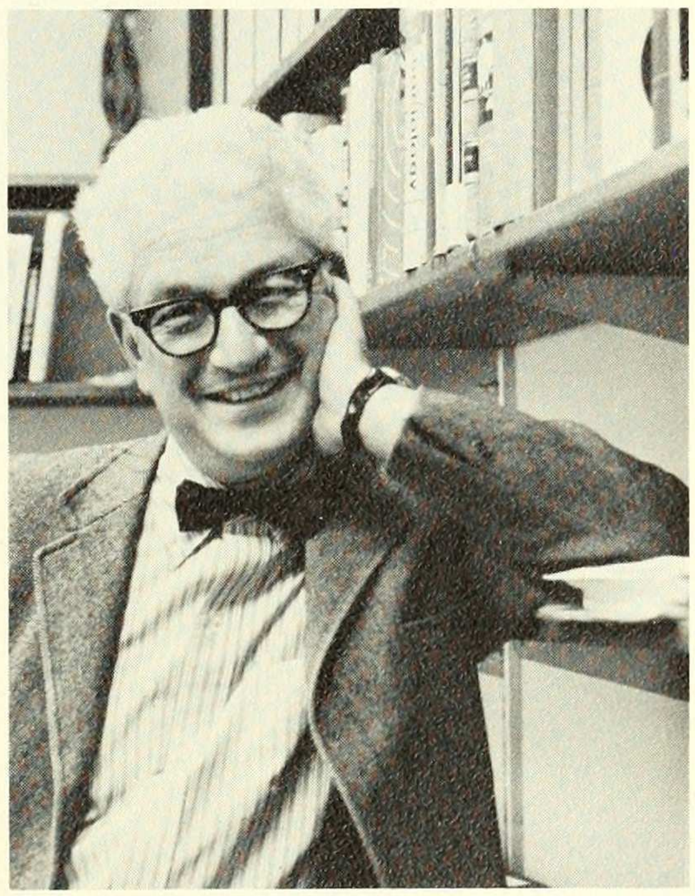

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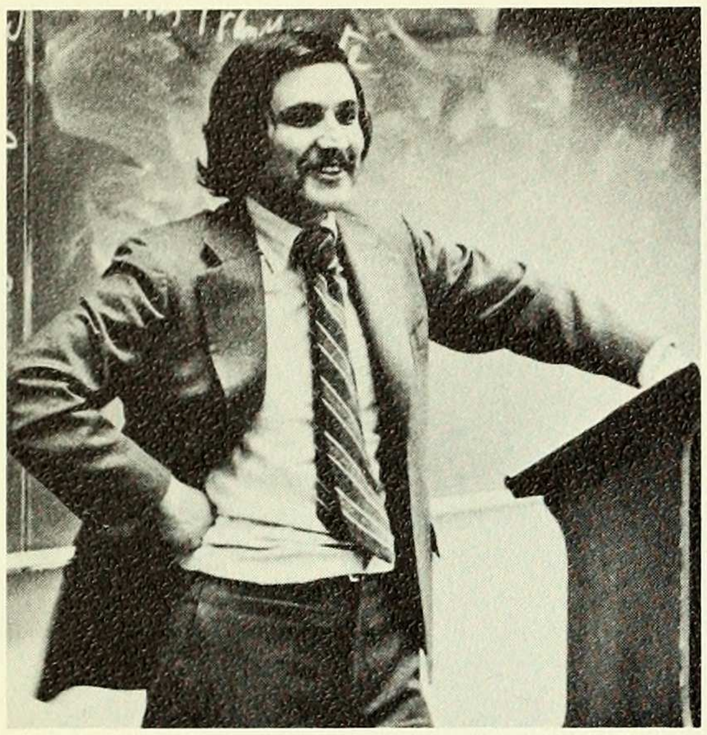
Department of Spanish



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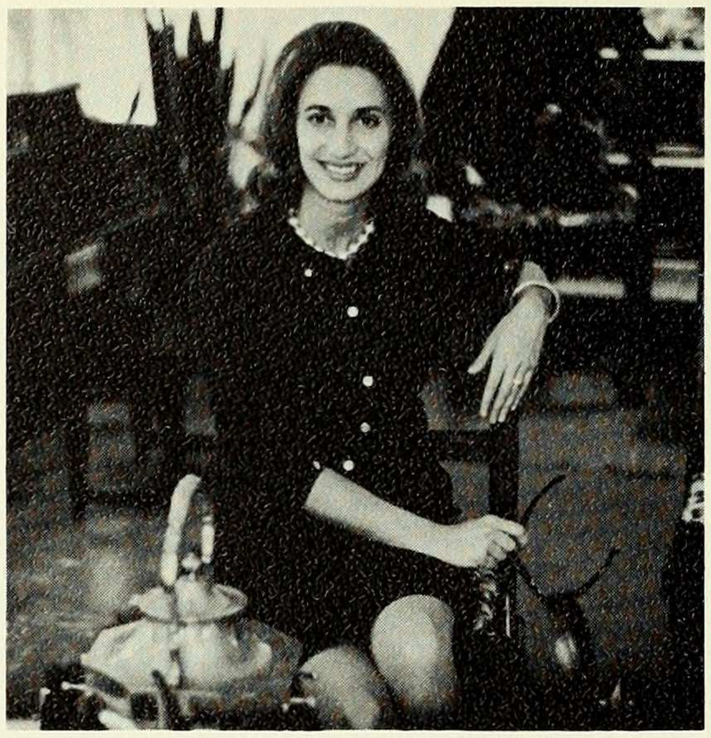

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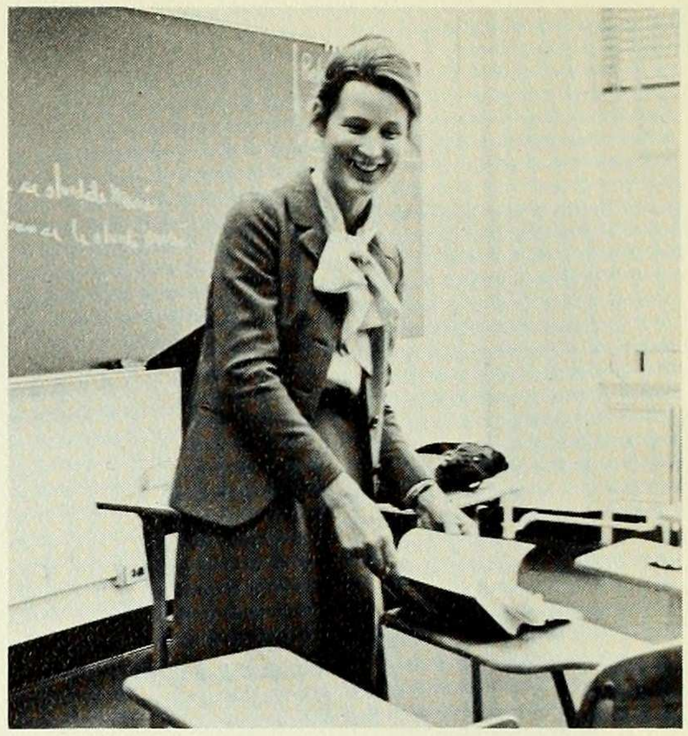

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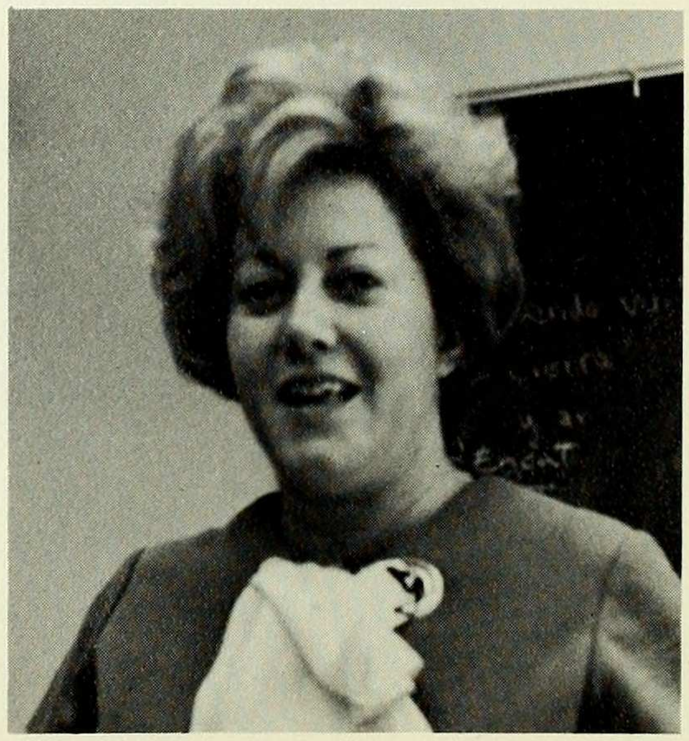

Maria de Orti

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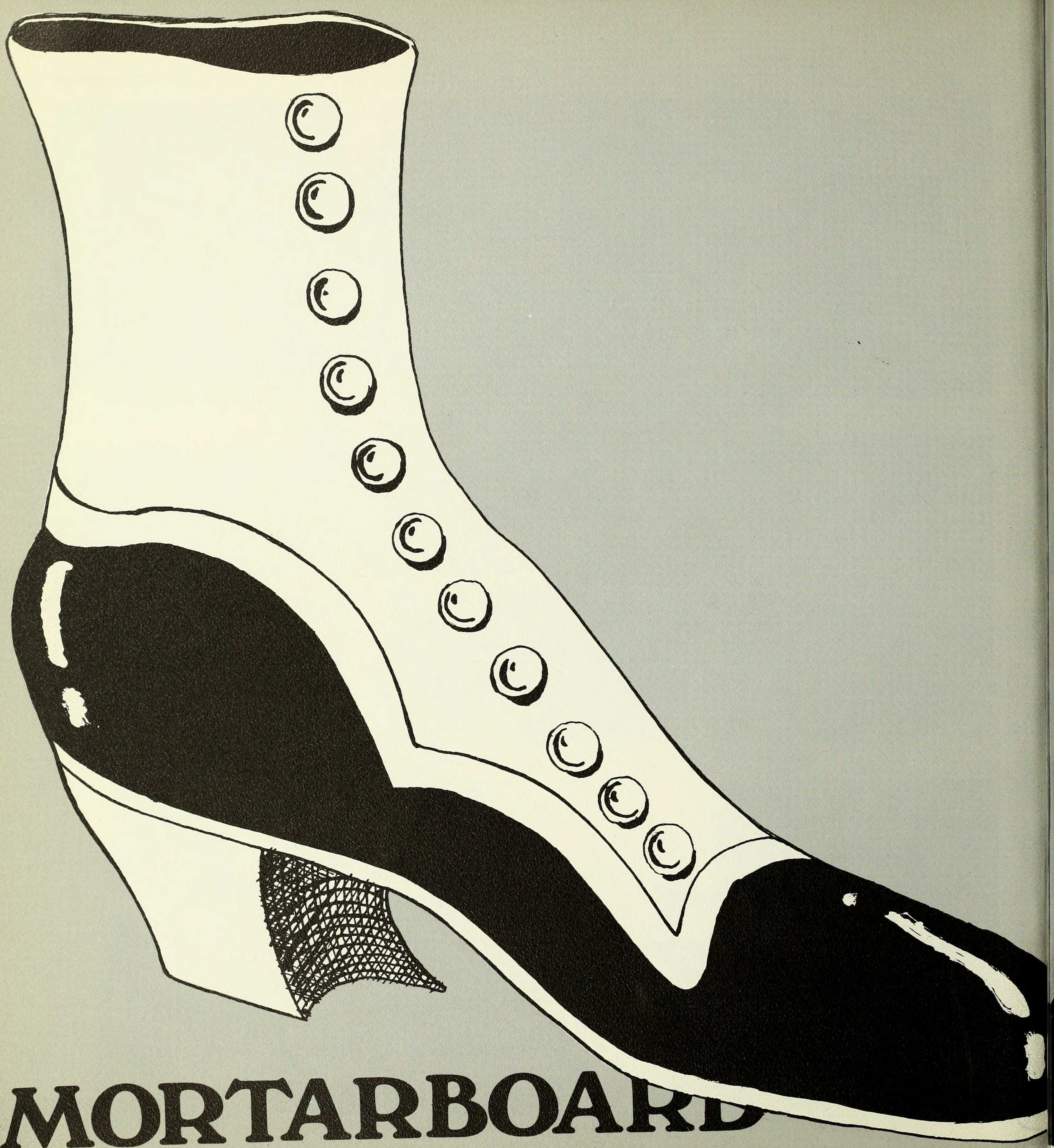

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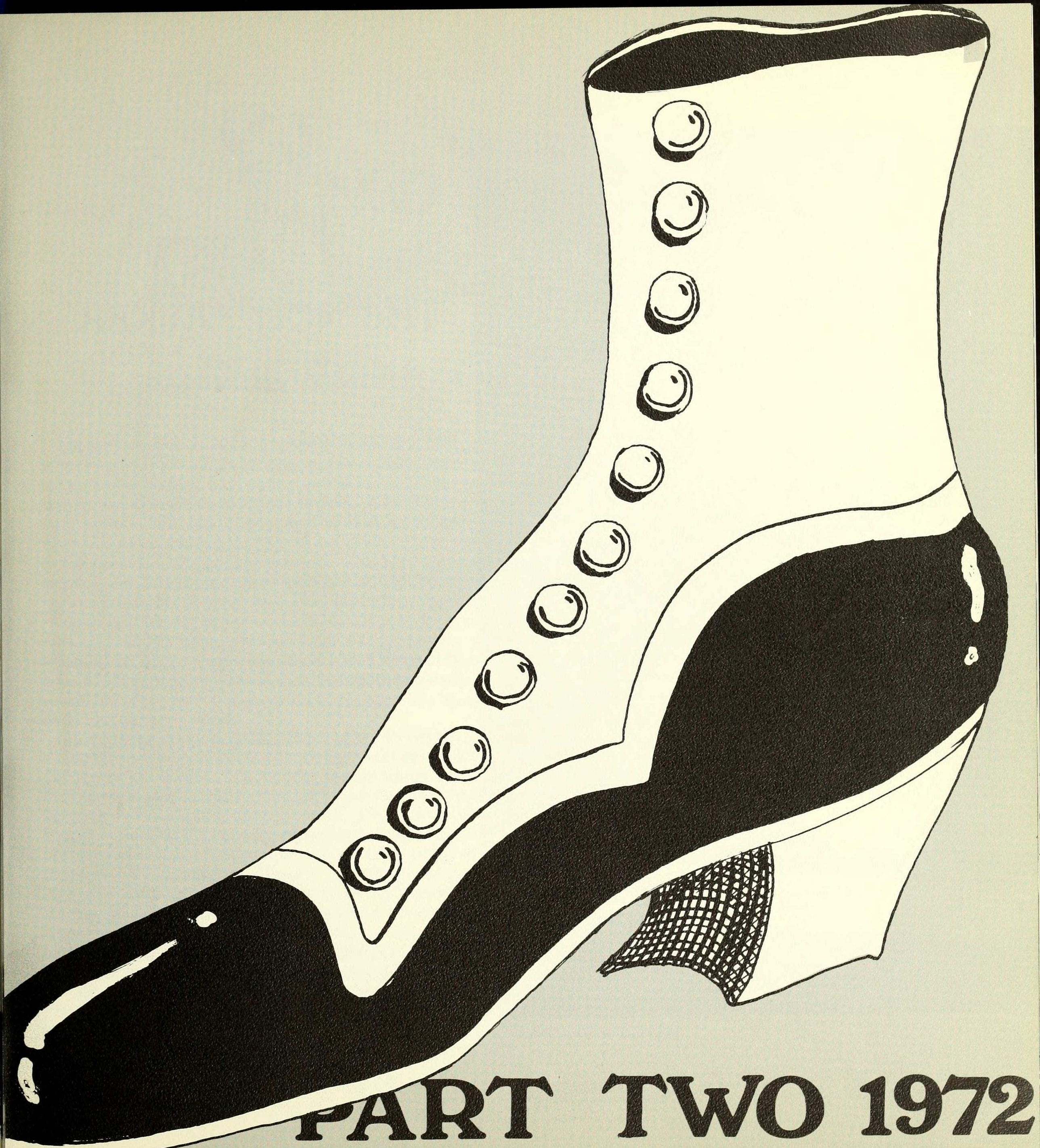

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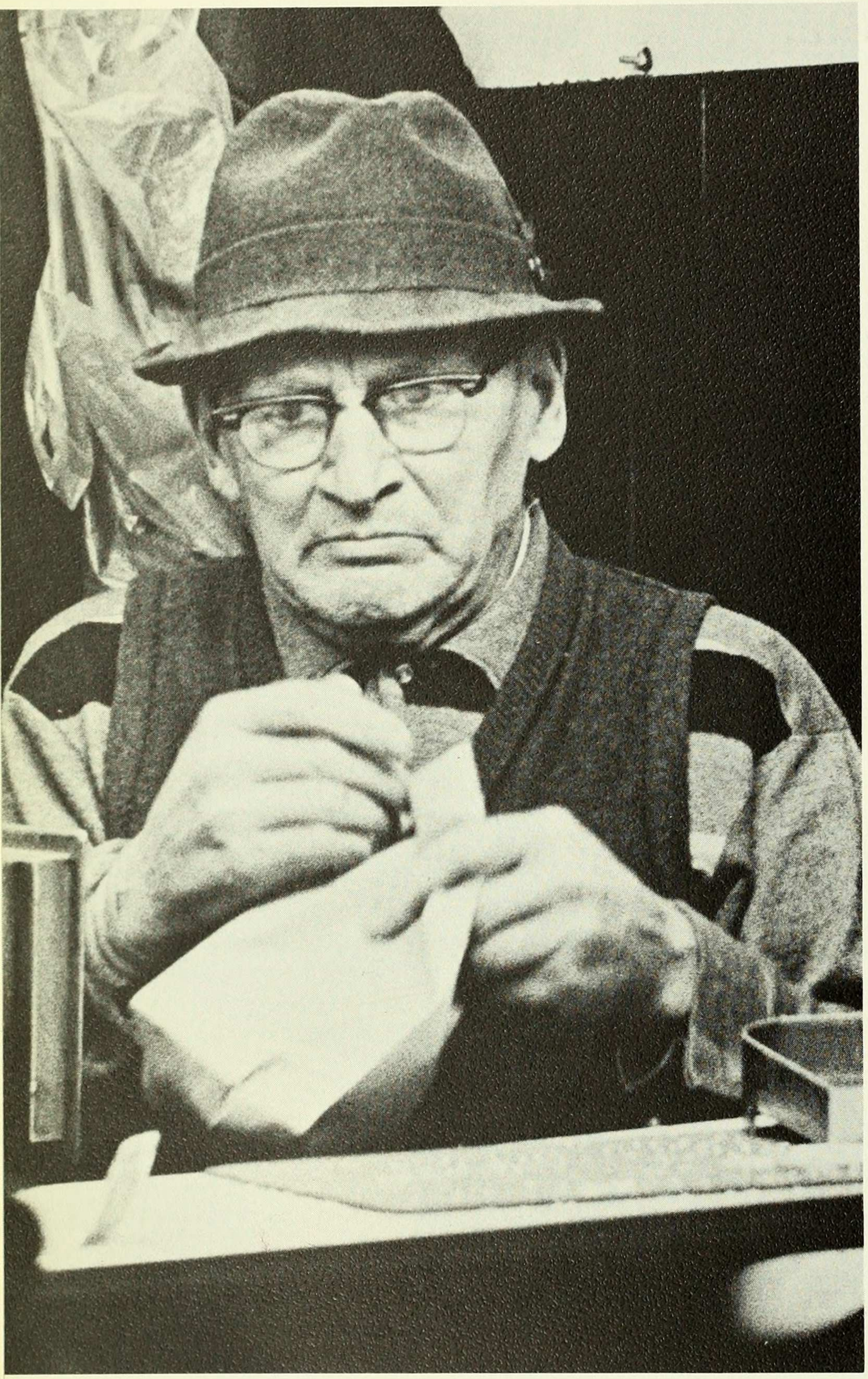


THE NOO YALKER

TABLE OF CONTENTS

TORK OF THE TOWN 53

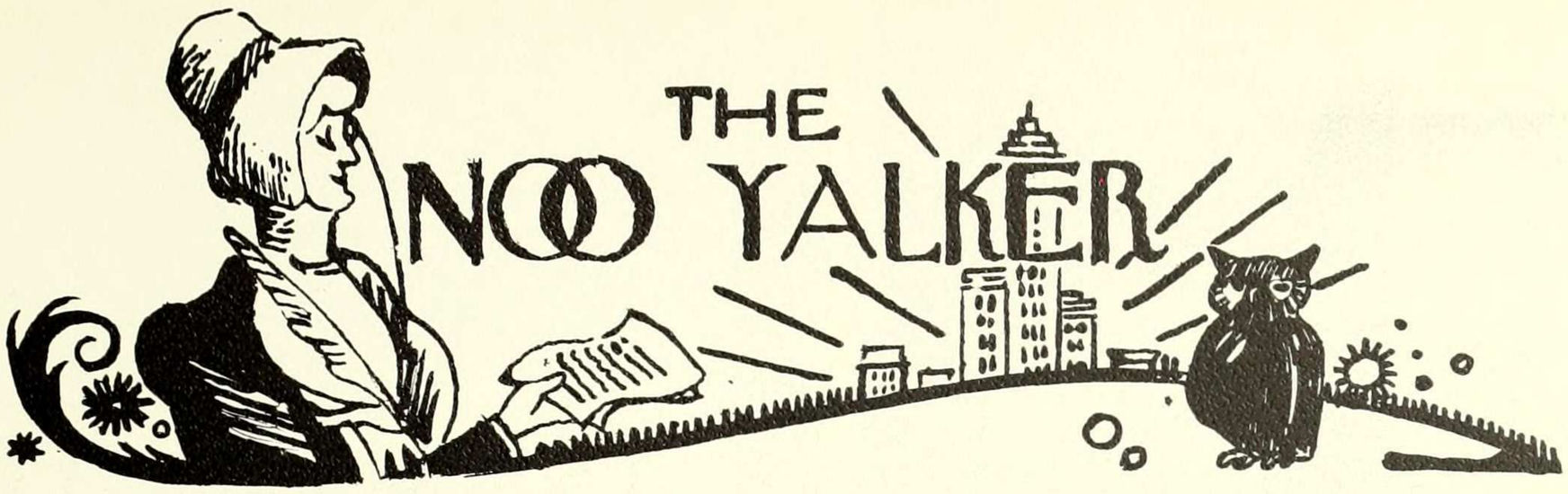
THE RELUCTANT MADONNA—a short story 56
by Margo Ann Sullivan

POST BARNARD SURVIVAL 1-2 61
by Fran Taylor

THE HAPPY HOUR 64
by Susan Costello

AN INTERVIEW WITH ELIZABETH JANEWAY 66
by Betty-Ann Hyman
and Susan Bacon

THE BLACK EXPERIENCE 70



THE TORK OF THE TOWN

We owe Virginia Woolf a letter. We do not correspond often. She is dead and grows ever and ever less properly equipped for reading, and we are not clever with words. Indeed, the thought of writing to the woman who called poor writers "enemies of society, corrupters, defilers!" starts our palms shaking and sends the pencil clattering to the floor. But we are the only one who still bothers keeping Mrs. Woolf up-to-date, and the task is especially important now for we have the feeling that something has changed. Just what it is, we are not certain. Certainly everything seems the same. Like every other May, the city is warming up to the springtime. Once frozen shouts and cries of venders and children drift up our air shaft like steam. It is May, 1972. It is the present moment. We must write and tell Mrs. Woolf.

* *

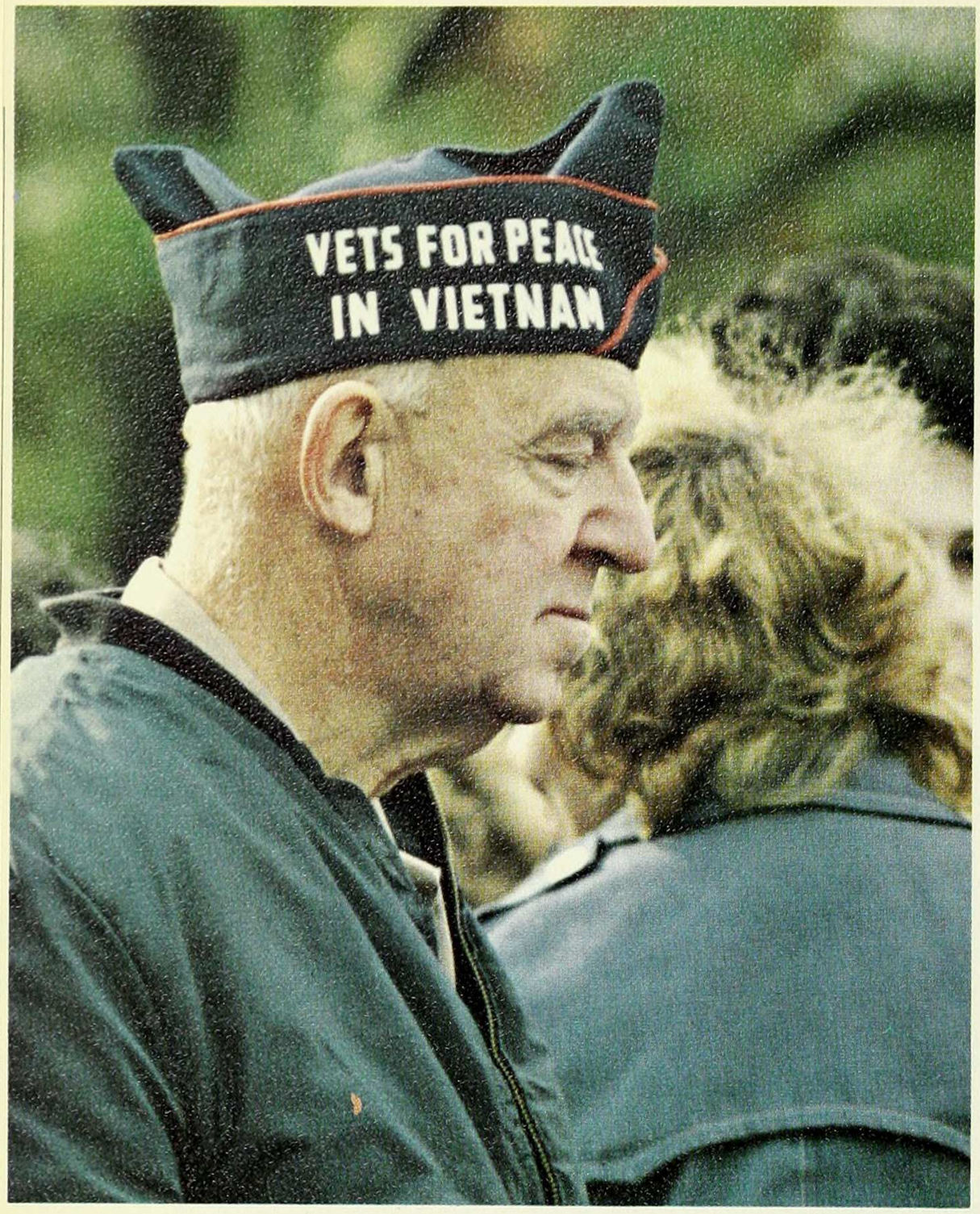
This street has changed. It does not look the same as it did yesterday. Indeed, it is odd to imagine how many lives, even such a familiar street as Broadway, has lived before we ever stepped upon it. Once, it was mud; we have the proof of it somewhere, Not very long ago, silk and cotton hems brushed its lips, and the rattle of horsecars was not yet faded in memory. In 1776, the plaque says, soldiers fought the "Battle of Harlem Heights" on the very spot we stand upon. Three figures are trapped in copper on the wall. One of them shouts. "Charge," perhaps. From the shape of his lips he might as easily have been shouting "Ovaltine!" But we imagine the artist did not mean that, and we do not wish to be quarrelsome. The soldier's comrade is falling to the ground. He has been falling for many years now, saved from the earth by the artist's cast, yet tangled in copper for his endless moment before death. The British are marching for them. Red coats, yellow fire crackling, screams when bullet and blood explode in our flesh. We could not remember how it began. The gun-shots burst like sirens, and when we looked up the guardsman seemed clothed in purple-black although we could have sworn his coat was brown. He was shouting, but his words reached us in a whisper. "One asks for mournful melodies. Accomplished hands begin to play. Their eyes mid many wrinkles, their eyes, their ancient glittering eyes are gay."

* * *

Everyone has tried to decide why the campus has been so quiet. Last semester, only the women's movement had any success. In November the sisters marched on Washington—the first time women marched en masse through the capitol since the suffragette's campaign. Some older women were there who did not think the new liberationists were terribly effective. Imagine what the women's movement could be like if women used witchcraft to gain their power!

Walter Crankite was smiling skeptically at the camera. "With the Bryant Park Vandetta," he said, "the women's movement and their leader Devina Wolton begin a new epode. Eric Celluloid has some observations. Eric?"

"Thank you, Walter . . . The women's movement's turn from sociology to the occult is an unsual phenomenon to observe. Apparently determined to prove that their constituents polled more than the sunshine soldiers of middle-class femininity, Miss Wolton has lead her followers into the murky waters of the occult." Celluloid paused, meaningfully.

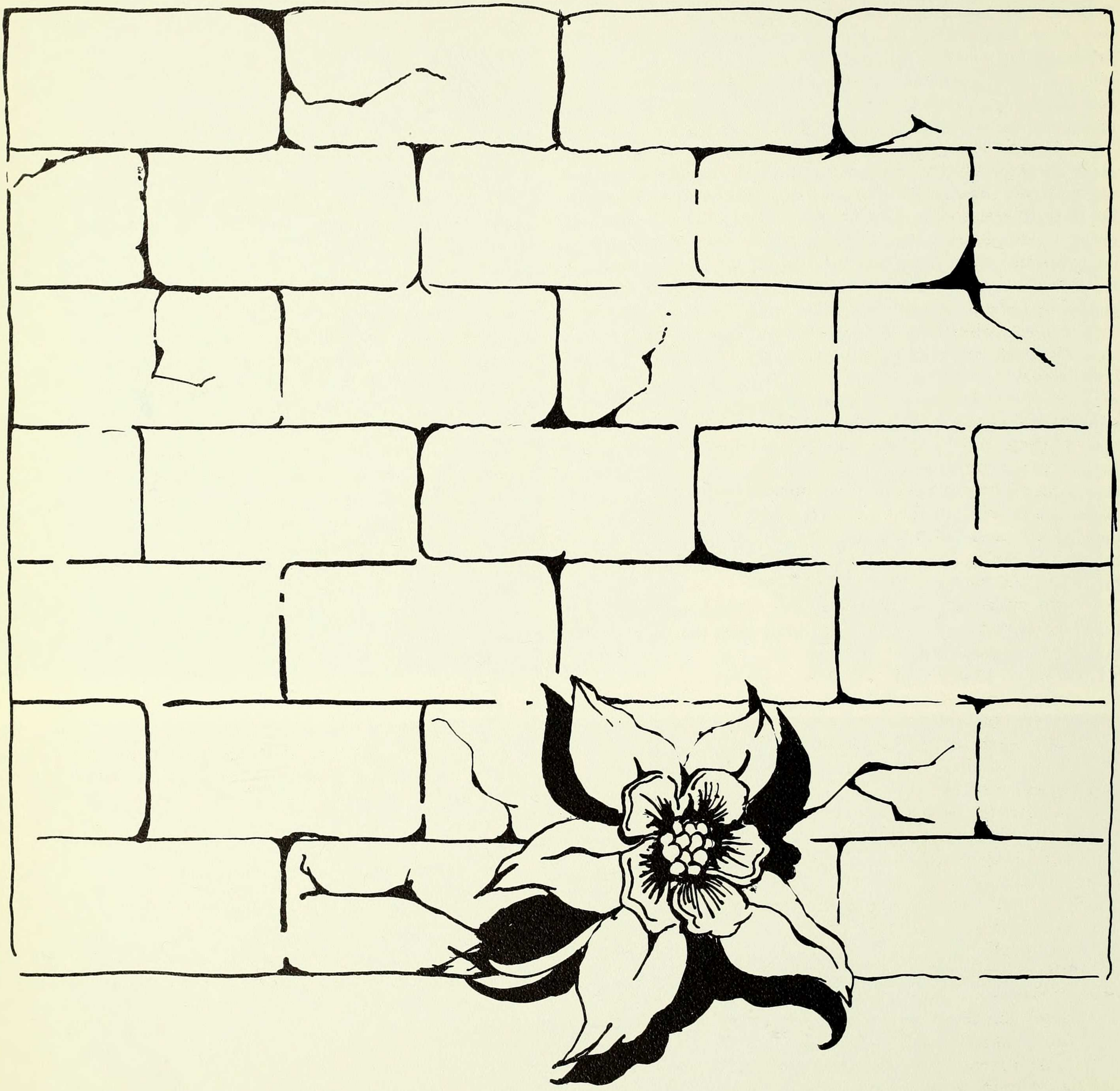

VETS FOR PEACE
IN VIETNAM

Miss Wolton is sadly deceived if she believes poetic chants can turn men into frogs and debilitate a patriarchical system that has withstood feminists' battering since the dawn of history. Such proposals may offer a candy-coated panacea to the feminists. But when it comes down to the crunch, the women will rue the day Devina Wolton threw good counsel to the spirit-filled winds and called down the wrath of witches against humanity. Eric Celluloid, CBX news."

Devina Wolton raised her arm over the crowd, her fingers clenched in a "V." "The country is filled with witches! Not my words, sisters. Rather they belong to a seventeenth century pillar of patriarchy, Edmund Anderson. Yet we should not discredit Mr. Anderson's words just because he was a man! Indeed, he offered some conclusive proof; he hanged five and twenty of them. There is nothing more conclusive than a corpse. Imagine those medieval beauty parlors of no-return. To crook fingers, they had the pennywink. To render legs unshapley, there was that stem-crusher they called the Spanish boot. Sisters, I recall this nightmare only to suggest a way we may gain power. Witchcraft, sisters, is our craft. Come now, what woman among you has not taught her children to wish upon the bones of fowl or lay light curses on the fairy cap? We live our magic, and we are witches all our lives. Now, practice! Cast spells while you garden. Make incantations before you sleep! I'll be the first to shout the sisters' wrath. Fennel, serpent, and rush, sedge, thyme, and penunmbra, Tail of a goat dipped in infant's blood, Mix the starlight with the cold, and turn my husband into a toad!"

Walter Crankite smiled at the camera. "That's one small step for a woman, one giant leap for mankind. And that's the way it is, May, 1972. Good night."

Good night, Mrs. Woolf.



THE RELUCTANT MADONNA

by Margo Ann Sullivan

She she could never sleep late on a sunny morning. The light pierced the boats and houses into jig-saws of color, spaces of light and dark that curled back again when the water rolled against the boat. And when the sunbeams lengthened, they touched Louisa's eyes and made them open. "It's 6 AM, and Michael must go!" She threw her arms around the boy asleep beside her. "The ship's set sail, the church bells toll, and it's 6 AM, so Michael must go!"
"Go where?" the words crawled from Michael's throat.
"Go? Go home, go to school, go anywhere! The ship's set sail, and the church bells—" She broke off giggling. Sitting upright, she began to pull him from beneath the covers.
"Stop!" he groaned, his face buried in the pillow.
"It's 6 AM, and Michael must go."
"Go to hell," said Michael.
"You really must, you know." She brushed back her hair and stared at him. Michael groped for her arm and pulled her toward him. "Why must I go?" he whispered.
"I have another lover. He's coming here now."
"I'd like to meet him," said Michael.

* * *

"His name is Kevin Brice, and he comes here every morning at seven." Louisa pulled the pots and pans from the sink. "And we have breakfast together every morning."
Michael lay on his back sunken deep into the mattress. His fingertips played against his moustache, and his eyes were half-closed. "He cooks for me, " Louisa smiled.
"I know," Michael jumped up from the couch. "Kevin Brice is a cat. He bring you fresh fish every morning!"
"No, Kevin Brice is not a cat."
"Then he's a dog," Michael shrugged. "He skulks down the beach every morning, pussyfoot, pussyfoot, and steals you a crate of lobster."
"Kevin Brice," she said, "is my lover. A very much alive young man."
"I want to stay and meet him."
"He'd be very upset."

* * *

"Louisa! Lou—ise—a! Let me come on! I'm Hungry:"
Louisa looked from the window at the small boy scrambling onto the deck. Michael peered over her shoulder. "I don't understand what you see in him. He's all knees!"
"Lou—ise—a!"
"Go on, Michael. At least go and hide someplace. Go on!" She ran to open the door of the houseboat. Kevin Brice stood squinting at her. His hair was orange clumps pasted over his eyes. He was holding a trout from a fishing rope. Red blood ran down its mouth over the silver hook. It smelled.
"Kevin, you brought me some breakfast!" He grinned at her. "I had to come down this morning 'cause I was having some trouble with . . . geography." He stared at his sneakers in explanation. Louisa nodded. "Uh huh." She pulled the hook from the fish's mouth and began to scrub it. "What else do you want for breakfast?"
"Do you have any fried potatoes?"
"Yes. What trouble were you having with your homework?"
"Oh, I guess it can wait until we get to school. Are we going to the beach today?"
"I don't know."
"Yes, Louisa! Let's go to the beach today!" Louisa set the fish and the vegetables on the table. While Kevin ate, she washed up the cooking dishes and gathered up the remains of the fish. "Hey!" Kevin shouted at her. "Do you have a cat?"
"A cat?"
"I thought I heard one crying."
"Oh yes, yes. I do have a cat. I brought a stray one home the other evening. His name is Mich—ael."
"I think he's behind that curtain!"
Kevin threw down his napkin and ran across the room. "Oh, no! You mustn't. Michael's dreadfully afraid of people!" He laughed at her. "Oh, he won't be afraid of me." Cats like me. Louisa closed her eyes tightly.
"See! He's not scared at all." Kevin Brice was holding a grey kitten in his arms.
"How did he get in?"
"You left the door open." Louisa ran across the

room and slammed the door shut. "Put him down, Kevin. I want to go to school." She threw a shawl around her and gathered up her books. Kevin stood beside her.
"I'll carry them for you," he was smiling.

* * *

The wind's breath roared over them catching their words and throwing them past themselves.
"Louisa! Louisa!" The children ran across the sand behind her.
"Louisa, why does the sand make mountains?"
"I found a seashell. I found one."
"Louisa, I'm cold." She smiled and the little ones latched onto her shawl. "Run and make us a fire!" she shouted to Kevin.
"Louisa, why do the waves go out again after they've already come in?" She looked down at them happily. "Your hair's salt water taffy, today!"
"Salt water taffy!" they screamed "Louisa! Salt water taffy! Salt water taffy!" They chased each other towards the water. Louisa stayed on the dunes. She was staring out to the sea. "Louisa, the fire's ready." Kevin was beside her.
"Louisa! Louisa!" They ran toward the shore.

* * *

Stephen Tansey's pants were wet and caked with mud, but it was all right, Louisa said. They would be dry enough when the time came to go home. His mother would be angry if she knew, but she wouldn't find out. "Unless you tell her Stevie," Louisa laughed at him.
"Louisa, see my seashell." The girl held out a cone crusted with pink enameling. "Susie sees seashells by the sea shore," said Kevin. They all took it up. "Susie–sees–sea–shells–by–the–sea–shore–susie–sees–sea–shellsbytheseashore." Louisa handed the shell back. "Now hold it to your ear, and you can hear the ocean roar."
"But I can hear it anyway, Louisa!" They screamed again, and the fire jumped. "We want a story, Louisa!"
"No, no story today. At least not until later." She smiled at Kevin. "We have to learn geography today."

* * *

"I'm hungry, Louisa. When are we going to eat?" Michael threw down his book and walked onto the deck. Louisa was stretched over a chair.
"I'm tired," she said. "We went to the beach today."
"How's Kevin Brice?"
"Very poor in geography. Stephen Tansey got his pants all wet and was afraid to go home, and Susie Lewis found a pink sea shell."
"I'm hungry. He opened the cupboards and took out a can of fruit. "I'm going to cook," he announced proudly. "Just like Kevin Brice, Michael's a good do–bee."
"Michael, really!"
"No, I'll do it. You can tell me a story while I work. Please, Louisa. A story! Please! Where's the strainer?"
"Michael, why are you using a strainer to drain a can of fruit?"
"What difference can it make?"

* * *

"Tell me a story, Louisa. Lou--ise --a," Michael whispered. He tucked his coat around her for the cold wind made her shiver. "Can you imagine how much I love you?" She kept her eyes on the moonshine floating on the waves and did not look at him. It was a red harvest moon. "Imagine the number of stars that powder the sky–Louisa!"
"I'm sorry. I was thinking.",
"I was thinking I'd like to be a sailor."
"You? A sailor!" He started to laugh, but he stopped.
"All right! You be the sailor, and I'll be the captain. Where are we going?"
"If you're the captain, you shouldn't ask the sailor where the course lies."
"It's a special case. The captain's in love with you. You couldn't leave all this?" he laughed showing her the dark beach, the empty wharves. "And me?"
"Ah, Michael, I could never leave you!"
"Or Kevin?"
"Nor Kevin. What would I tell him?"
"Tell him you have another lover."

* * *

Michael was telling her how much he loved her all the way home. He couldn't remember whether she was to multiply the number of silver stars shaking scintillating dust or whether it was the other way around. He couldn't remember the lines, but he had the idea. That was what was important, he told her. She was laughing at him. The orange glow from the lamp colored them, and she crumpled Michael's hair in curls, "Salt water taffy! You look just like Kevin Brice."
"No, he's all knees. Can't I come in with you?"
"It's too late, Kevin Brice."
Michael had not wanted to leave. He would come in the morning with a fresh fish like Kevin, he said. And Kevin would come until she told them both to go away. "7 AM, and Louisa must go. The ship's set sail, the church bells are tolling." Two boys stood on shore shouting, "Louisa, Louisa," but Louisa was gone.

CAPITALISM
FOULS THINGS
UP

POST-BARNARD SURVIVAL, 1-2

by Fran Taylor

The story of my adventures since graduating from Barnard last June can hardly qualify as typical because I was one of the few members of my class who did not go on to graduate school or to some more or less carefully planned area of work. I decided against grad school for several reasons: I wanted to start supporting myself, I had no definite goals to be going to school for, and I was sick of writing papers. Having been an English major, I had had a multitude of these, invariably accompanied by a pair of raccoon eyes from the night before's production.

Upon graduation I still had the tendency from my student days to divide the year into two: summer and September-June. I couldn't conceive of doing something in July that I would be doing still in October. So I put off my venture into the business world and loafed at home all summer, doing nothing more strenuous than housebreaking my graduation present—a very hyperactive Irish Setter puppy.

Picking a place to live came first. Anything south of, or remotely near the Mason-Dixon line was out. I didn't want to leave the east coast, and I was sick of New York. That left Boston. I found an apartment in Cambridge, threw everything I own in the back seat, threw the puppy in the front seat, and took off. I won't elaborate on the joys of driving from D.C. to Boston with a head and two heavy paws in my lap, and a view out the back window the size of a quarter. Suffice it to say I arrived, moved in, and went job-hunting. I had no desire to get into any business-type work, and the creative market wasn't exactly snatching up old English majors, so I just looked for a means of survival. Unfortunately, having had numerous jobs in the past only meant that there were many jobs I would *never* take again.

I got the first job I applied for which may seem like good luck, but that's highly debatable. The work paid shit, but it wasn't over-taxing. I had to distribute free samples and conduct market research in such places as in Nexton and Lexington and Concord. My little routine, which I repeated from door to door, went: give a free sample of Chipo Potato Chips, ask what kind of dishwashing detergent is used (if the answer was "Joy" I gave a sample of Ajax; if the answer was anything else, tough luck, no sample), ask if there's a dishwasher (all the while marking down the answers on my survey sheet), then ask this question which always caught them off guard. "Is there a dog in the house?" If yes, what kind of food is used. (If the answer was anything but Ken-L-Ration, I gave a sample of Ken-L-Ration. If the answer was Ken-L-Ration, again tough luck, no sample.) End of interview. But the most fun of the job was marking my route so the supervisors who checked up on us distributors could find me. The magnificent system devised for this involved drawing giant arrows in the street with chalk and numbering them, to guide the supervisor around corners and up the correct side street.

I had few adventures on the job. Some people refused to answer. I ran into a couple of militant ecologists who wouldn't have nasty potato chips in the house and gave me long raps on the delights of using Basic H detergent. I quickly learned that if people said that they used Electrosal detergent, and I went ahead and asked if they had a dishwasher, they would look at me like I had an IQ of three. And I encountered a few minor hassles. Once two policemen stopped me and asked what I was doing. I assured them I wasn't selling anything, and they asked if that was my car across the street with Connecticut plates. I said yes and those are Maryland plates (do cops have to take literacy tests?) And one man driving by asked if I had a permit; I asked who he was to ask me if I had a permit, and he said he was a citizen. I suggested sweetly that he shove something someplace and he drove off.

But, alas, the wonders of getting up at 7a.m. and driving through rush-hour traffic to traipse through the streets of Newton spewing free Chipos with both hands were not to last long. After a month we ran out of samples and the job ended.

I enjoyed a few weeks of sleeping late, meanwhile becoming involved in activities closer to my interests. It was impossible to go cold turkey on being a student, so I took a semester photography class and began to view the world in terms of light, focus, and shutter speed. And, having gotten my BA in Hell-Raising from Barnard Women's Liberation, I went for graduate work to Female Liberation, especially the *Second Wave*, a quarterly magazine put out by FL. At last, an outlet for my creative English writing major talents—a magazine! But the work included more than writing and making delicate editorial comments. I found myself wrapping bundles of magazines and sending them off to places like Kitkitdizzie, California; and schlepping around to bookstores in Boston and New York, trying to convince hard-boiled managers to carry a struggling new feminist magazine.

In the meantime, I had found another job, which started out looking like a get-rich-quick scheme, and quickly became a pain in the ass. I became a sales-

person for the Great Books, memorized a two-page sales pitch, picked up several sneaky psychological tricks, and set out to make my fortune. The pay was strictly on commission, which was great if you sold a lot, but the people I saw weren't exactly foaming at the mouth to shell out $400-$1,200 for a set of books. Somehow I could never get into the spirit of selling—when Mr. and Ms. Prospect told me they couldn't afford to buy anything, instead of ignoring them as I had been trained, I would believe their pleas of proverty and leave them alone. The final discouragement came when I sold two sets at once to roommates. I skipped home calculating my $350 commission to see how much I had earned a minute, but their credit didn't go through—one because he didn't have a phone as an anti-war gesture (the company refused to believe such a reason and figured he must be running from something), the other because he had a comfortable, regular income, but it came from dealing dope, which I could hardly put on the contract, and he was considered unemployed. Shortly before Christmas I quit, and decided to postpone looking for work until after the holidays.

I certainly had plenty to do, between photography, Female Liberation, and the *Second Wave*. The problem lay in the discrepancy between interests and financial rewards. I had sold a few photographs for a pittance, and been published in a national magazine for nothing. But my roomate had moved out, leaving me with all the bills, my little puppy had grown to monstrous proportions and was eating large quantities of food (when he wasn't eating the couch or my shoes), and I was getting hard up, so once again I scanned the job market.

This time I found a job that I was familiar with—joy of joys, writing term-papers, turning out fifty pages a week—one big all-nighter. I have visions of slouching into old age, withered hands at the typewriter, a perpetual paper producer.

A hangover I have from my student days is the sense of temporariness. We all know that we won't be in college forever although I know some people who have come close. As yet, I haven't been able to achieve an outlook with any sense of permanence. Sure, I wonder what I'm going to do, and I panic now and then usually once a month when the rent's due. But then I think of the day when the *Second Wave* will get off the ground, and I'll be the highest-paid Editor-in-Charge-of-Schlepping-to-Bookstore; and my photographs will barely be out of the camera before they're sold for fantastic sums. Then I can disperse with Chipos, Great Books, and term papers.

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Another bonus is the reputation that comes along with a Barnard diploma taken in the Golden Years of Unrest. I am asked, "Did you know Mark Rudd?" or "Did you know Kate Millett?" On the other hand, I'm supposed to be rich, sophisticated, and comfortably ensconced in some prestige-job. Some kind of monstrous hybrid of Seven—Sisters—snob and tear—down the walls—revolutionary.
Be prepared.

ENOUGH!
OUT
NOW

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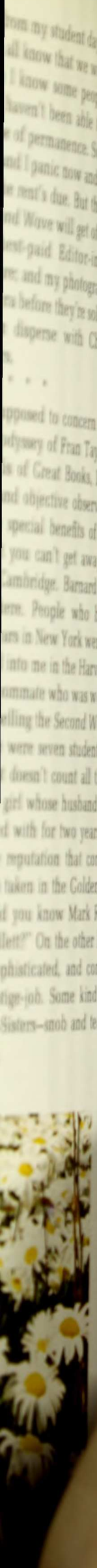


THE HAPPY HOUR

by Susan Costello

Friday afternoons were special. At the stroke of 4:30 school let out, offices closed for the week-end, and the crowd of Peace Corps Volunteers, American Contract teachers, Administration staff and local people poured into the Coconut Rendezvous Club for Happy Hour.

Once each week the C.R.C. offered drinks a nickel cheaper: 30¢ for mixed drinks and beer for a quarter; a real boon for those of us on a Peace Corps living allowance of $90 a month.

Liquor was cheap in the Marshall Islands, but imported mixers such as club soda and ginger ale were expensive; water on our dry little atoll was precious. Then Junios, our bartender, mixed a scotch and water, and on those rare days when the ice machine was up to it, an ice cube or two. These lethal concoctions we called "Majuro Mules."

It didn't take long for the quiet afternoon to turn into a loud and happy party. Each new Happy Hour arrival joined one of the inevitable cliques. Peace Corps Volunteers usually clustered by the louvered windows that faced the broad expanse of the Pacific Ocean. The Education Department always monopolized the bar at one end of the long rectangular room. Public Works and the District Administrator's Office reserved the shuffle board, punctuating the laughter and noise with gun-shot slammies and combination shots.

The Editor of our local paper, Reverend Don Dougherty (a refreshing man who spent more time at his press than at his pulpit), brought in the weekly edition of the Marshall Islands *Journal*, and we sat around reading the news we already knew, trading gossip and old jokes, and toasting the passage of another hot tropical week.

The Marshall Islands Journal was always good for a few typographical errors that spiced up the news. On one occasion a field trip ship ran aground and the Journal reported that all hands were recruited to "wench the ship off the reef." In another article which commented on the High Commissioner, the "u" failed to print in the word "assured," thus proclaiming the the High Commissioner was "ass red."

Each week Reverend Dougherty supplied us with a barbed cartoon. This week, referring to the latest search for Amelia Earhardt's plane in the Marshalls, one coconut was saying to another, "Did you hear that Amelia Earhardt's plane went down in the Marshalls?" To which the second coconut replied, "That's news? Everything goes down in the Marshalls!"

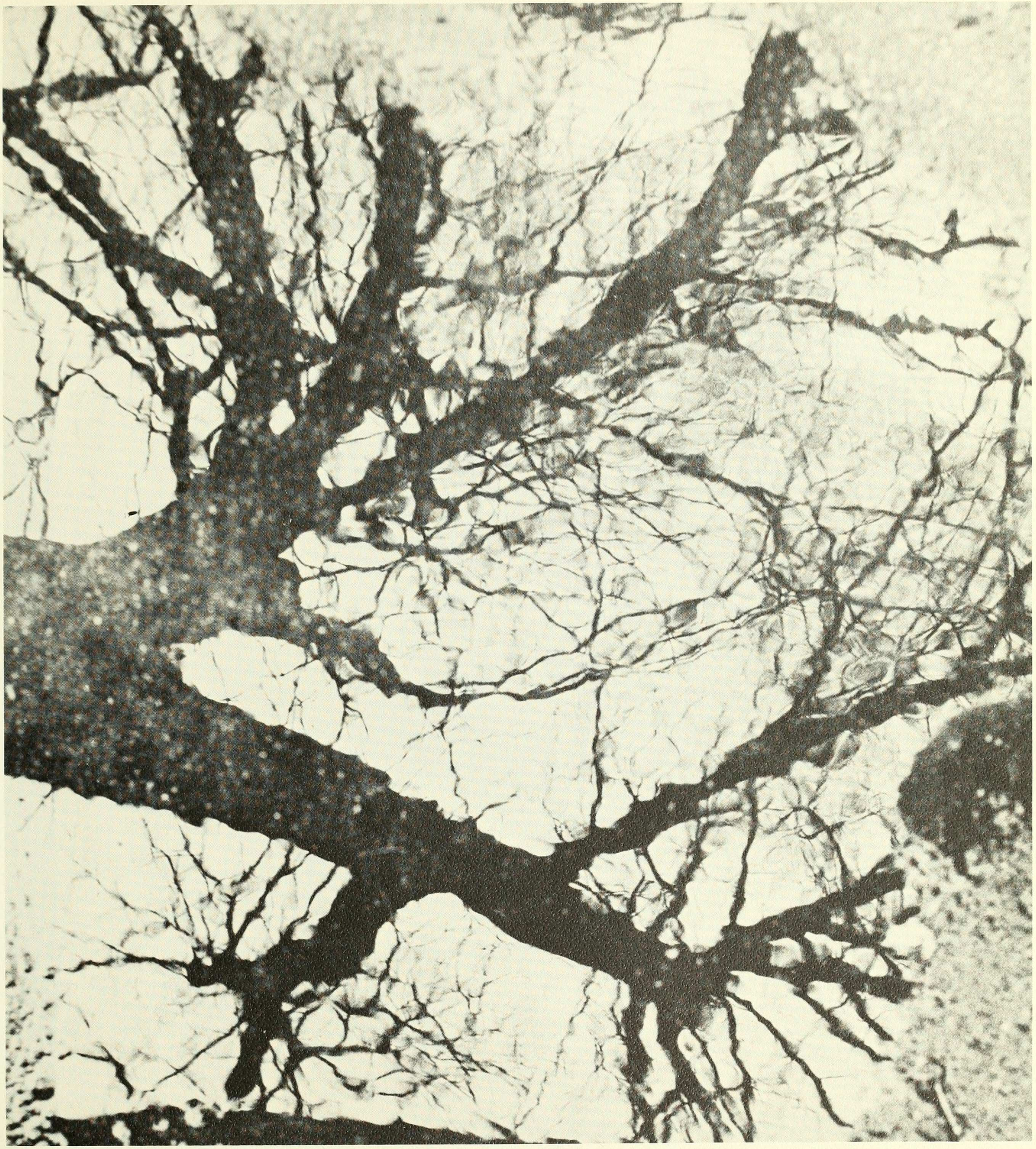
In contrast to our raucousness inside the club, the placid Pacific Ocean just outside rolled on hypnotically. The CRC was built so close to the reef that a high tide I always marveled that the club was never washed away.

This particular day the wide stretch of bright blue horizon was broken only by the approaching field trip ship, a rusty old tub named after the two island chains in the Marshalls' the Ralik-Ratak. (The high school principal, an acerbic little man named John Paul Jones, called the ship the Rickity-Rackity, because it could make only four knots and that was going downhill.)

The ship steaming toward the Majuro Harber was carrying a medical emergency. It had taken two days of haggling with the local company to get the ship diverted from its regular commercial route to sail down to the southermost island of Ebon to pick up a young woman hemorrhaging in child birth. Once the ship had been rerouted, it took another two days to bring her in. Now in the fading Friday afternoon we watched the Ralik-Ratak chugging down the final stretch as she slowly make her way past the Coconut Rendezvous Club on her circumnavigation of the reef. It would be another three hours before she could sail across to the pass in the reef and cross the lagoon to the dock.

There were times when Majuro was the only place in the world to be. You could watch the Southern Cross reflected in the lagoon at night or walk down the road when the full moon painted the whole world silver and you would not wish to be anywhere else. There were times when we griped and complained. (The Marshalls are often without the necessities of life. Removed from the twentieth century, luxuries are at a premium.) And we would be reminded that we would miss these islands when the time came for us to leave. Now while we watched the ship, we were joined by one of our fellow Peace Corps Volunteers. He had just come from the radio shack. Quietly and sadly he told us of the communication he had received from the ship: the woman was dead. Across the reef, one hundred years from the hospital, she had bled to death.

Outside chameleon clouds, piled high on the horizon, slowly changed into mountains of soft pinks and mauves; brilliant oranges and streaks of yellow-gold fired the darkening sky. Pacific sunsets blaze with shameless brilliance. The jealous ocean, overwhelmed by the flamboyance overhead, turned a deep moody blue and sent dark angry waves to break against the fingers of the reef, then blubbed and hissed across the rocks 'til the foam spent itself on the beach below us. As we watched the evening pageant someone said softly, (as we often said), "Another goddamned sunset."



A Conversation with Elizabeth Janeway

by Susan Bacon and Betty-Ann Hyman

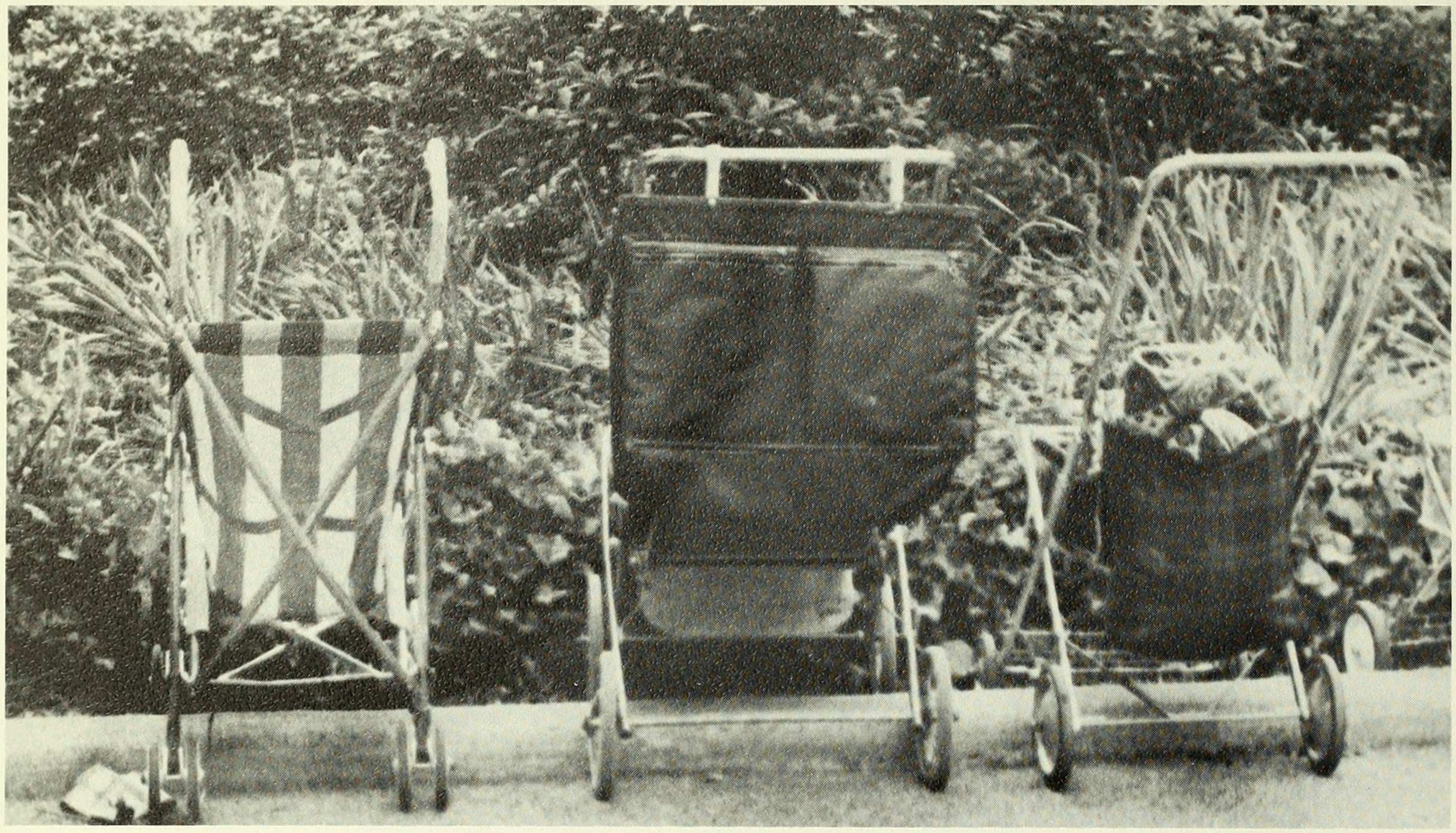
"Building a new world once seemed an intoxicating opportunity. Now it is a terrible necessity, burdening our dreams." A portion of this construction lies in the redefinition of the woman's role in present and future societies. "Woman's place" has traditionally been in the home. Elizabeth Janeway, whose book *Man's World, Women's Place* was published last spring, explains that this role is based largely on myth. In a conversation with *Mortarboard,* she elaborated on the obstacles that the woman who would overcome these myths must confront. Ms. Janeway repeatedly stressed that women must "take themselves seriously," calling this "the challenge of the '70's". The myths involve several levels, but perhaps most important is the myth that women accept and perpetuate their traditional roles. Unless women begin to believe in themselves, their capabilities, and their strength, they cannot change society. We must understand that those who believe in the myths about women's roles see myth as reality. They are myths that predefine a woman's personality, capabilities, and orientation.

Clearly Women's Liberation has profoundly influenced college students, many of whom are concerned with destroying these myths. Ms. Janeway said, "I imagine the effect has been very healthy." She notes that one of the most prevalent myths to which college women fall prey is "the willingness to settle for less than their full potential." She urges that students believe in themselves and fight the temptation to revert to a compromise between their mythical and ideal roles. She warns, for example, that it might be easy to feel guilty about "stealing" a job from a "breadwinner." In fact, she says, the future will demonstrate that as women are added to the labor force, more jobs will be created in the cycle of production. As it becomes necessary to face problems of our society, such as pollution, crime, hunger, overpopulation, more jobs will be provided -jobs which women can fill. Ms. Janeway also cites the difficulty which adjusting to the idea of promotion into a formerly male hierarchy creates. These women, accustomed to the traditional secretarial role must now envision themselves as decision-makers, creators, and administrators.

Ms. Janeway questions whether Barnard students are psychologically and socially prepared to deal with the ramifications of coeducation. Coeducation now could threaten the students' progress toward self-development, providing an opportunity for their return to their more traditional roles. Coeducation means coed living and more coeducational classes which would create a semi-social situation. According to Ms. Janeway, the question is whether or not Barnard students can effectively deal with the traditional implications of a social situation while involved with study and self development. Ms. Janeway is aware that men are also obviously affected by the goals of feminism, and so Barnard students must be able to deal with both themselves and their male peers. This year's freshman orientation was cited as a healthy example of the advantages of coeducation. As Ms. Janeway speaks of coeducation as an "amalgamation with Columbia on Barnard's terms," wherein the two coordinated colleges would maintain their separate identities, she recognizes that coeducation "is probably to be desired, and it will happen."

The interest in self-development at Barnard is reflected by the introduction of women's studies courses into the curriculum, courses which examine both myth and fact. "As a conception," Ms. Janeway believes, "women's studies is a very good idea." She is concerned, however, that women's studies take the proper direction. After researching her book Ms. Janeway concluded that no innate differences between men and women warrant the inferior position of the female in our society. Yet she stressed the need for more extensive investigation and search for "hard-core" data on women from all disciplines. She hopes that the women's studies program will encourage such investigation within individual areas of study.

Ms. Janeway recognizes that women's studies



courses are a result of the increased awareness caused by Women's Liberation, and she believes that this awareness is one of the movement's greatest benefits. Another by-product of the movement, however, has been the distortion of the movement's aims and facts, serving to increase the barriers that must be overcome. Women's Liberation has been opposed by countless defense mechanisms. They are not only obstacles but also illustrations how strongly people believe in women's myths and cling to them. But Ms. Janeway notes that the erection of these barriers is inevitable in a period of change. "These hand-me-down attitudes have (so far) made certain that Women's Liberation isn't taken very seriously. We have noted that laughter is always the first reaction to change in role behavior, a defensive reaction that is useful because it permits a degree of play in the social situation so that innovations can enter bit by bit . . . As long as a change is derided, it can happen."

Women are fighting against their self-images, and Ms. Janeway recognizes the conflict which such rebellion has created. The role-breakers must confront themselves and their training; internal confrontation must take place before women can even begin to fight the external pressures which oppose change. Therefore, women must begin to build themselves separately, demonstrating the efficacy of their demands through action. As confidence in themselves and their goals is achieved, women will have the strength and self-esteem to fight against a withdrawal into the traditional female role in a male-female situation.

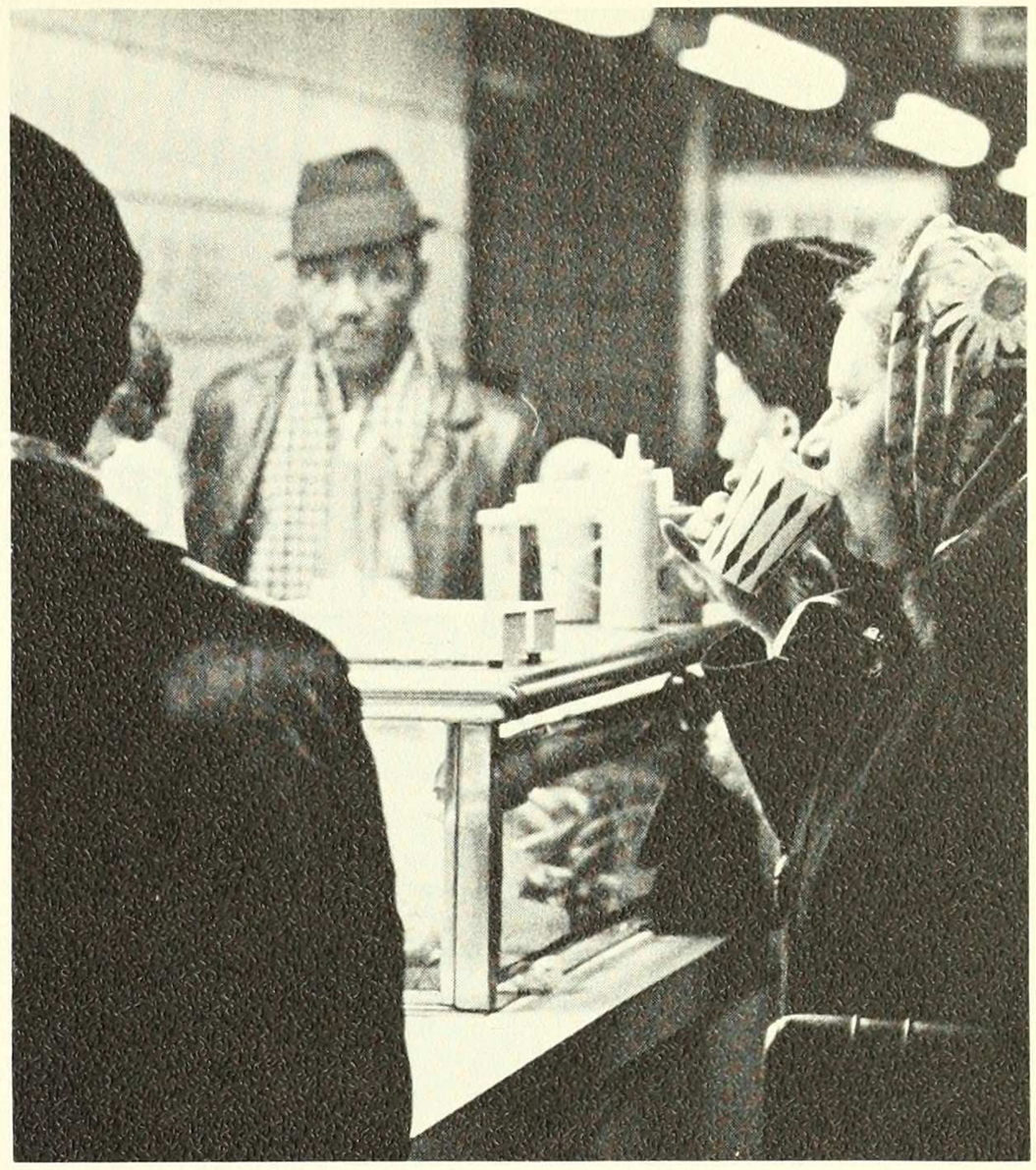
Ms. Janeway speaks of change in sex-roles not in terms of a redefinition of woman's role, but rather as the elimination of sexual stereotypes. Equality, she stresses, does not mean sameness, and women should work toward a society which would allow infinite possibilities for development.

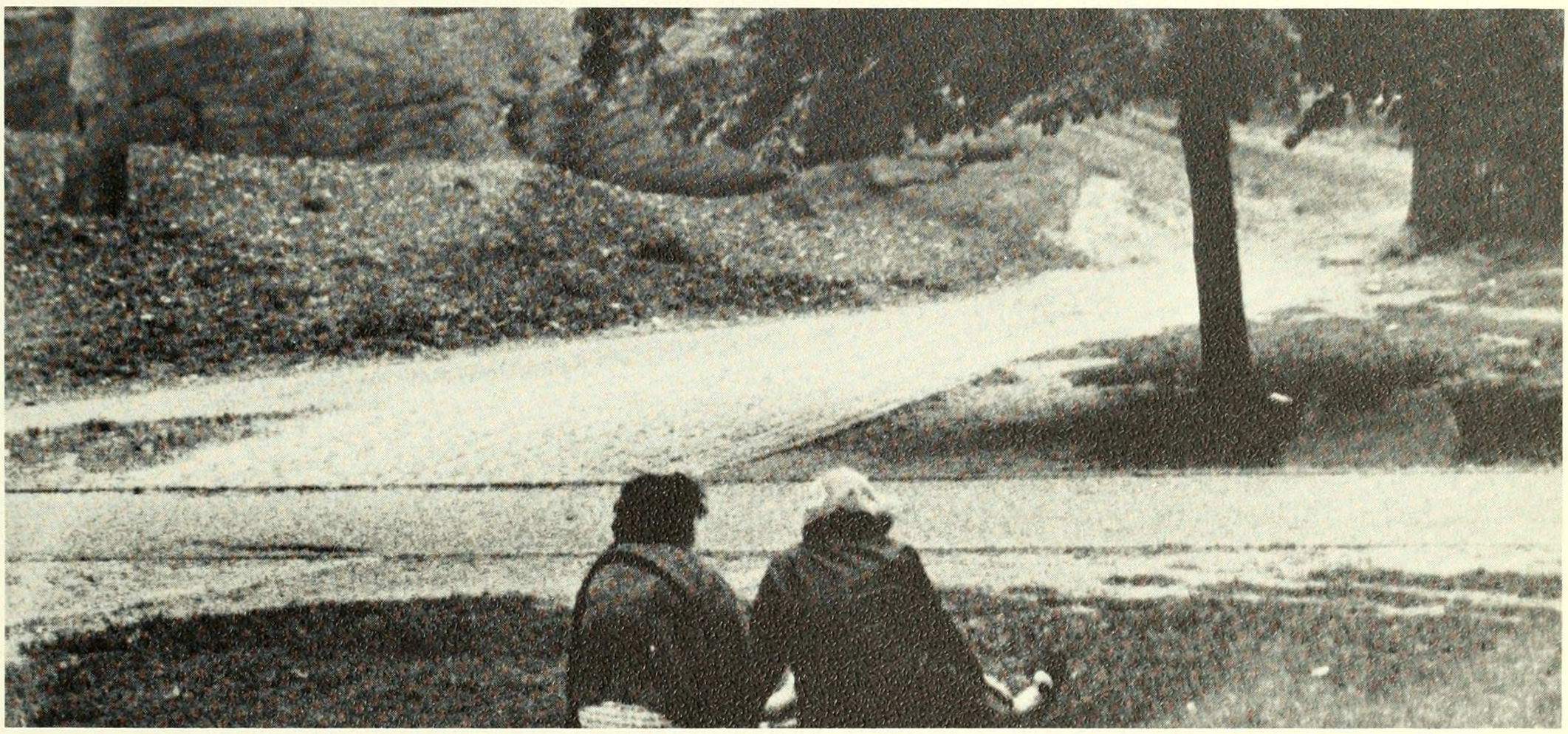
Marriage creates a conflict for the future role of

women. Women have been taught to think they must choose between career and home--if a career is possible,--but many women will no longer accept the either-or proposition. The obligation of women to care for the family is the largest barrier to sex equality for by accepting their roles, women accept a special place in society.

Ms. Janeway believes that societal change can happen through the integration of three forces. Women must develop their self-image. Men and women together must eliminate sex-role differentiation. Finally, the community must aid individual families with day-care. All this can be accompliashed through communication, use of the trial-and-error method, and a sincere committment to individual freedom.

Elizabeth Janeway, Barnard trustee and alumna, is the author of *Man's World, Women's Place* which was published last spring.





GOOD SISTERS

In September, 1968, 29 Black and Latin sisters entered Barnard College. There are 18 of us left.

We remember a lot of good times we've had here:
- Easter Sunday & the Howard U. Gospel Choir . . .
- snowball fights and the Hong Kong flu . . .
- Mr. Reed and "Coifew, my man, coifew" . . .
- meeting folks from other schools . . .
- The Black fraternities . . .
- Black Solidarity Days . . .
- Spring Festival '69 . . .
- the Soul Syndicate . . .
- playing bid whist . . .
- COLUMBIA MEN . . .

There are people, places, and things we'd like to forget:
- Miracle Marge . . .
- Mme. Maxine Cutler . . .
- BLOND hair in the bathtub . . .
- 8 A.M. Calculus Recitations . . .
- mystery meat for dinner in BHR . . .
- white broads tryin' to take OUR men . . .
- "How do you make your hair look like that?" . . .
- The Barnard Financial Aid Officers from 68-72 . . .
- Convocation '69: double-talk and double-cross . . .
- Those blatantly racist posture pictures, we cannot all have curvature of the spine !!!

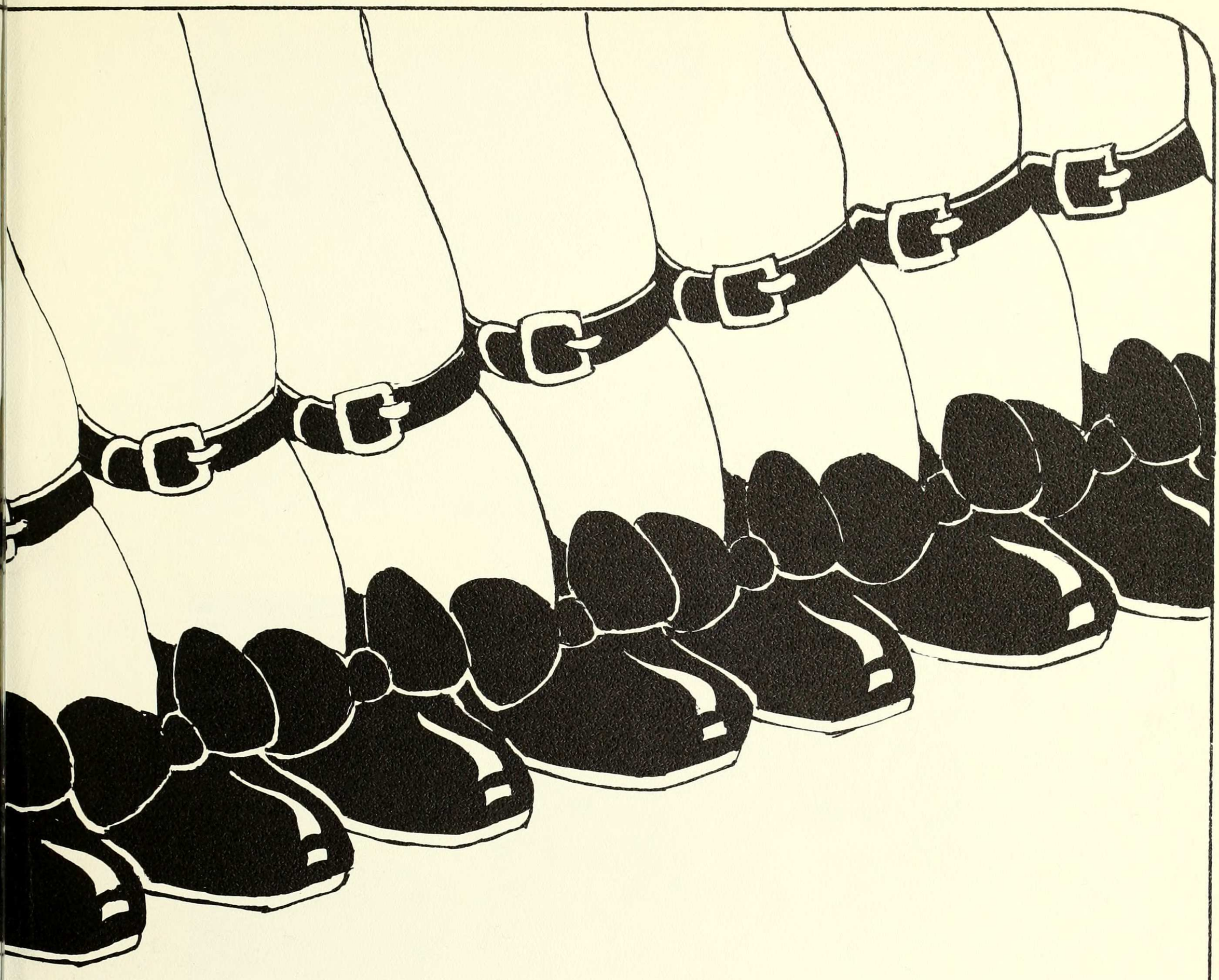
GETTIN'BETTER

It wasn't all fun and games, these four years. There was a lot of HARD work, all-nighters on No-doz, recruitment, conferences with advisors who didn't understand, trying to explain why we need 7 Hewitt, commuting on the LIRR to a 9 A.M. class. We wasted an immeasurable amount of energy, sittin' and talkin', talkin' and sittin', trying to communicate to white folks who could not understand, just could not understand . . . exasperation personified! We have pulled each other through many, many hard times.

We made our own good times among ourselves, for ourselves, and by ourselves because all they had to offer us was Holly House, mixers, therapy sessions and Friday afternoon teas. For four years we have tried to explain that we are our own people, different people. They seem to have forgotten that they are not Gods, nor are we clay to be made in their images.

In spite of racist professors, insensitive administrators, forced encounter groups, unwarranted confrontations, we are leaving Barnard positive and aware of our responsibilities as Black and Latin women in our emerging nation. In spite of all the trials and tribulations, we are still good sisters gettin' better. ---To you, Lemoine---

GRADUATES OF



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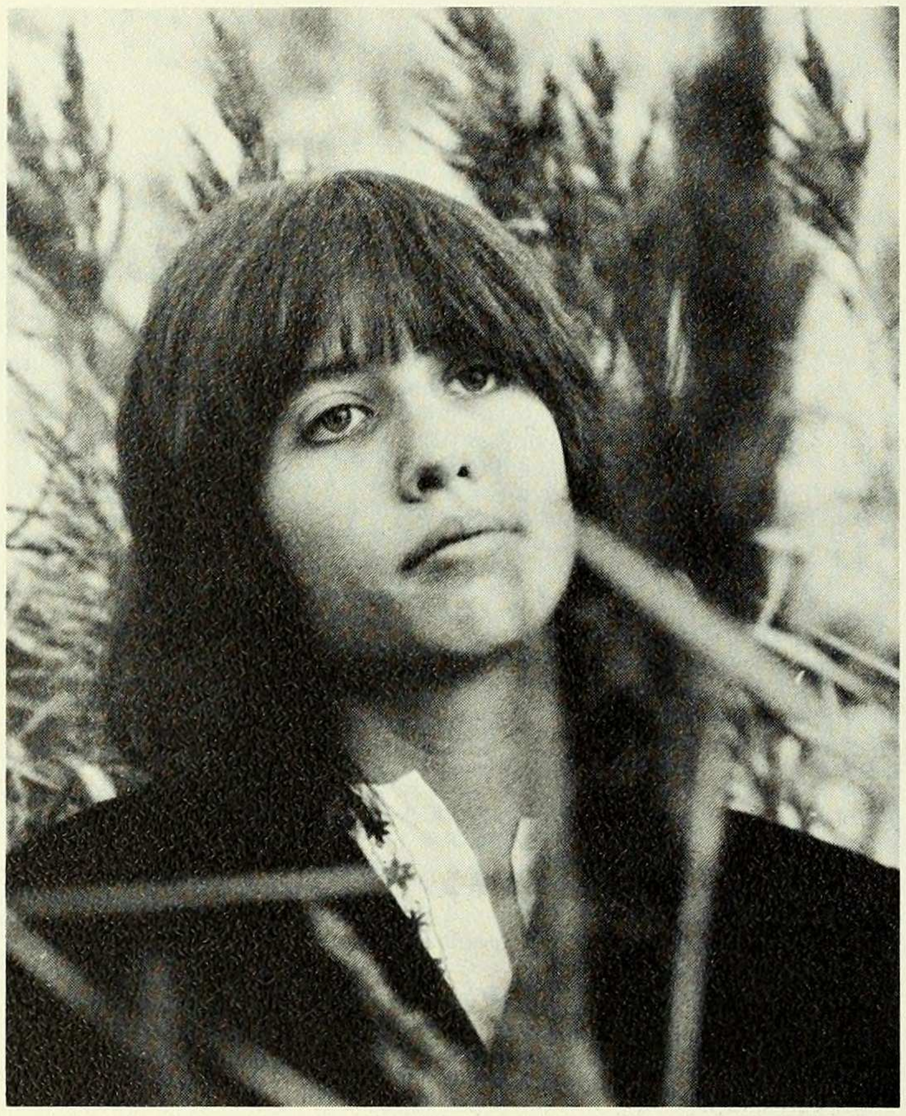
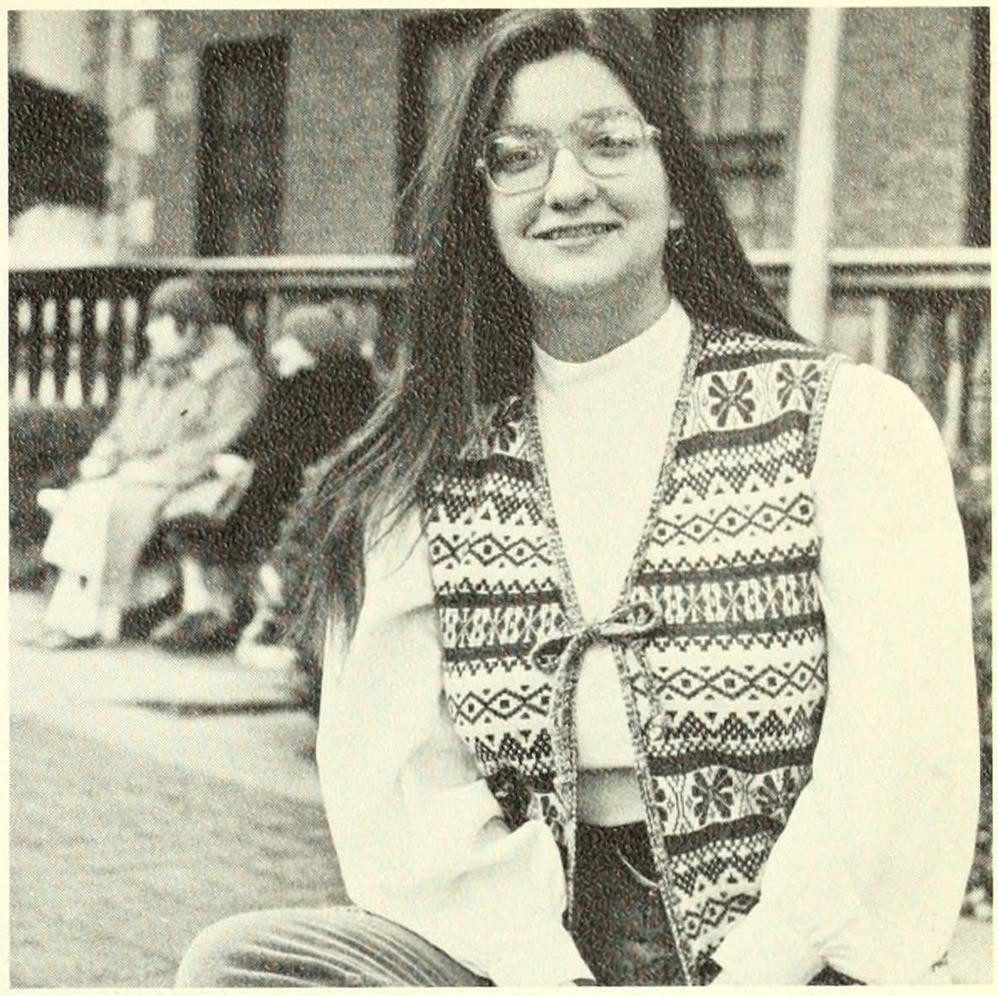
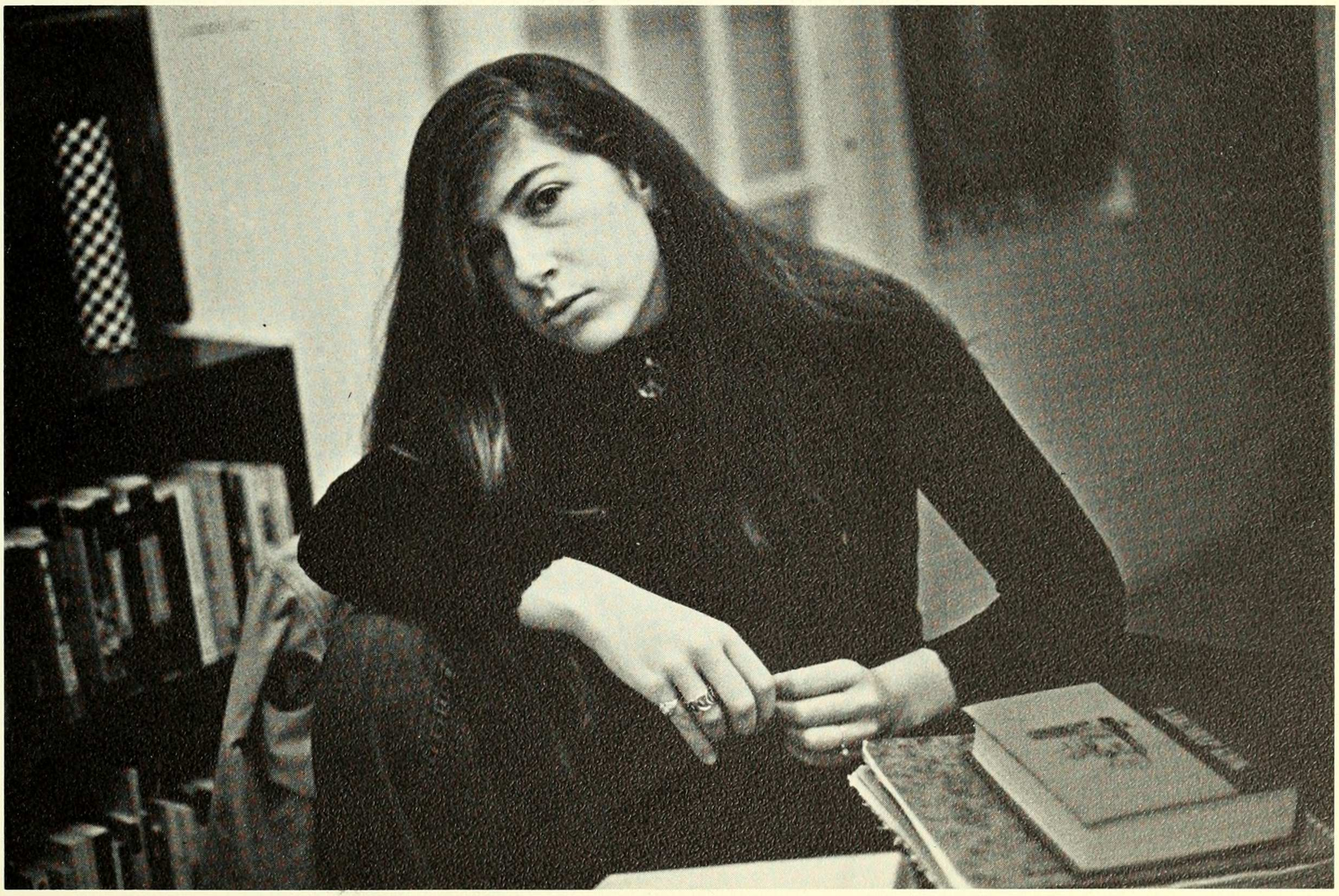


Nancy Fried

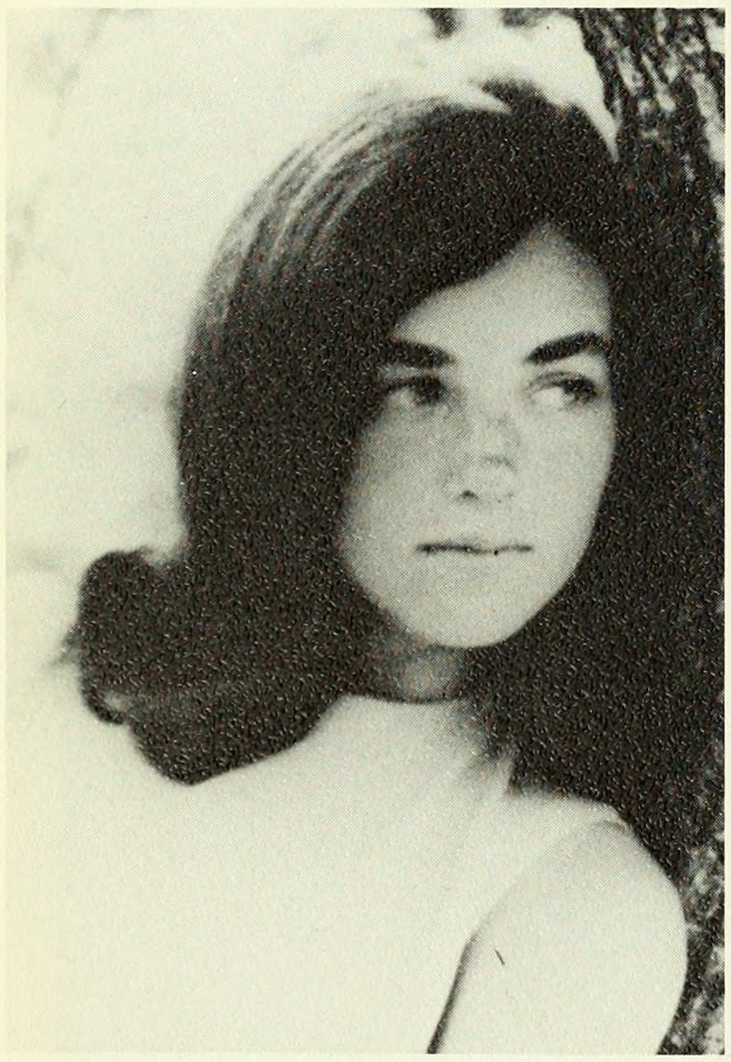
Frances Sadler



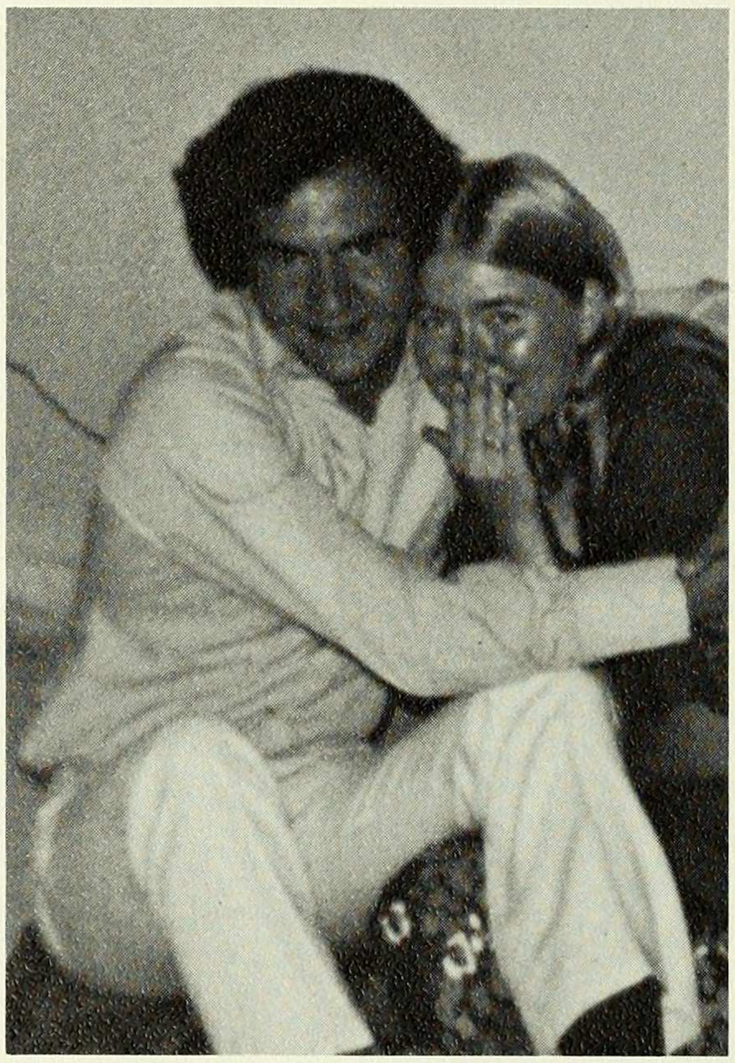
Lynda Horhota



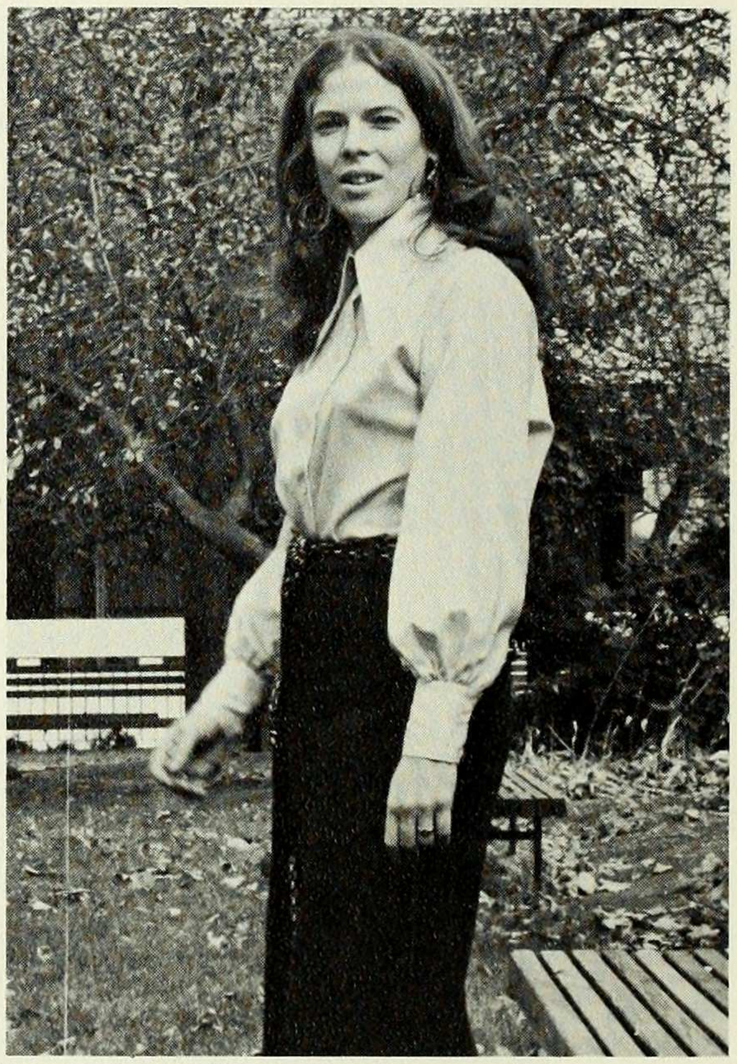
Diane Levine



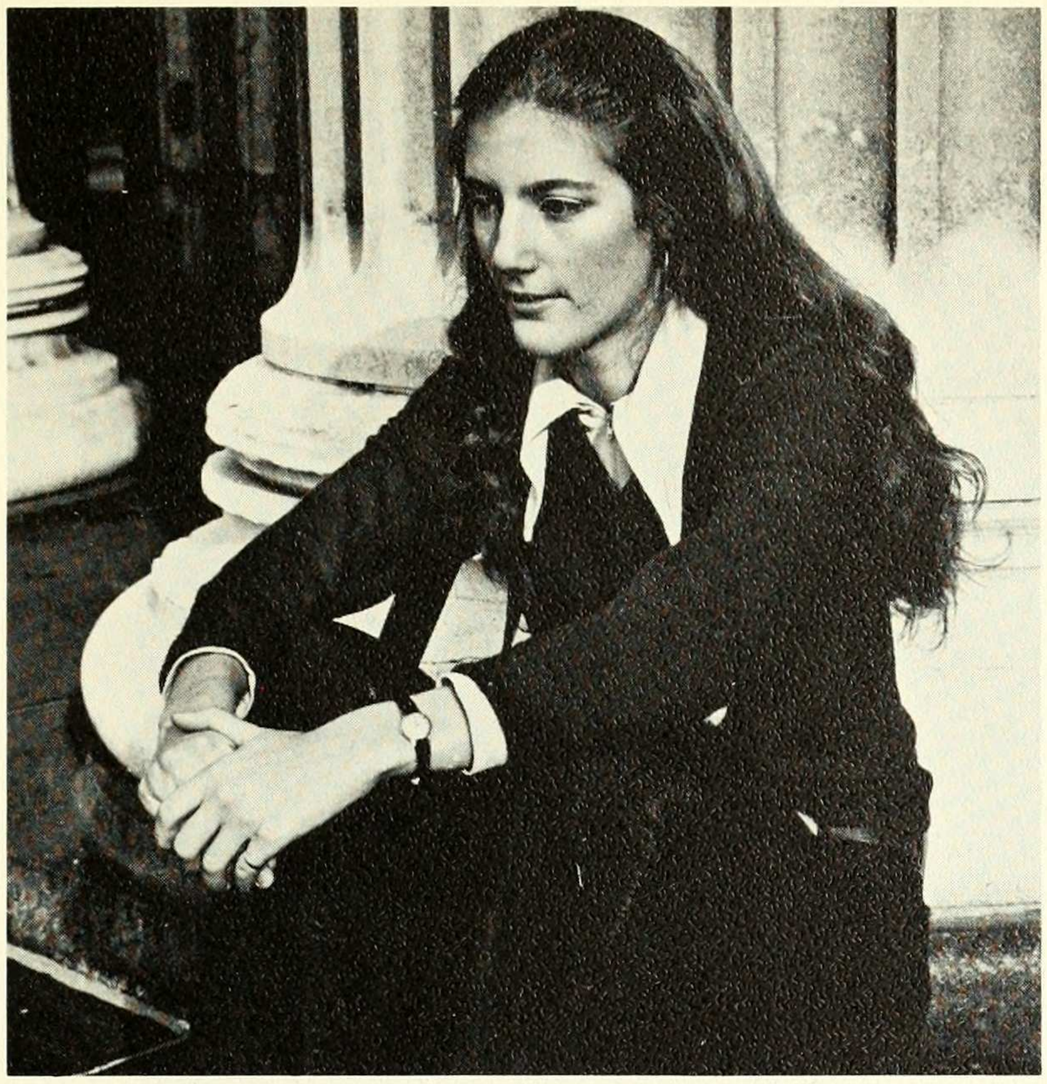
Gayle Adler



Paula Atwood



Emily Rubenstein



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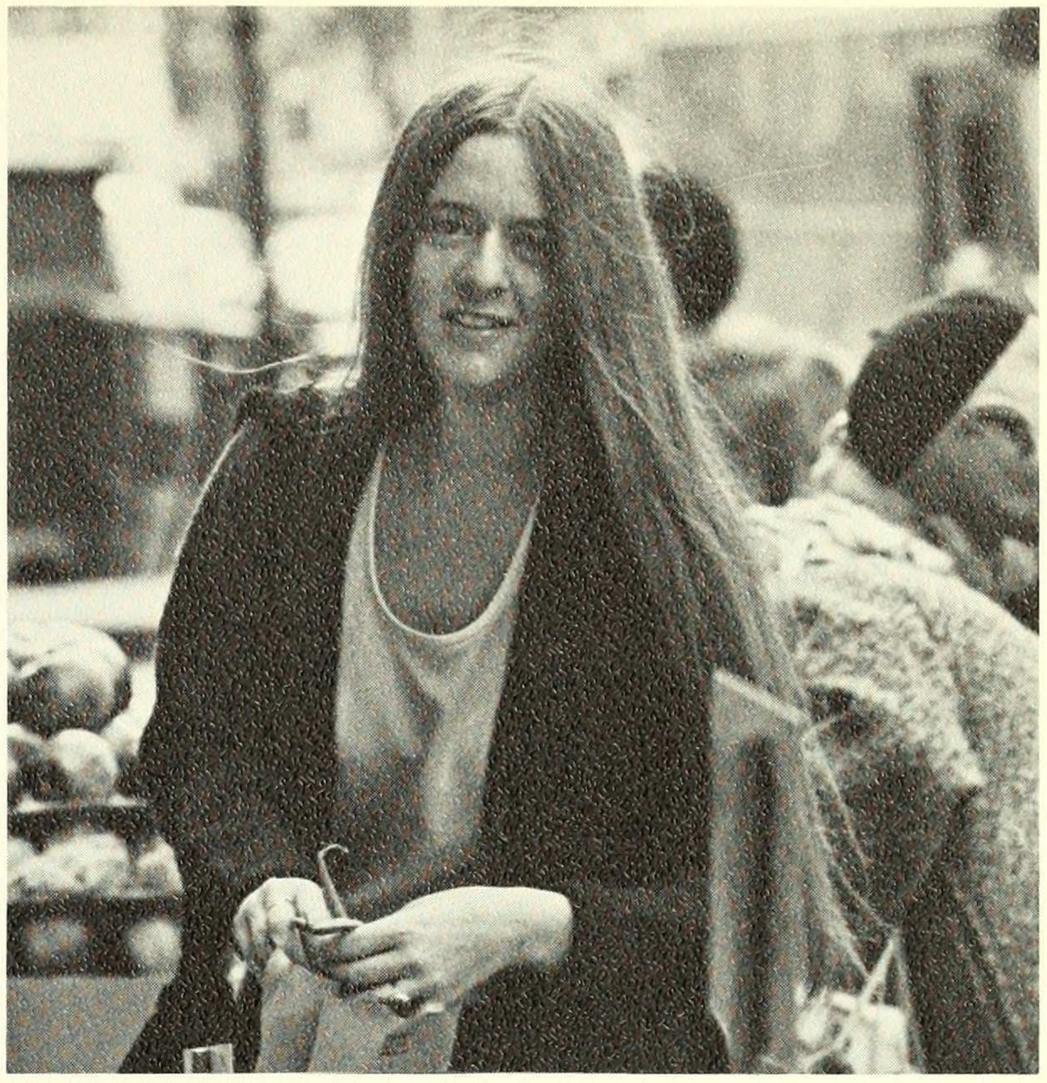

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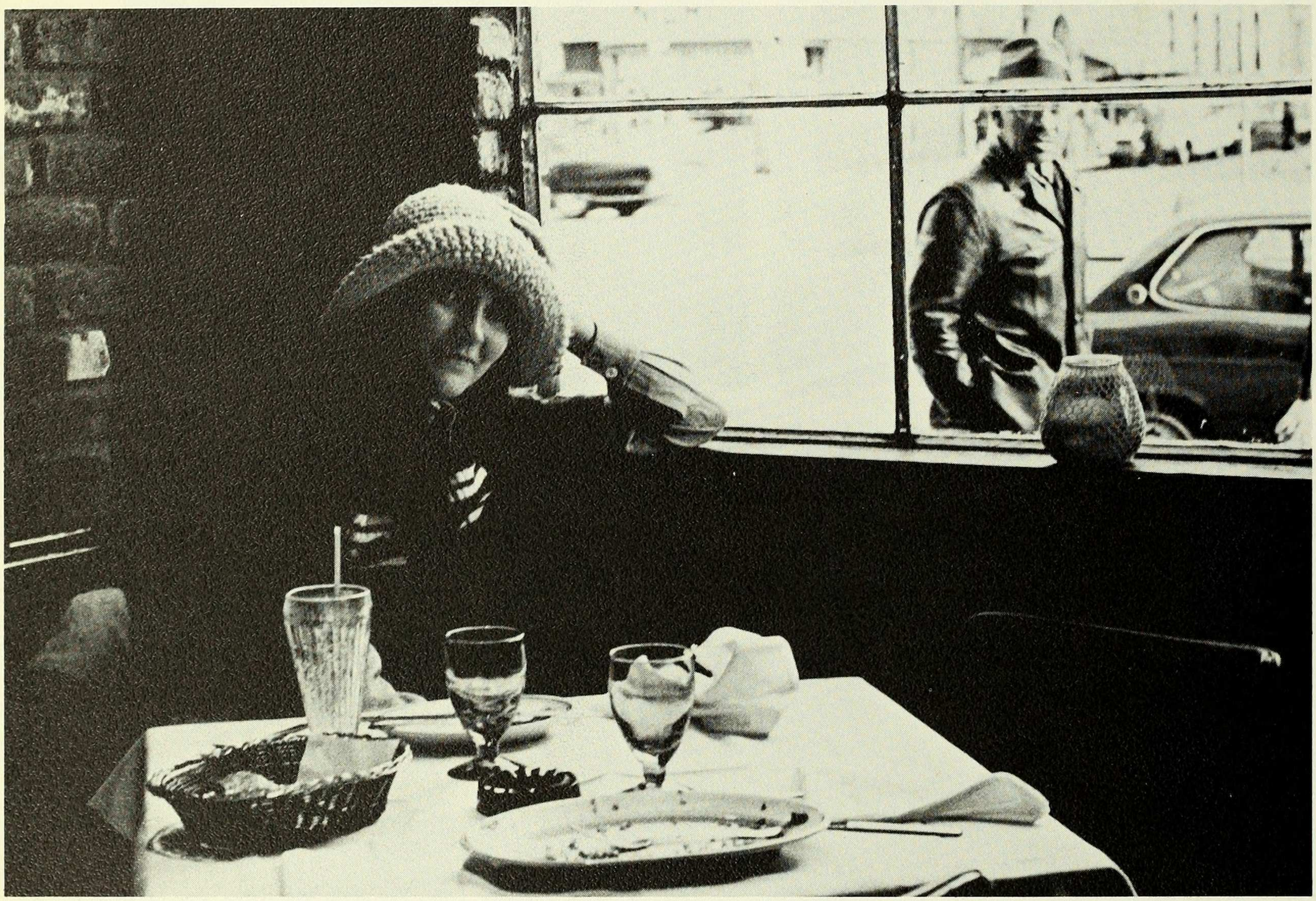

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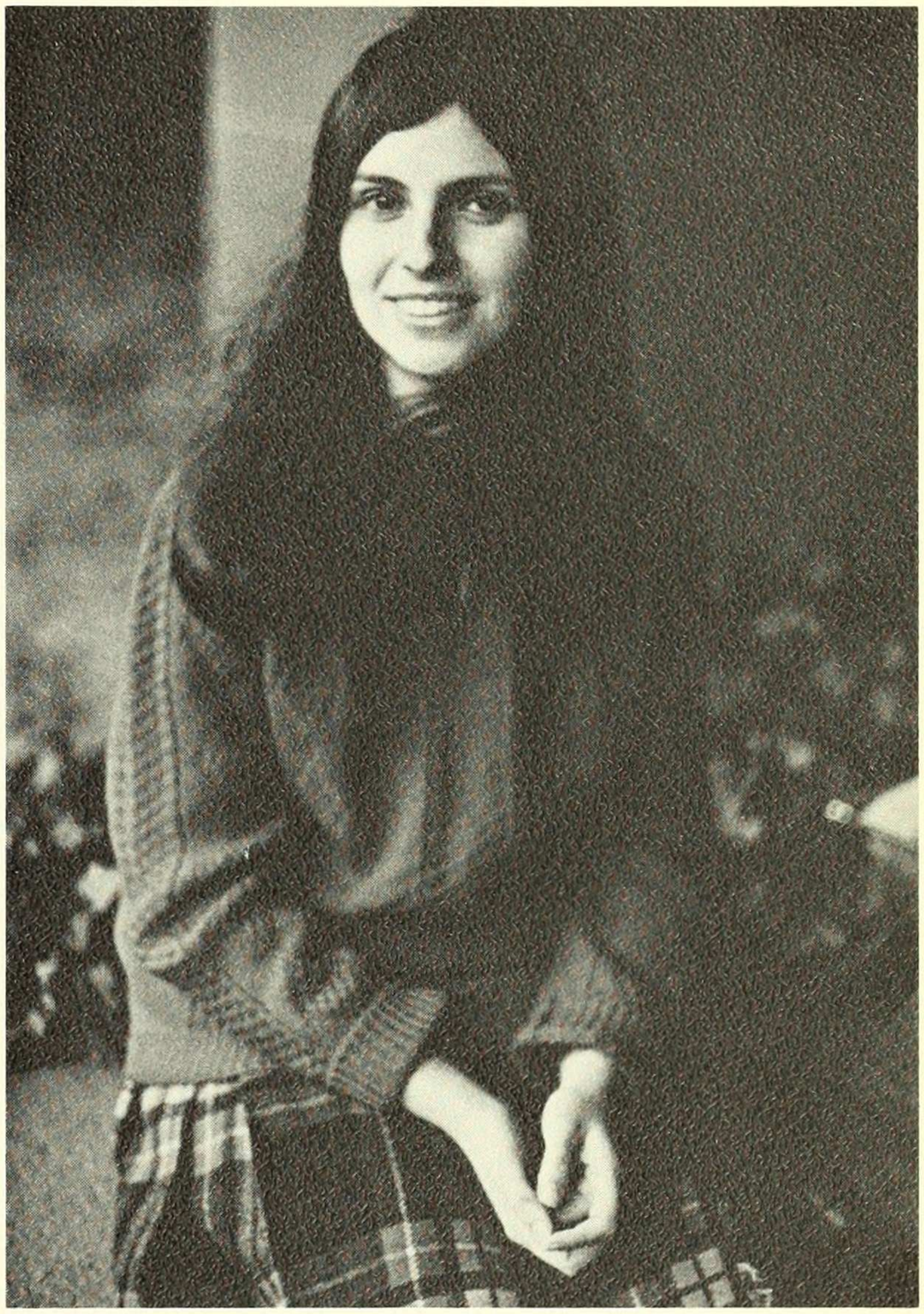
Louella Briggs



Sharon Album

Rebecca Tinsman

Elizabeth Doverman

Judith Forst

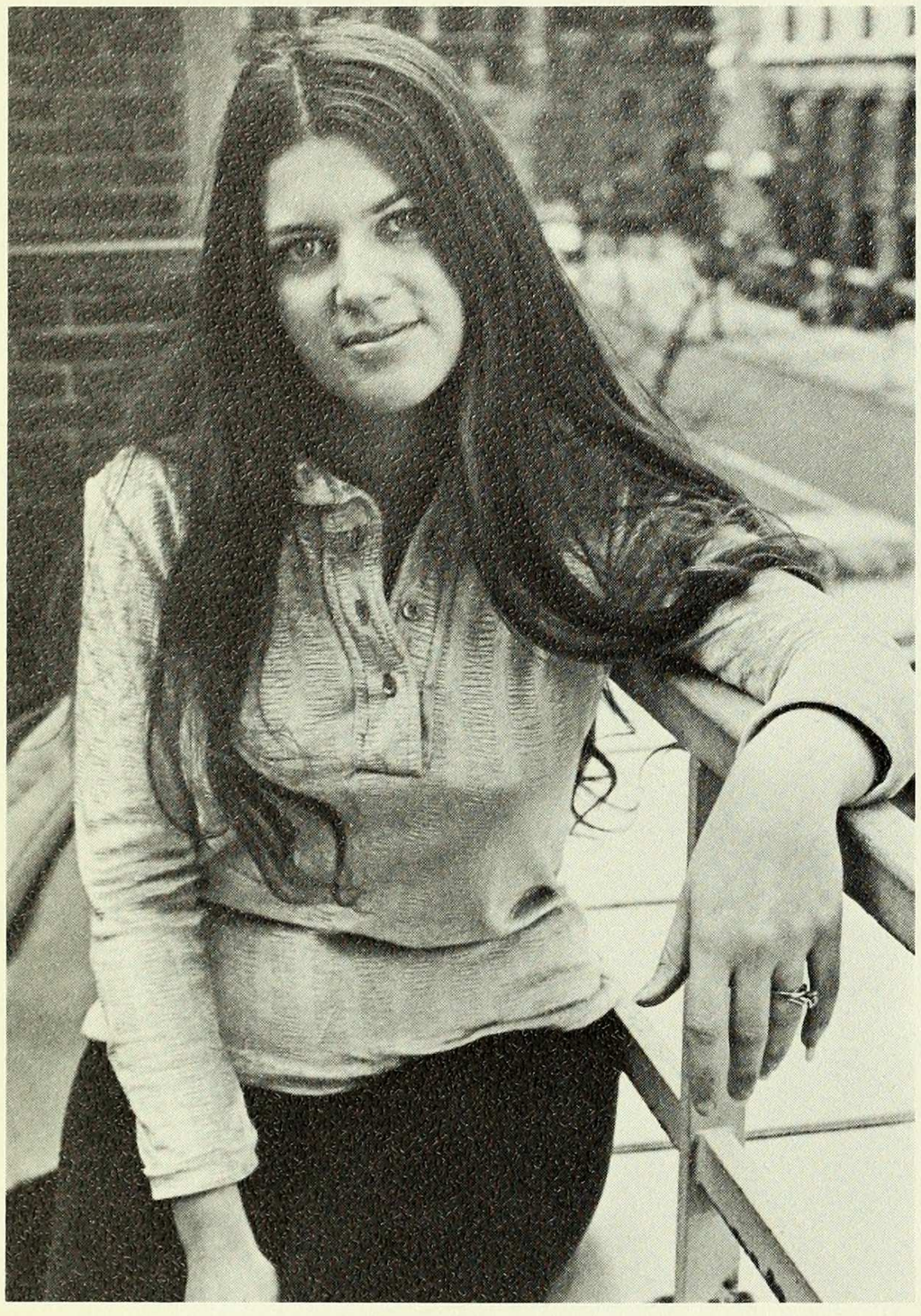
Laura Fox

Mardge Cohen

Toby Levy

Kathleen Burns Schrader

Maria Macchioni



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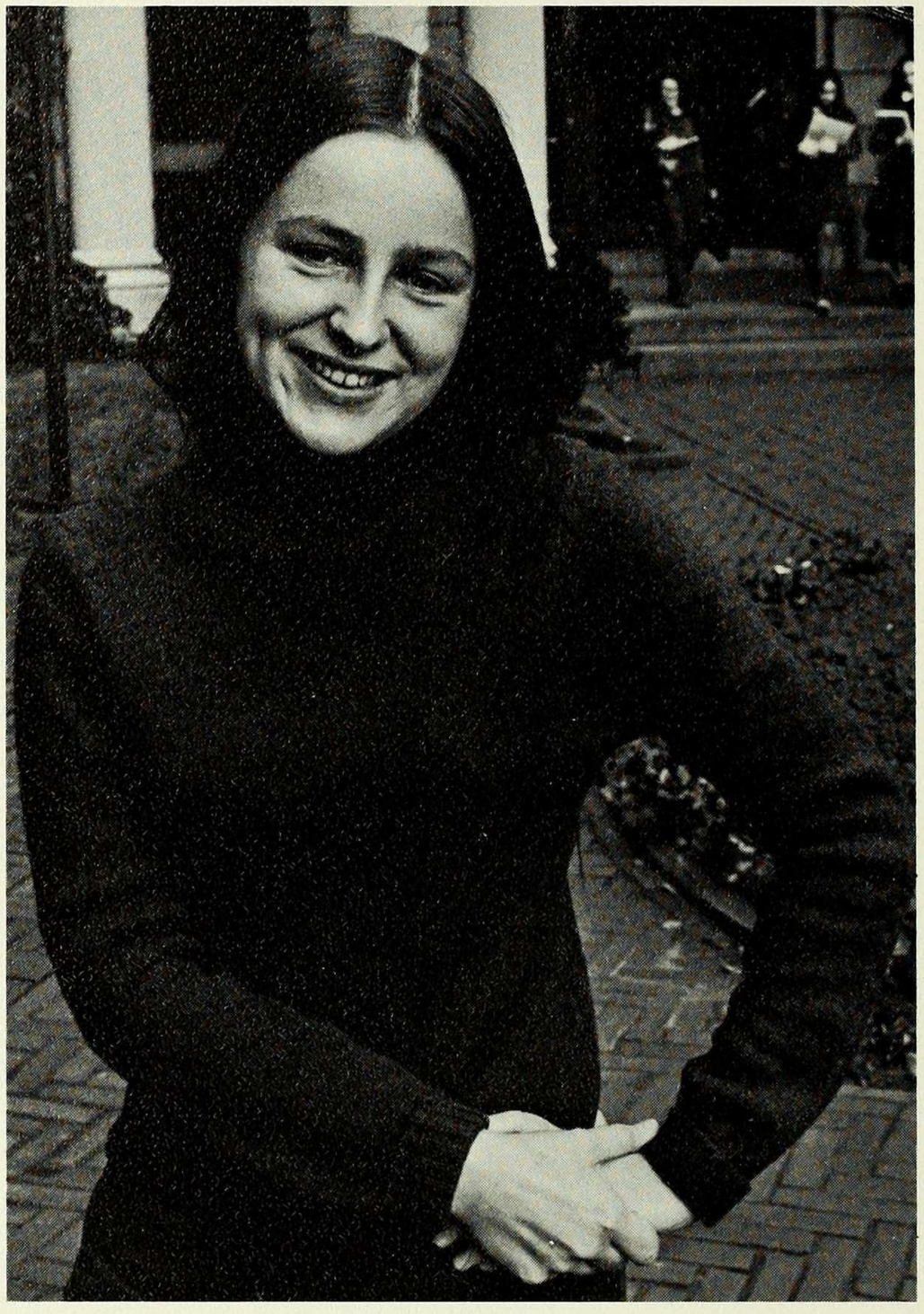

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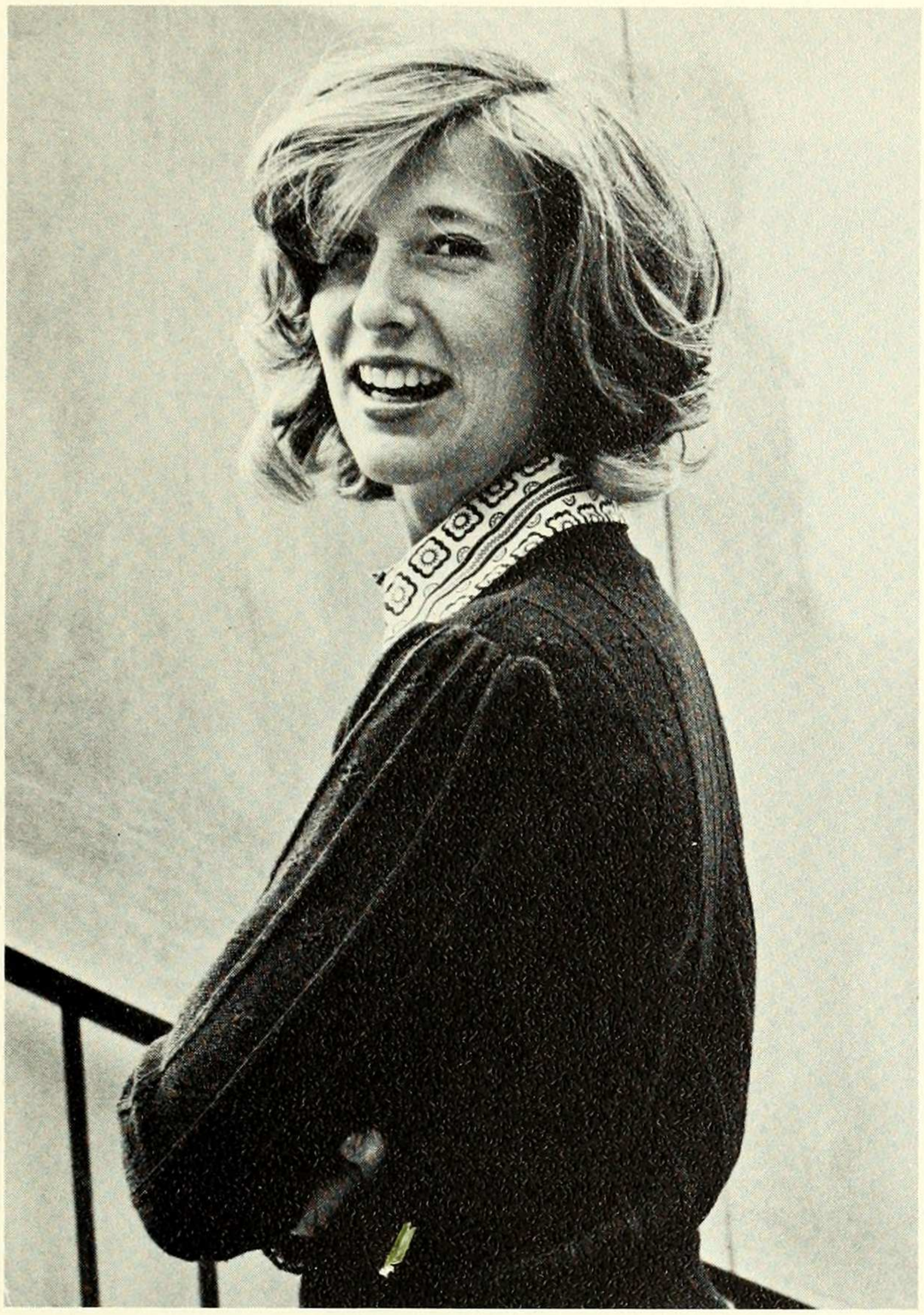

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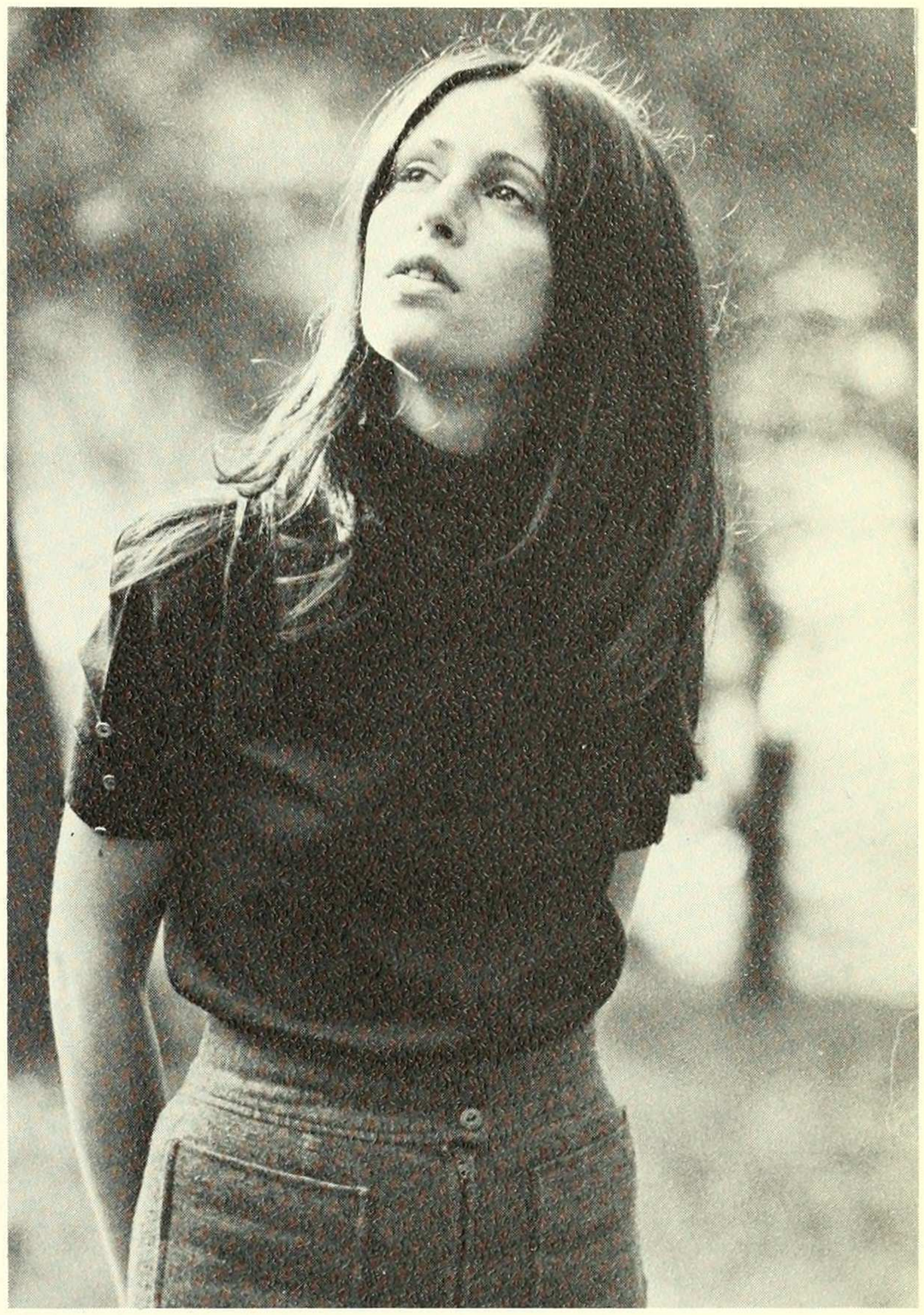

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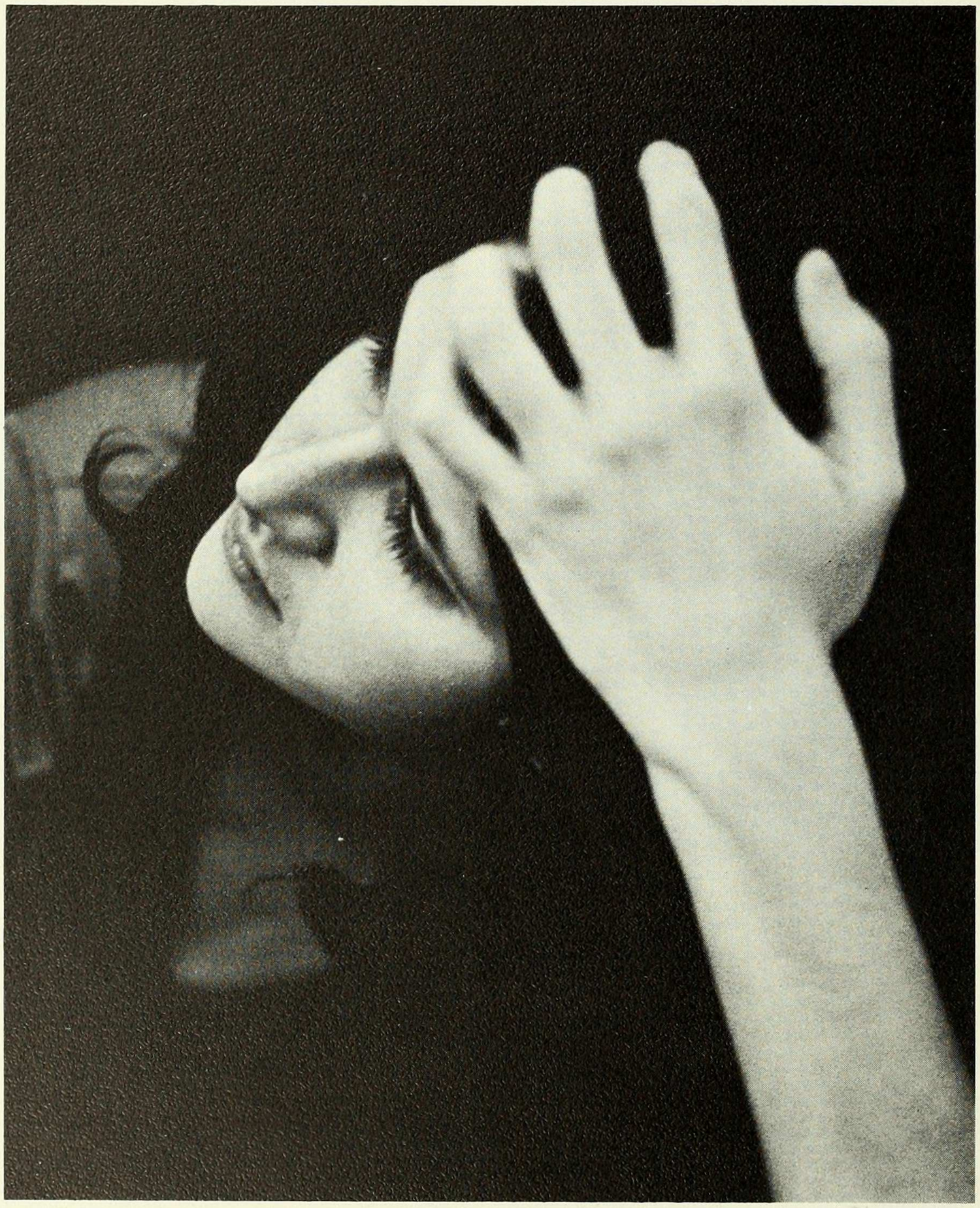

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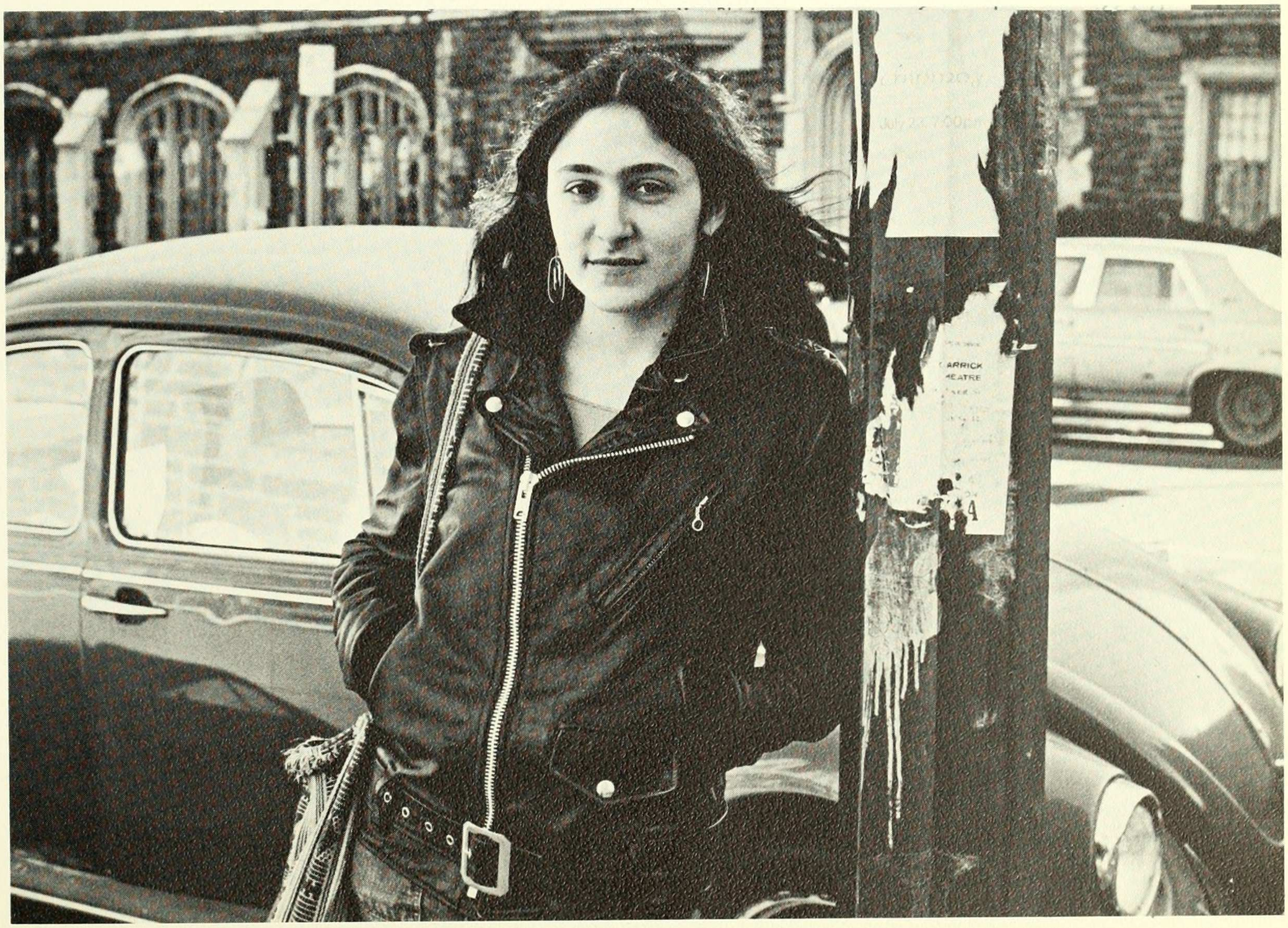
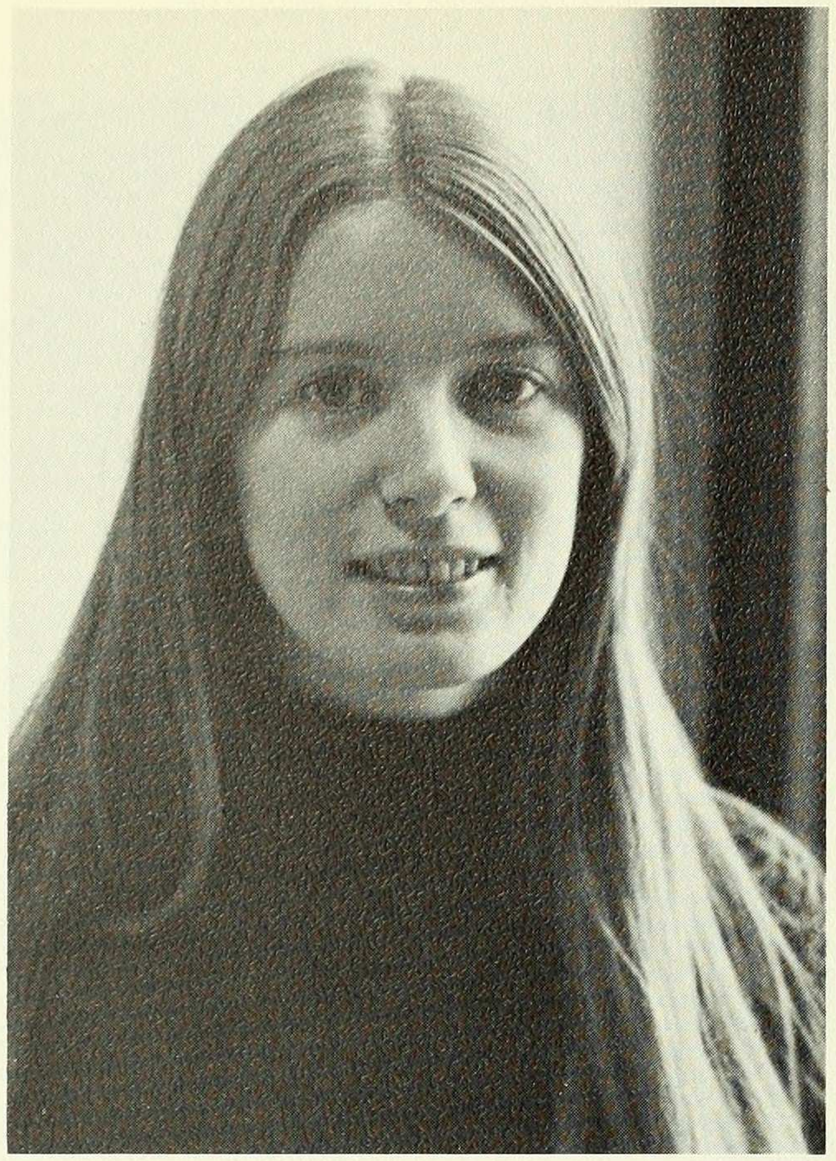


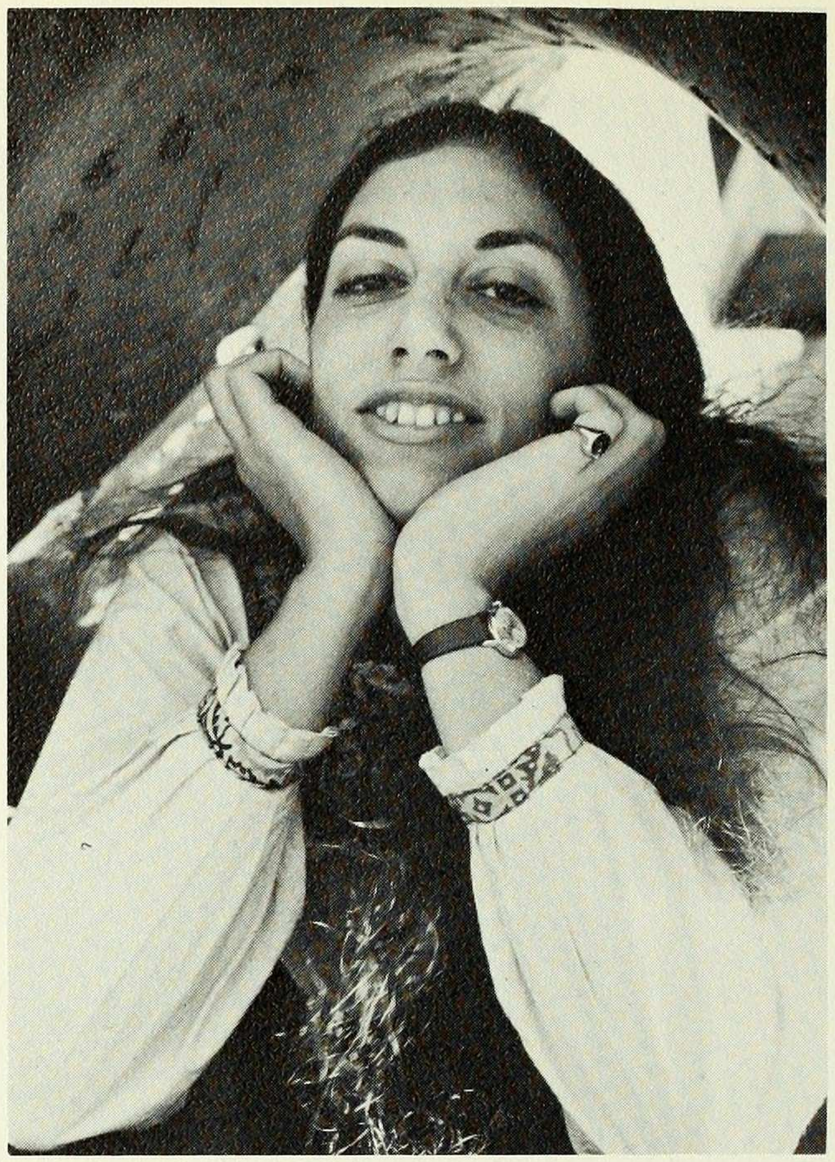
Susan Parker

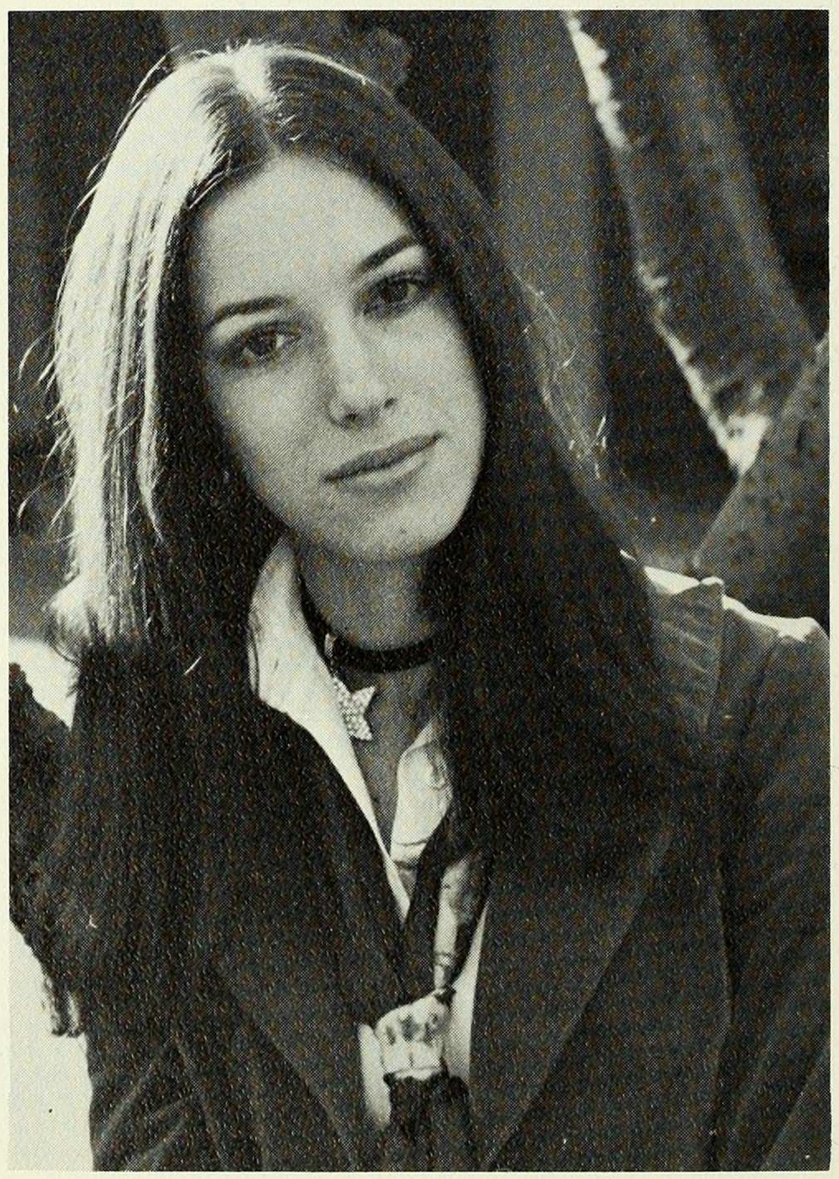
Stephanie Wallach

Elaine Friedlander

Carole Wiley



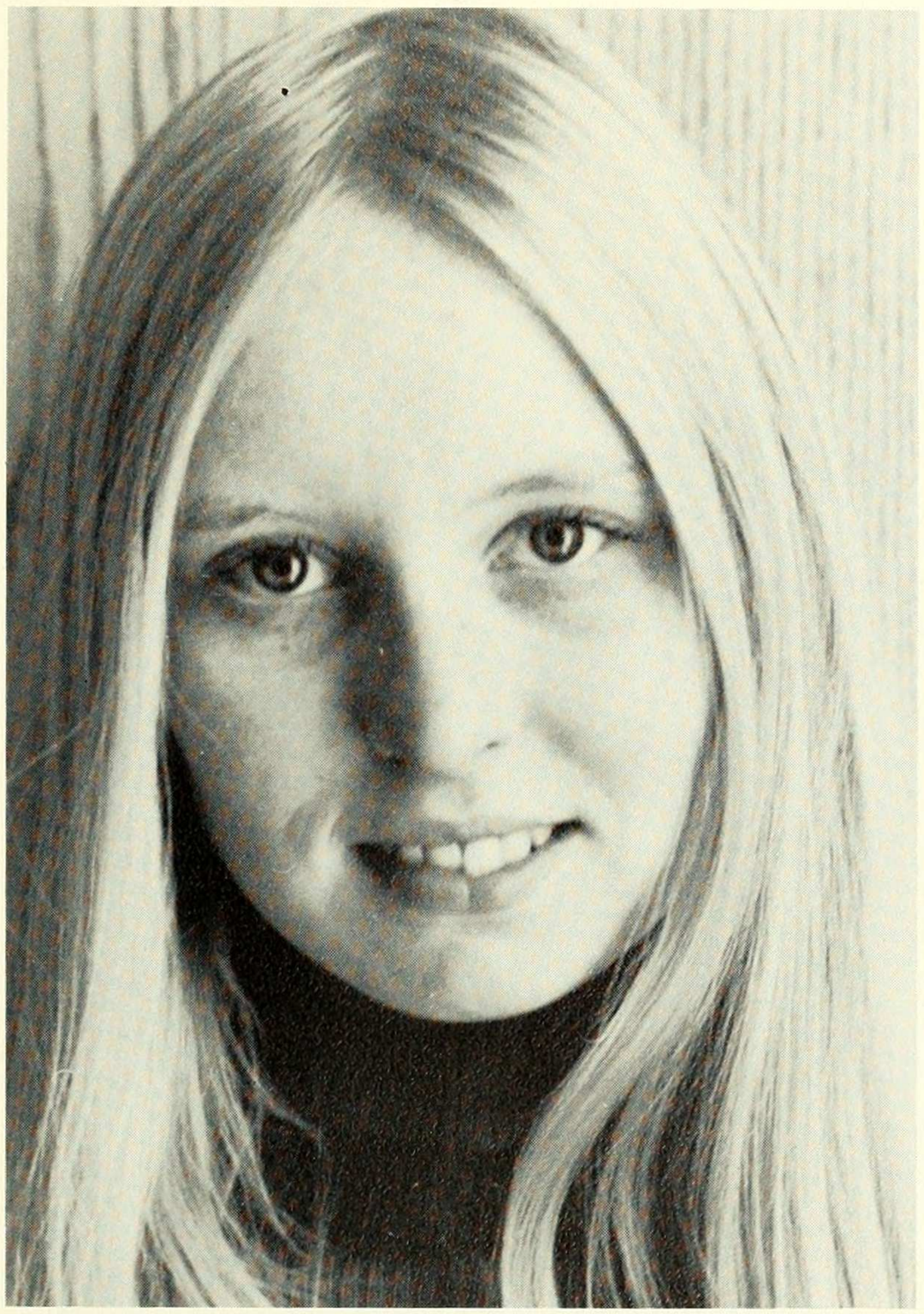




Risa Weinreb

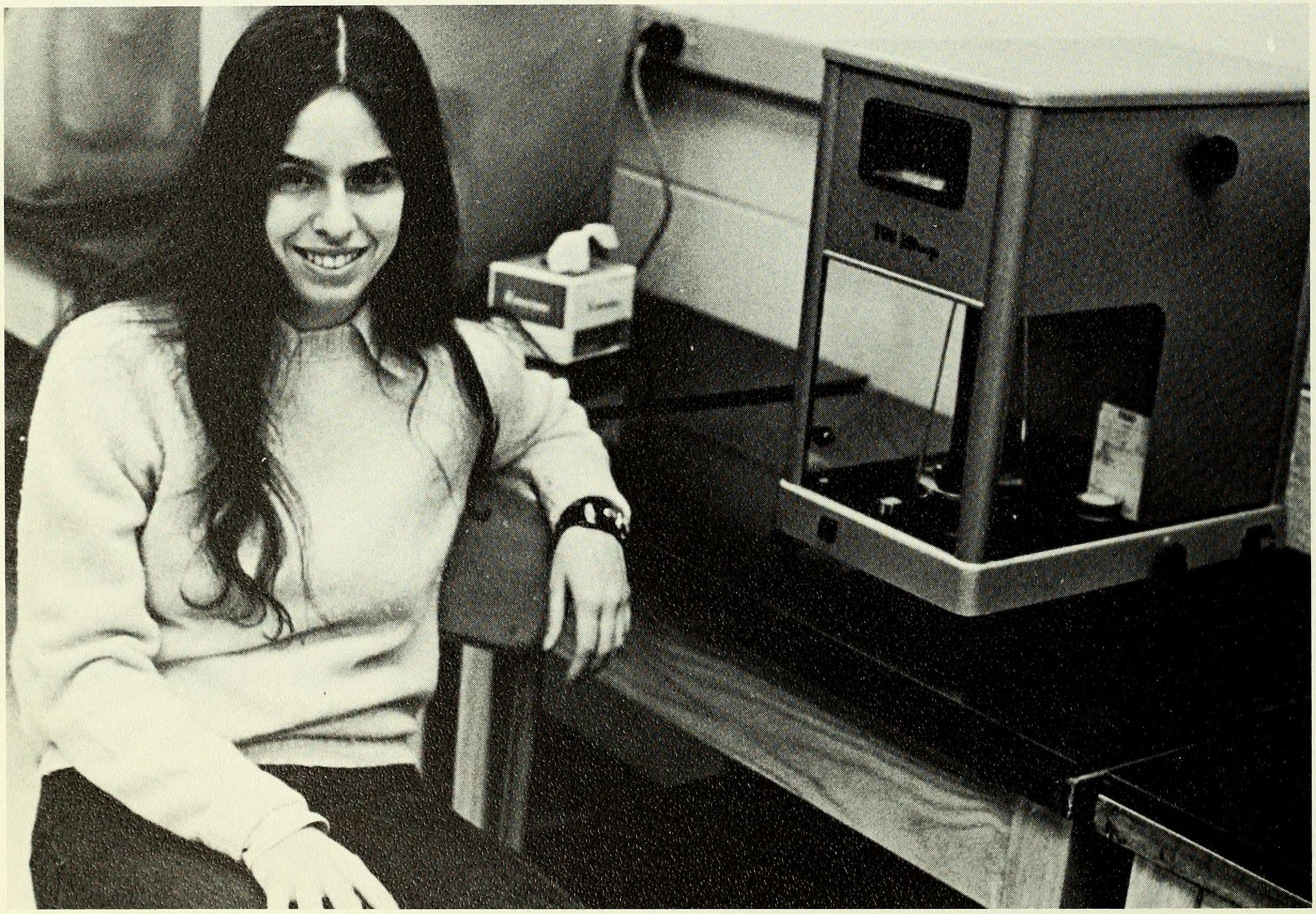
Nancy Joyce Brex

Alice Tempel



Frances Sharples

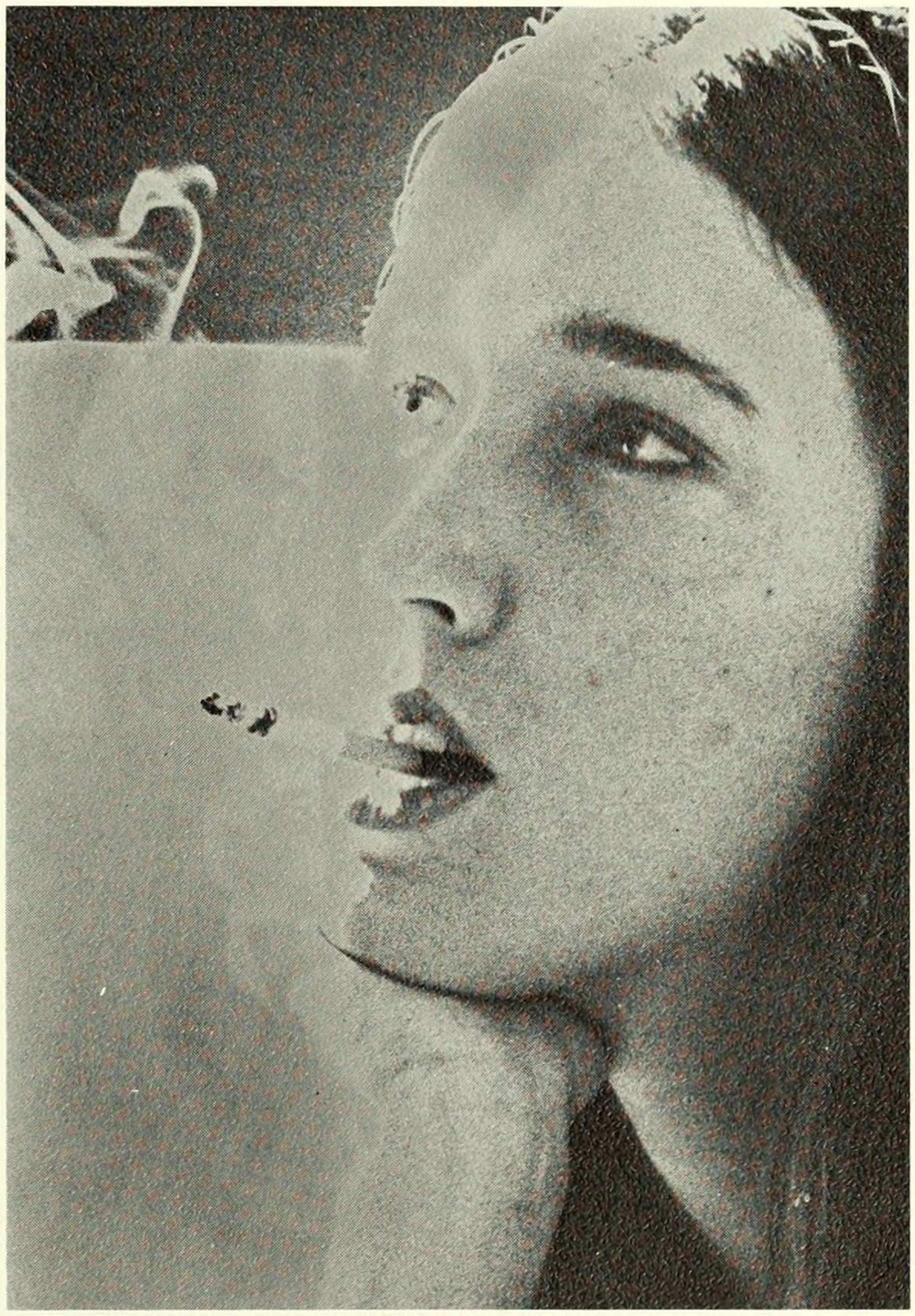
Stephanie Fins



Babette Horn

Nancy Liss

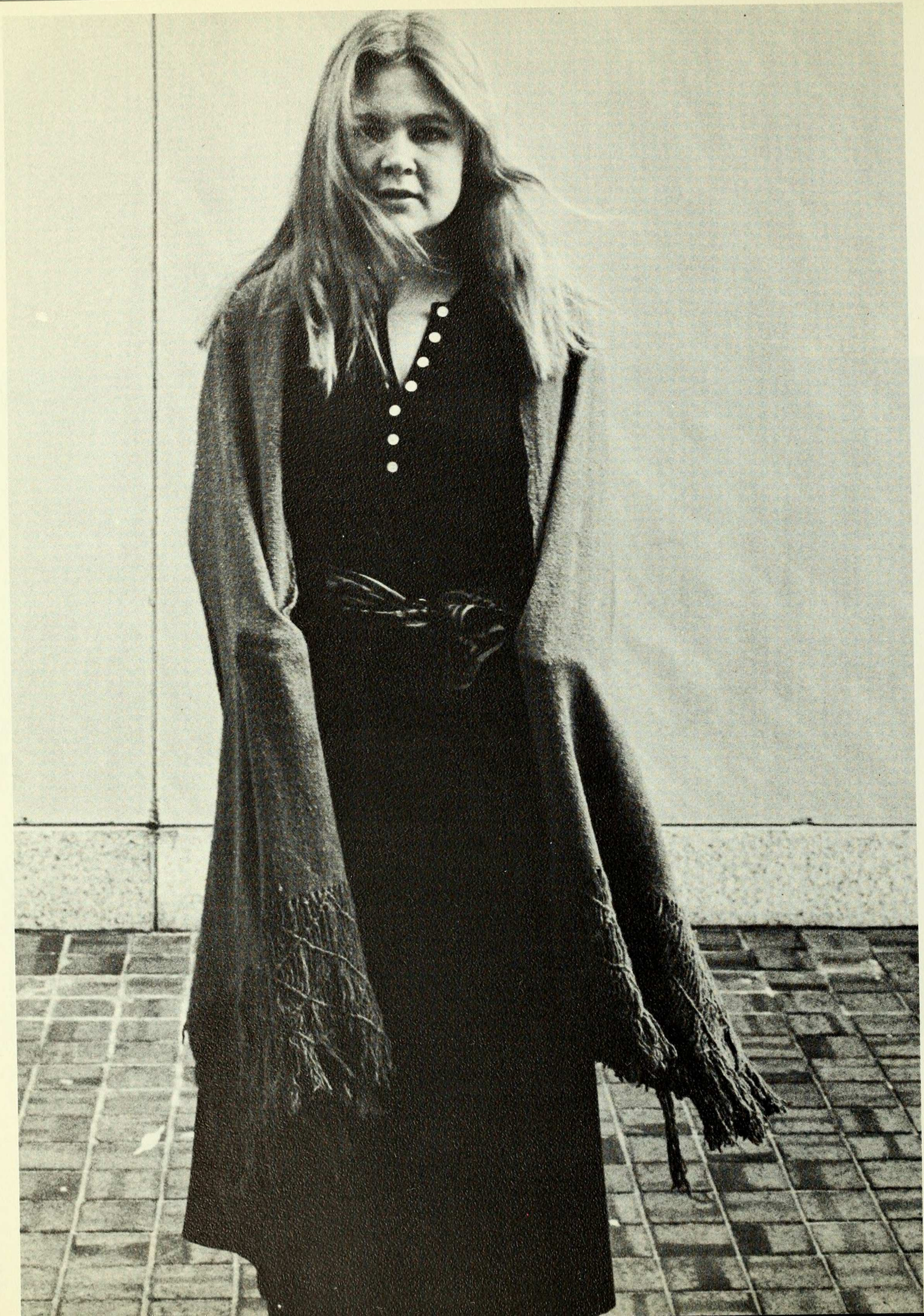
Barbara Douchkess



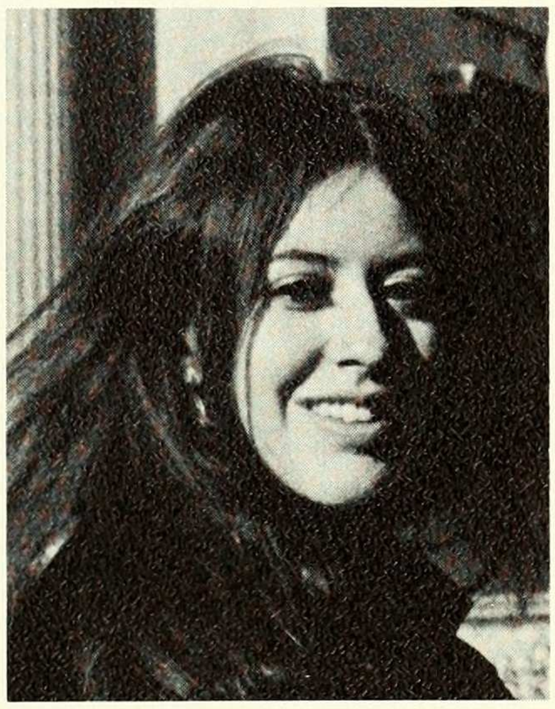
Carlin Goff

Marleigh Dover

Christina Li



Jan Huseby



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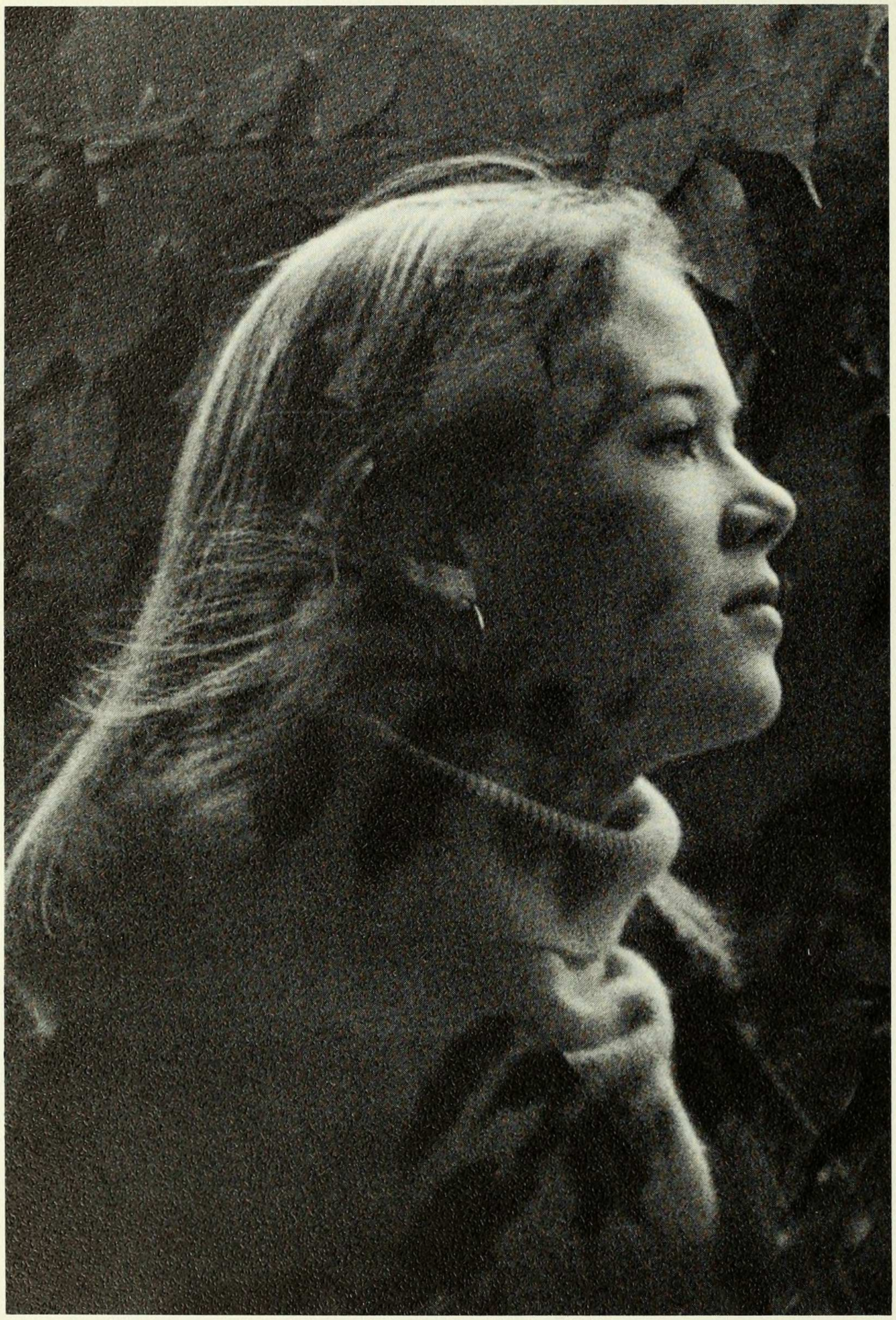
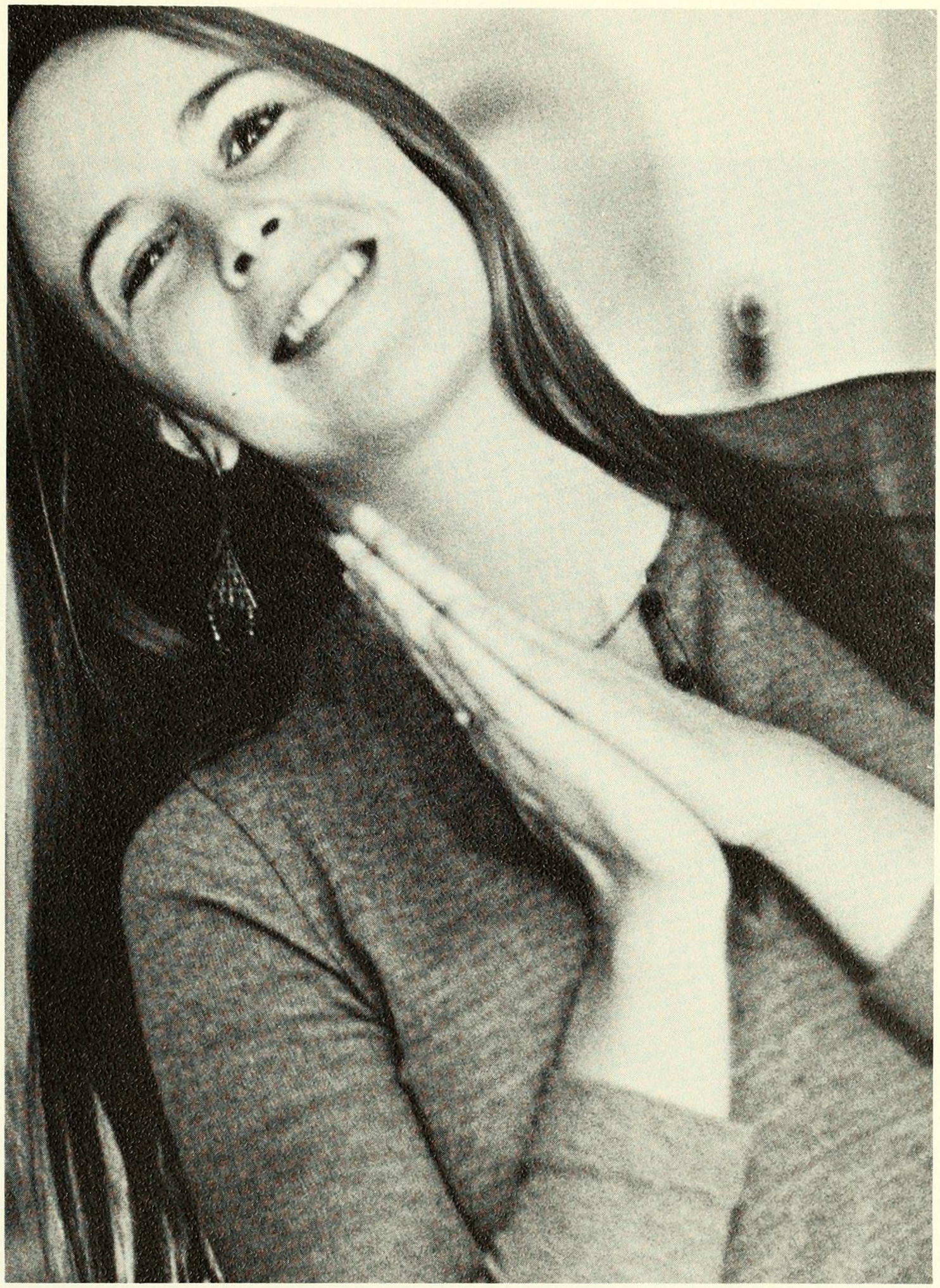
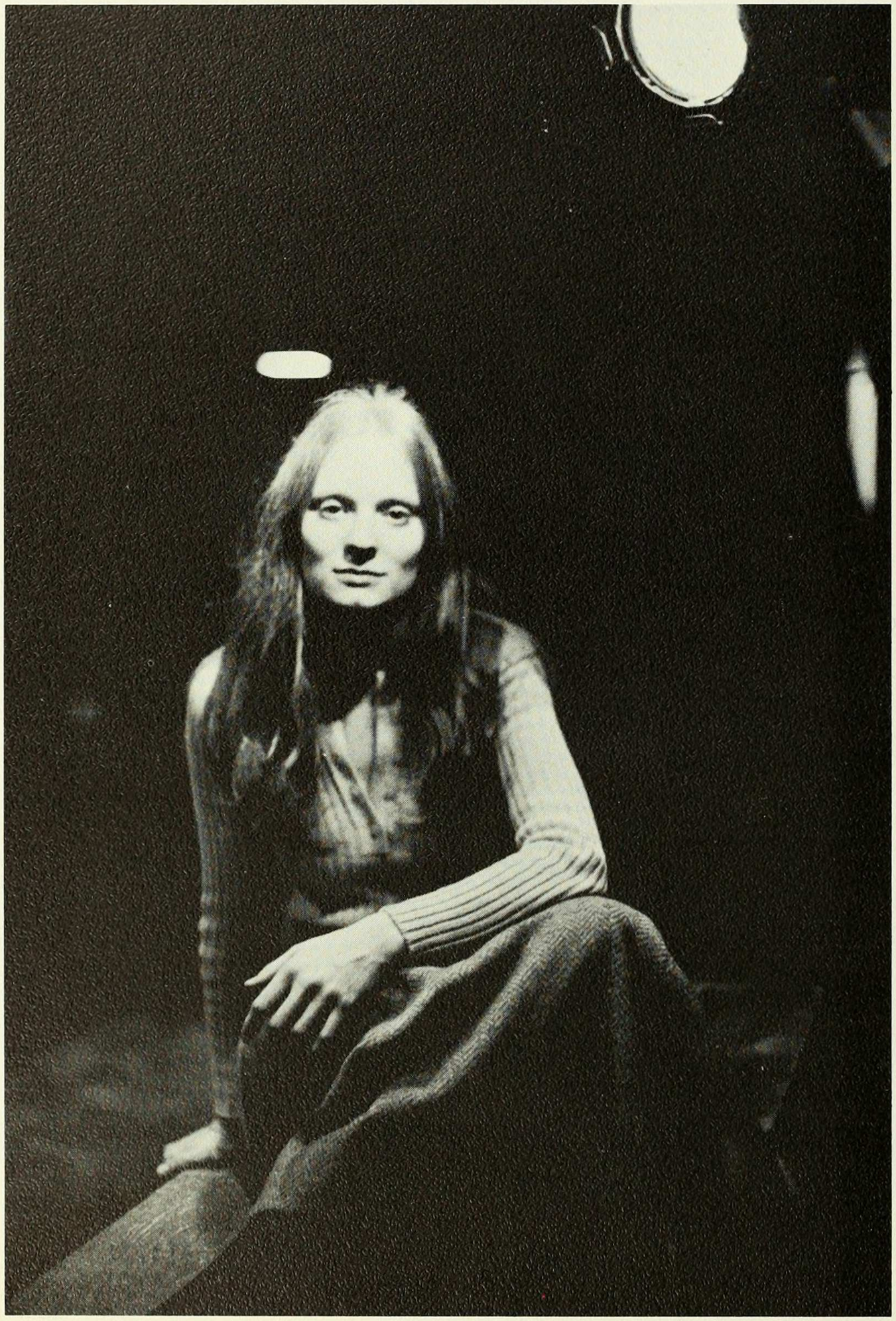


Kristin Dietz



Ann Wright



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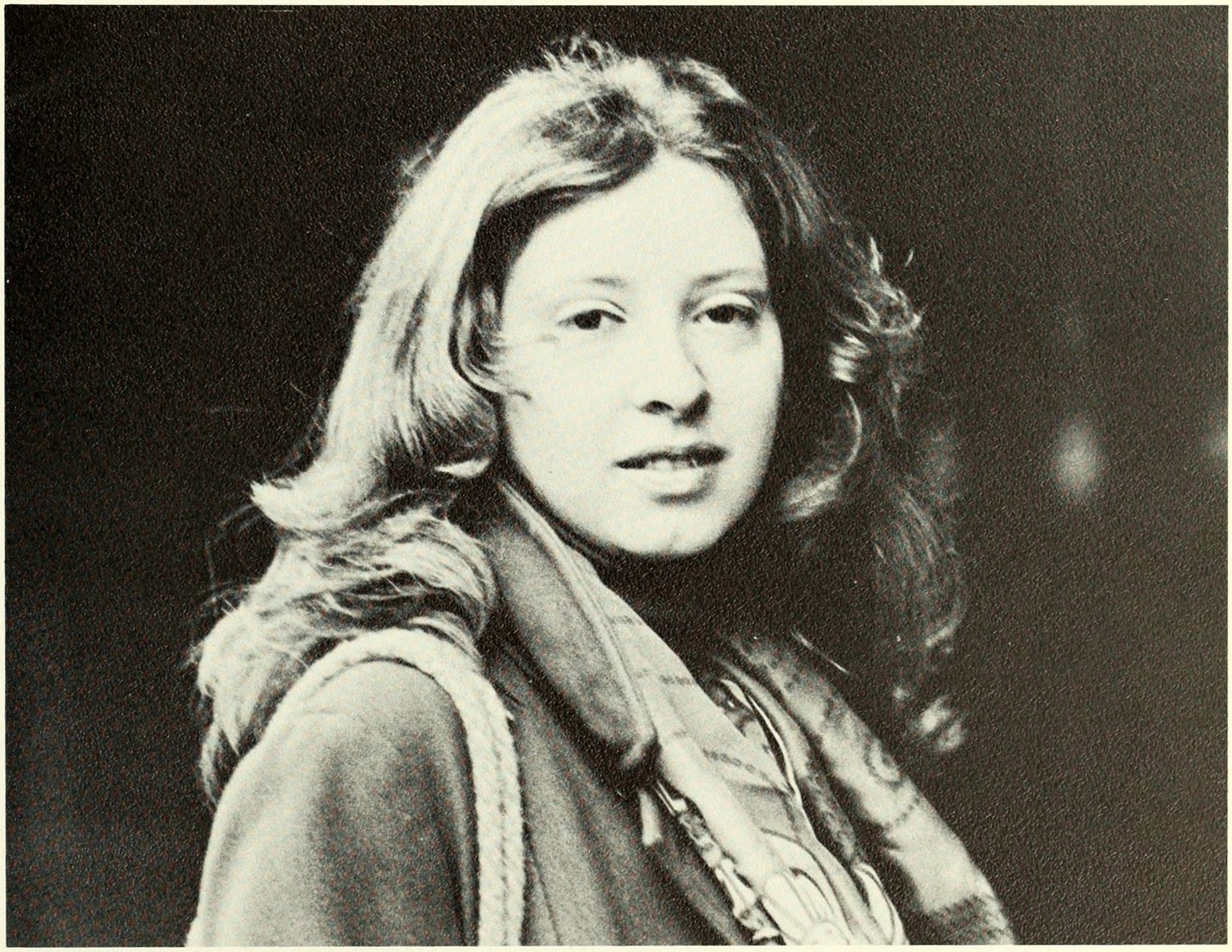

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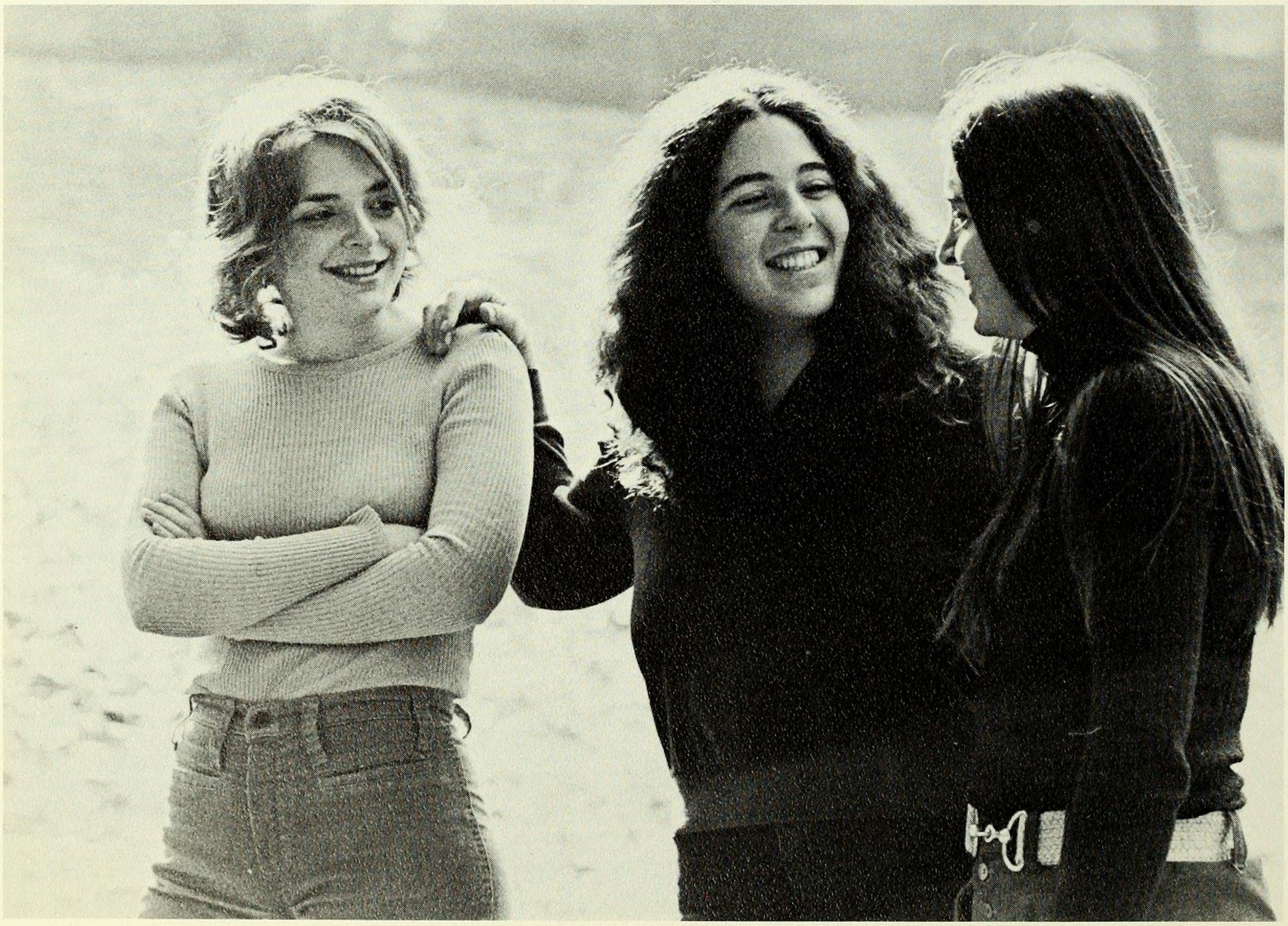
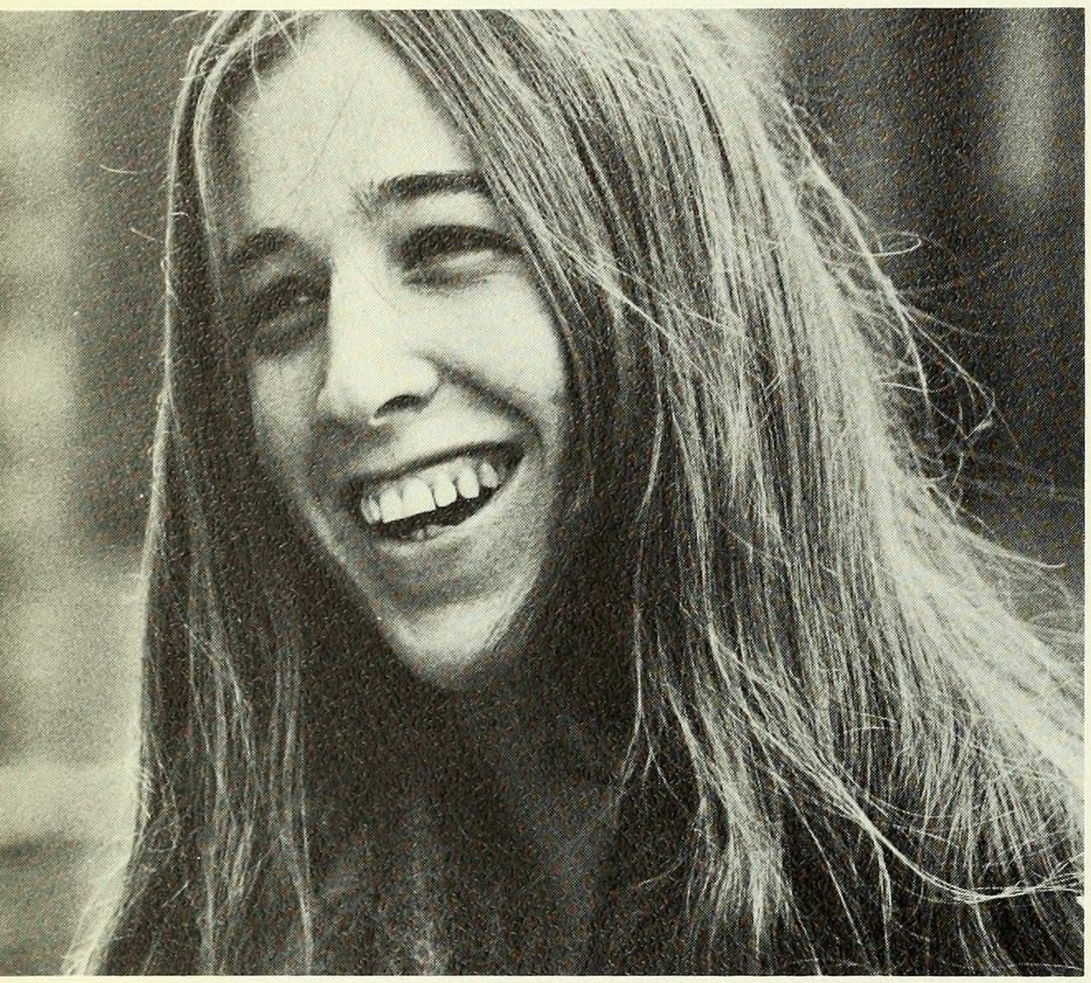


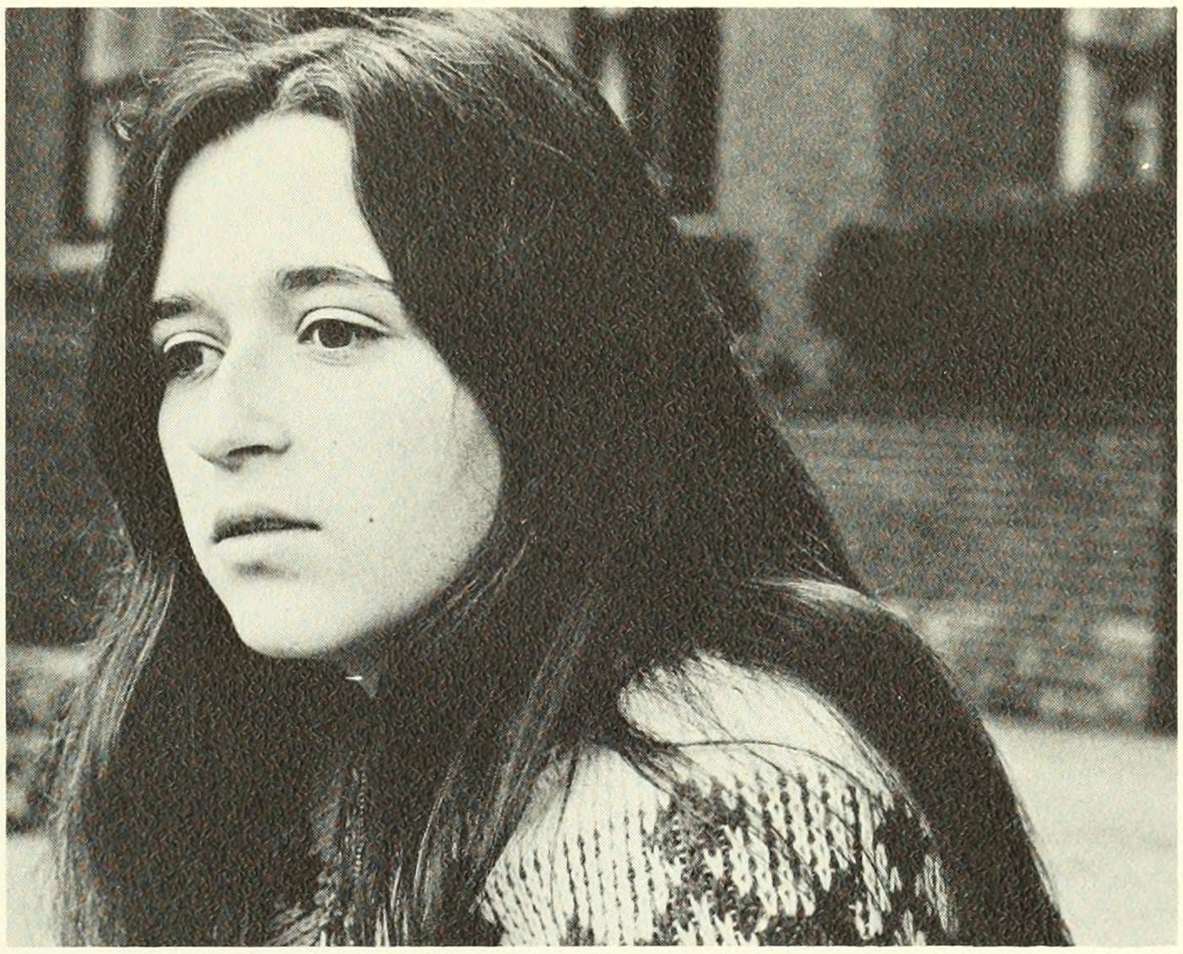
Meryl Unger

Elizabeth Marlin



Laurie Schopick

Frances Wahrsager



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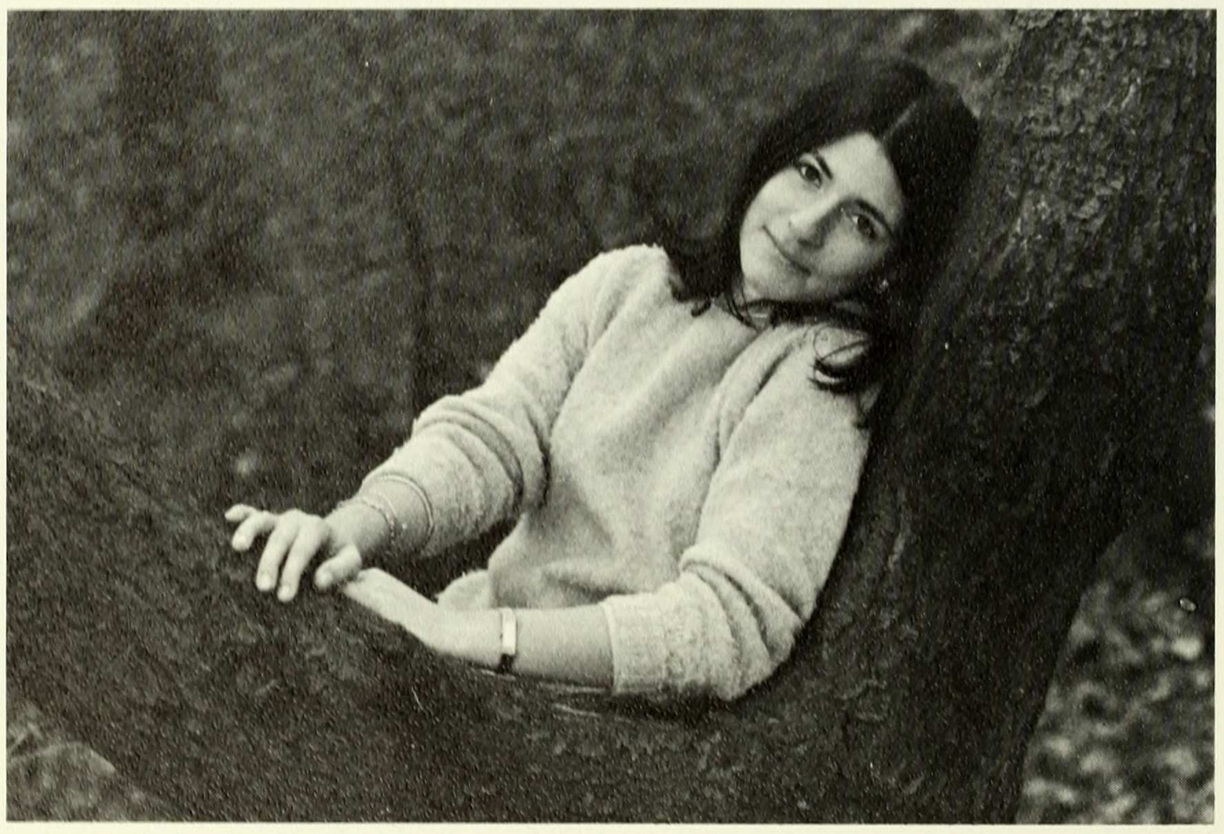
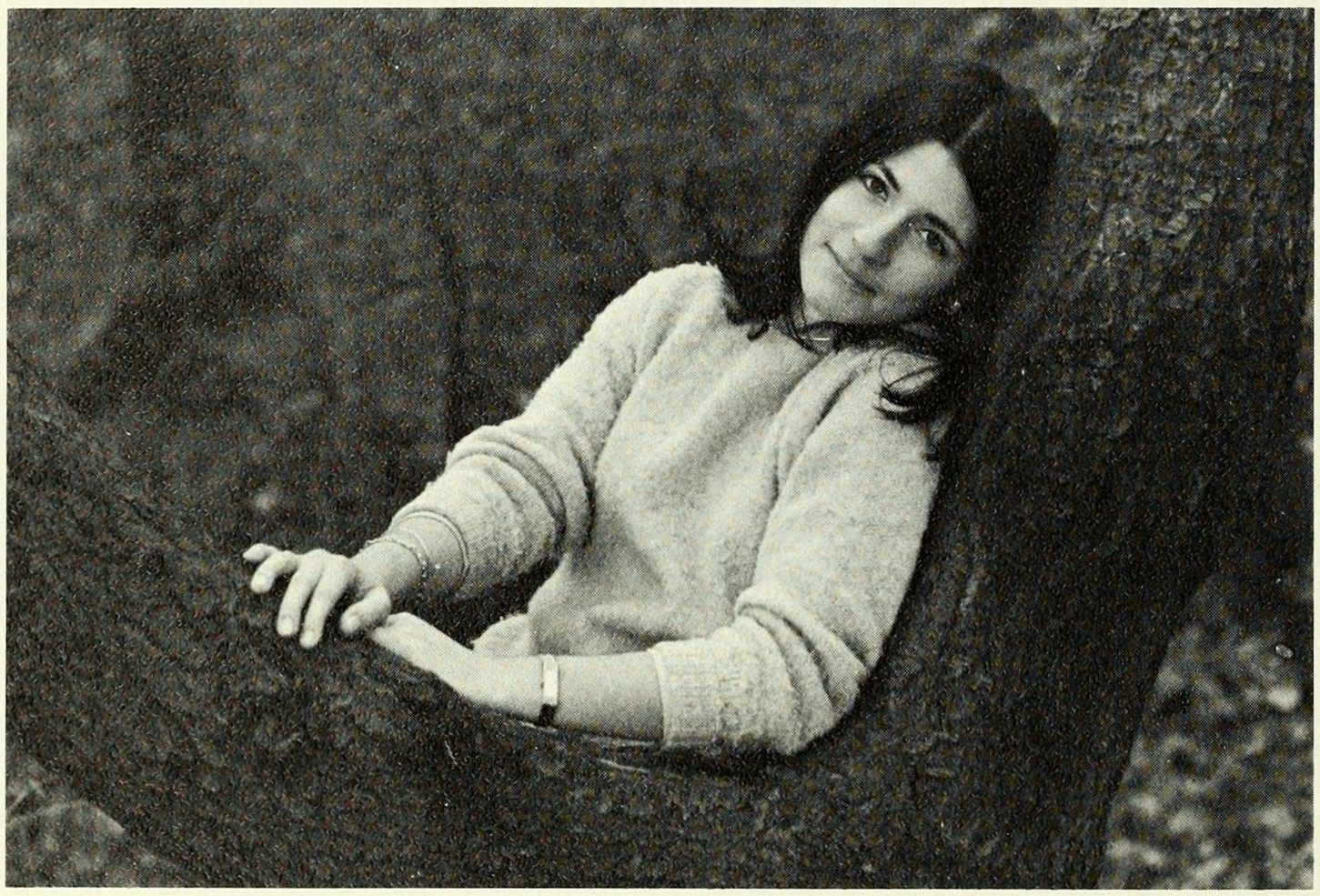


Margaret Kessler

Lynn Silverstein Najman



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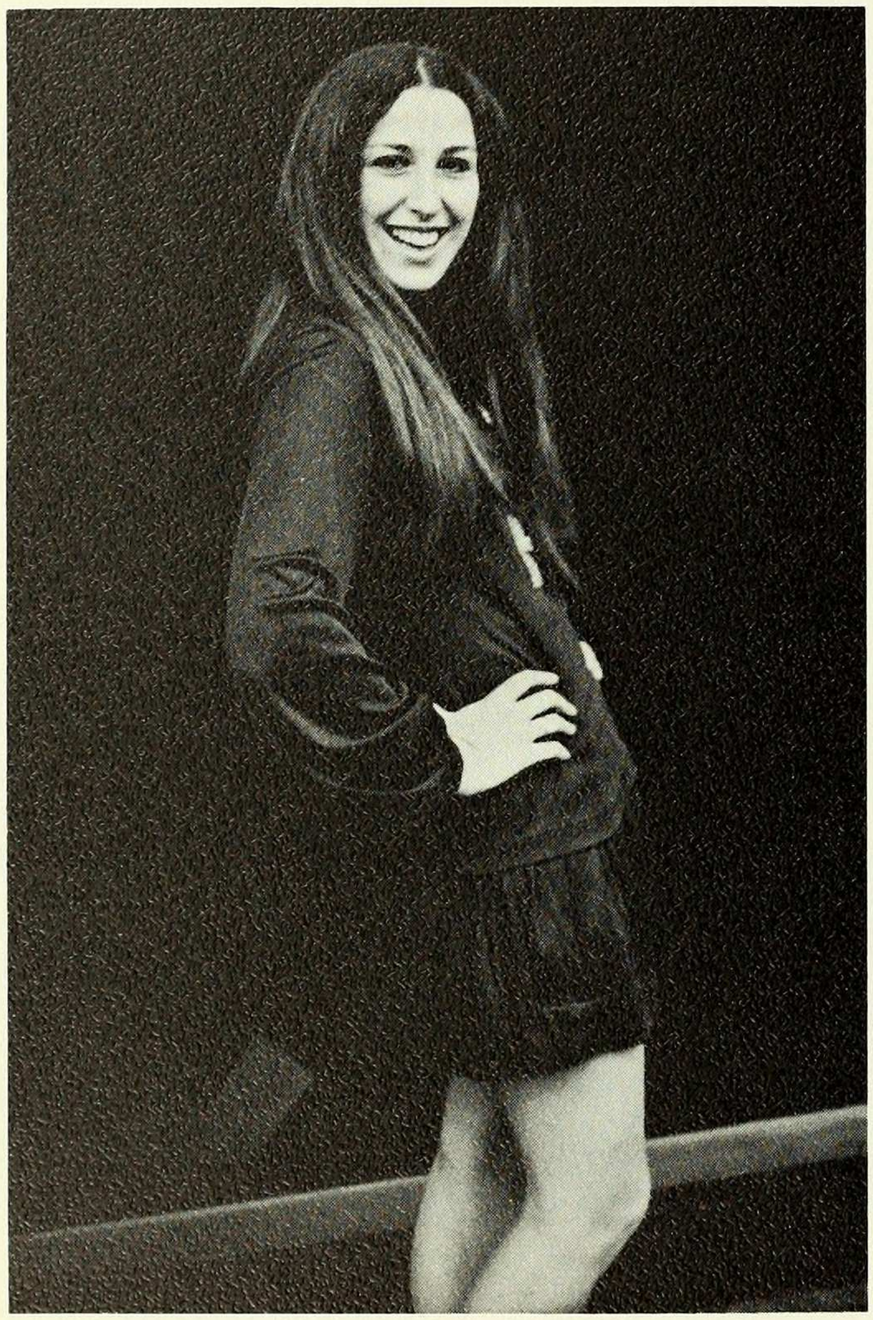

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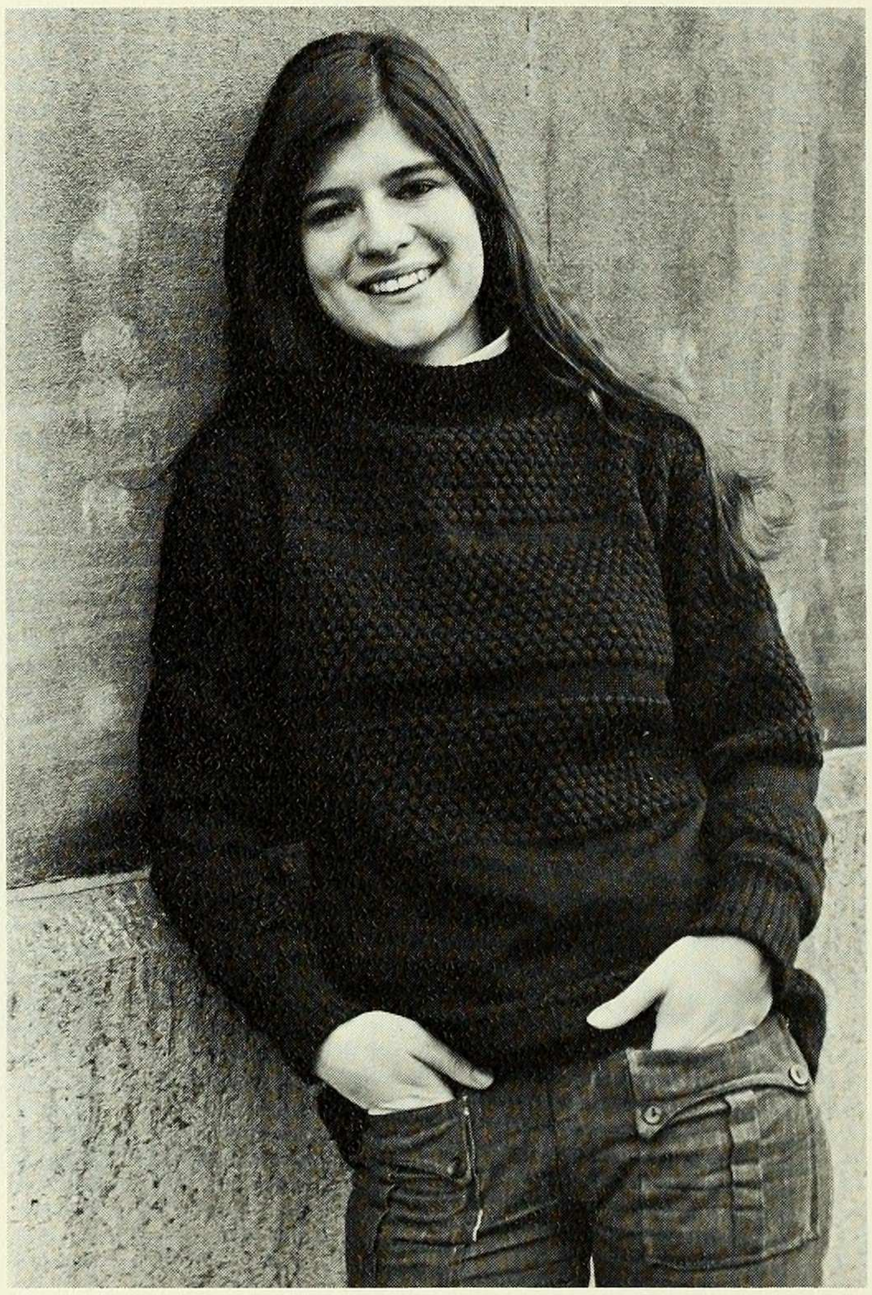

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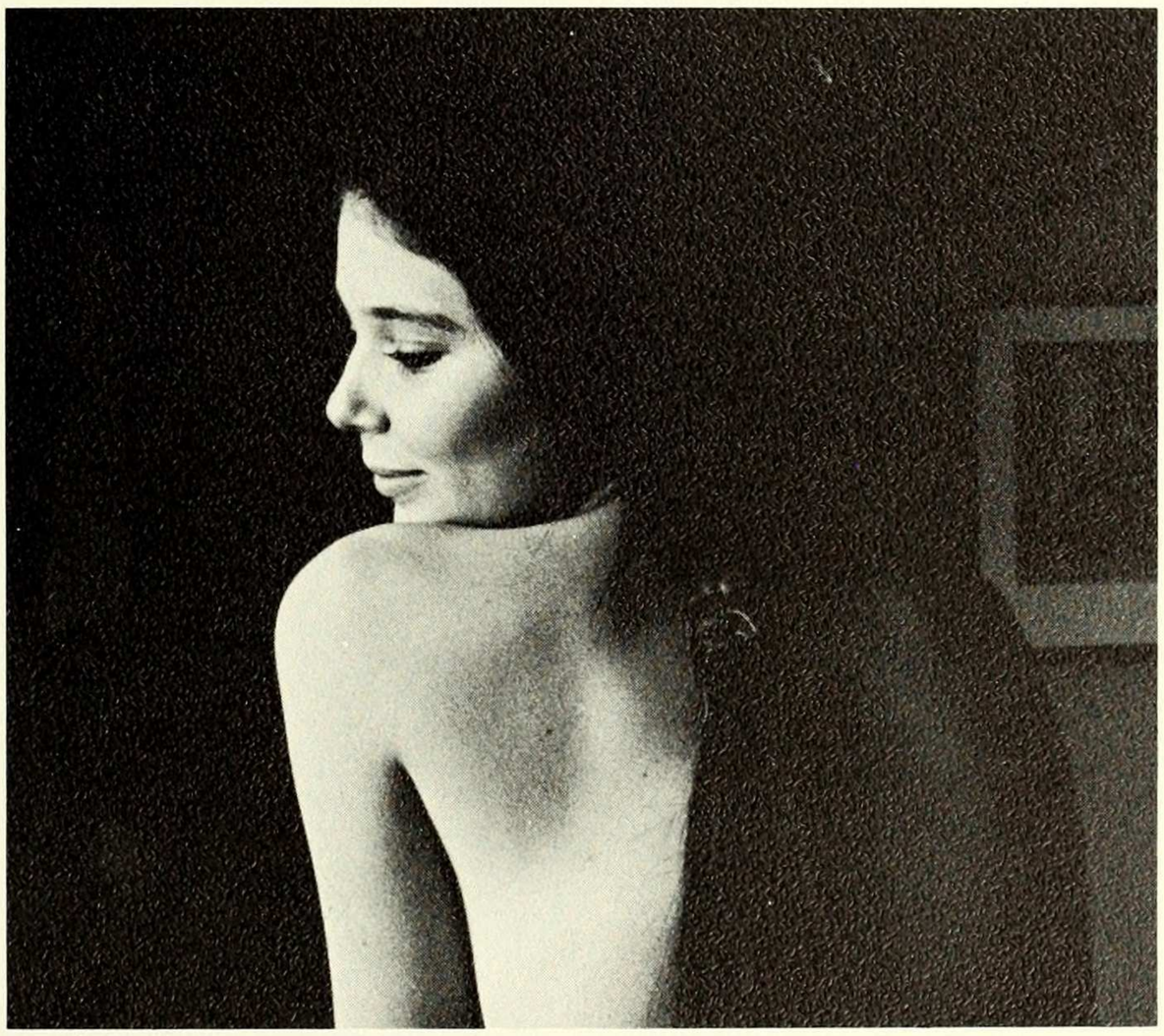
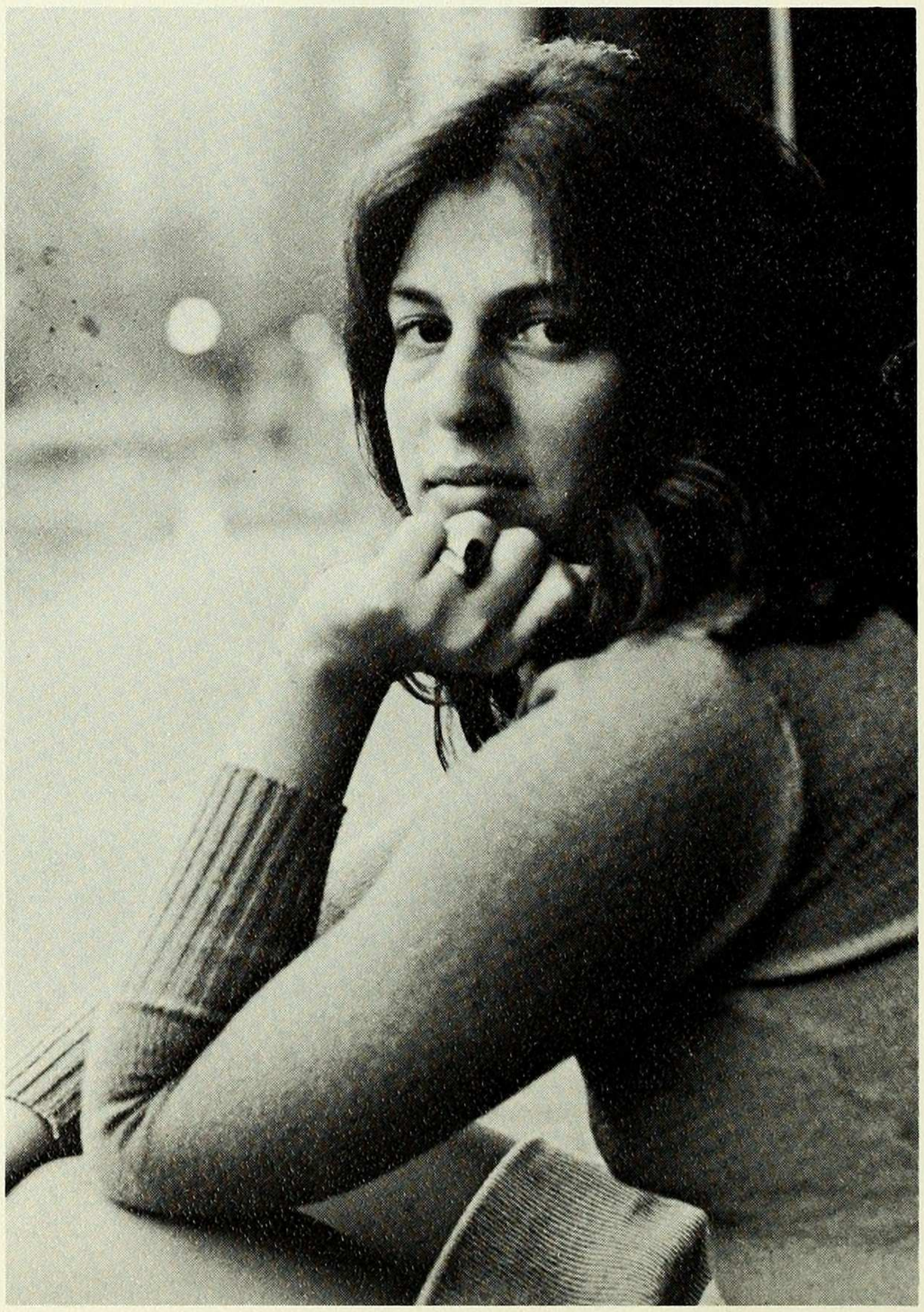


Sheri Heller

Kaethe Bierbach



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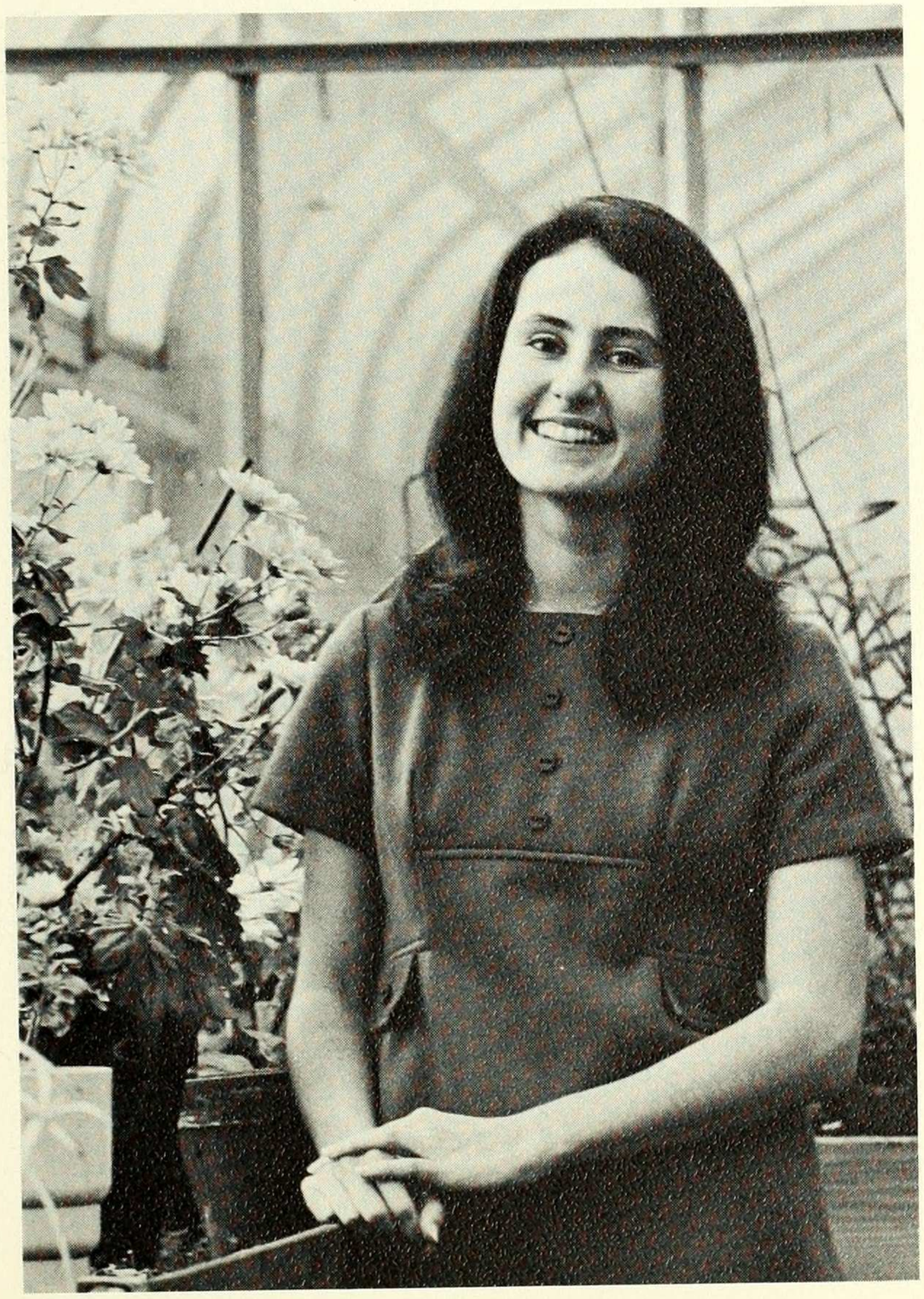

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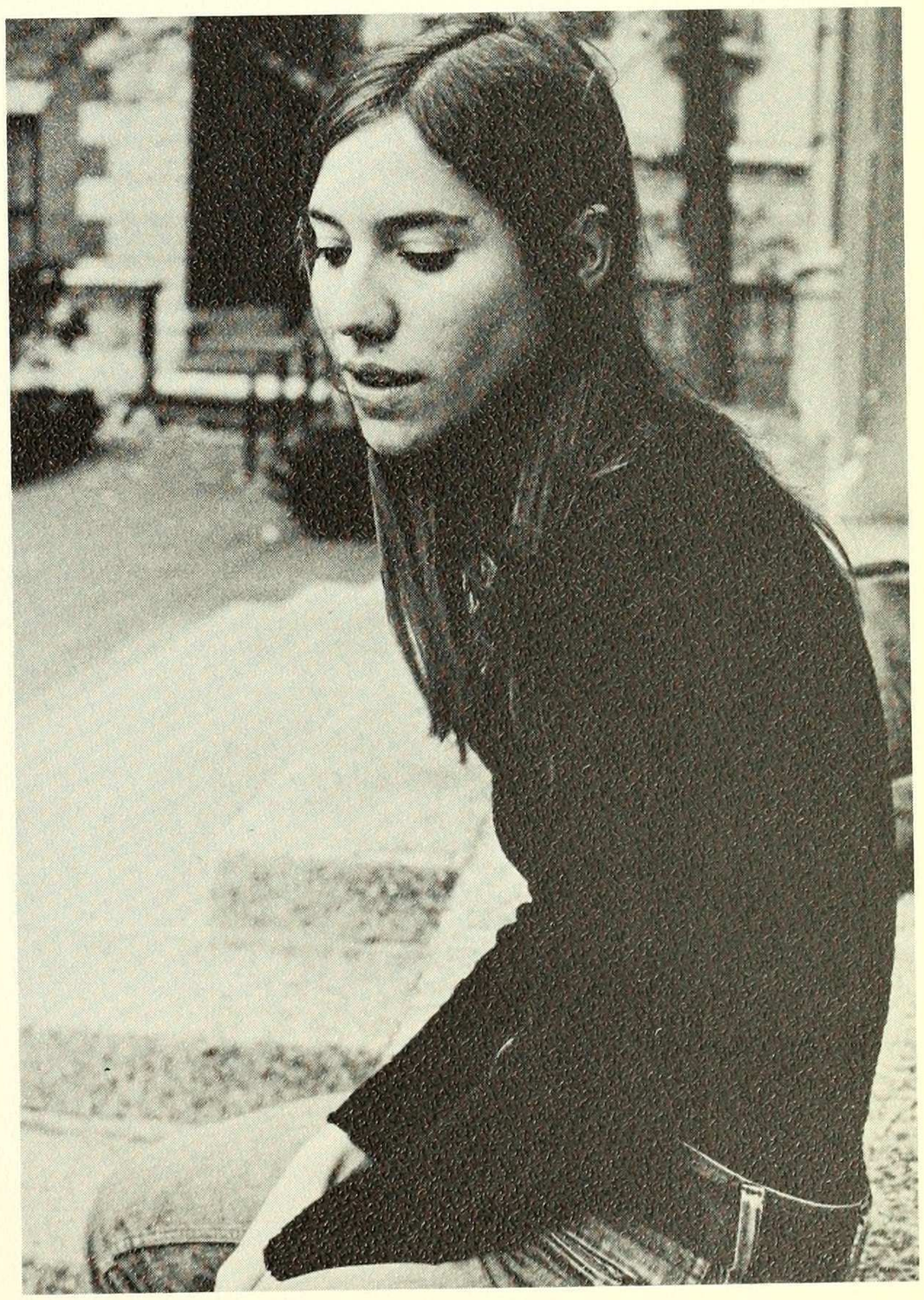
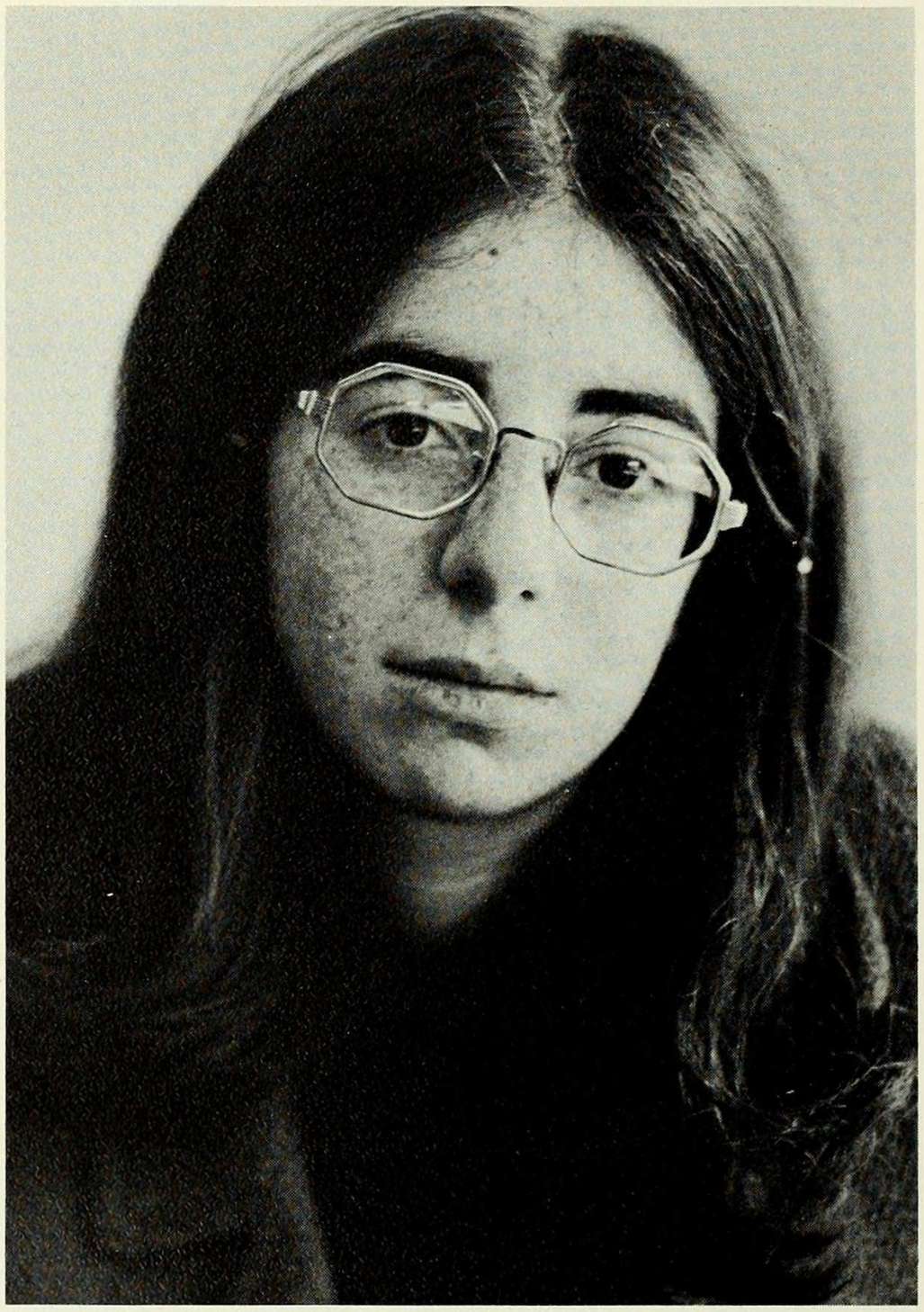


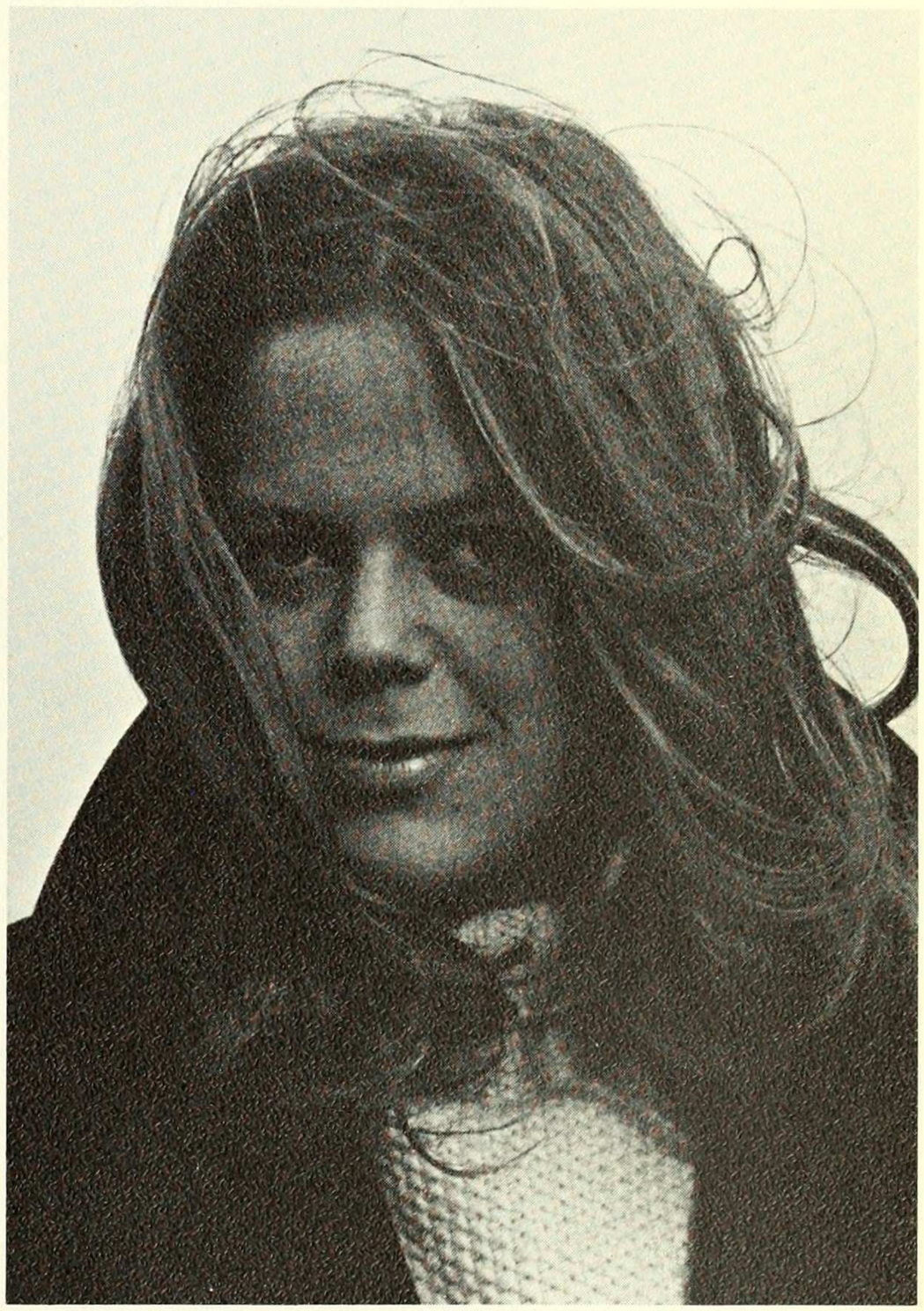
Nora Solomon

Denise Hoffman



Marsha Witten

Lynda Abdoo

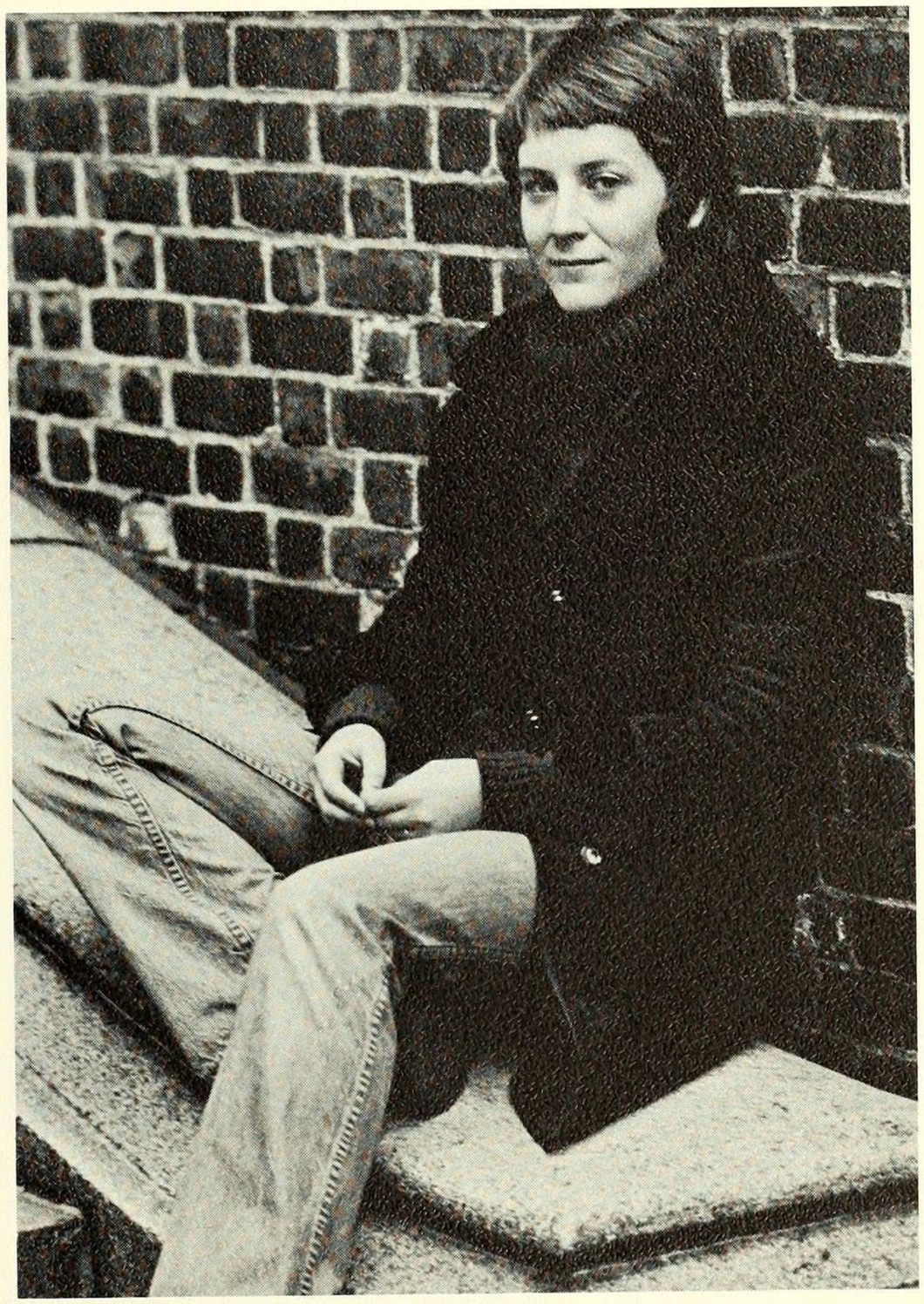


Sara Solberg

Lorna Stengel

Maggie Nicholson

Maralyn Tabatsky



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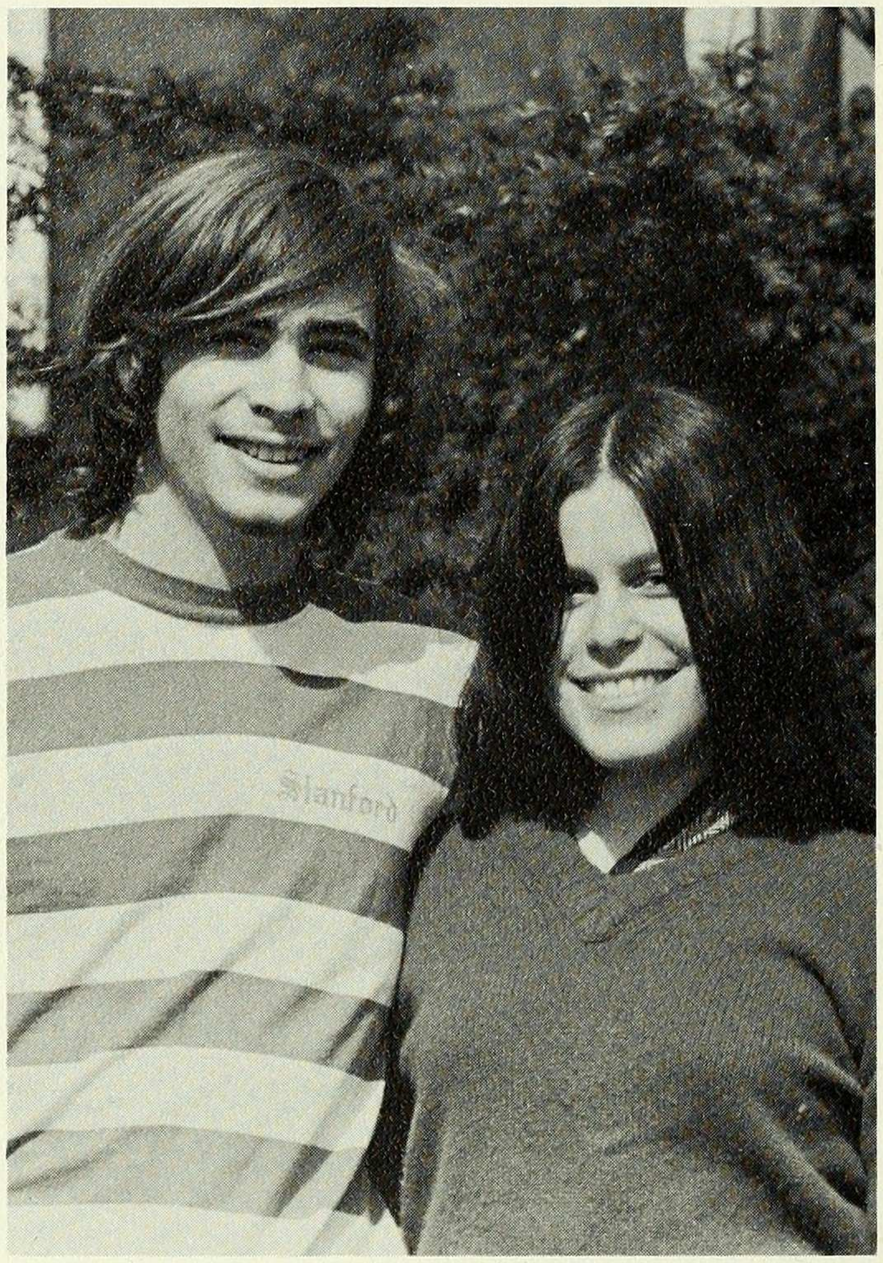
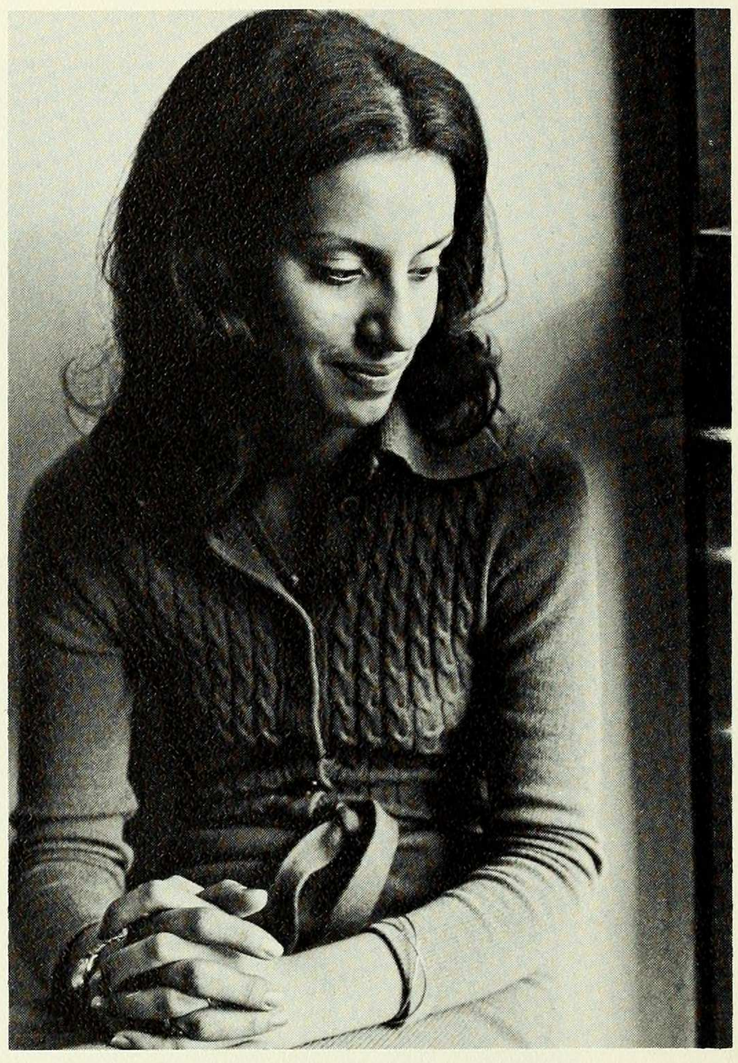


Barbara Ziv

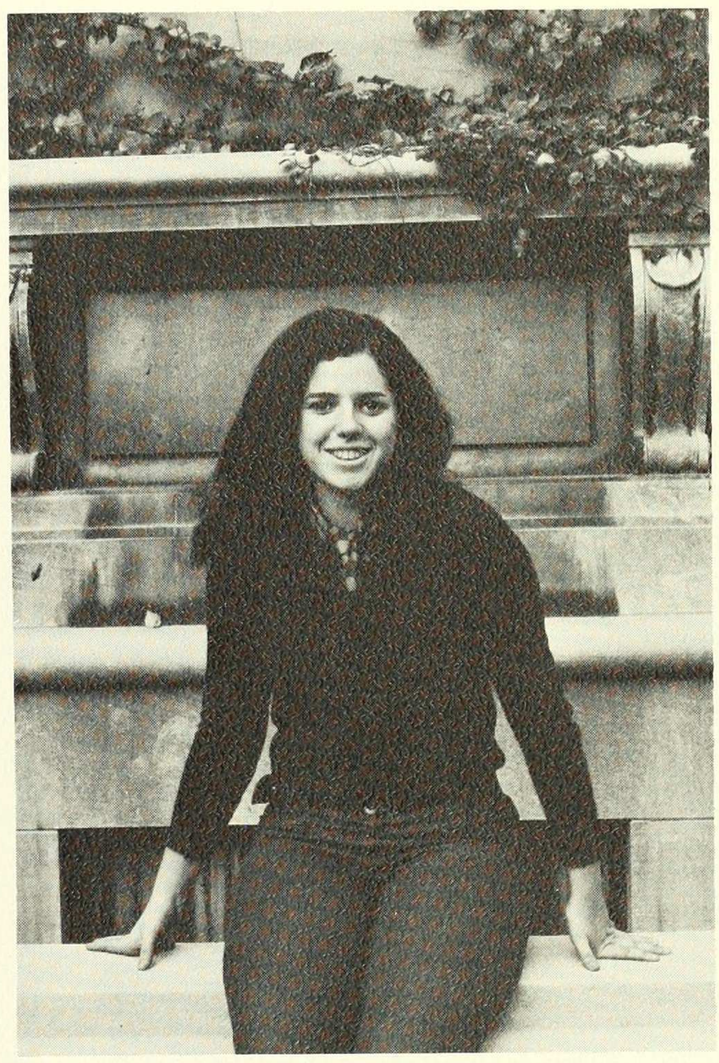
Stephanie Brandt

Theresa Chan



Lydia Hernandez-Velez

Susan Goodman



Andrea Silkowitz

Theresa Chan

Lydia Hernandez-Velez

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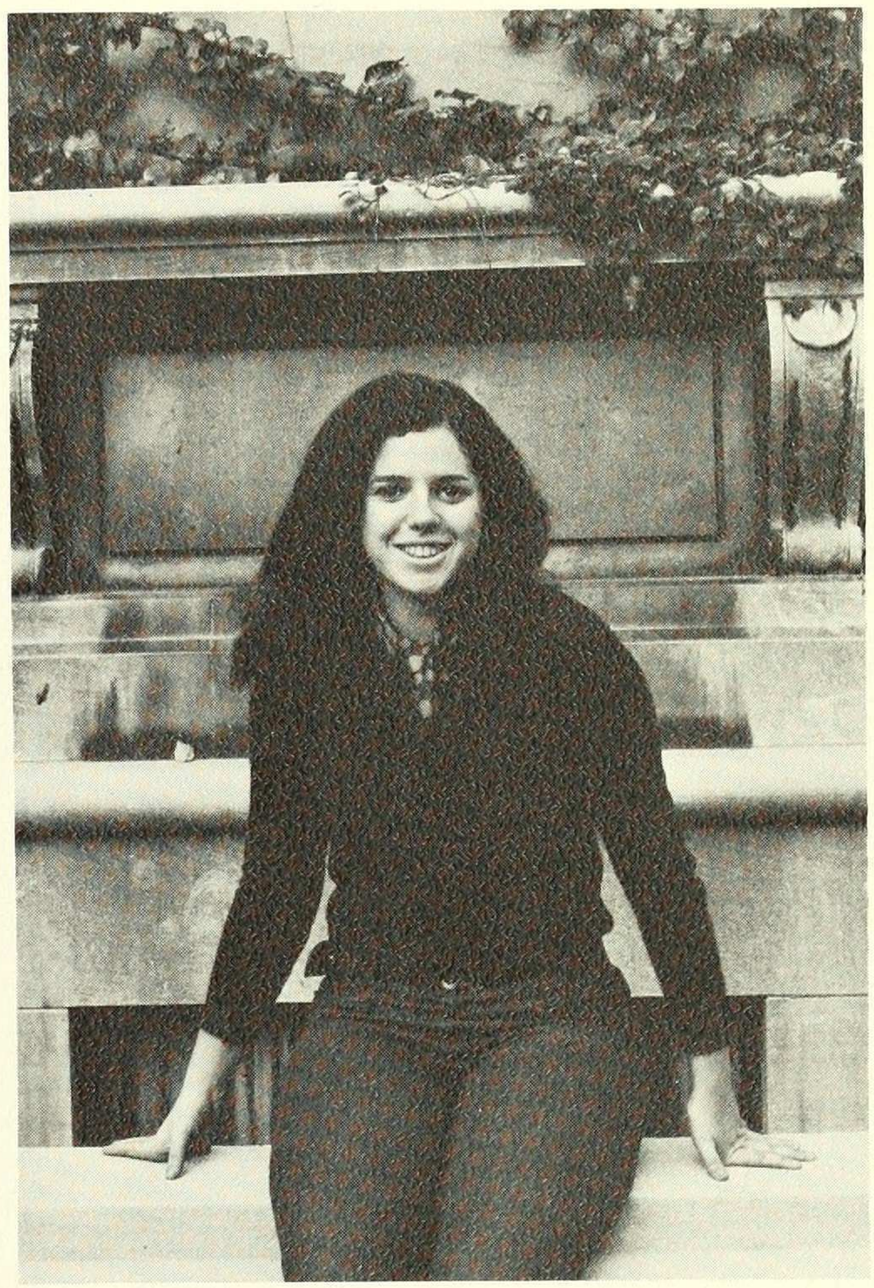

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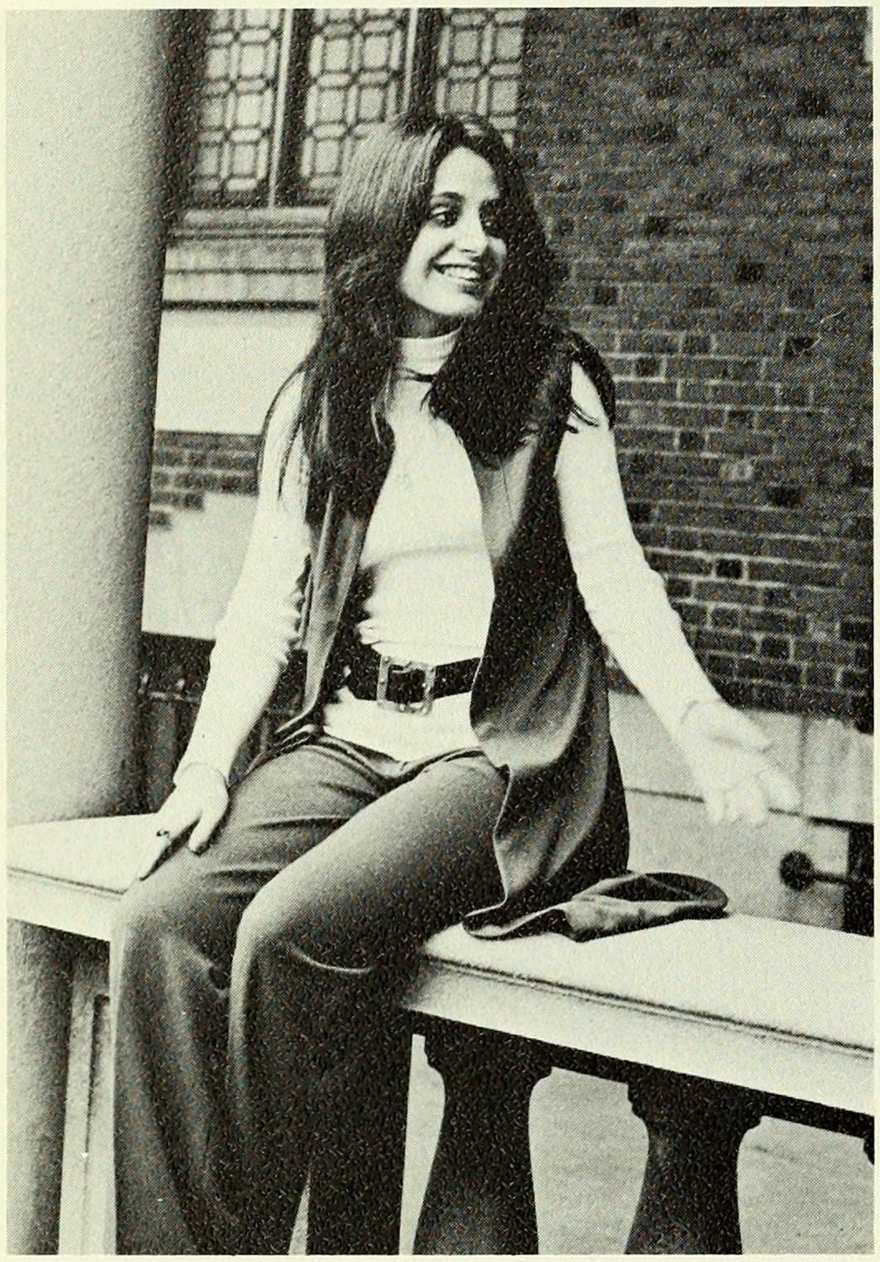
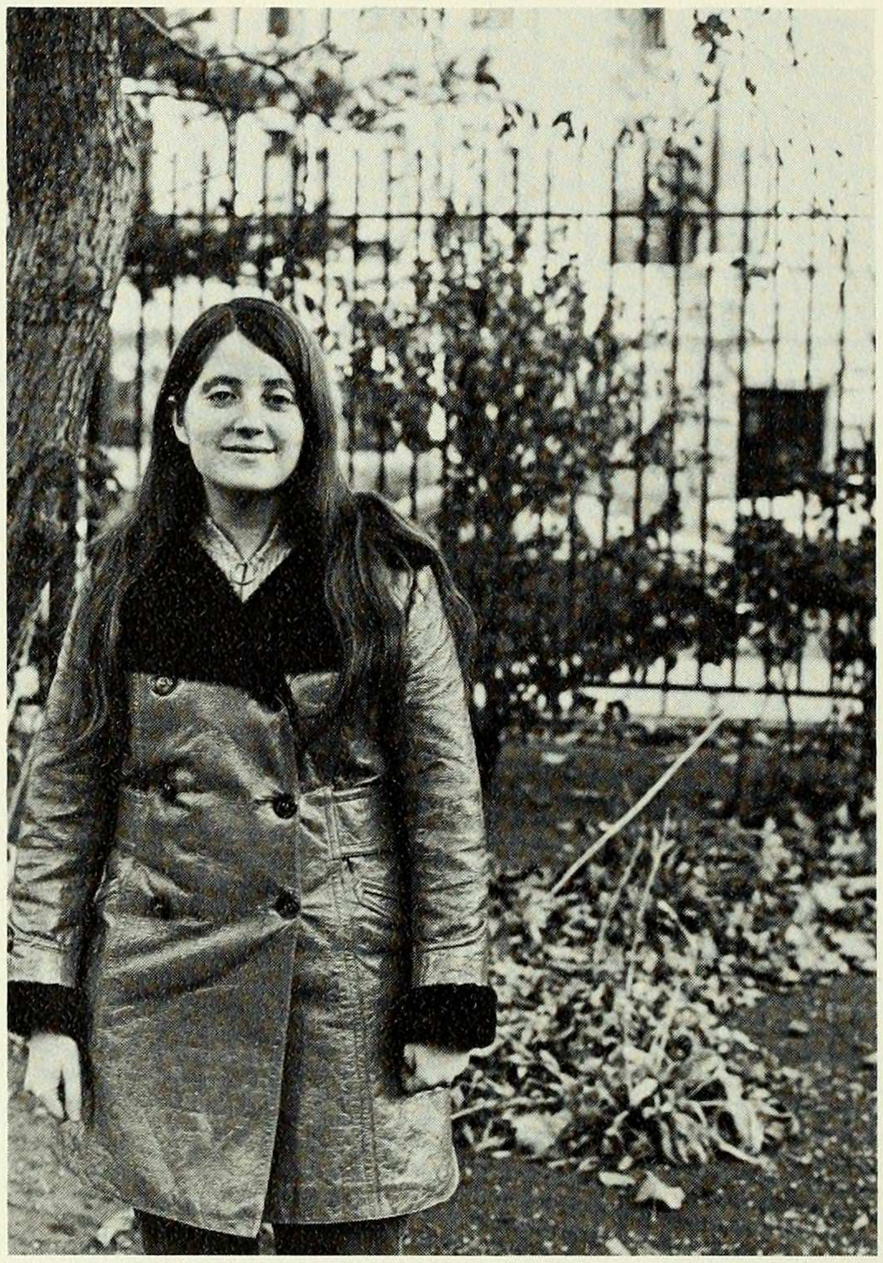
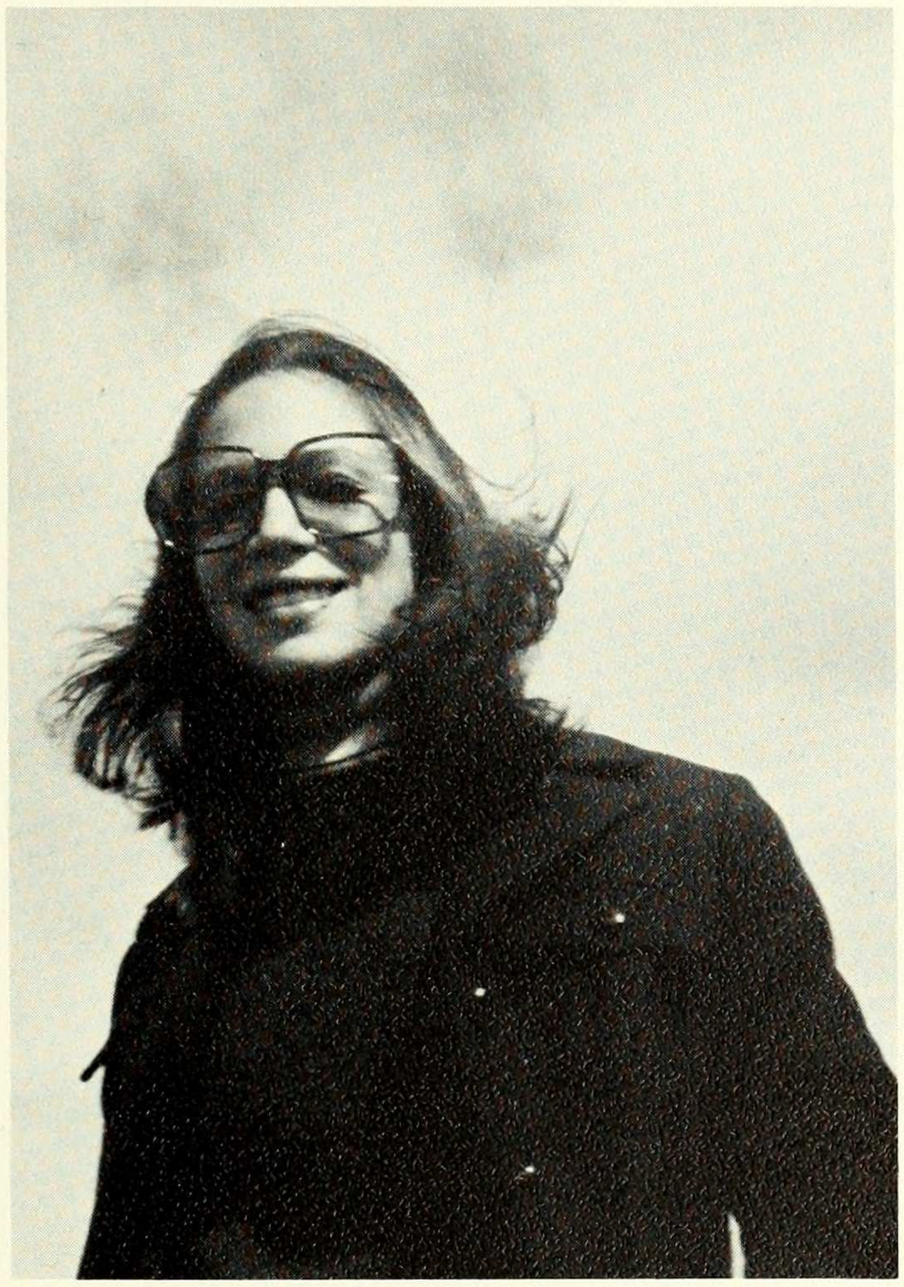


Lily Safani

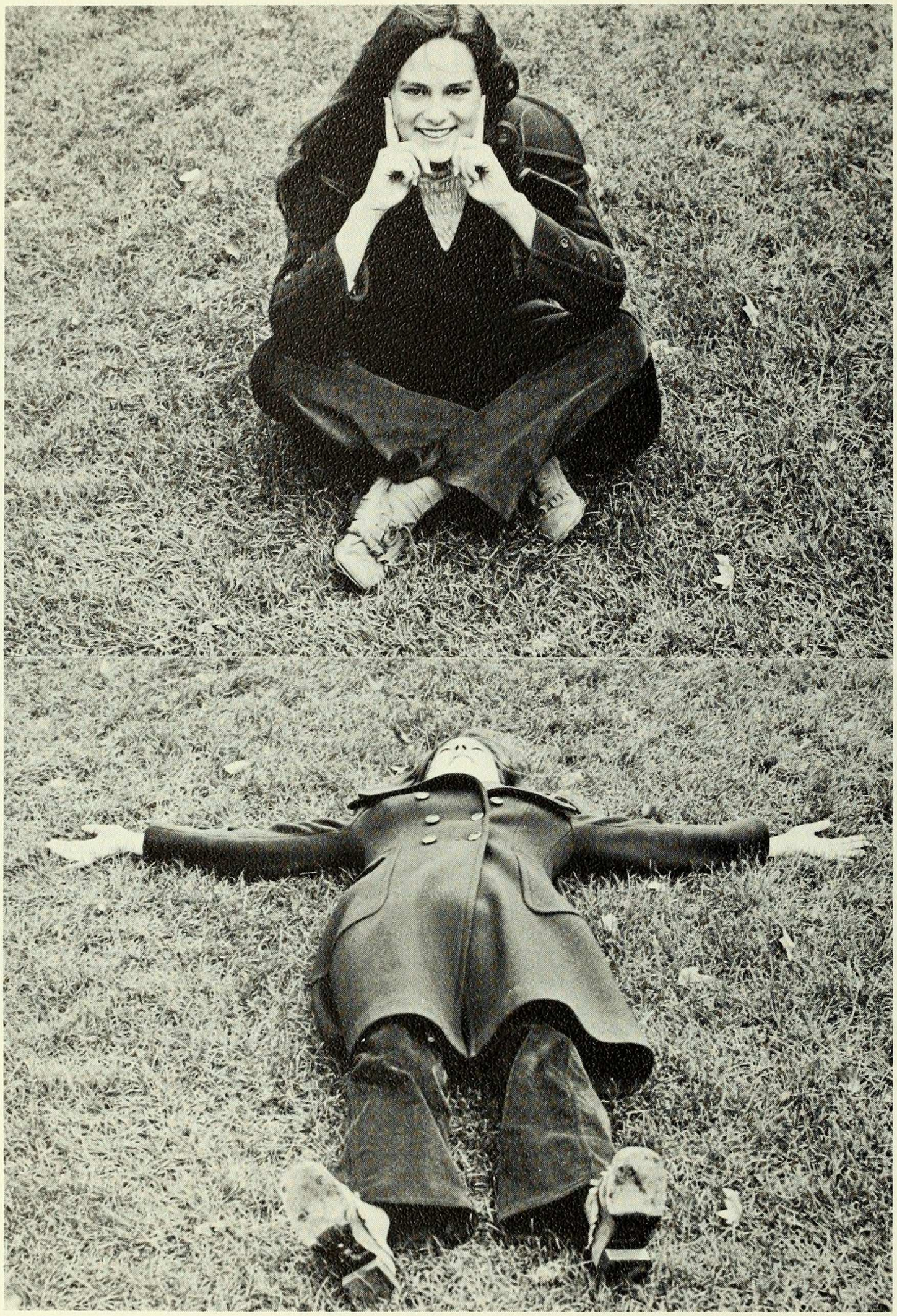


Simona Opatow



Beverly Edith Schreiber

Susan R. Friedland



Margie Sturm

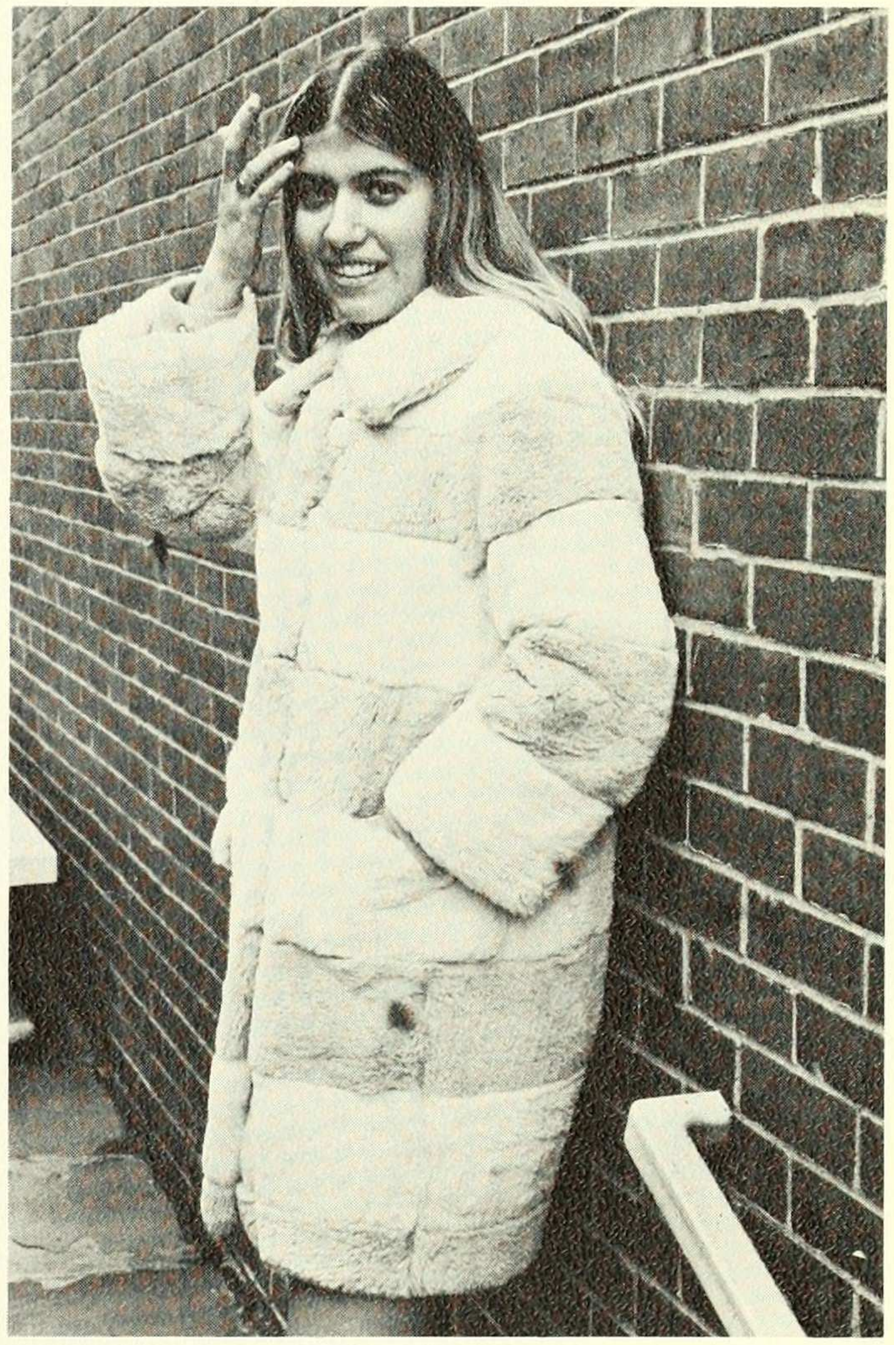
Susan Lee

Rae Levine

Joyce Fung

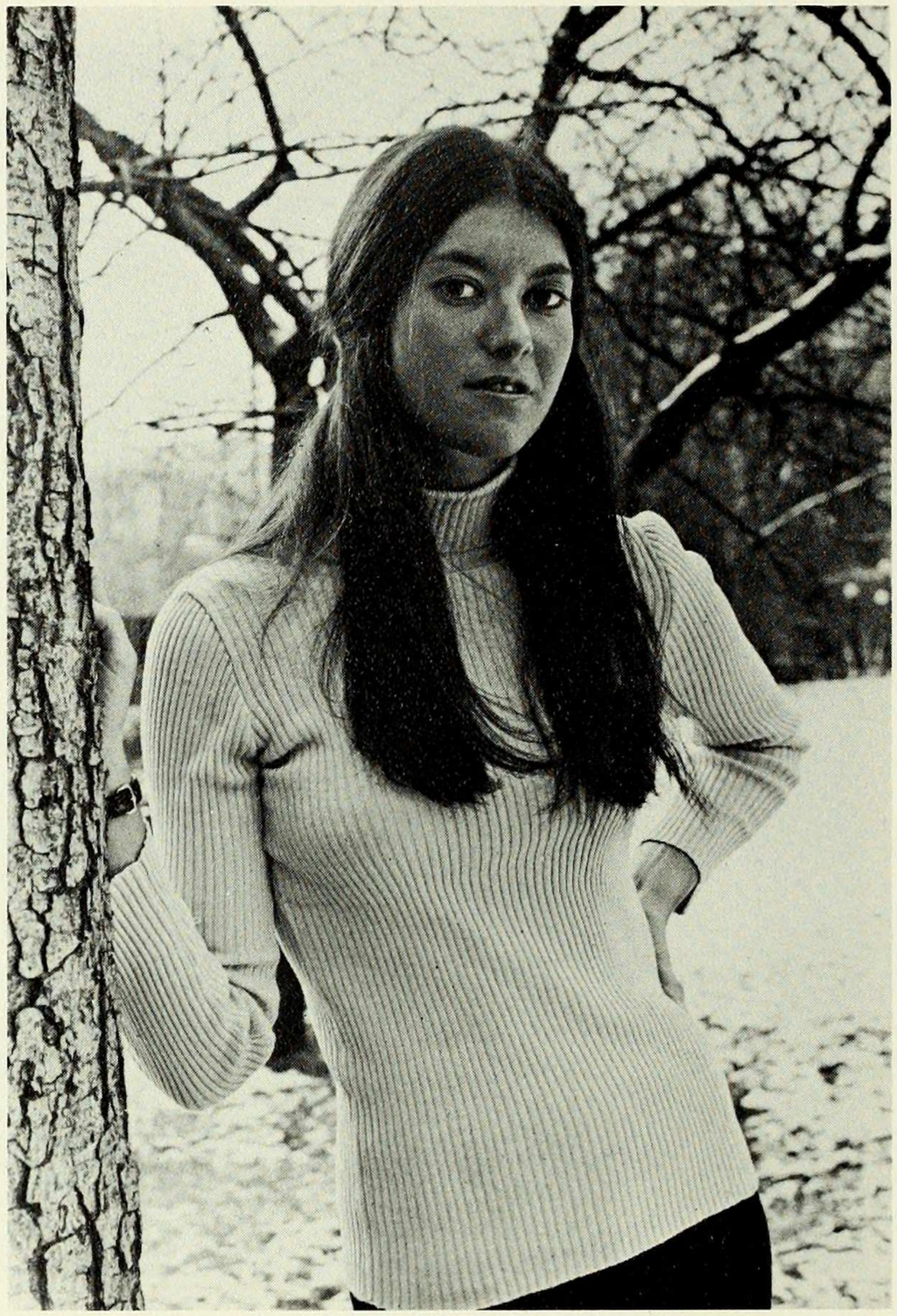
Mia Yee

Jody Meyer



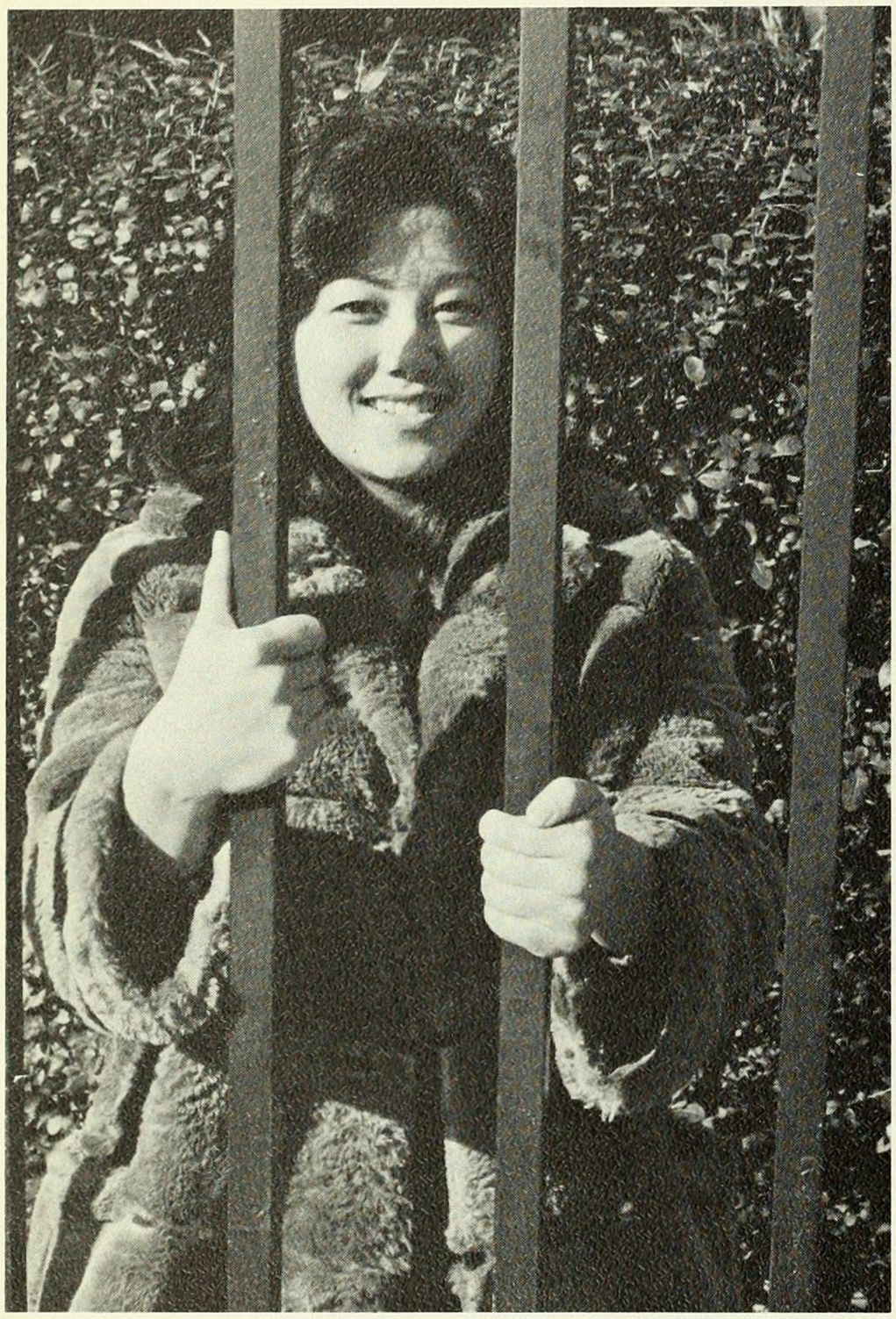
Ruth Hochberger

Marcia Eichenbaum



Jane Karp

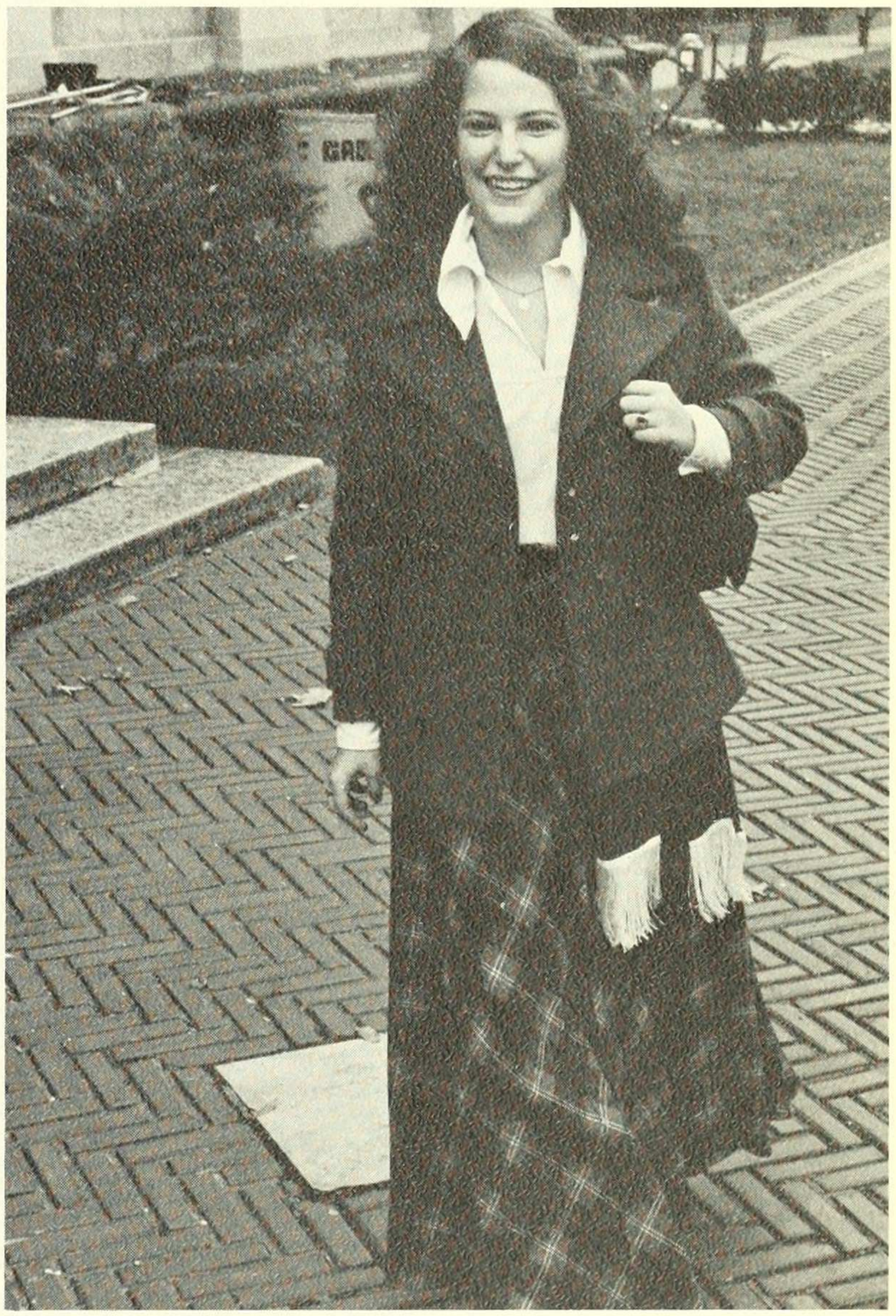
Lynne Patterson



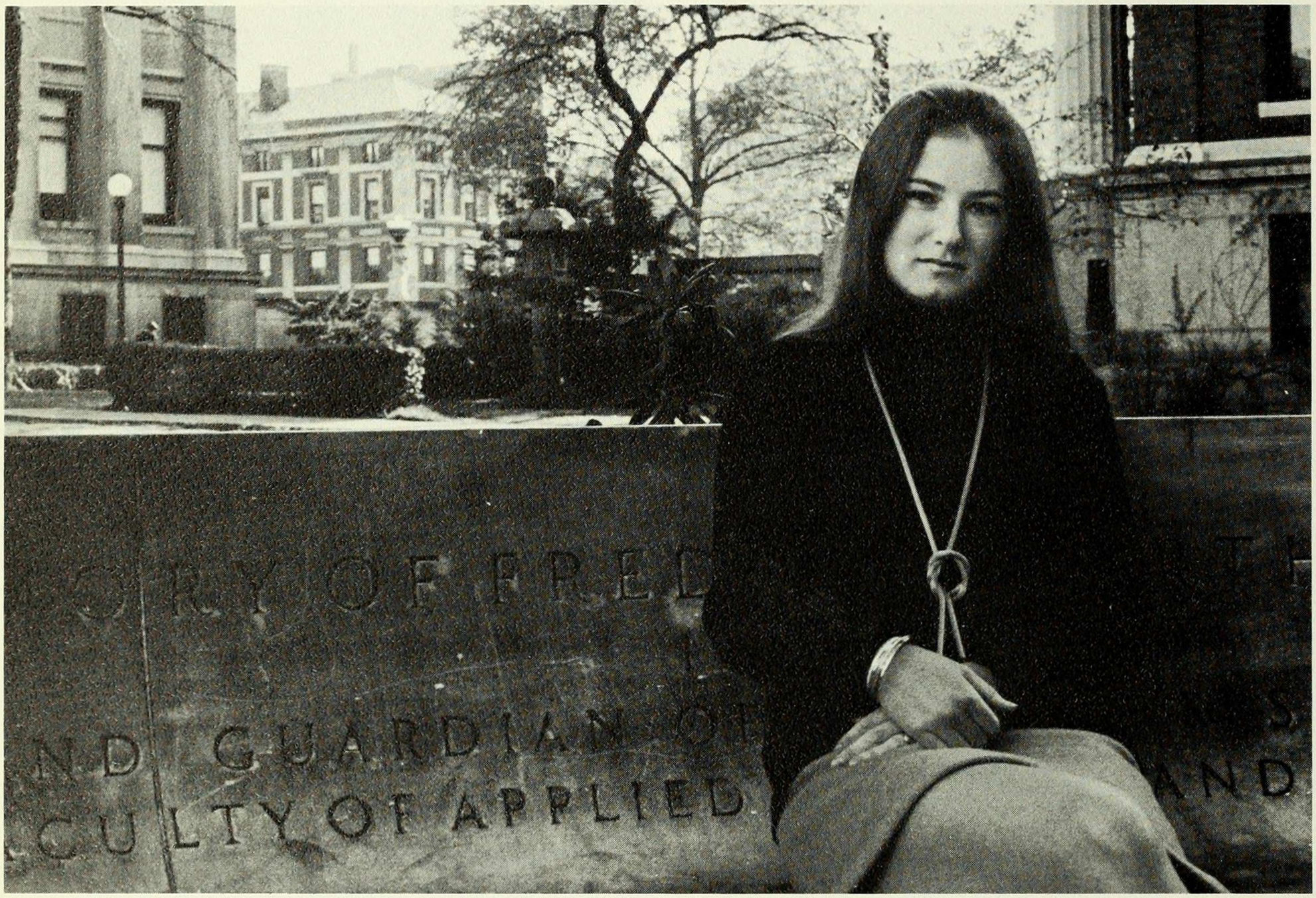
Eileen Ogimachi

Judith Silverstein

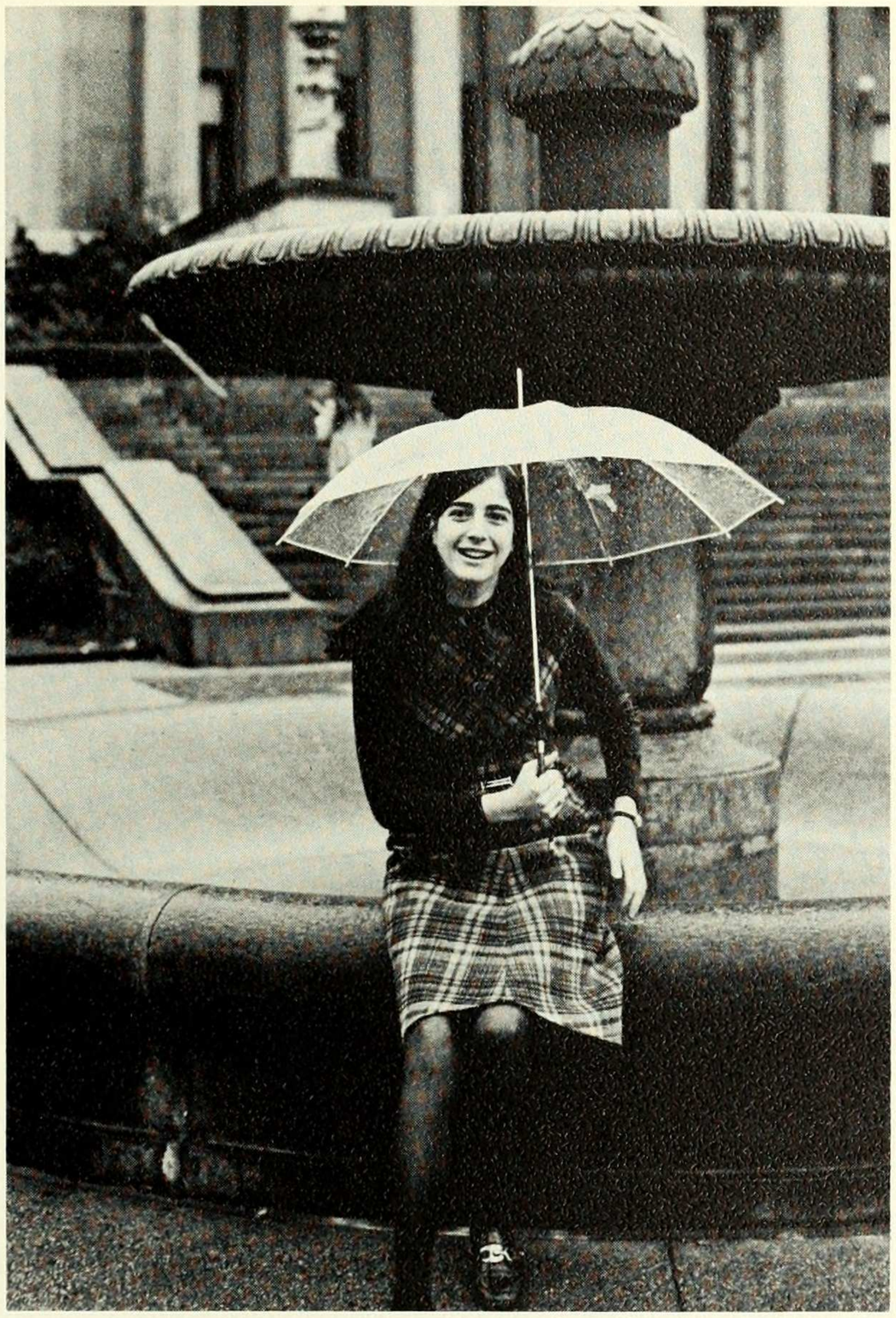
Penny Fallman



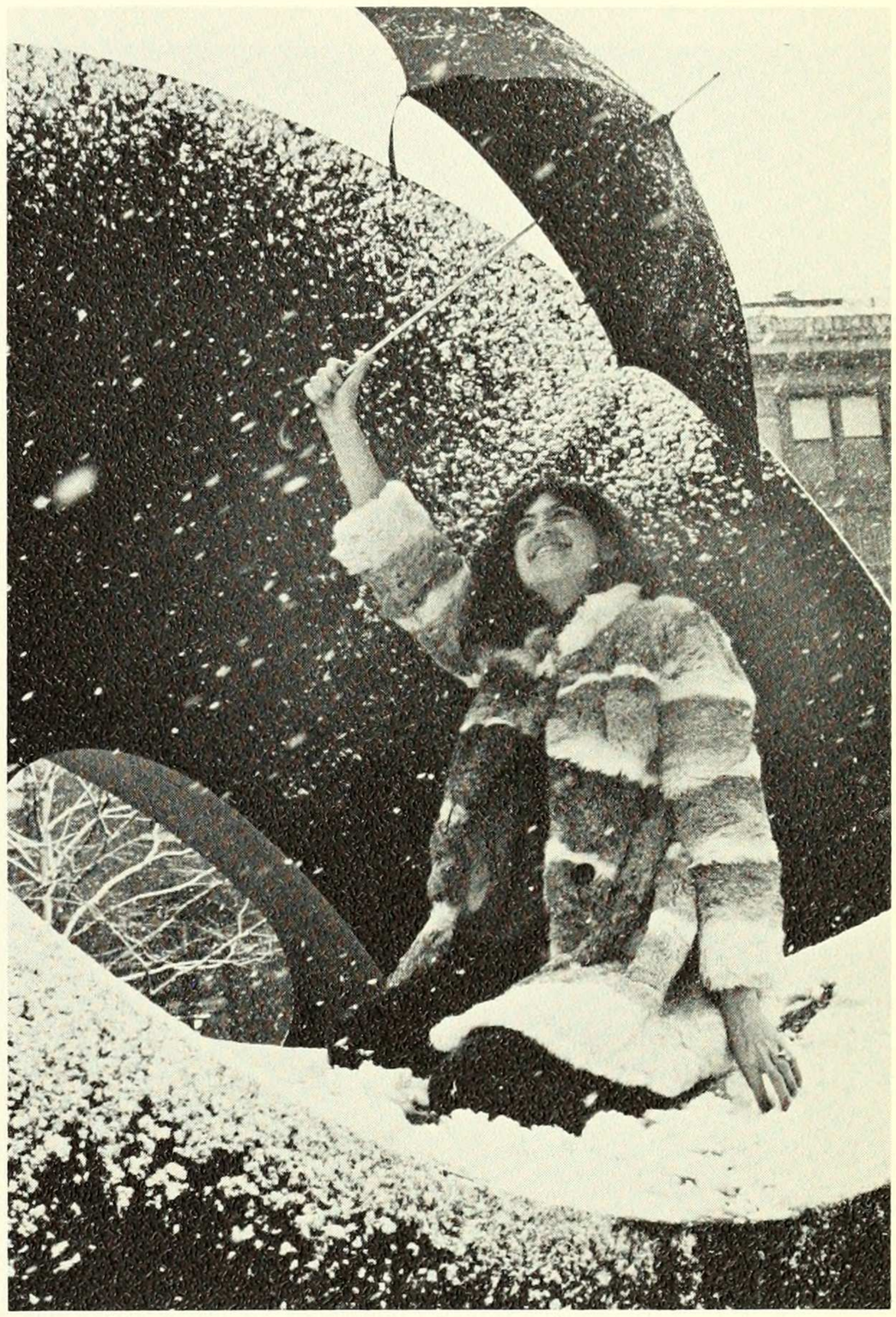
Jamie Studley



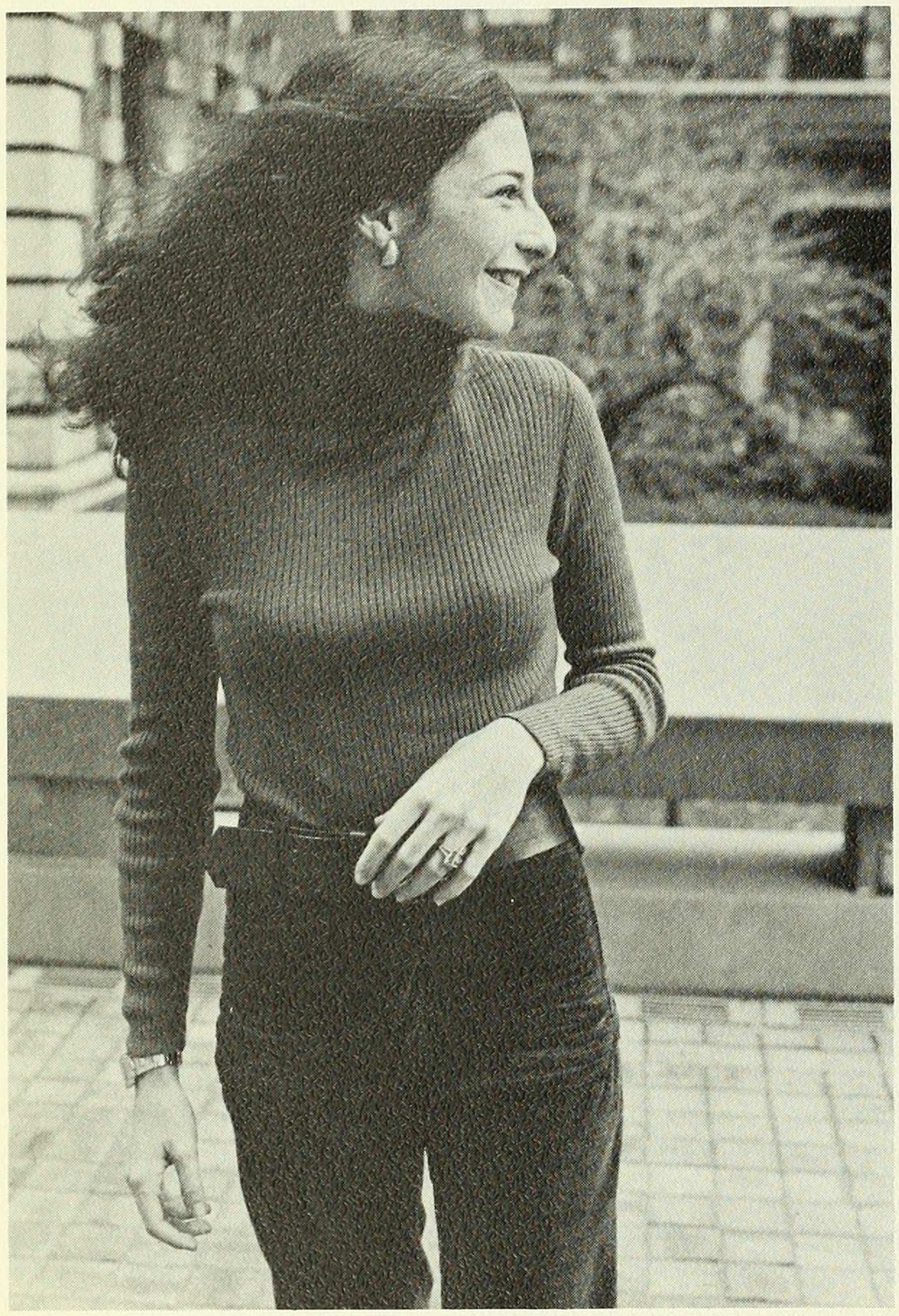
Maryann Fogarty



Augusta Rhein



Sharon Adler



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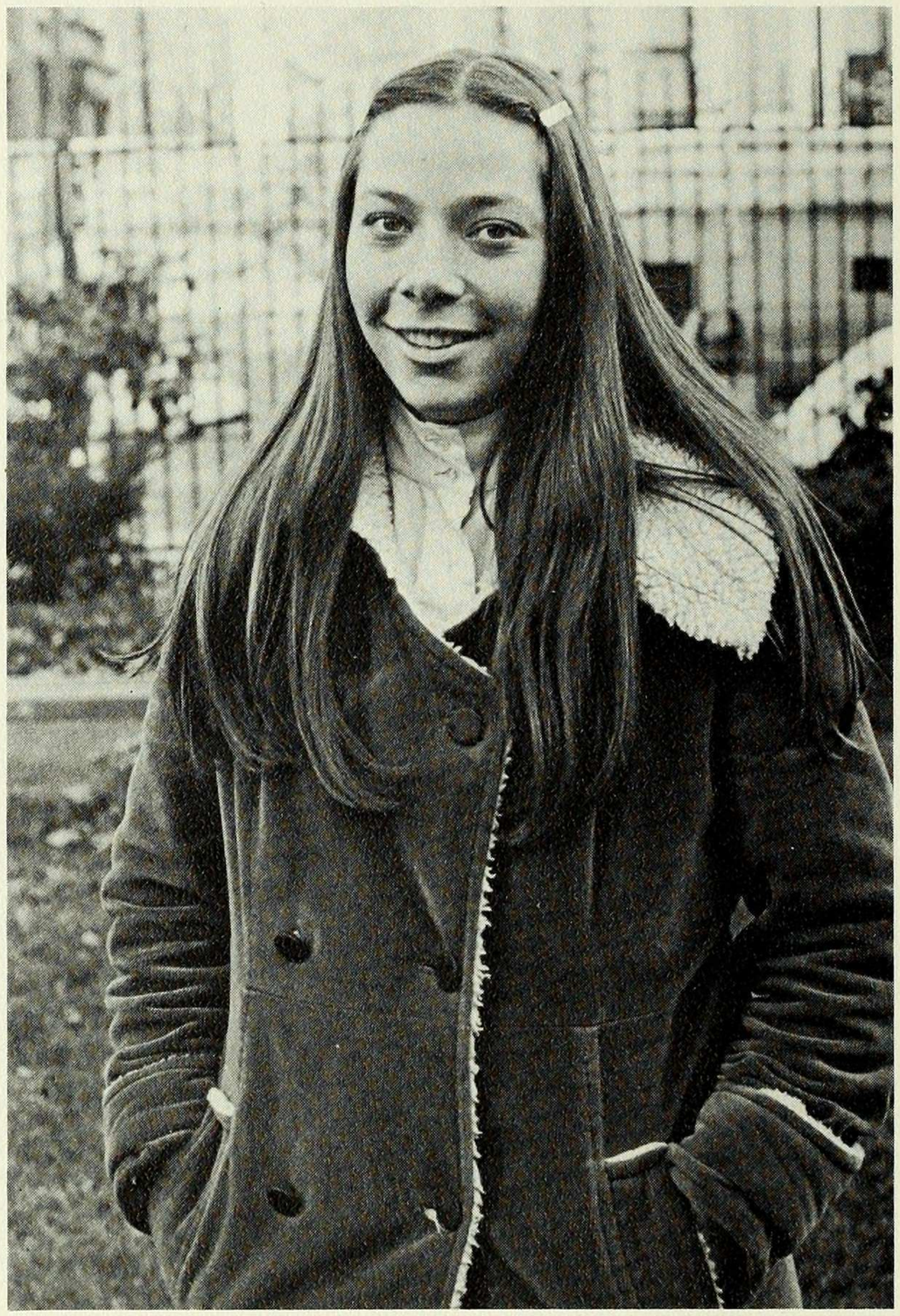

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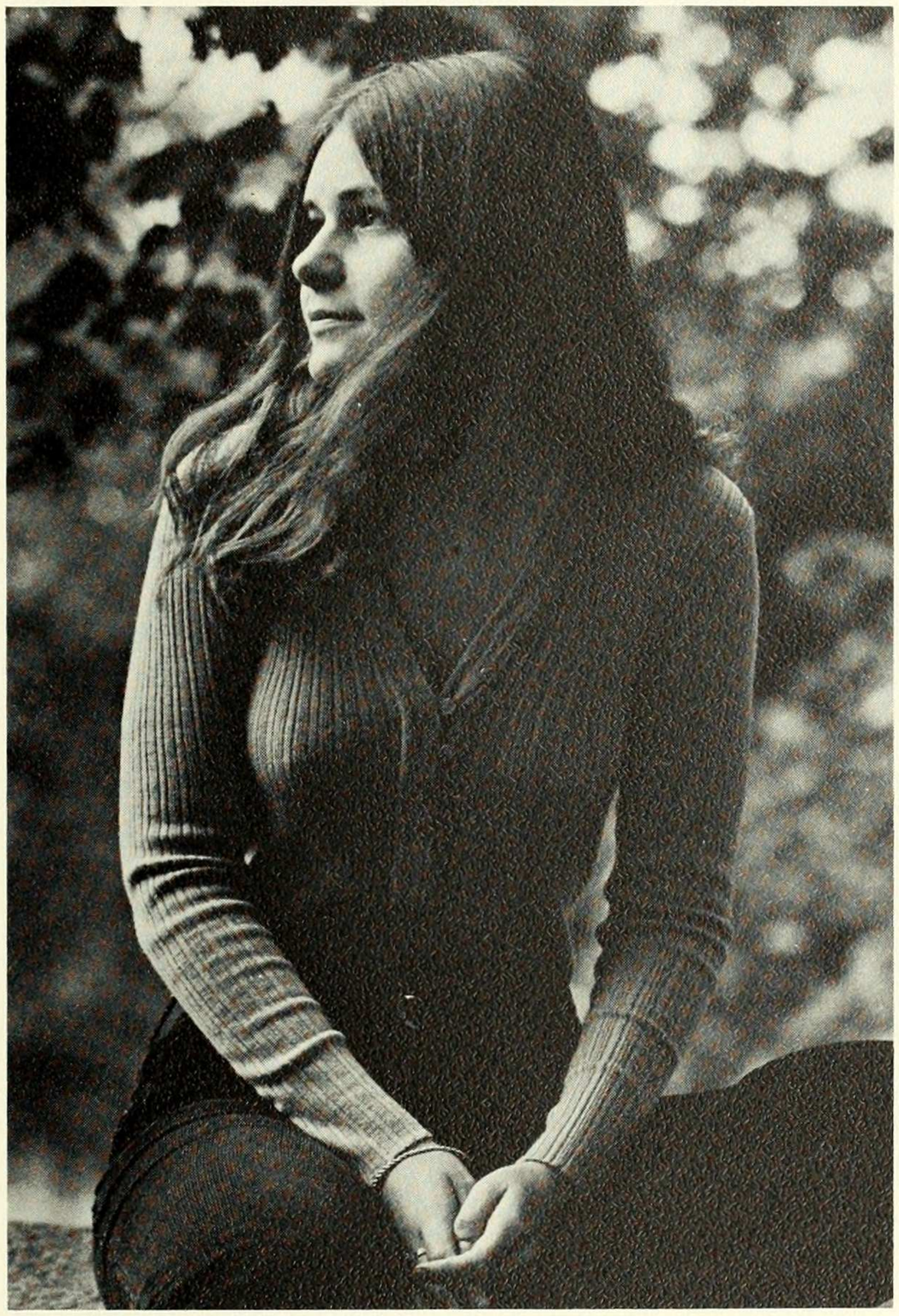

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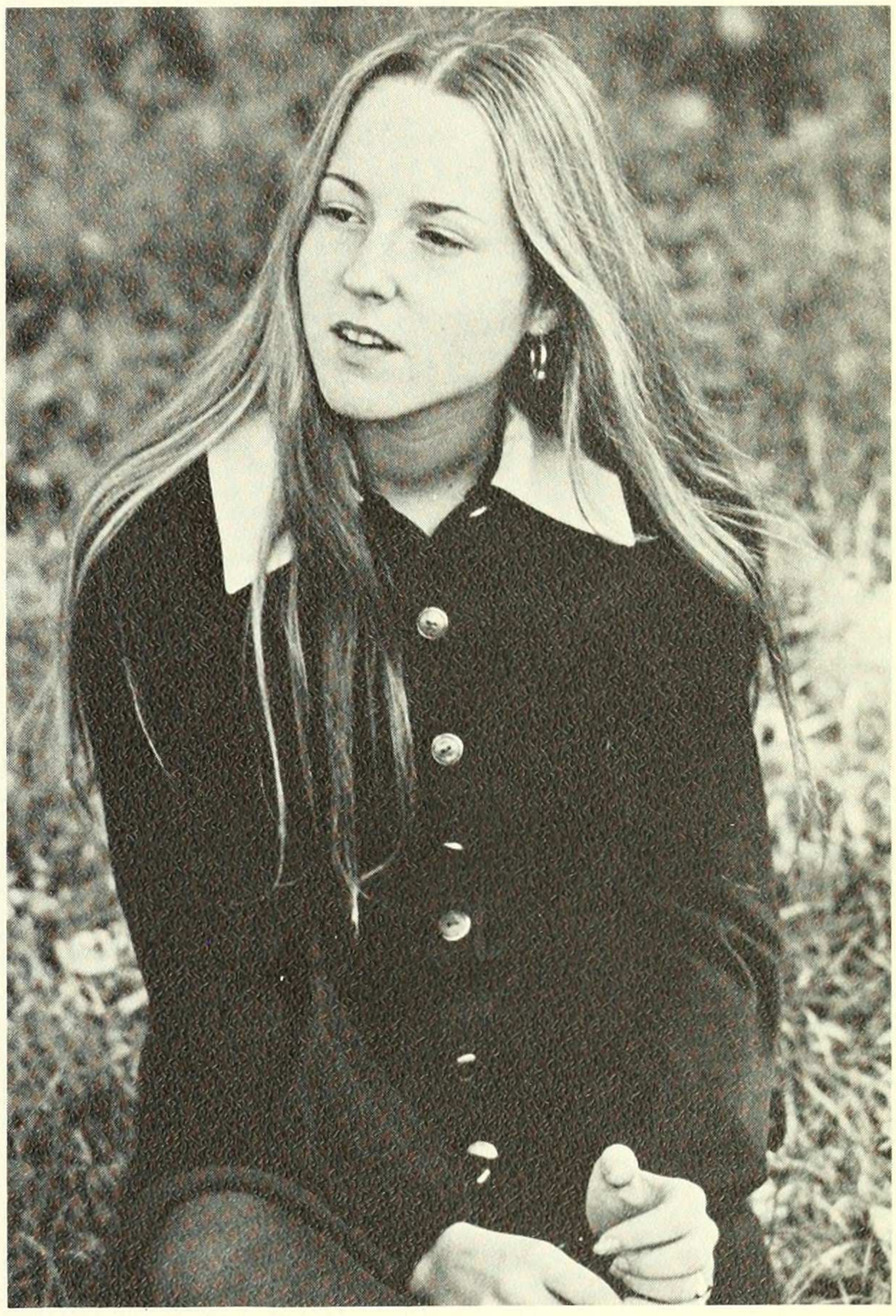

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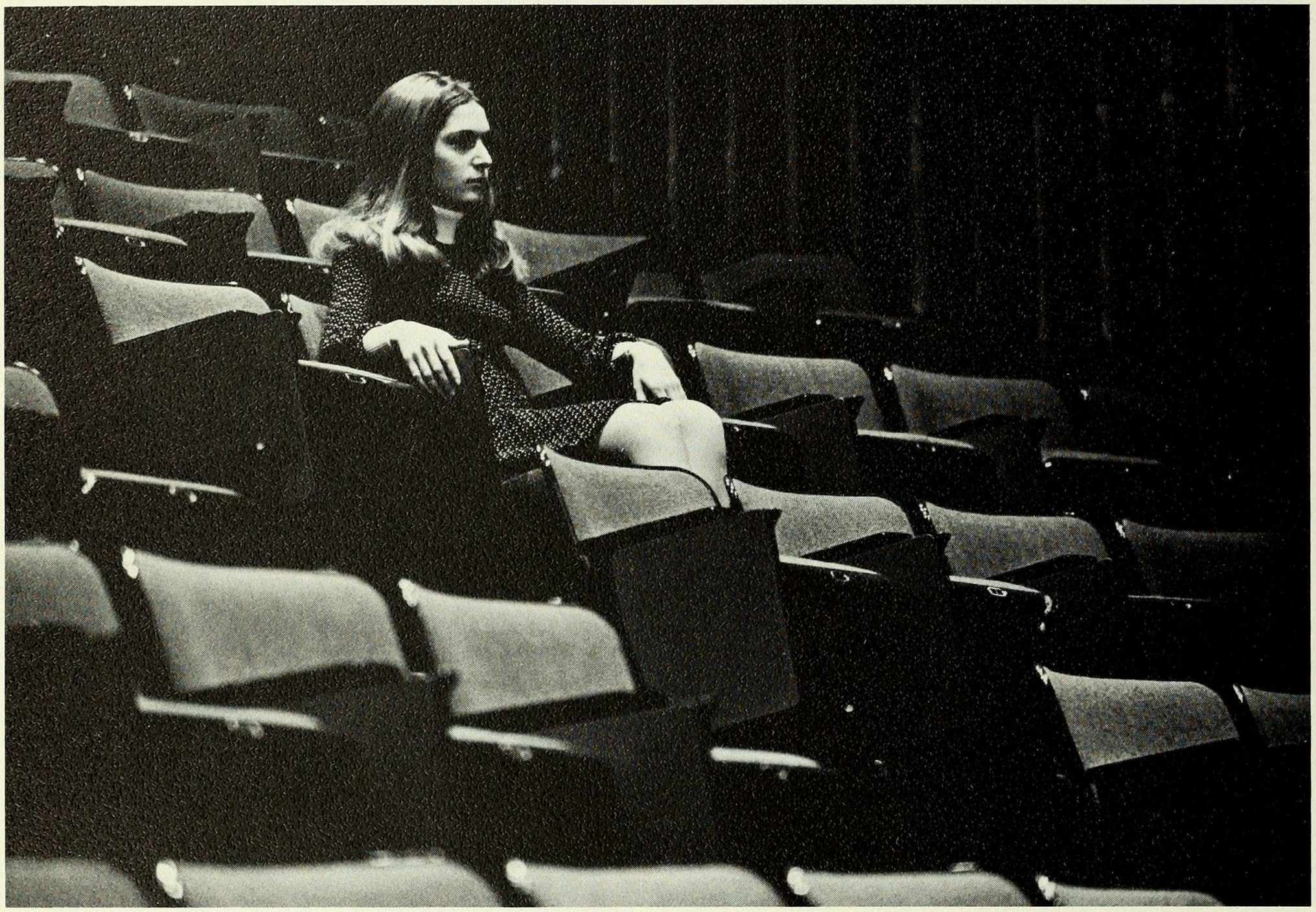

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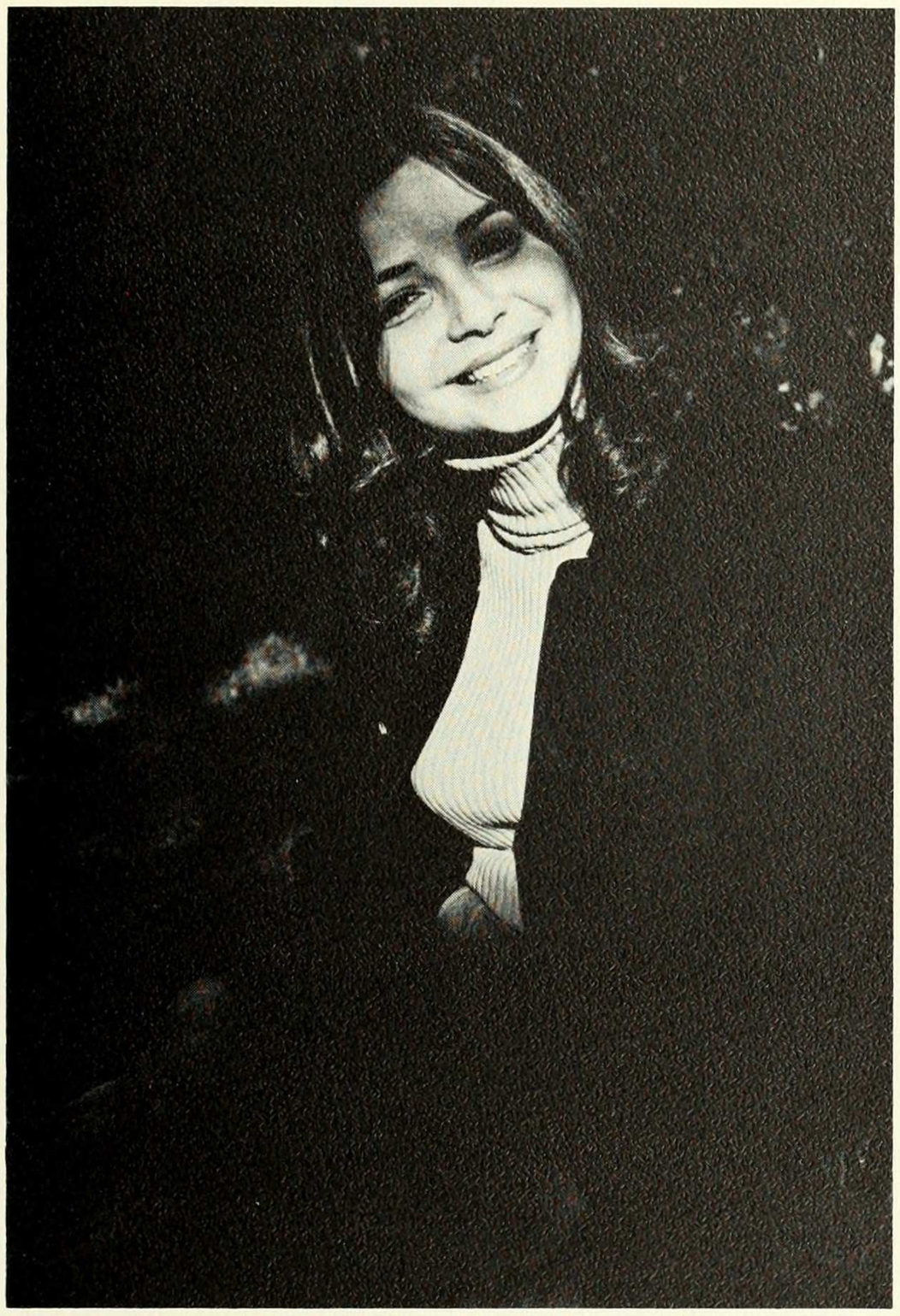

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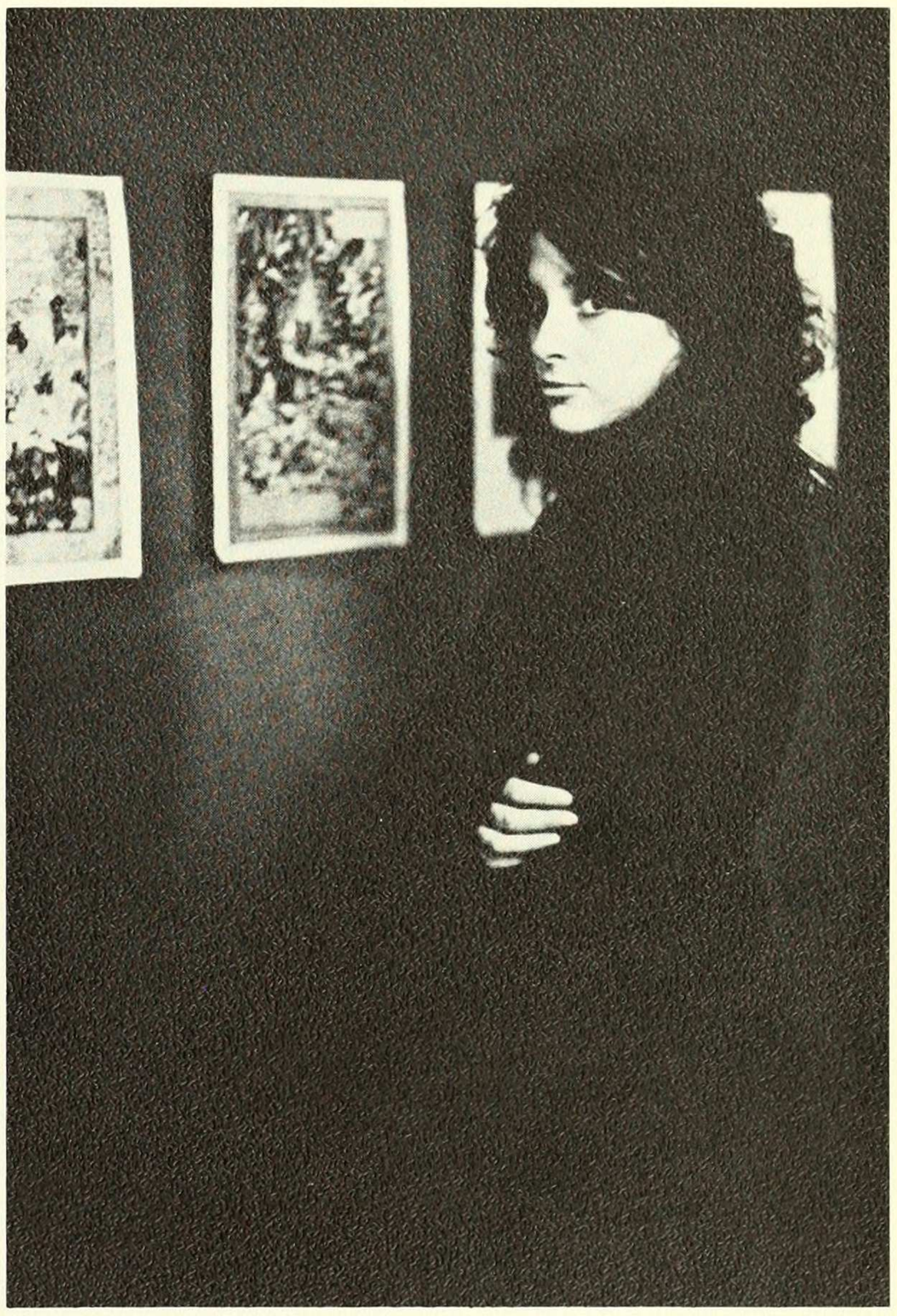

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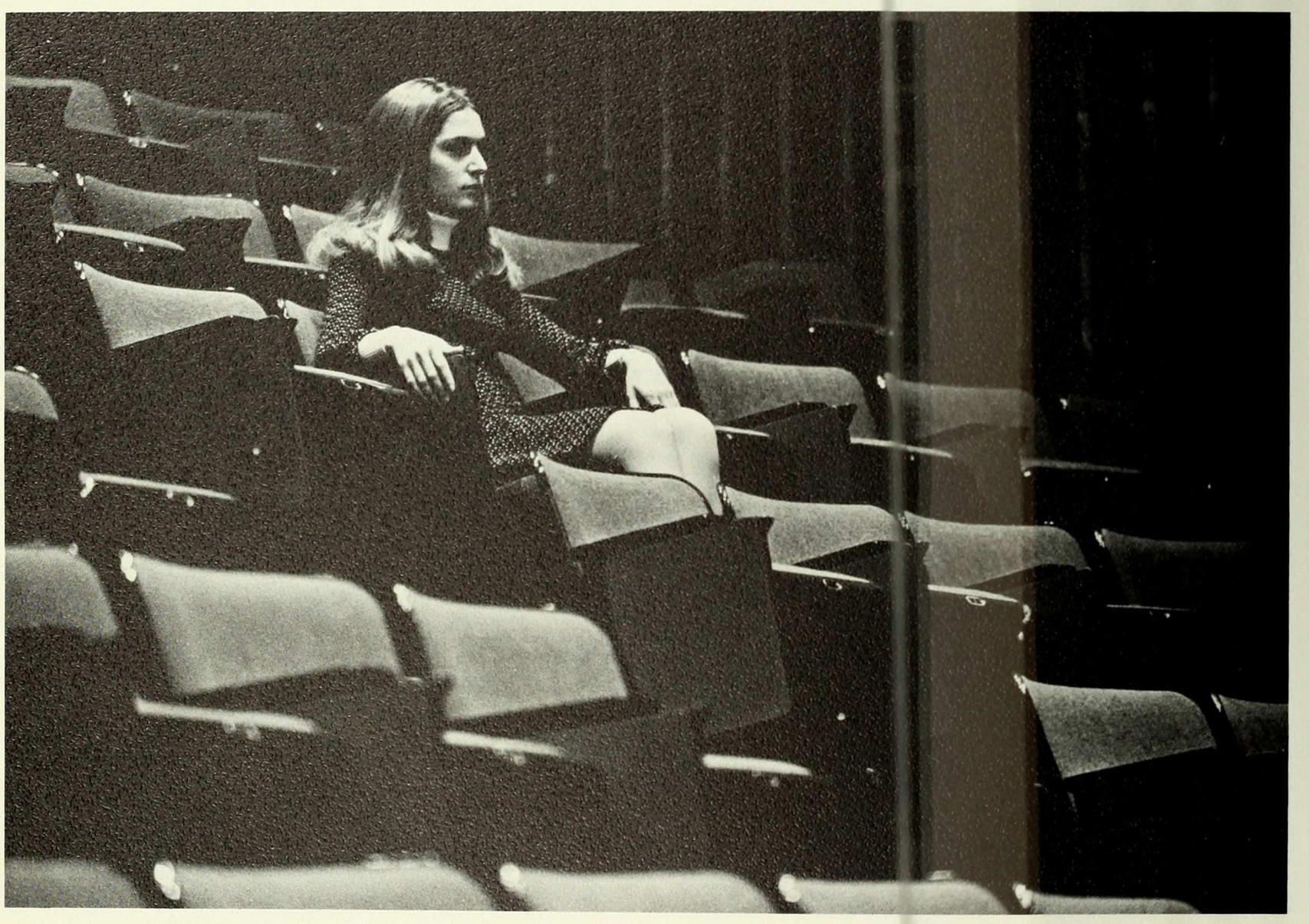

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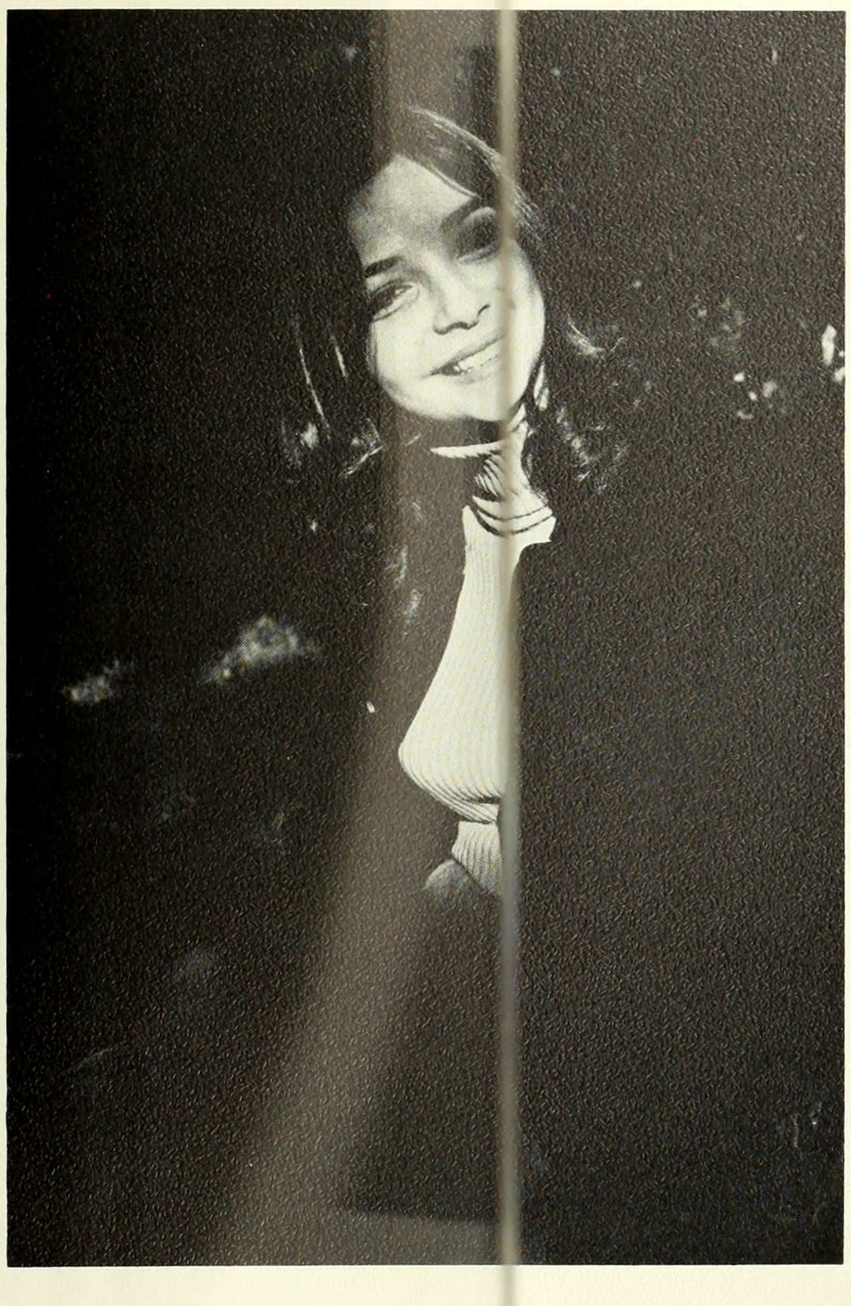

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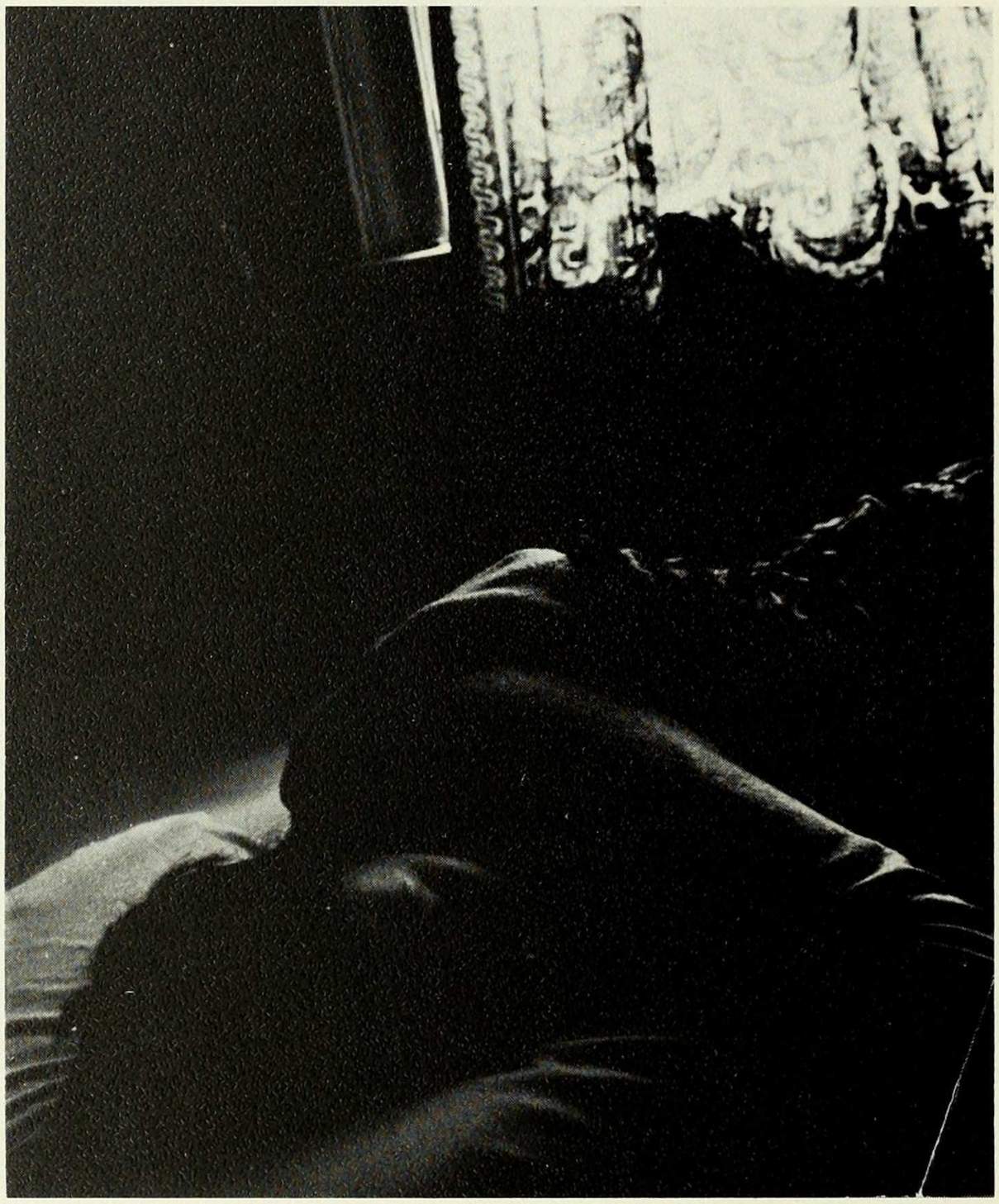

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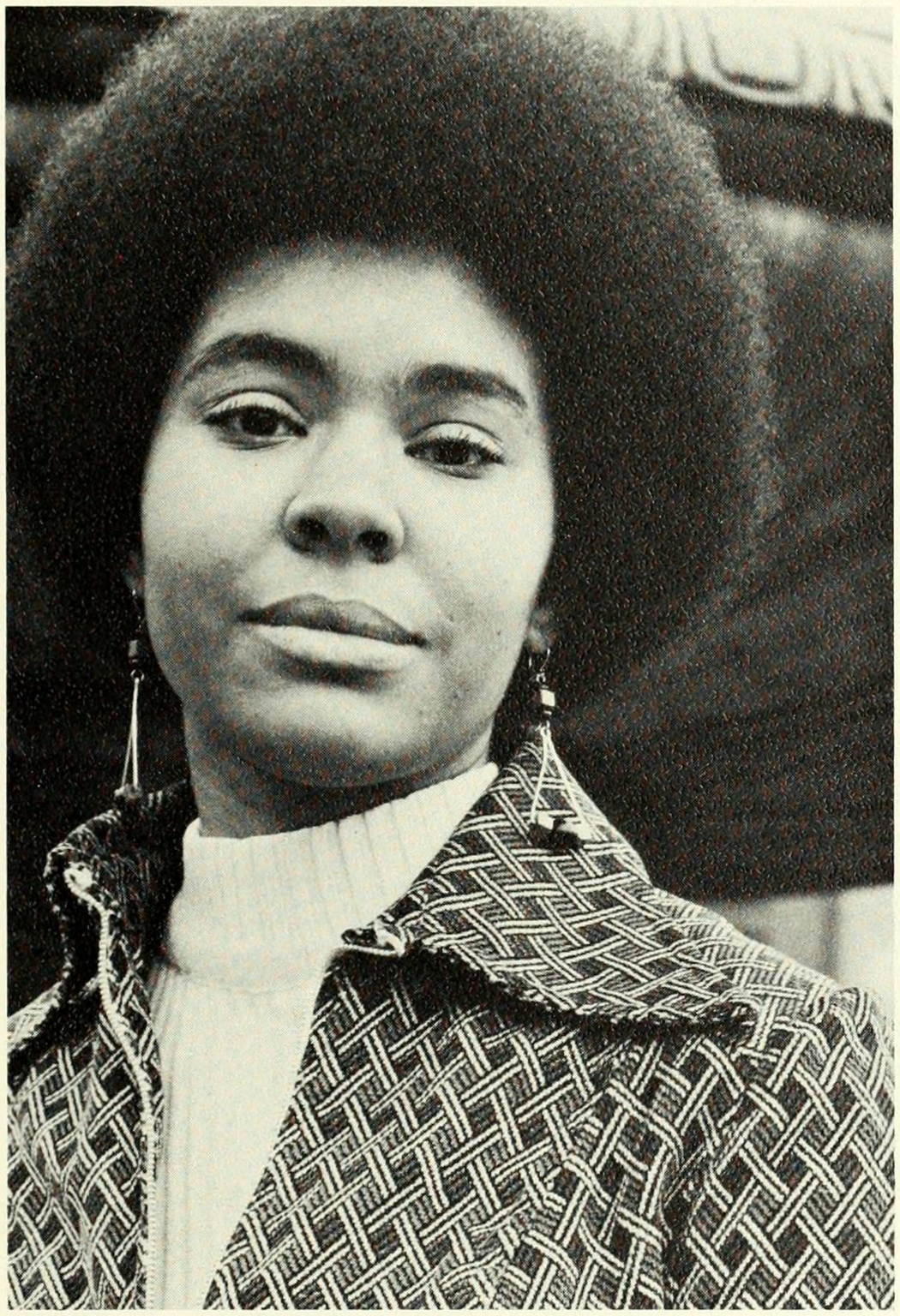

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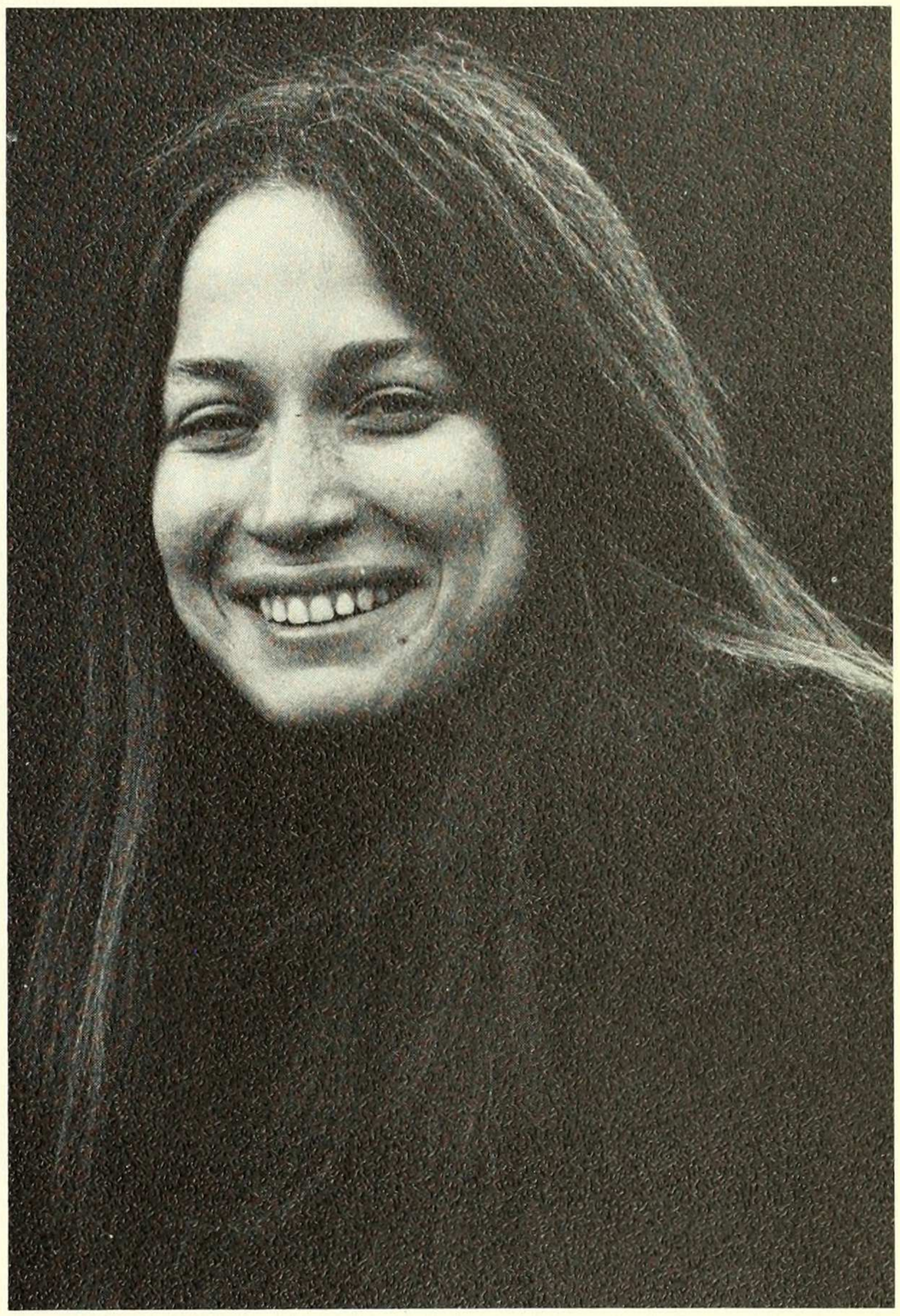

Sara Kramer

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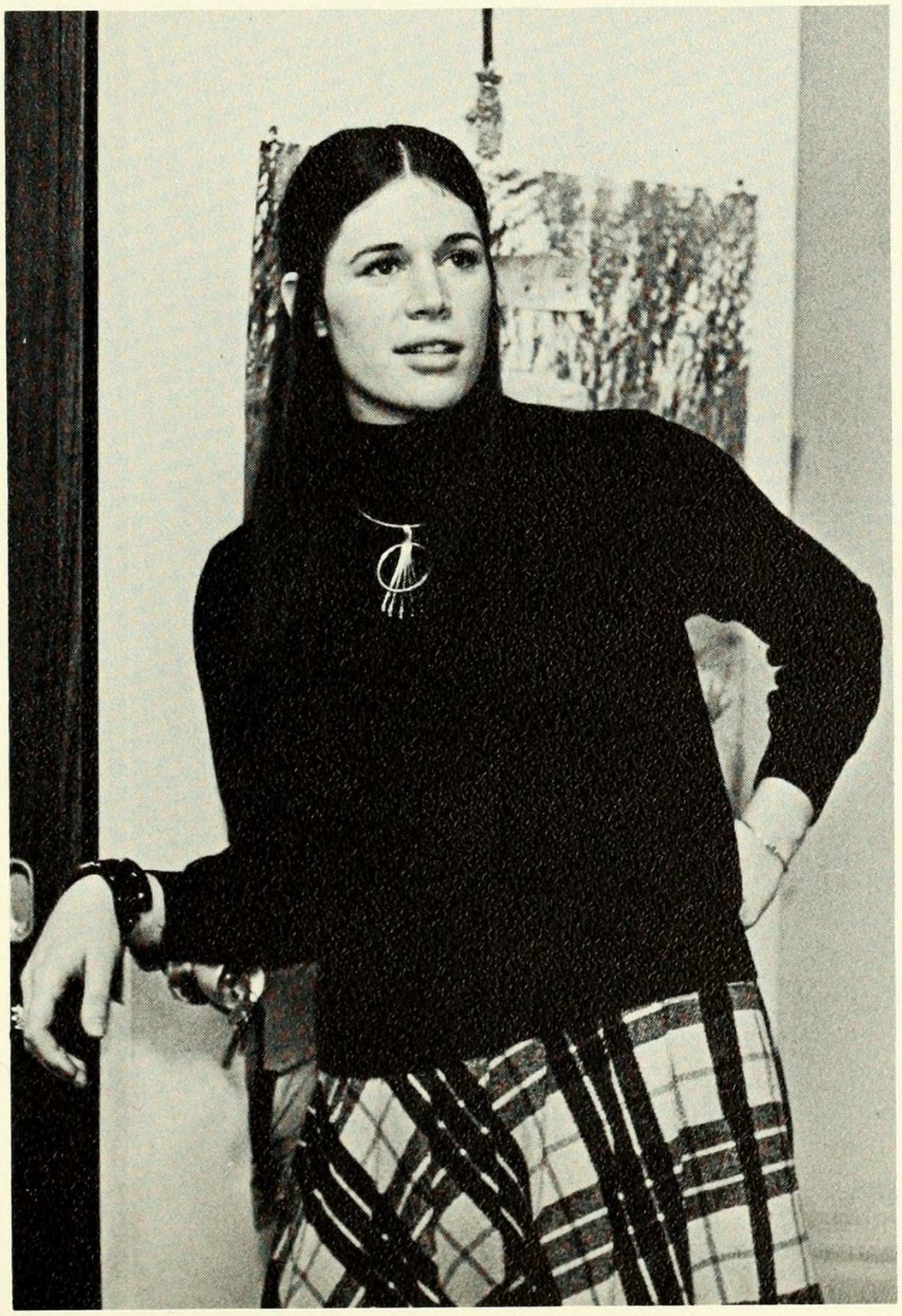

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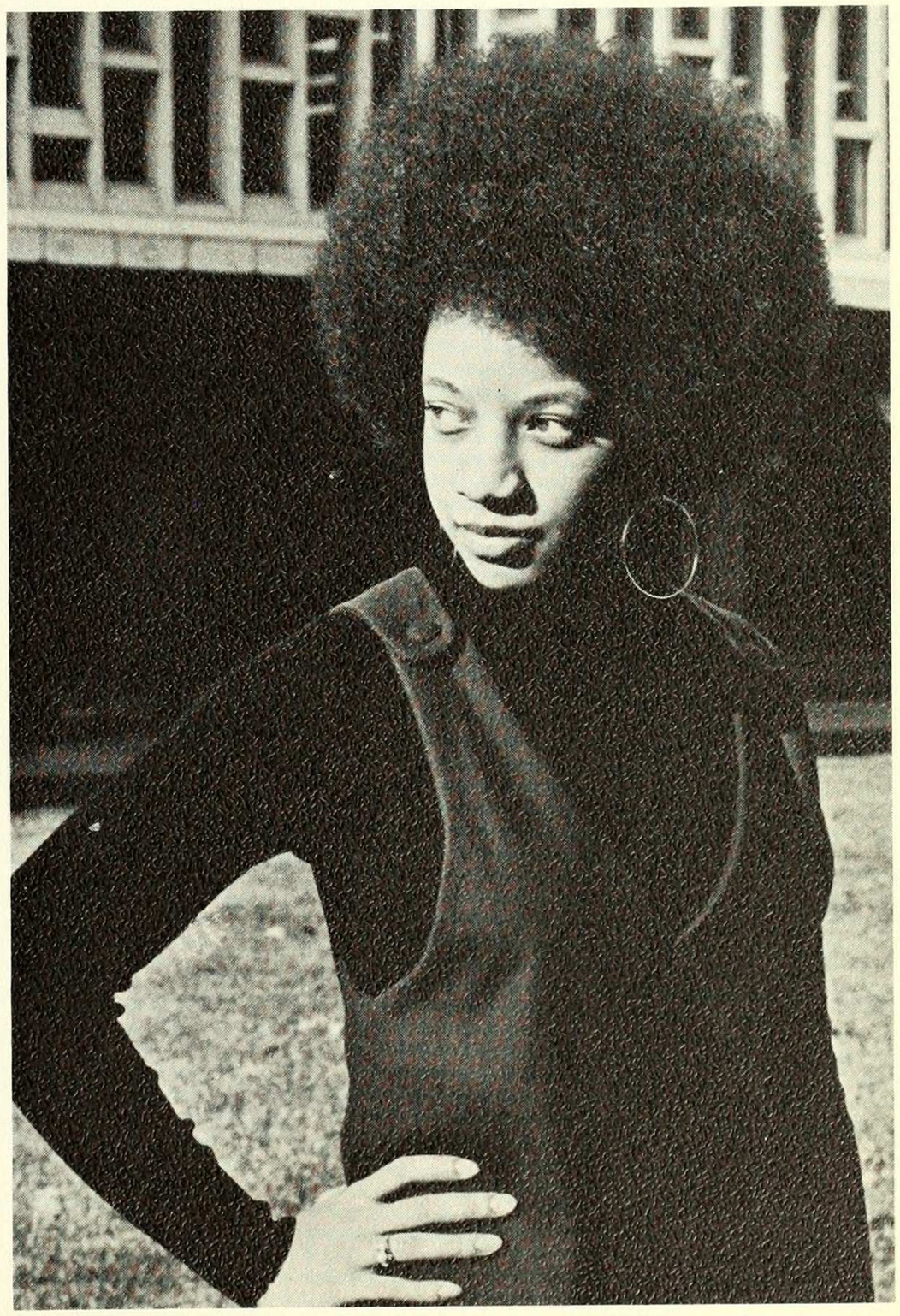

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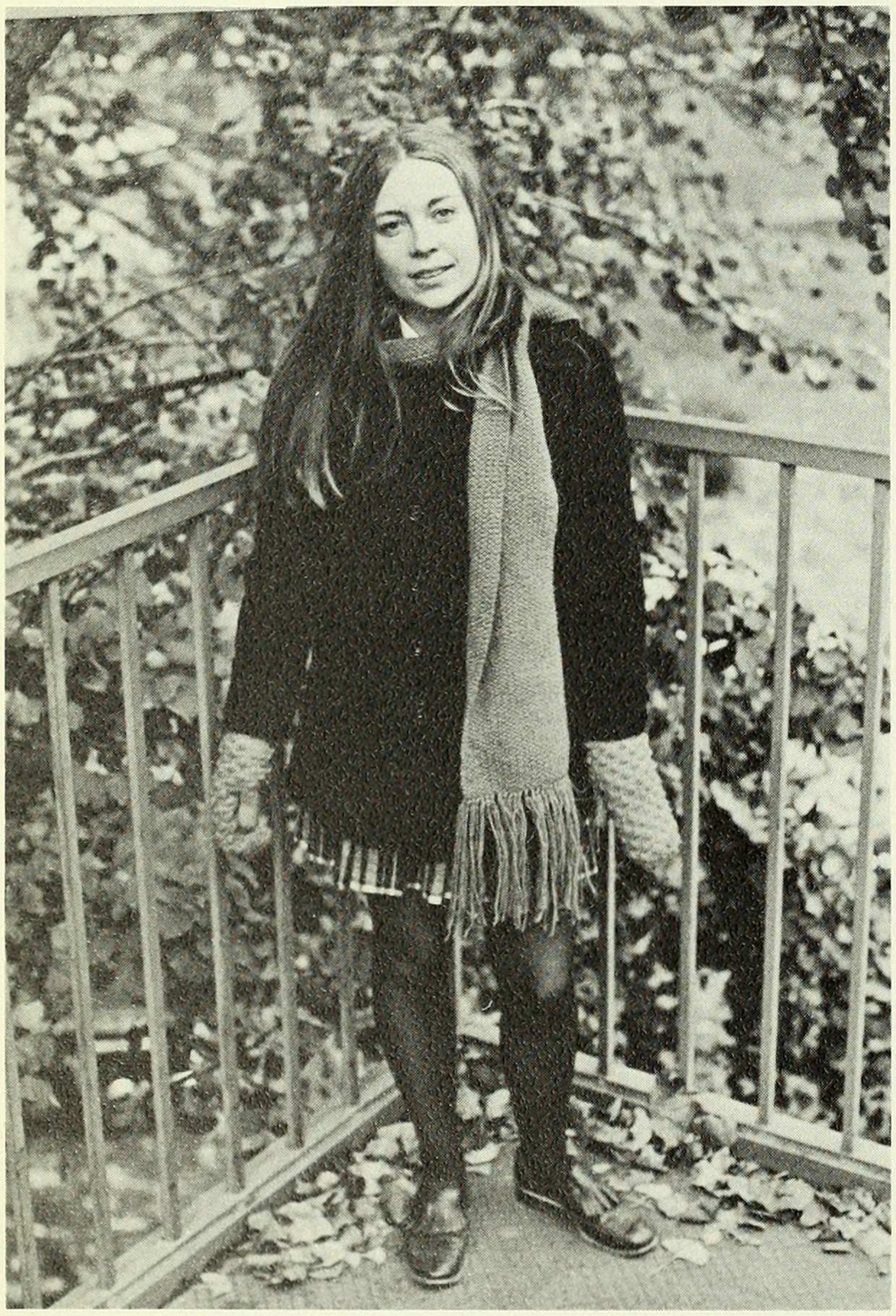

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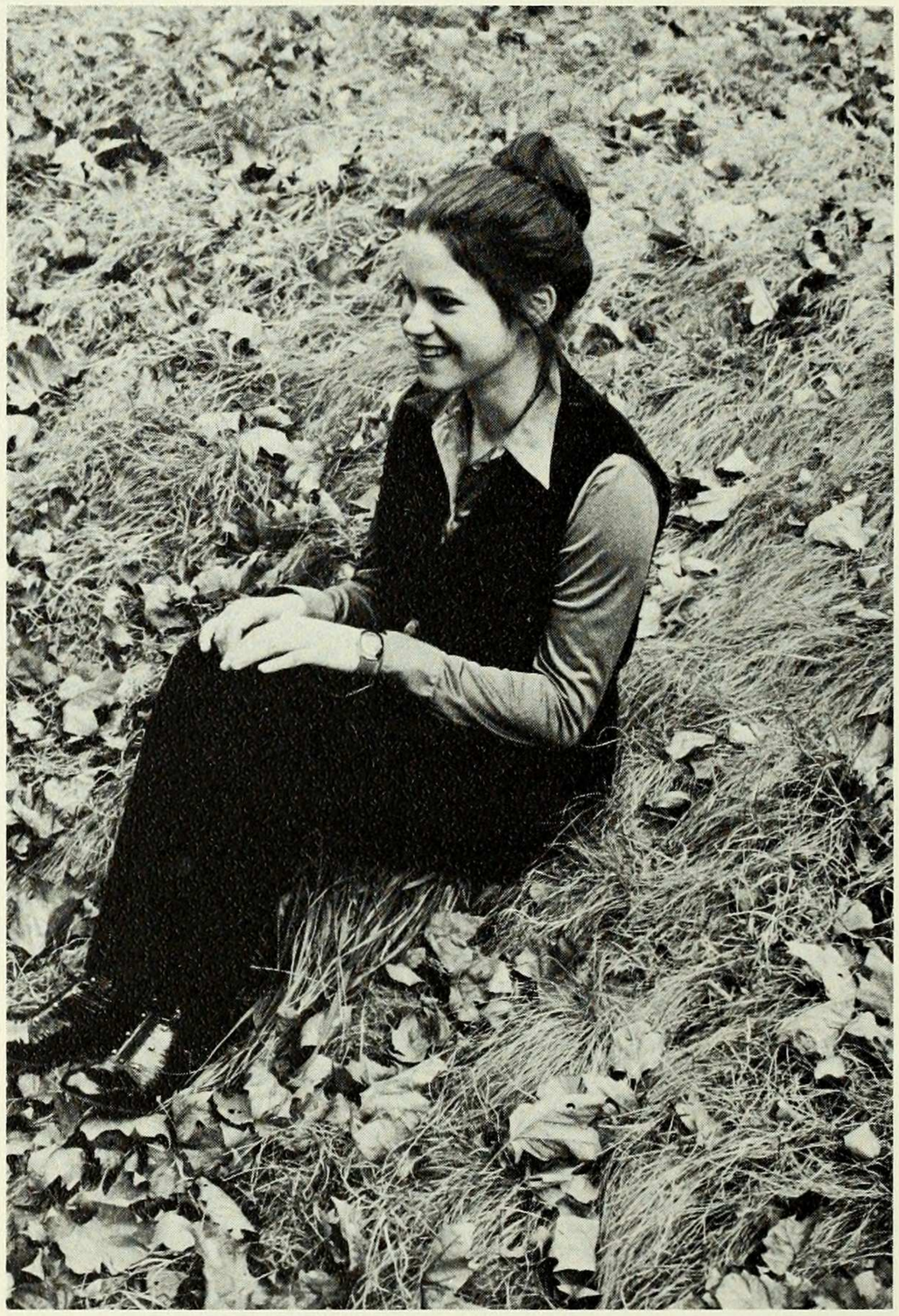
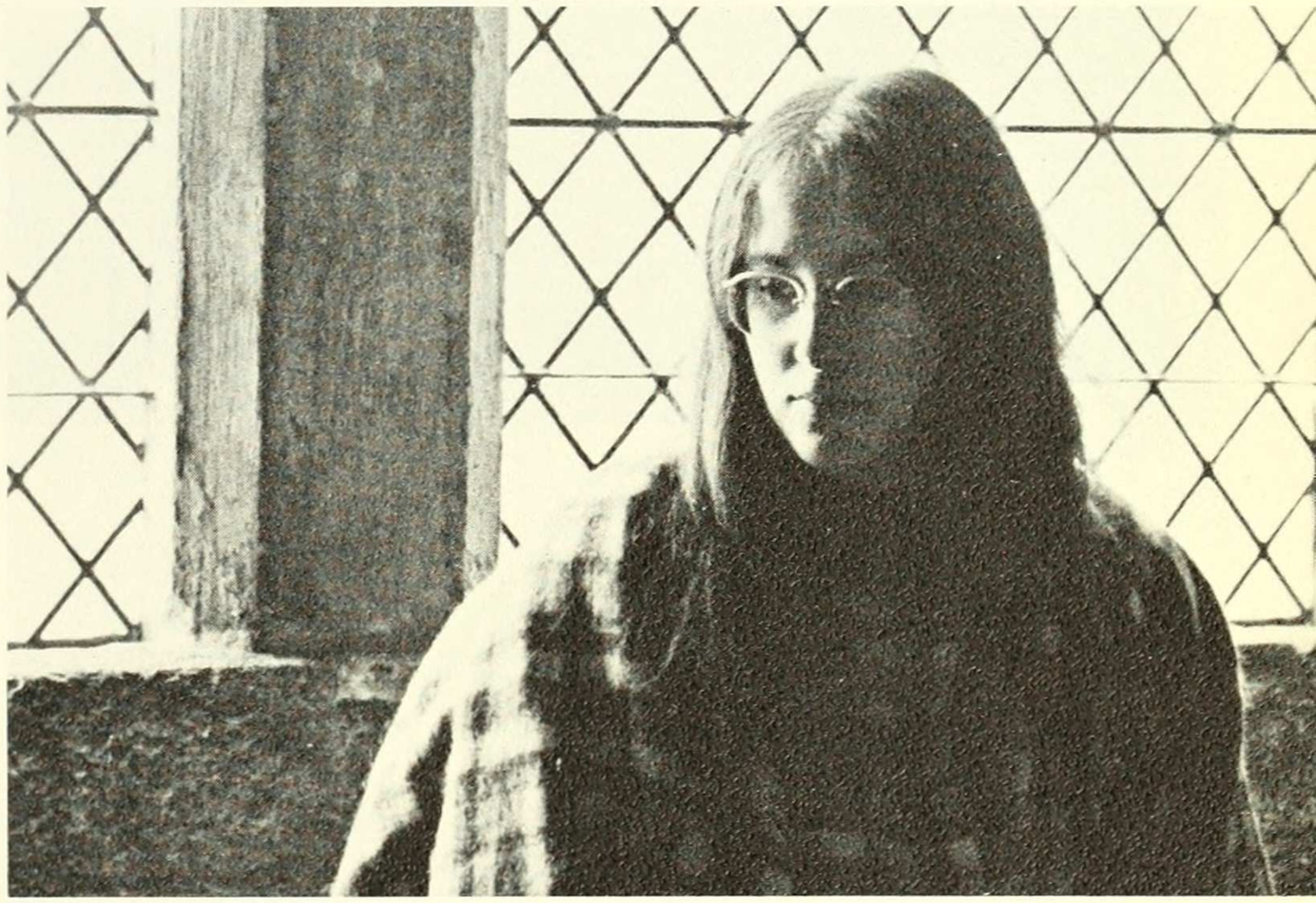


Karen Singer

Elizabeth Hellman



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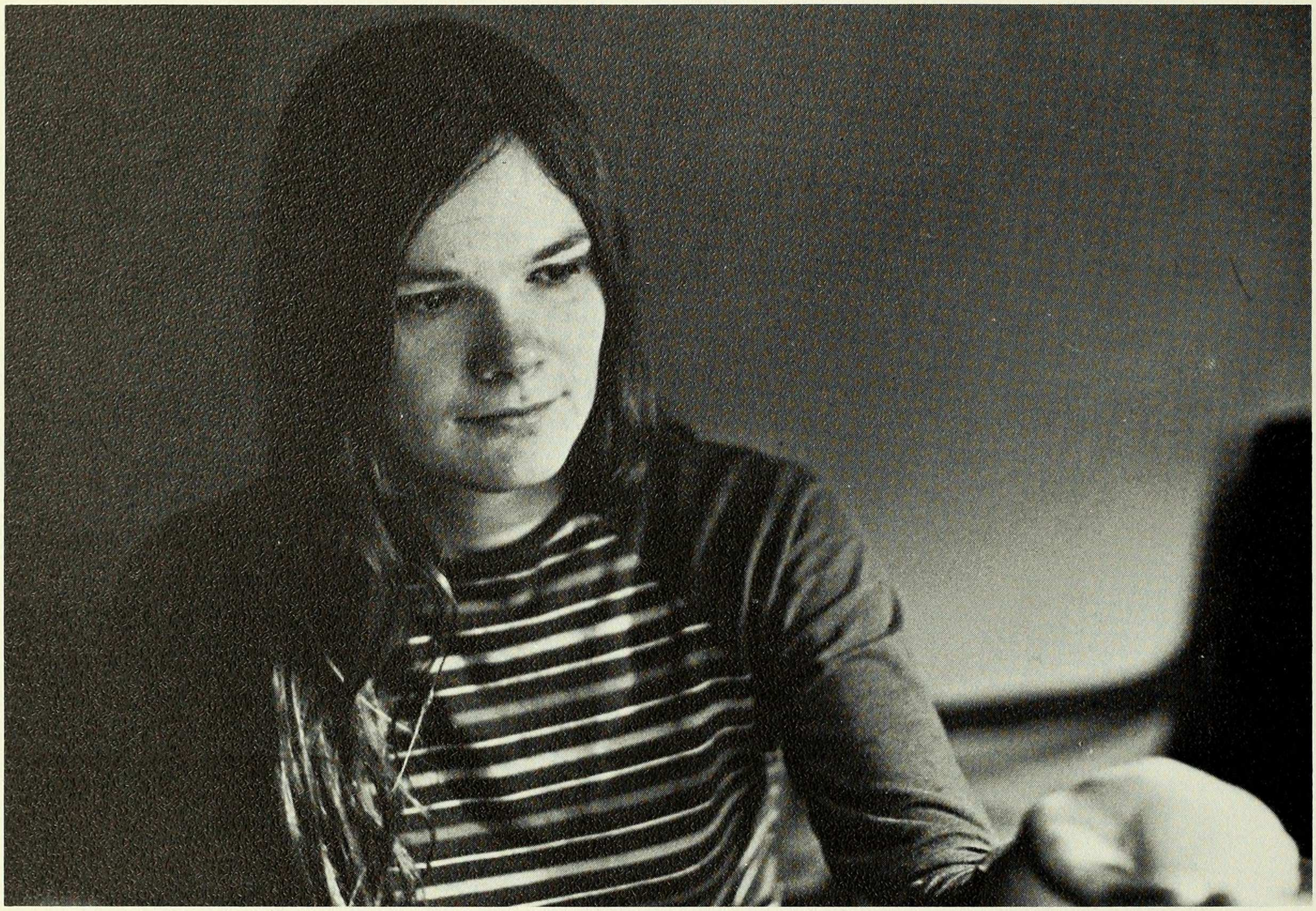

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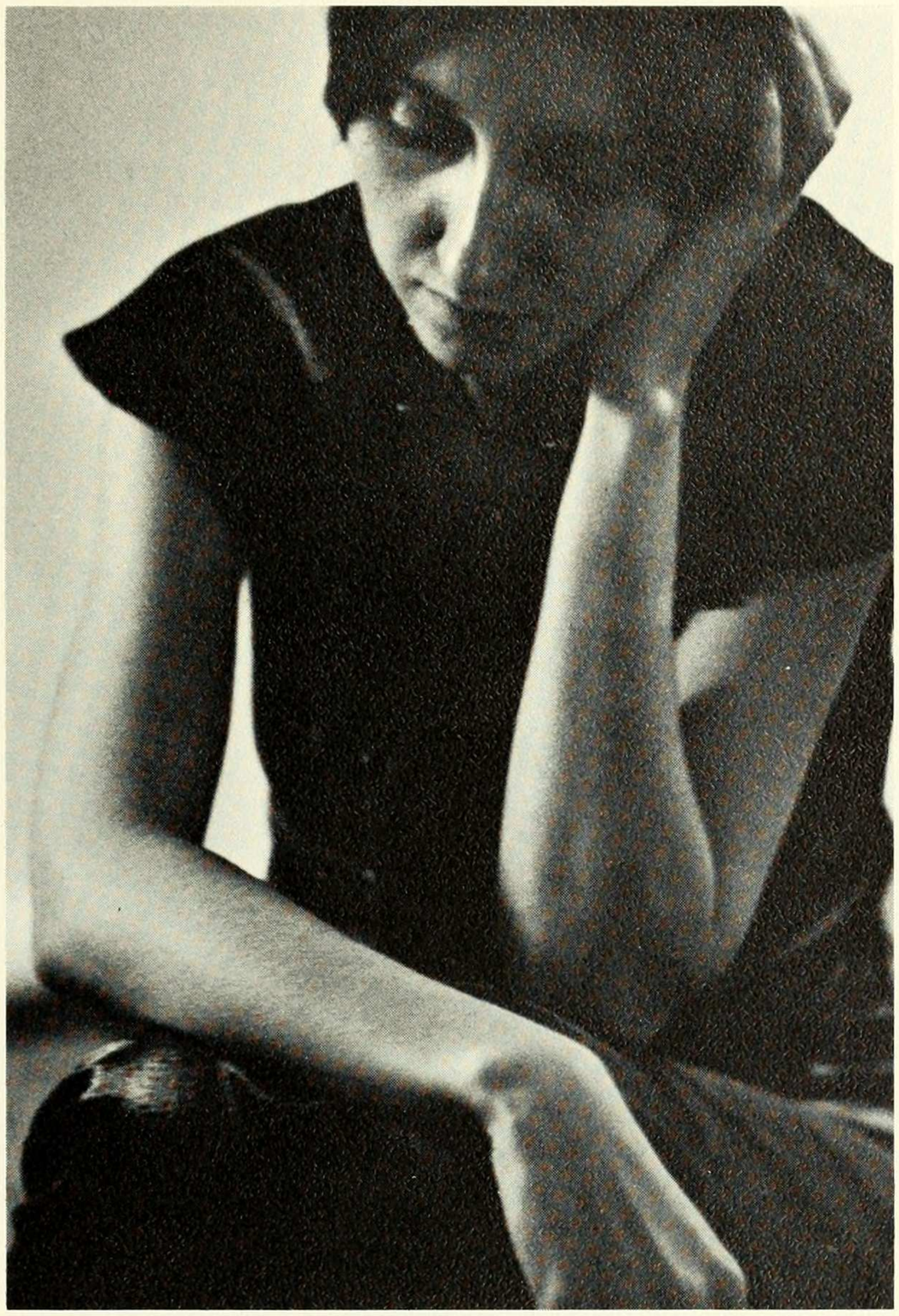

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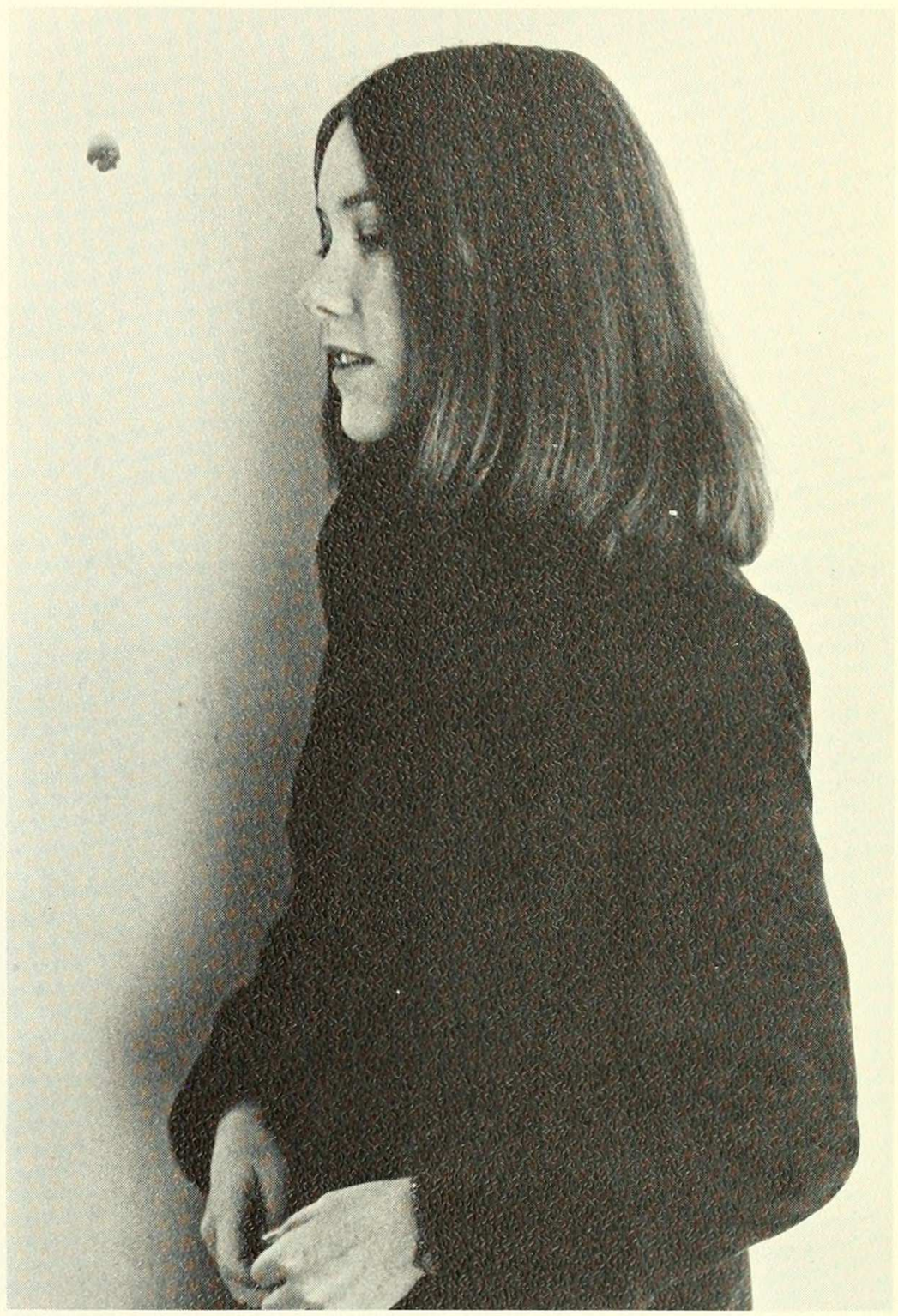

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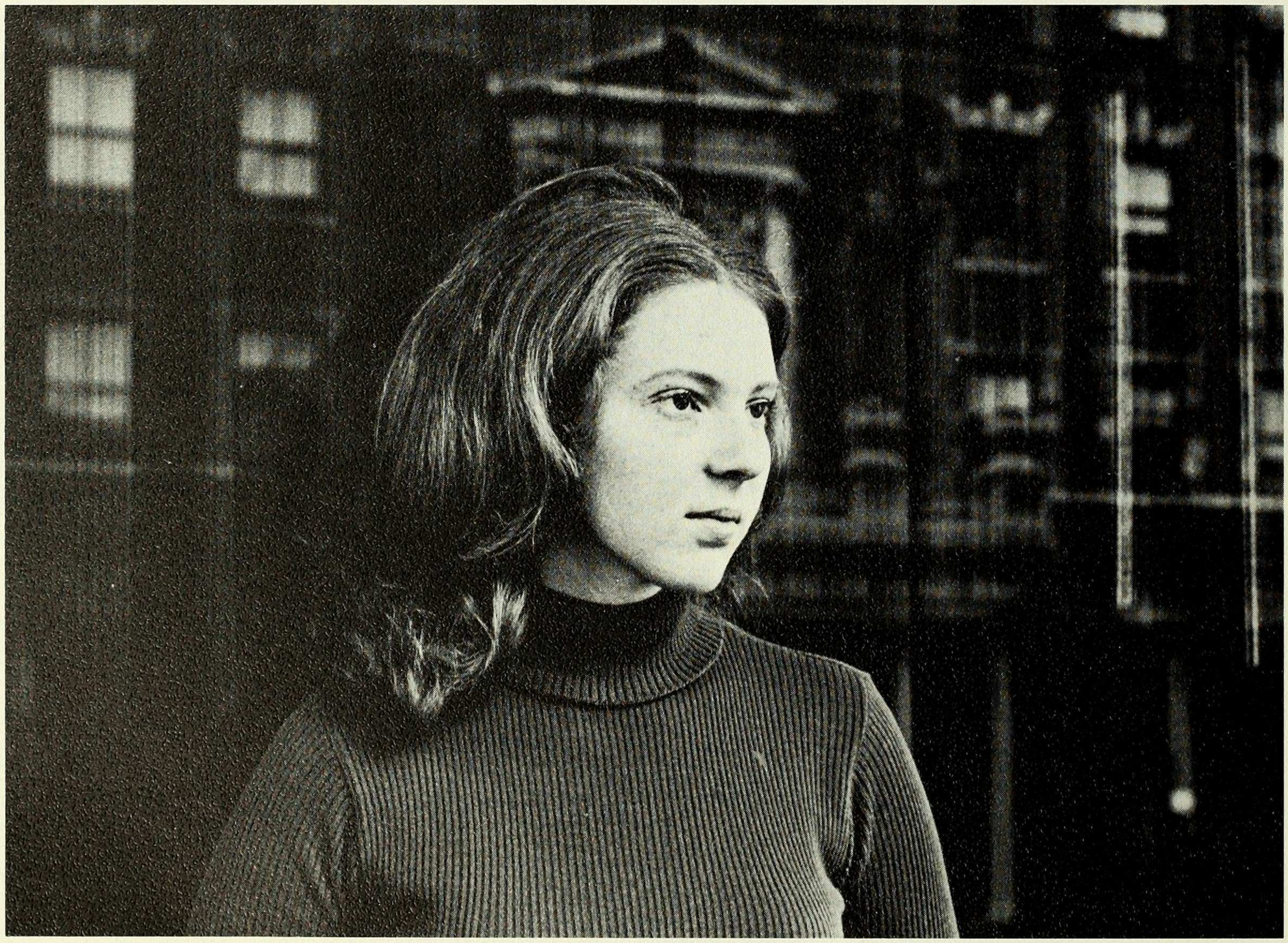

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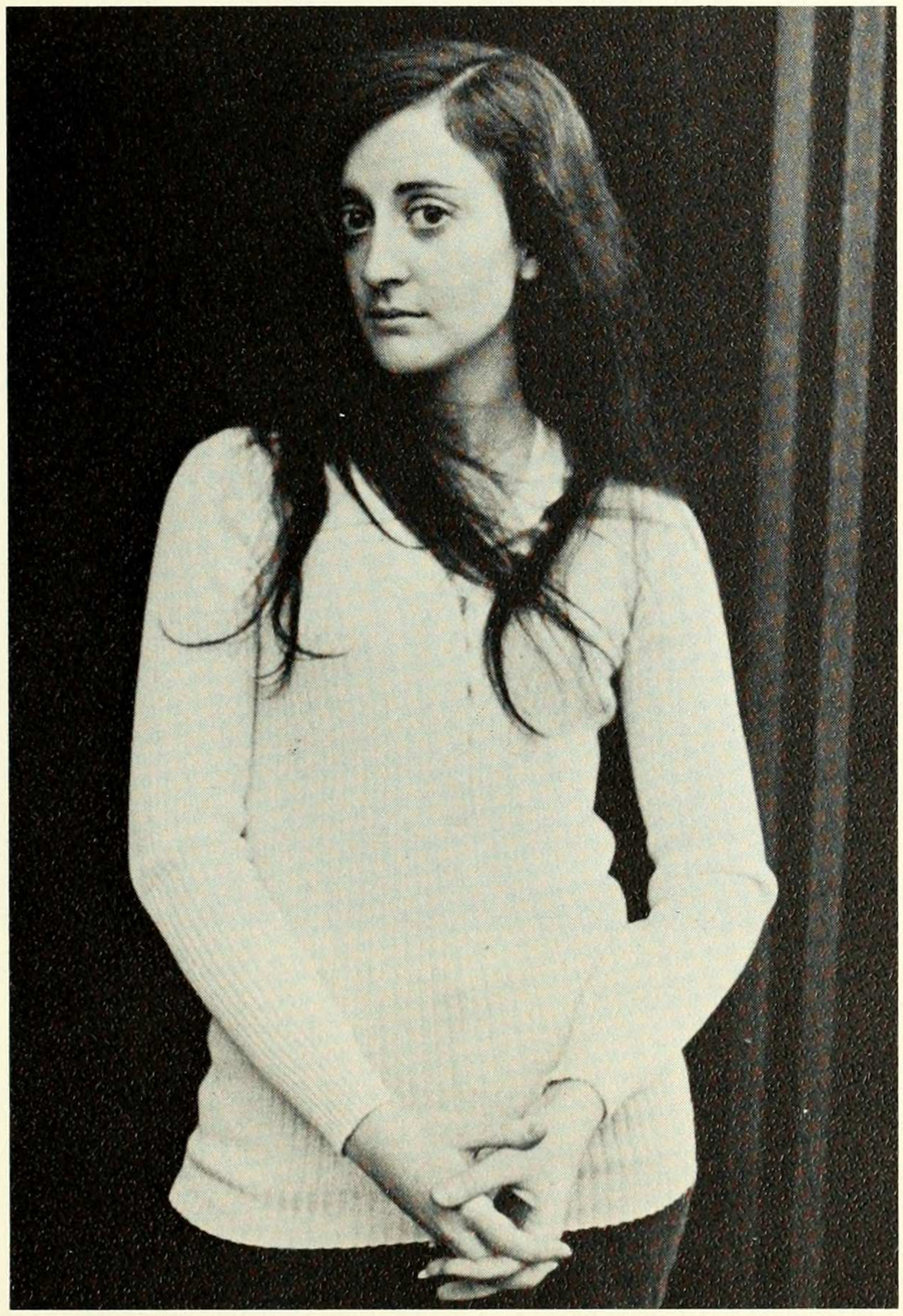

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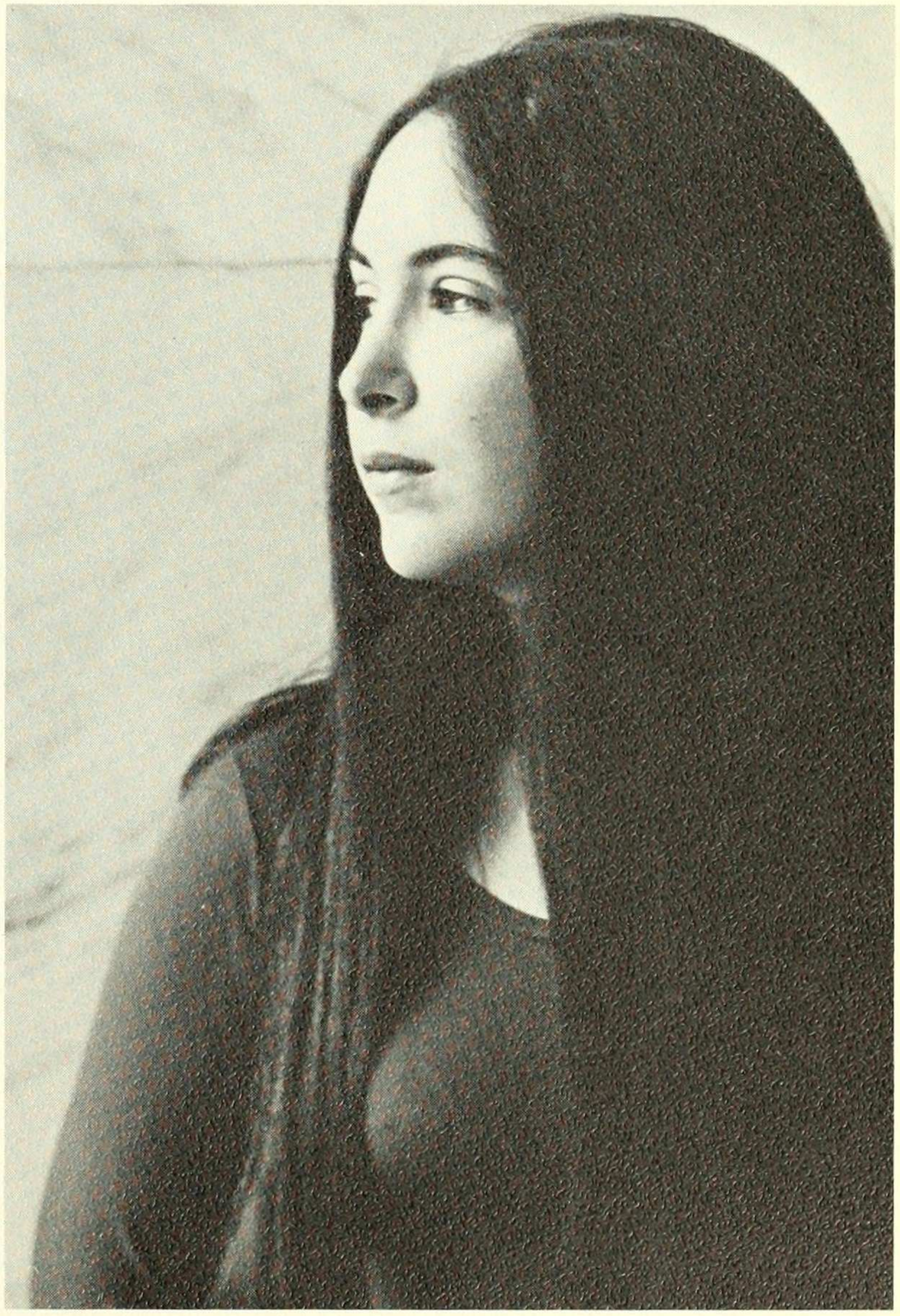

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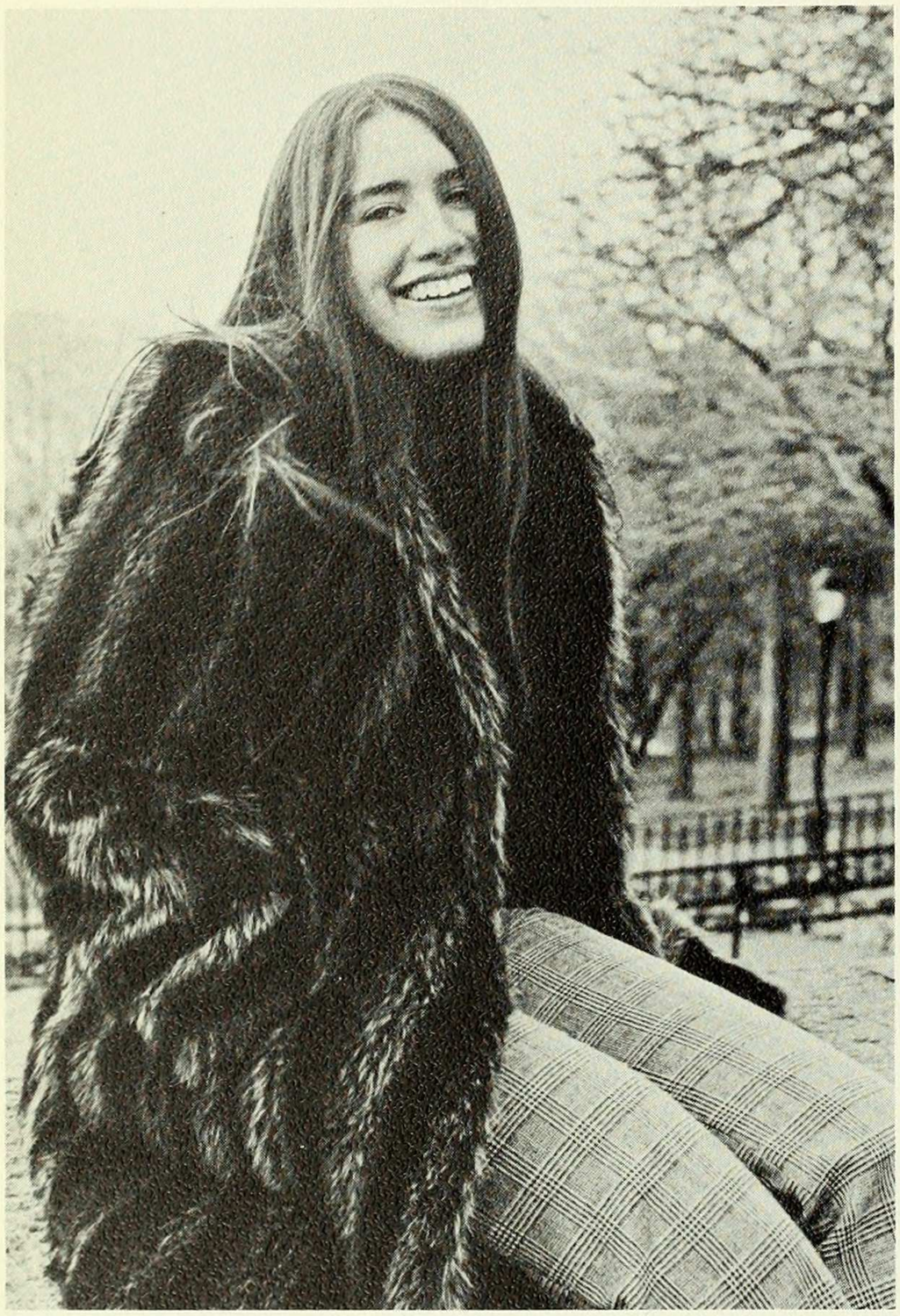

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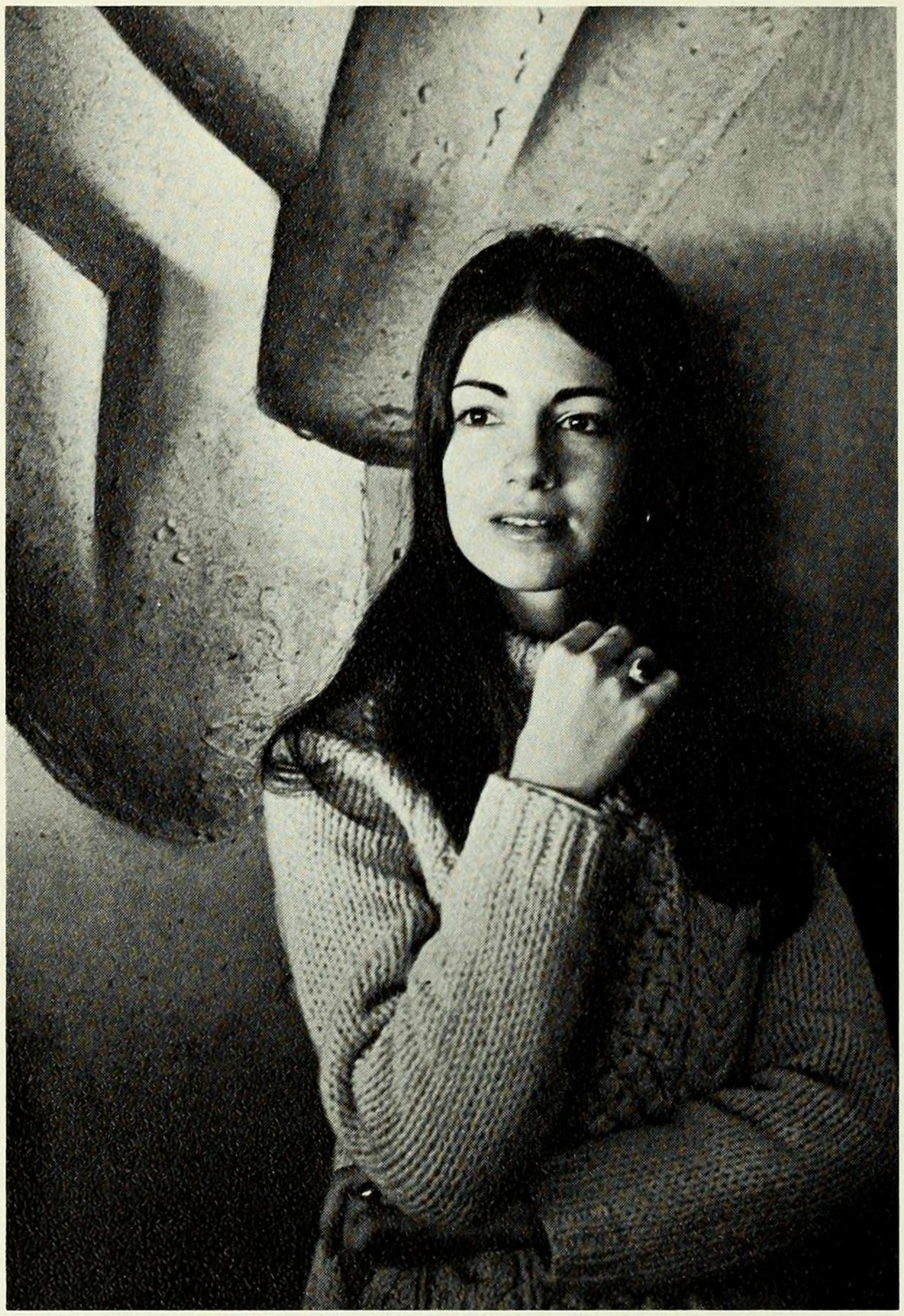

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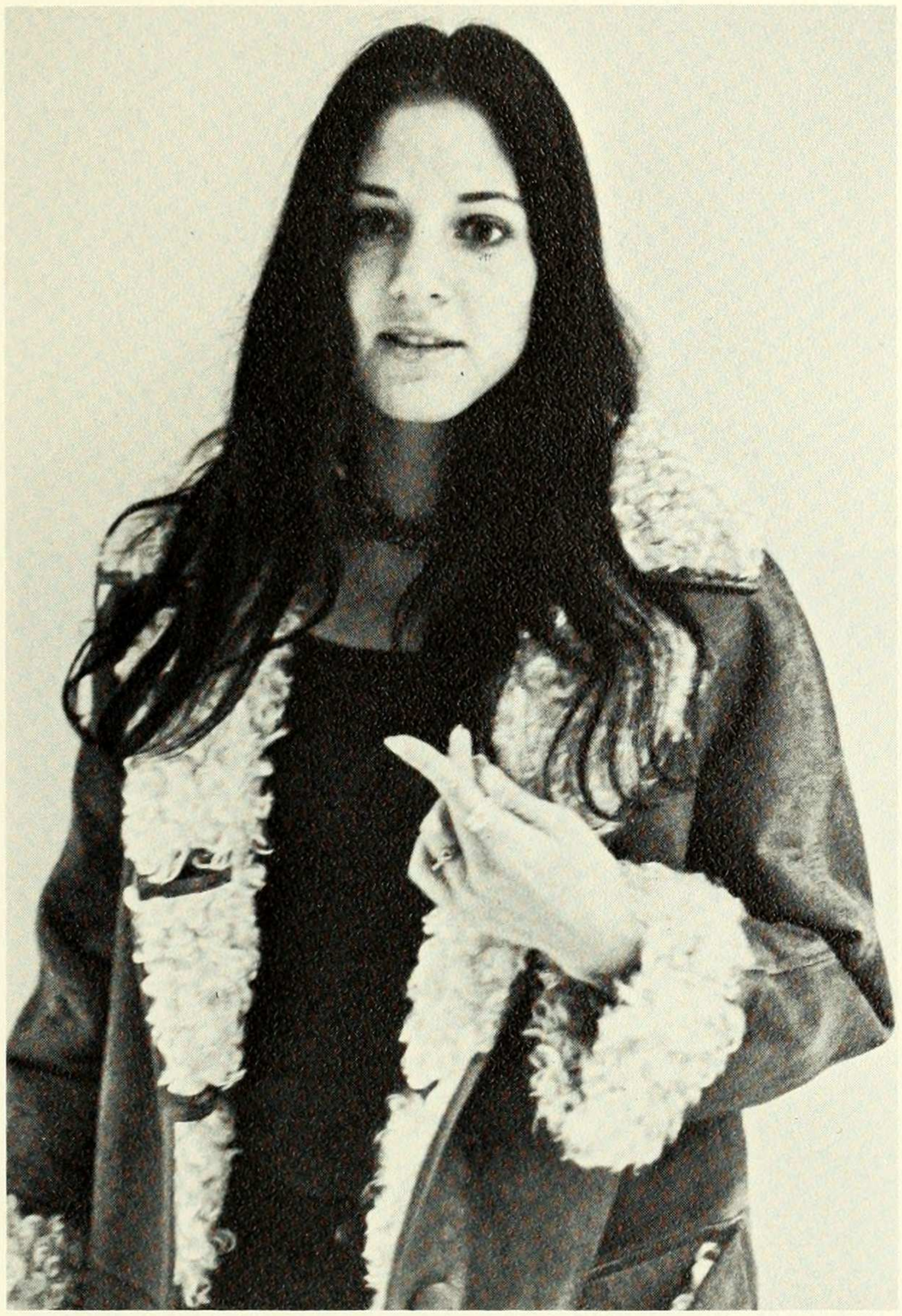

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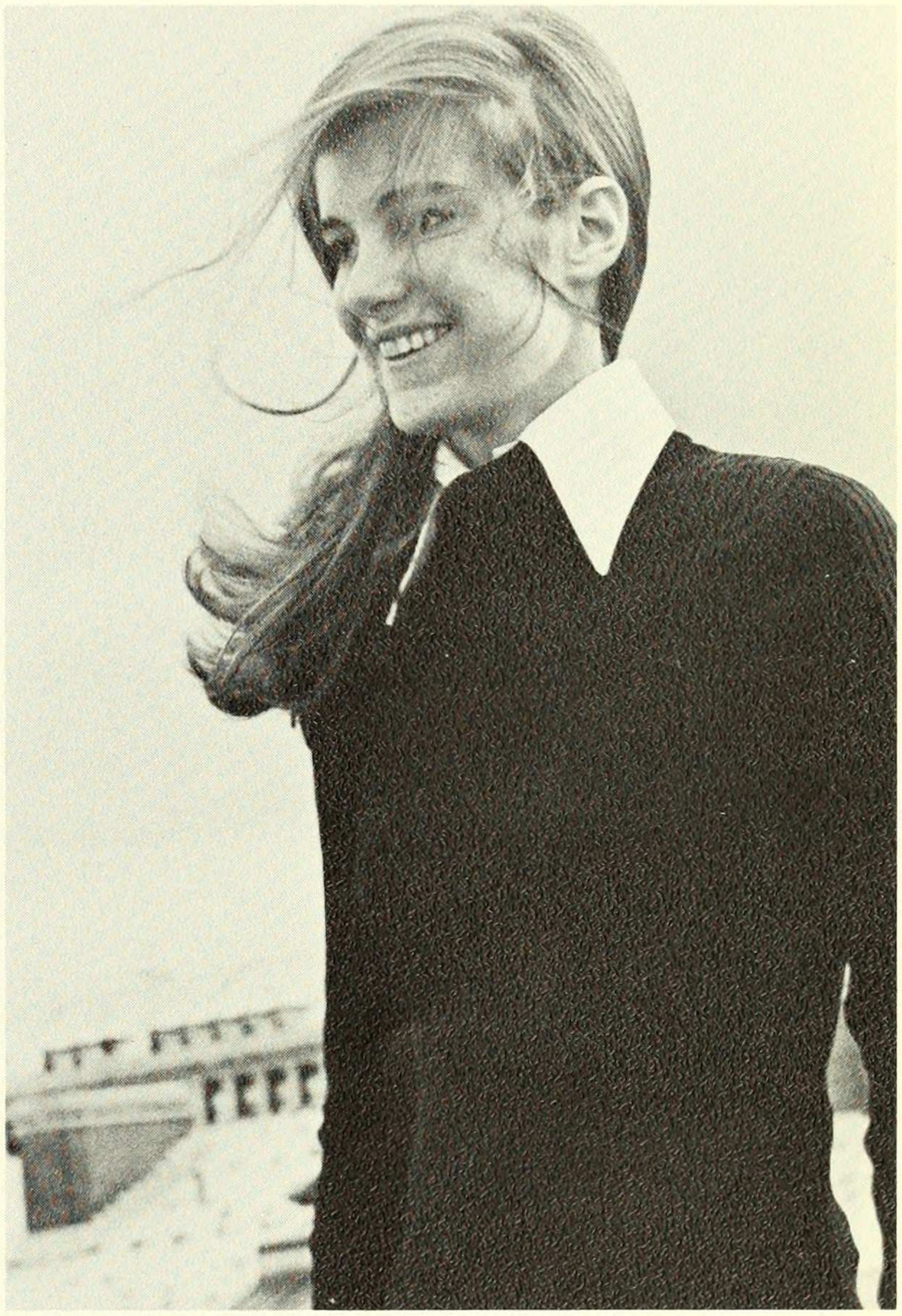

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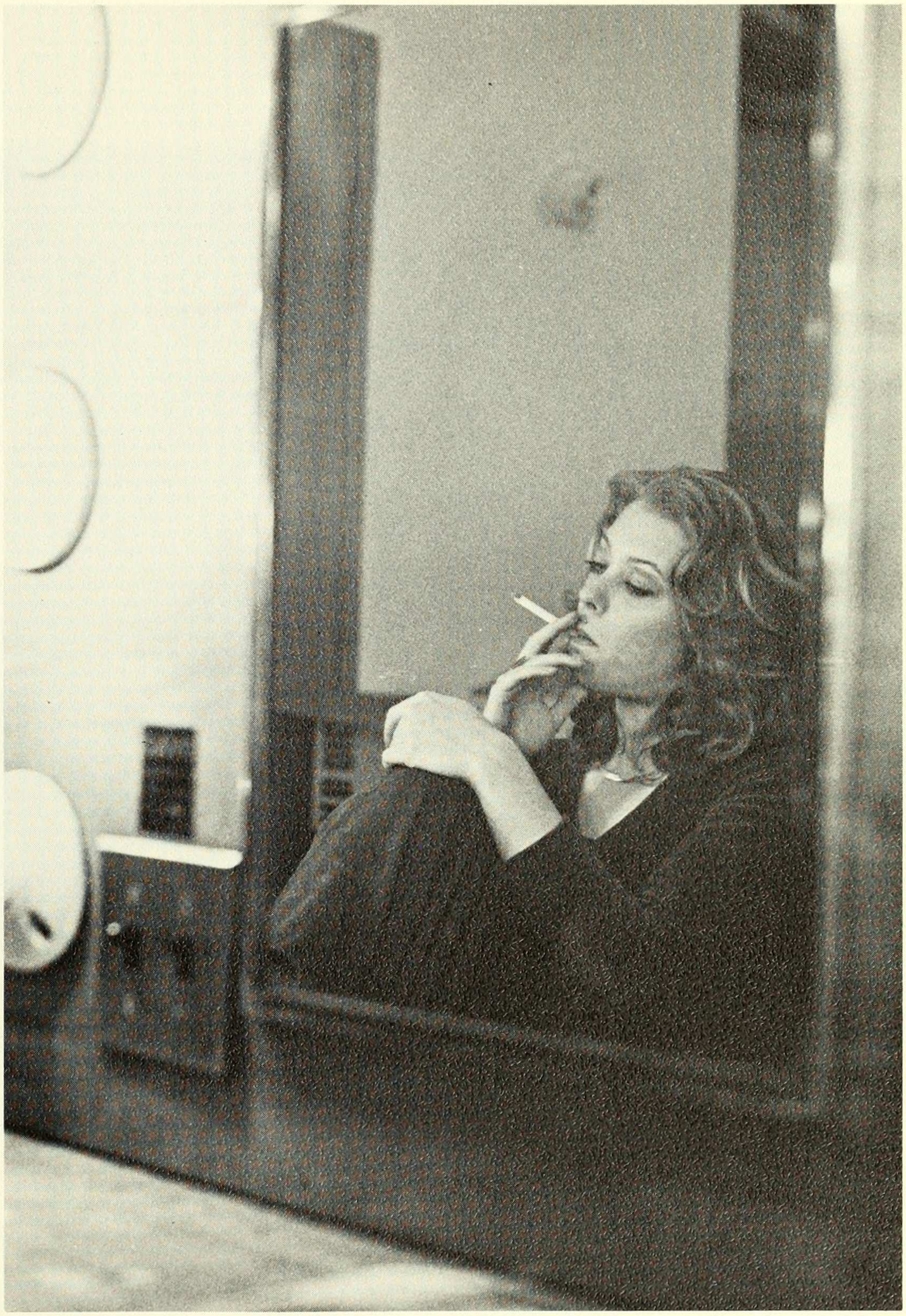
Linda Slodki



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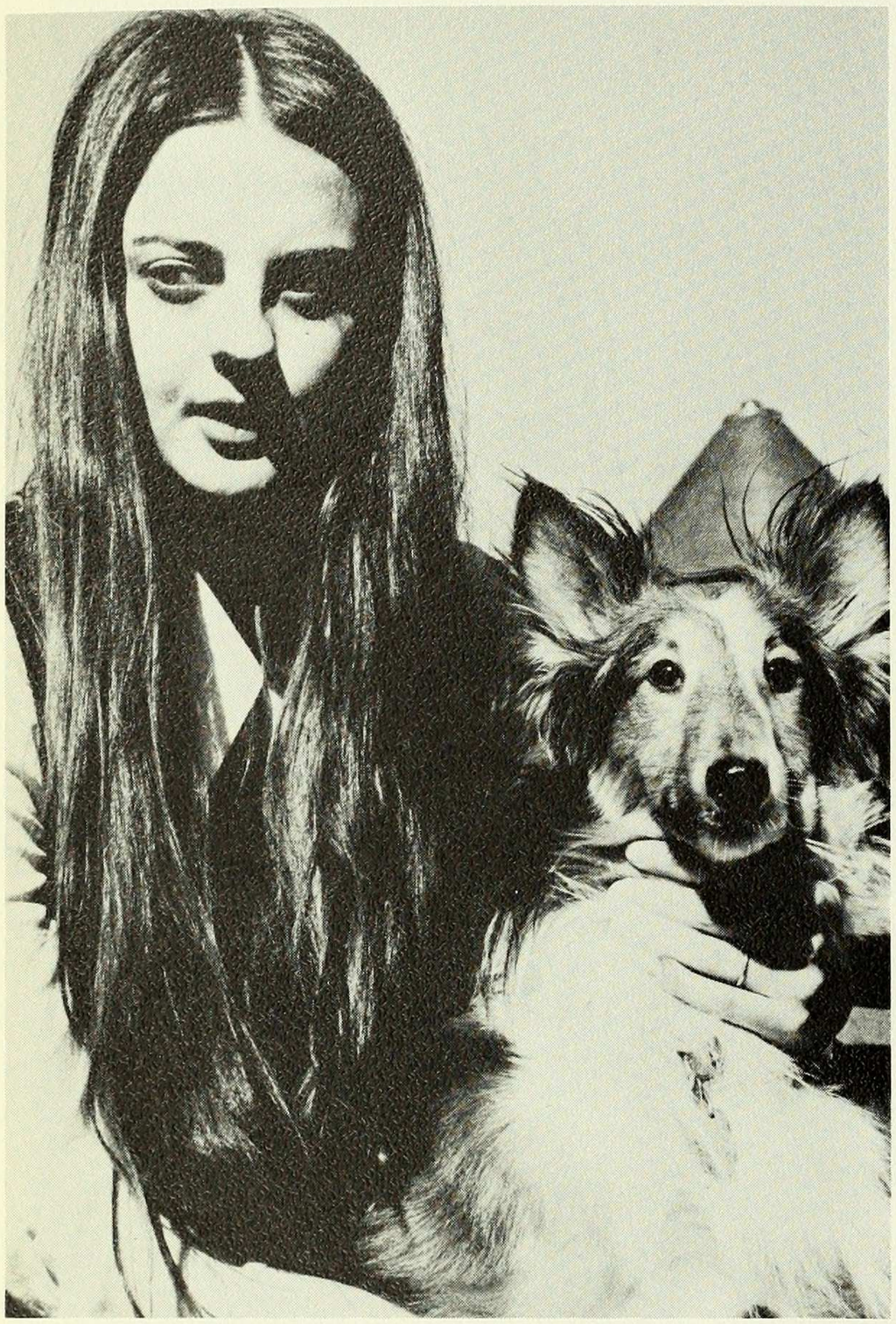
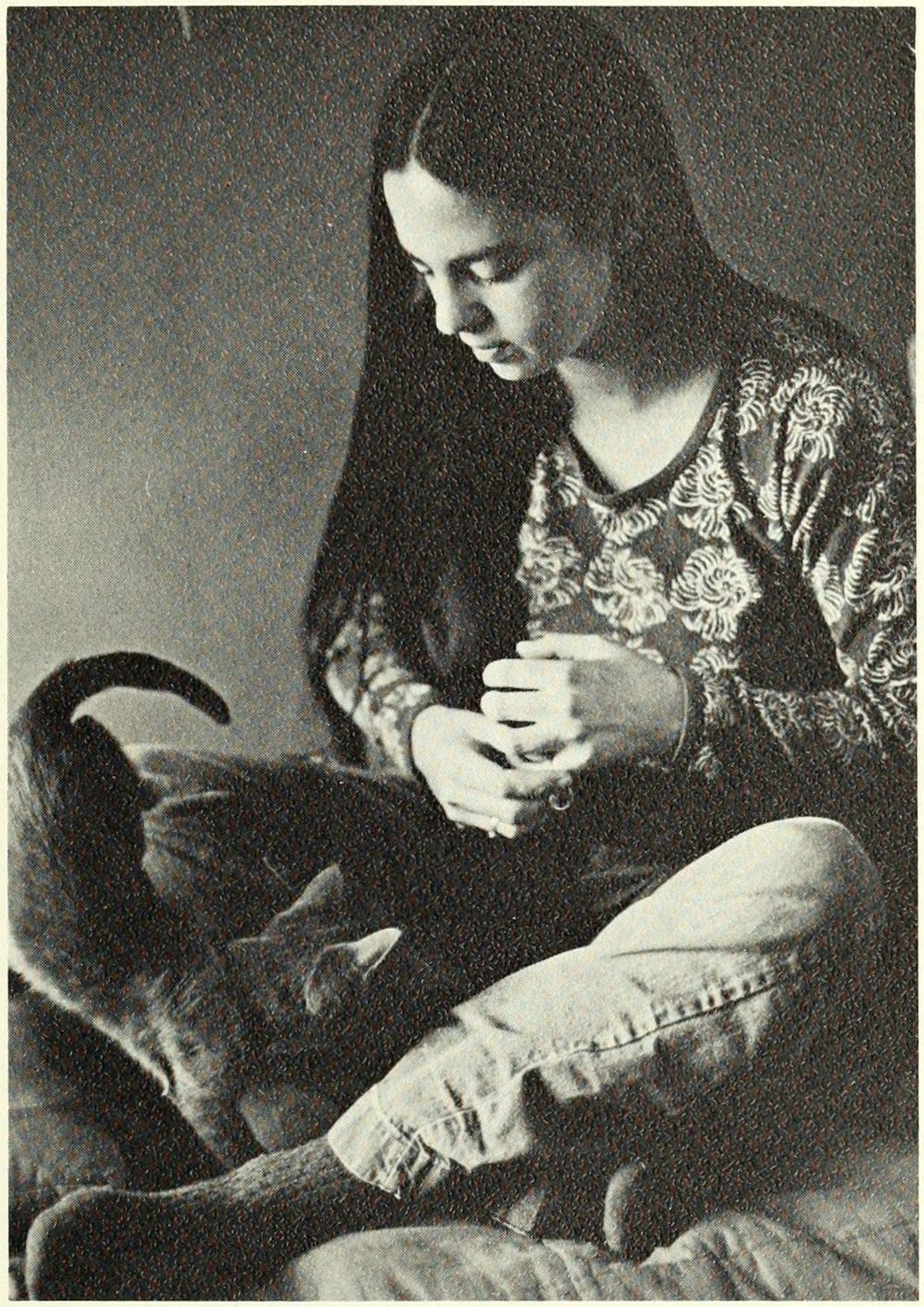


Dena A. Domenicali

Pat Steele



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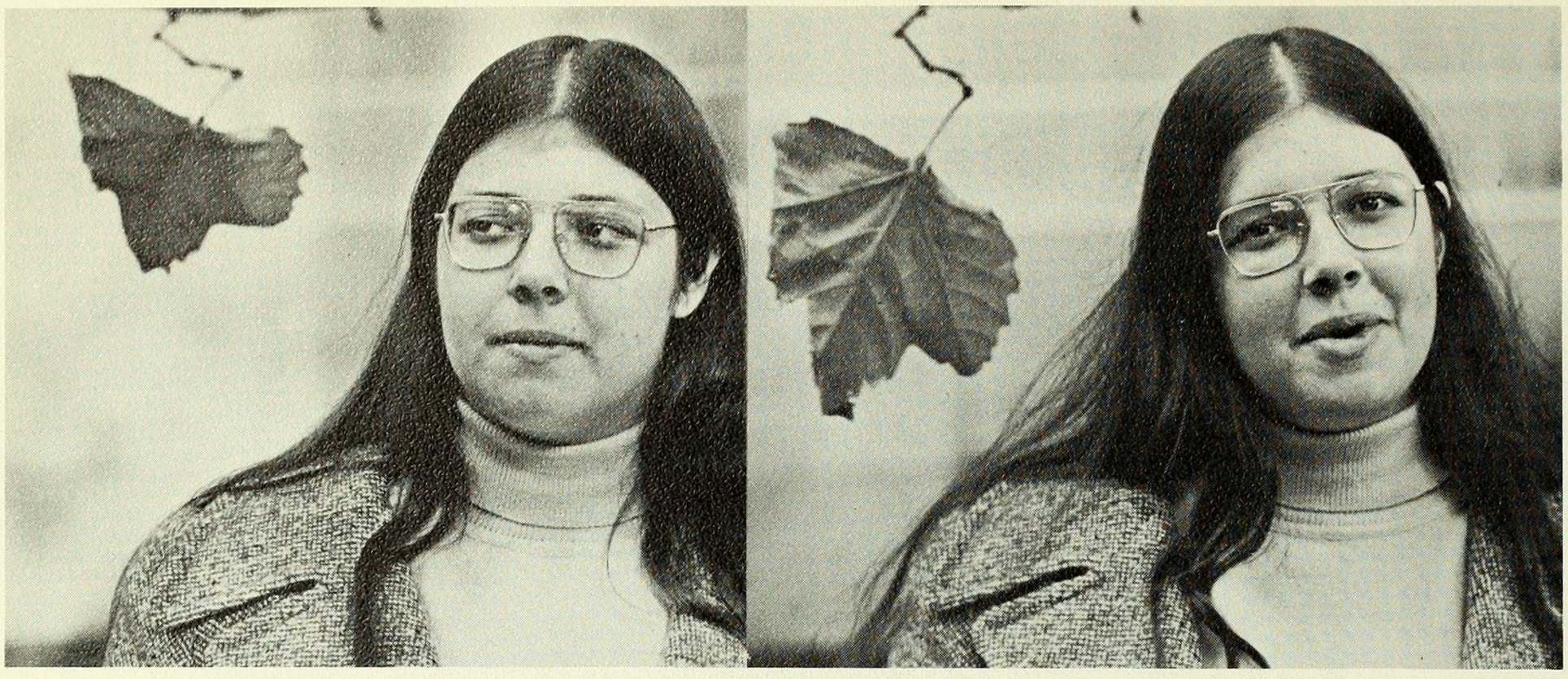

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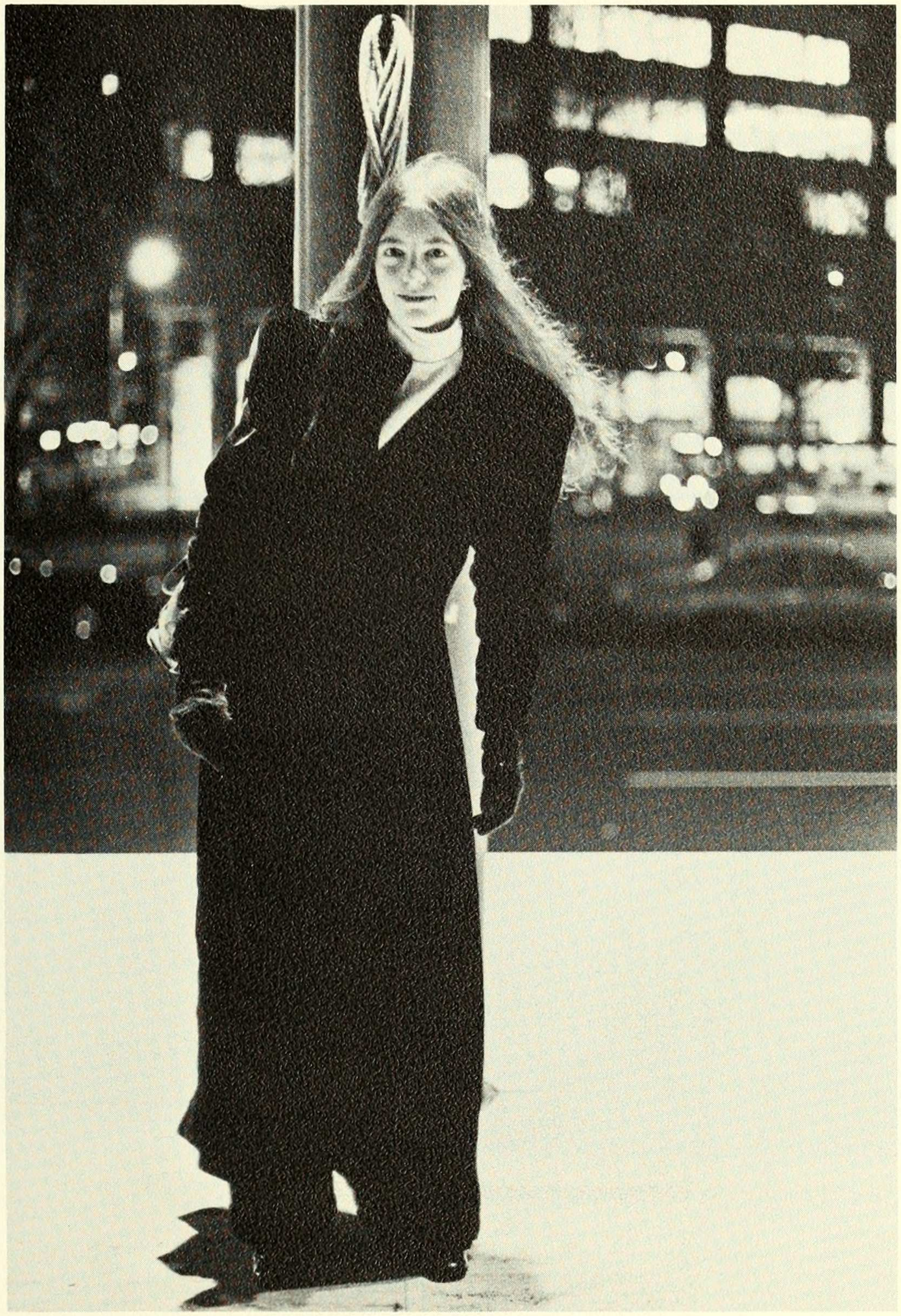

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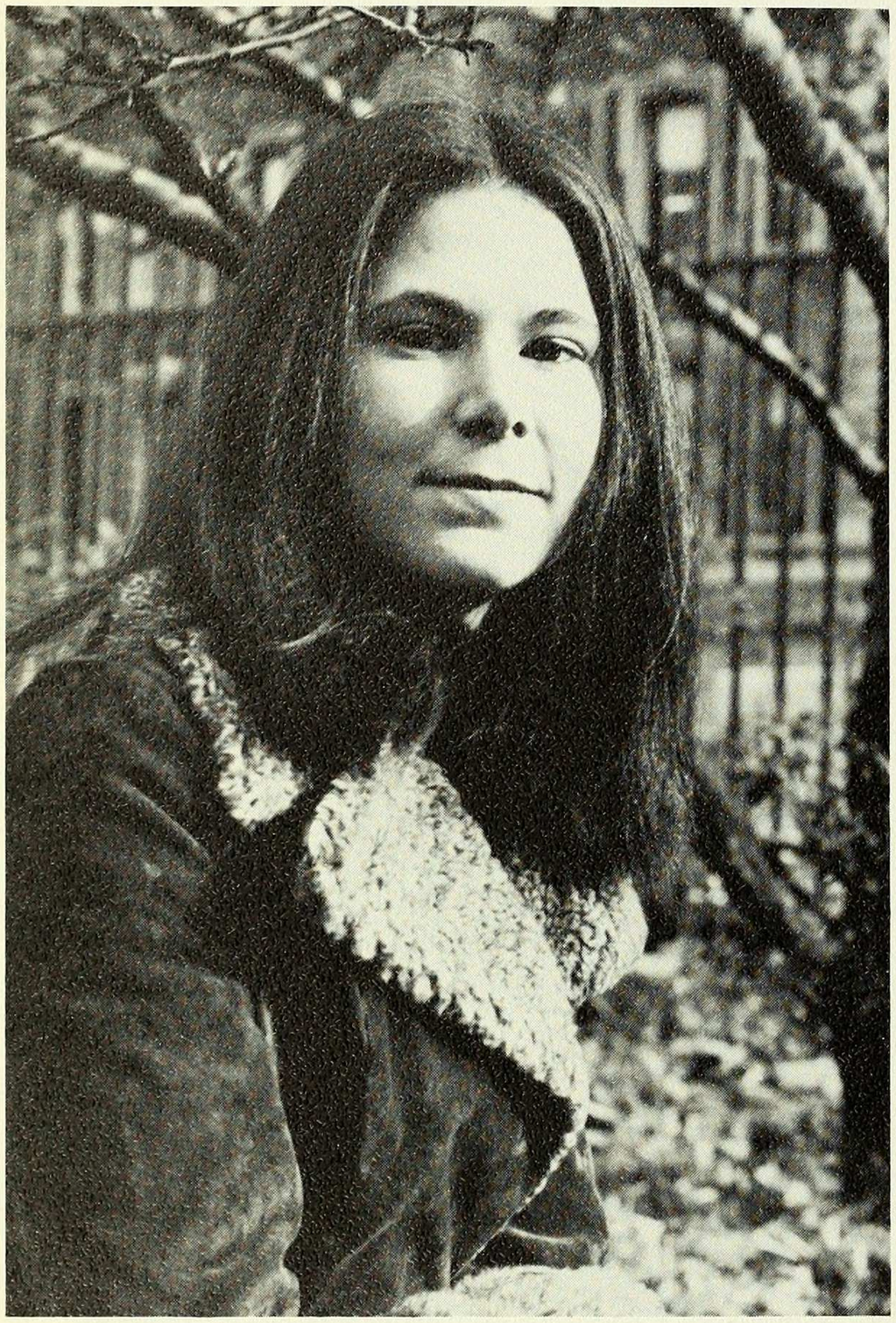

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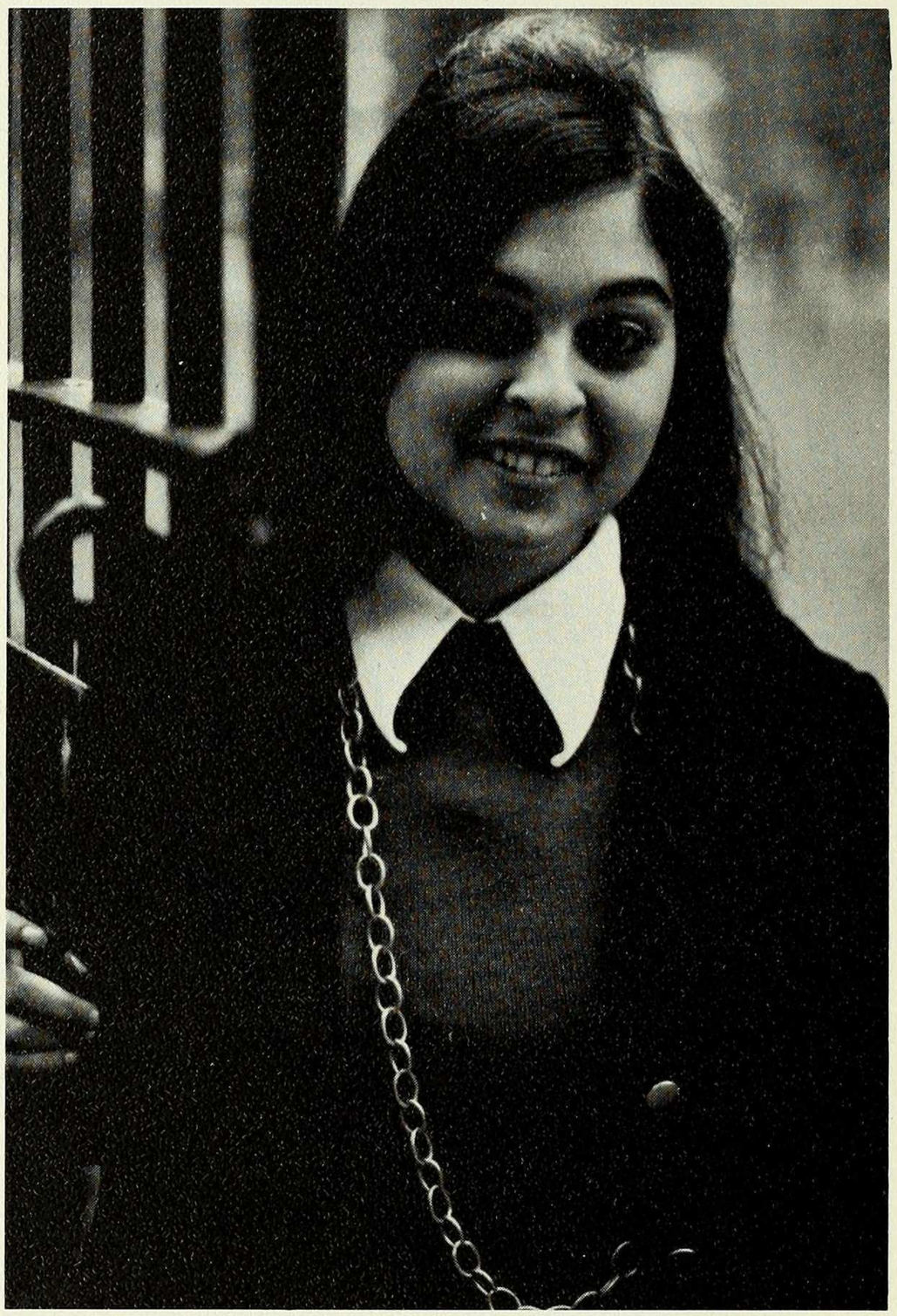

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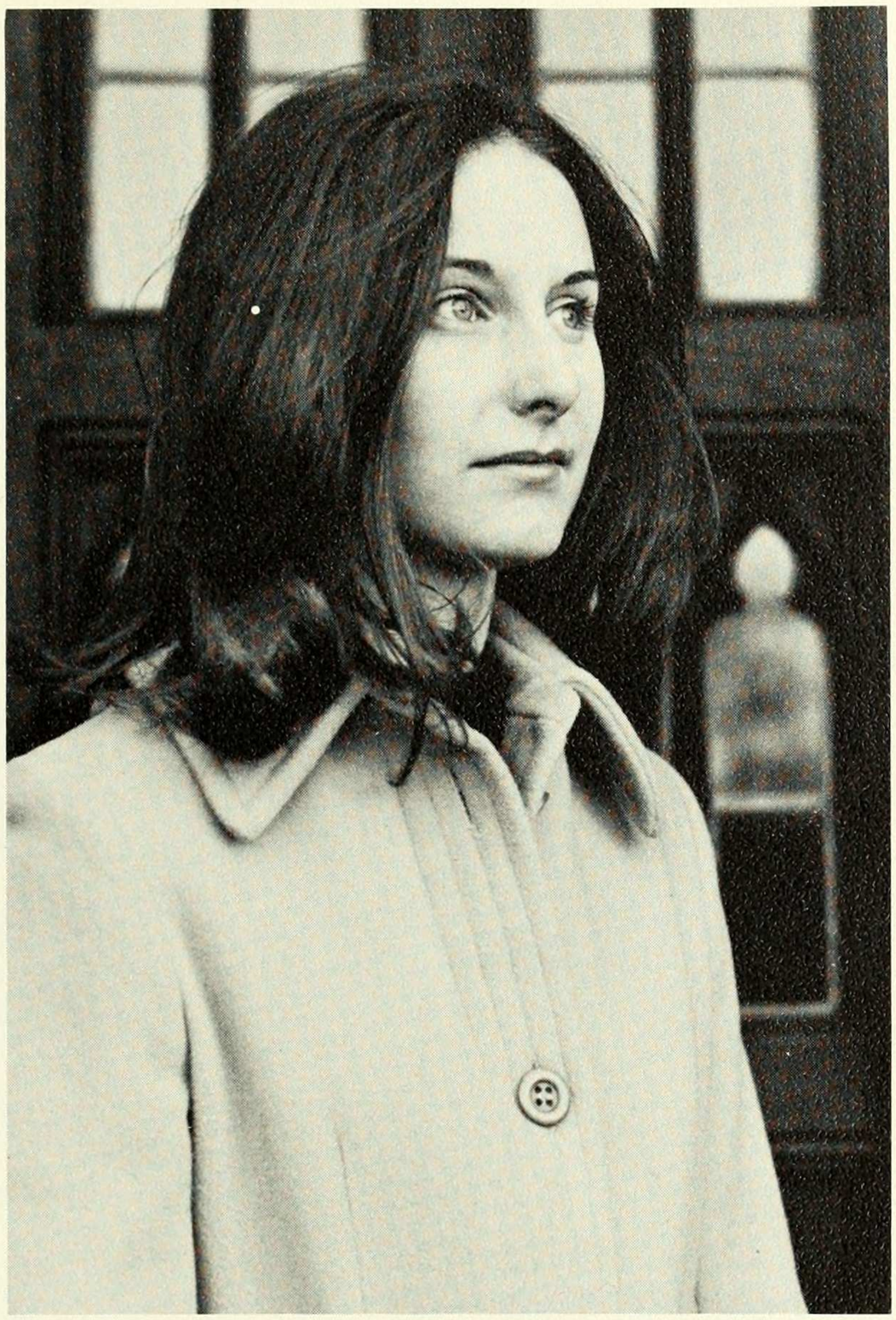

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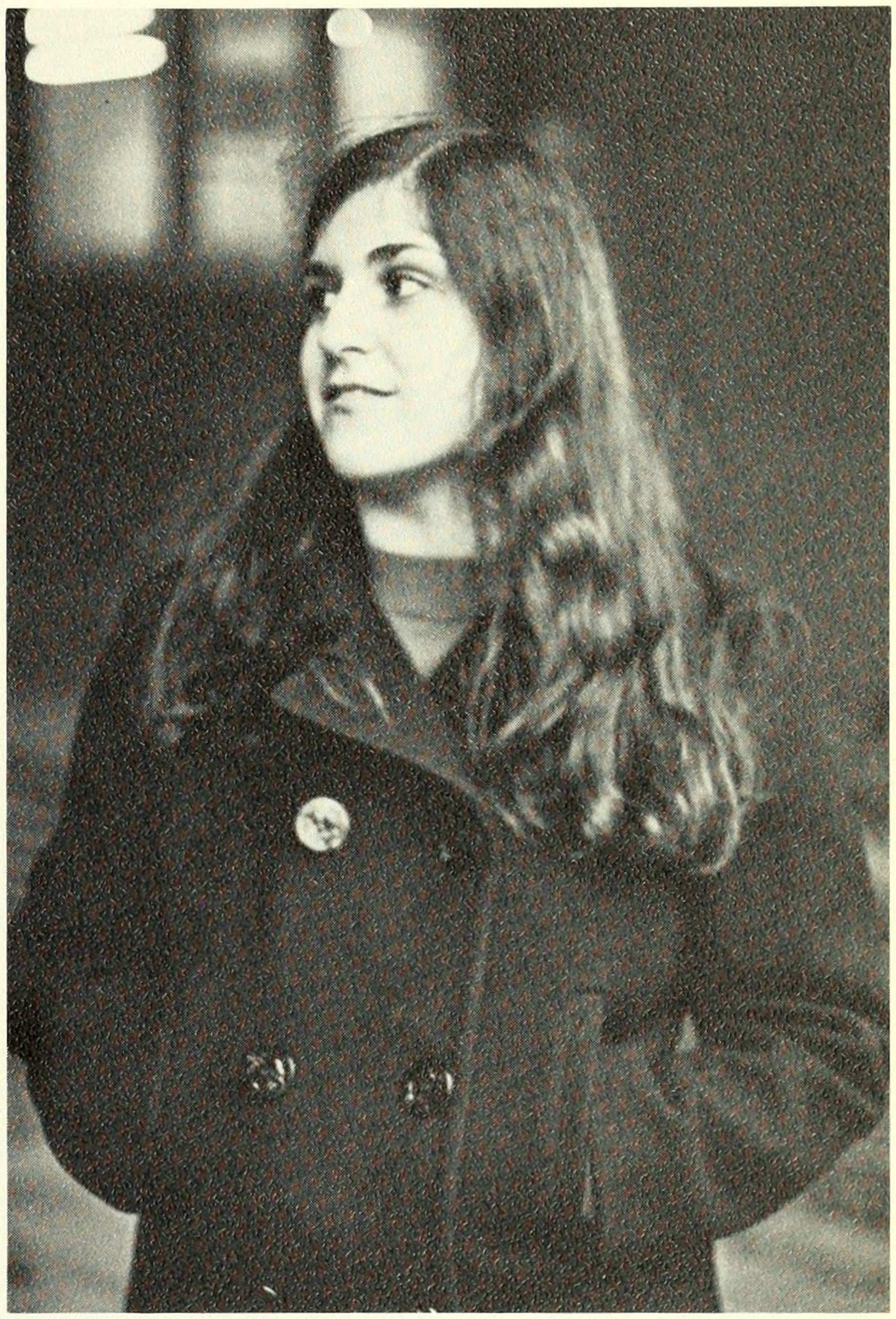

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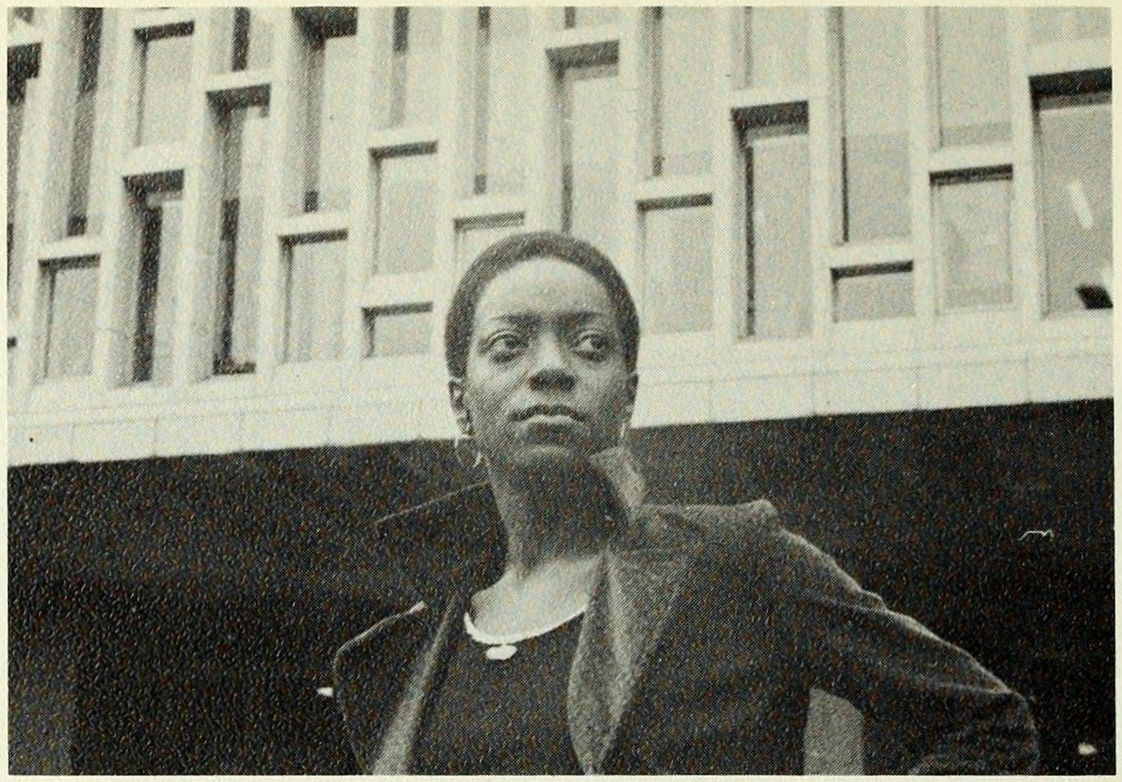
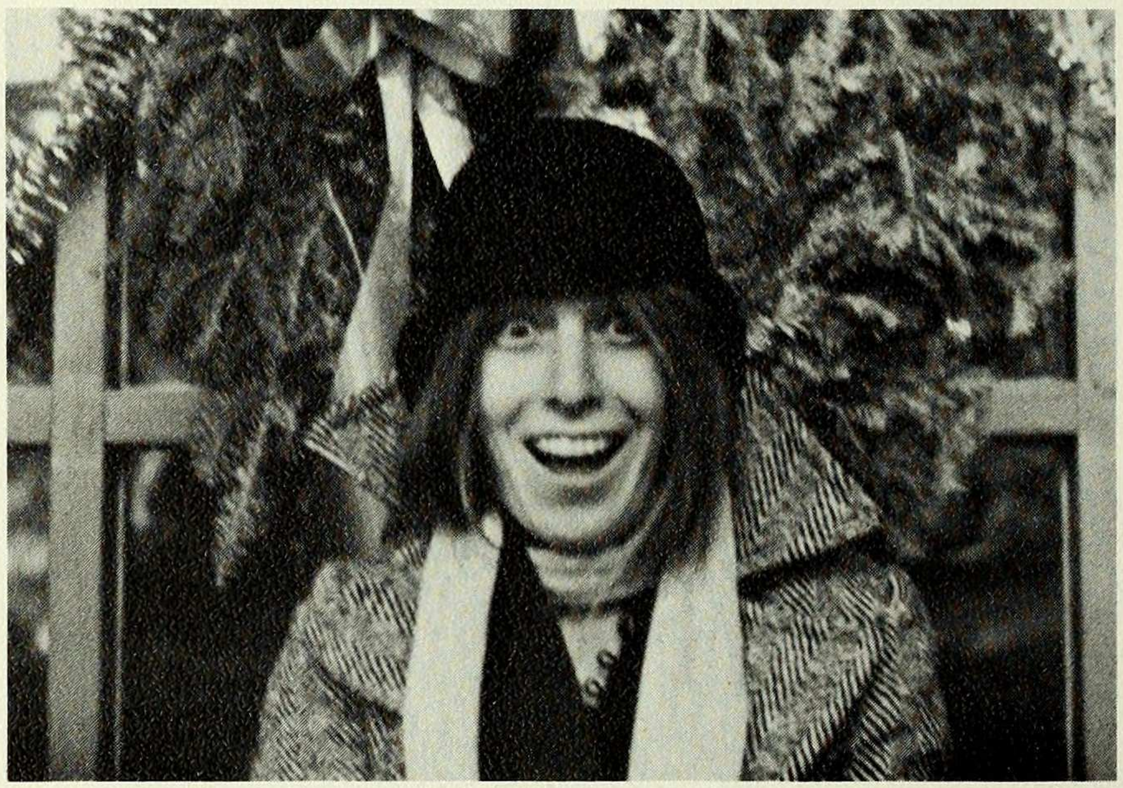
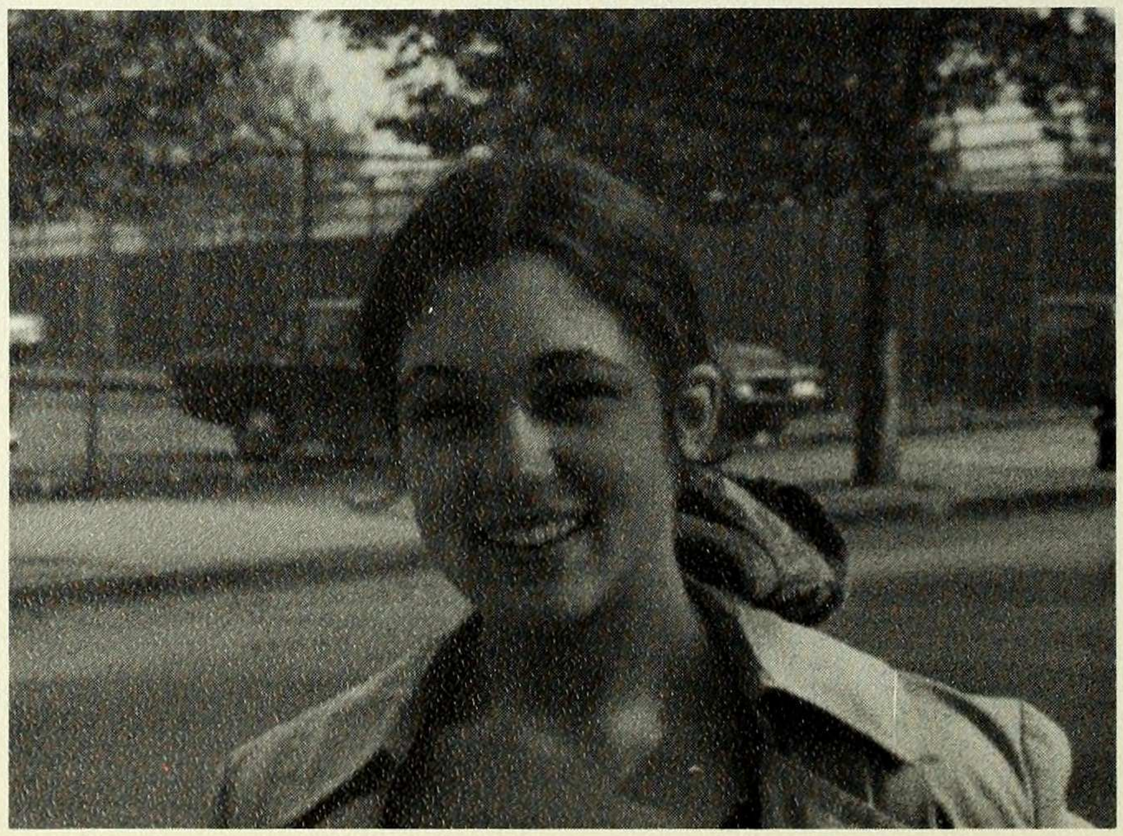




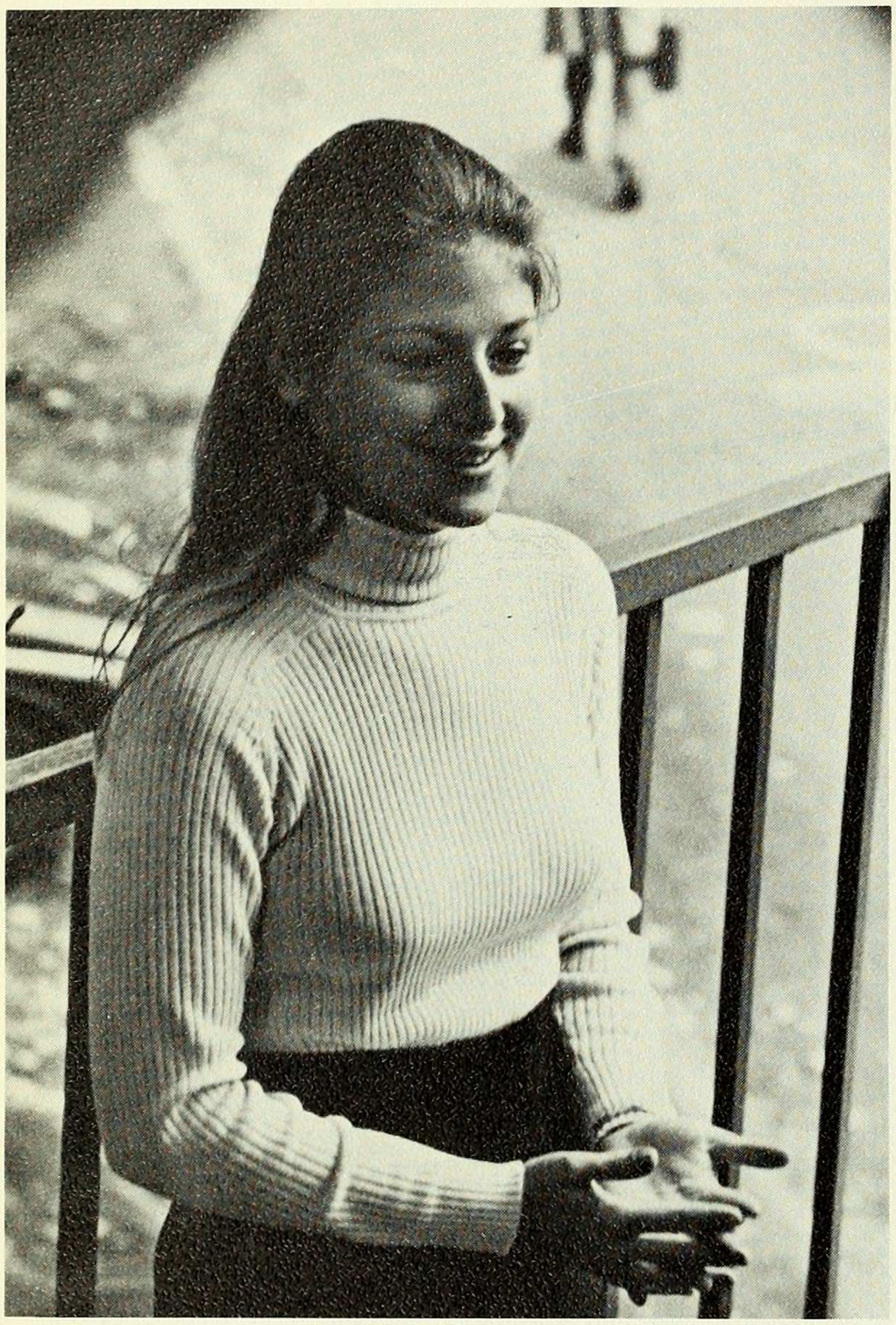


Janice Sims

Carol Latham

Susan Bilenker

Gaya Aranoff



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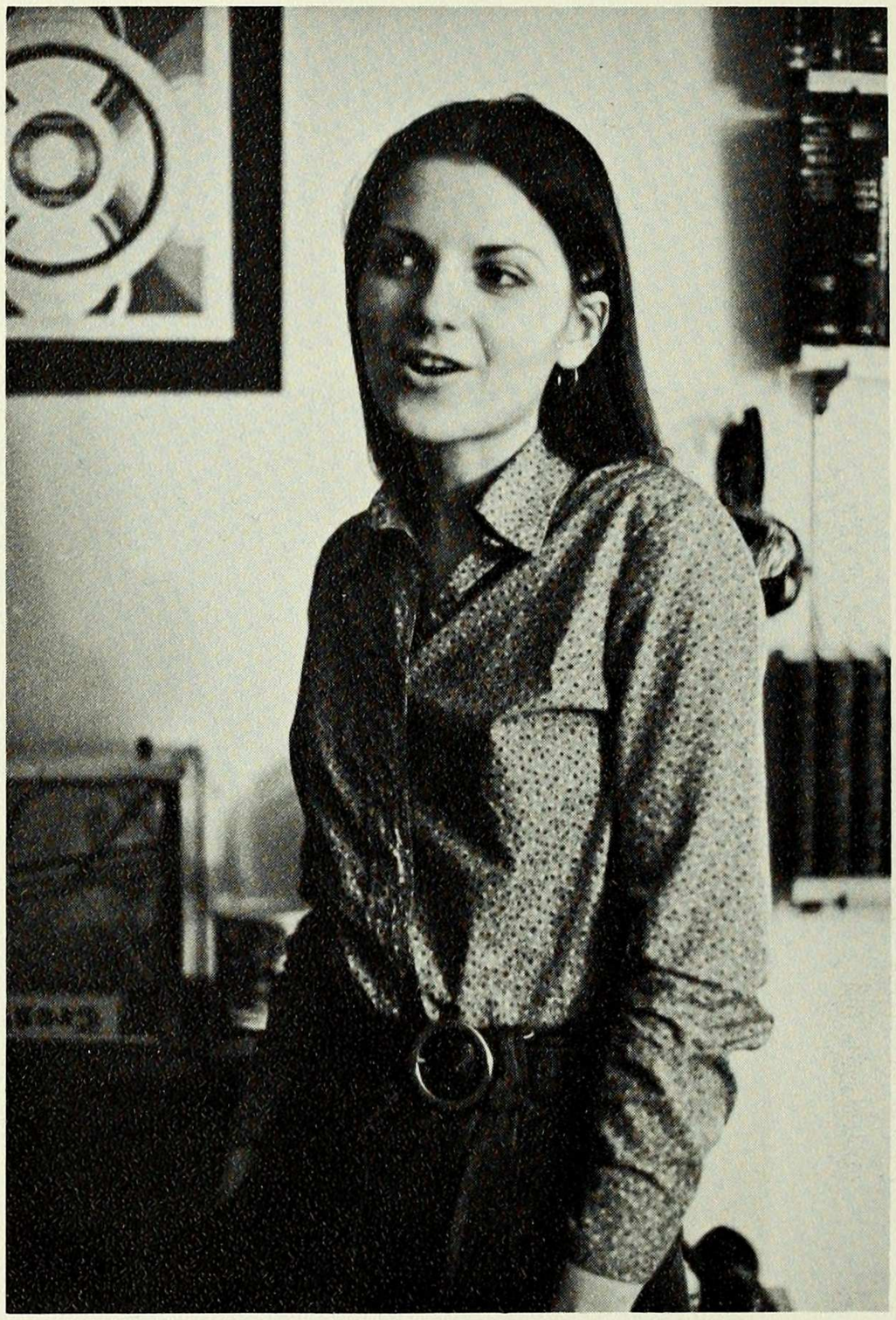

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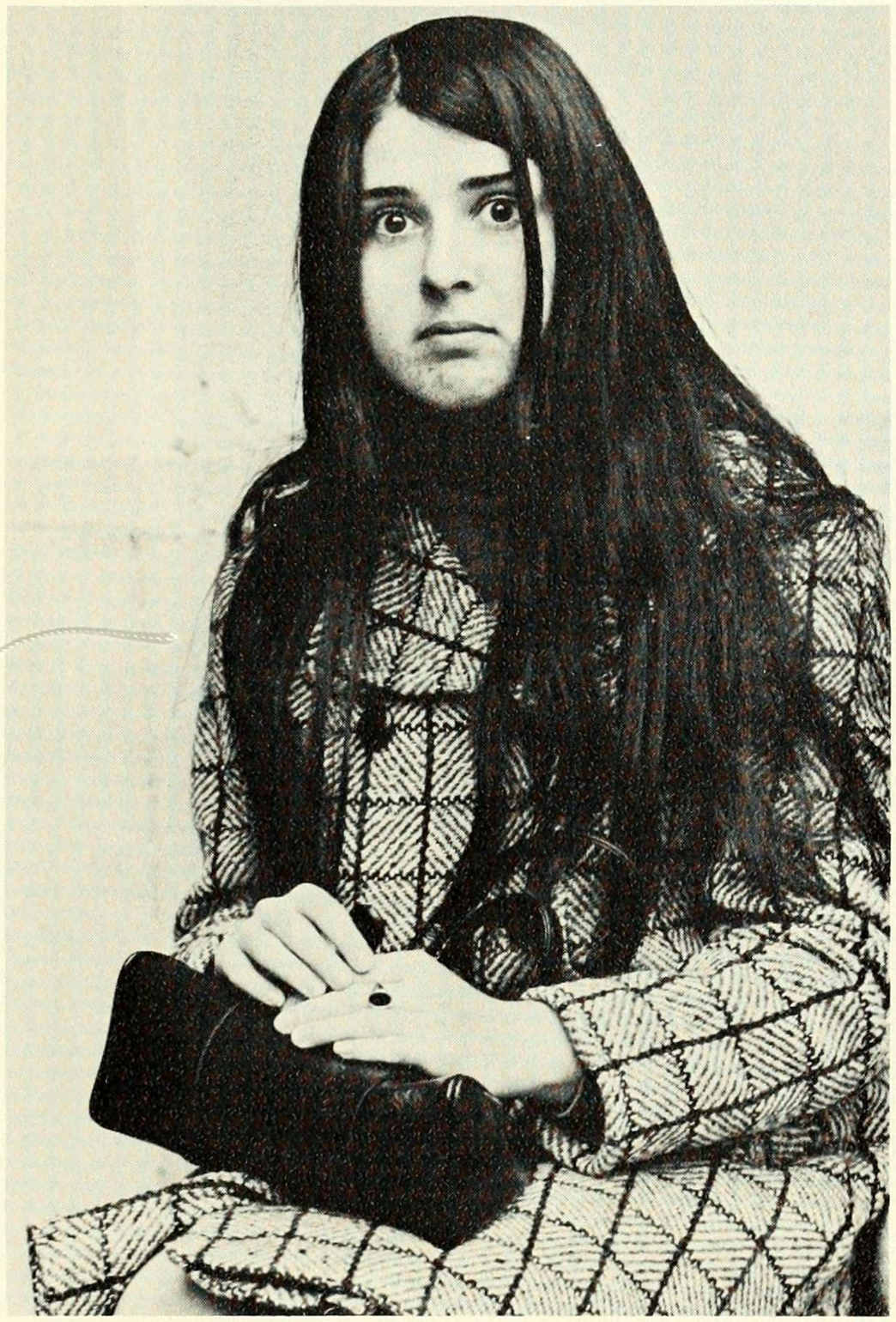

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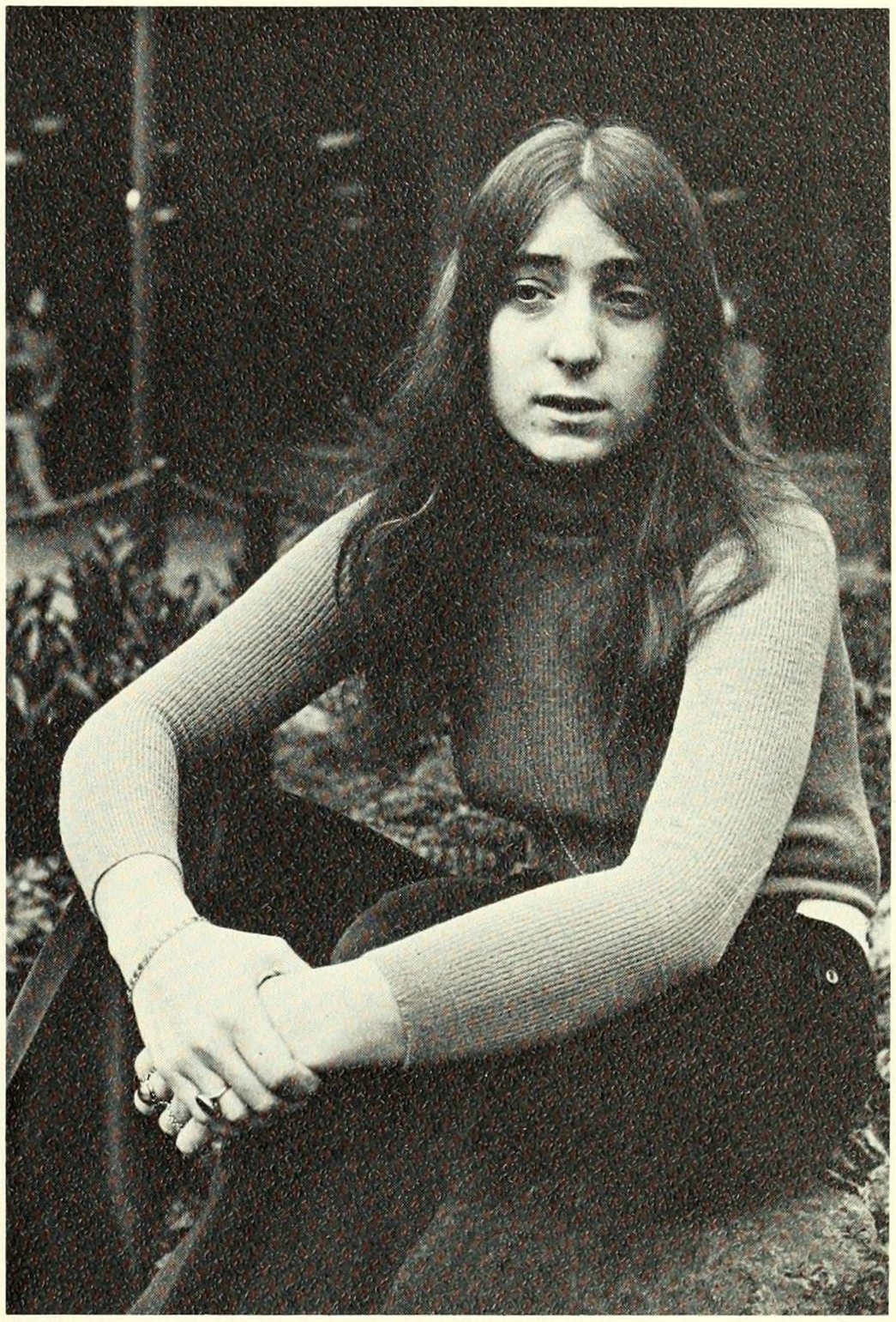

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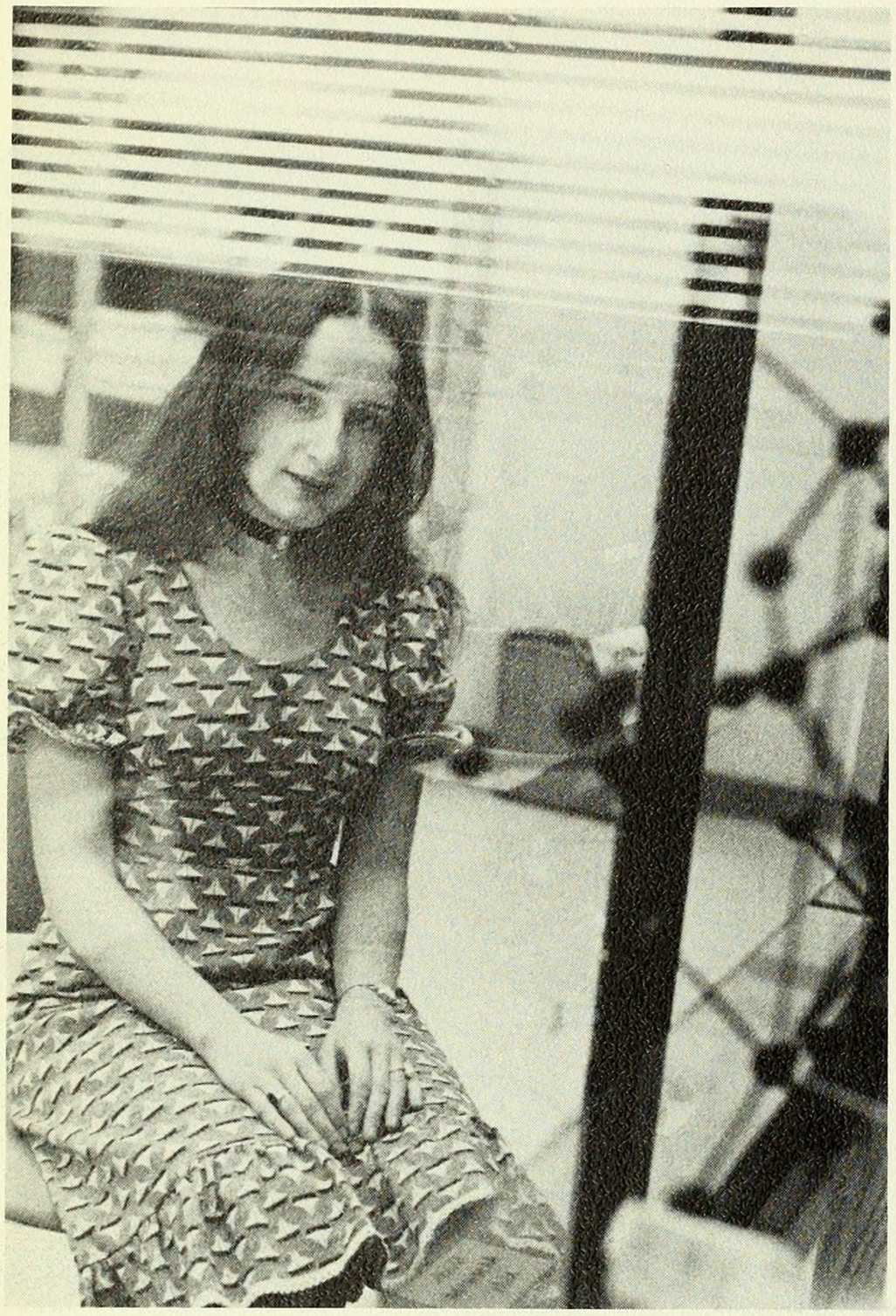

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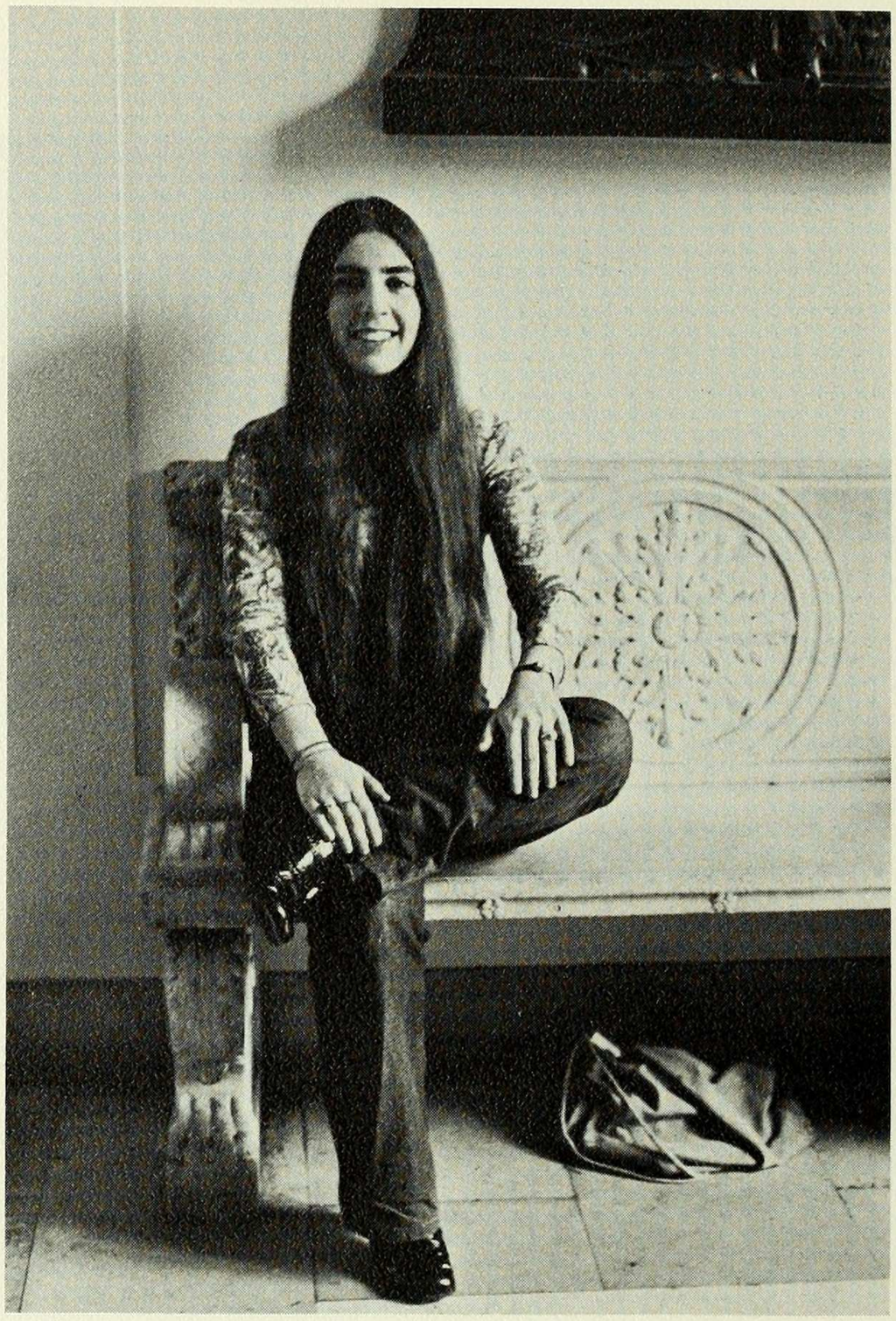

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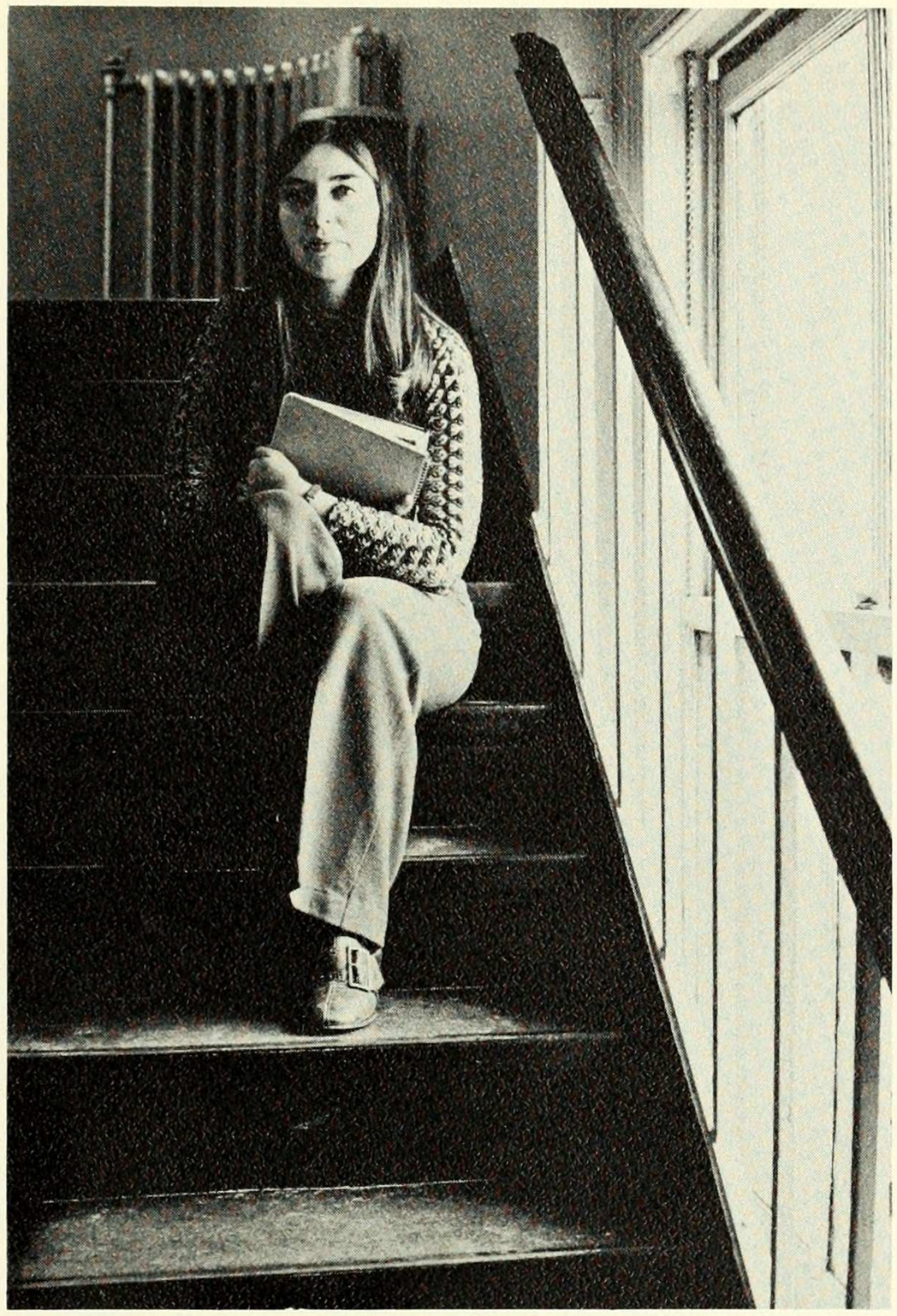

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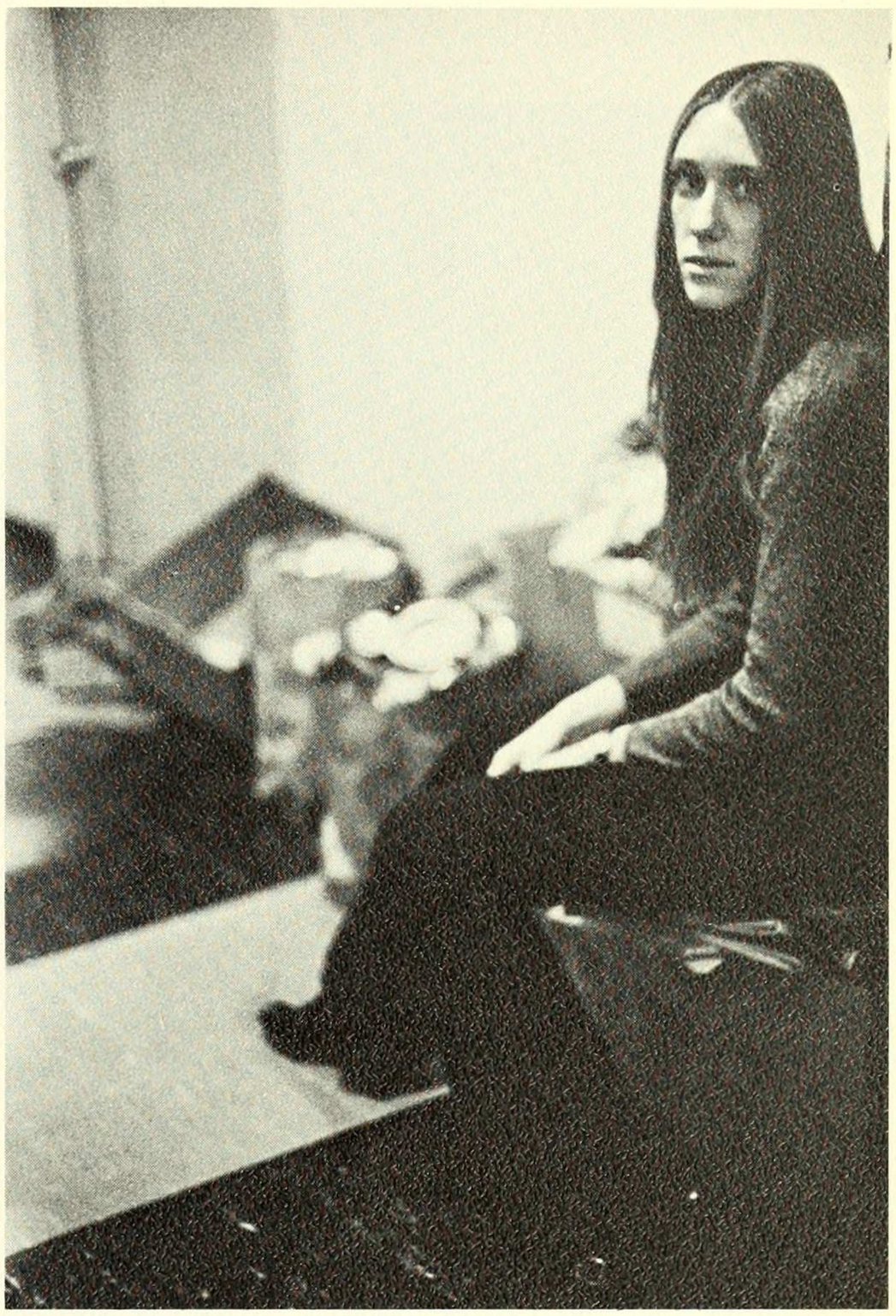
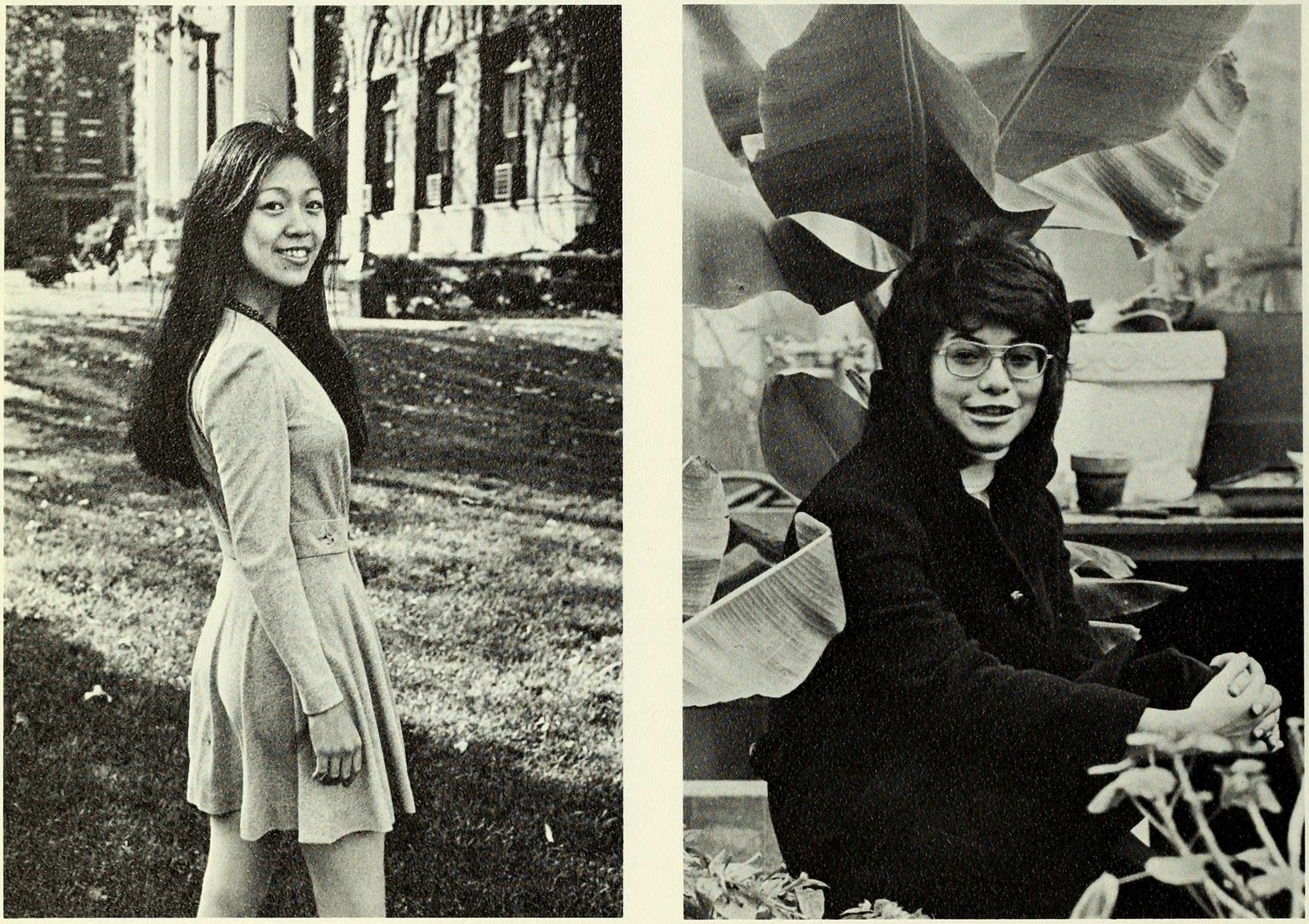


Ann Nowak

Leslie Shwartz

Paula Pappas

Kheng-See Ang



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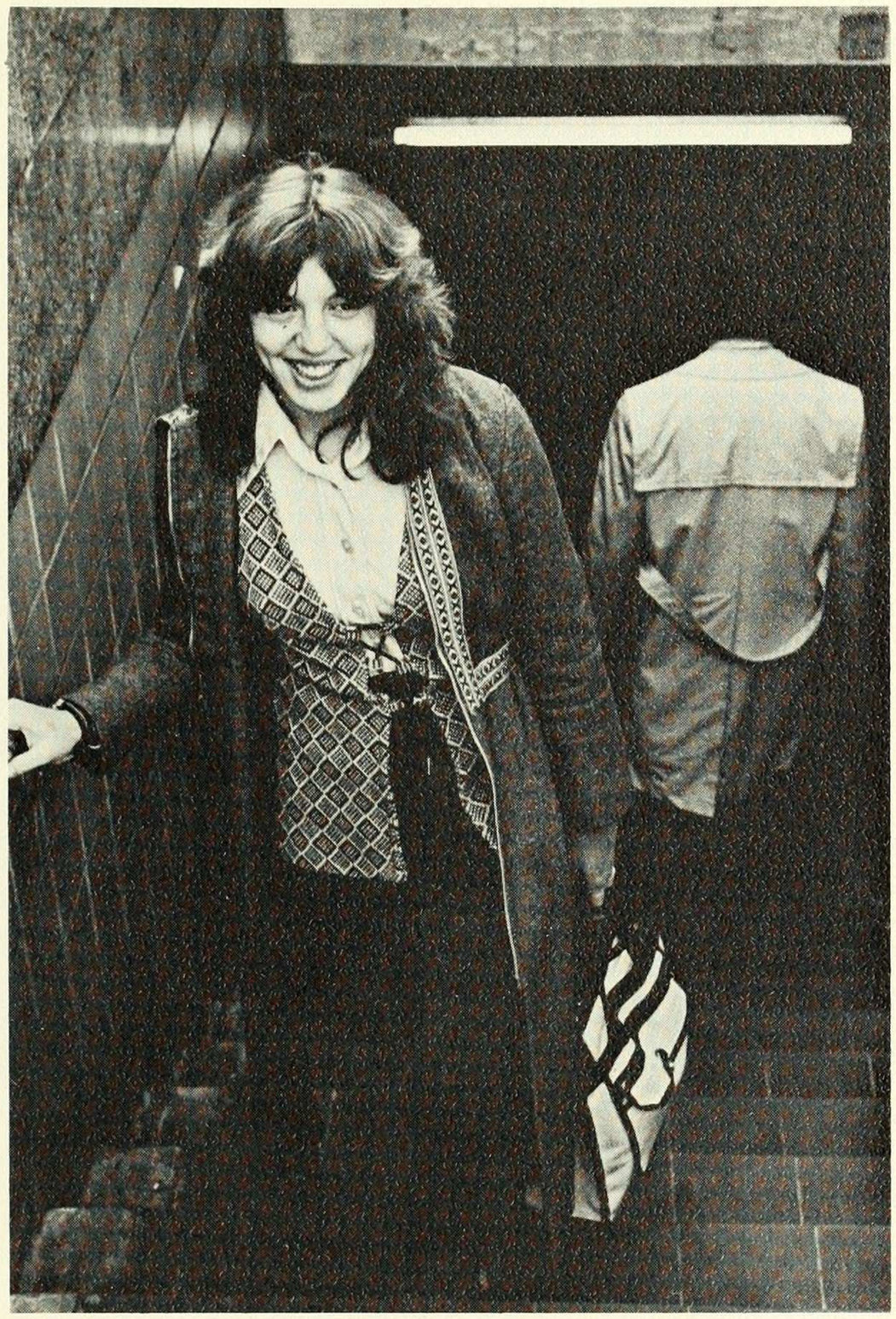
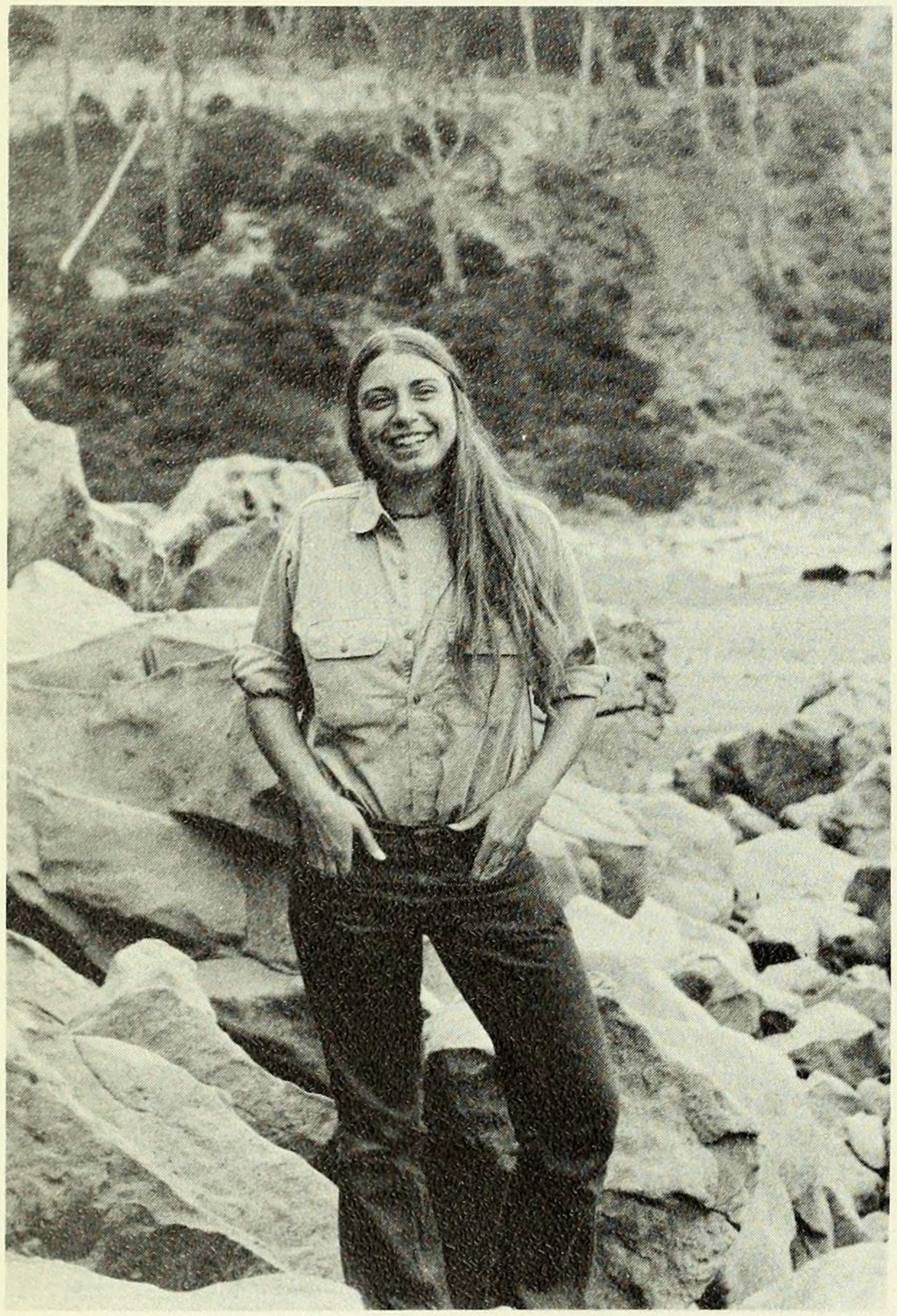


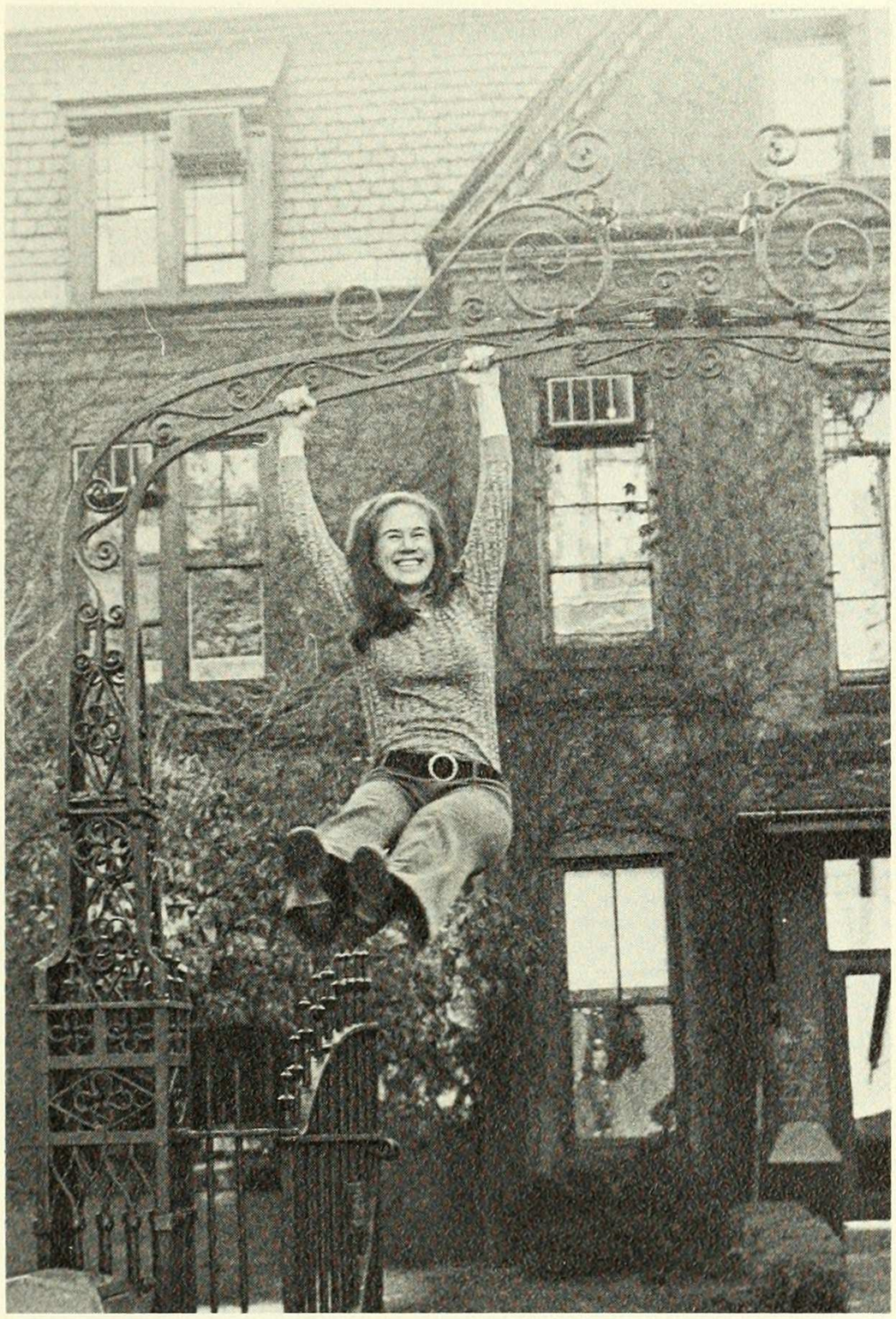
Leslie Schwartz

Paula Pappas



Victoria Sczerzenie

Felicity Mokgokong



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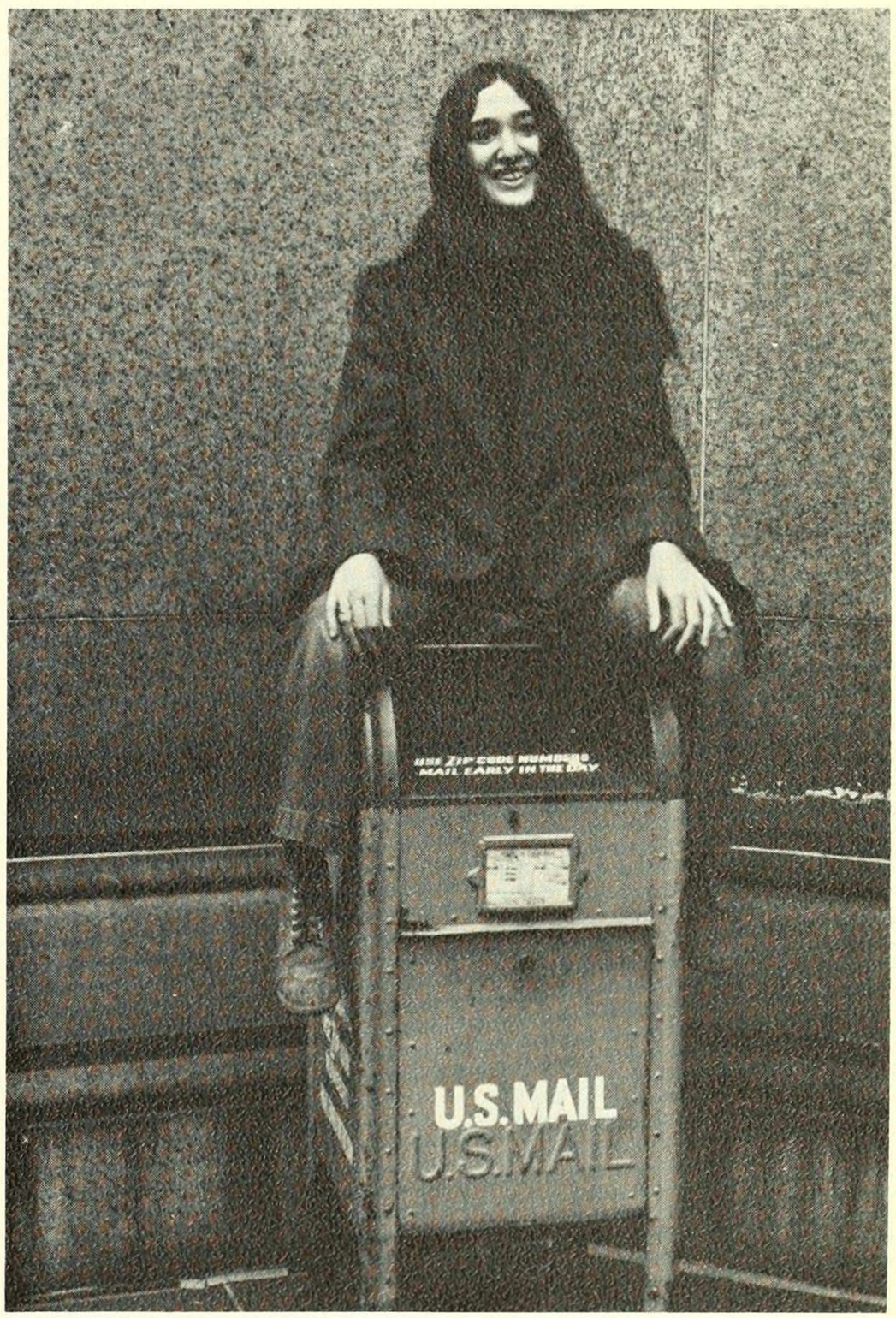

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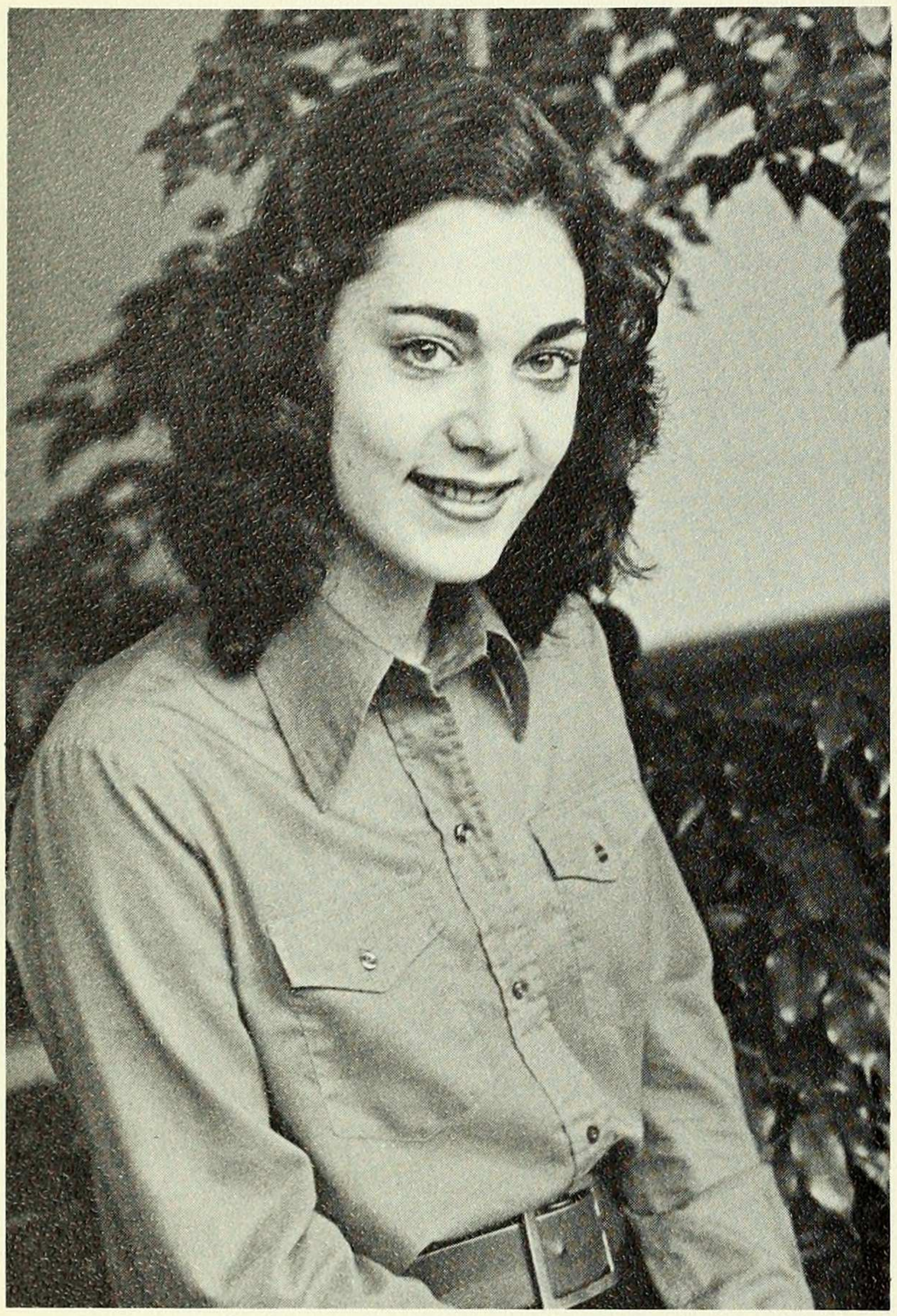

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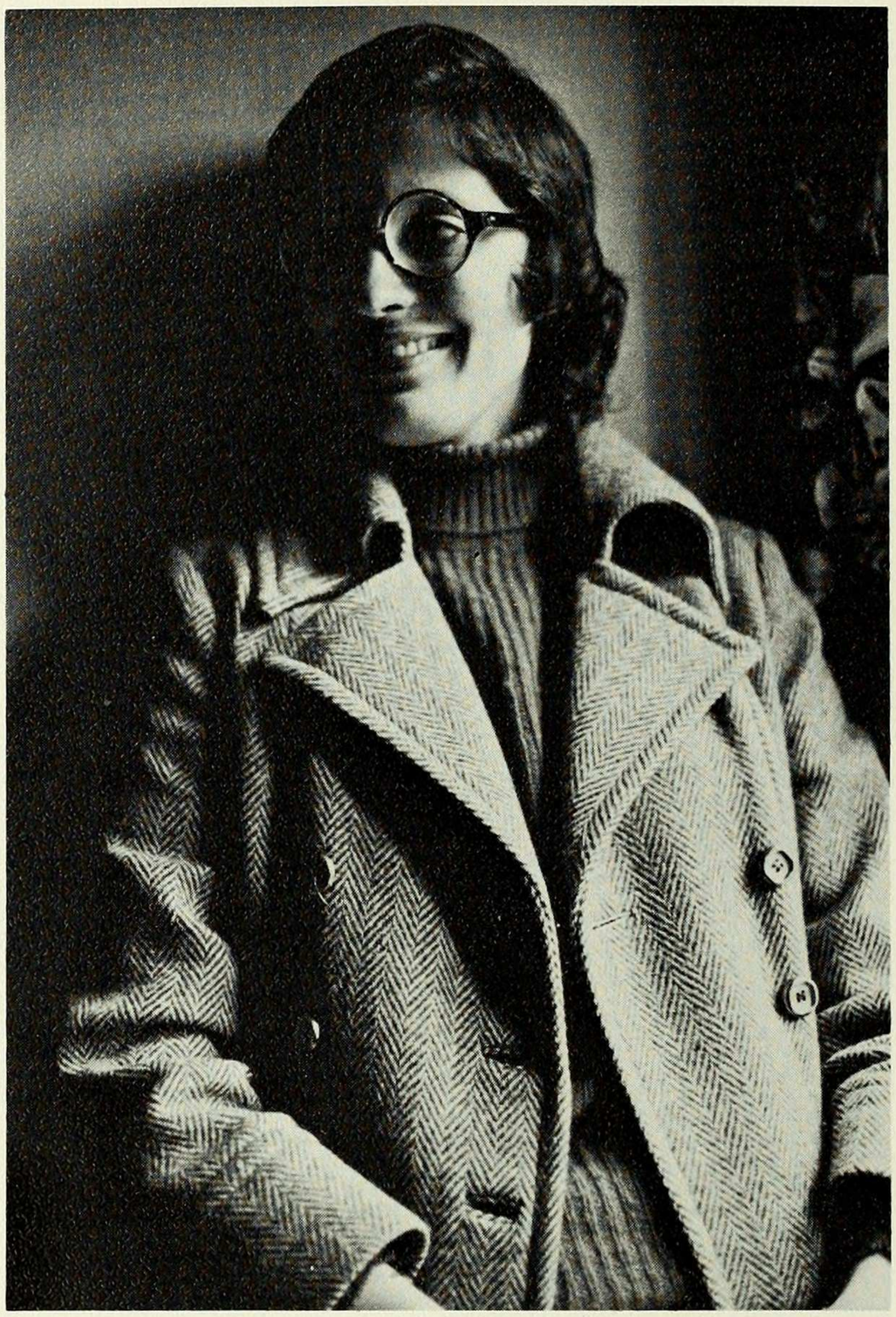

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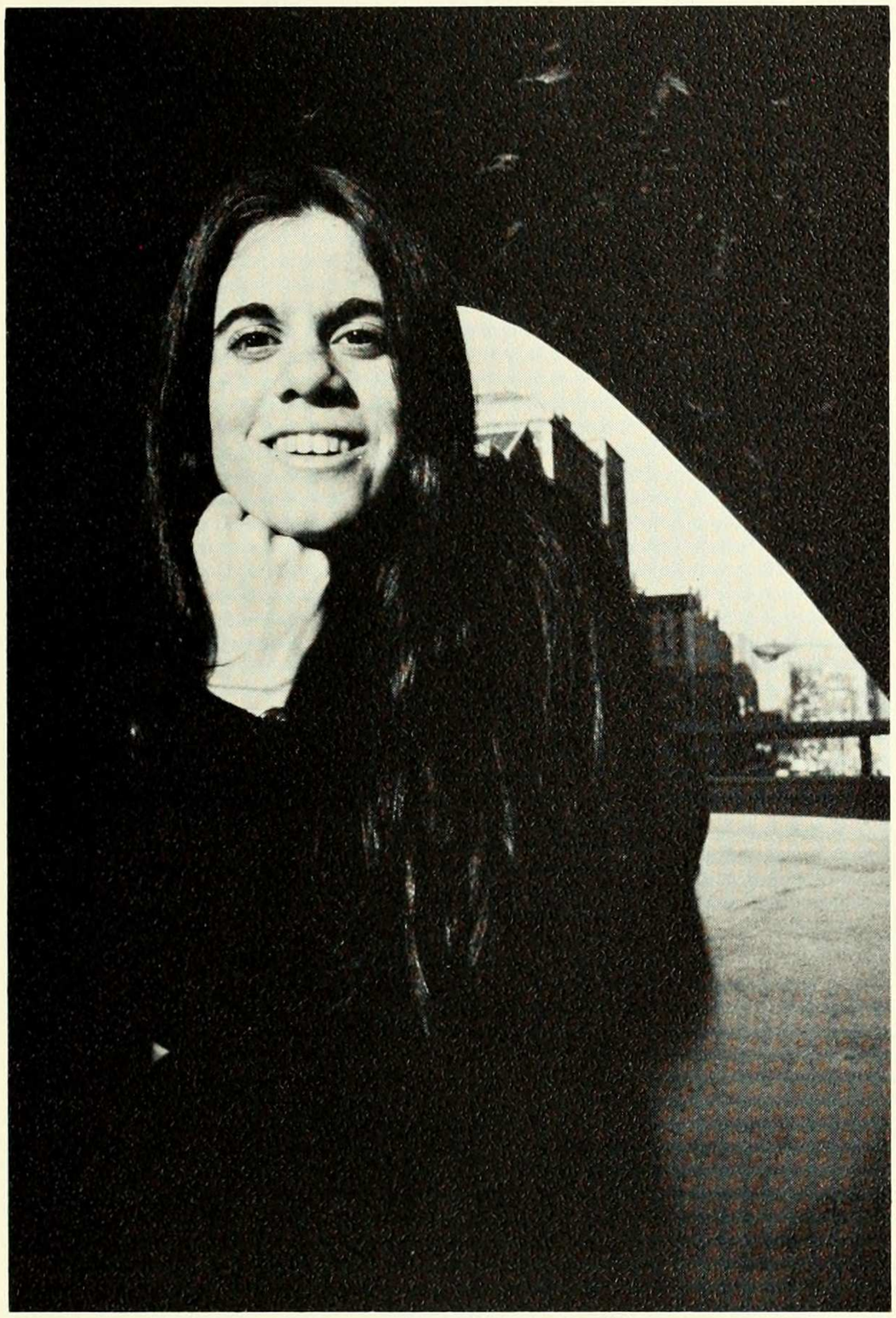

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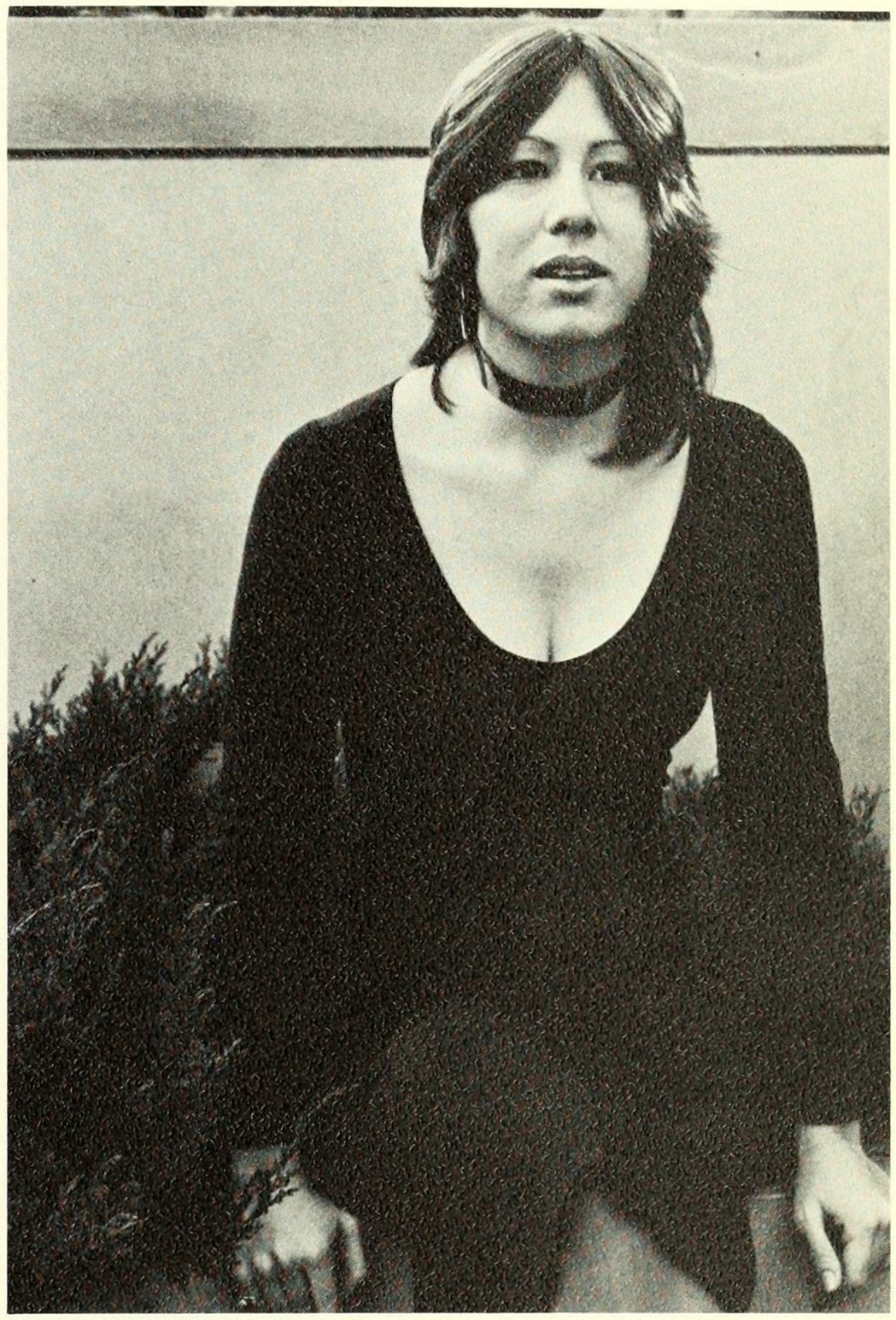

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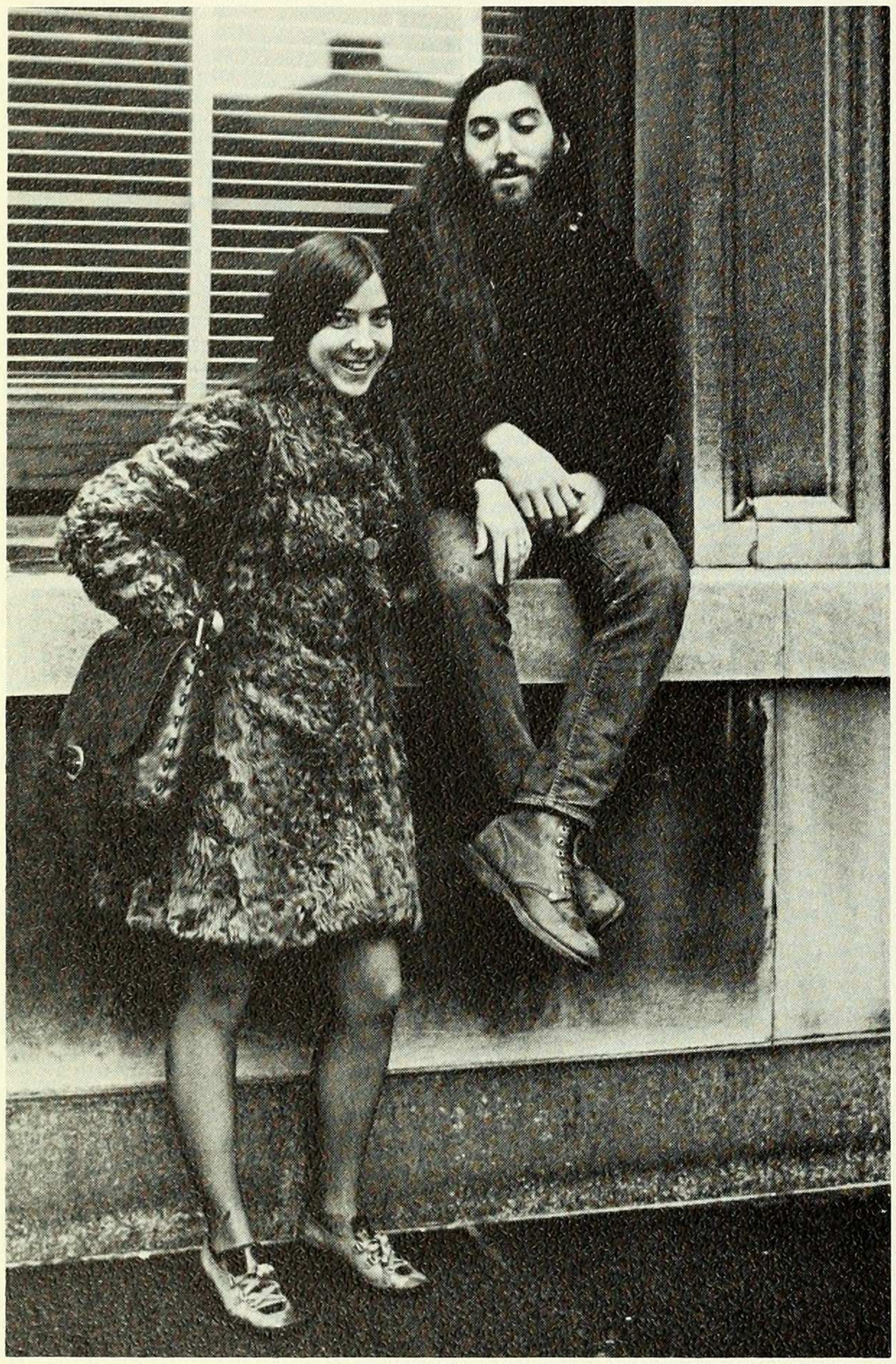

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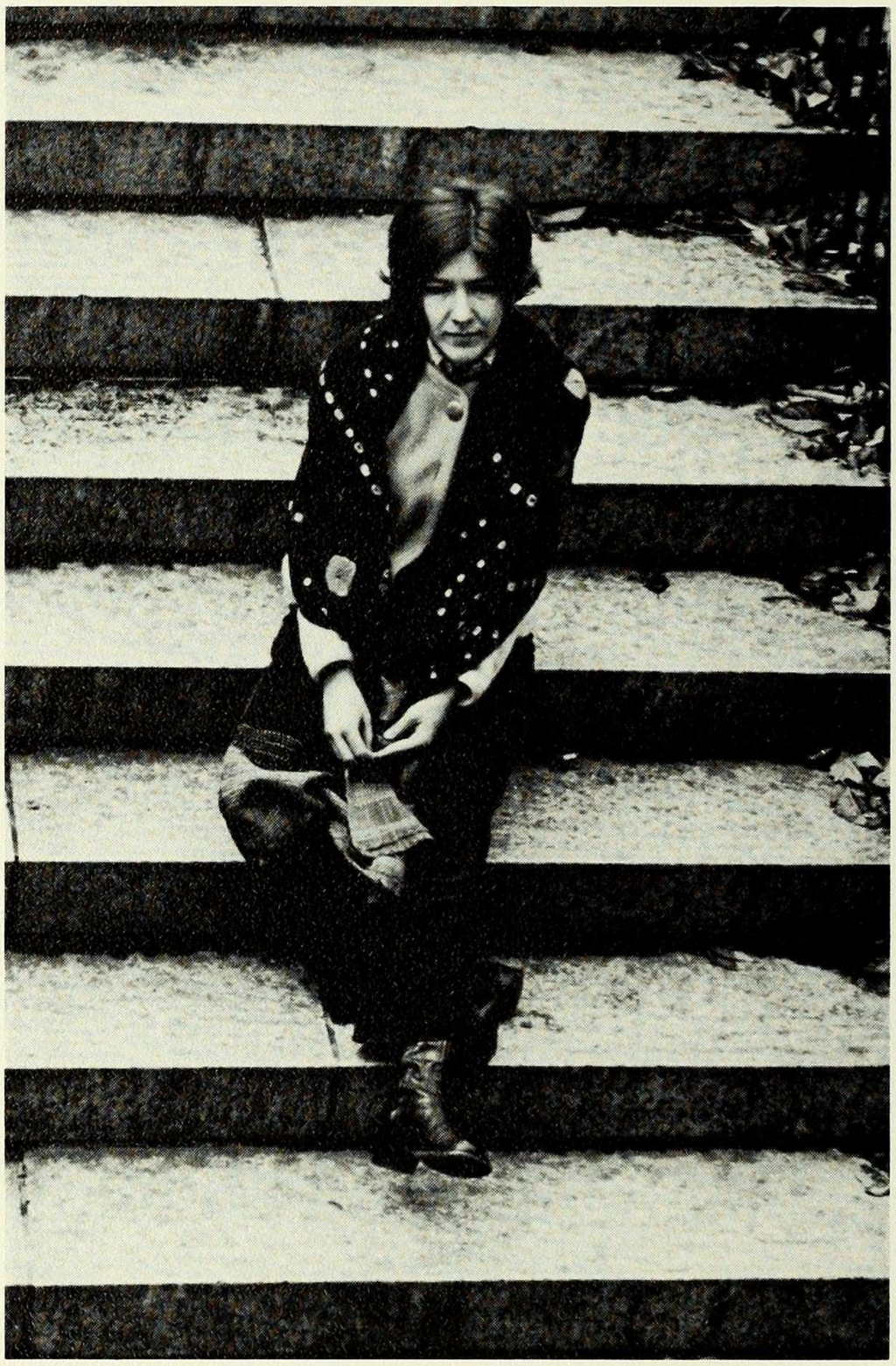

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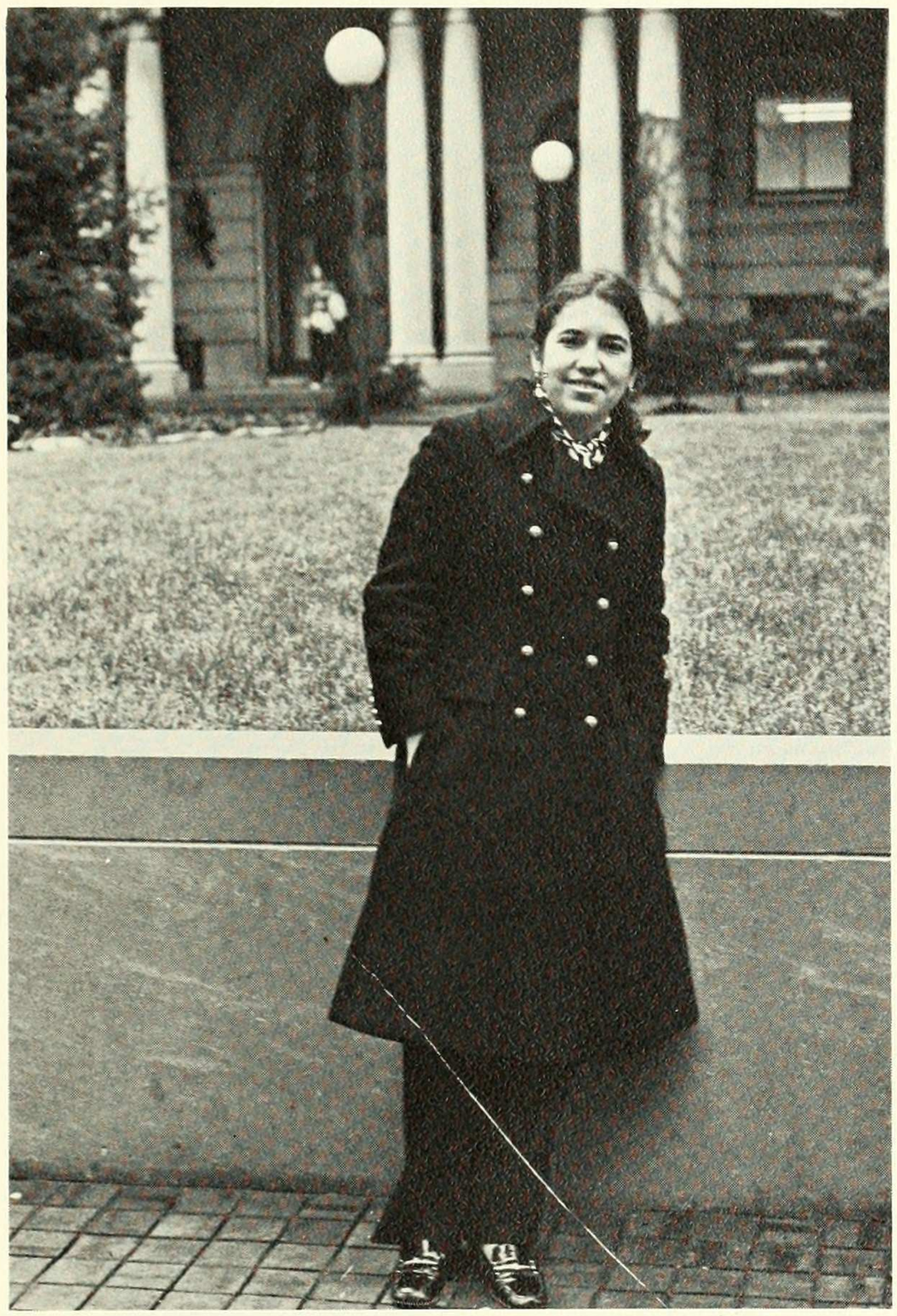
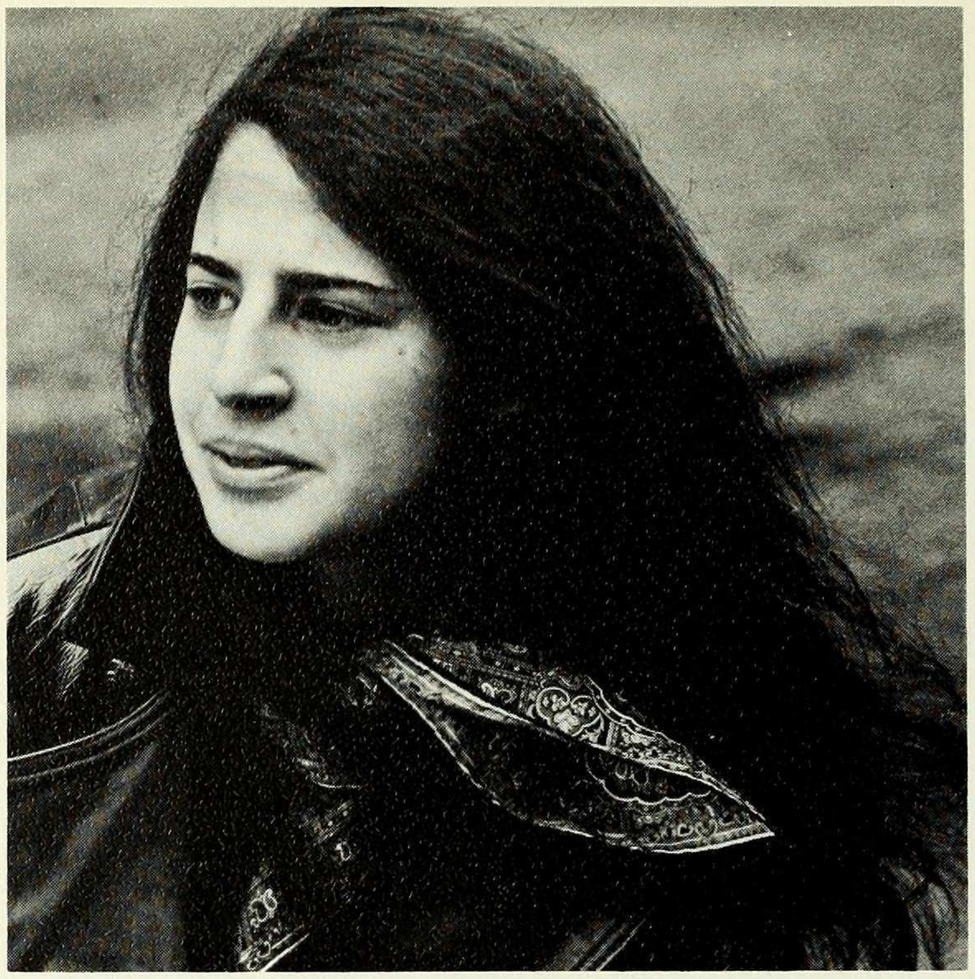


Anna Garfinkel

Laura Stern



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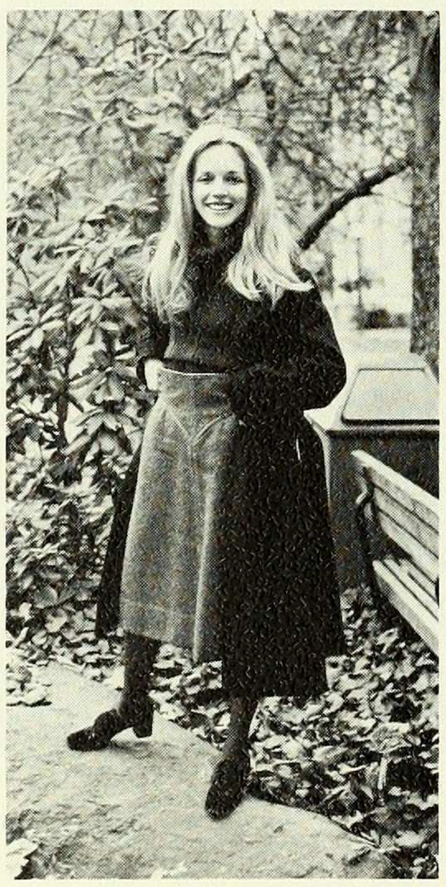
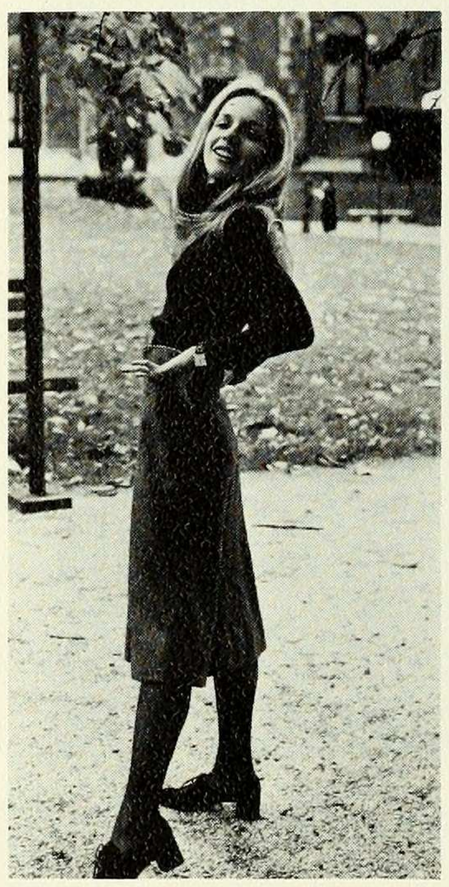
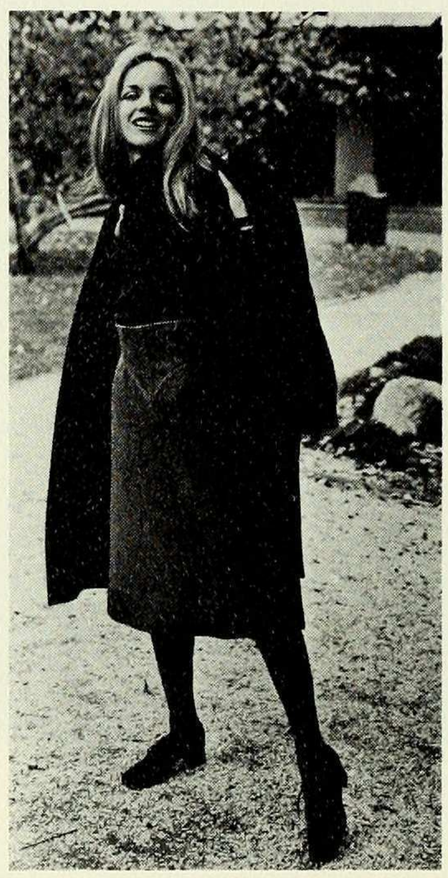
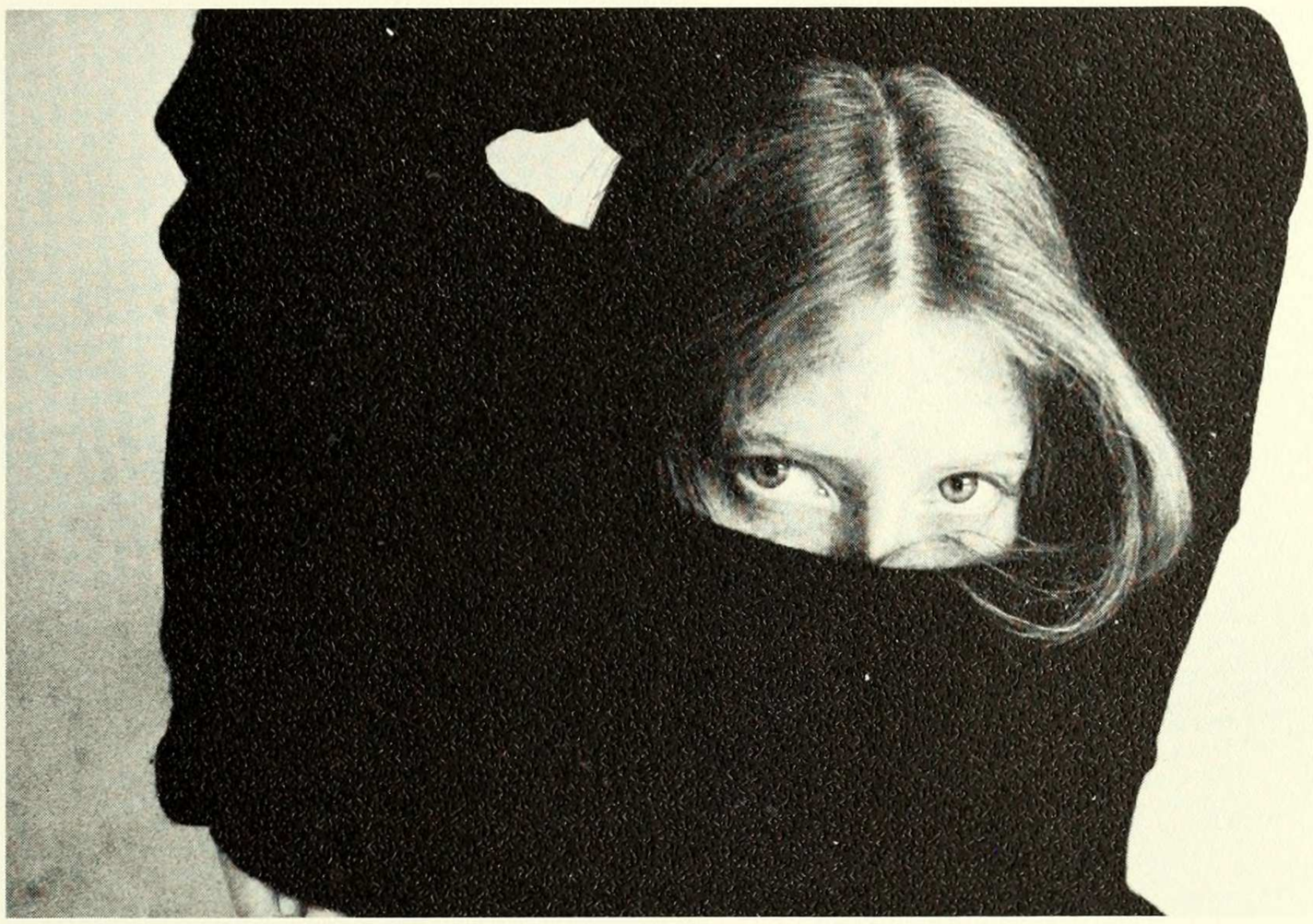




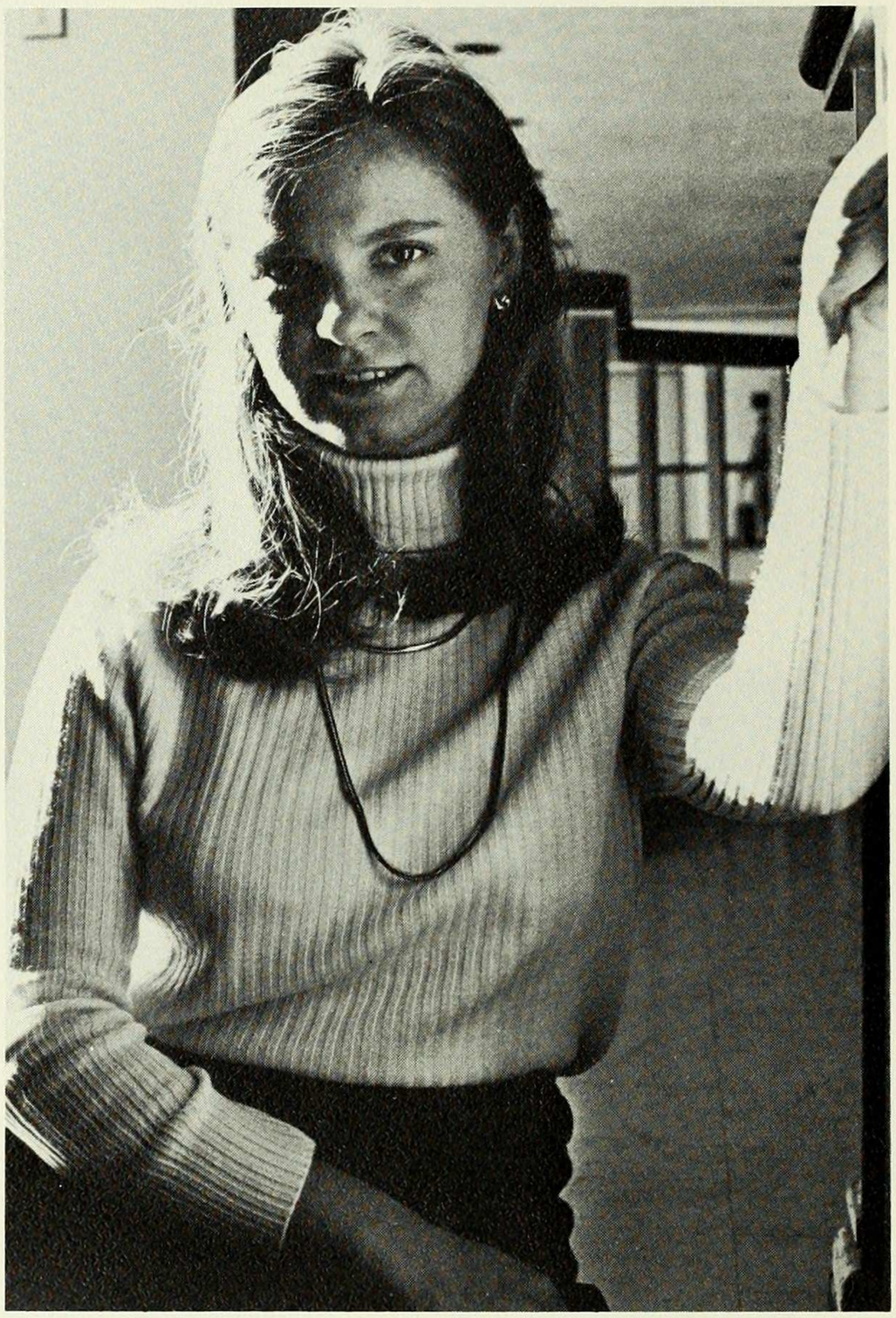


Carol Reiss



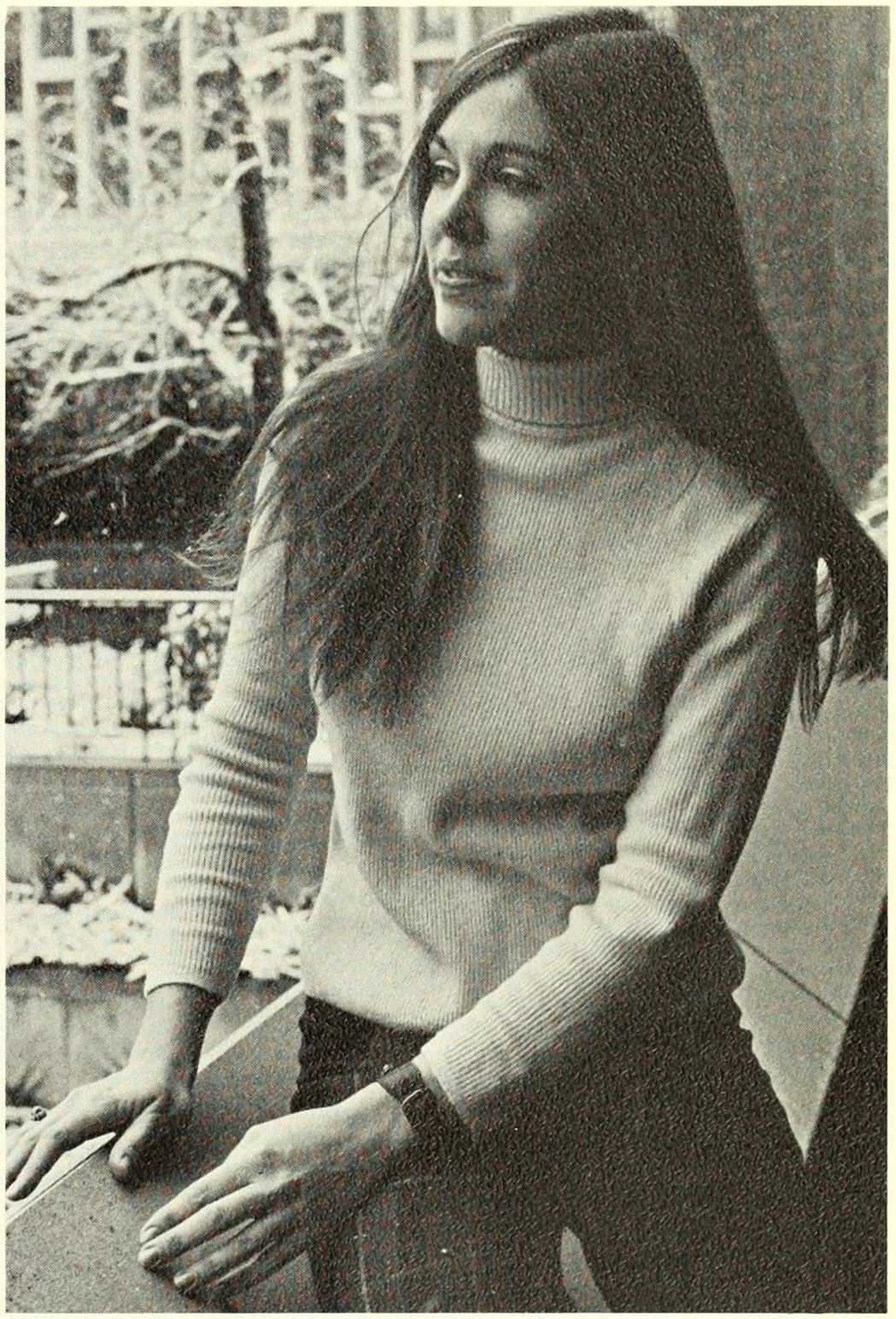
Leda Marcy Stanley

Libby Tatt



Viera Jesenicanova

Nora Miller



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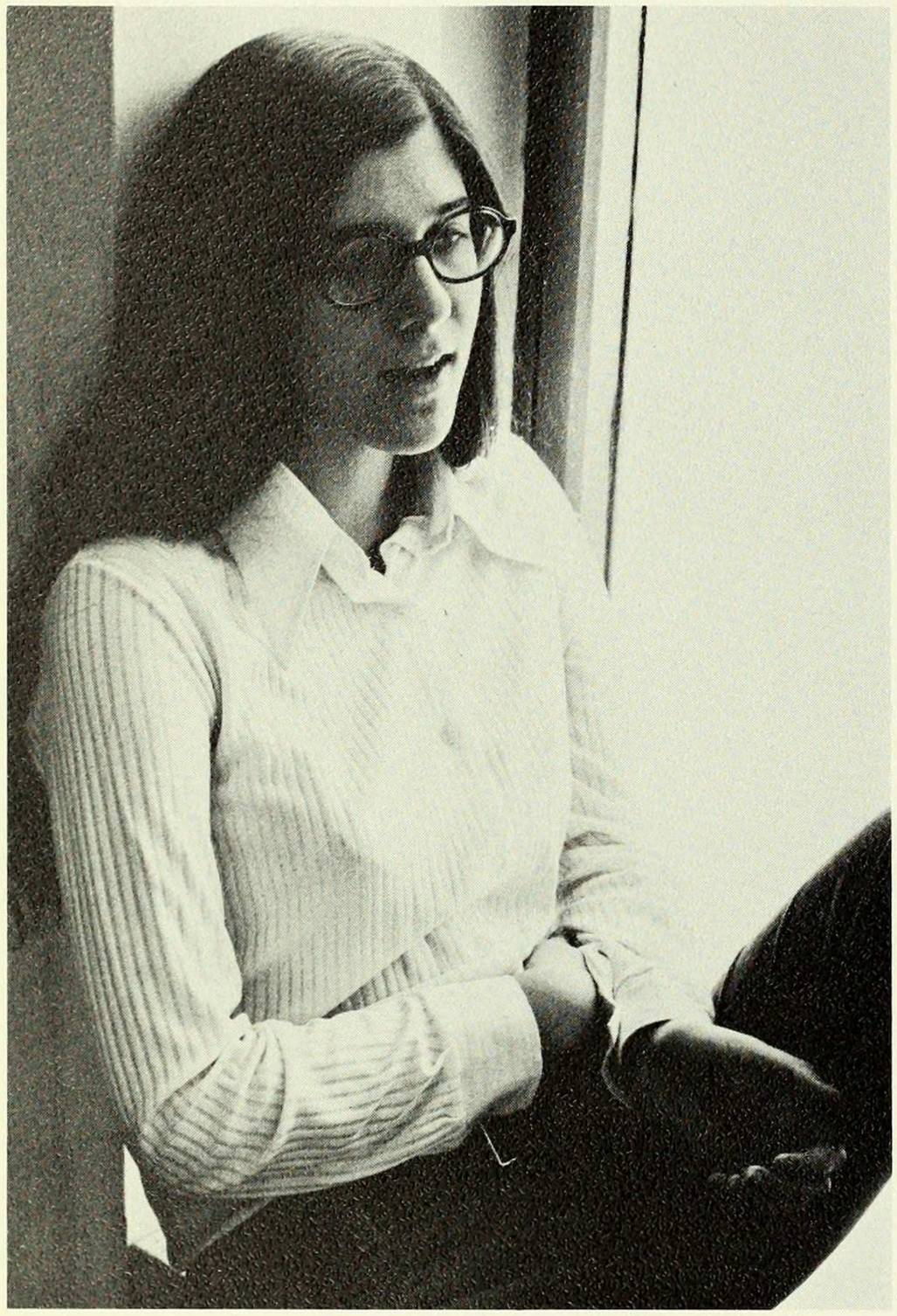
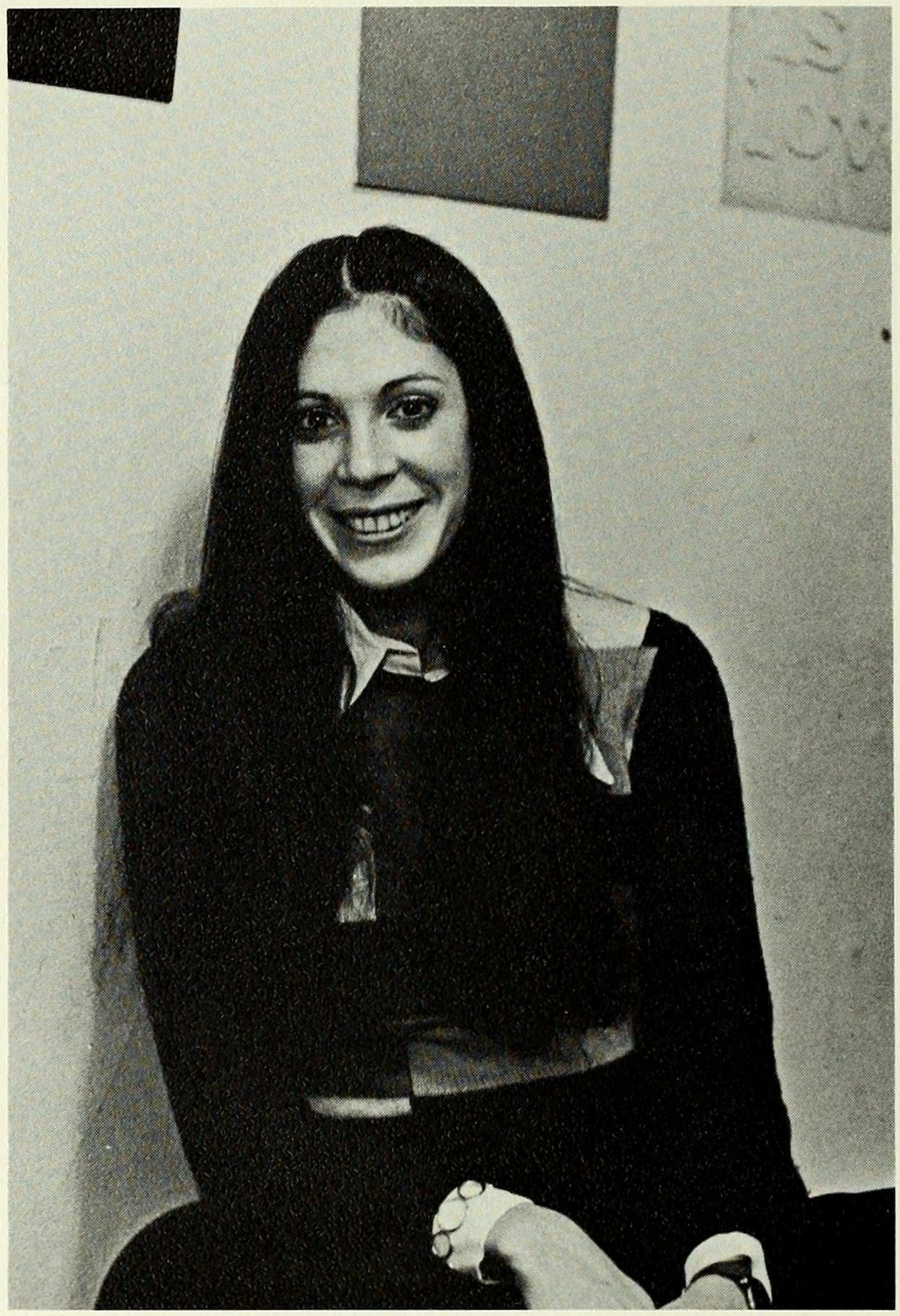
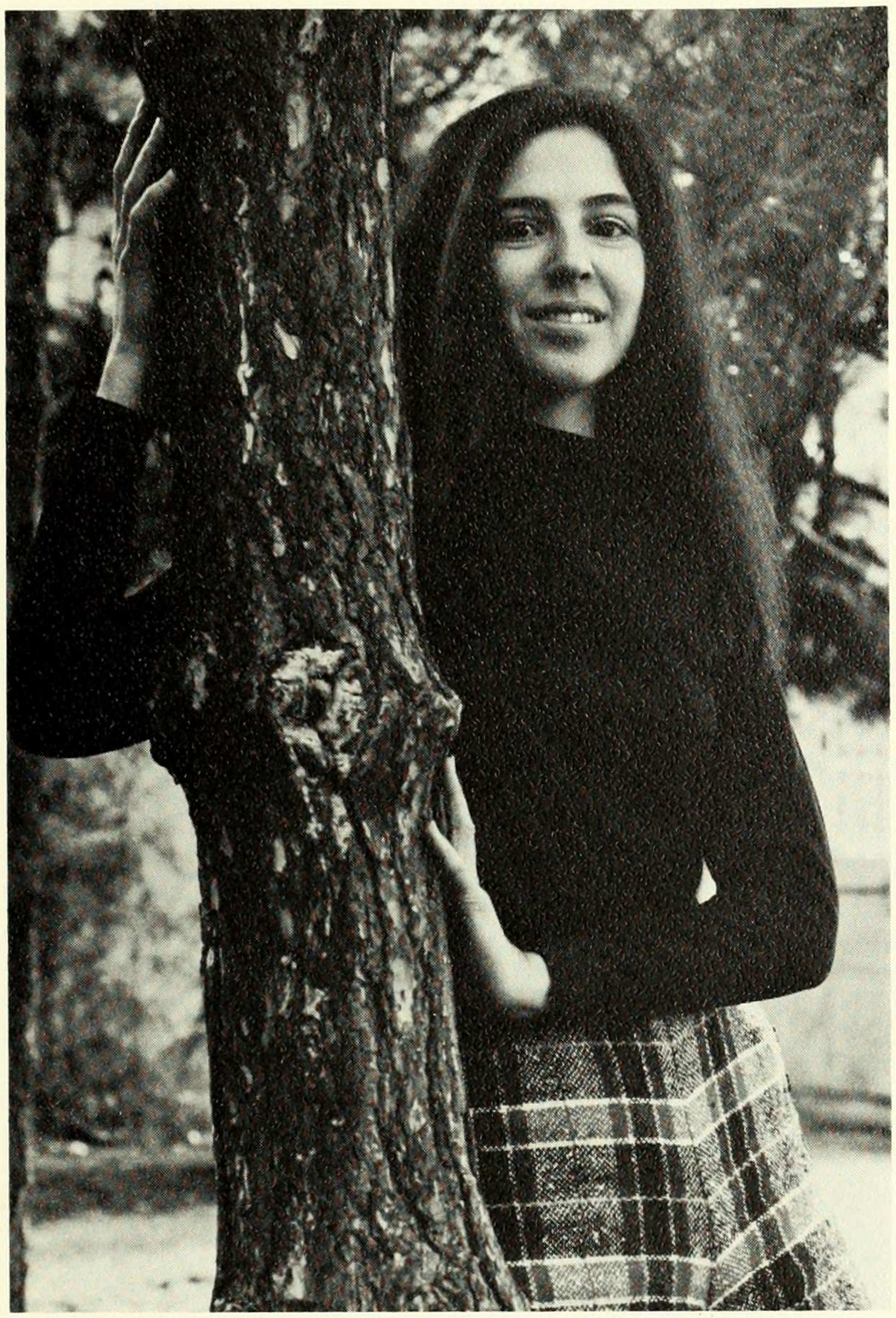


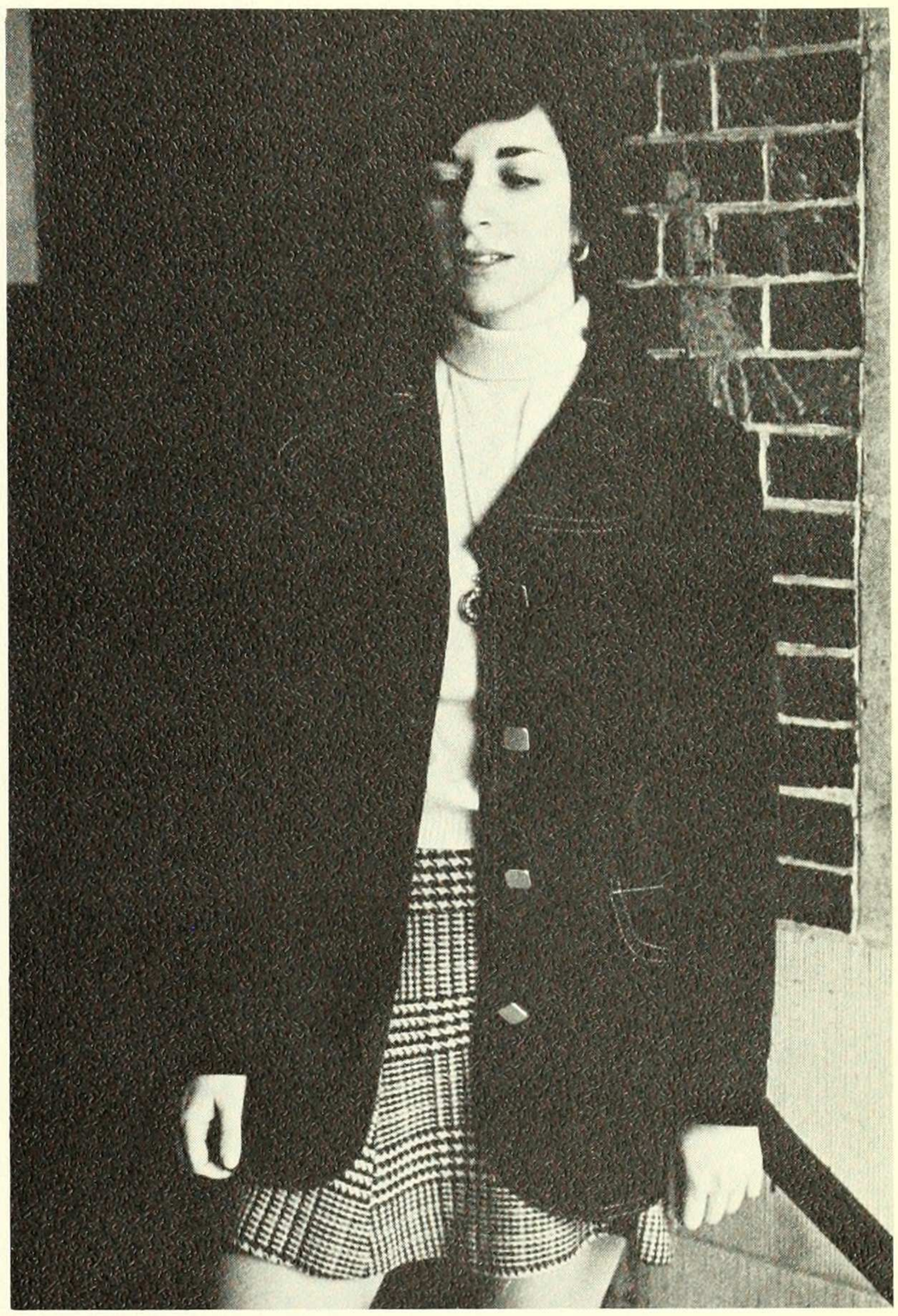
Barbara Kohn



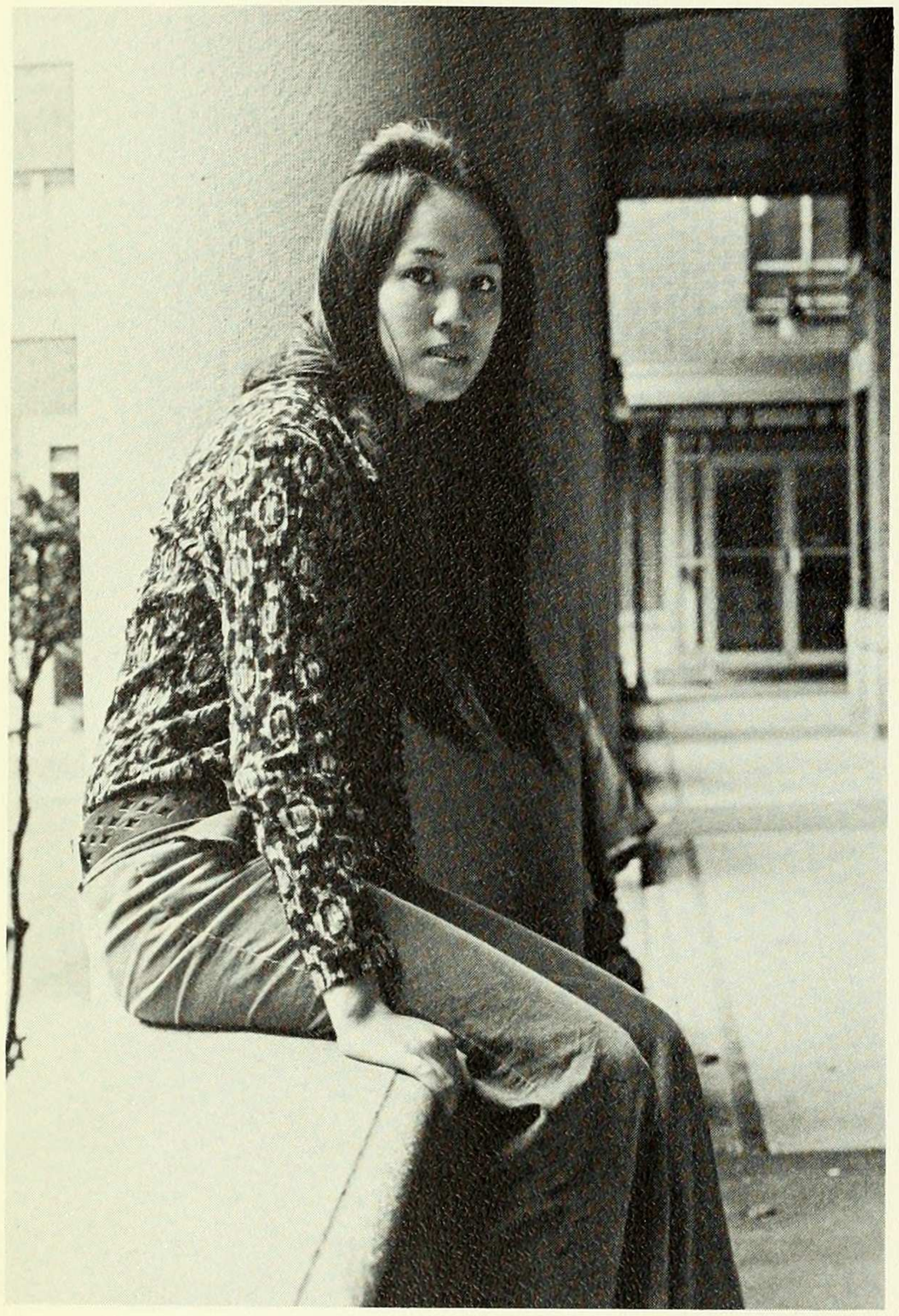
Martha Kramer



Wendy Zeldin



Judy Giniger



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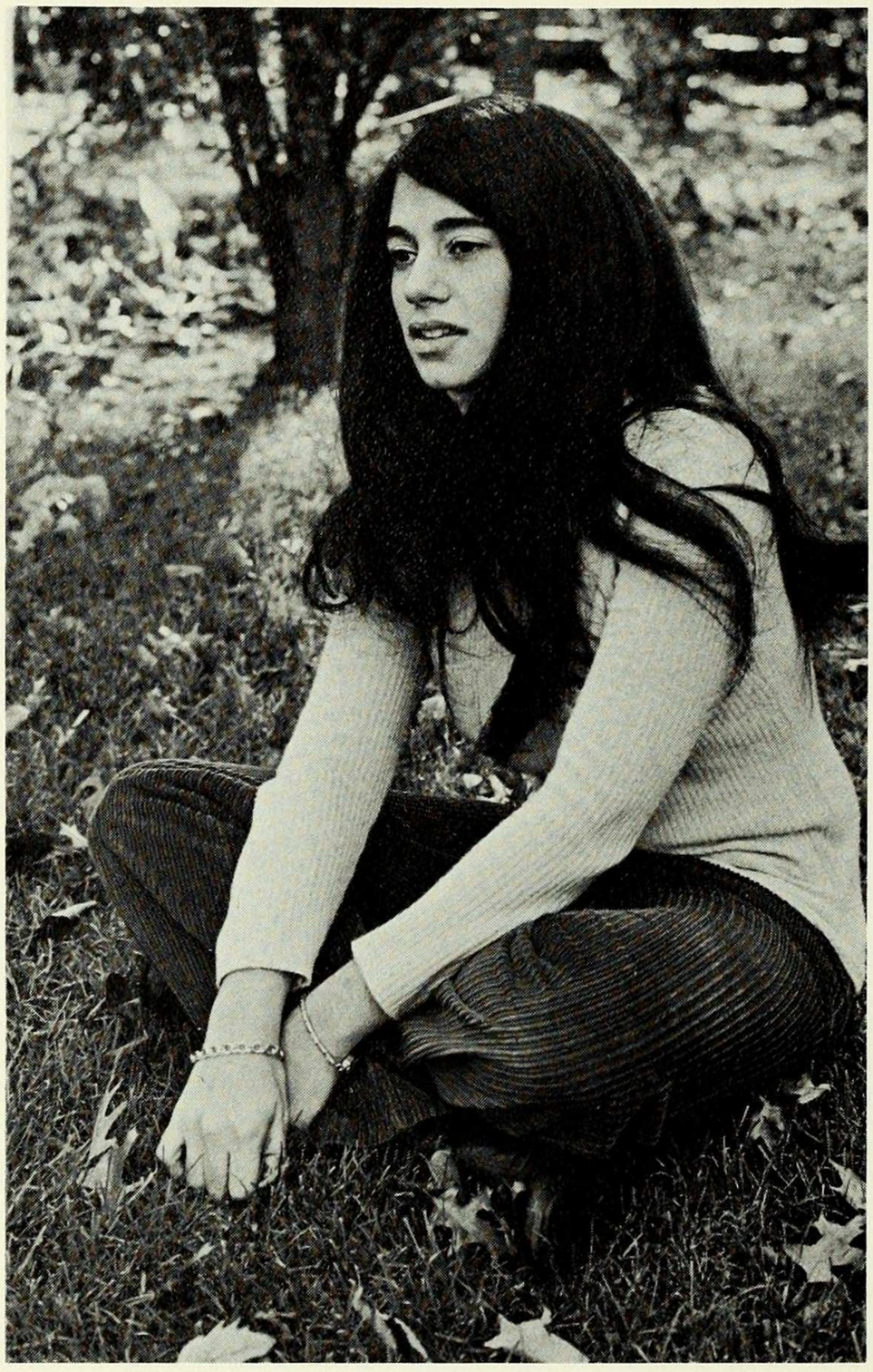
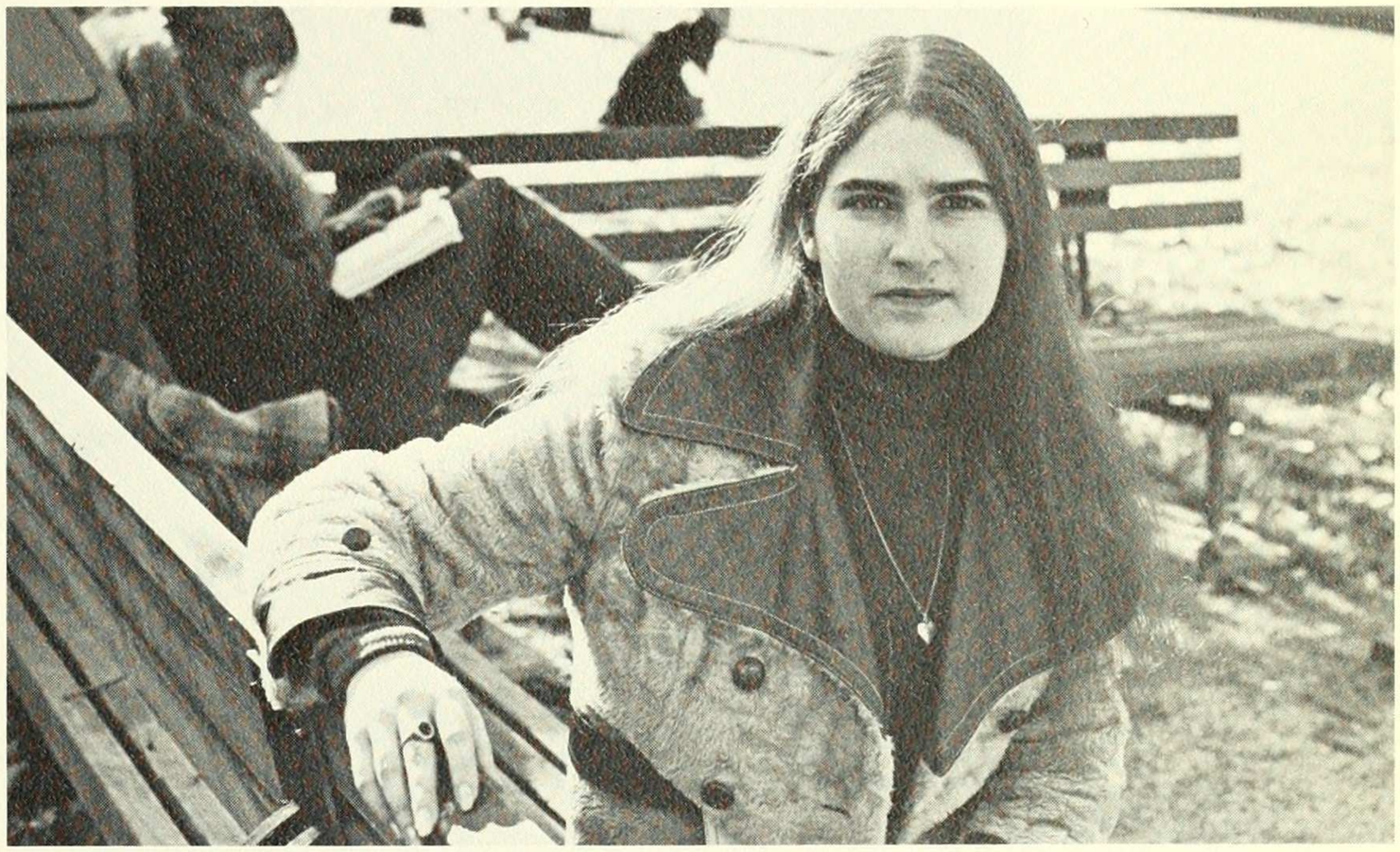


Laurie Gordon



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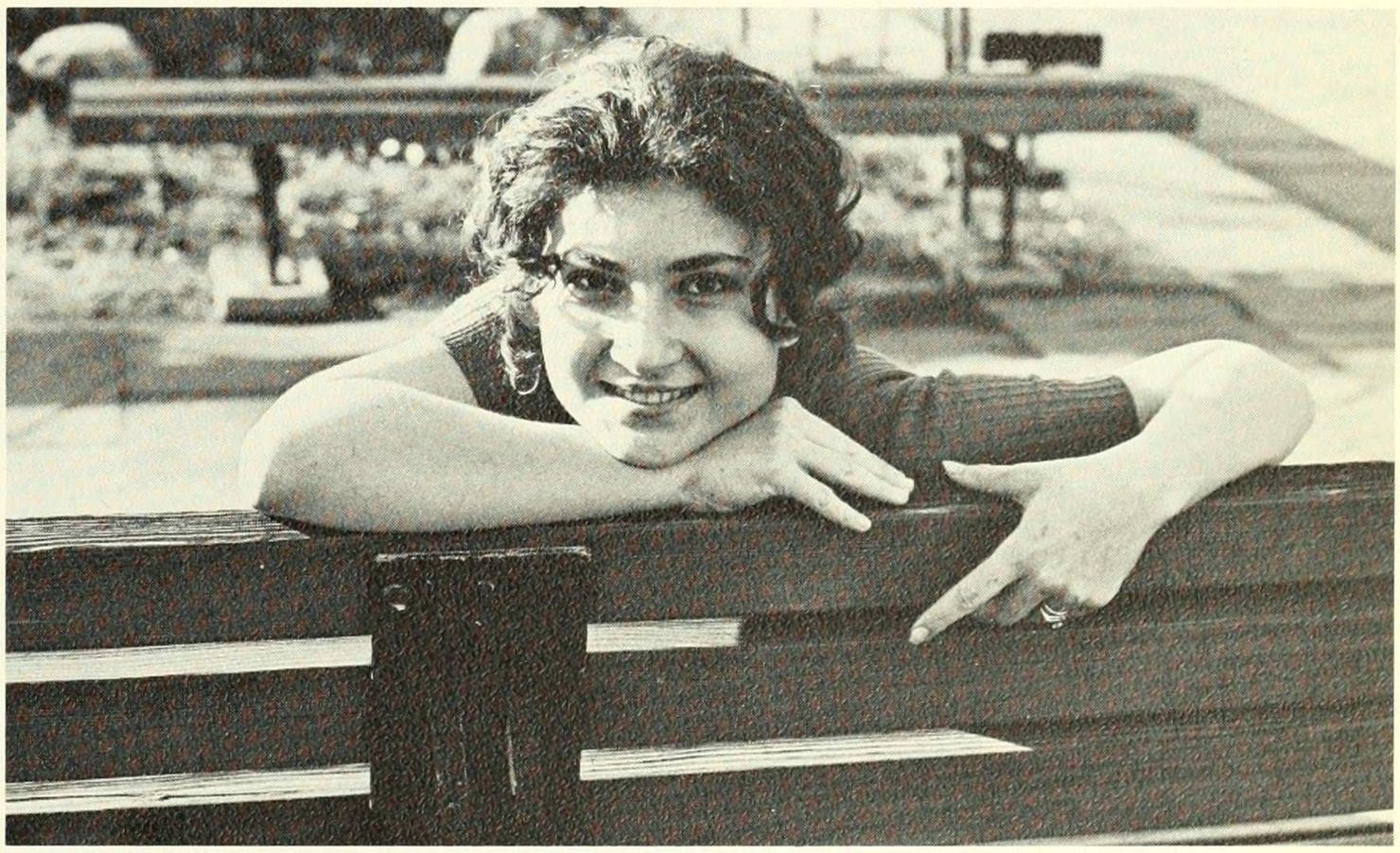

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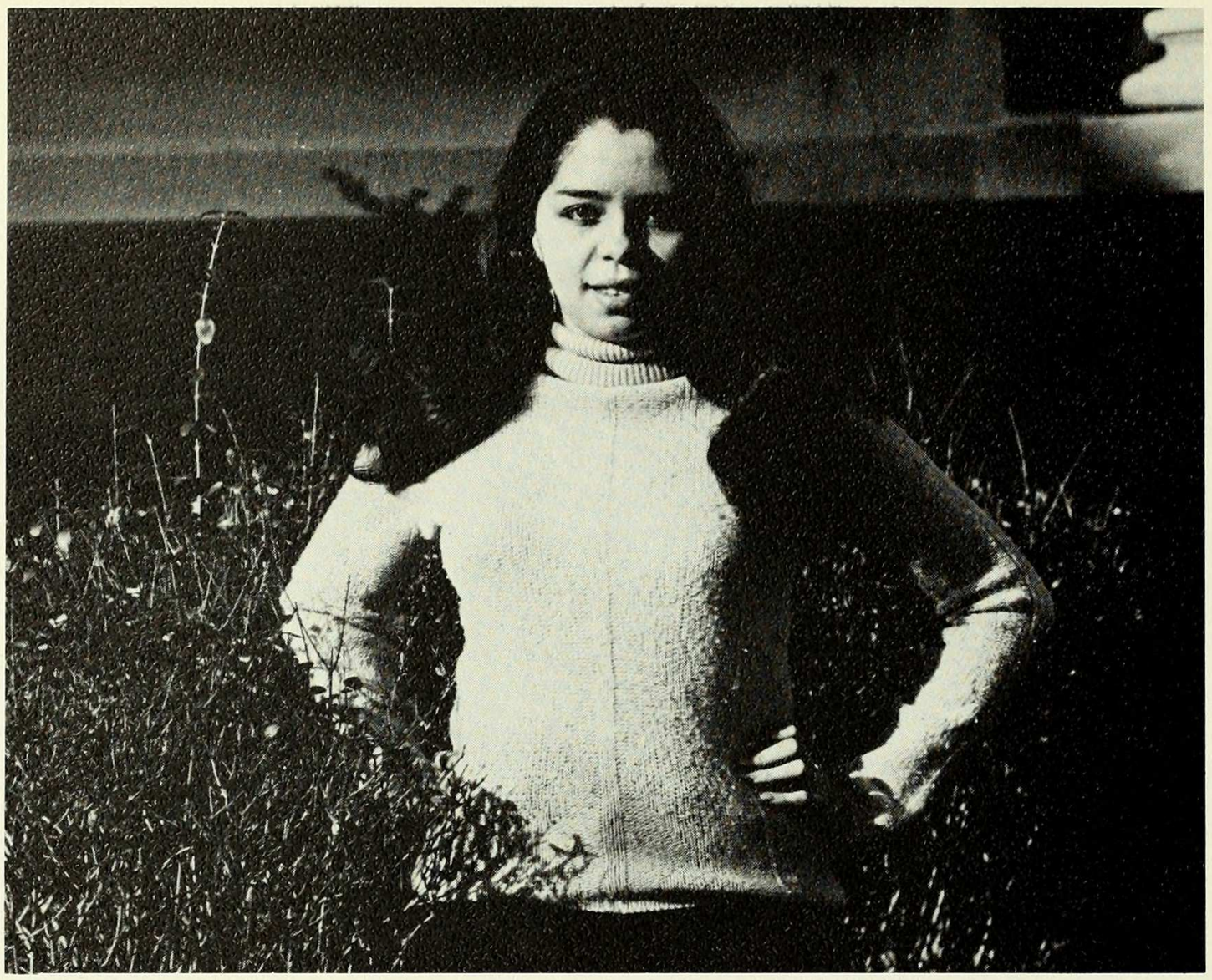
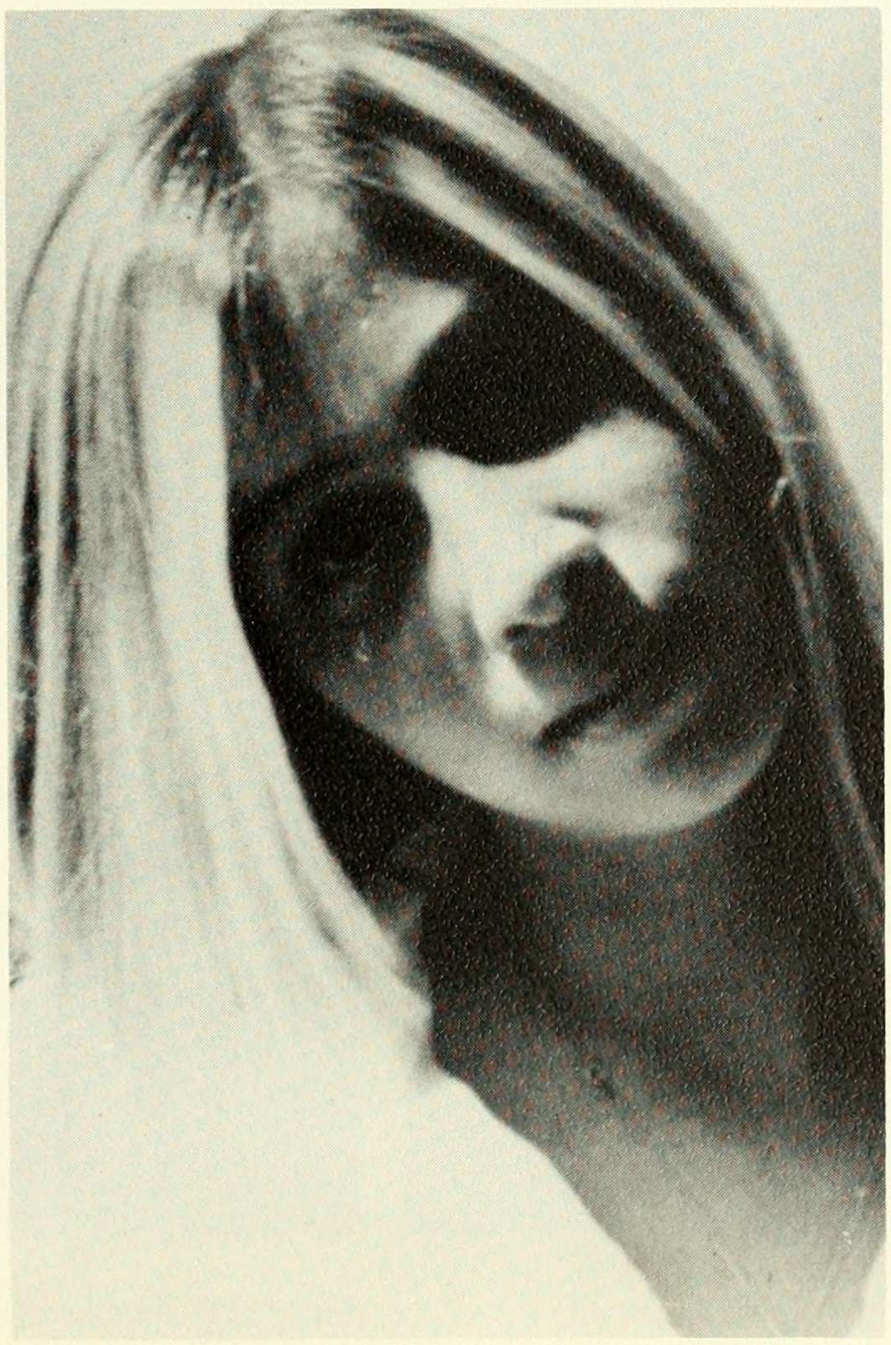


Gloria Ortiz

Merri Weniger



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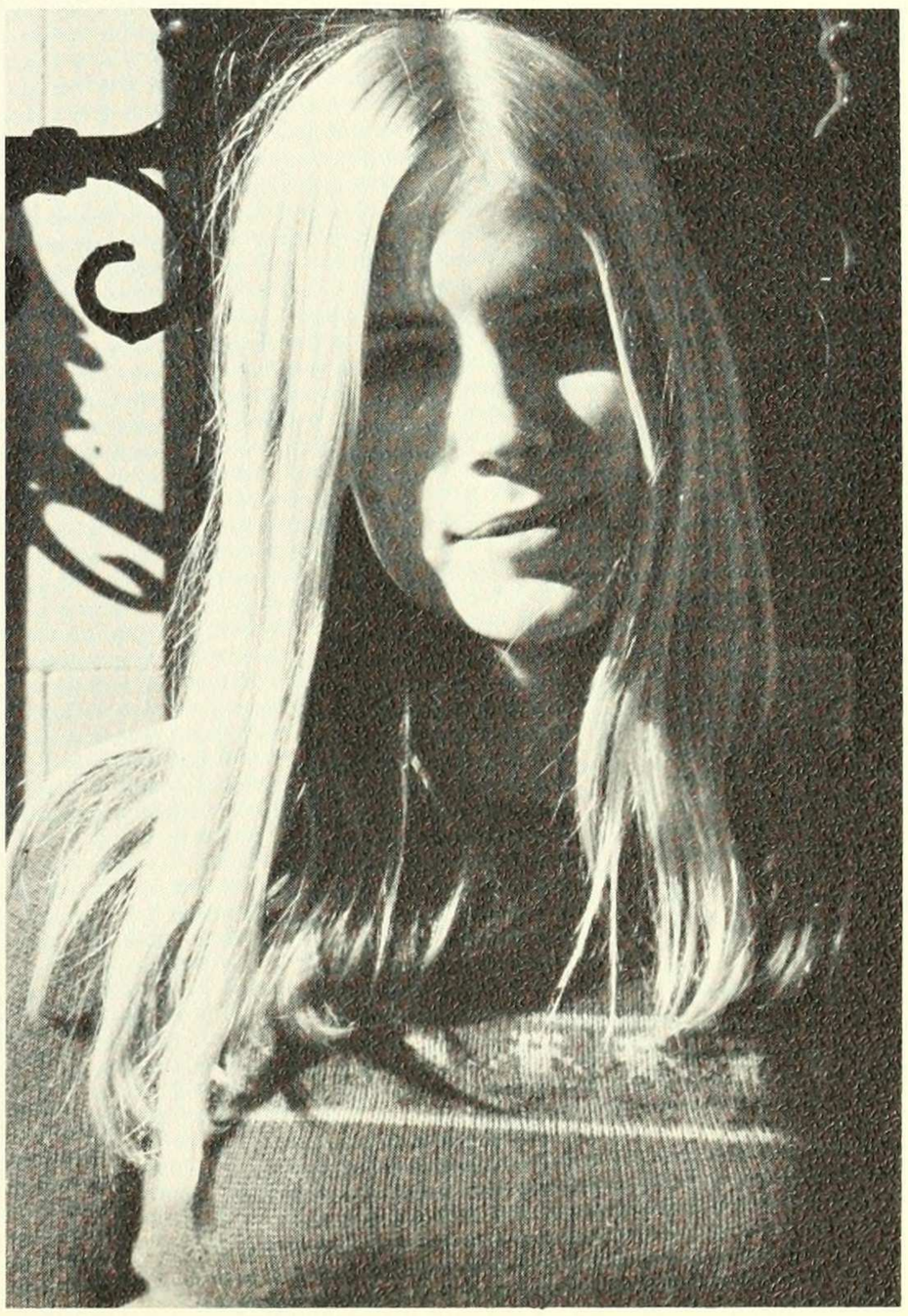

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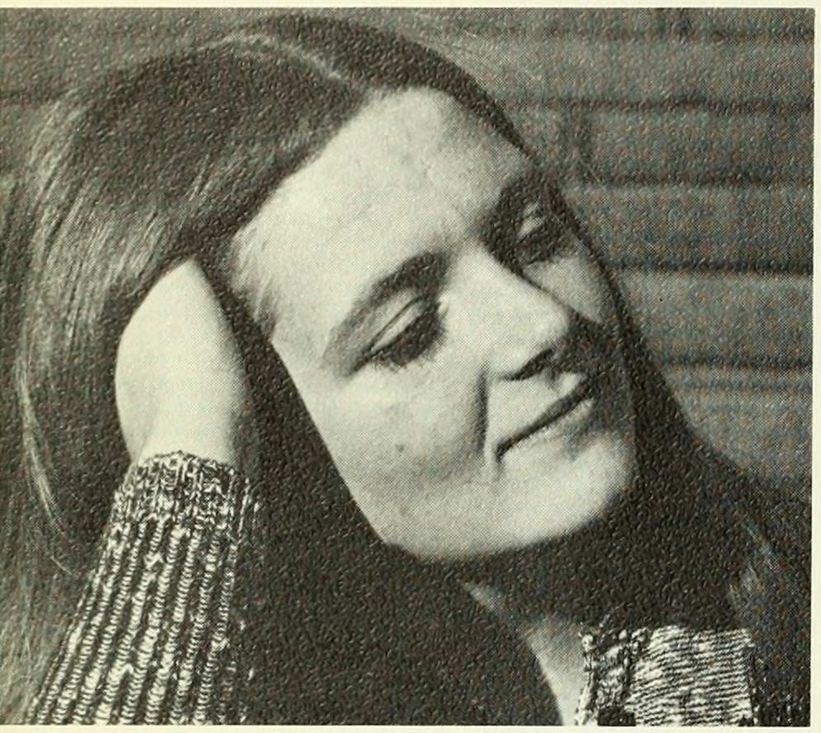

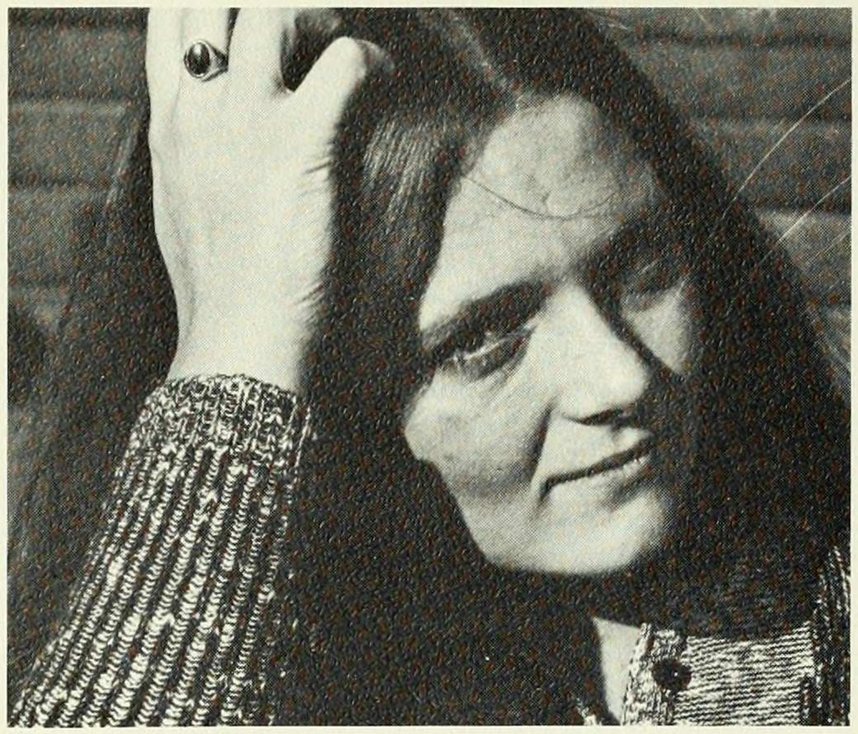

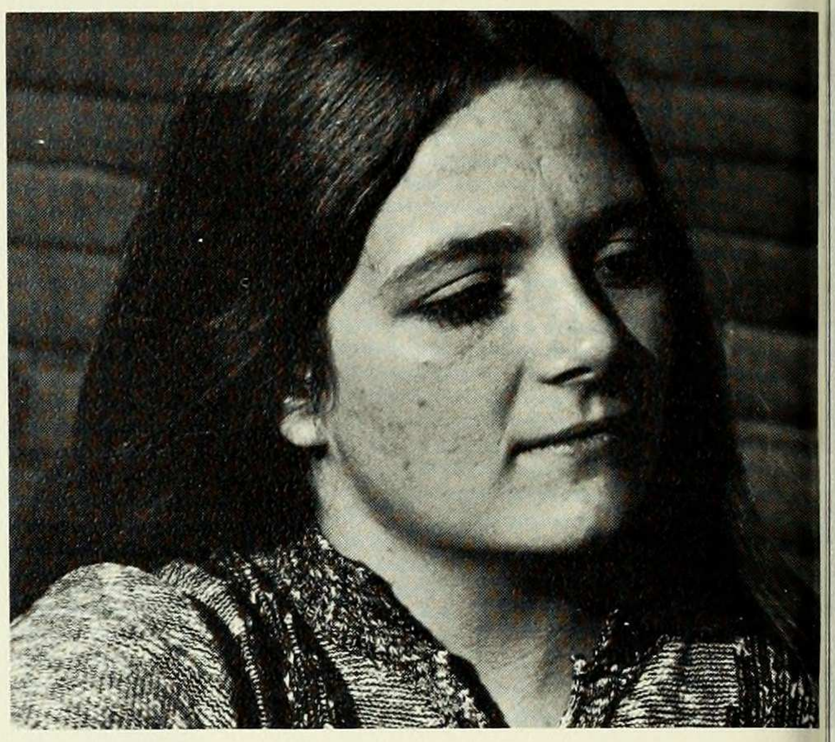

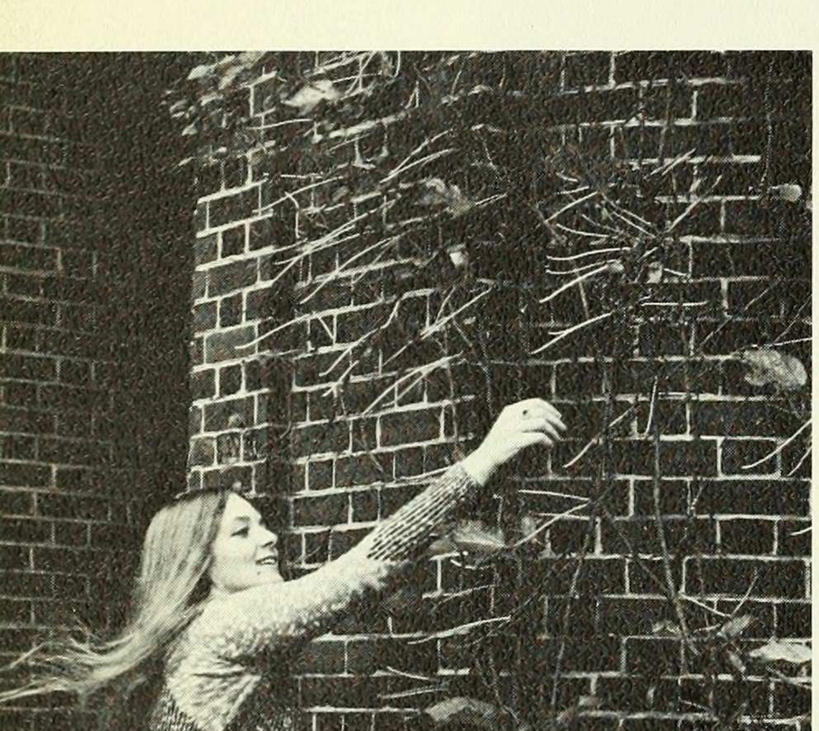

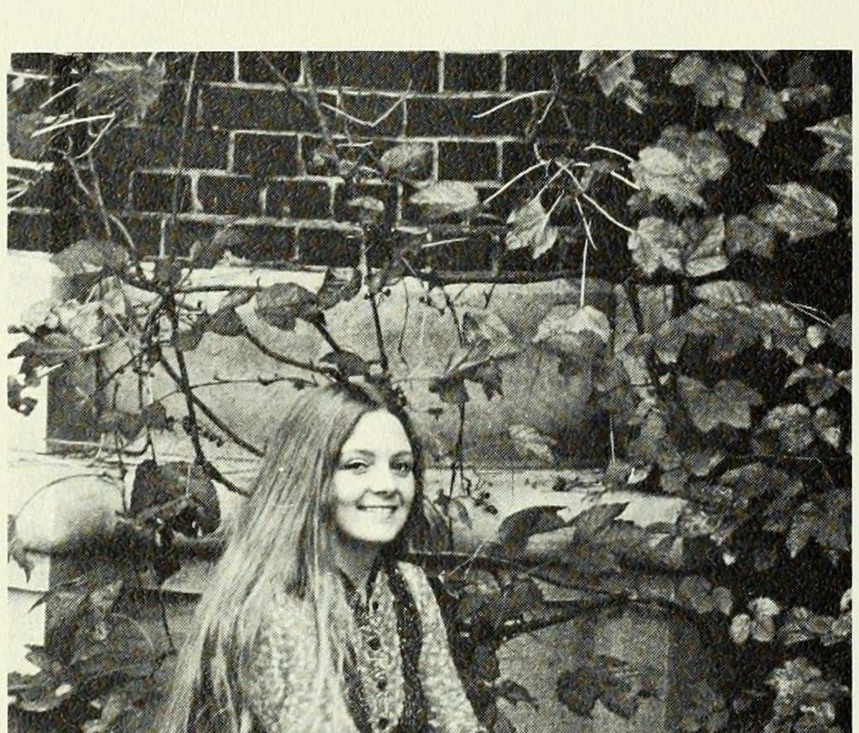

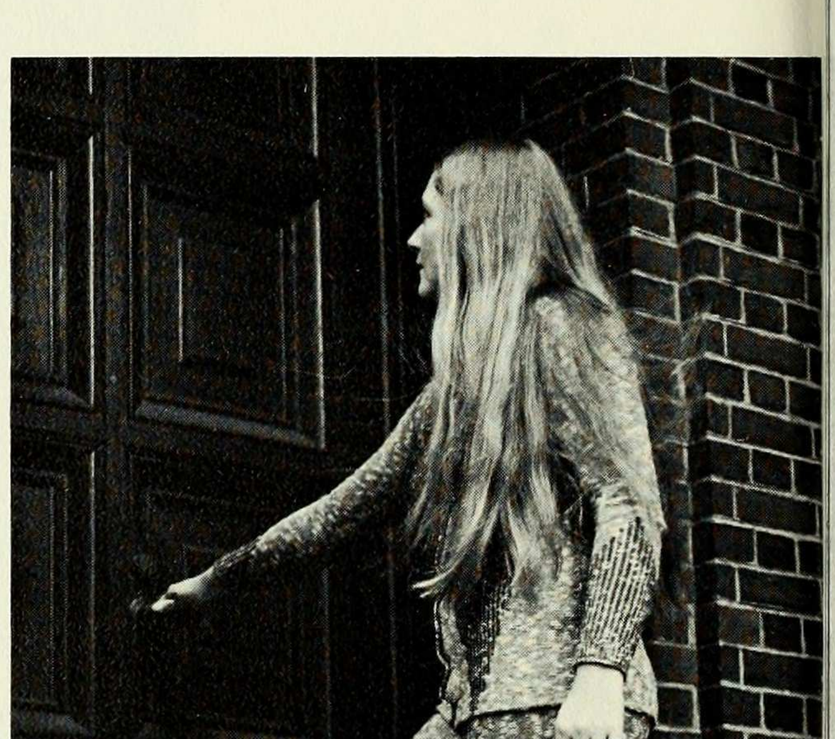

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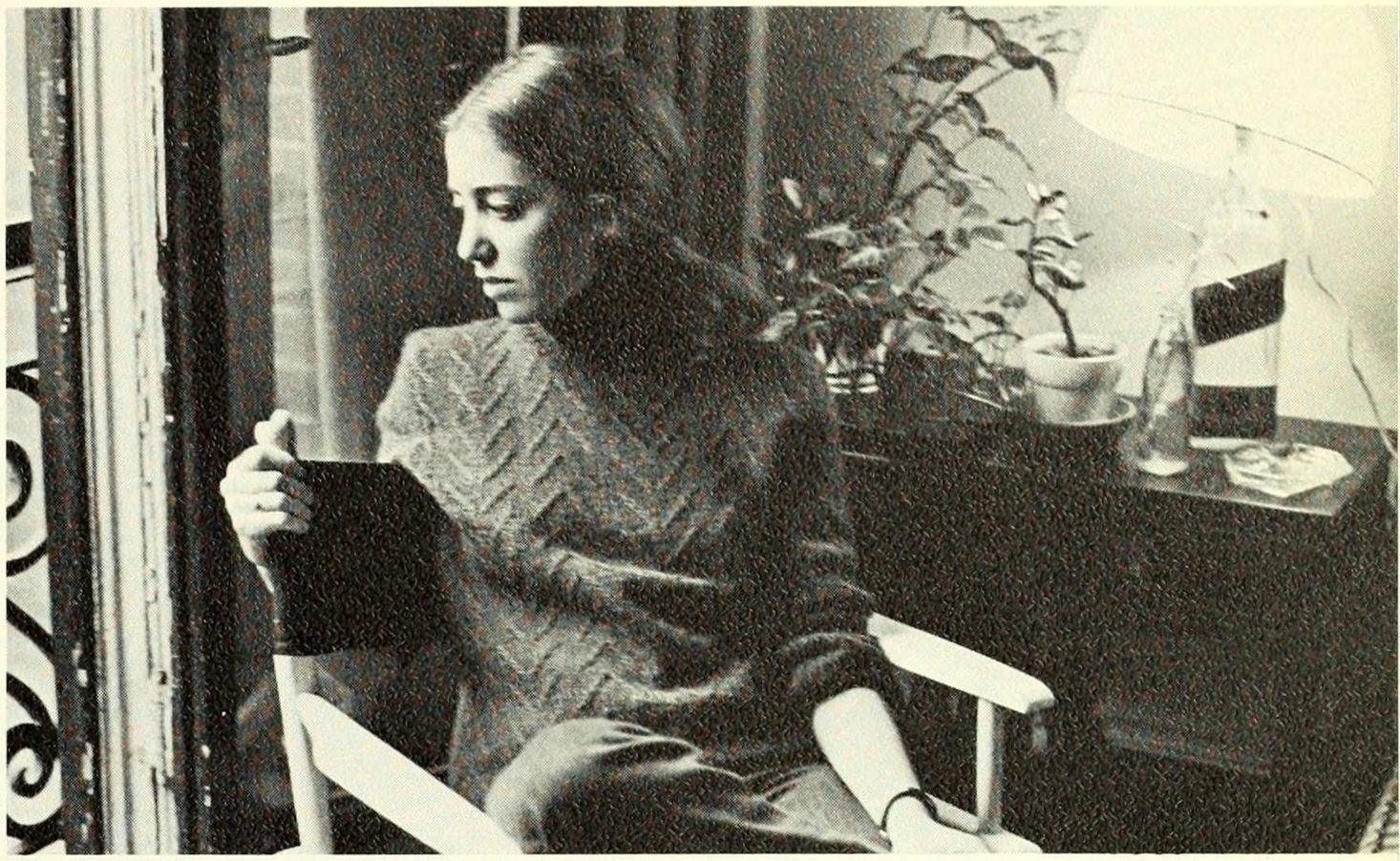

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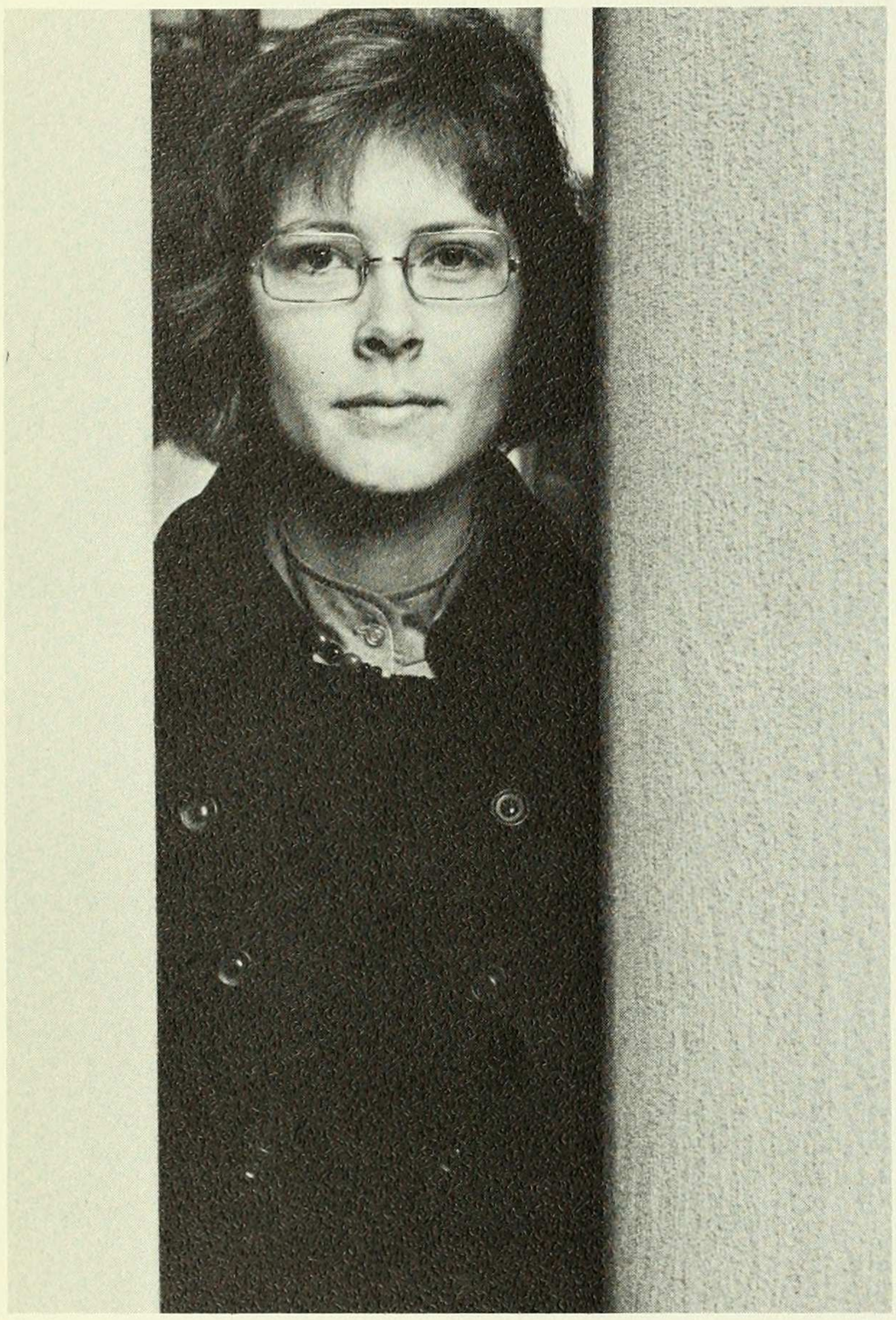
Christine Jelalian



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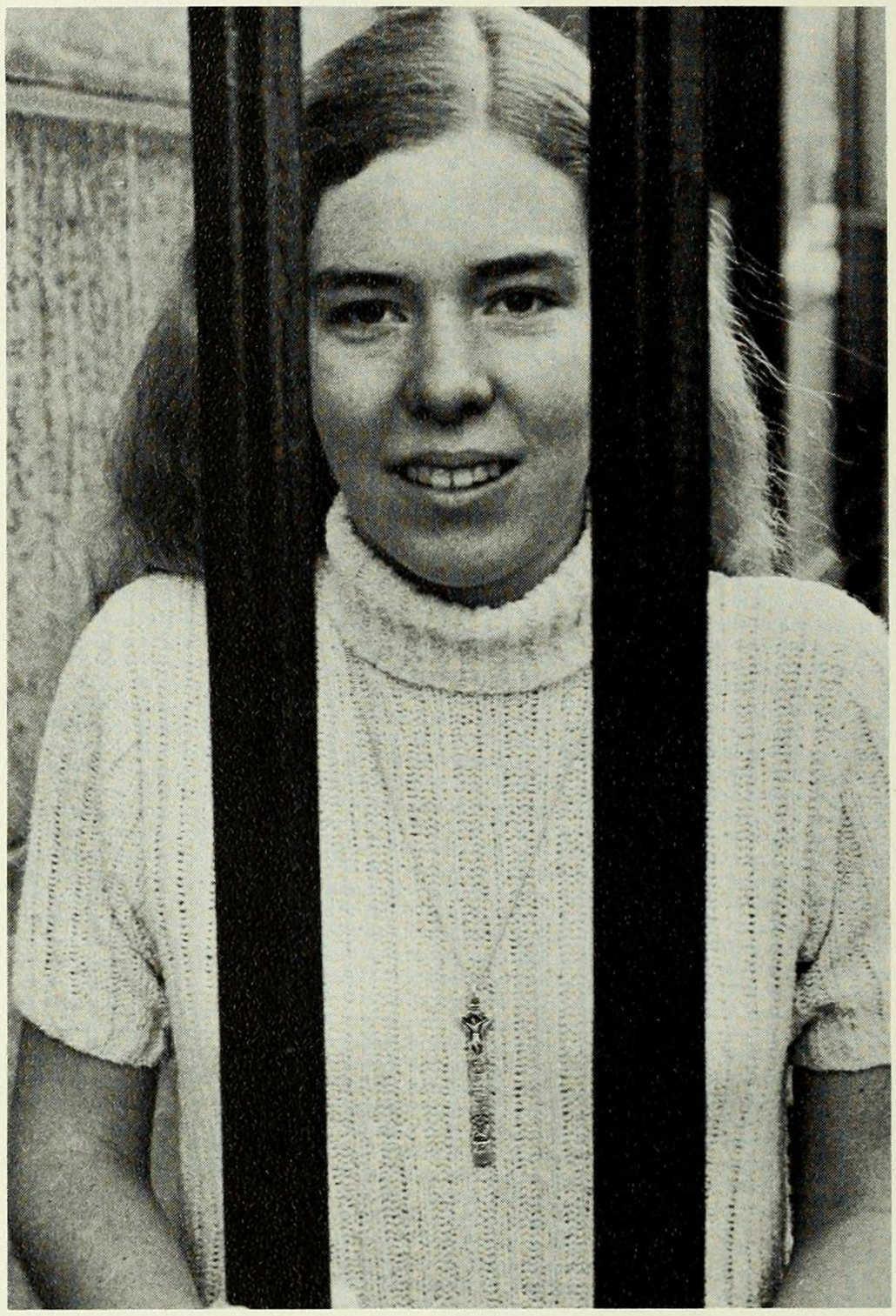

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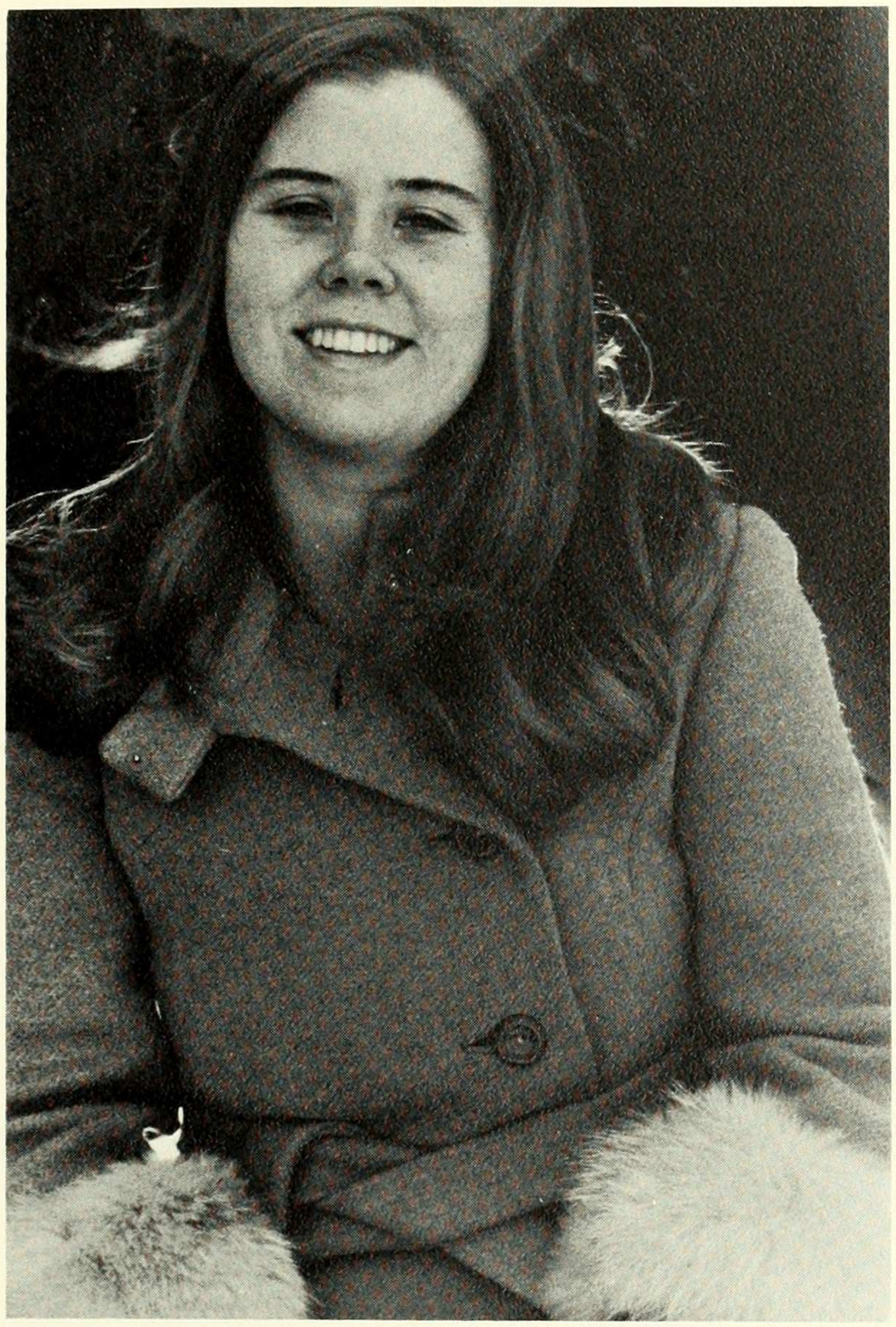

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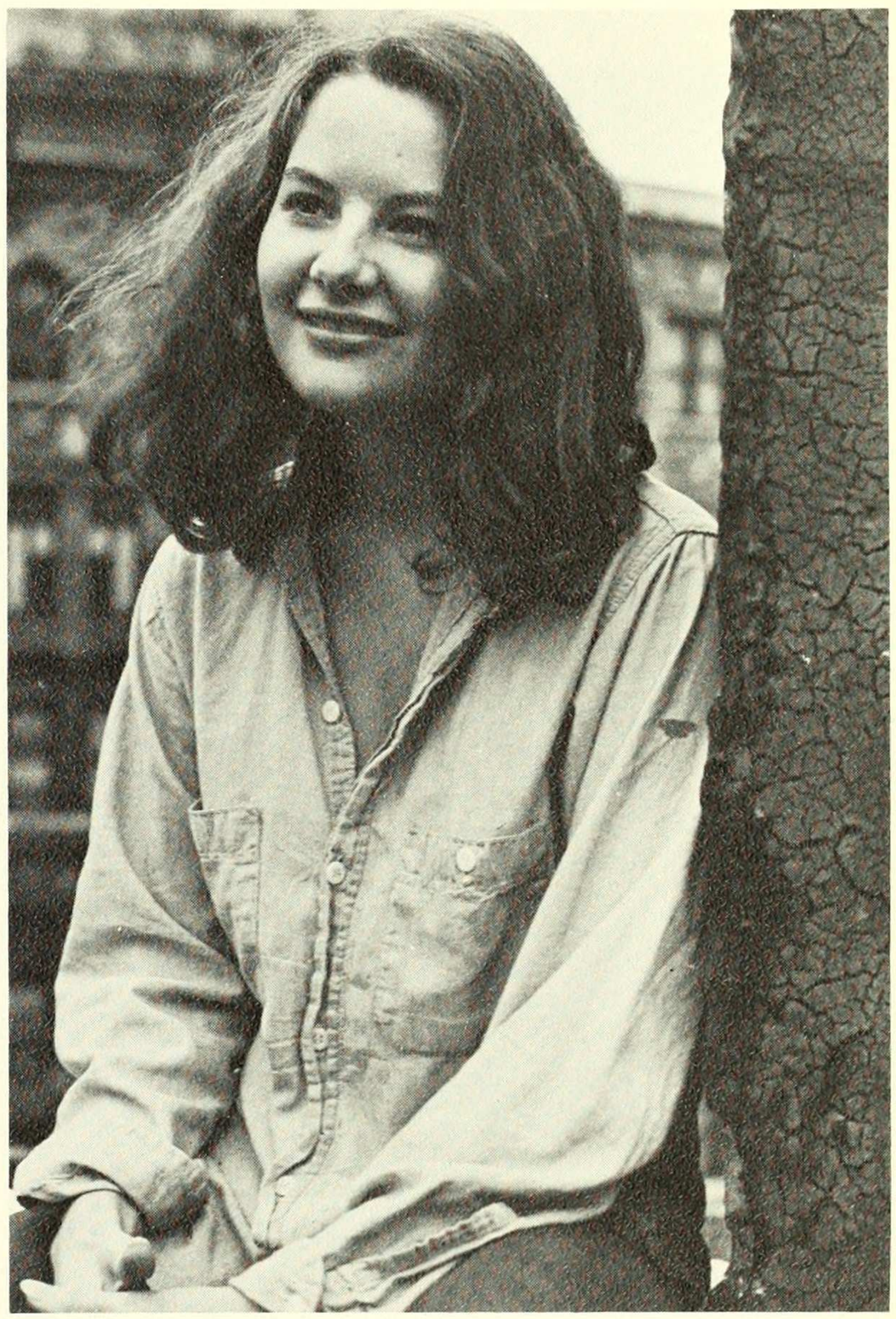

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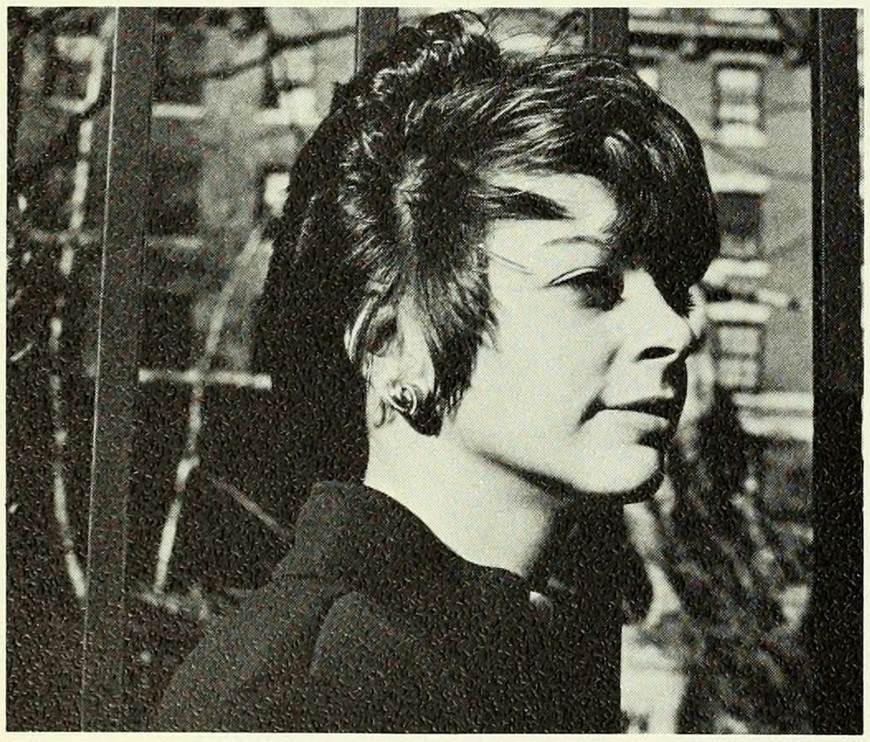
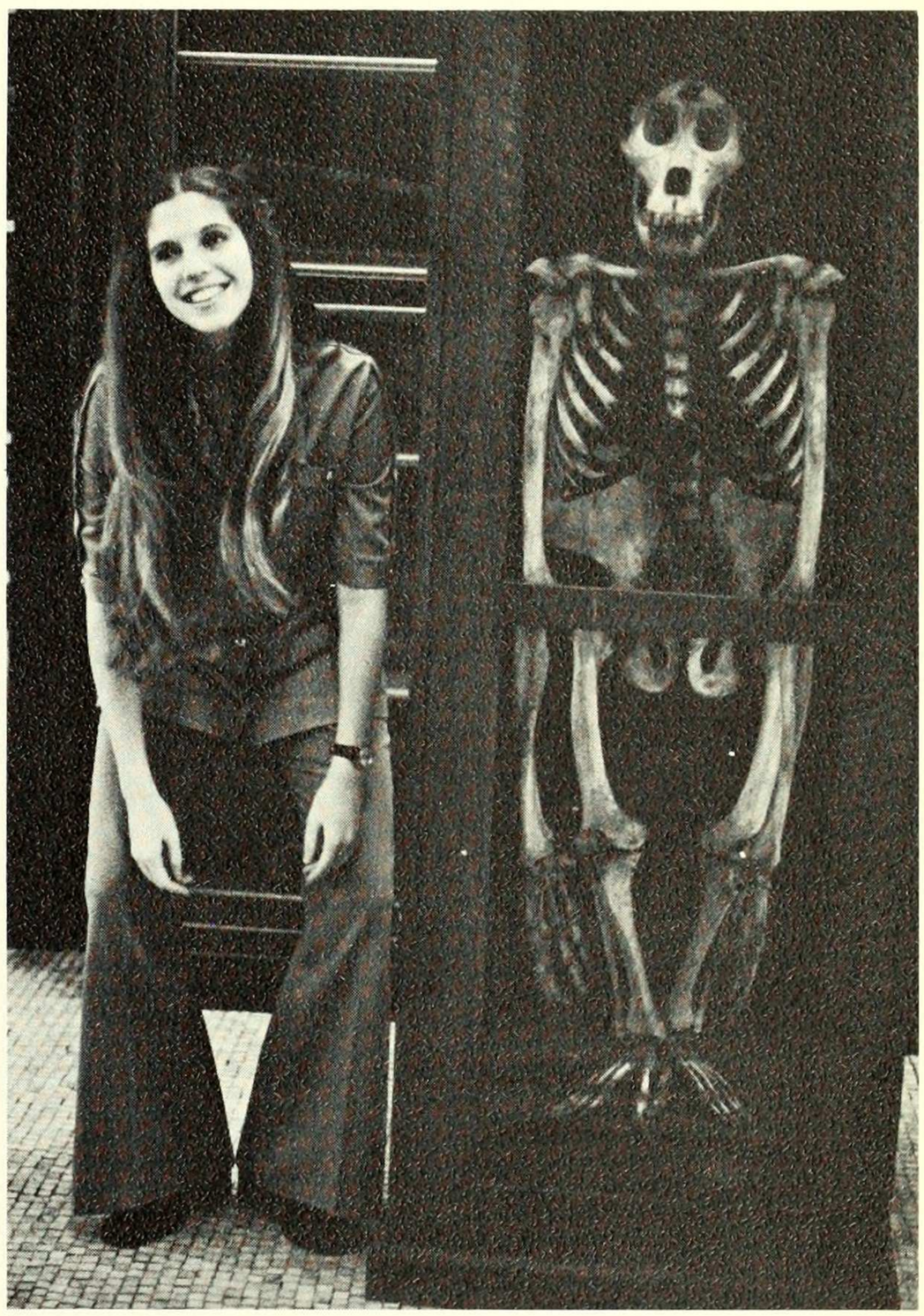


Raananah Katz

Audrey Waller

Diana Maldonado



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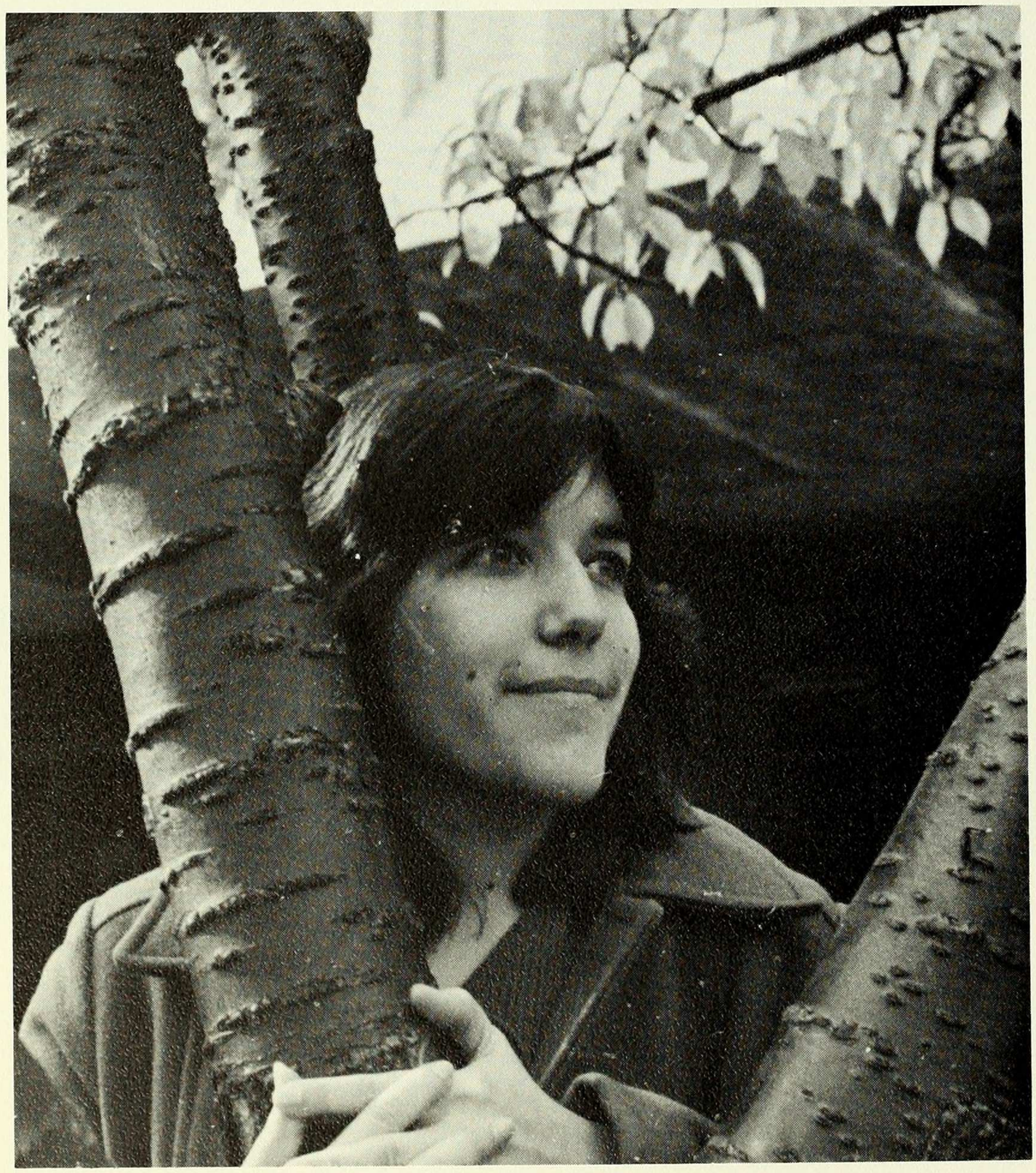

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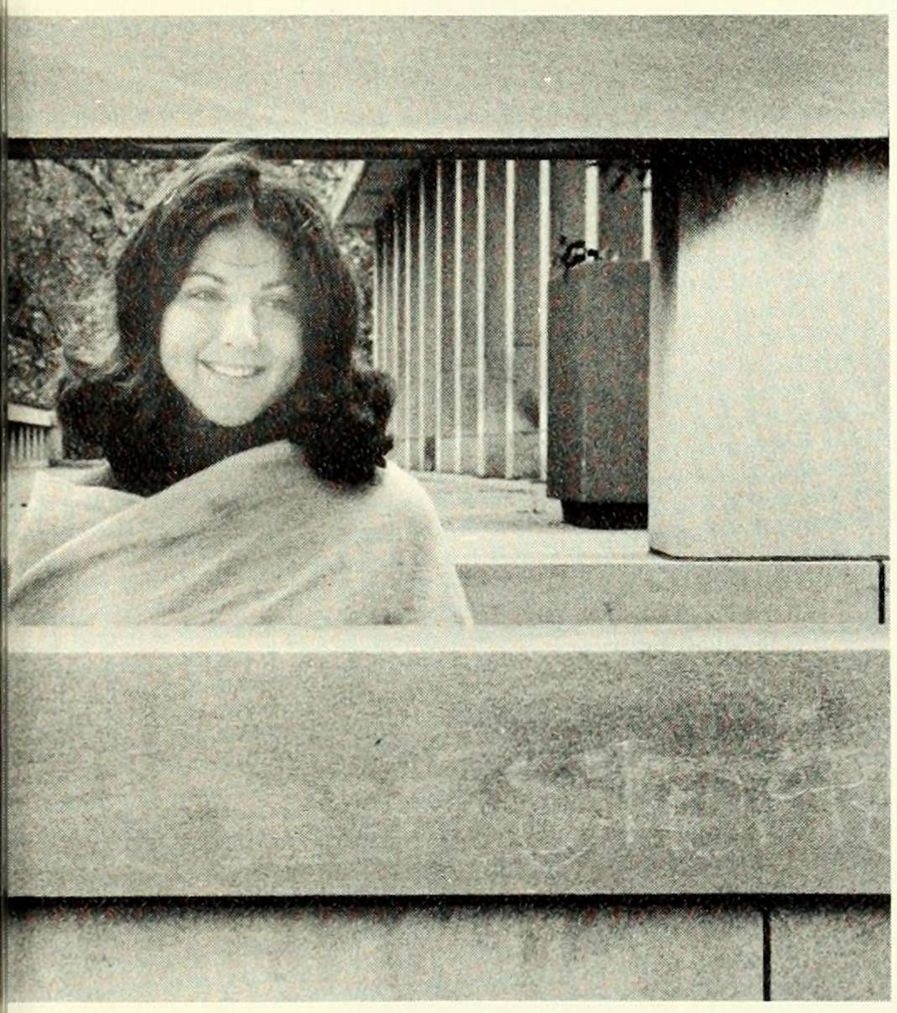
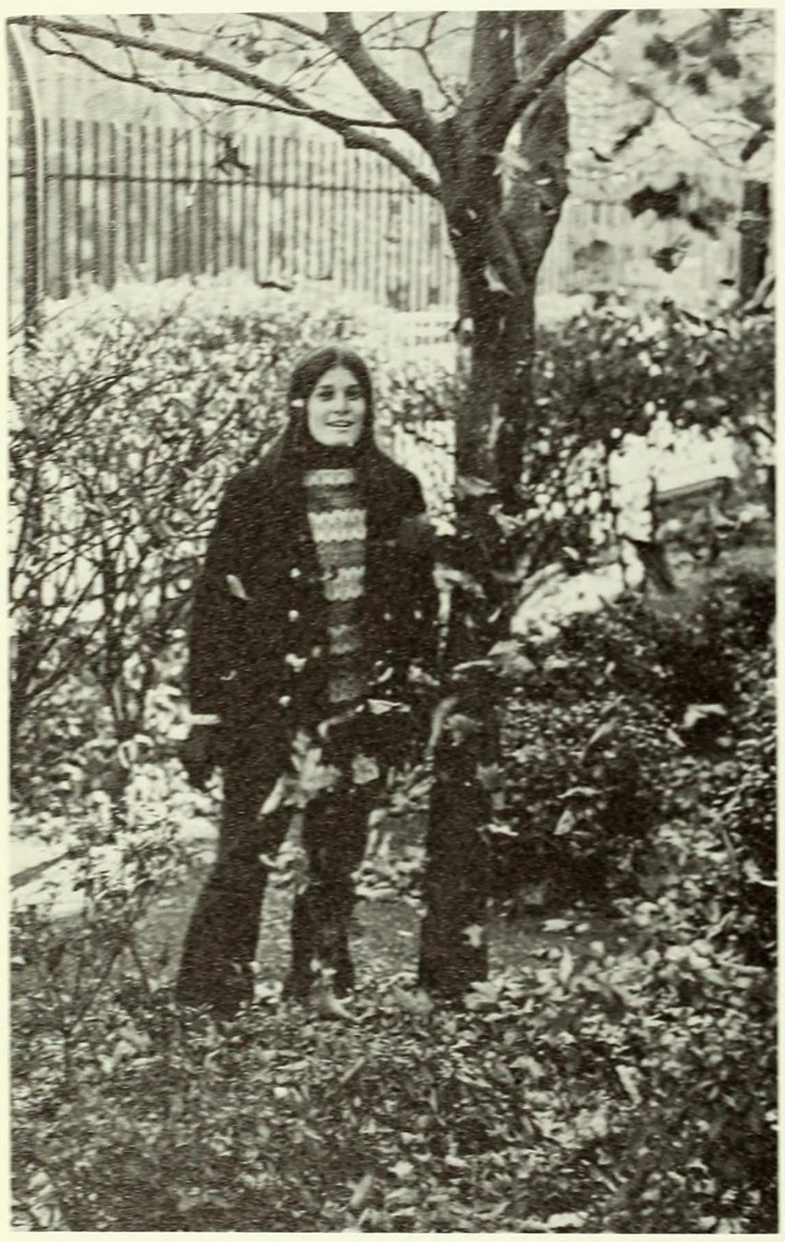


Brooke Williams

Marina Wong

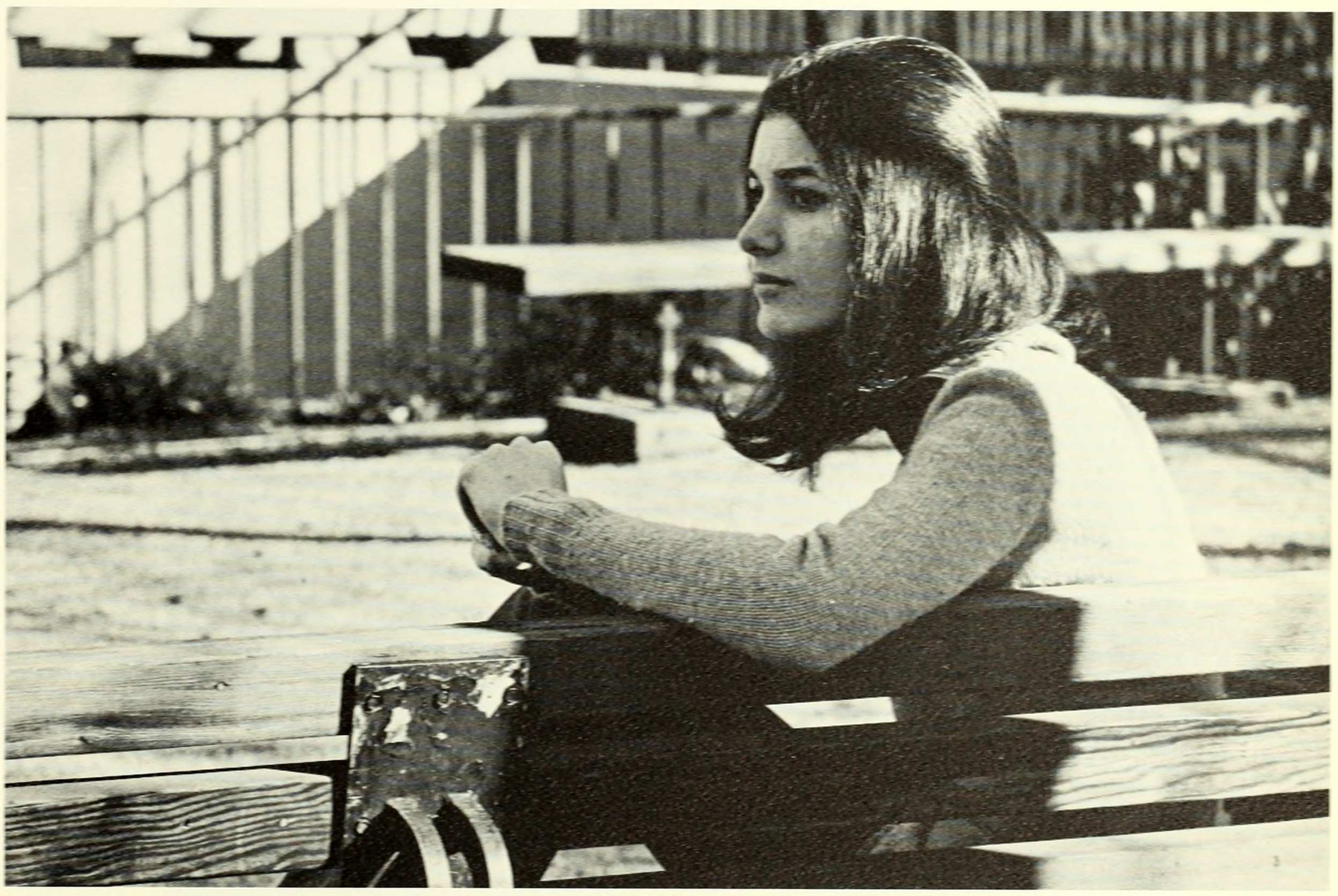
Marina Wong



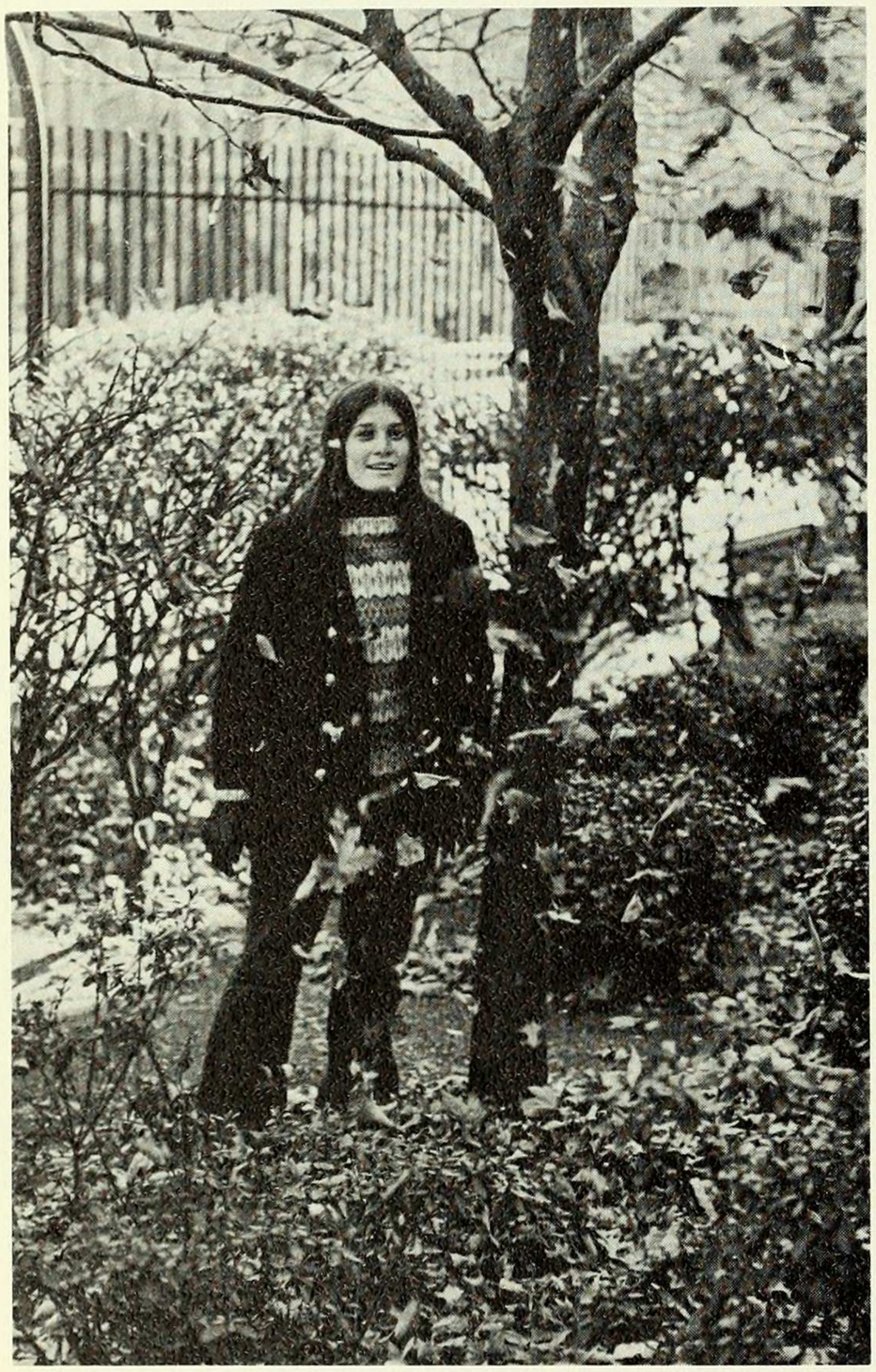
Carol Gadsden

Nancy Fieldman

Cheryl Pecorella



Deborah Feinberg



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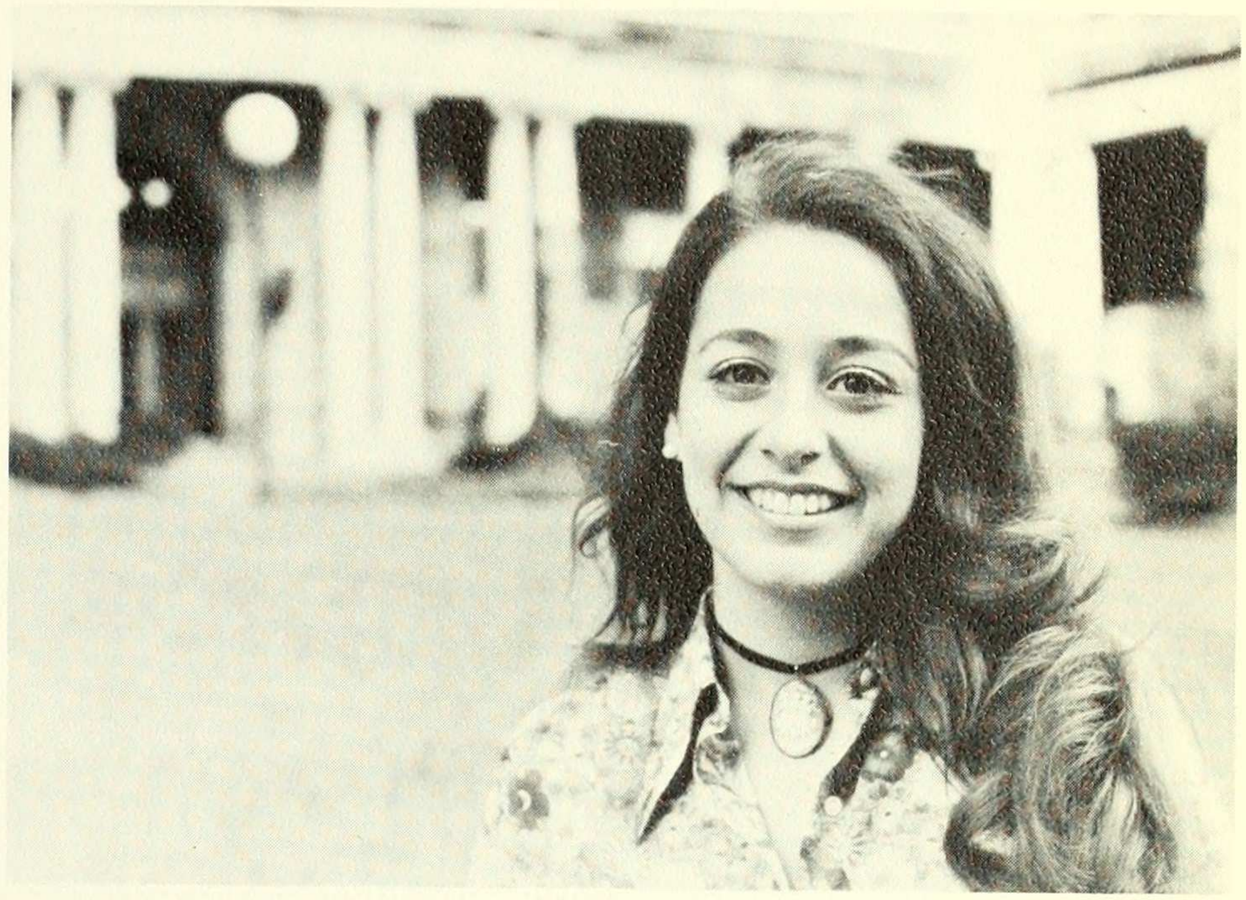

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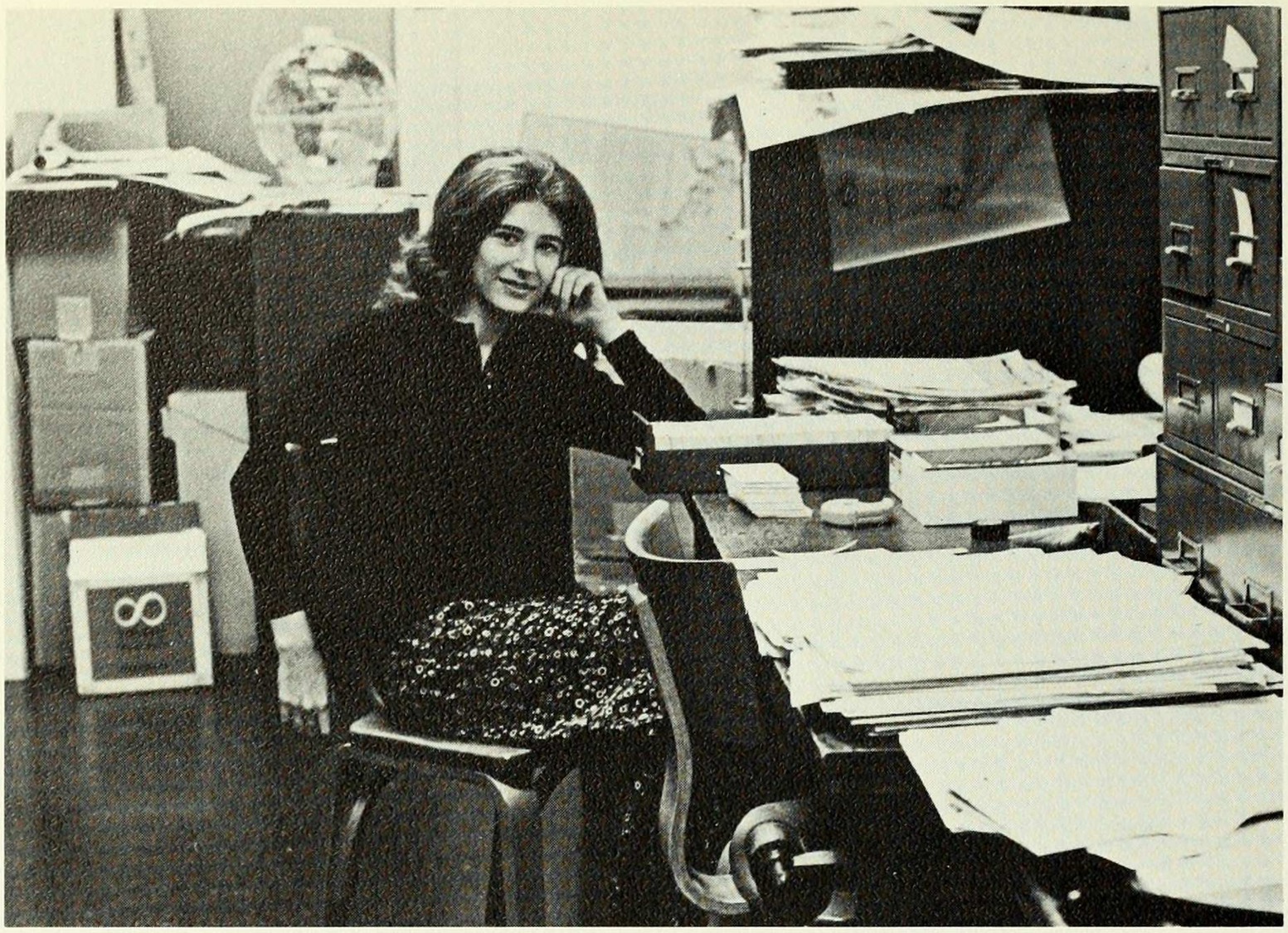
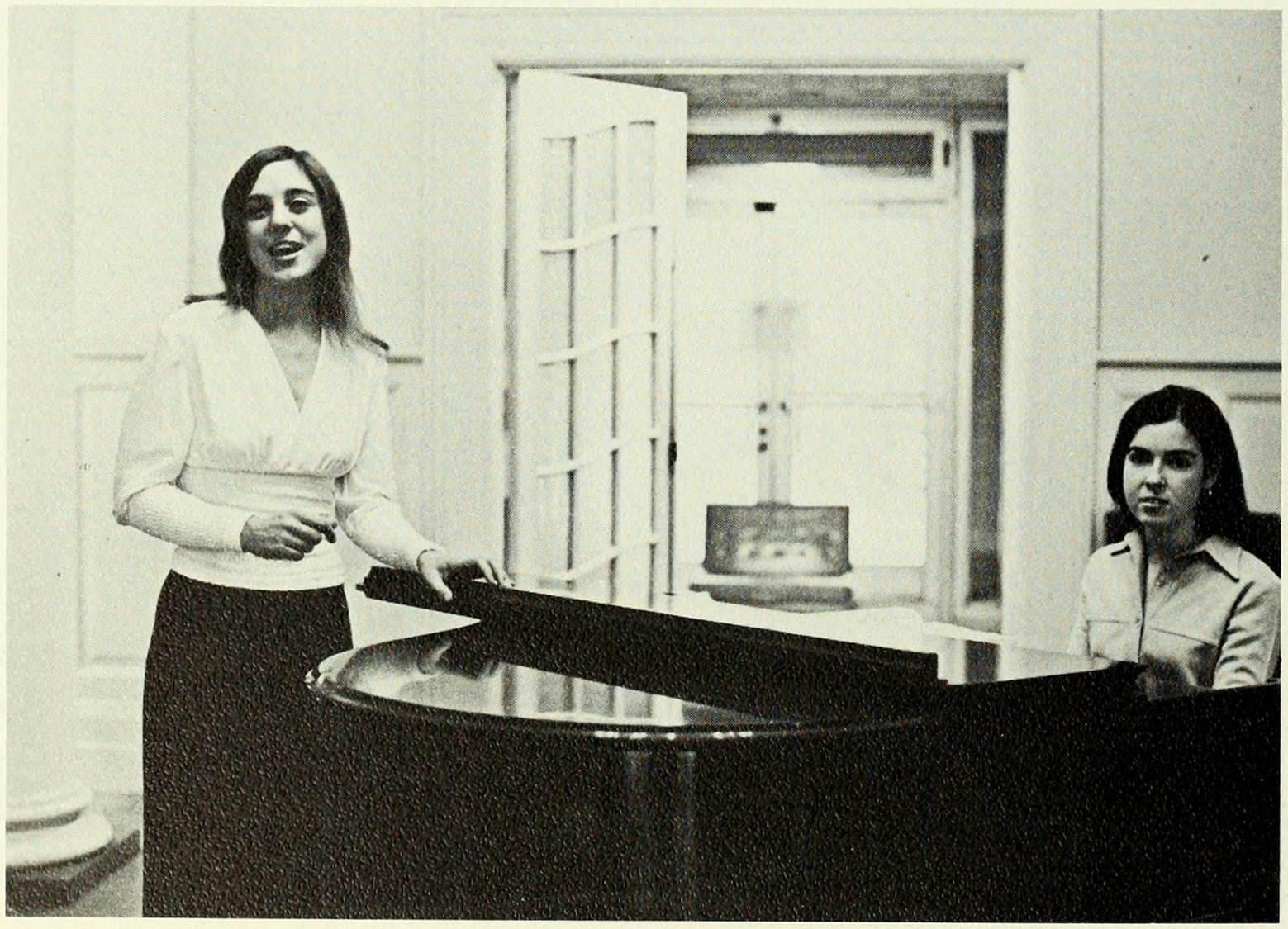


Alice Litter



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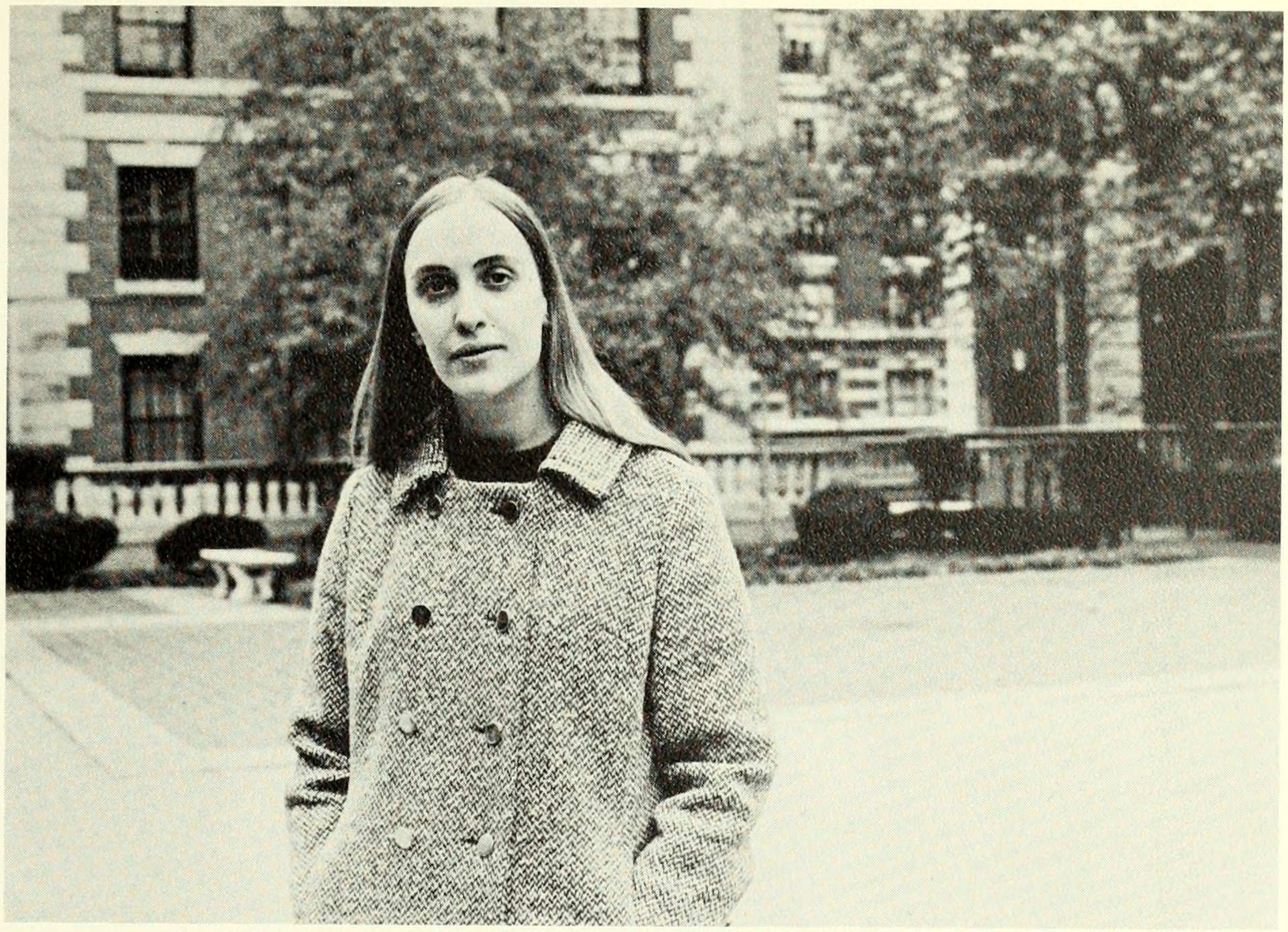
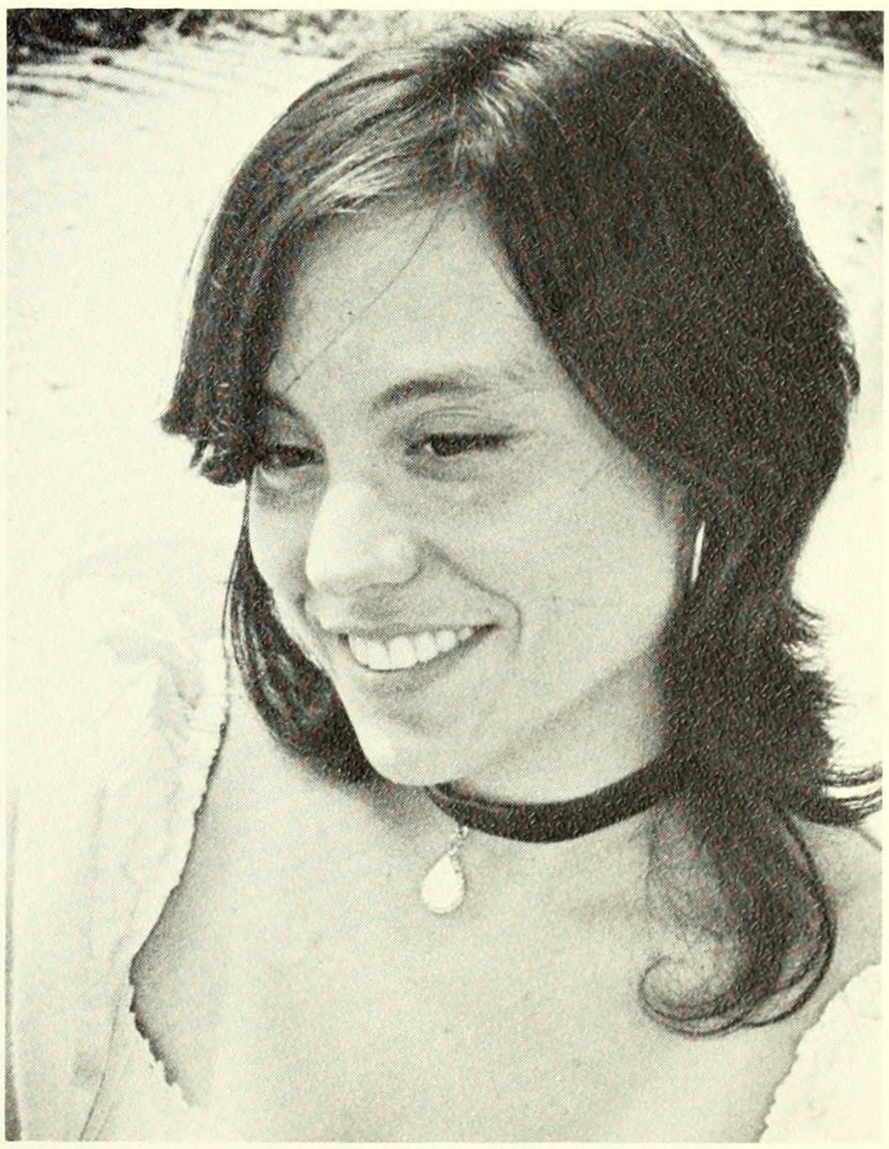


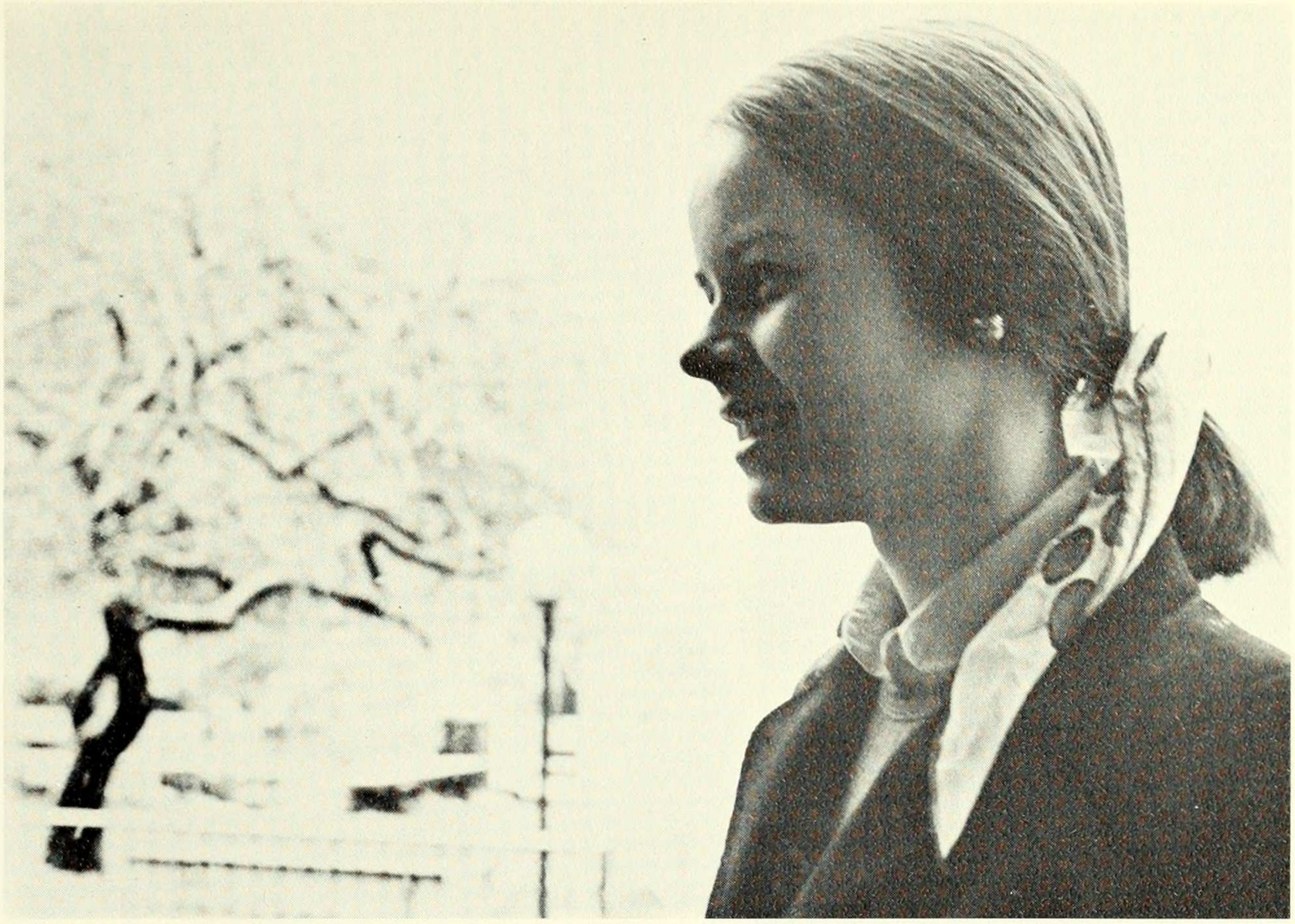
Dolores Sicheri



Diane Wunderlich

Sabine Huguény

Helene Toiv



Lis Bothamley

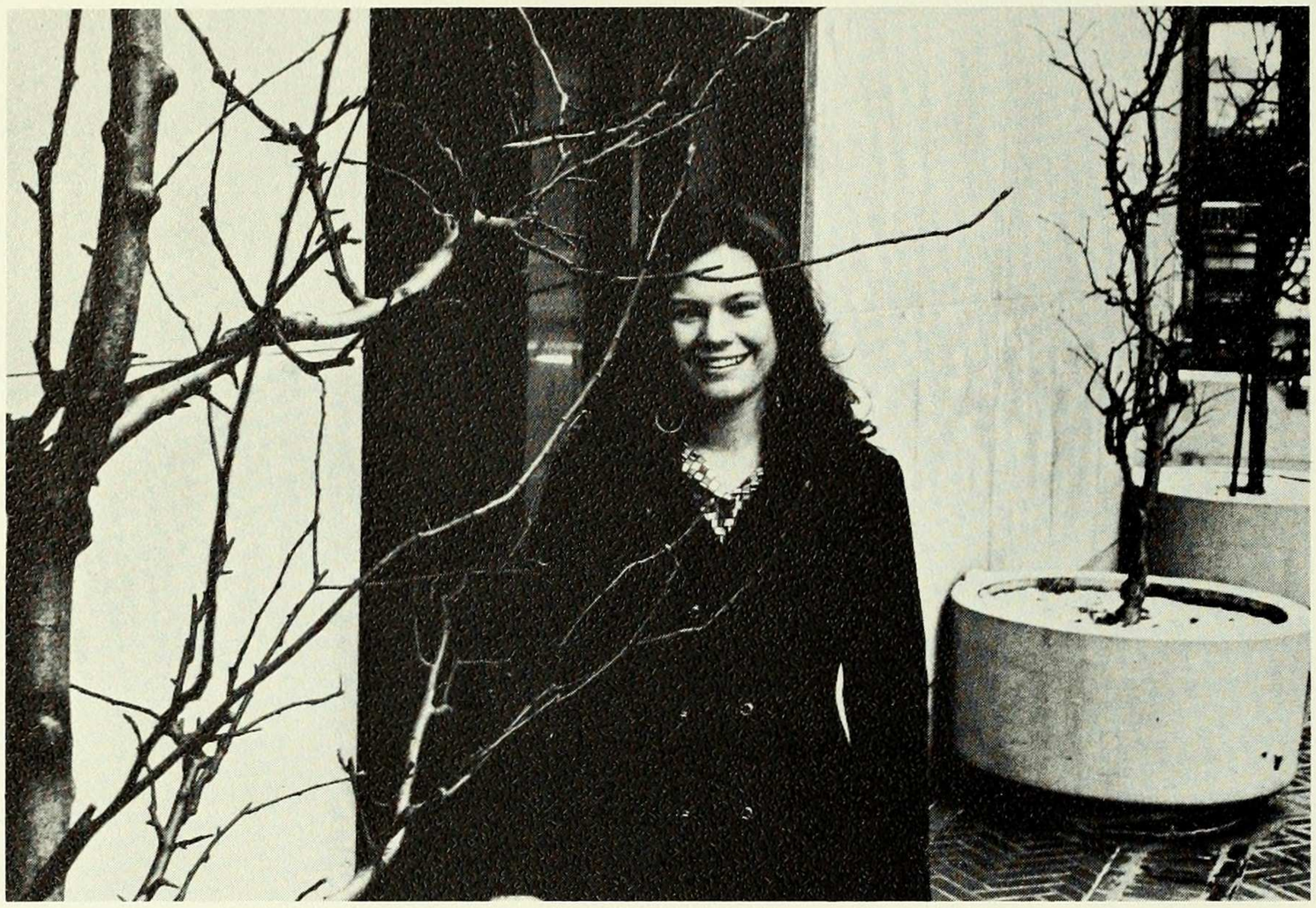
Alice Beal

Thelma Martinez

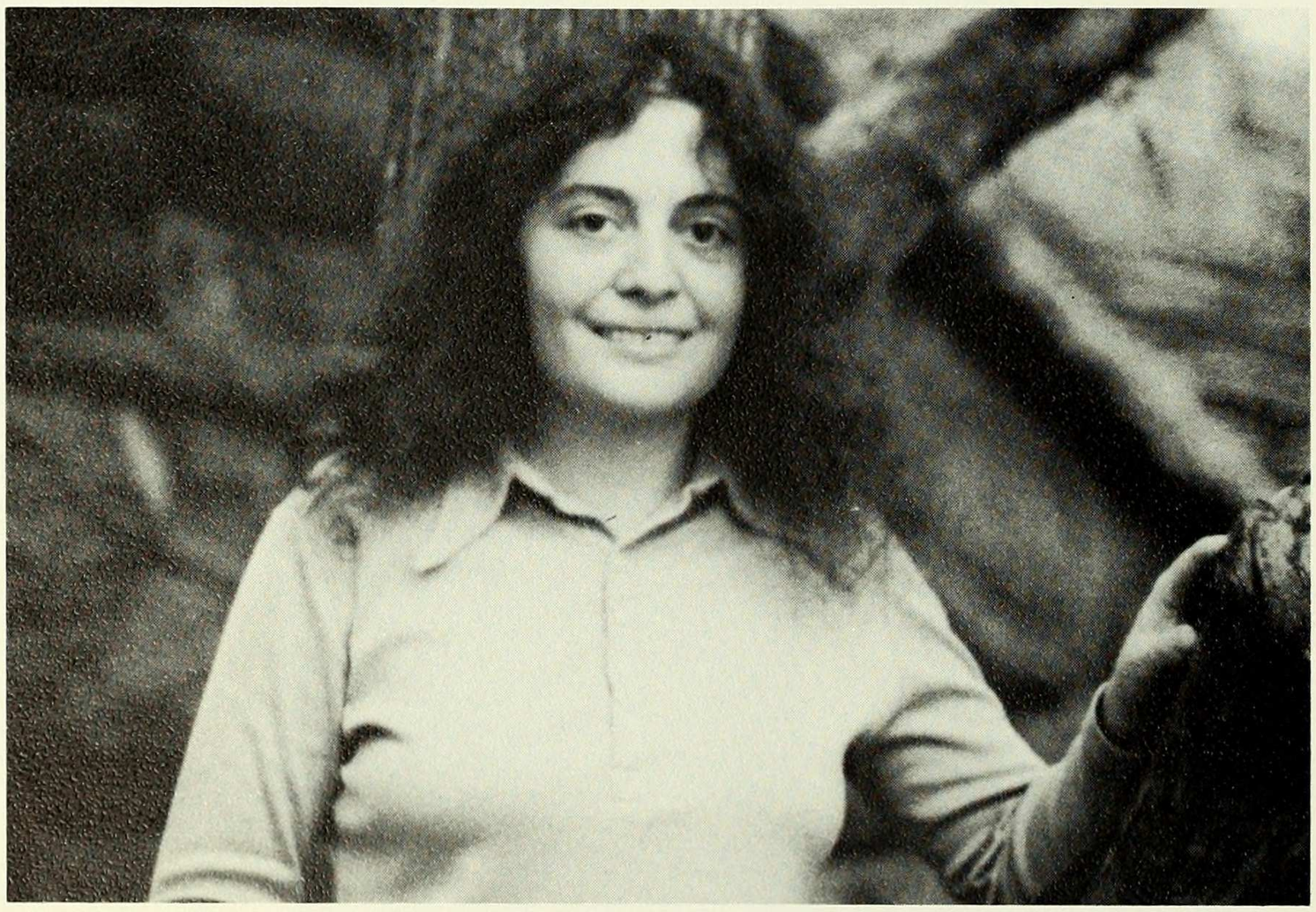
Brenda Szafir

Susan Simmons

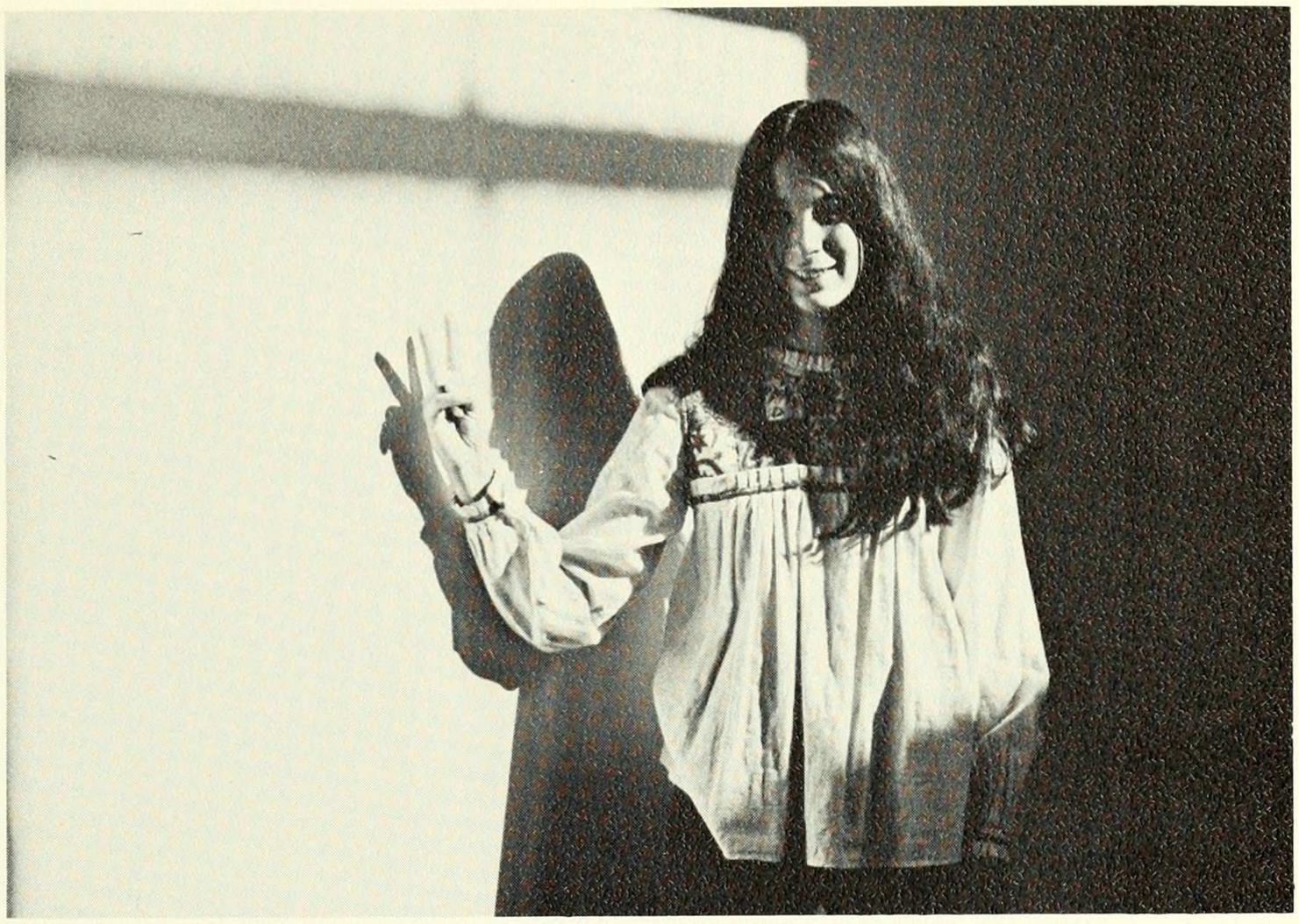
Jill Moser Miller



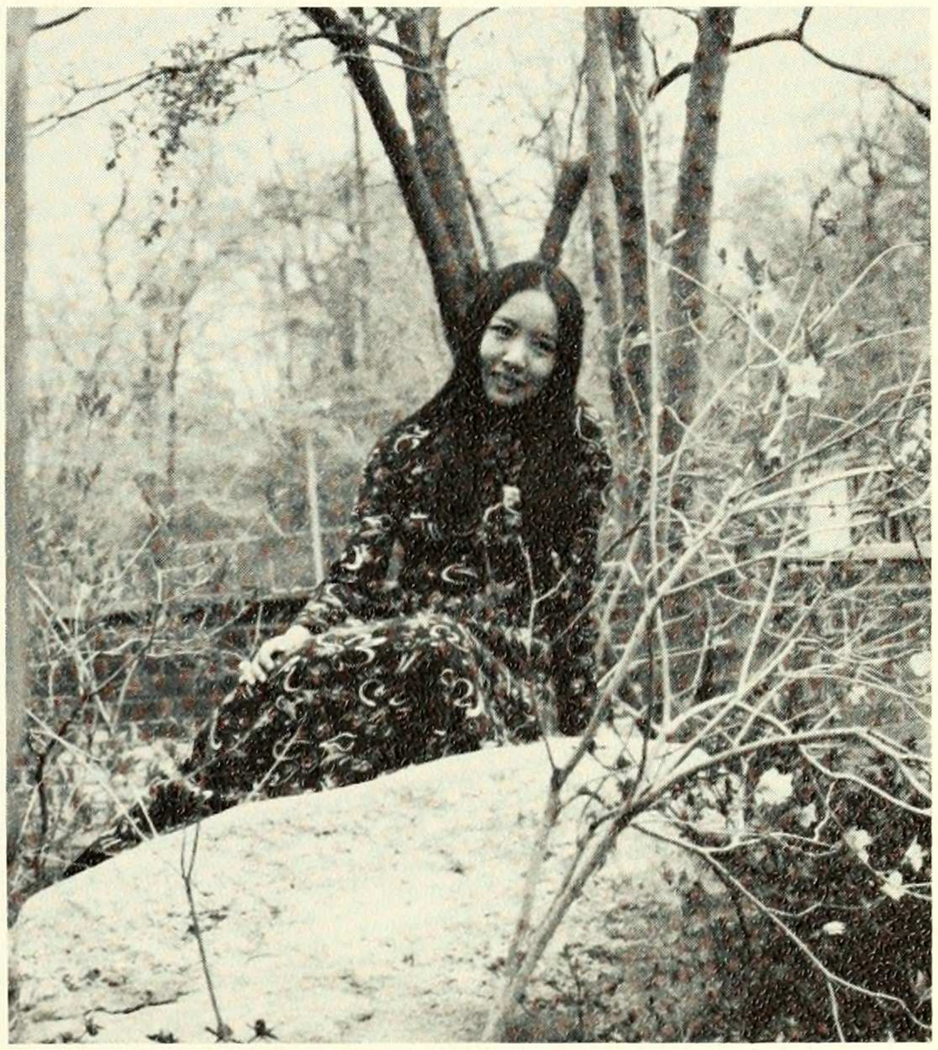
Janet Specter



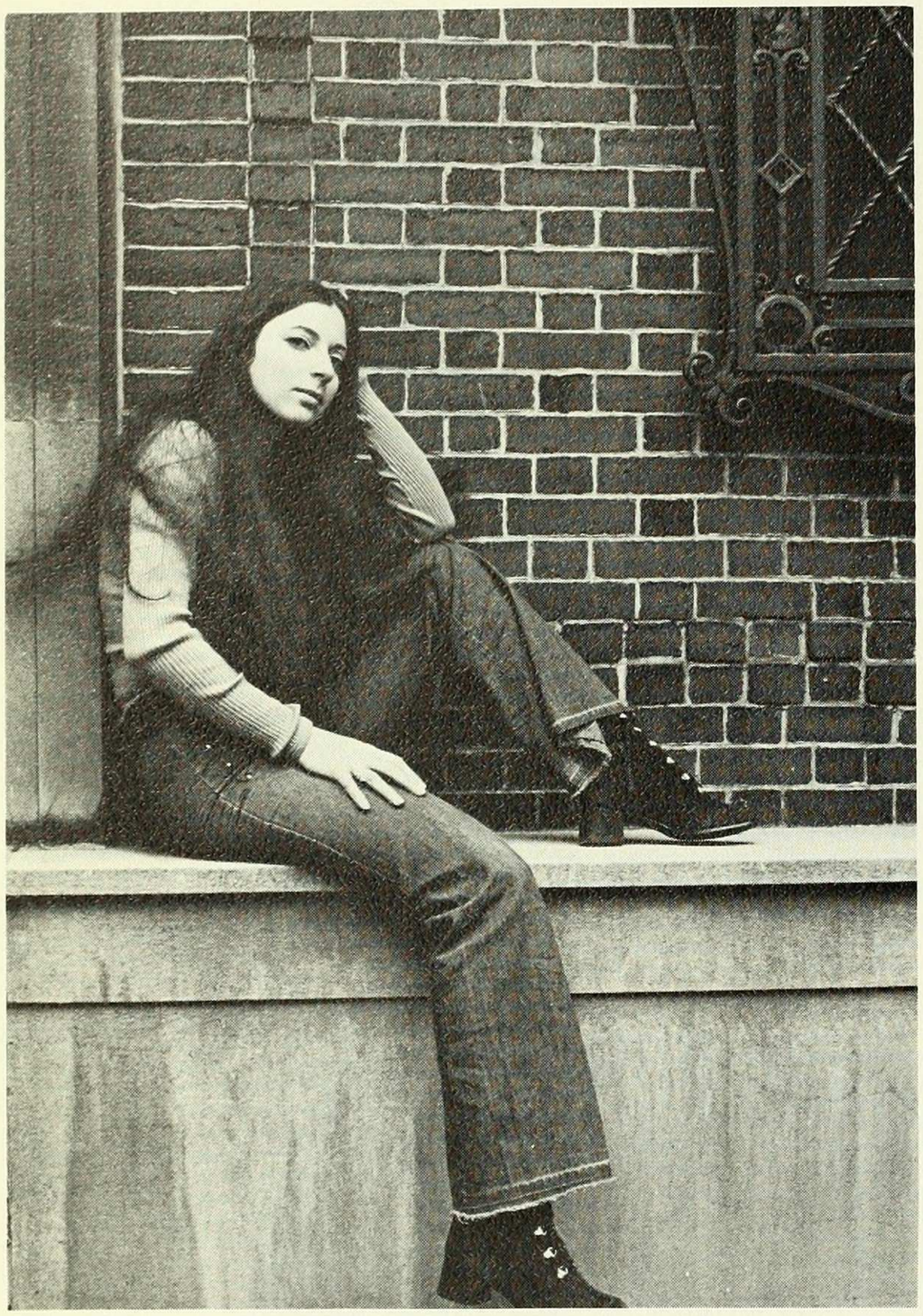
Susan Mary Van Scoyk



Arlene Pack



Karen Kai Cheng



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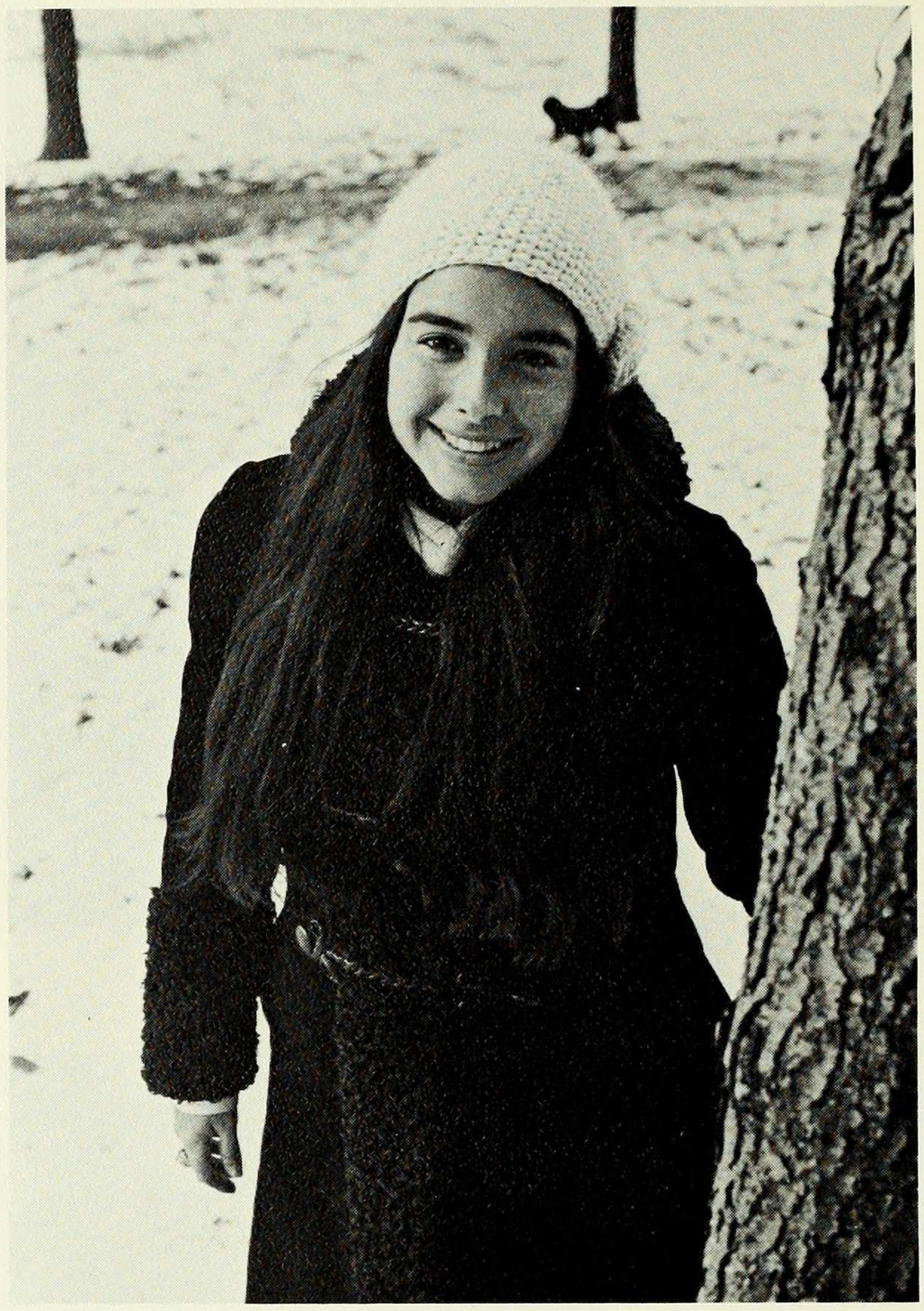

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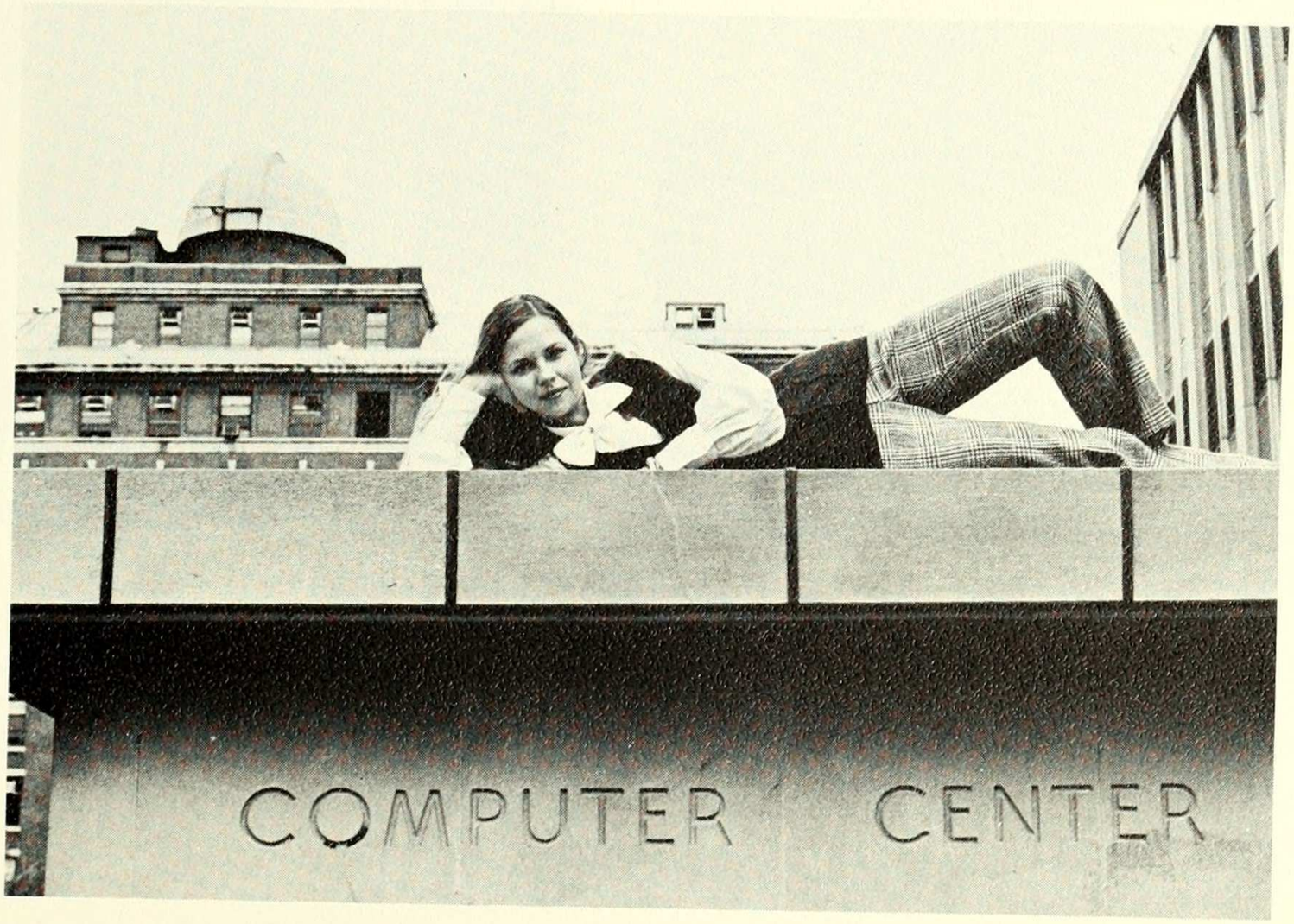

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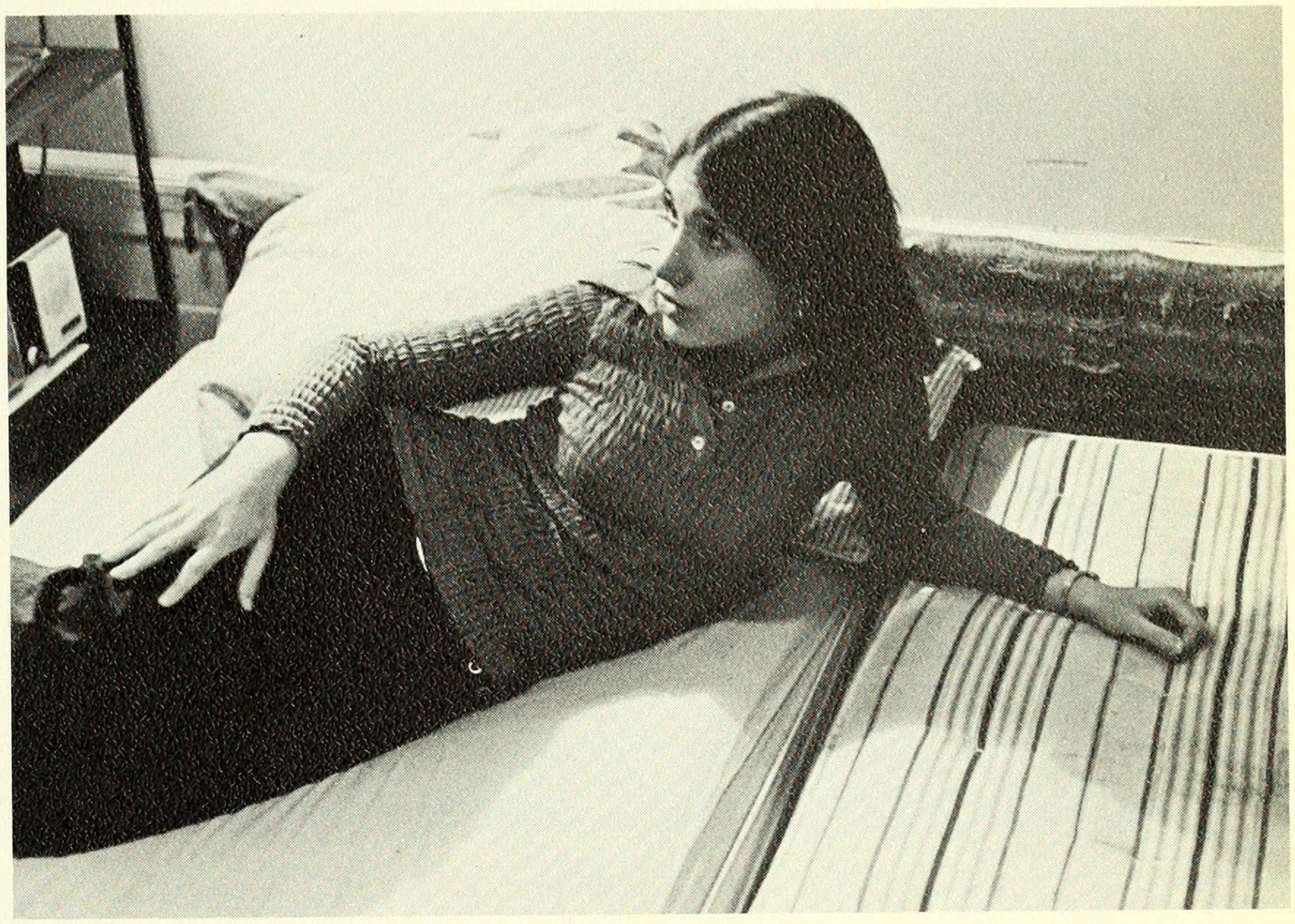
Ellen Datloff

Valerie LaPorte



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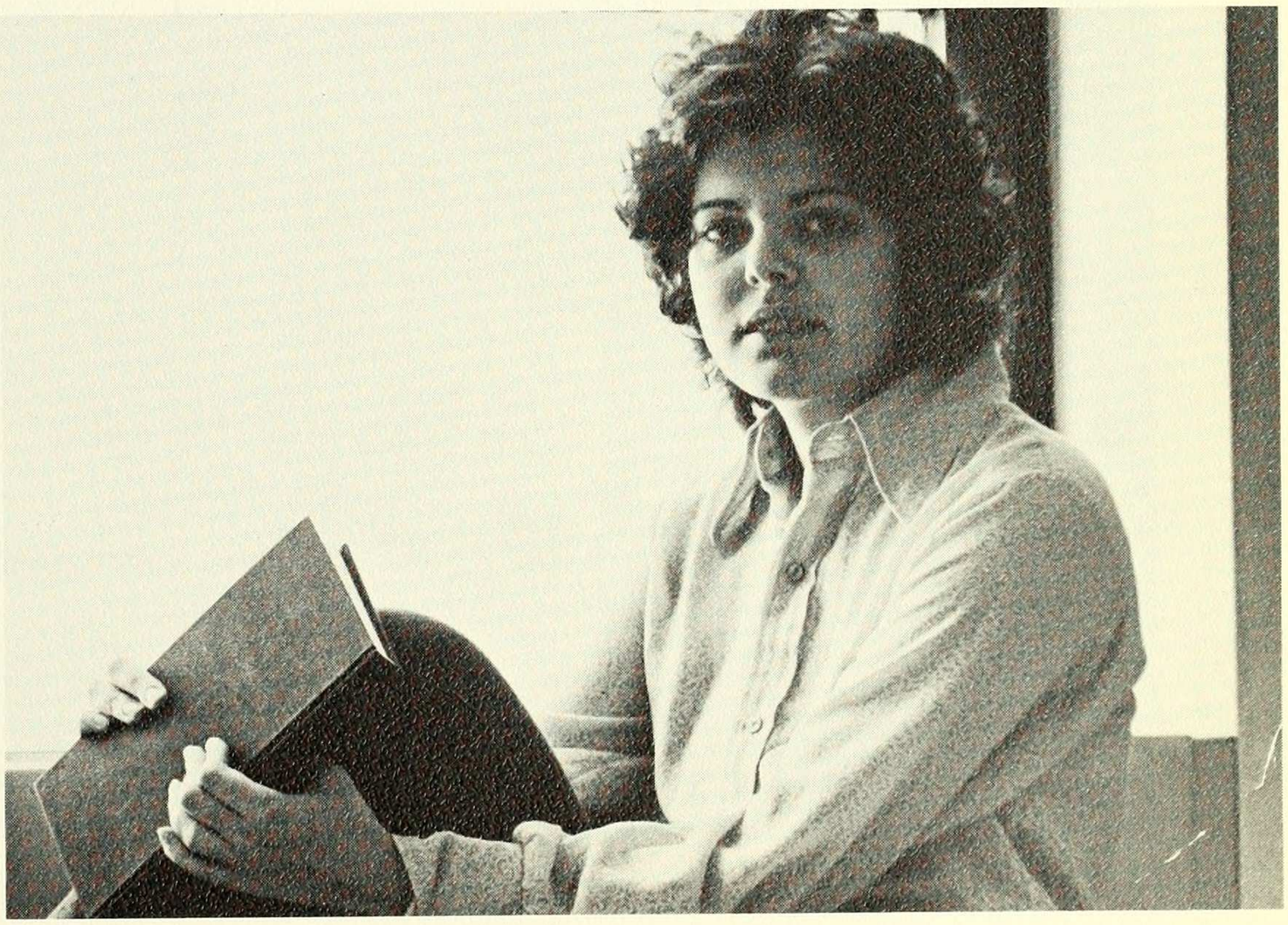

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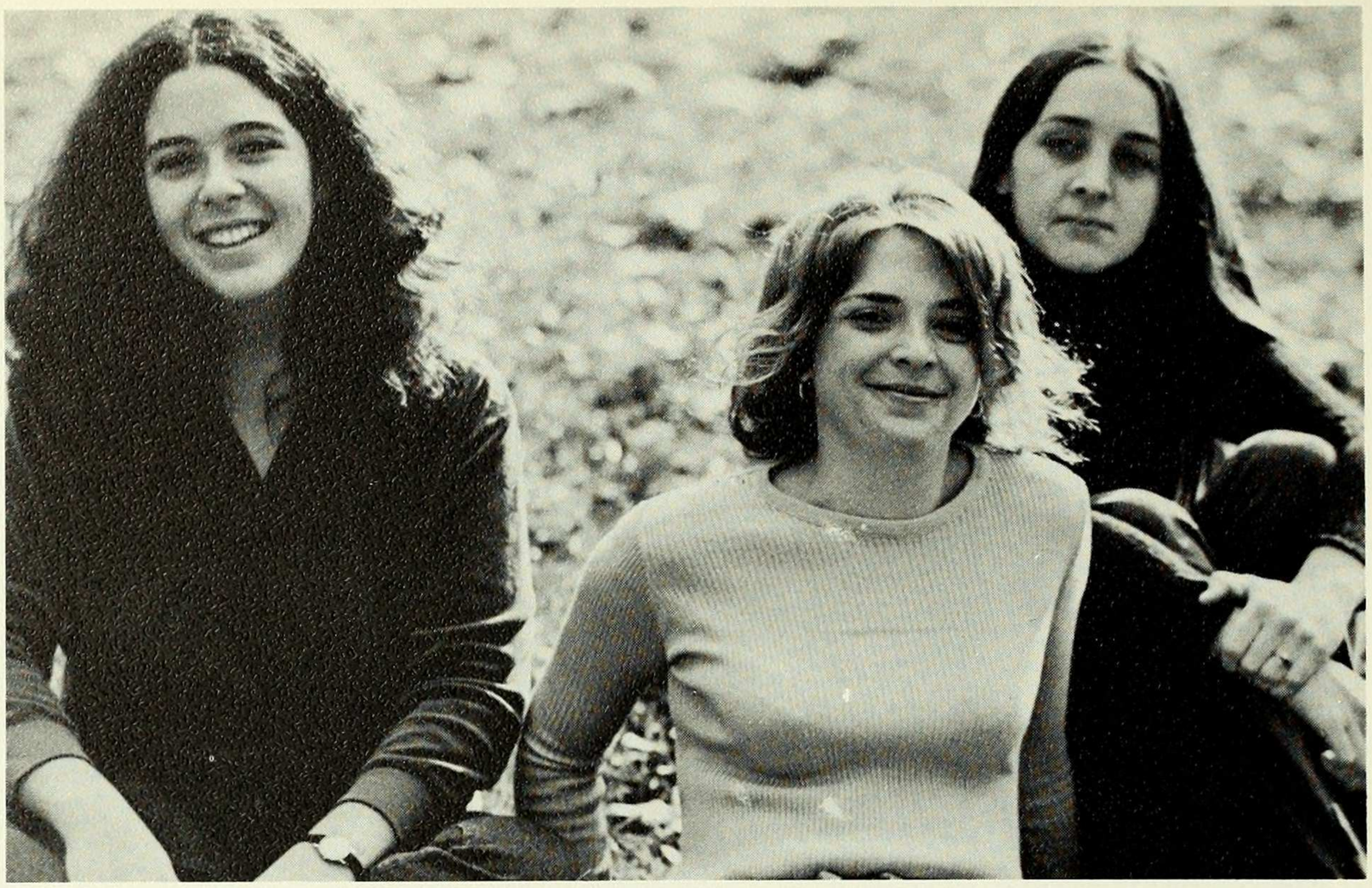

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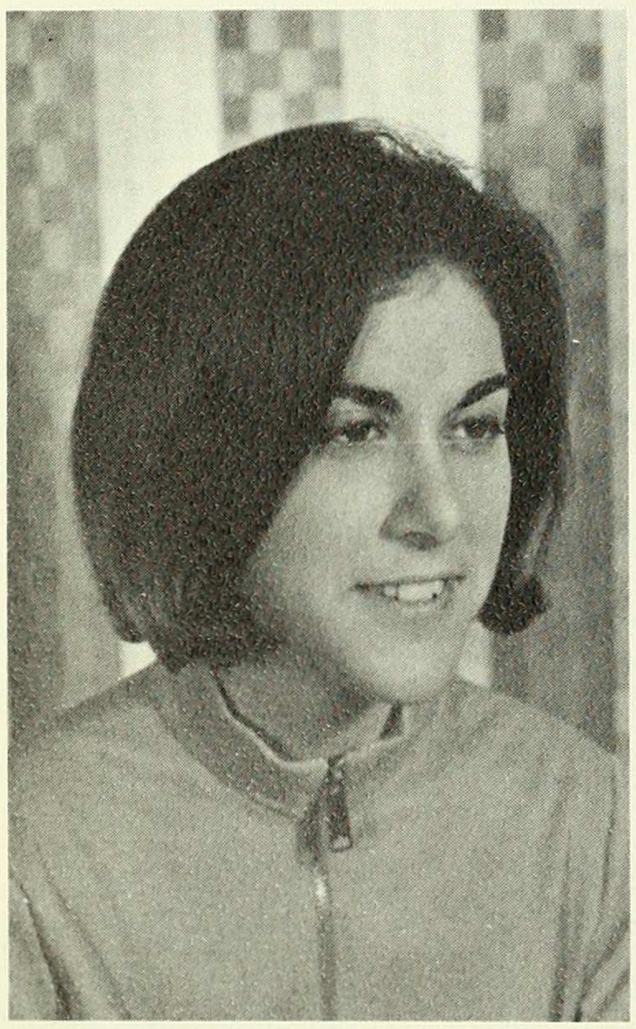

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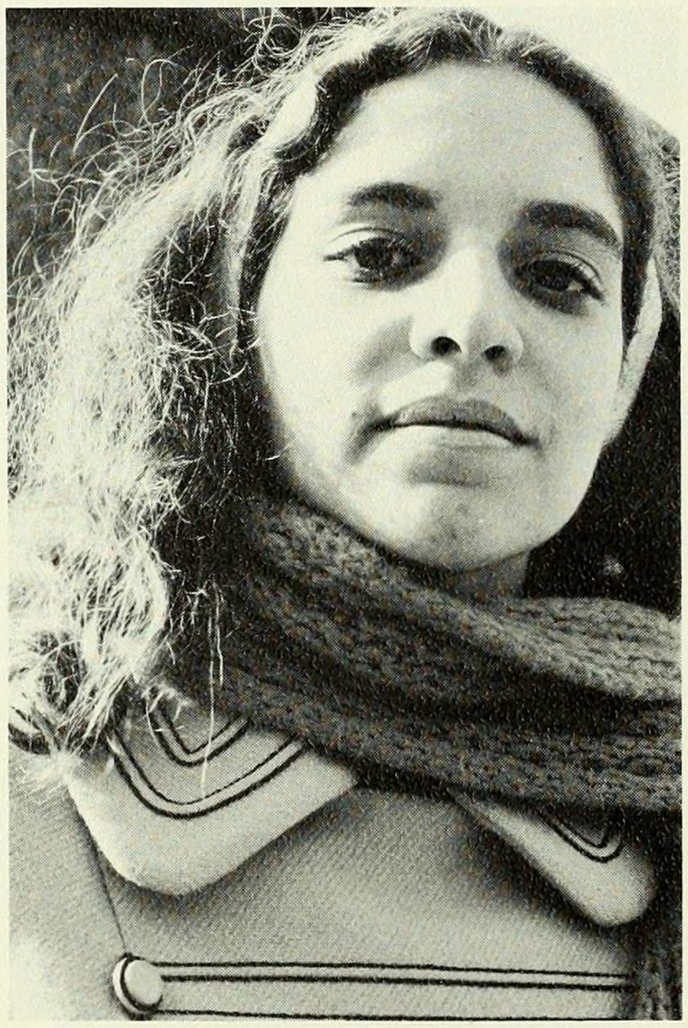

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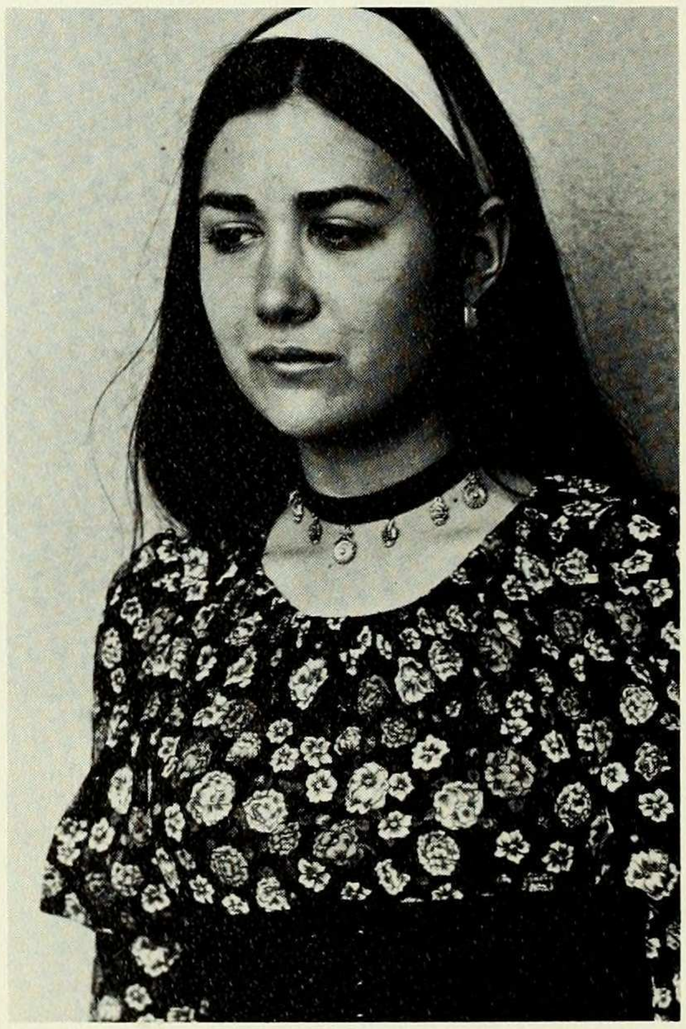

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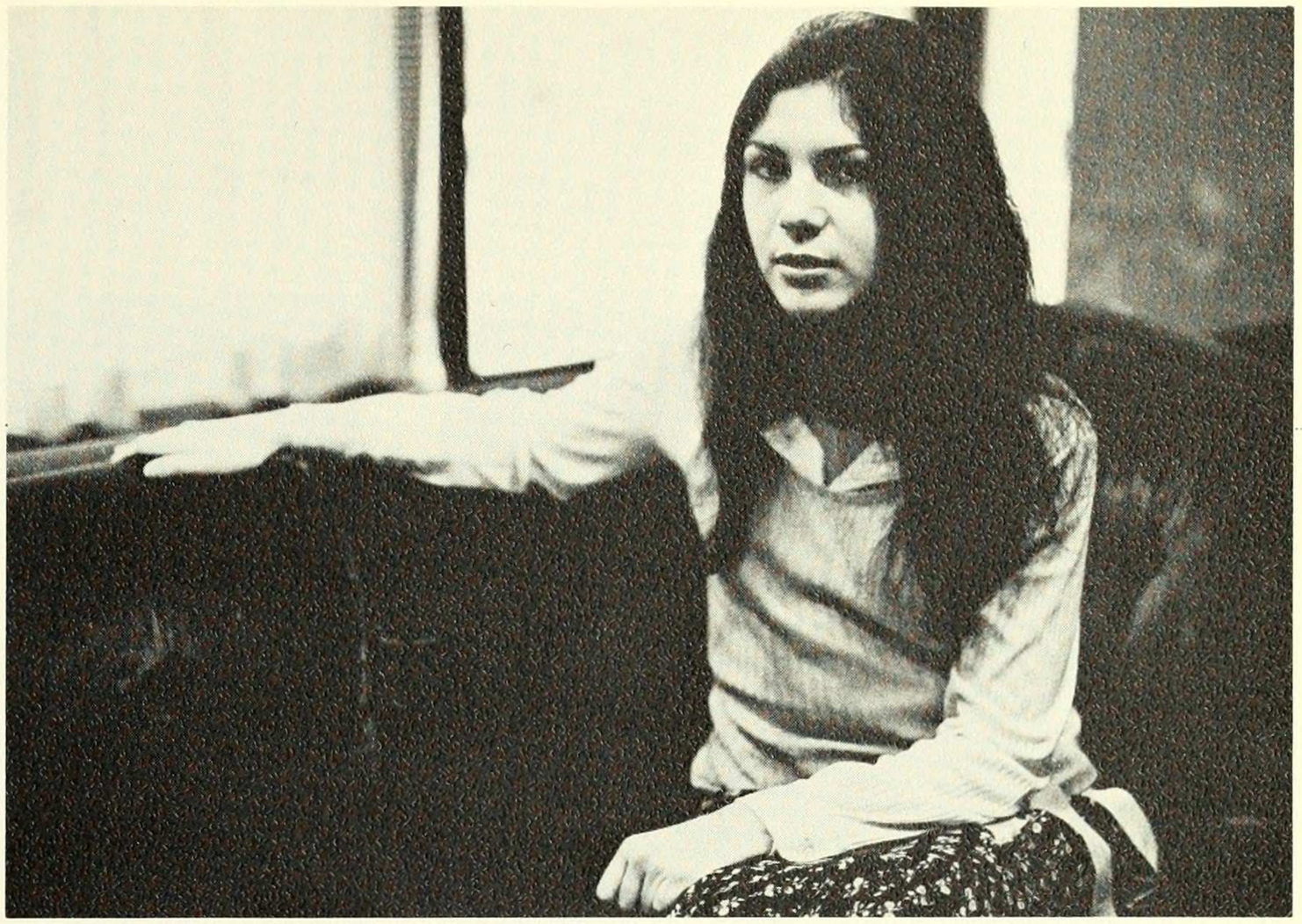

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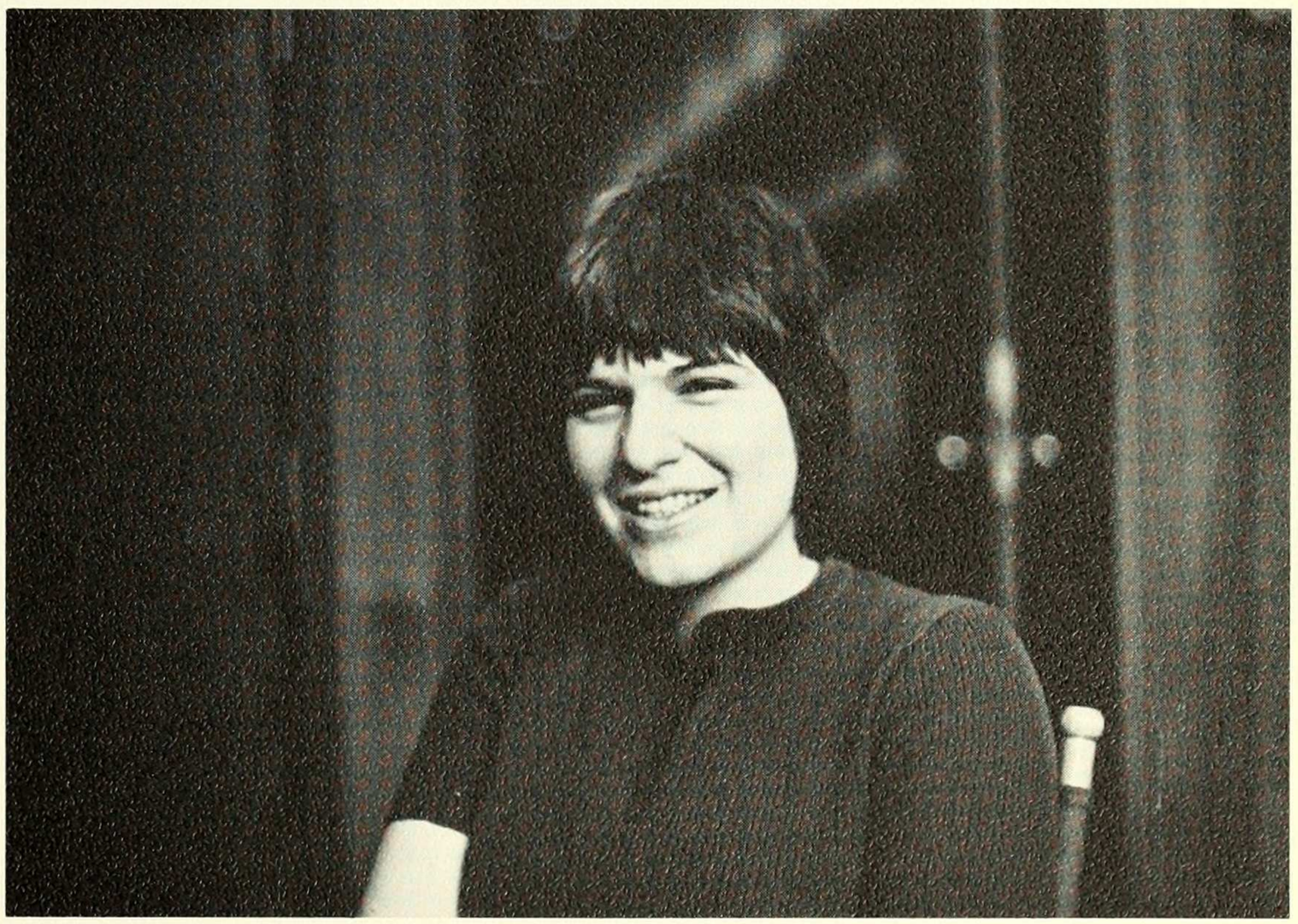

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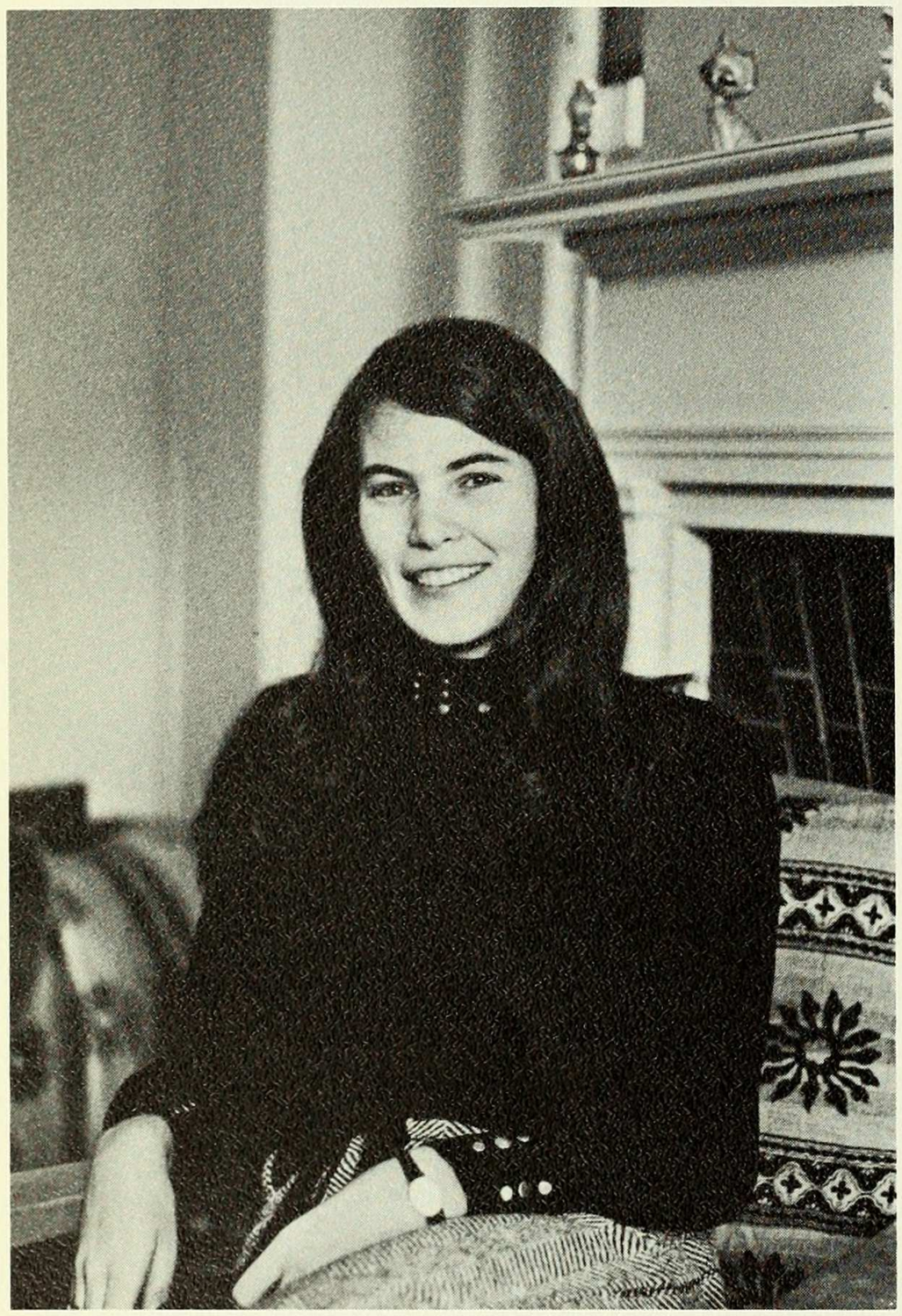

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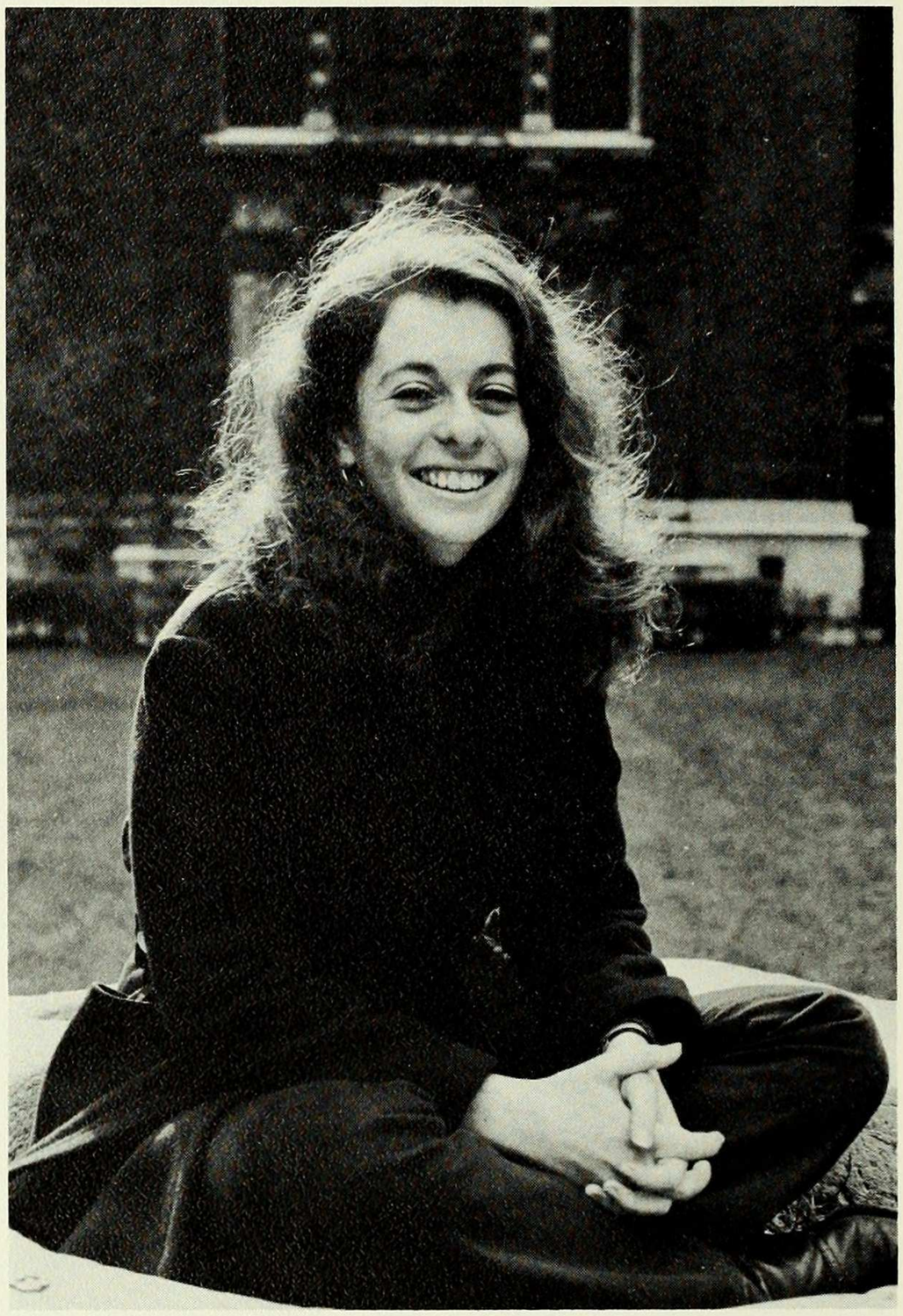

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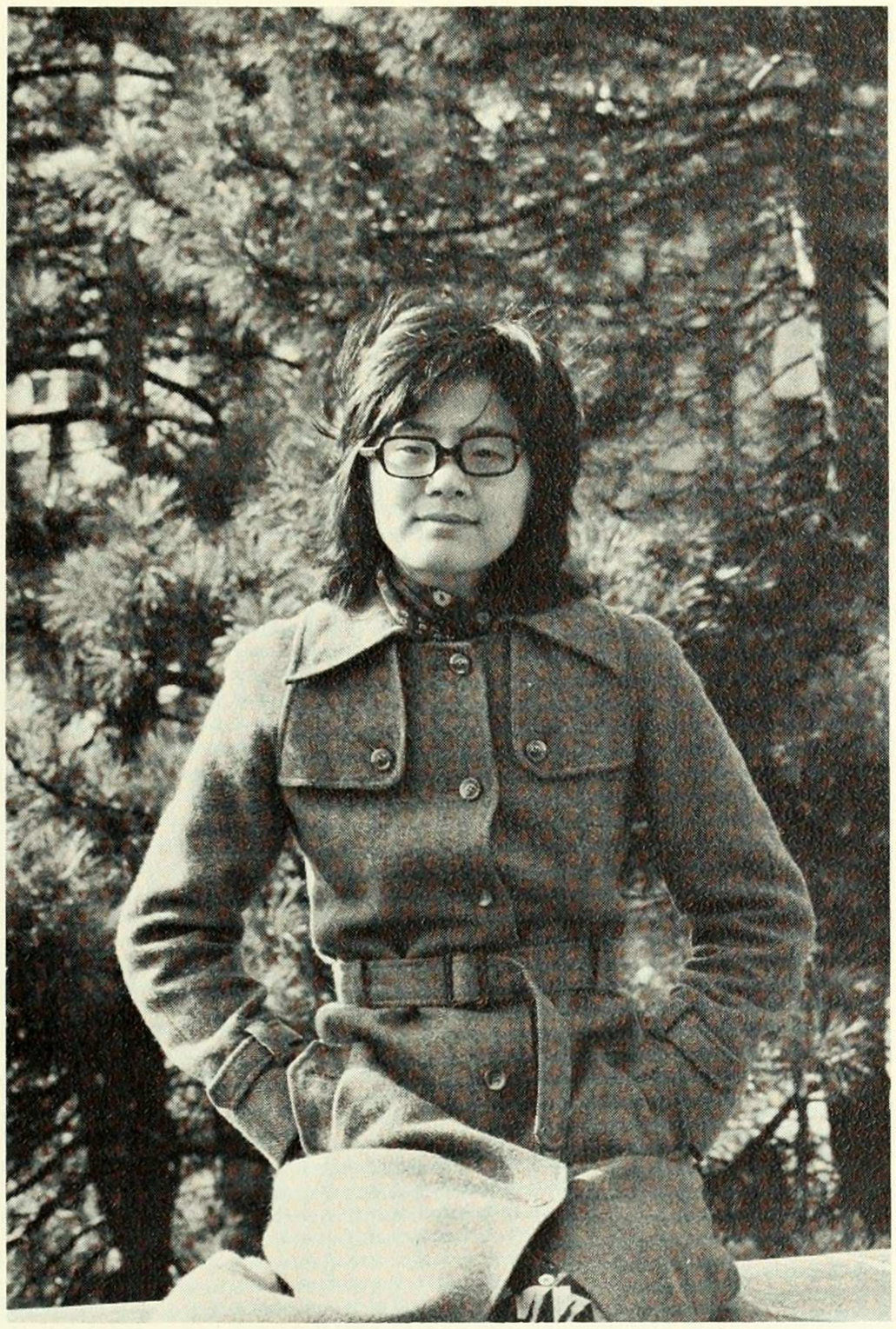
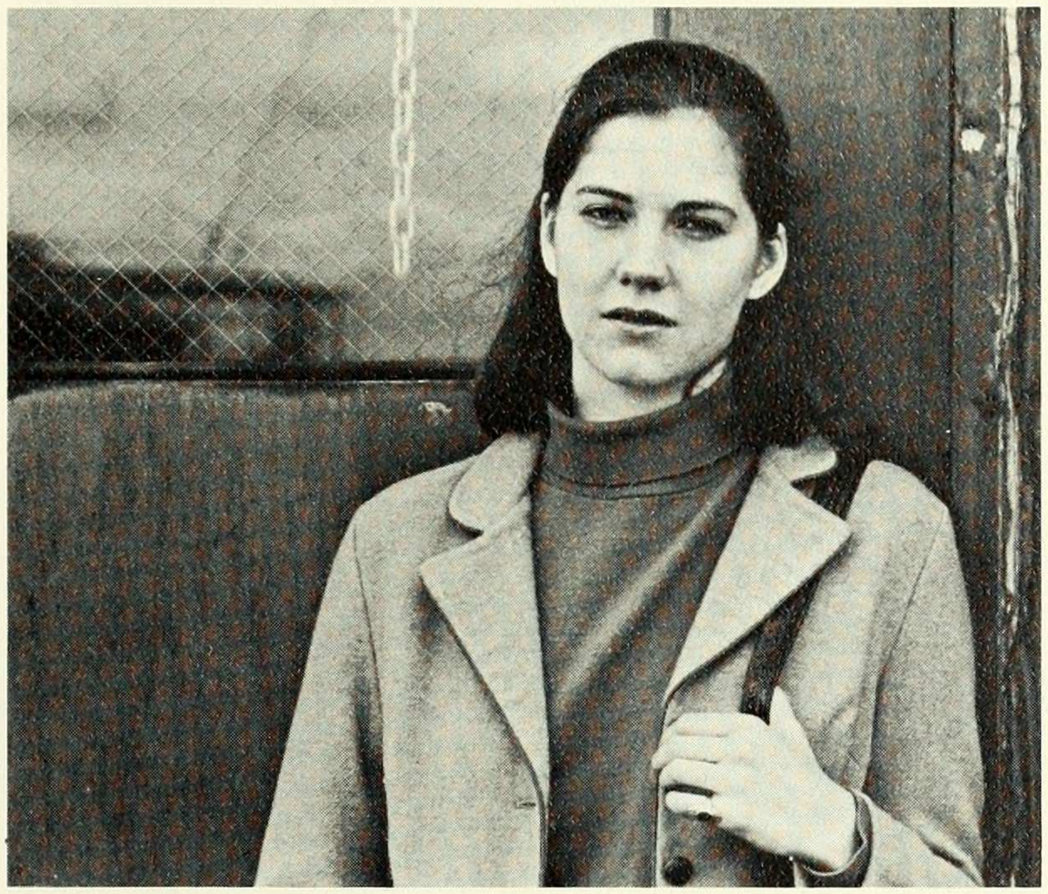


Young Ja Kim

Sherry Wolf

Christina M. Campriello

Rochelle Rottenberg



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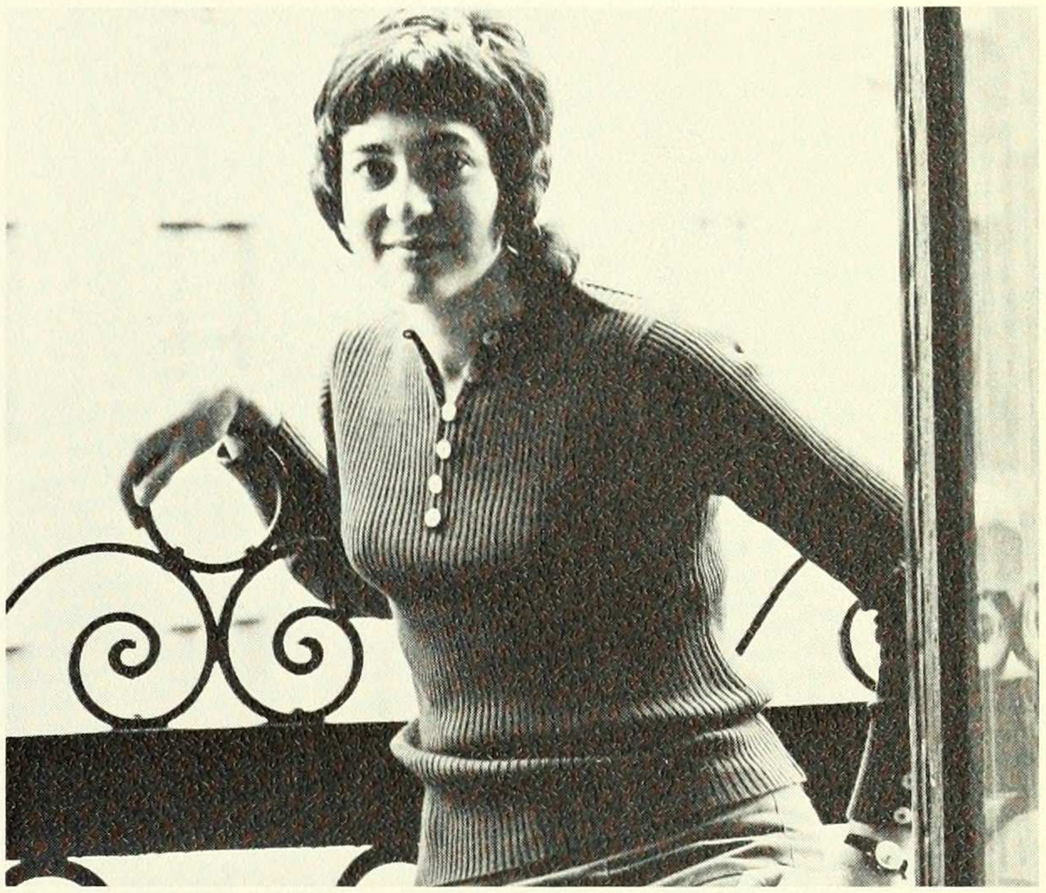

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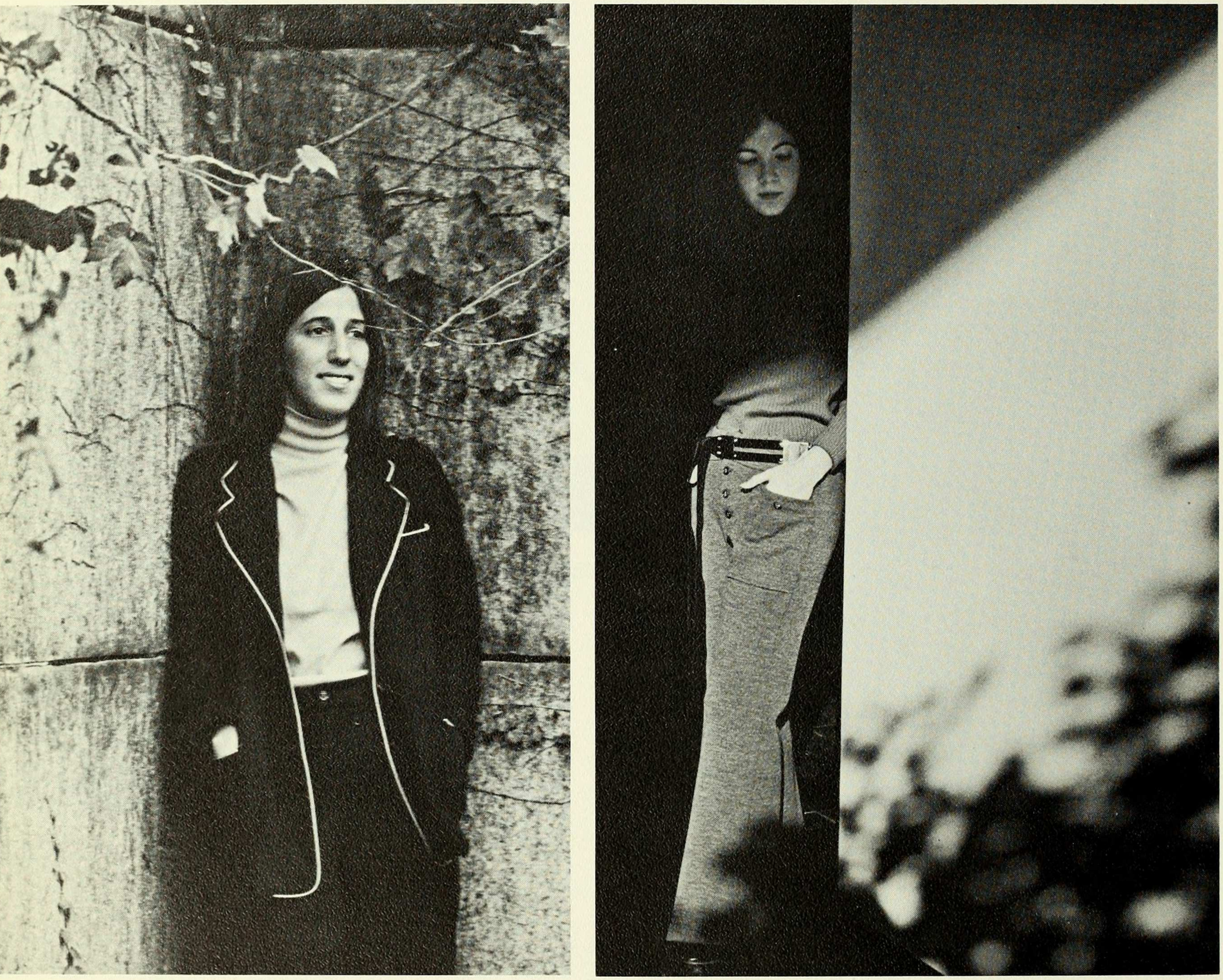
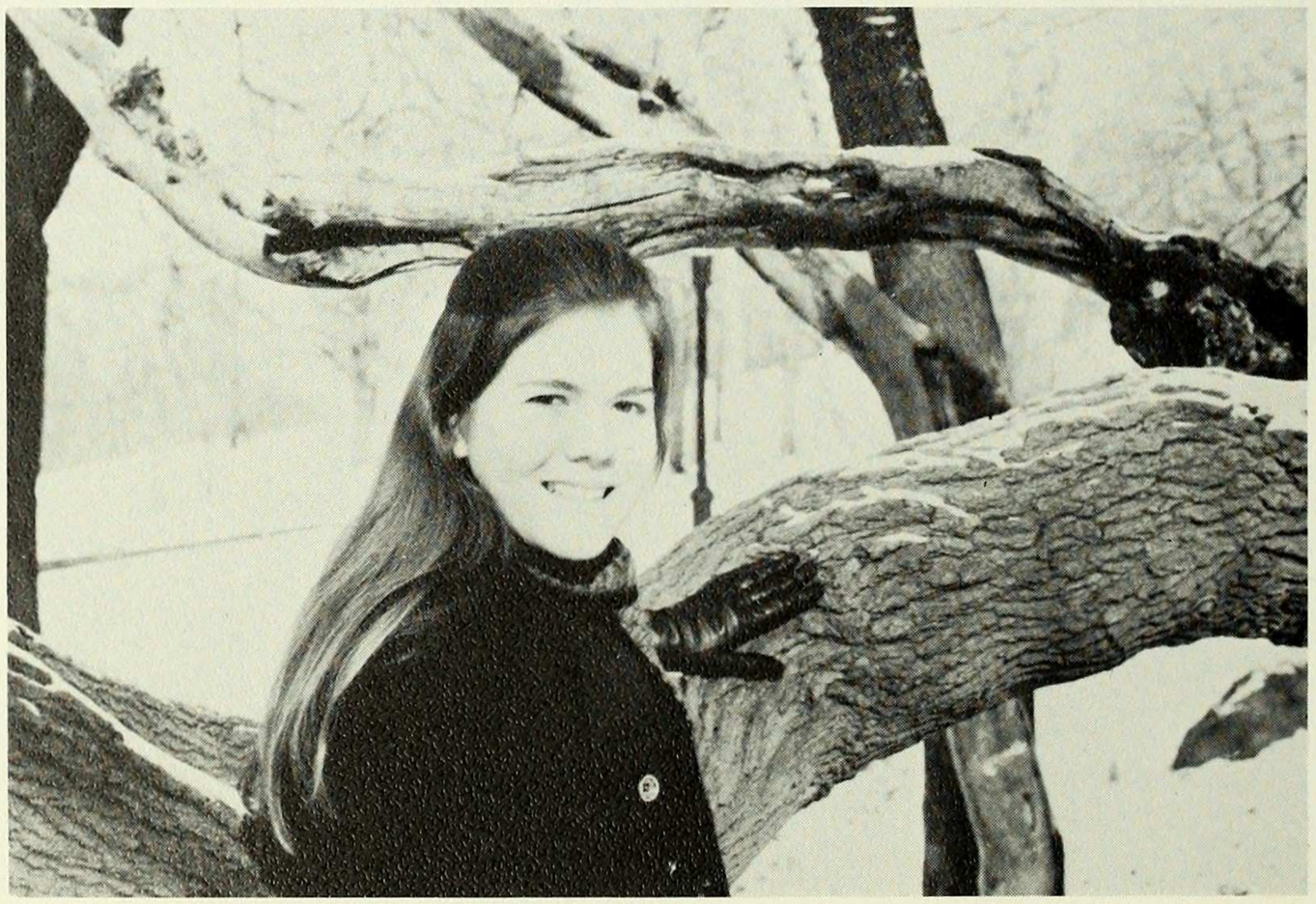


Jan Vinokour

Margaret M. Garvin

Linda Josephson



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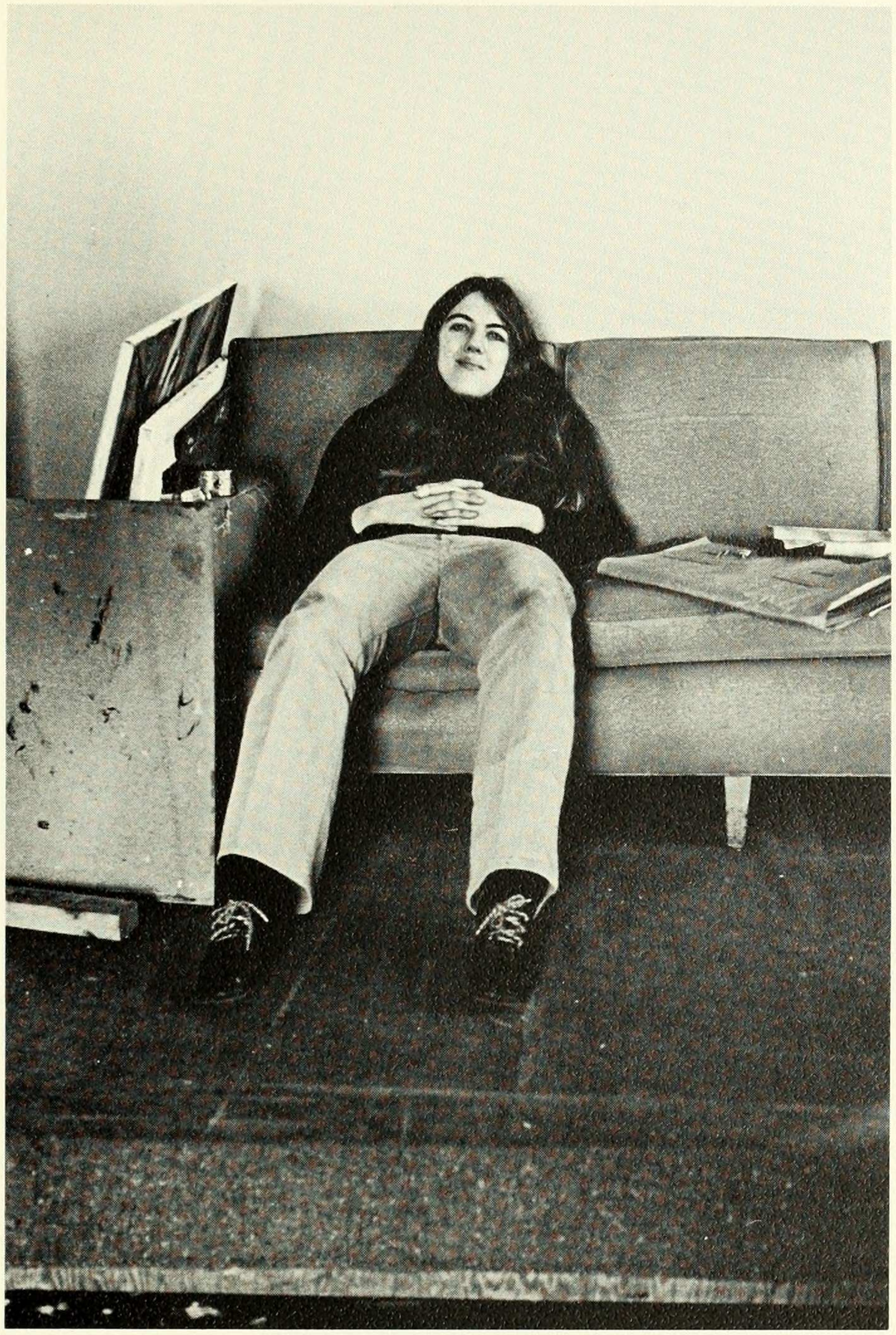
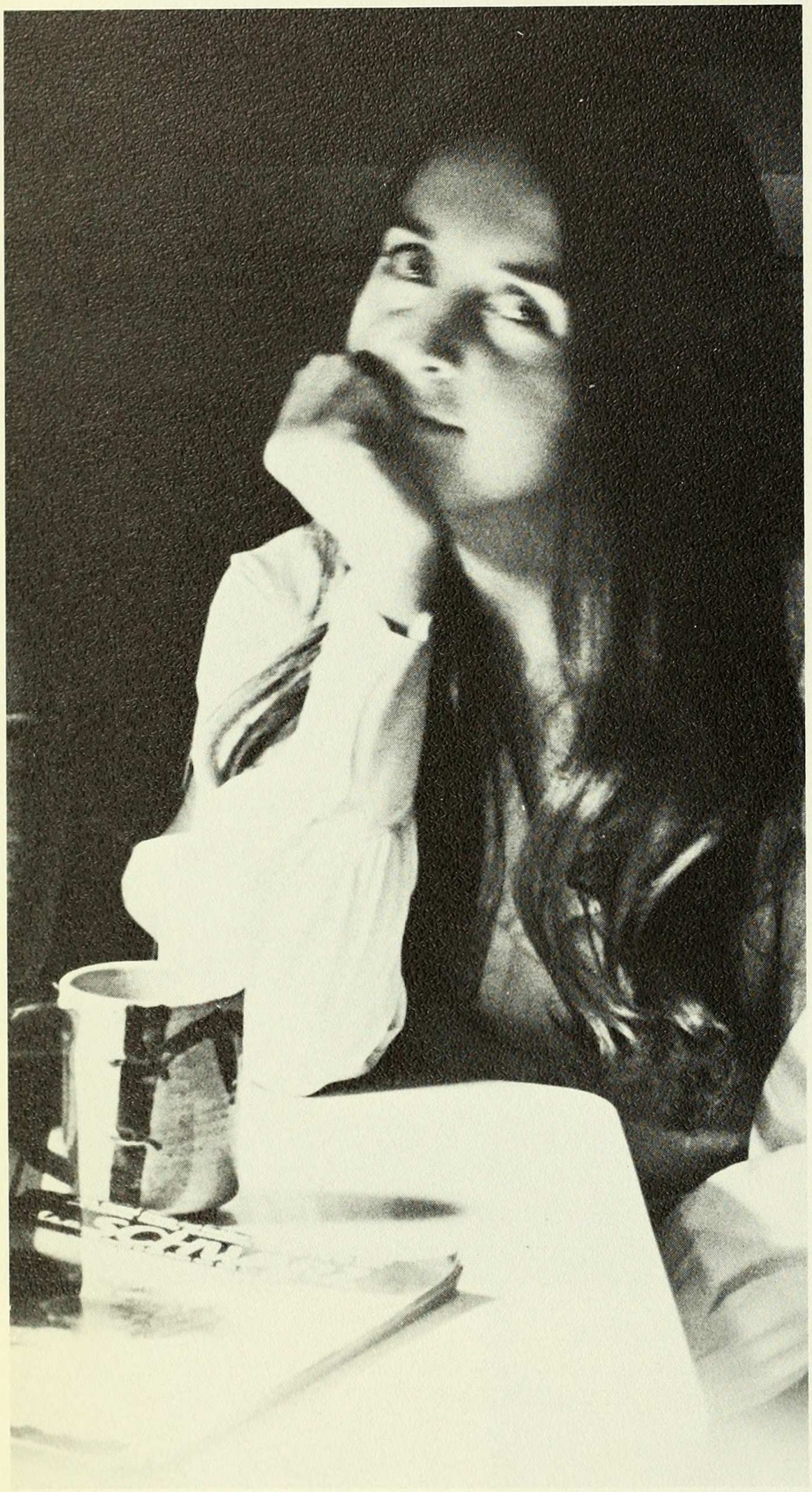


Ann Berezowska

Valerie Peed



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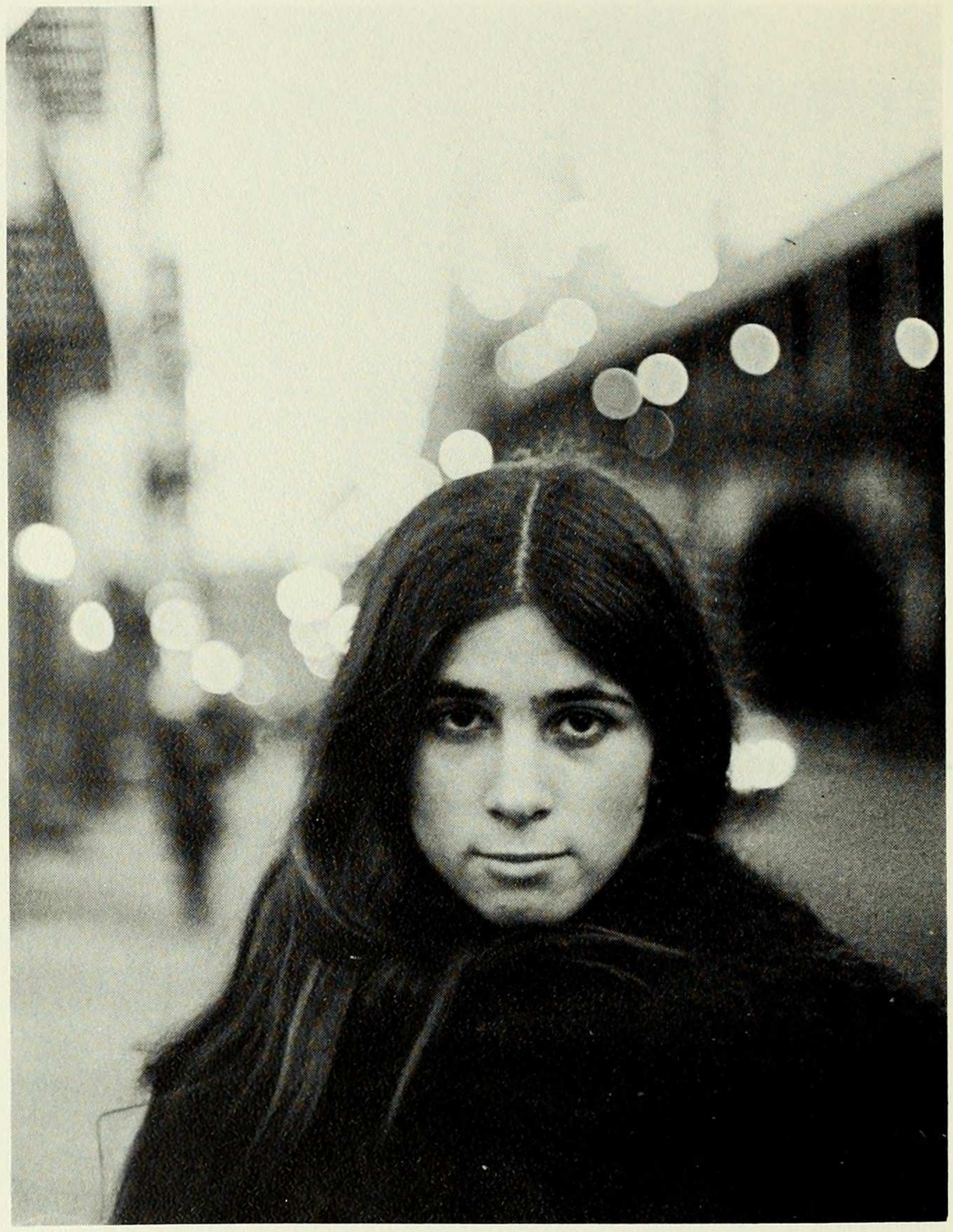

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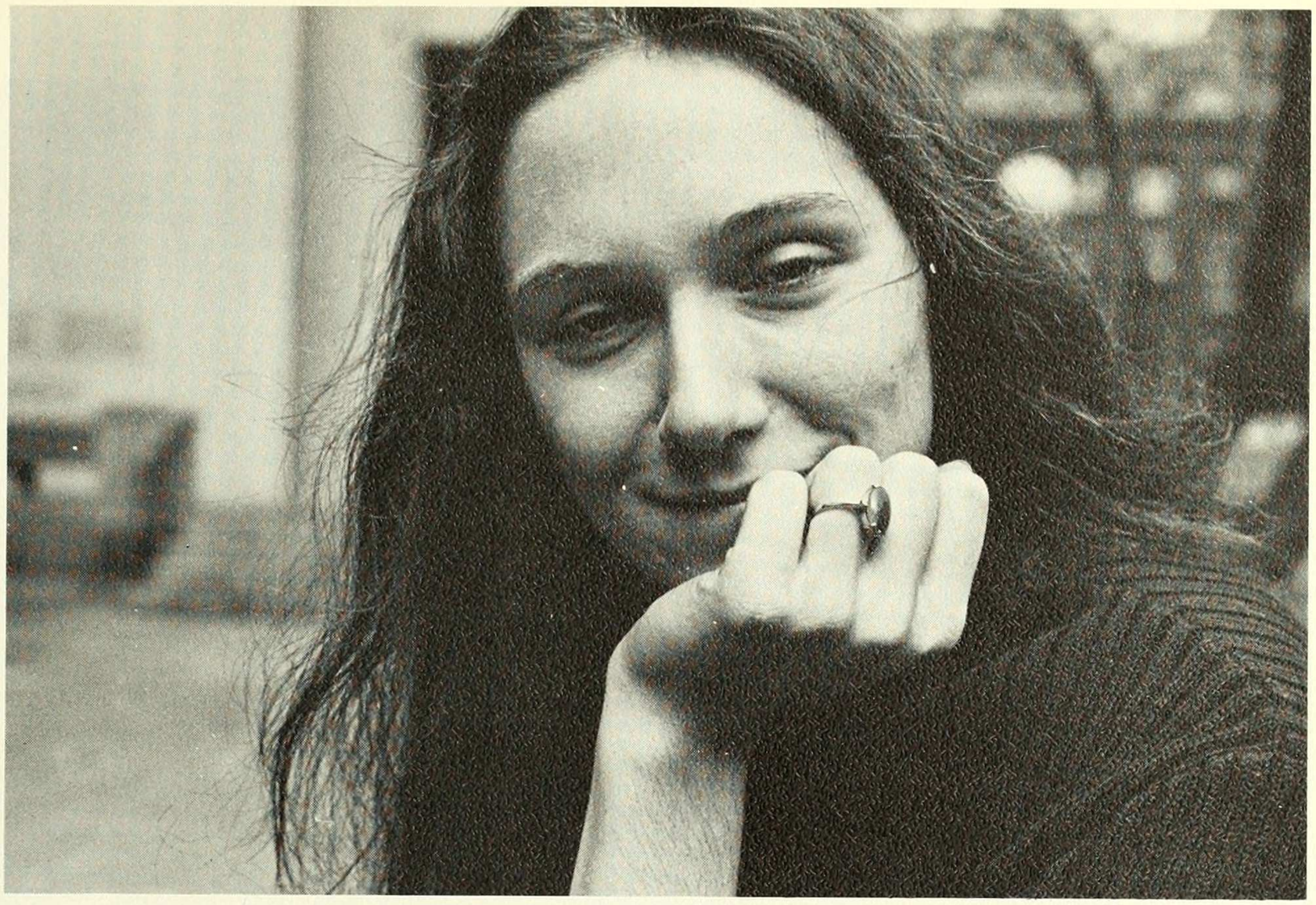


Rosemary Winfield

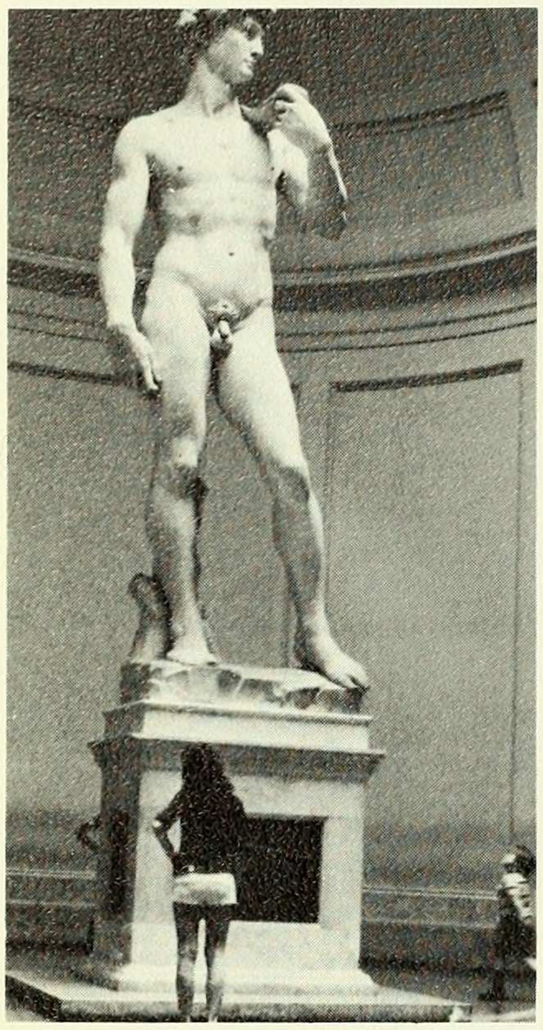
Toby Fixel

Gretchen Leefmans

Rachel Theilheimer

Nancy Newill

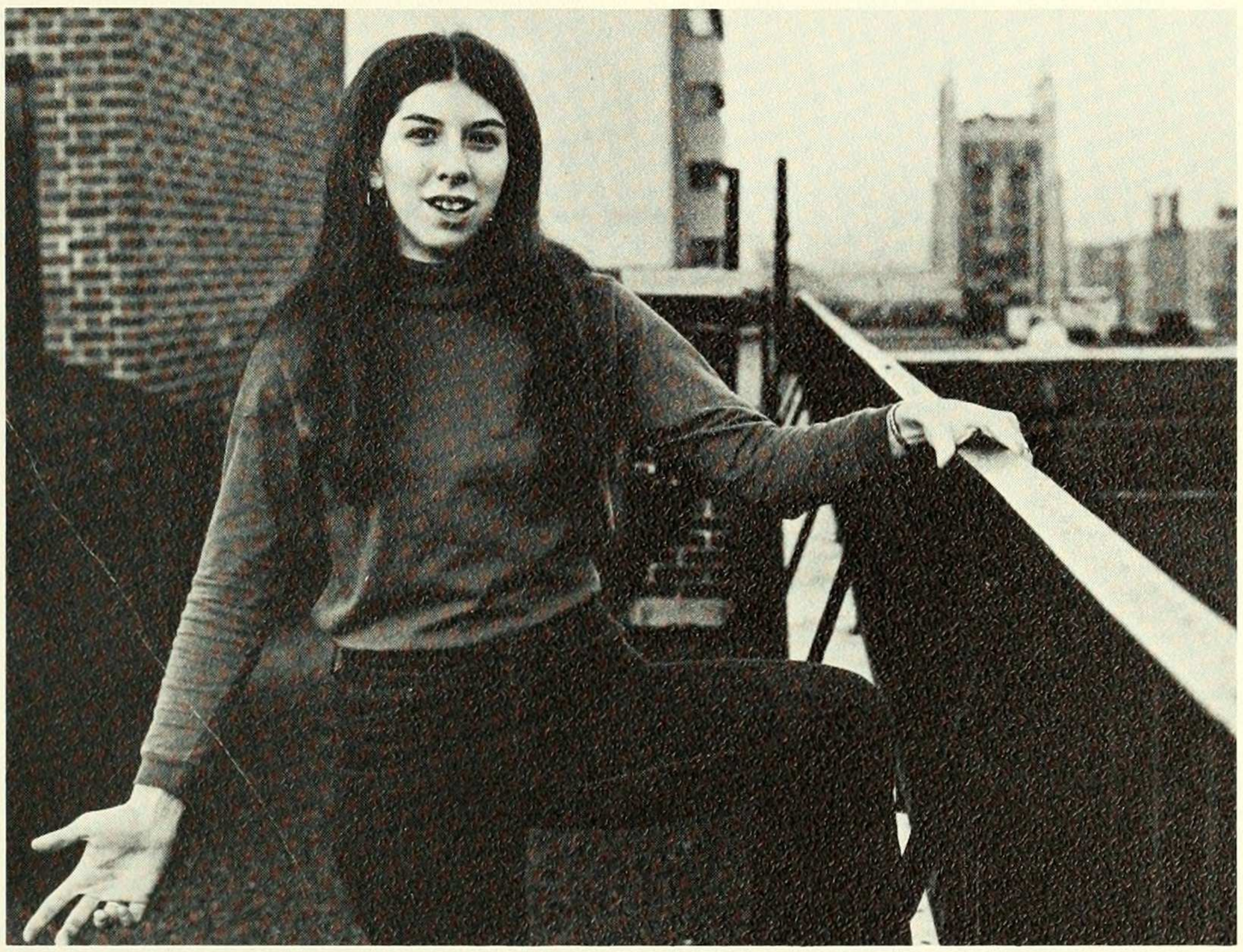
Paula Klein



Deborah Hazen

Amy Persky

Nancy Kless



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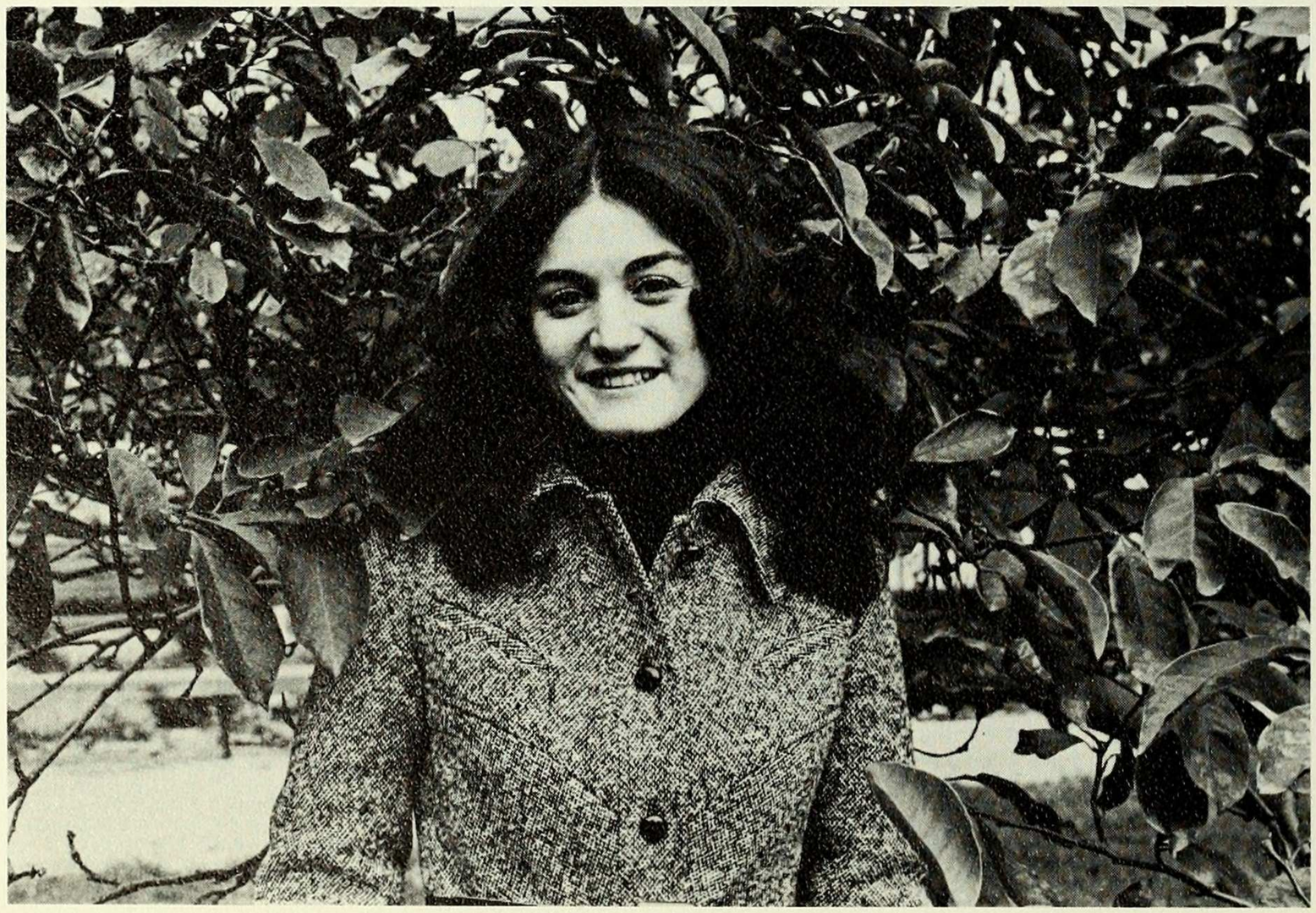
Judy Morris



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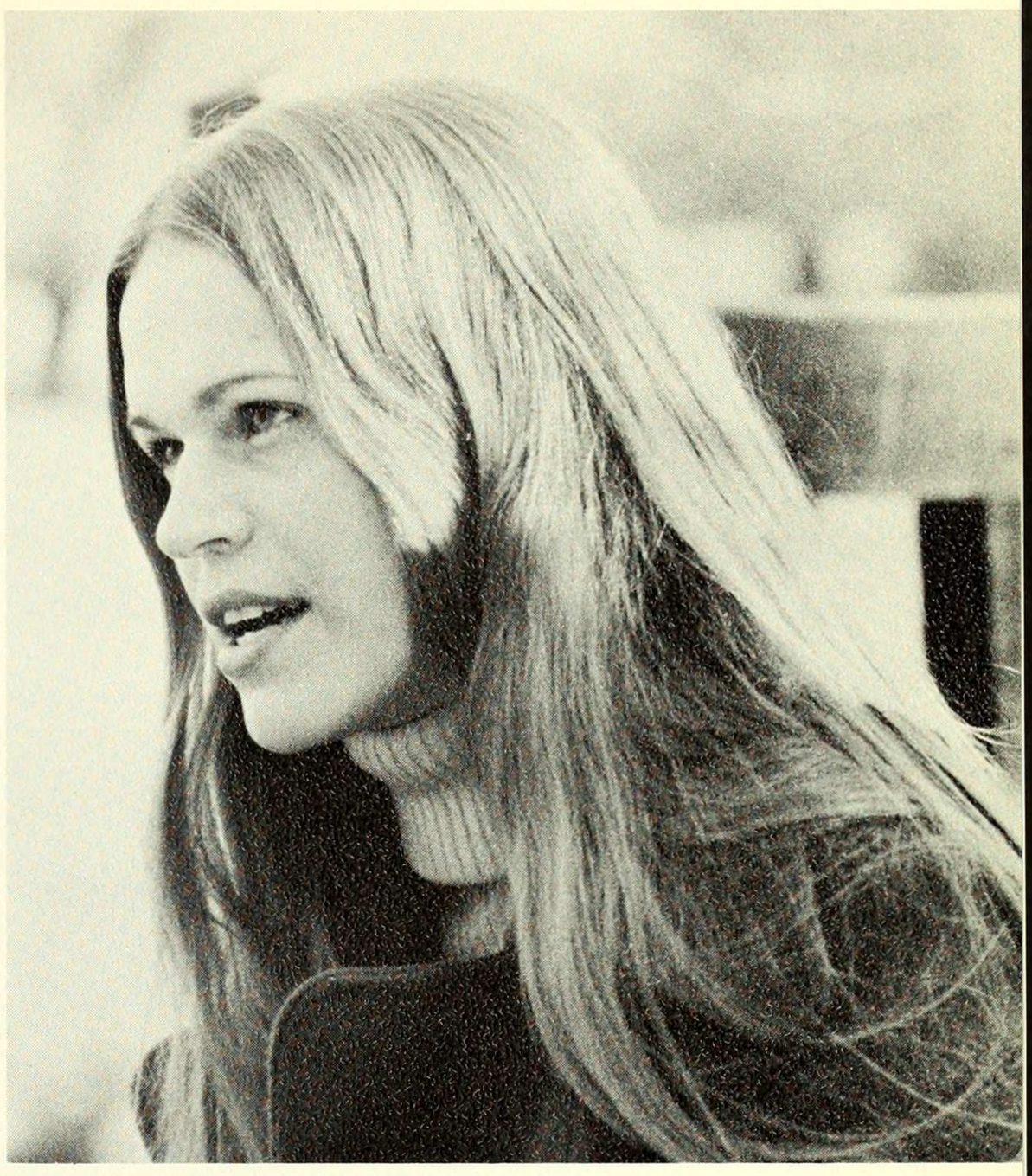

Mila Oden

Susan M. Baer

Nancy Klaus

Naomi Vilko

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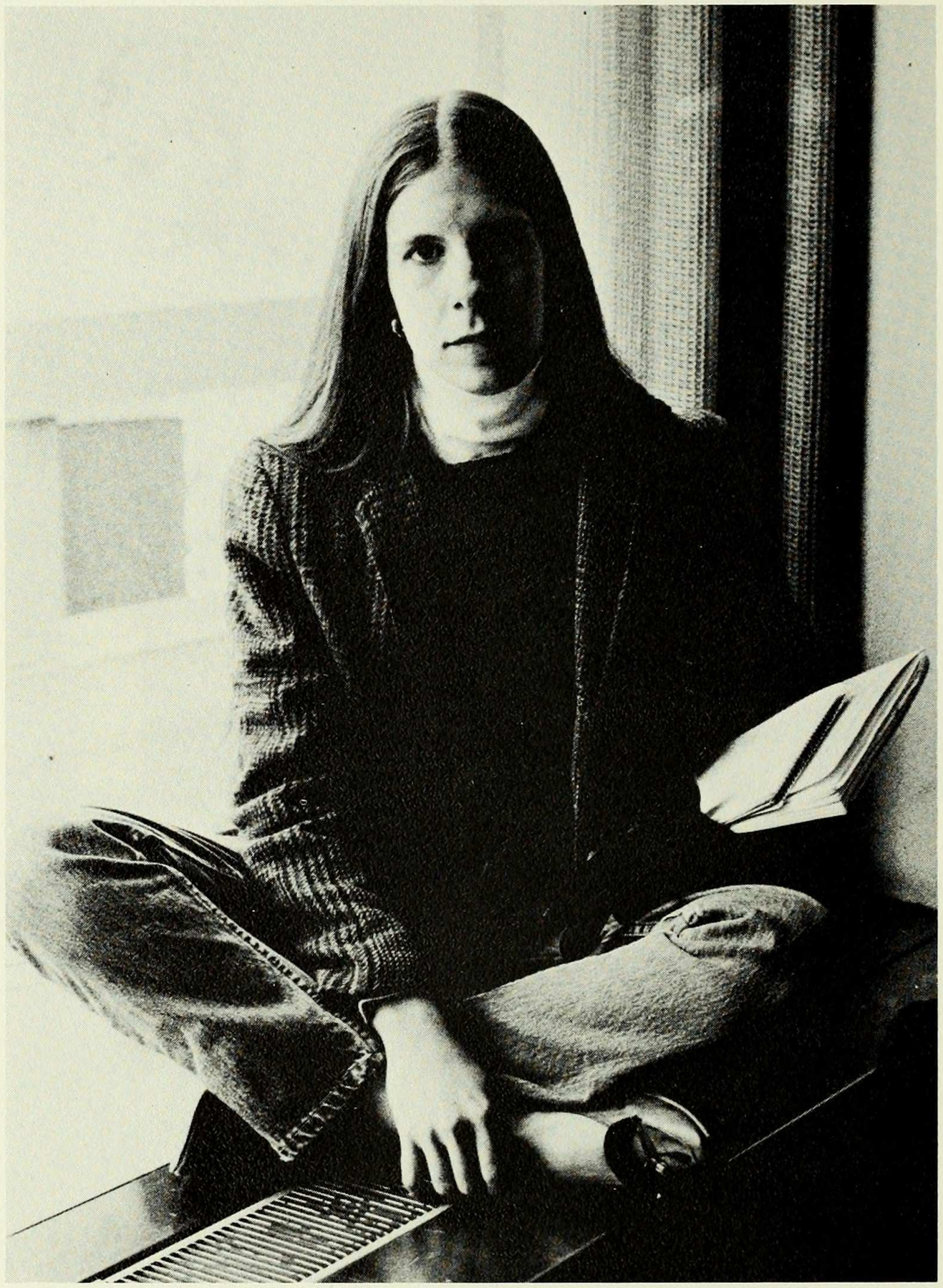

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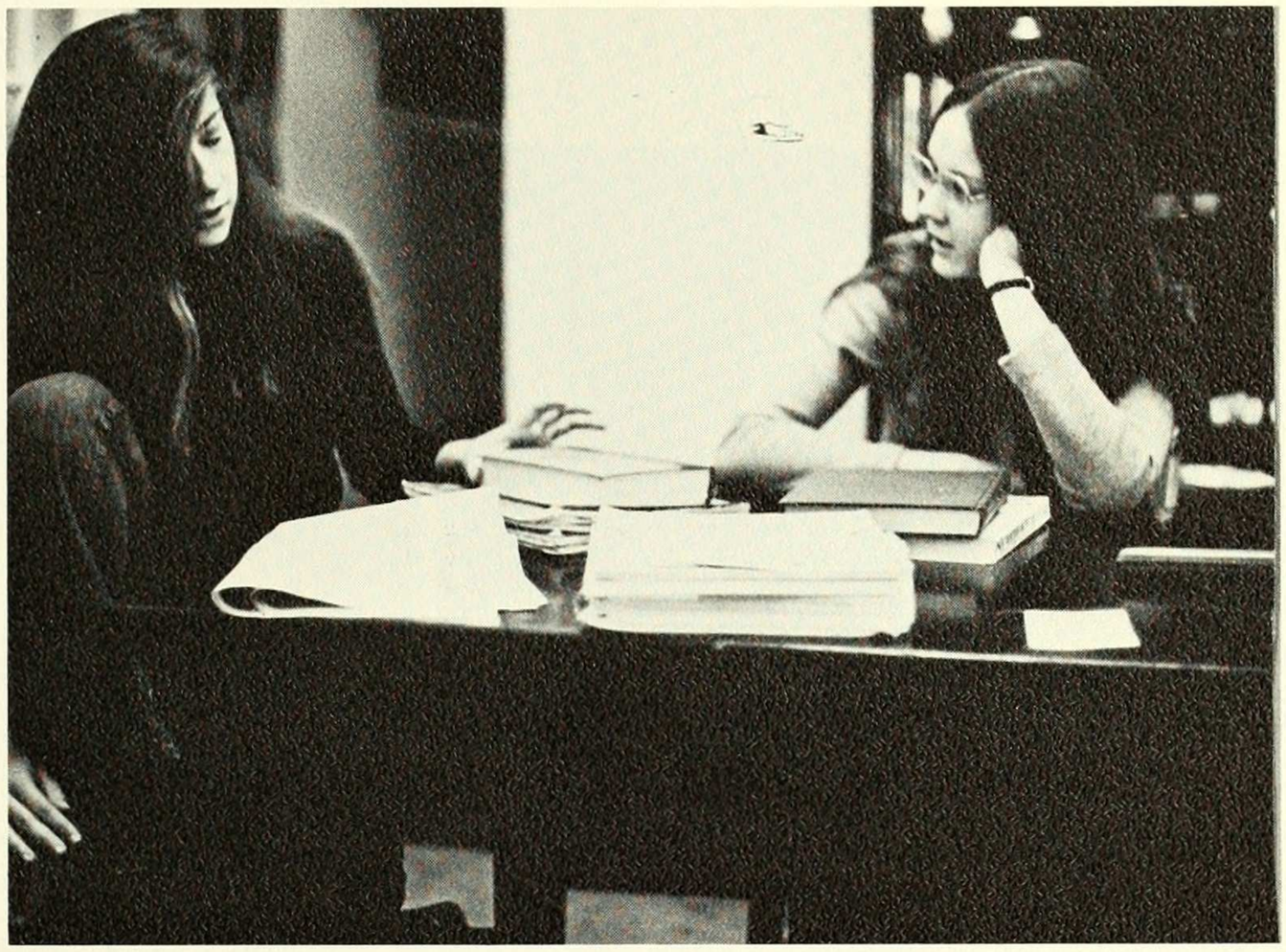

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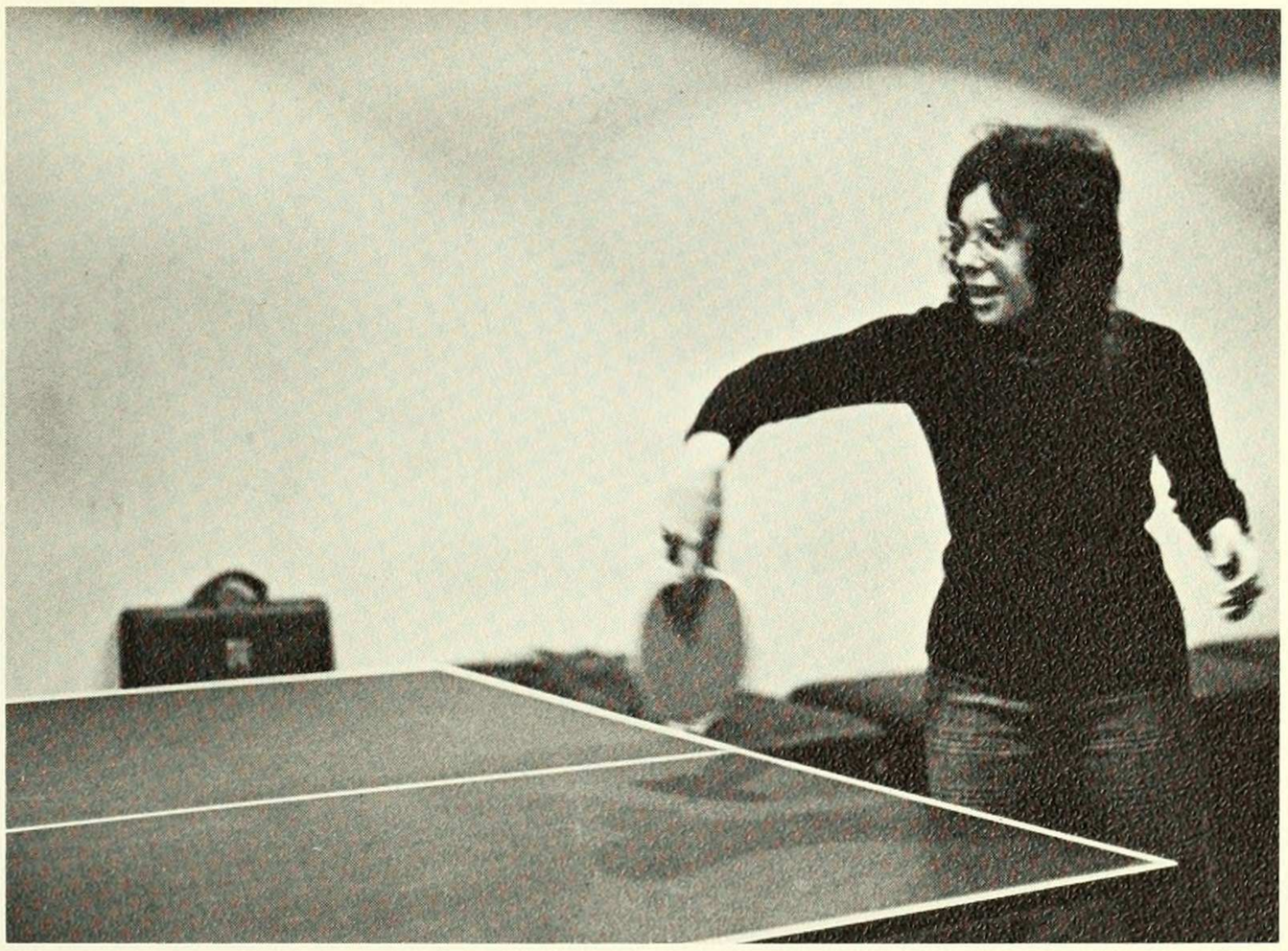

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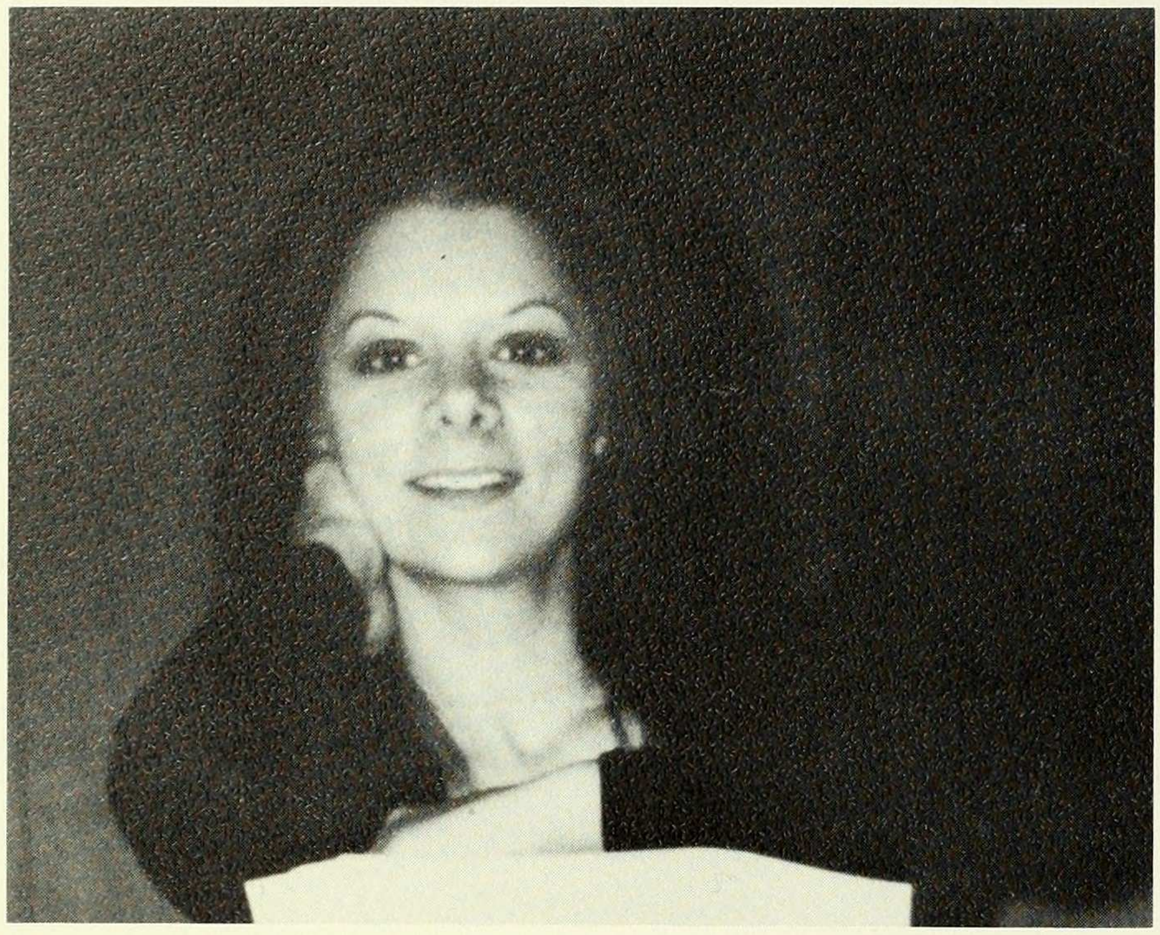

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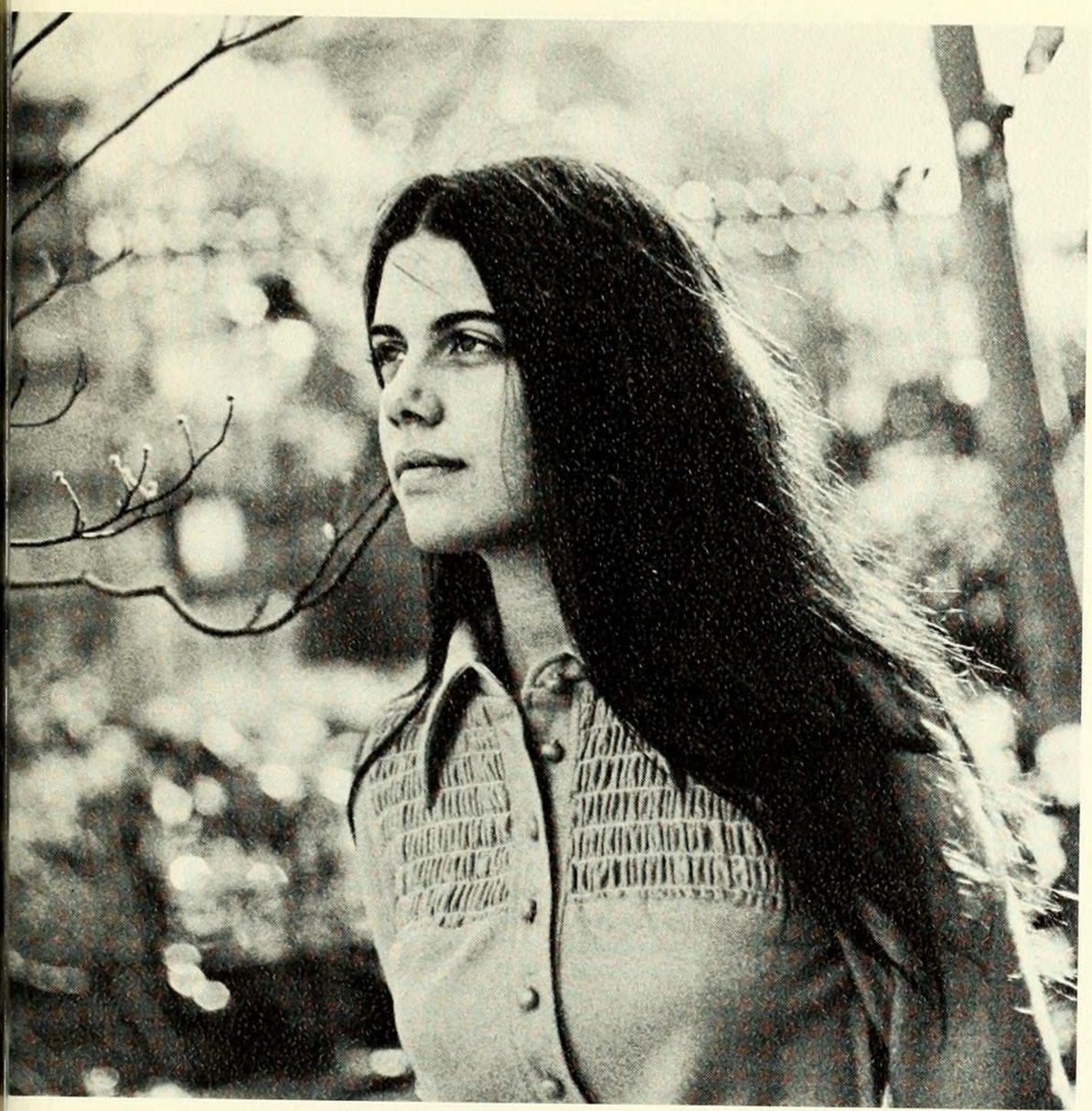
Harriet Silberstein



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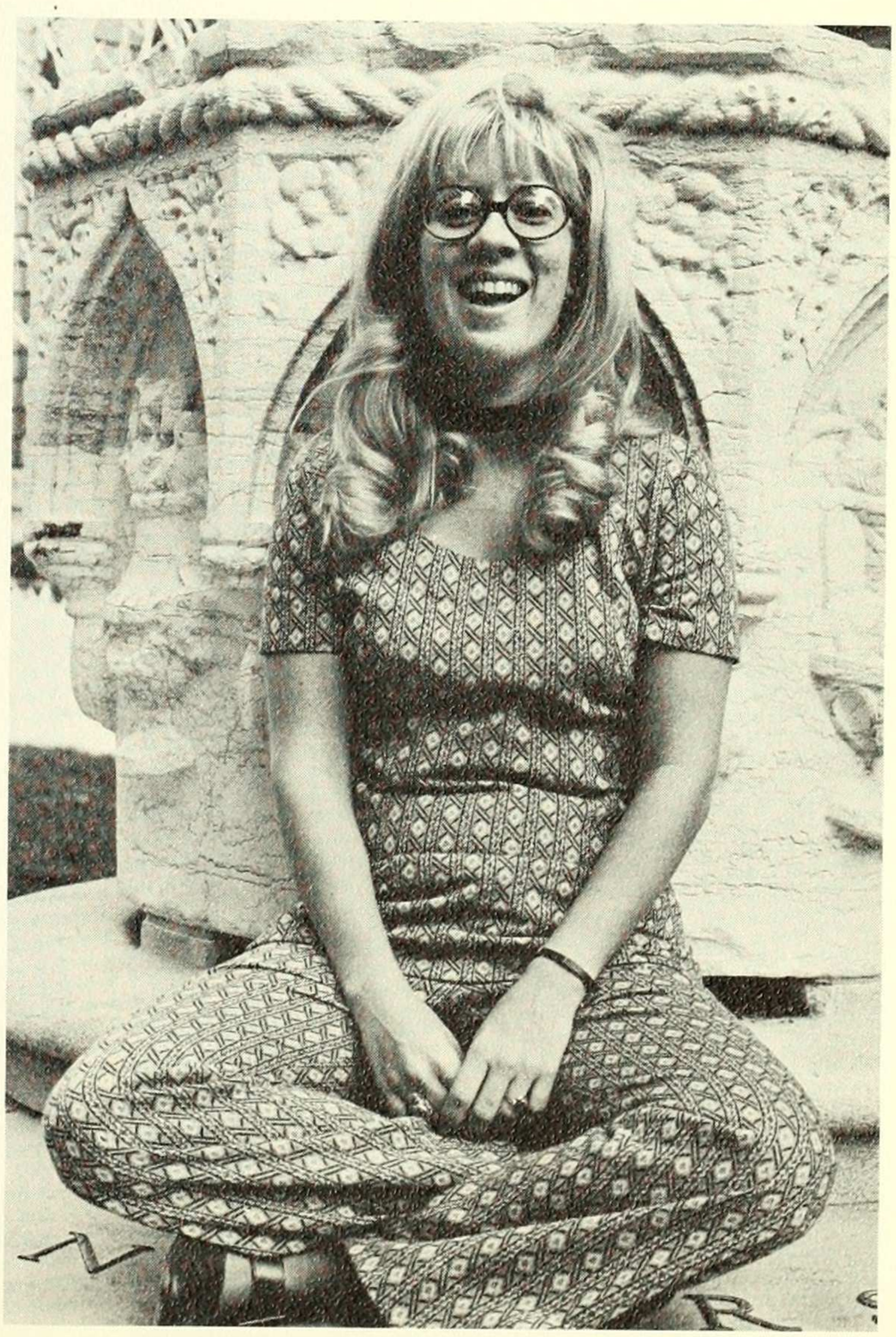

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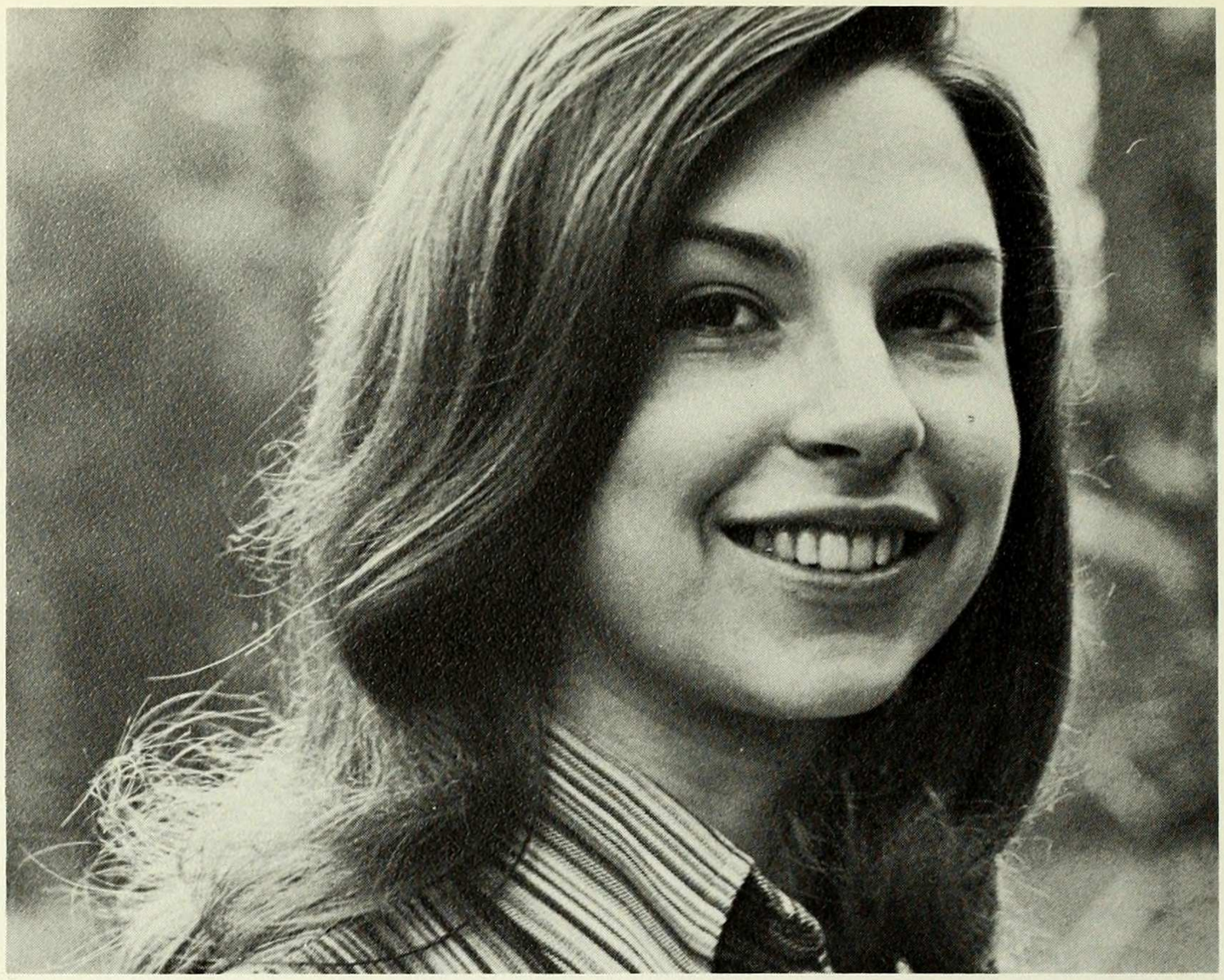

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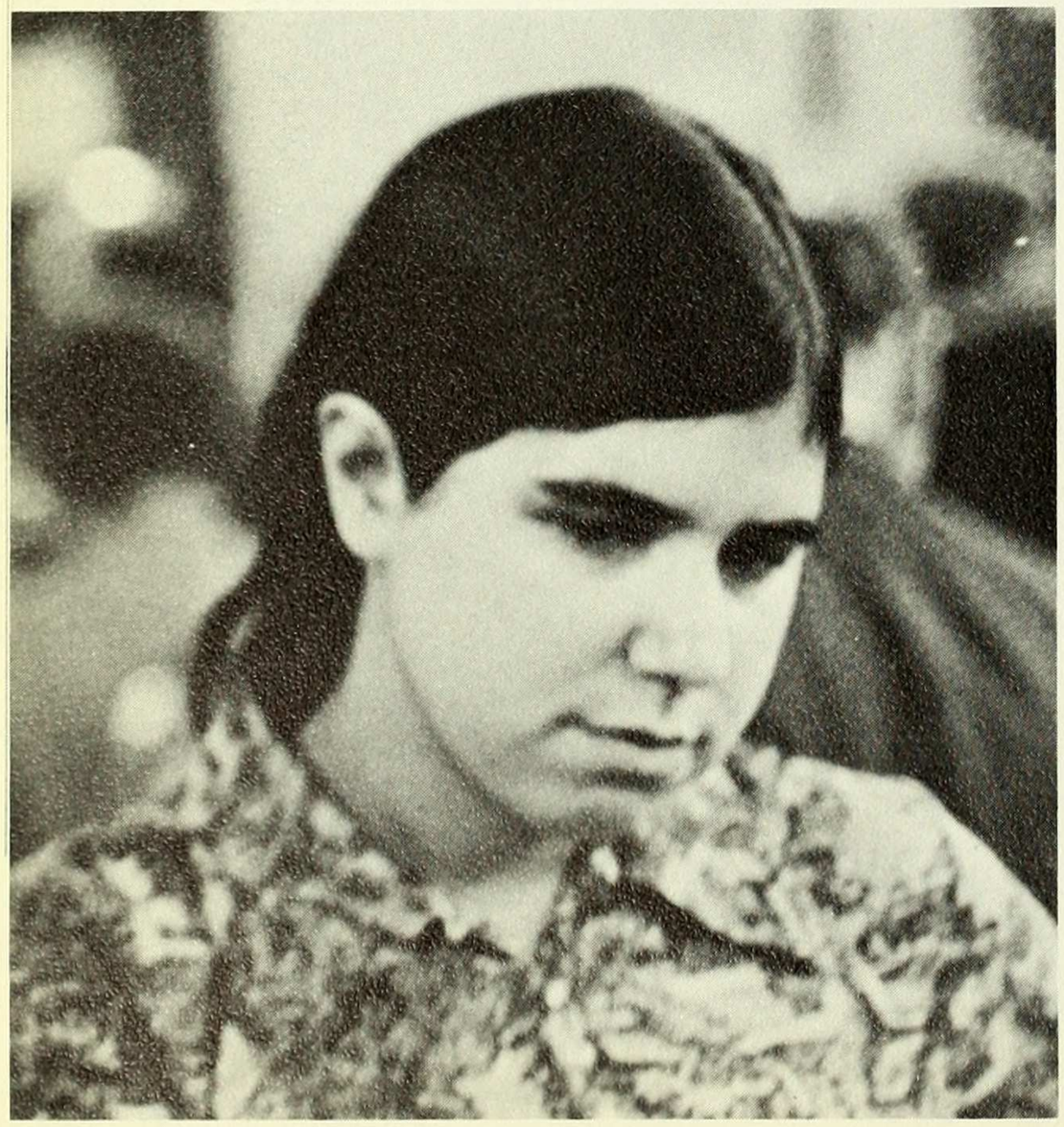
Suzanne Samelson



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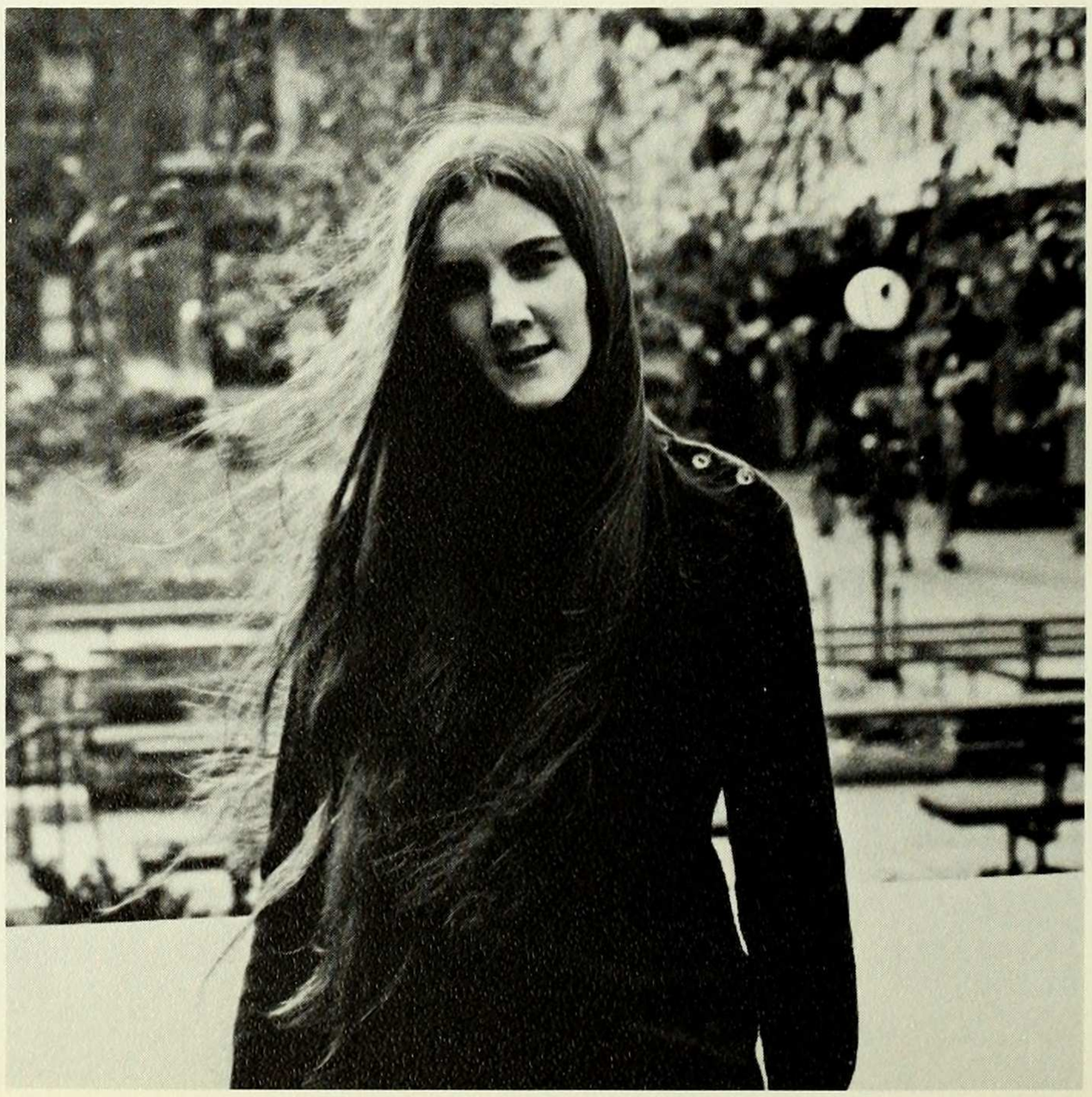
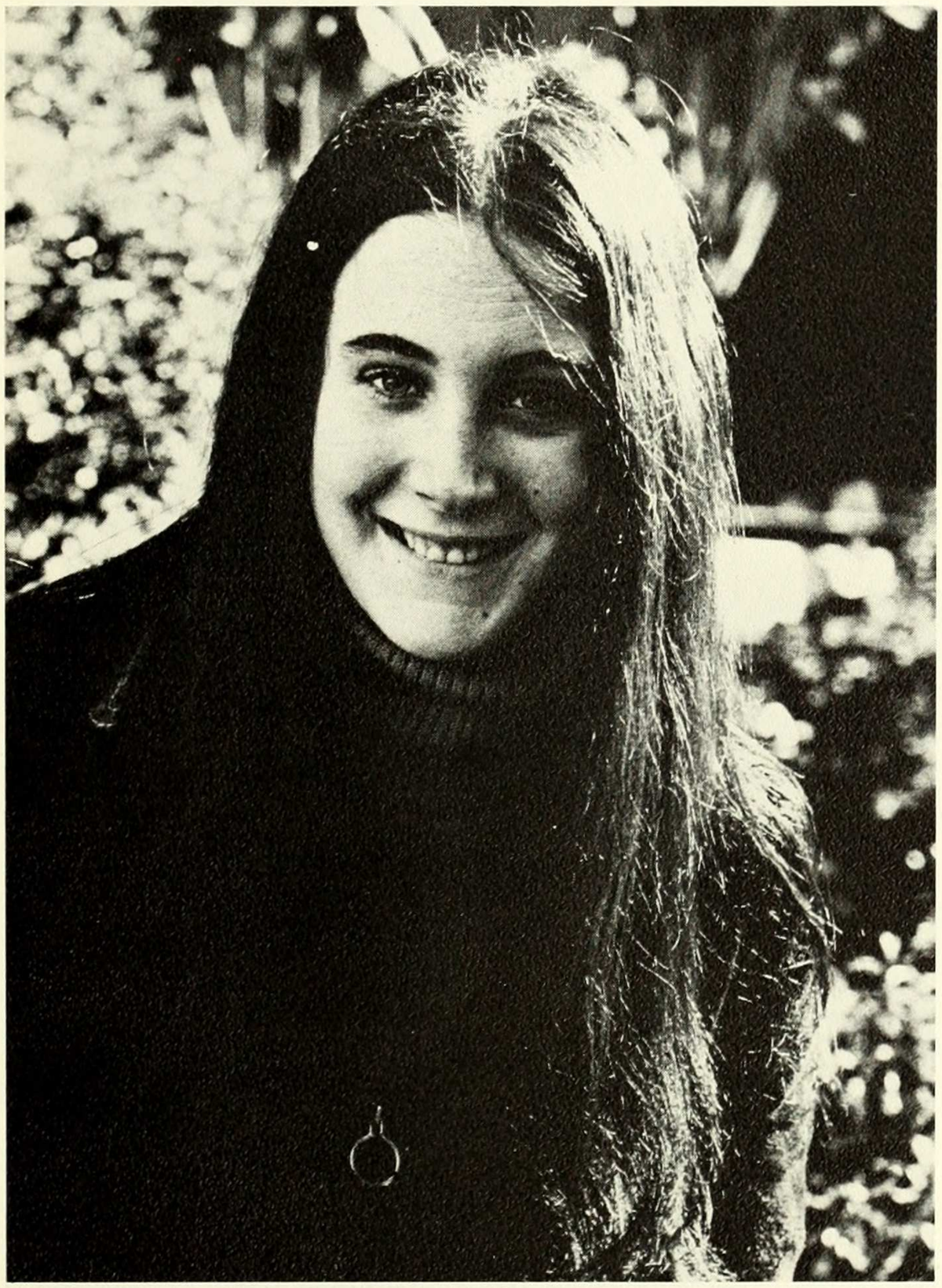


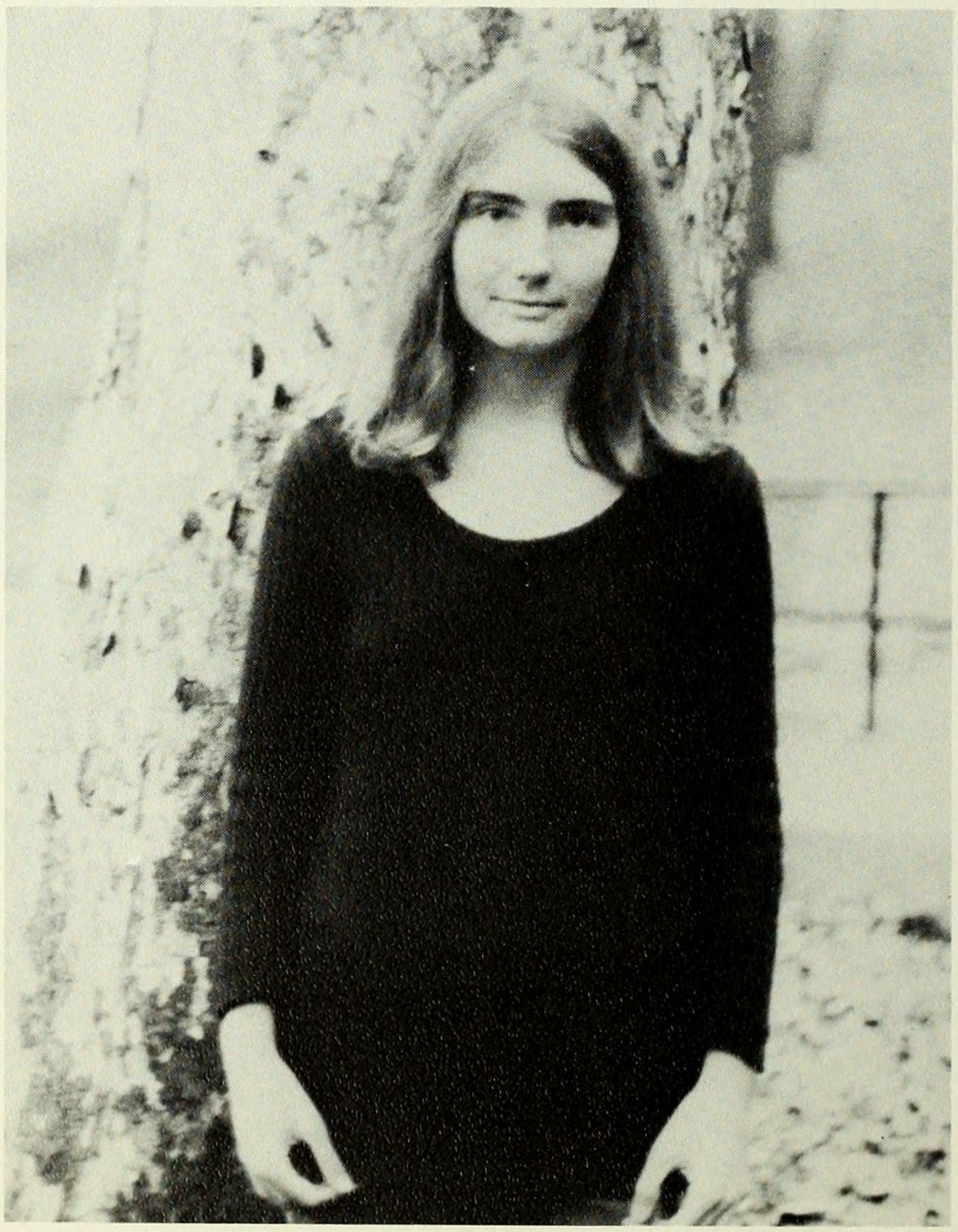


Carole Hamburg

Elizabeth Montañez

Andrea Lachman

Deborah Plachta



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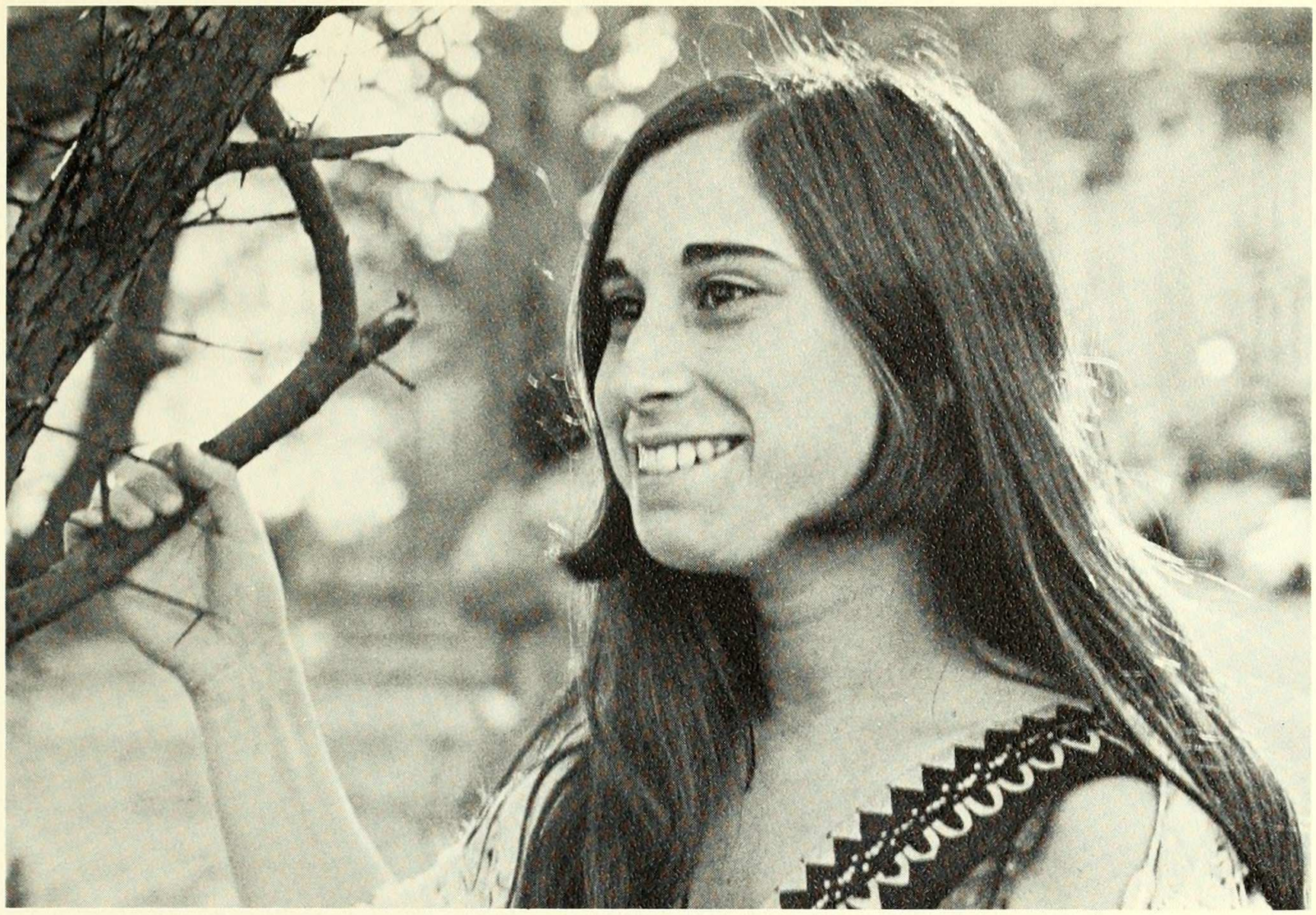

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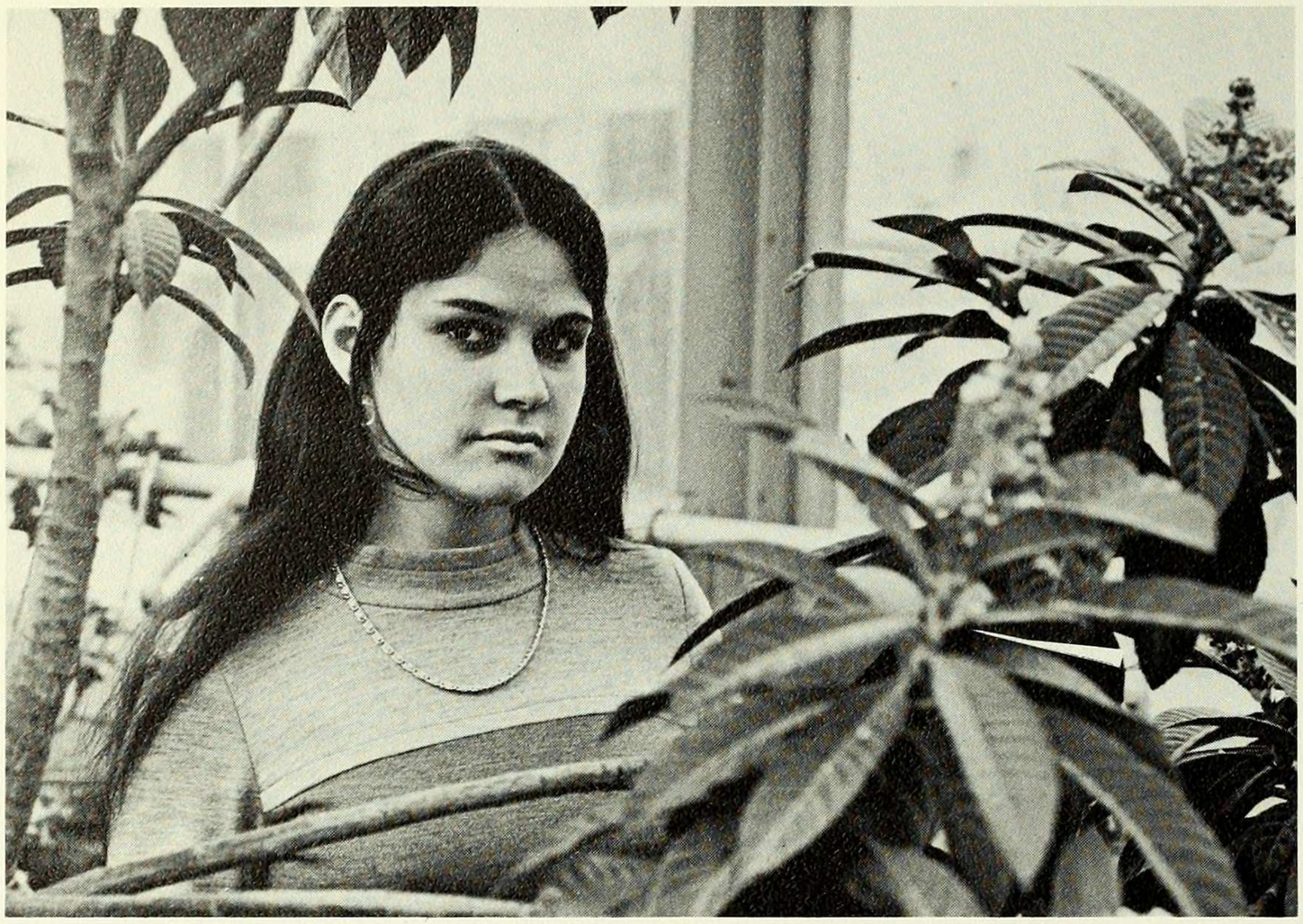
Laura Dobrovolsky



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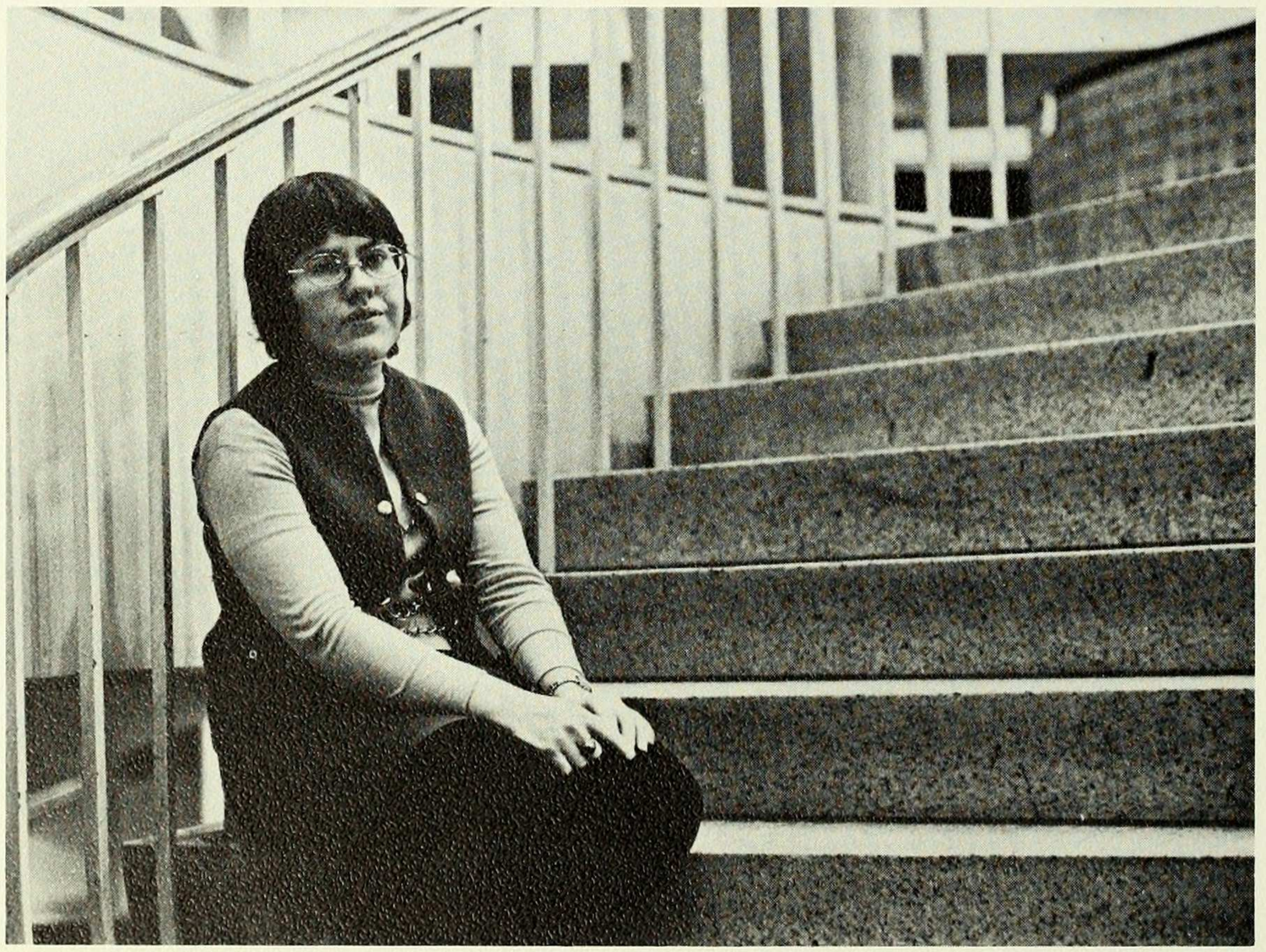
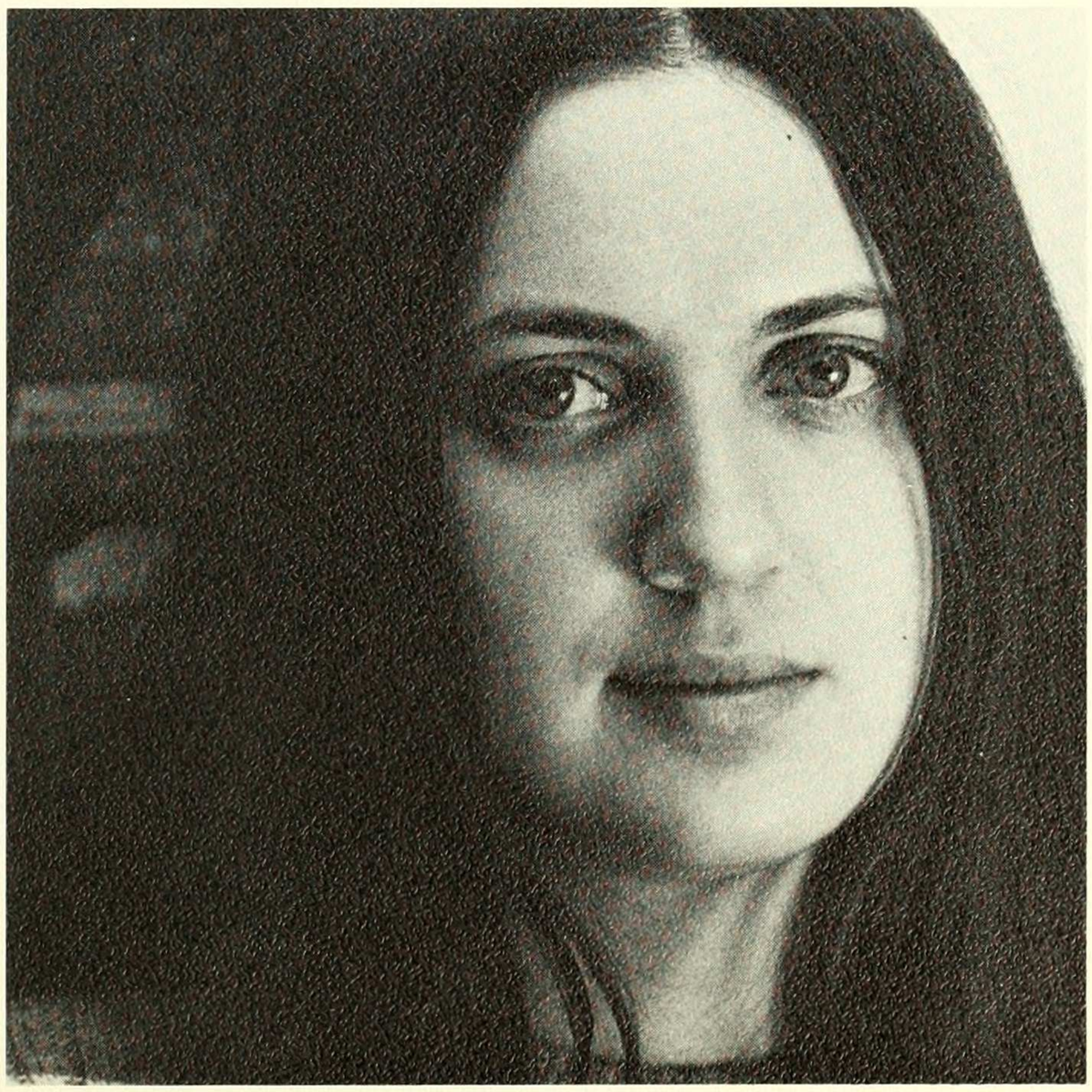


Gloria Weinberg

Carolyn Kone



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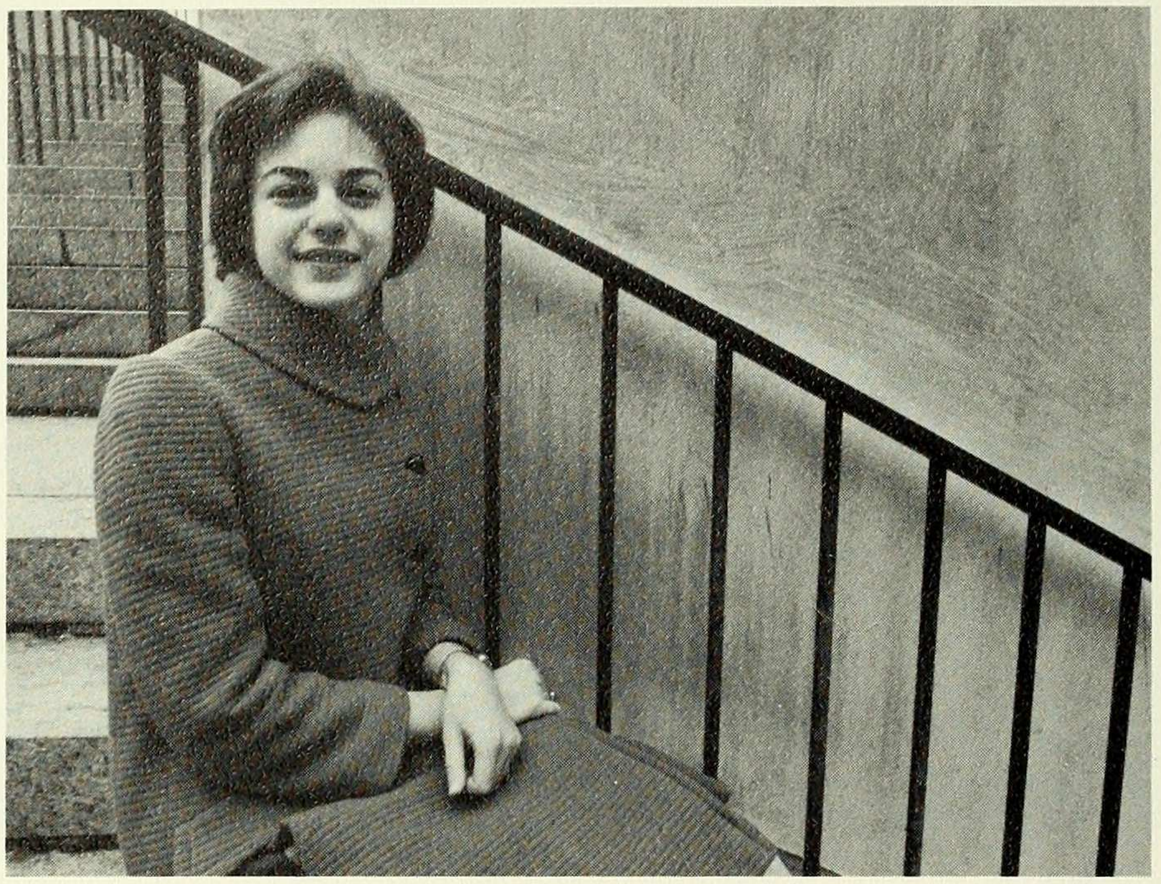

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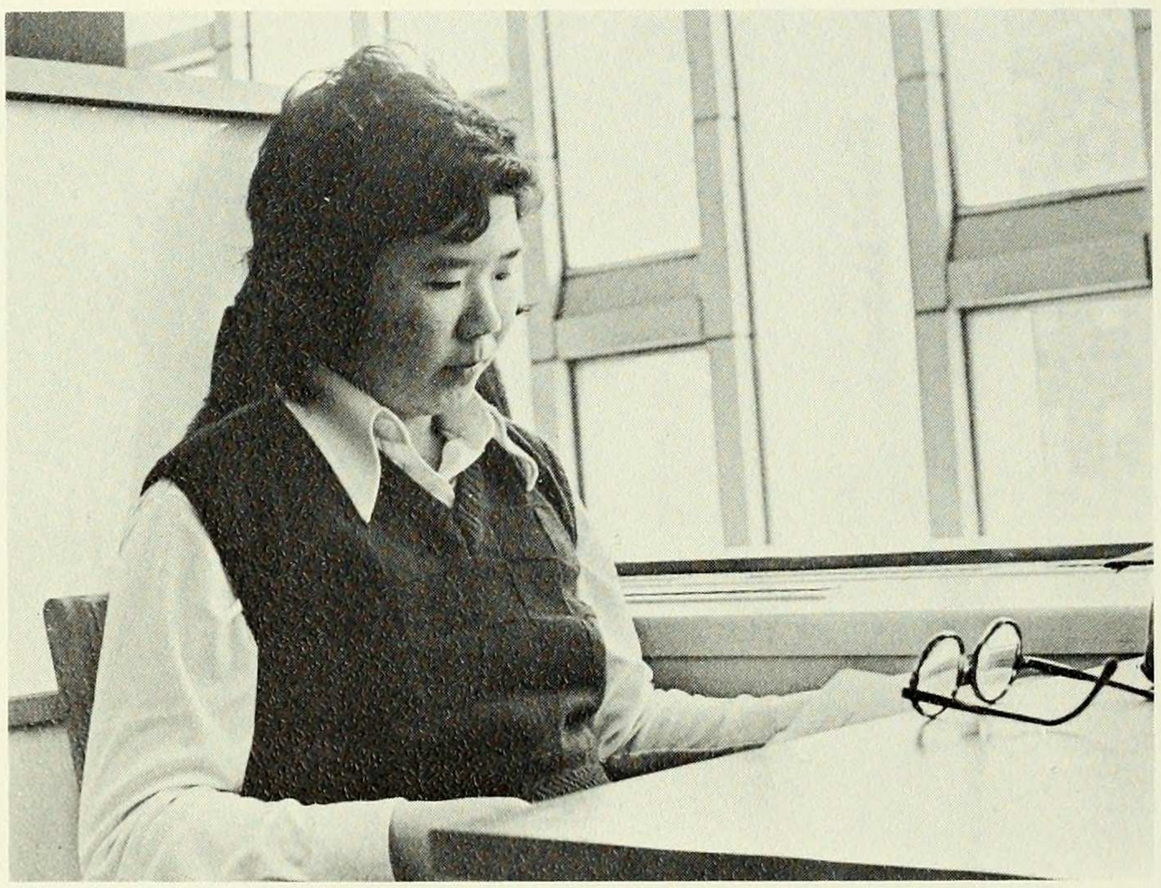
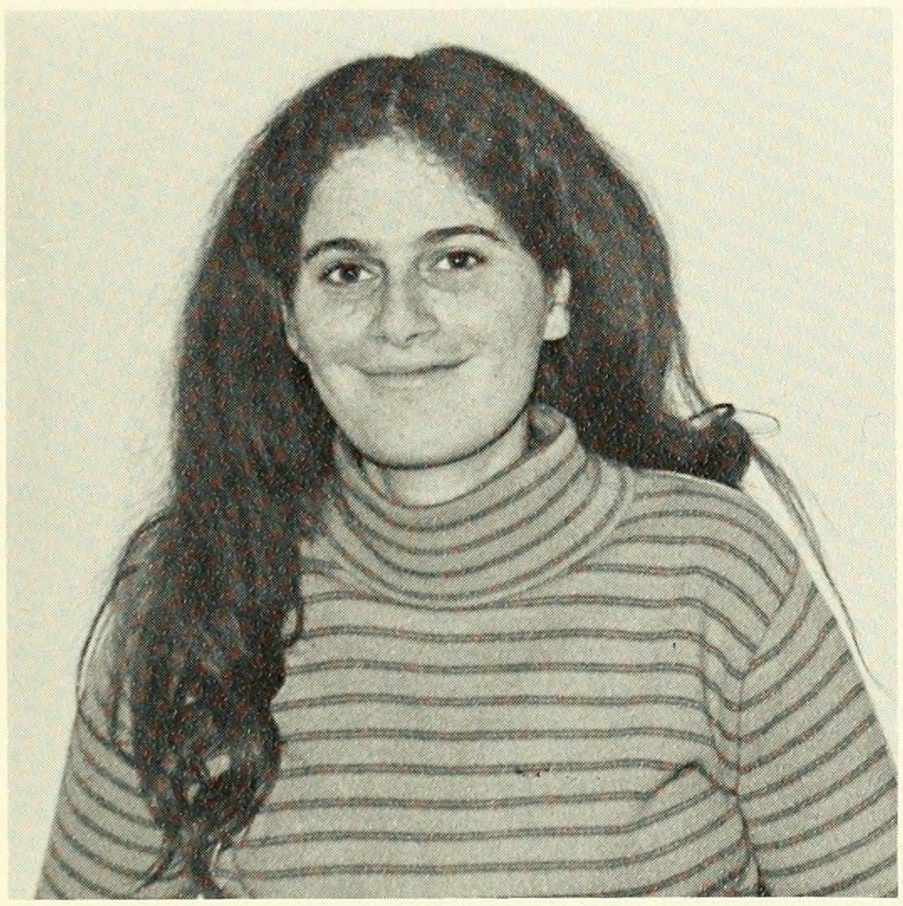


Rose Yu

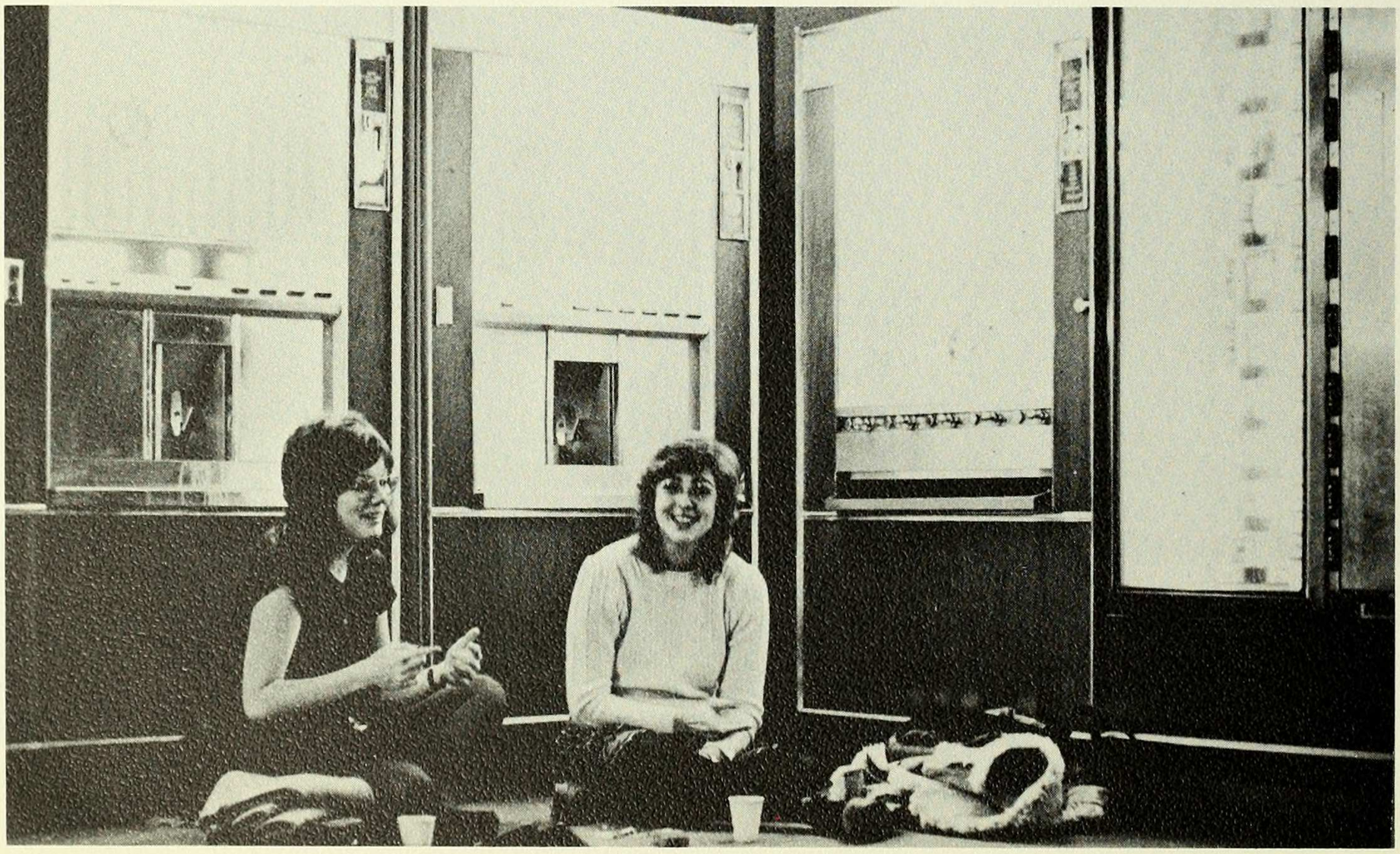
Tania Travers



Ruth Bayard Smith

Sarah Peirce

Naomi Joy Williams



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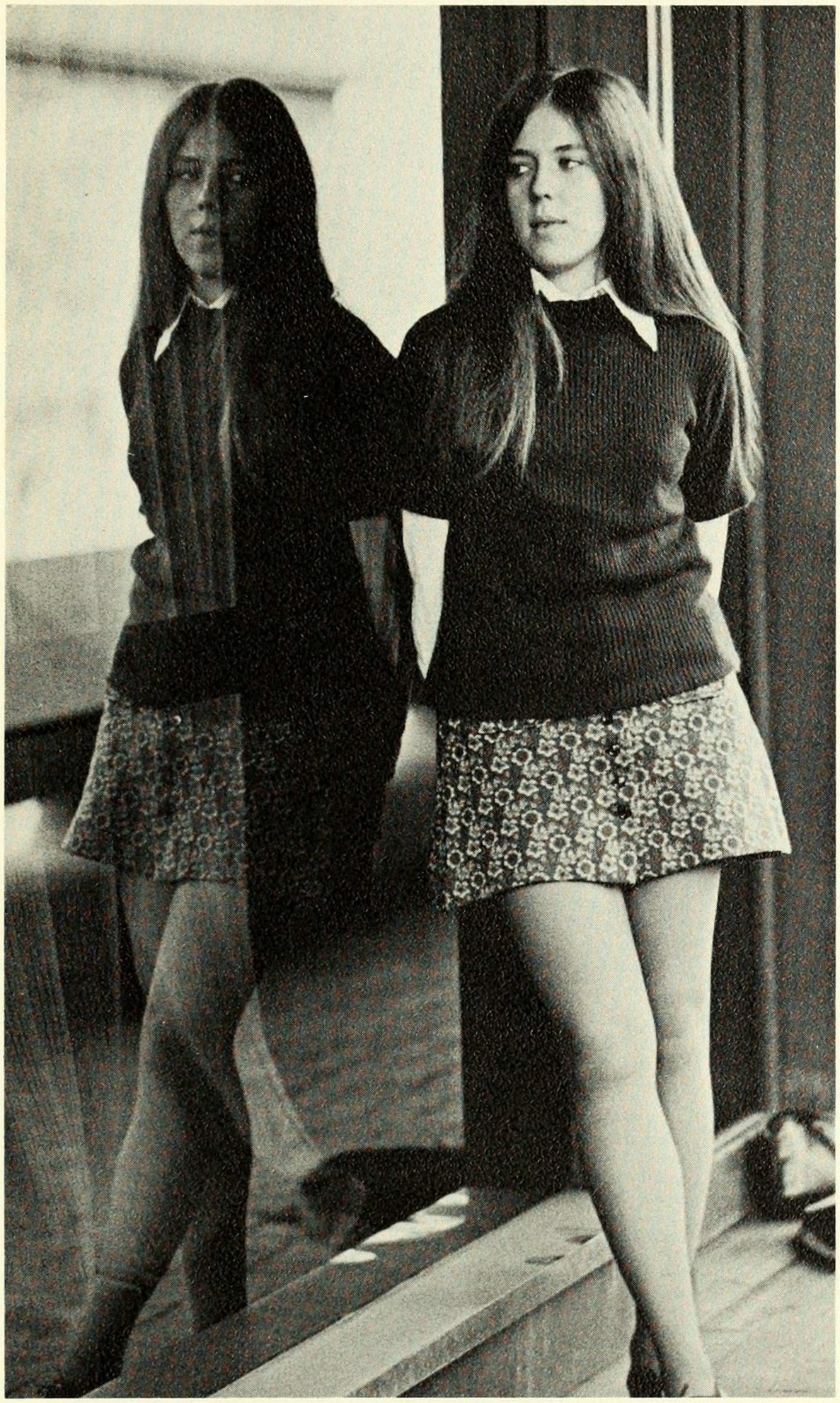
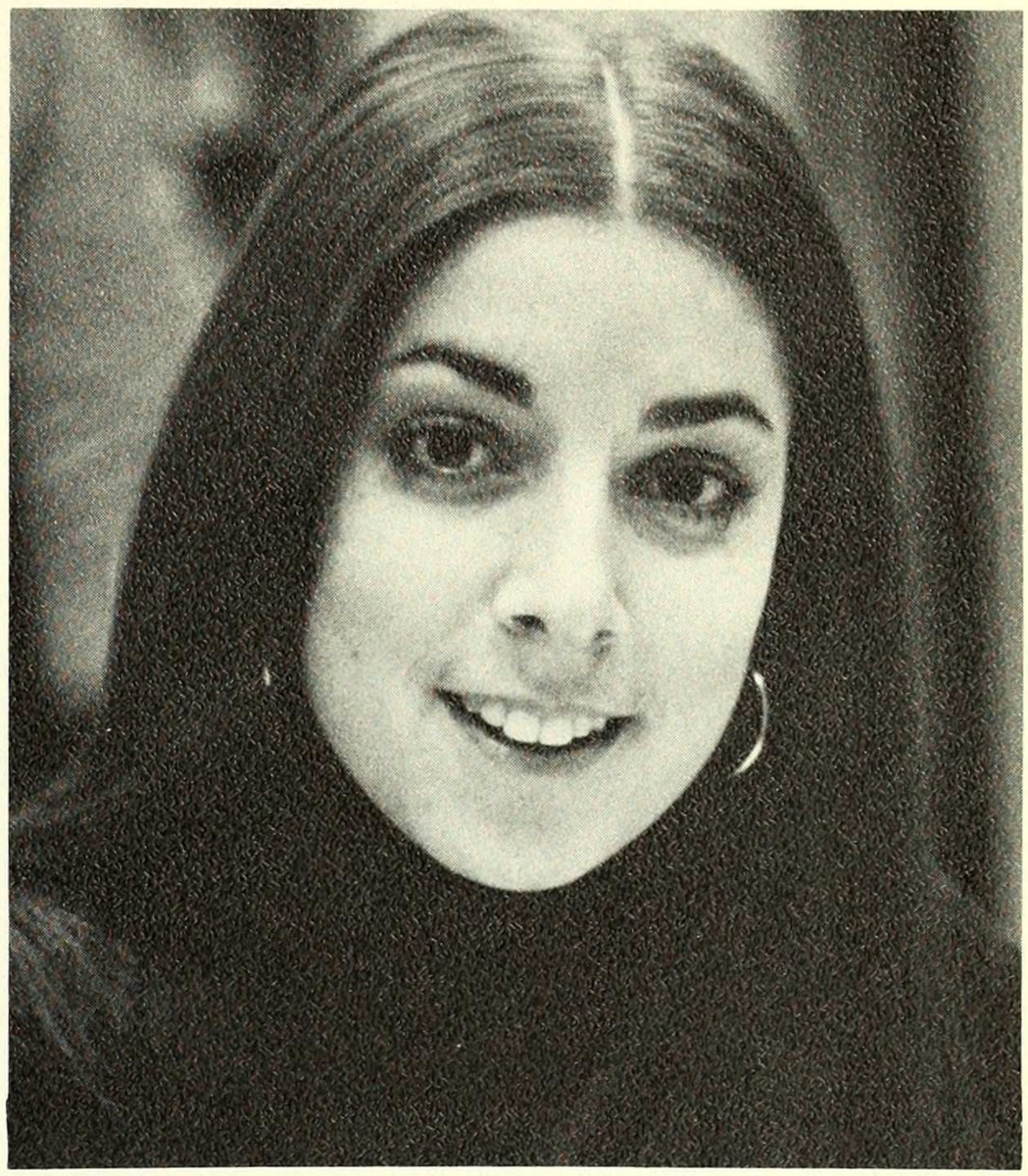
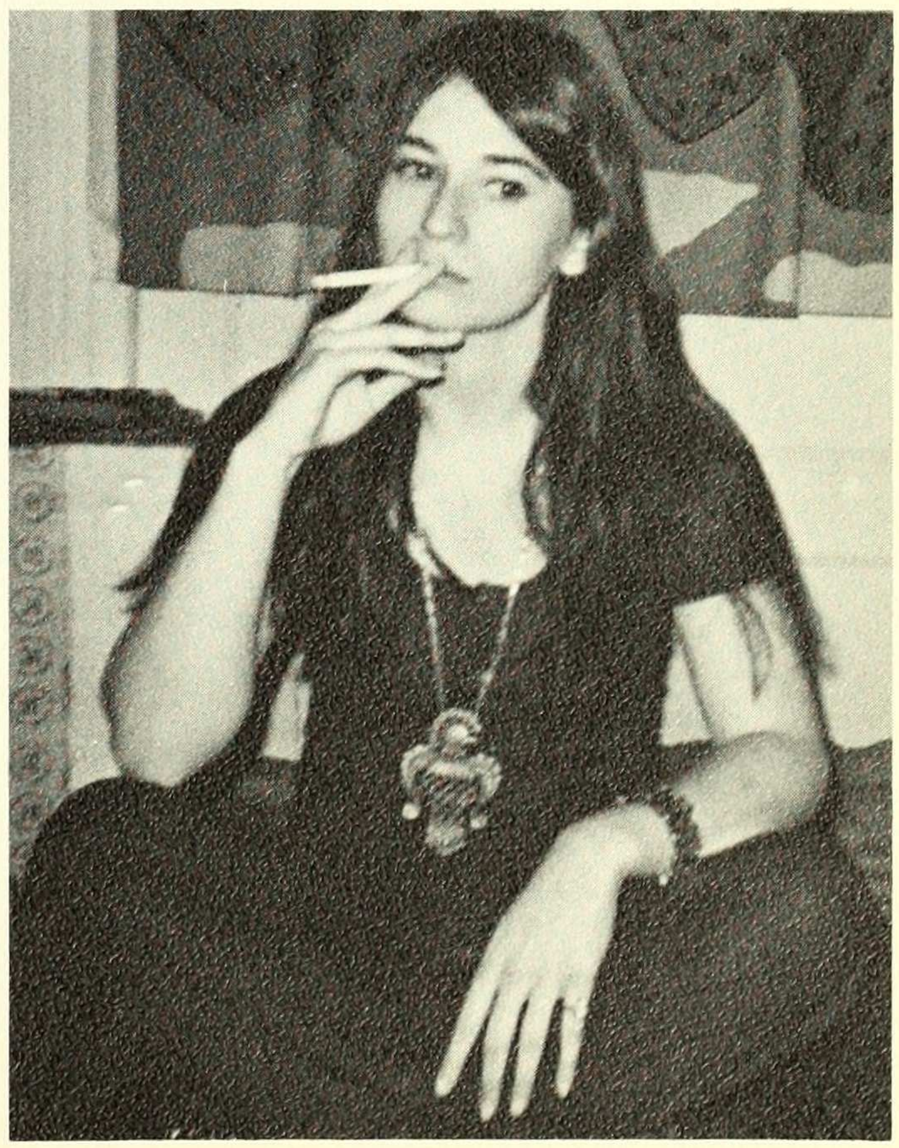


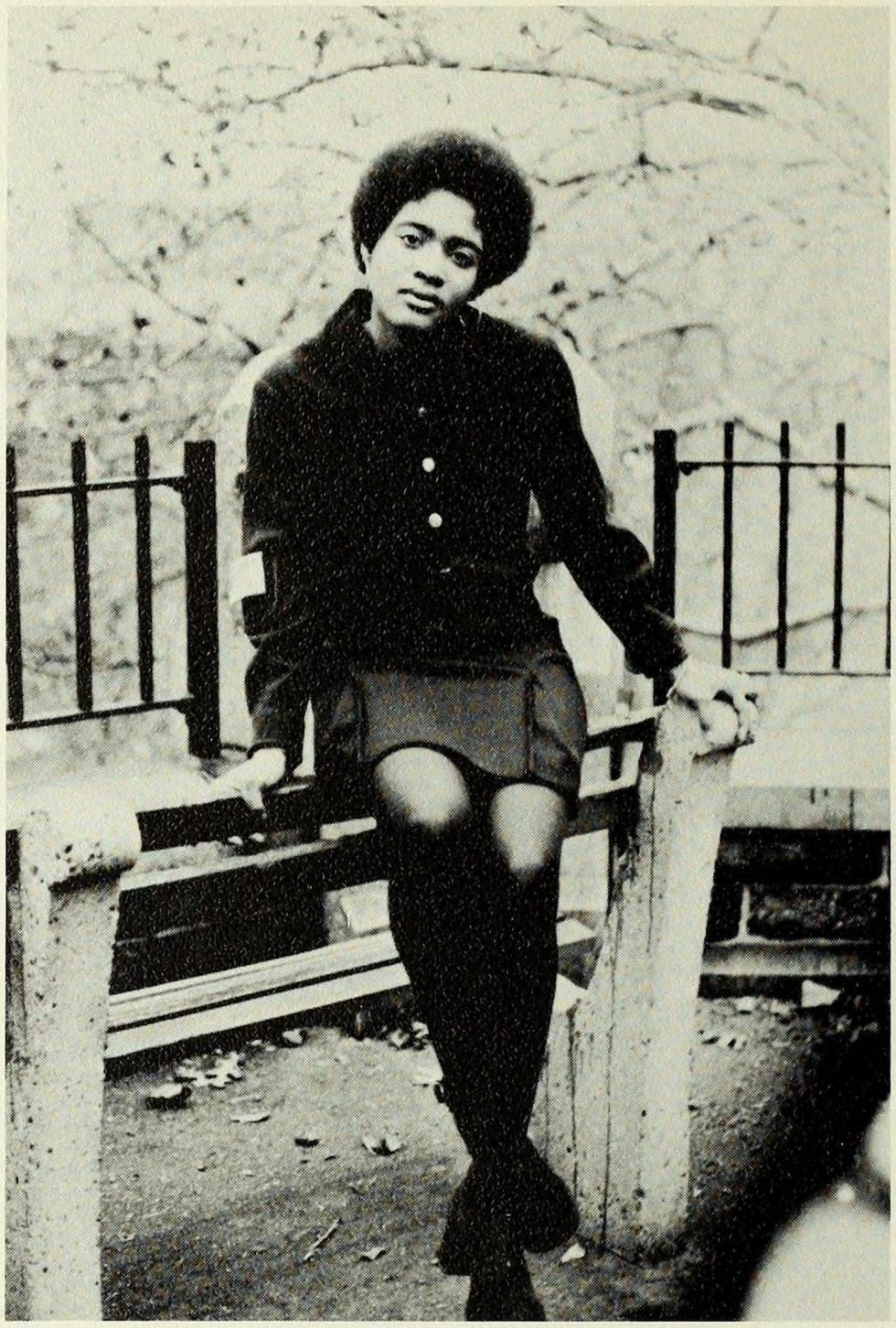
Mary Rose Cuneo



Yael Margolin



Denise Dwyer



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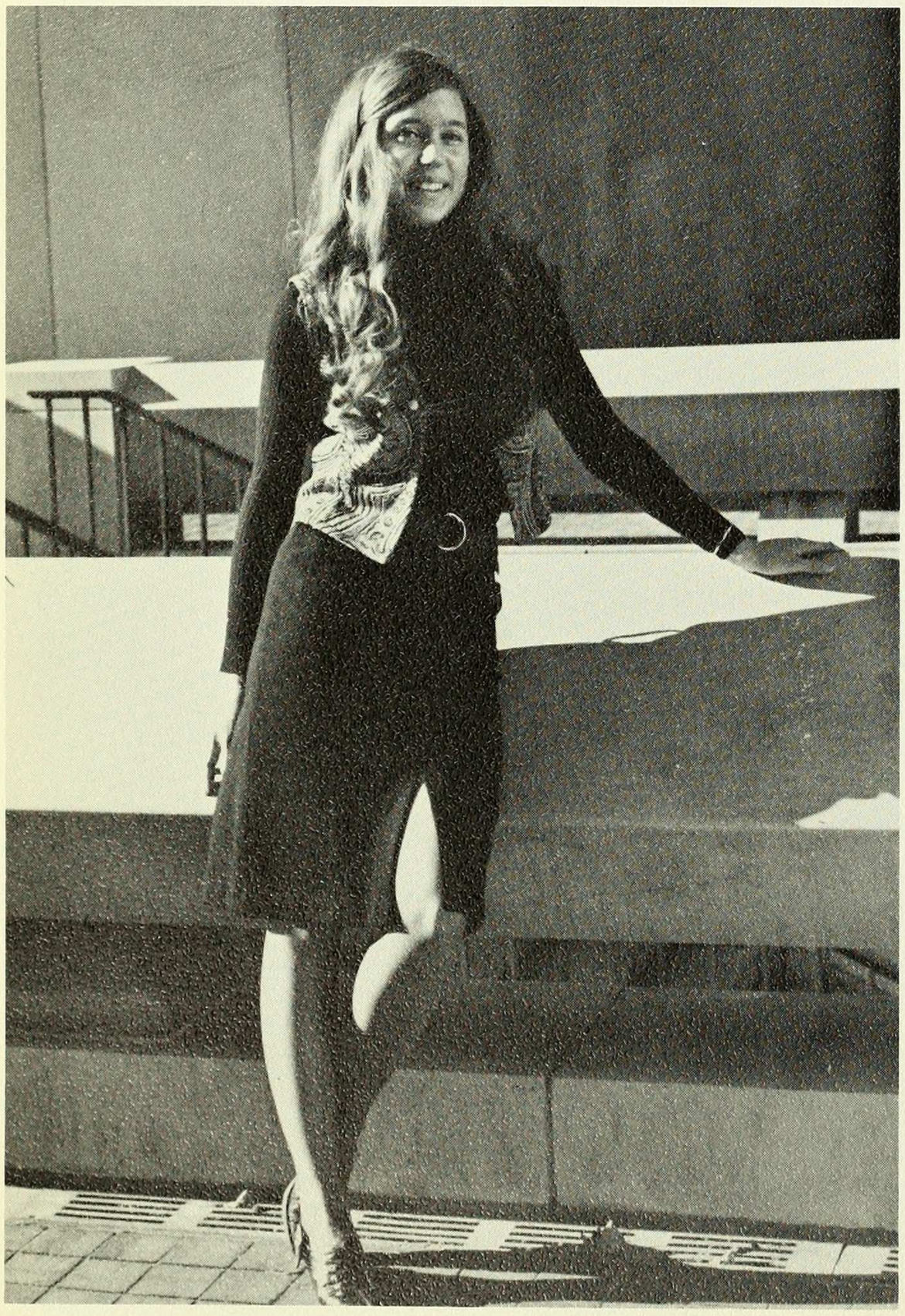
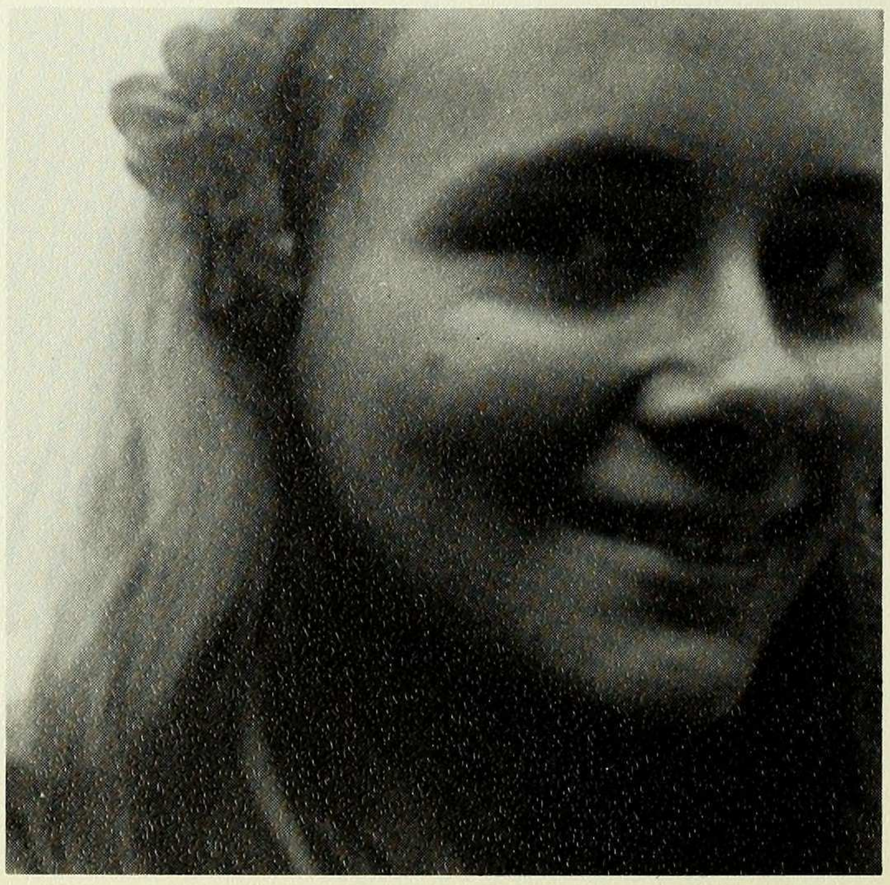


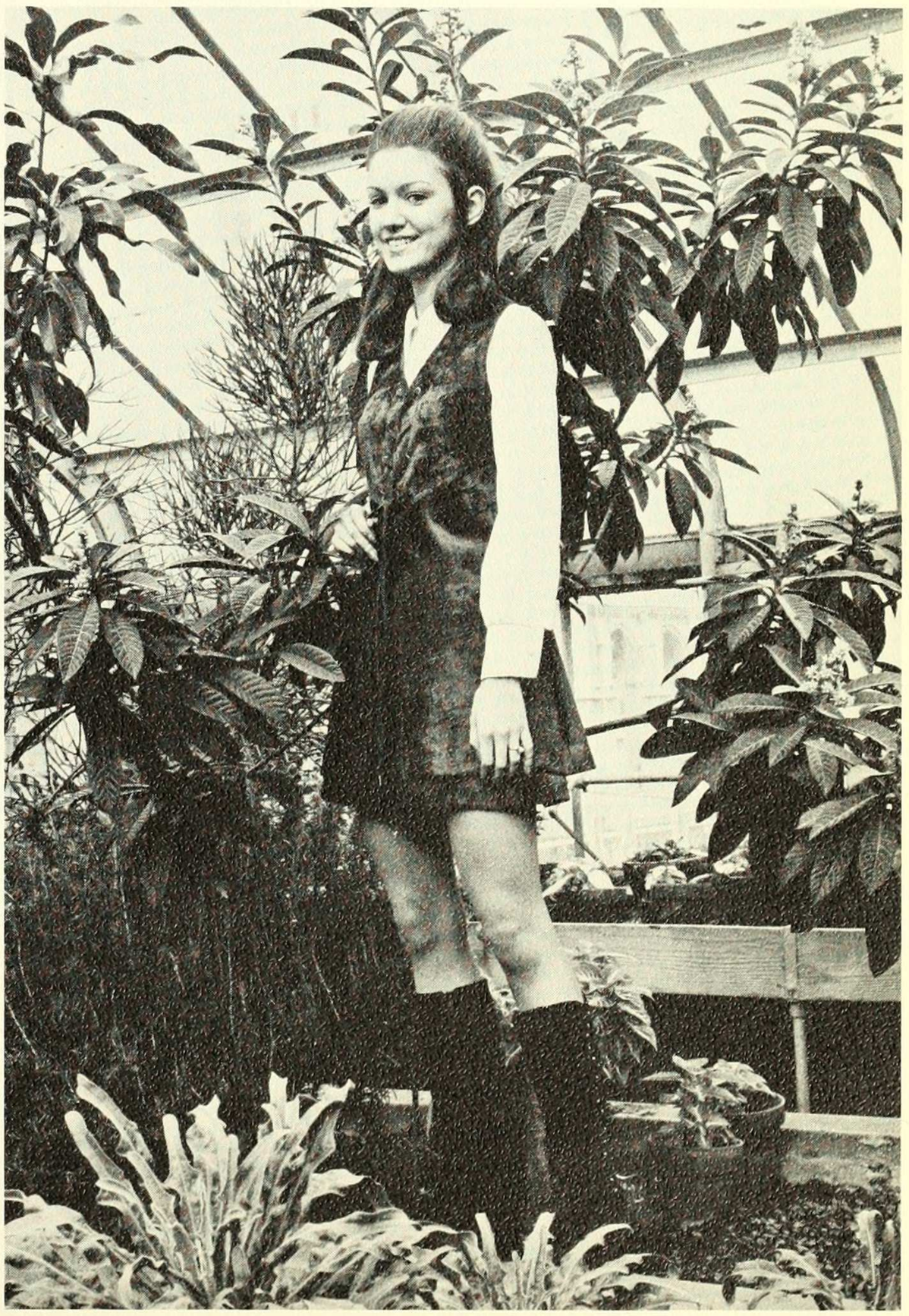
Bernadette Chmielewski

Vivian Fredner



Evelyn Ehrlich

Cherie D. Lett



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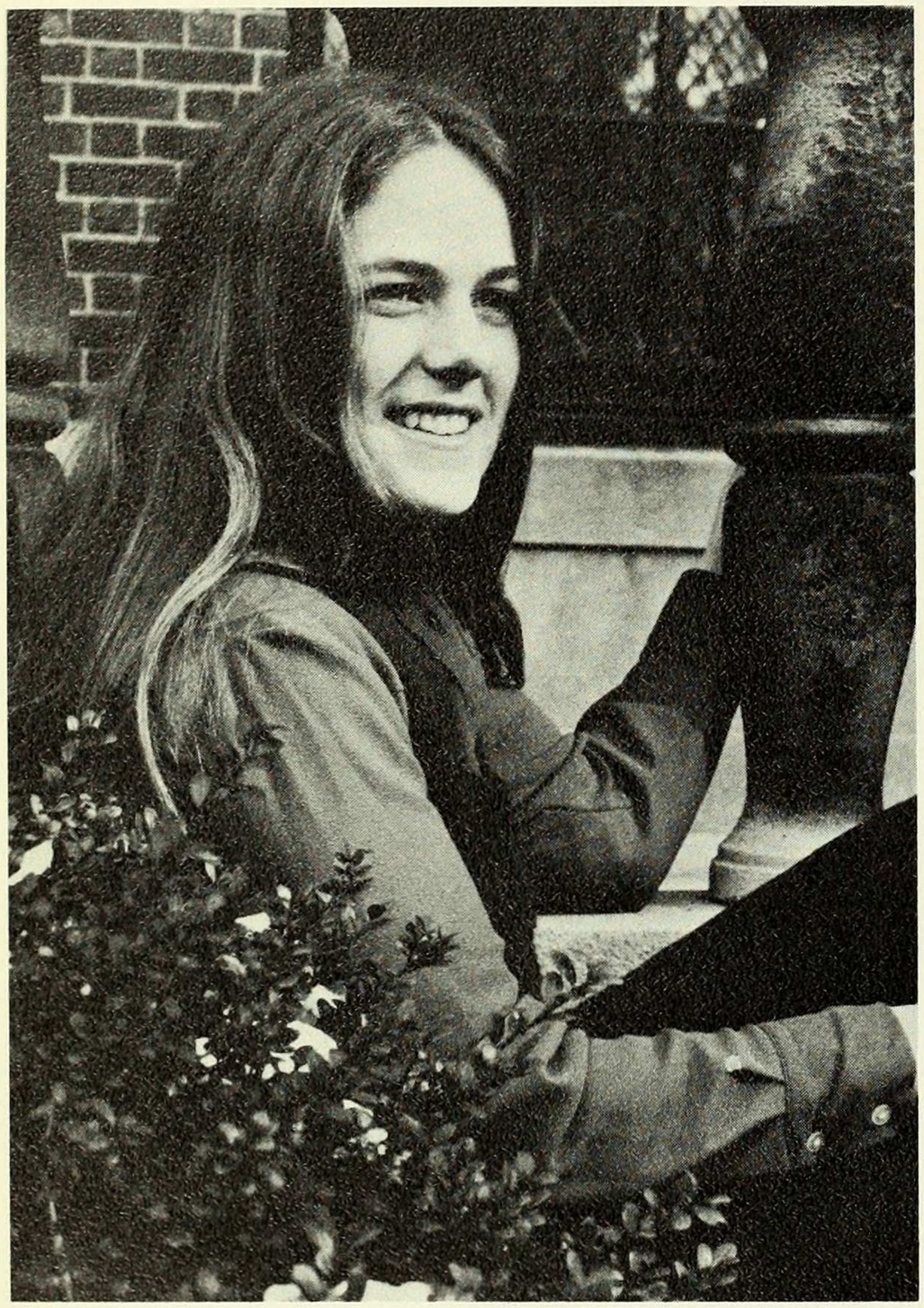

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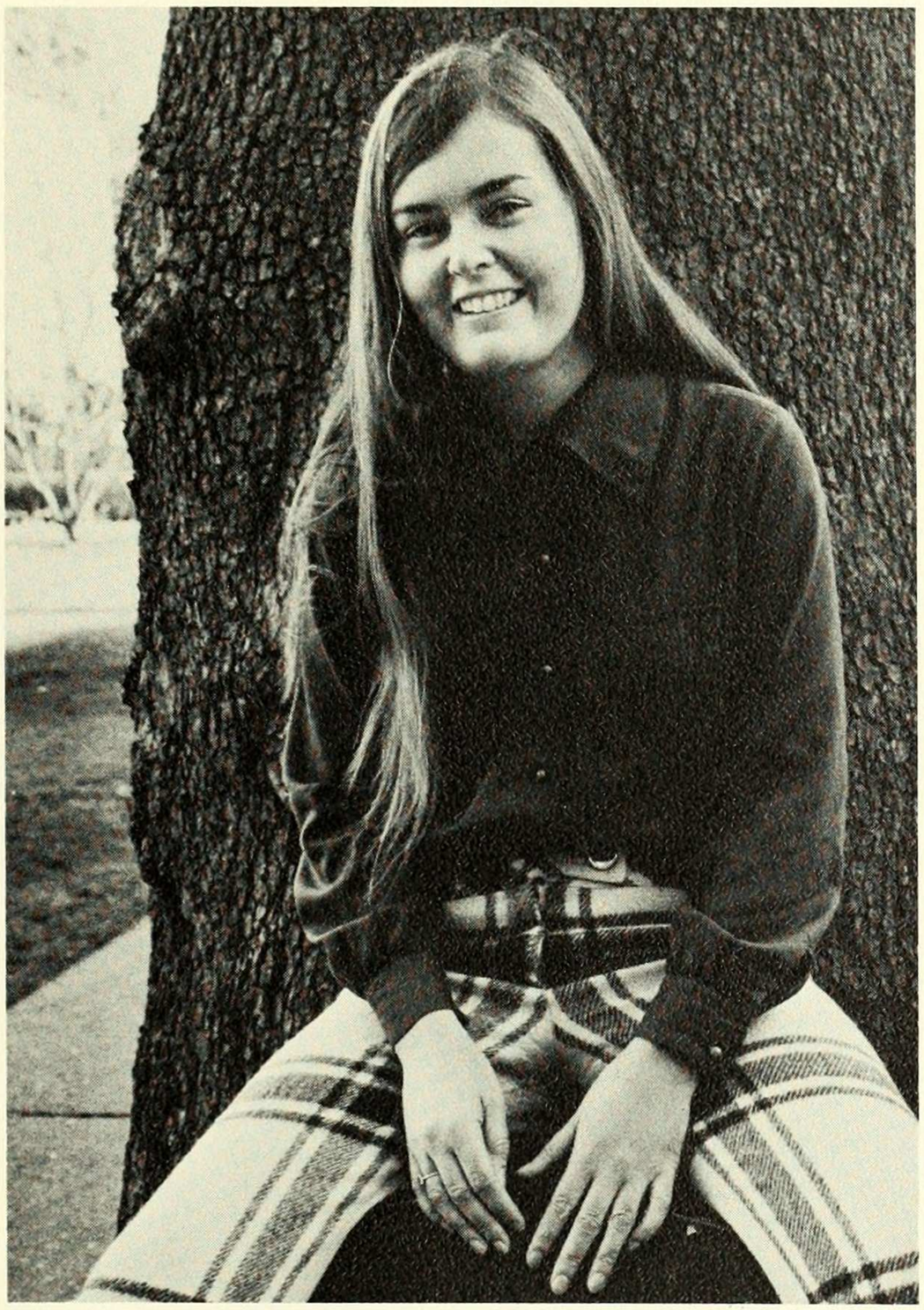

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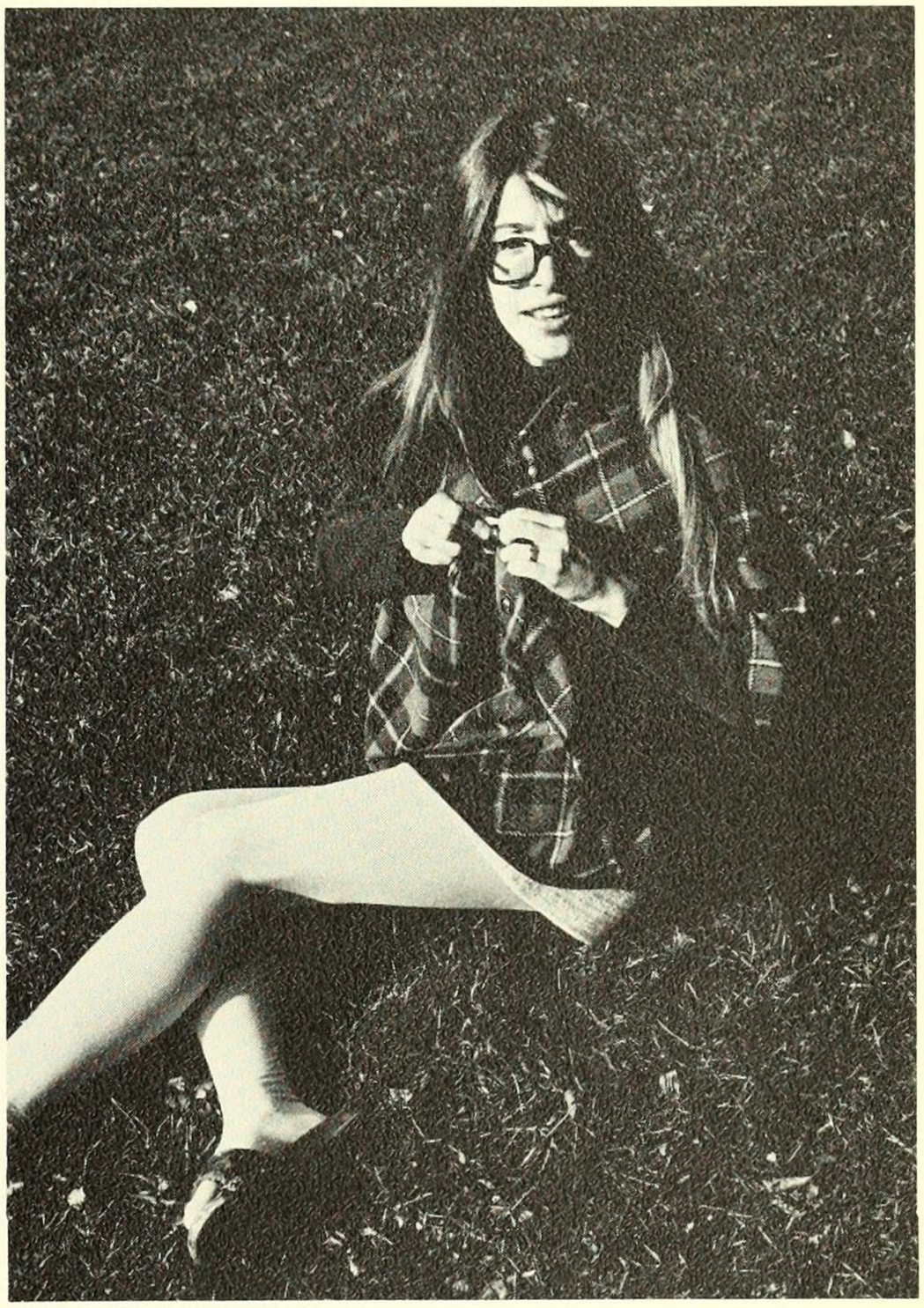

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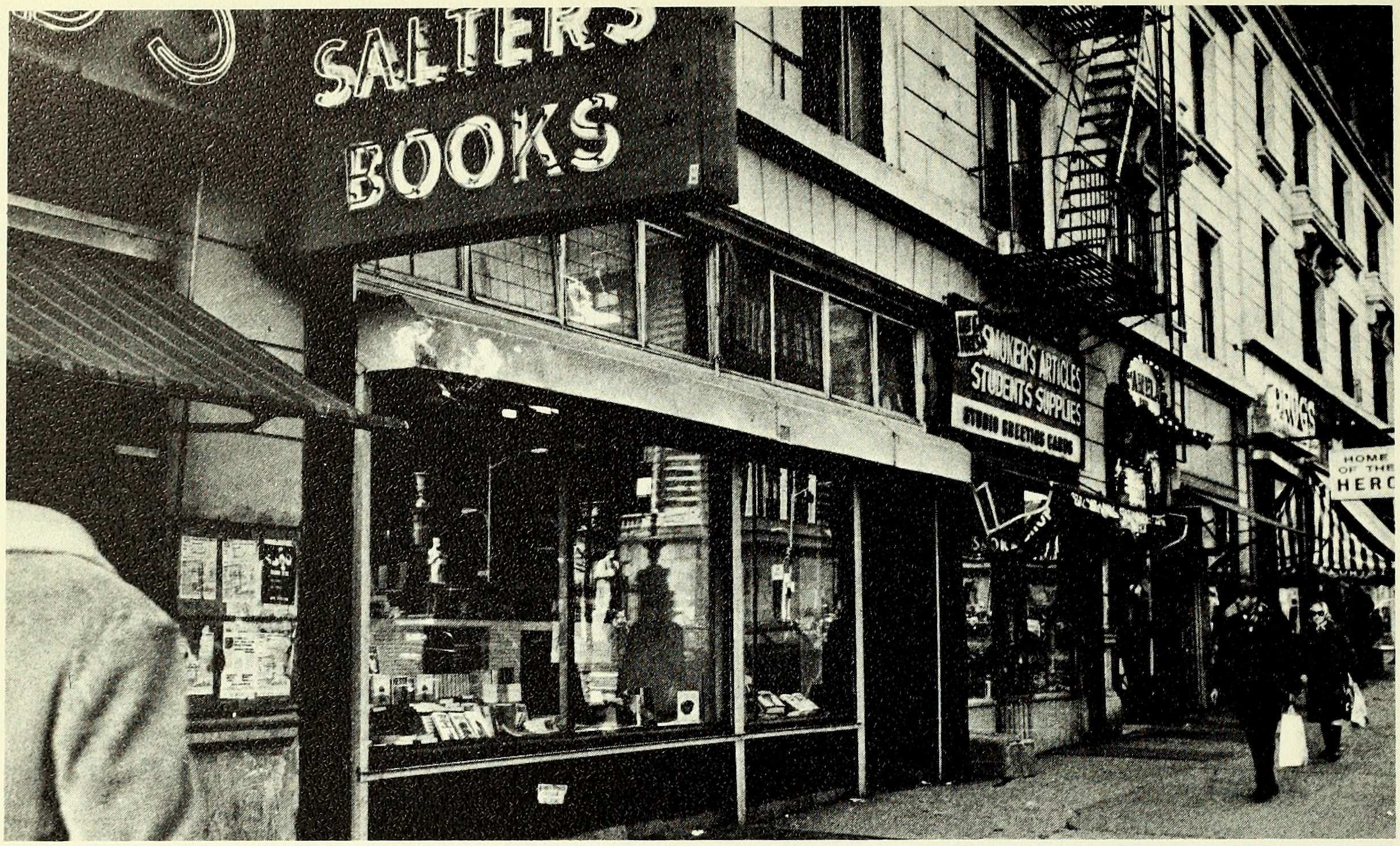

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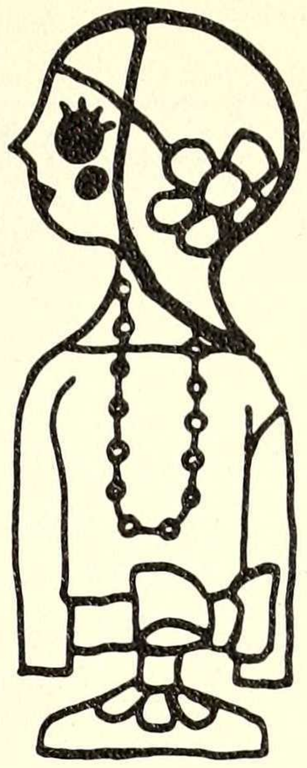

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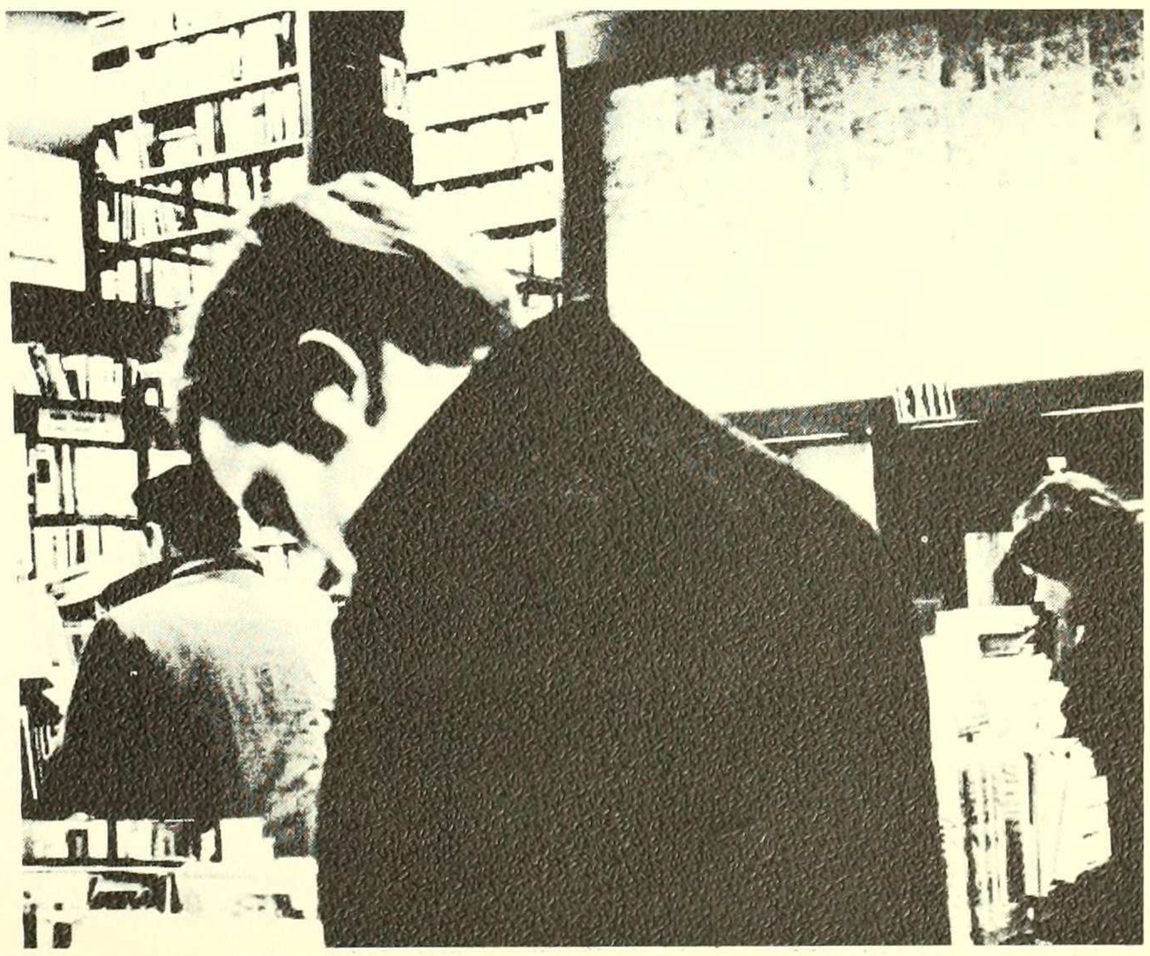

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