

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

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SANTA BARBARA • SANTA CRUZ

COMMITTEE ON ARTS AND LECTURES

SANTA BARBARA, CALIFORNIA 93106

April 24, 1979

Hilda Bernstein  
5 Rothwell Street  
London NW1 8YH  
England

Dear Hilda:

I have just posted two cartons of books to you, which will take more time to reach England than they ought (they always do). I'll send the exhibit later, as we discussed.

My letter is the first of what should be many notes of gratitude for your time at UCSB. All reports, and I've had several, are positive in a way not typical of such a visit. Those who heard you, and were fortunate enough to meet you, cannot say enough in praise of the lectureship. The only criticism is given to the brevity of the visit.

You are a rare human being whose outlook demanded resistance in the face of circumstance. Circumstance that you could have comfortably disregarded. You paid a price, always seeing it as less than the price required for the natives of your adopted home. That commitment, and your own modesty, are the very core of what excited people on this campus.

I don't know how it is, or when it is, that we shall find a way to bring you back. If we fail, the disappointment will be profound. I hope we don't.

Yours,

A handwritten signature in cursive script, appearing to read "Ray".

Ray Byram  
Arts & Lectures Assistant  
for Lectures and Films



Perhaps you have modified downwards  
the high opinion you had of me - this long silence  
is inexcusable, but still, I have all the usual  
excuses . . . .

I should have written to you to tell  
you that everything arrived back in a healthy  
condition. But more, to thank you for all the  
assistance and cooperation you gave me while  
I was at SB. Most of all, though, to thank  
you for the wonderful letter you wrote to me.  
I felt like framing it and hanging it on the  
wall, for though you praised my modesty, it is  
surprising how vanity persists (all those hang-  
ups you think you will be rid of when you are  
old - you never are rid of them; they persist)

Your letter is very valuable to me. First,  
one needs to know if there is success; failure  
we all know about. Secondly, it gave me a  
lift, as the whole visit did, surrounded as I  
was with the warming hospitality of Americans,  
a kind of welcoming openness that is more familiar  
to South Africans than to the British (white SA's  
of course, can afford their hospitality, having  
the advantages, including the climate, that make  
it possible). Think of yourself coming from grey  
old London to SB for the first time, and staying  
with someone like Bettina in her 'condominium' -  
eating strawberries for breakfast every day!

I join with you in hoping to be able to return  
and have fantasies that perhaps UCLA or somewhere  
else might get the idea. You never know! But  
meanwhile, if you ever come to London, I hope you  
will let me know, for the way we are situated at  
the moment we can accommodate a visitor without  
difficulty. The SB visit gave me tremendous joy.  
I flew away with a head like a balloon, but its  
gone back to size. I wrote to Ellis, it is as  
though I have been 'warmed by the fire of life.'

My very sincere thanks to you.

Ray Byram 13/10/79



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SANTA BARBARA • SANTA CRUZ

WOMEN'S CENTER

SANTA BARBARA, CALIFORNIA 93106

DINNER PARTY CELEBRATION

WOMEN'S CENTER

May 21, 1979

Women all over the world are gathering together as we are tonight to honor women in their lives and to share in a Dinner Party Celebration with their sisters. This evening the Women's Center Staff has chosen to honor:

Betty Ransom Atwater  
Hilda Bernstein  
Judy Chicago  
Gail Ginder  
Lee Ginder  
Nan Jones  
Jane Leonard  
Joan Manheimer  
Adrienne Marden  
Susana Guevara Mueller  
Pat Murphy  
Toni Santaella  
Pat Stock  
Betsy Wood



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SANTA BARBARA • SANTA CRUZ

WOMEN'S CENTER

SANTA BARBARA, CALIFORNIA 93106

May 22, 1979

Dear Hilda:

Hello from Santa Barbara, California once again. I want to personally thank you for coming here last month, speaking on our campus and displaying your art work at the Women's Center and library. I know my life, as well as many other people's lives, has been enriched by your intellectual and artistic endeavors. I hope that you will visit our Women's Center again in the near future.

Last night the Women's Center gave a Dinner Party in honor of women who have greatly contributed to our lives. Some of us honored our mothers, our friends, our colleagues, and local, national and internationally-known women. Since you were one of the women that we honored, I'm sorry that you could not have been here for the occasion. In your absence, we spoke of your works and unveiled "We Women" for the Women's Center staff. It was a marvelous evening and your spirit was with us in our celebration. I have enclosed for you the handouts from our evening together.

I hope all is well for you. Take care.

Sincerely in Sisterhood,

*Sharon*

P.S. Enclosed is my check for "We Women" as we had agreed upon.

*Neenah Bond*  
25% COTTON FIBER



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SANTA BARBARA • SANTA CRUZ

WOMEN'S CENTER

SANTA BARBARA, CALIFORNIA 93106

January 23, 1979

Ms. Hilda Bernstein  
5 Rothwell Street  
London, NW 1 8YH  
England

Dear Ms. Bernstein:

We are delighted to learn you have accepted an invitation to visit and lecture at UCSB in April. Your experiences and thinking about South Africa, and particularly the position of women there, are of great interest to us.

We would like very much to have you present an informal noon talk at the Women's Center about women in Africa and your own experiences. These programs last about an hour and are attended by students, faculty, staff and community people. Please let us know as soon as possible if you would like to do this (and any date preferences) because we are currently scheduling our spring programs.

We would also like to invite you to show some of your work in a combined women's artists show which is scheduled during the time of your visit. Dr. Englesberg has spoken to us with great enthusiasm about your work.

We look forward to hearing from you and especially to meeting you this spring.

Sincerely,

A handwritten signature in cursive script that reads "Gail Ginder".

Gail Ginder  
Director

A handwritten signature in cursive script that reads "Theresa Weissglass".

Theresa Weissglass  
Student Affairs Officer

cc: Ellis Englesberg  
Ray Bryan  
Richard Flacks



25% COTTON FIBER 213

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SANTA BARBARA • SANTA CRUZ

DAVID S. SAXON  
*President of the University*

OFFICE OF THE CHANCELLOR  
SANTA BARBARA, CALIFORNIA 93106

ROBERT A. HUTTENBACK  
*Chancellor at Santa Barbara*

January 23, 1979

Mrs. Hilda Bernstein  
5 Rothwell Street  
London NW1 8YH  
England

Dear Mrs. Bernstein:

I am pleased to extend this formal invitation to you to join us at UC Santa Barbara, beginning April 9, 1979, during the spring quarter of the academic year. Your lectureship, if you find that you can accept, would be for a minimum of two weeks.

Our Regent's Lecturer program is designed to bring to University of California campuses people who are distinguished in intellectual fields other than traditional academic disciplines. While they are here, the Lecturers customarily present at least two public lectures open to students, faculty and townspeople. They also meet informally with students from time to time as well as visiting classrooms at the invitation of the professor involved.

The Regents, who join me in inviting you, along with President David Saxon, have established a fund of \$3,500.00 which would be paid to you during your residence at UCSB. However, separate funds for transportation and living expenses are not provided.

I sincerely hope that you are able to accept this invitation. If so, I will ask the Arts and Lectures Office to cooperate with the Department of Sociology, the Women's Center and Professor Englesberg to help you arrange the details of your visit.

If I can assist in any way to make your stay in Santa Barbara a pleasant one, please call on me.

Sincerely,

Robert A. Huttenback  
Chancellor



5 Rothwell Street  
London, NW1 8YH

March 20th 1979

Robert A Huttenback,  
Chancellor at Santa Barbara.

Dear Mr Huttenback,

This morning I received your letter dated January 23, inviting me to lecture at Santa Barbara.

The letter was postmarked 24 January, but franked '20' - which I take to mean 20 cents, and therefore obviously must have gone on cart and cargo steamer to take two months to arrive.

Fortunately the arrangements have all gone ahead, and yesterday I obtained my US visa. But I thought it would seem discourteous that I did not reply. Therefore, I thank you for your letter, and look forward very much to my stay at your University.

It is also good to know that Americans can be just as inefficient as the British.

With best wishes,

Hilda Bernstein





Department of Sociology

Santa Barbara, California 93106

May 3, 1979

Dear Hilda:

Enclosed is the article from the News and Review. The first paragraph leaves a lot to be desired, but otherwise it is quite good. I have gotten your book back from Ellis (and even had a surprisingly pleasant lunch with him in the process) and will send it to you, along with others, shortly. I want to read it first. Ray has been by the pick up the other things, so you should get everything back in due course.

I hope your stay on the East Coast was a success and that you had a good flight back to London. Everyone here misses you and has taken to attending



around looking at your picture, which  
is already framed (not very well, I'm afraid)  
and hanging in the Conference Room.

Love,

Beth

P.S. I'm also enclosing the article  
which finally appeared in the campus paper -  
Chris just gave it to me.



5 Rothwell Street  
London, NW1 8YH

10th May 1979

Robert A Huttenback.

Dear Chancellor,

I am sorry that it was not possible to meet you during my stay at Santa Barbara. I would have liked to have thanked ~~x~~ you and the Regents for a most stimulating and enjoyable experience. This letter will have to serve as an inadequate expression of my gratitude to you.

It must always be a pleasure for anyone to come from the English climate to Santa Barbara; the surroundings are lovely, and the ~~hx~~ hospitality as warm and generous as I have learned to expect from Americans.

In addition, I found the students and staff who I met were lively and interested in the lectures, and all the discussions were relevant. Your staff were always helpful, and I was pleased to participate in discussions in some of the classes.

I doubt whether I really merited the invitation to be Regent's Lecturer, but I deeply appreciated it, and hope that some of the students will have gained by my visit. I certainly did.

Sincerely

Hilda Bernstein



5 Rothwell Street  
London, NW1 8YH

10th May 1979

Robert A. Huttenback,  
Chancellor  
University of California,  
Santa Barbara



# UNIVERSITY OF CALIFORNIA, SANTA BARBARA

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SANTA BARBARA • SANTA CRUZ

WOMEN'S CENTER

SANTA BARBARA, CALIFORNIA 93106

May 21, 1979

Good evening and welcome to the Women's Center Dinner Party. This event has been planned in conjunction with the art piece, the Dinner Party Project, which is now on exhibition at the San Francisco Museum of Modern Art. Honoring women and their accomplishments throughout Western Civilization is a central theme of the Dinner Party Project. The Women's Center Staff has similarly chosen women to honor this evening. We wish to honor these women and to express our deep appreciation for their individual contributions and achievements which have affected our lives and the lives of women around us in the same way the 1,038 women are honored in the Dinner Party Project. These women have served as role models for us by extending themselves out into political, social, academic, artistic, scientific, and practical affairs. They have made an impact on our lives and for this we wish to recognize and praise their intellectual and aesthetic accomplishments.

The Dinner Party Project, "a symbolic history of the feminine in Western Civilization," was created by feminist artist Judy Chicago with the assistance of over 200 volunteers. It is a statement of our heritage as women, a visible sign of our existence and impact on the world. The Project validates and commemorates women's lives and contributions as well as bringing to light the fact of our containment in a world that has systematically withheld recognition and encouragement for our aspirations. If you have not already visited the exhibition, we encourage you to see the Project before it begins a national tour on June 15, 1979.

The Women's Center has a special attachment to the Dinner Party Project, as it has had a work group involved in the Project over the last 1½ years. The work that this group has done is publicly acknowledged in the Project. In the spirit of the Dinner Party Project, separate dinner parties have been taking place all over the world in the last few months. Women are gathering together and honoring women who have made significant contributions to their lives. Some have chosen to honor themselves, their mothers, local women and national figures. Tonight the Women's Center staff has chosen 19 women in our lives to honor.

We hope this is a memorable evening for all of you. Enjoy our Dinner Party and the companionship of your sisters.



Dear Hilda -

9.6.79

Thank you so much for your letter. I shared it with the Women's Center staff and was told to send regards from everyone. And thank you for the poem.

I have decided to accept a new position in Santa Barbara at the Girl's Club. I will be their athletic director this next year. Though I am sad at having to leave the Women's Center, I feel that I need to move on and explore another career. However, my feminism will be moving right along with me. I have always wanted to combine athletics with feminism and to educate younger women, so my dream has come true, indeed. I will also be involved in various other projects in the community which focus on women. To say the least, I am very excited.

You spoke of another inevitable oppression in your letter, "agism". I hope to in some way address this "ism" in one of my projects.

I am enclosing my check for \$20.00. According to my records, this is the



final payment and brings the total to  
\$100.00. If you have not received the full  
amount please let me know.

I hope all is going well for you.  
Maybe someday we will meet again, either  
here or in England. Take care, Hilda

In Sisterhood,

Sharon



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SANTA BARBARA • SANTA CRUZ

DIVISION OF INTERDISCIPLINARY  
AND GENERAL STUDIES

301 CAMPBELL HALL  
BERKELEY, CALIFORNIA 94720

11 June 1978

Dear Hilda,

Thank you so very much for your outstanding book on the Steve Biko atrocity. All of us here are grateful for your efforts in opposing the tyranny that dominates South Africa. I have sought to bring these matters to the attention of my students in America. Although our influence here is obviously minimal, at least I can report that there are some of us here who are deeply concerned about the events in South Africa.

Thank you for your kind and generous remarks about my book. On our next trip to London, both Ruth and I would be extremely happy to see you again.

Paul VanBlumen



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SANTA BARBARA • SANTA CRUZ

COMMITTEE ON ARTS AND LECTURES

SANTA BARBARA, CALIFORNIA 93106

July 25, 1979

Dear Hilda:

Enclosed please find your Social Security number and card. It is required for any pay you may receive in this country, except for travel reimbursement. It may also be said that this card, along with a dime, will get you a cup of coffee. But here it is, you're official.

I hope the summer finds you happy, in good health, and with pleasant memories of your stay in Santa Barbara.

Best,

*Ray*

Ray Byram  
Arts and Lectures Assistant  
for Lectures and Films



# Your Social Security Number

**573-55-1714**

---

Social Security Number

Keep this stub as a record of your number

*5 Rothwell  
LOW NW1 ETH*

HILDA BERNSTEIN  
ACCOUNTING OFFICE UNIV OF CALIFORNIA  
SANTA BARBARA CA 93106



# Your Social Security Card

The social security number shown on the other side is yours alone. You will keep the same number even if you lose your card and have to get another one or if you change your name.

Be sure to save this stub. It's an official record of your number. If you lose your card, take this stub to any social security office. You will get a duplicate card with the same number.

Show your social security card to your employer when you start a new job, and make sure he or she copies the number correctly.

Some private organizations use social security numbers for recordkeeping purposes. Such use is neither required nor prohibited by Federal law. Knowing your number does not allow these organizations to get information from your social security records.

Any Federal, State, or local government agency that asks for your number must tell you whether giving it is mandatory or voluntary, tell you its authority for requesting the number, and tell you how the number will be used.



Your social  
security  
number



## **Your social security number**

Social security checks for you and your family in the future will be based on the record of earnings kept for you during your working lifetime under the number shown on your social security card.

Other people may have the same name you have, but your social security number is yours alone. It singles out your social security record from some 200 million others.

## **Protection for young and old**

Today, social security protects young workers and their families, as well as retired workers.

Social security disability insurance can provide monthly checks for workers and their dependents if illness or injury is expected to keep the worker from working for a year or more.

Survivors insurance provides monthly benefits for the widow or widower and young children of a worker if he or she should die.

In addition to retirement, disability, and survivors benefits, social security provides a comprehensive program of health insurance—Medicare—that helps pay the cost of health care for people 65 and older and some disabled people under 65.



### **Here's how it works**

If you work as an employee, your employer deducts your share of the social security contribution from your wages. Your employer adds a matching amount as his or her share and sends a report of the wages you have earned to the Social Security Administration. The report shows your name and social security number and how much you earned.

If you work for yourself in your own business, you pay your own social security contributions and make your own report. You do this when you file your Federal income tax return.

Your reported wages or self-employment earnings are entered on your social security record. This record will someday be used to figure the amount of benefits payable to you and your family when you retire or become disabled, or to your family if you should die.



## **Using your social security card**

Your social security number is the key to assuring that your earnings are accurately entered on your record throughout your working years.

Take your card with you when you get a new job, and make sure that your employer copies your name and number correctly.

Keep the stub showing your social security number with your other important papers in some safe place. If you lose your card, take the stub to any social security office. You will get a duplicate card with the same number.

If you change your name—through marriage, for example—ask for a duplicate card. You will get another card with your new name but the same number.

If you ever find you have more than one social security number, get in touch with any social security office promptly. Someone there will help you correct your records so that you get full credit for all the earnings reported for you.

## **Penalty for misuse**

It's against the law to use someone else's social security number. It's also against the law to use a social security number you obtained by giving false information on the application. Penalties include a fine of up to \$1,000, a jail sentence of up to one year, or both.



## **Disclosing your social security number**

Any Federal, State, or local agency that asks for your social security number must tell you whether giving it is mandatory or voluntary, under what authority the number is being requested, and what uses will be made of it.

Some non-government organizations also use social security numbers for recordkeeping purposes. Such use is neither required nor prohibited by Federal law. Knowing your number does not allow these organizations to get information from your social security records.



## **In the years ahead**

It's a good idea to check your social security record every few years to make sure your earnings have been correctly credited. This is especially important if you change jobs often. You can get a post card form from any social security office to help you do this. Always give your social security number whenever you write about your record.

Unless you are already getting social security checks, there is no need to tell us when you change your address. But you should contact any social security office immediately if you:

- ▶ Lose your card—to get a duplicate card.
- ▶ Change your name—to get a card in your new name.
- ▶ Are unable to work because of a severe disability expected to last 12 months or more—to ask about disability checks and possible vocational rehabilitation services.
- ▶ Are 62 or older—to ask about retirement checks.
- ▶ Are within 2 or 3 months of age 65, even if you don't plan to retire—to sign up for Medicare.
- ▶ Have a question about social security.

Tell your family to inquire about survivors benefits in the event of your death, regardless of your age.

**U.S. Department of  
Health, Education, and Welfare**  
Social Security Administration  
HEW Publication No. (SSA) 78-10001  
January 1978







✓ Sent 24/2/88



Dear Hilda:

4335 Army St  
San Francisco CA  
94131

Thank you for your moving card  
which you did for the children.

Fortunately, we have some activity  
in the US for these victims.

Hilda, will you do a great favor  
for me? An American Indian bor-  
rowed your *Death is Part of the*  
*Process* from me. He has since  
died and that excellent book is  
not in his house. I am eager to  
have a copy because of its im-



portance, and if you would have it  
sent along with an invoice (in \$ if  
possible) I would be so grateful.  
Now that \$ are so cheap may be you  
could consider coming to visit.  
With love + thanks for your work!

Detail of a ceremonial huipil,  
SANTO TOMÁS CHICHICASTENANGO (QUICHÉ)  
Department of El Quiché, c. 1900

Chichicastenango was settled during the early stages of the Conquest by Quiché Indians who survived Alvarado's siege of nearby Utatlán. Originally a Cakchiquel settlement abandoned during intertribal wars that preceded the arrival of the Spaniards, its name means "Place of the Nettles" and is a Mexican translation of the Mayan name for the area. Chichi is one of the most important Indian centers in Guatemala. Customs, traditions and costume have been faithfully preserved and the form of worship practiced today is considered representative of the ritual of many centuries ago. The sun cult is important to the Quiché. The sun is a life-giving symbol represented on the costumes of both men and women. The round hole for the neck of the huipil represents the sun; its rays are appliquéd in black satin around the opening. Two satin rosettes symbolizing the moon are appliquéd on the shoulders, indicative of the power of the sun over the phases of the moon. The huipiles and tzutes (utility cloths) of Chichicastenango are among the finest examples of the technique of two-faced weft brocading. The geometric patterns woven in silk and wool on a backstrap loom create a velvet-like texture and the pattern weft completely covers the natural brown cotton ground fabric. The zigzag stripes symbolize Q'uj'kumatz, the feathered serpent, one of the Mayan gods of creation. The women of Chichi are weavers only; their husbands sew the huipiles together with colorful embroidery that complements the woven patterns.

GUATEMALA RELIEF PROJECT, P.O. Box 7197, Oakland, CA 94601  
415/261-5648

GRP is a non-profit organization established in 1982 to raise funds for relief and to broaden public awareness about the situation in Guatemala and the conditions of the refugee population.





13 Sept 74

Dear Hilda,

You have been in my thoughts a great deal since your visit but I have found it difficult to write. I enjoyed getting to know you. You are a wonderful person. Your energy and clarity of thought are examples for all of us. You have also had a profound affect on many people in the University Community. I have had several people come up to me to tell me how much they have appreciated your talks and your art work and how they can now understand the oppressive nature of the apartheid regime and the importance of the struggle against it.

You did accomplish a great deal in the short time that you were here. The University is a massive structure and you cannot expect the impossible. I too was disappointed with the lack of coordination with the Blacks Studies Centre but I do understand the dynamics of the situation. Perhaps this experience will enable us, in the future to obtain better cooperation not only from the different segments at UCSB but from the University on a State-wide basis.

I am also sorry that I did not take more advantage of your visit. I enjoyed ever so



much the talk we had in the car. I would have liked to have had the opportunity to continue our discussion. It is interesting that you and I have a lot in common politically and otherwise even though we come from different parts of the world and were engaged in different types of political activity.

You know you are really a very gifted artist and if the visit has encouraged you to continue expressing ideas in your work I am very pleased. I am going ahead in planning to open a graphics gallery devoted to the kind of artists who are working for social change, artists who express their feelings, ideas, critiques, hopes, dreams in some of their work. I do not intend the gallery to be too sectarian. I would like, however, to use the gallery to introduce into the community the pressing problems of our times: sexism, racism, the oppressiveness of the capitalist system etc. I've been searching for a name for the gallery. Perhaps I ~~it~~ should just settle for Gallery of Graphic Arts. How about Freedom Gallery of Graphic Arts, or Freedom Gallery of Prints and Posters? Do you have any suggestions?

# Exiled South African fought regime

Members of the community are being given an opportunity to hear about conditions in South Africa and to view the art work of Hilda Bernstein, an exiled South African, journalist and artist.

Here this week as a regents lecturer at UCSB, Ms. Bernstein will spend all day Friday at the UCSB Women's Center, where she will give a talk at noon.

Ms. Bernstein lived in Johannesburg, South Africa, for more than 30 years.

"From the first," she says, "I was absorbed into a political struggle in South Africa from both the point of view of a strong reaction to the racist conditions that I observed there and also because I was very idealistic, and I believed in not just the possibility or the probability, but the certainty of being able to create a better world, for everybody."

During her life in South Africa, Ms. Bernstein wrote for and edited several publications, both political and non-political, and was also involved in political organizations. She was active in the African National Congress, a major sponsor of activity by people of all races against repressive apartheid laws until it was declared illegal in the early 1960s.

From 1943 to 1946, Ms. Bernstein was a member of the Johannesburg City Council, on which she regarded herself as the spokesperson for black people, who had no representation.

Her official position on the City Council gave her the opportunity to get to know about the way black people in Johannesburg lived and worked, and to write and speak about those conditions. On the council, she found herself to be unpopular, both for her political beliefs and because she was one of very few women in public office.

In 1946, Ms. Bernstein was arrested for the first time by the South African regime. She and other people of all races had been working to aid black min-

ers near Johannesburg when their strike was brutally suppressed. It was her first arrest in a series of activities against the regime.

During the 1950s, Ms. Bernstein was involved in founding a number of organizations, including a Peace Council, which worked against the nuclear bomb, and the Federation of South African Women. The latter was later declared an illegal organization, partially because its membership was not restricted to one race.

In 1960, during a demonstration in a town called Sharpeville against repressive laws, South African police fired into a crowd, killing 80 people and wounding more than 200. The government immediately declared a state of emergency, and rounded up 20,000 people, 2,000 of whom were politically active. Ms. Bernstein and her husband were put in jail for the duration of the Emergency. She and the other detainees were prohibited from having visitors, from having books and newspapers, from communicating with the outside world in any way.

Ms. Bernstein comments that being confined with 20 other white women (prisoners are segregated racially as well as sexually) "was a real revelation to me, and it's remained with me all my life." The women worked together, studied together, even started a hunger strike and a sit-down strike together.

After her release from prison, Ms. Bernstein and her husband continued their activity against the regime. In 1963, Bernstein was arrested for treason along with seven black men and one other white man. Some of the defendants in the highly publicized "Rivonia trial" were leaders of the ANC. All of the others were sentenced to life imprisonment. Ms. Bernstein's husband was the only one acquitted.

He was immediately re-arrested. Ms. Bernstein knew that her arrest was imminent, and they decided to leave South Af-

rica. With the help of the ANC and other organizations in other countries, the Bernsteins left South Africa by way of Botswana, made their way north through Africa, and eventually went to England, where their four children joined them.

In retrospect, Ms. Bernstein says, "what we did in South Africa was necessary and right. Looking back at it, I don't think we could've acted any differently. The situation in South Africa is one that cuts to the very bone; it's like a knife; it's absolutely sharp. But in leaving South Africa I have never freed myself from a sense of betrayal. Most of all, I feel for those men who were sentenced to life imprisonment in the Rivonia trial and won't be released until we have a free South Africa."

In England, Ms. Bernstein worked as a journalist, contributing articles on South Africa to European and American journals. More recently she has been working as an artist. She continues to participate in the struggle against apartheid in South Africa, and has written two books and a number of articles on the subject of South Africa. Her books are "For Their Triumphs and for Their Tears: Women in South Africa" and "Steven Biko," a biography of the murdered black consciousness leader.

Ms. Bernstein's art work will be displayed at the Women's Center until Friday; and a display of photographs about South African life, "South Africa:

The Imprisoned Society," can be seen on the third floor of the UCSB Library, also until Friday.

—Dianne Leonard



SB News Press  
April 18, 1979

return to KKR



UCSB WOMEN'S CENTER PRESENTS

Co-sponsored with the Office of Affirmative Action



# *Women in Apartheid South Africa*

A  
PERSONAL  
EXPERIENCE

***Hilda Bernstein***

WRITER---FOR THEIR TRIUMPHS AND THEIR TEARS---WOMEN  
IN APARTHEID SOUTH AFRICA; NO. 46 STEVE BIKO

ARTIST---ETCHINGS AND LITHOGRAPHS ON DISPLAY AT THE  
WOMEN'S CENTER GALLERY

DISCUSSION---QUESTIONS---ANSWERS

***12 pm Friday April 20***

EVERYONE WELCOME

**UCSB WOMEN'S CENTER  
BLDG. 513**

961-3778

# Spring Lectures

3 P.M. — GIRVETZ HALL 1004 (unless otherwise indicated)

Apr. 10  
Tuesday  
HILDA BERNSTEIN — "A Land Apart: The Full Implications of Apartheid in South Africa" Regents' Lecturer; Journalist; Author, *The Terrorism of Torture, #46: Steve Biko*; Artist and Illustrator.

Apr. 17  
Tuesday  
HILDA BERNSTEIN — "A Life Apart: What Happens to Those Who Oppose Apartheid In South Africa" Regents' Lecturer.

Apr. 19  
Thursday  
THOMAS SCHEFF — "Laughter and Tears: Studies of Emotional Expression" UCSB Department of Sociology. (Co-recipient of the Distinguished Teaching Award)

Apr. 24  
Tuesday  
PETER FRANCUCH — "Is the Human Mind Limited to Conscious Awareness?" Psychologist; Former Clinical Psychologist, California Men's Colony/San Luis Obispo, Camarillo State Hospital.

Apr. 24  
4 p.m.  
North Hall 1006  
ARMEN ALCHIAN — "Misfortunes of Economic Misperception" UCLA Department of Economics (Carl Snyder Memorial Lecture)

Apr. 26  
Thursday  
4 p.m.  
Physics 1610  
ROBERT KIRSCH — "Lives, Works and Transformations" Book Critic, *Los Angeles Times*. Corle Book Contest Lecture)

May 1  
Tuesday  
RICHARD E. NEUSTADT — "Is the Presidency Possible?" JFK School of Government, Harvard University. (*Phi Beta Kappa* Visiting Scholar Lecture)

May 3  
Thursday  
NINIAN SMART — "Religion, Nationalism and the Sense of Identity" UCSB Department of Religious Studies; Editorial Consultant, *The Long Search* (BBC); Author, *The Religious Experience of Mankind*.

May 7  
Monday  
P. LAL — "What It Means to Be a Hindu" Founder and Director, Calcutta Writer's Workshop; Translator; University of Calcutta Department of English.

May 8  
Tuesday  
ALLAN TEMKO — "The Failure of Nerve in Modern Architecture" (Illustrated) Architecture Historian, Critic, *San Francisco Chronicle*.

May 15  
Tuesday  
JOSEPH KRAFT — "Sino-American Relations" Syndicated Columnist, *The Washington Post*; Writer, *The New Yorker*; Author, *Chinese Difference, Profiles in Power: A Washington Insight*.

May 16  
Wednesday  
JEAN LECLERCQ — "Monks in the Modern World" Medievalist; Benedictine Monk, Clairvaux Abbey, Luxembourg.

May 21  
Monday  
HOWARD MOSS — "Some Thoughts on Contemporary Poetry" Critic; Poetry Editor, *The New Yorker*; Poet, *Buried City, Notes From the Castle* (Fall, 1979).

May 22  
Tuesday  
4 p.m.  
JOHN A. CARBON — "Recombinant DNA and the Isolation of Genes" UCSB Department of Biological Sciences (Faculty Research Lecture)

May 24  
Thursday  
LAWRENCE WILLSON — "Image and Illusion" UCSB Department of English (Co-recipient of the Distinguished Teaching Award).

May 29  
Tuesday  
H. DANIEL PECK — "Literary Criticism and American Literature of Landscape: the Cases of Cooper and Thoreau" UCSB Department of English (Harold J. Plous Memorial Lecture)

June 5  
Tuesday  
WILLIAM METZ — "Current Opinions in Solar Energy Technology" Writer, *Science Magazine*; Author, *Solar Energy in America*.

To Be  
Announced  
E.J. KAHN, JR. — "Some Thoughts on Southern Africa" Writer, *The New Yorker*; Author, *About the New Yorker and Me, China Hands*.

*No admission charged. The public is cordially invited to attend.*



# Eight By Three

COPPOLA/PECKINPAH/ALTMAN

THURSDAYS — 7:30 P.M. — CAMPBELL HALL

APRIL 12 — THE GODFATHER, PART I — Francis Ford Coppola (1972) 171 min.

Marlon Brando, Al Pacino, Robert De Niro and Diane Keaton in an award-winning epic about the rise of the Corleone family from Sicilian peasants to lords of American crime. Based on the novel by Mario Puzo.

APR. 19 — THE GODFATHER, PART II — Francis Ford Coppola (1975) 200 min.

The next generation of Corleones is traced from the death of the patriarch in Part I. The same cast was assembled, with De Niro winning an Oscar, the film receiving twelve nominations and getting Best Picture.

APRIL 26 — THE CONVERSATION — Francis Ford Coppola (1974) 113 min.

The film exposes small-time wire-tapper Harry (Gene Hackman) to be so involved in the mechanics of his work that he unwittingly falls into a conspiracy of murder. Pauline Kael called it "the best performance that Gene Hackman has ever given."

MAY 3 — THE WILD BUNCH — Sam Peckinpah (1968) 135 min.

Perhaps the most brutal and controversial western ever made, starring William Holden, Ernest Borgnine and Robert Ryan, about a period when the motorcar and machine gun were beginning to end the hard-riding outlaws of the Old West.

MAY 10 — JUNIOR BONNER — Sam Peckinpah (1972) 100 min. The director again contrasts the Old and New West, with Steve McQueen starring as a rodeo rider whose values, and loss of youth, make him a relic of the past.

MAY 17 — M\*A\*S\*H — Robert Altman (1970) 116 min.

Donald Sutherland and Elliott Gould star as military surgeons in this uproarious comedy set in the Korean War. Altman has produced a statement about war that tears into the sensibilities by means of outrageous humor.

MAY 24 — NASHVILLE — Robert Altman (1975) 159 min.

24 major characters in a five day free-for-all through the home of American country music. Altman captures American attitudes about family, war, death, and fame through the keenness of his production and a cast that includes Lily Tomlin, Keith Carradine, Geraldine Chaplin, and Barbara Harris.

MAY 31 — THREE WOMEN — Robert Altman (1977) 123 min.

Shelly Duvall is a therapist who wants attention, Sissy Spacek is her schizophrenic roommate, and Janice Rule is a painter whose miscarriage serves as the event to bring them together in one of Altman's most hauntingly interior films.

*SERIES:* Series tickets represent a savings of \$3, or two films, over single admission prices. \$9 Students/\$12 UCSB Faculty & Staff/\$15 General Public. Available at the Arts & Lectures Ticket Office only.

*SINGLE:* \$1.50 Students/\$2 UCSB Faculty & Staff/\$2.50 General Public. Available at the door only, one-half hour before the performance.

## Noon Films: Cities

THURSDAYS — CAMPBELL HALL

A series of unique color documentaries with narration by persons who know and have written about these six great cities.

April 19	Peter Ustinov's LENINGRAD
April 26	R.D. Laing's GLASGOW
May 10	George Plimpton's NEW YORK
May 17	Anthony Burgess' ROME
May 24	Mai Zetterling's STOCKHOLM
May 31	Elie Wiesel's JERUSALEM

Each segment is 50 minutes.  
50¢ at the door.

## Hilda Kuper 1911-1992

Professor Hilda Kuper, professor emerita of anthropology, passed away on April 23, 1992. An internationally known expert on Swazi culture and history, she had devoted over fifty years to the study of Swaziland, formed close friendships with its people and with members of the royal family, and also acquired Swazi citizenship.

During a two-week visit to Swaziland in September 1990, Professor Kuper donated the originals of her field work notes and her publications to the library of the University of Swaziland. These papers, and a large collection of material she had previously donated to the UCLA library, provide a major resource for future scholars. The Swazis expressed their esteem for Professor Kuper in many ways, including the award of an honorary D. Litt. degree at the University of Swaziland graduation ceremony on September 15, 1990.

Hilda Kuper received her A.B. at the University of Witwatersrand, and her M.A. and Ph.D. at the London School of Economics. She taught at the University of Witwatersrand, the University of North Carolina, the University of Natal, Durban, and Makerere College, Kampala, before she joined the An-

thropology Department at UCLA in 1963. She wrote extensively in the field of social anthropology. Her works include *An African Aristocracy* (first published in 1947), *The Uniform of Color* (also first published in 1947), *The Swazi* (Ethnographic Survey of Africa, 1952), *The Shona* (Ethnographic Survey of Africa, 1955), *Indian People of Natal* (1960), *The Swazi, An African Kingdom* (1963, reprinted in *Cultures Around the World: Five Cases*, 1977), *Sobhuza II, Ngwenyama and King of Swaziland* (1978), and *The Swazi: A South African Kingdom* (2nd edition, 1986), as well as numerous articles in scholarly journals and articles on the Swazis in several encyclopedias.

Hilda Kuper shared many interests with her husband, Leo Kuper, UCLA professor emeritus of sociology, Africanist, and organizer of the ISOP Committee for the Comparative Study of Genocide. The work of this committee continues under the direction of Dr. Sondra Hale. Both of the Kupers have had a long affiliation with the James S. Coleman African Studies Center, which honored the distinguished and much beloved couple at a reception in their honor in spring 1991.



Professors emeritus Leo and Hilda Kuper, in a photo taken in November 1990, just two months after Hilda Kuper's return from her last trip to Swaziland. Photo by Terry O'Donnell.



AFRICAN STUDIES CENTER

HILDA BERNSTEIN LUNCHEON: Leo Kuper, Host.

Wednesday April 18, 1979, Executive Dining Room, Faculty Center, 12:30pm

Guests:

Amina Adan, M.A. Student, History, Somalia

Mohamed Ali, M.A. Student, History, Somalia

Hilda Bernstein

Mary Clarke

Don Cosentino, Assistant to the Director, African Studies Center

John Galbraith, History Professor, UCLA

Clyde Daniels Halisi, Ph.D. Candidate, Political Science, UCLA

Mazisi Kunene, Professor of Linguistics, UCLA, South Africa

Hilda Kuper

Leo Kuper

UNITED NATIONS ASSOCIATION  
OF GREAT BRITAIN AND NORTHERN IRELAND



Dacorum Branch

MRS GWEN MARSHALL  
5 CLOISTER GARTH  
BERKHAMSTED  
HERTS HP4 2DU  
BERKHAMSTED 71788

Dear Hilda Bernstein,

22nd November '82

Please accept the committee's warmest thanks for a wonderful talk last Tuesday, it was exactly what we wanted. Most of us were more than a little vague about the background to the Namibia situation. It was a pity that more people didn't attend, but I guess you know how difficult it is for small local groups to attract a large audience.

I do hope we shall meet again you helped me renew my energy to fight on.



If ever there is a specific campaign  
or job we can help with I do hope you  
will contact me.

Best wishes and many thanks.

Yours sincerely,

Gwen Marshall.



# UNIVERSITY OF OREGON

25 April 1985

Ms. Hilda Bernstein  
Old House Farm  
Dorstone  
Hereford HR3 6BL  
ENGLAND

Dear Ms. Bernstein:

I was referred to you by Robert Edgar of Howard University, currently visiting at the National University of Lesotho. Intermittently over the past decade I have been working on a critical biography of the Afro-American missionary-activist turned reactionary, Max Yergan, 1892-1975. As you may know Yergan spent almost fifteen years in South Africa (1921-36) under the auspices of the North American YMCA and the South African SCA, an experience which ostensibly radicalised him. After a brief visit to the USSR in either 1935 or 1936, he resigned his YMCA position and began a decade of activist publicism in the U.S. In 1948, as the Cold War and the Truman Doctrine brought intense pressure to leftist militants in the U.S., Yergan capitulated, actively seeking self-preservation through the sacrifice of his former comrades. This had international ramifications as well, for Yergan returned to South Africa more than once as a guest of the government, enjoying his "honorary white" status, and serving as a blatant apologist for the system of apartheid.

While I have a very good idea of Yergan's movements and associations in the U.S., I know very little about the mechanics of his transformation from missionary to activist, on the one hand, and the dynamics of his degeneration as a supporter of "separate development" on the other. I know that in the first instance certain South African militants were crucial in aiding him to become either a convinced communist or a fellow traveller. I do not know who these people were, however. That this is true has been demonstrated in studies by scholars concerned with the US Left. References to this activity are also apparent in formerly secret YMCA correspondence. I have no way yet of knowing the identity of the militants in question, and this seems important. Second, I have no idea of the various pro-apartheid individuals and institutions which cultivated Yergan, sponsoring the two or three trips he made during the fifties and sixties. This would also be helpful. If you could provide any insights whatsoever into this complex and elusive subject, I would be most grateful. Any information which you would be willing to share would be of assistance. Thus far I have corresponded with librarians and archivists at Wits, UNISA, Cape Town, the State Archives, Fort Hare, the YMCA, and a number of other places. Any aid, no matter how trivial it might seem to you, would be of value to me.

Thank you very much for your cooperation and assistance in this matter.

Sincerely,  
*David H. Anthony*  
David H. Anthony  
Assistant Professor



2nd May 1985

Dear David Anthony,

I am so sorry, but I know nothing at all about Max Yergan.

It is possible that the SA communists who helped radicalise him are mostly dead. I should think that Robert's contact, Edwin Mofutsanyana, might know something, but I suppose you have already explored that avenue.

In fact your letter tells me more about Yergan than I ever knew. But my political activities in SA date from around 1937.

I wonder whether your University would be interested in receiving a visiting lecturer on South Africa today? Perhaps those interested in Women's Studies might consider this. I visited UC Santa Barbara a few years ago and also had an exhibition of my work there (I am an artist). Dick Flack, in the Sociology Dept, could let you know about this. It just seems that at the present time, with the unprecedented activities in the US against apartheid it would be opportune.

Best wishes

Hilda Bernstein

19/2/89

L'Union des Femmes Francaises

DEar Friends,

Three years ago I visited you in Paris while on tour for the African National Congress Women's Section. You were good enough to give me a white peace dove brooch which I valued and wore constantly. Recently it was ~~stolen~~ stolen together with some other things, and I would very much like to have another.

Could you please let me know whether it is possible for me to buy one of these brooches from you?

I would be very grateful if you will let me know about this

With greetings

Hilda Bernstein

15 rue Martel  
75010 Paris



19<sup>A</sup> Rugley Rd,  
Vredehoek 8001  
Capetown SA

17<sup>th</sup> July 1991

Dear Hilda & Rusty,

Just a note to tell you that we missed you at the ANC National Conference in Durban, after what happened in Kimberley I made enquiries whether an invitation was sent to you and was told that it was.

It was a great conference - extremely well organised, no hitches - elections were democratically carried out. We felt privileged to be there and missed you very much. You, Hilda, would have met comrades from all over the world for your book. Am still sore about your <sup>non-attendance</sup> ~~not~~ at the

2  
ANC WH Conference in Kimberley. I asked the preparatory Committee why is Hilda not here. a Comrade replied "we did not have her address" - I replied Comrade, but I sent the address to you, had copy of my letter with me. and how did other comrades come from all over -

The conference was badly organised I came sick to the Conference the doctor allowed me to travel, when I came there at night was told Ruth & I are to chair the first day - asked for agenda & papers for the Conference - well I get even now upset - Ruth & I chaired the first day in the late afternoon I became sick with a high temperature went to bed <sup>on Thursday</sup> Saturday morning Dr Osman came to see me allowed me to go to the Conference, but, was to return back in the afternoon not later than 4pm - but there were serious problems, stayed on to 12<sup>30</sup> nearly collapsed and was taken <sup>to the</sup> hotel - Sunday back to the Conference - an entirely black ie African leadership & NEC not a single white, Col or Indian



3/

Well - cannot describe to you all the problems - hope we shall meet one day and will relate to you.

Keep well with lots of love to you from us  
Jack Ray.



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FAX: (716) 636-3859

May 28, 1992

Hilda Bernstein  
Old House Farm  
Dorstone  
Here. & Worcs.  
HR3 6BL  
U.K.

Dear Mrs. Bernstein:

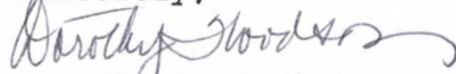
I have recently completed an index to Fighting Talk for the years 1954 - 1963. The manuscript will be published around October by the University of Wisconsin, African Studies Center. Included are 1088 annotated entries, as well as detailed subject, author, and literary indexes. I am currently in the process of writing an introduction. There very likely will be a South African edition, published by the University of the Western Cape.

I am writing to you to ask if you might be interested in writing a foreword (approximately 800 words) to the index. Leo Kuper was to have written the foreword, but as you may know, he has had several strokes over the past year, and also, Hilda Kuper died last month. (I am enclosing a nice obituary from a UCLA paper.) Needless to say, one cannot think of Fighting Talk without thinking of your courageous work, and any contribution you could make would very greatly enhance the value of the finished product. I am curious about the inner-workings of the enterprise.

The finished product should very much resemble (actually, it will be much more attractive) my 1989 index to Drum (1951-1963), for which Anthony Sampson wrote the foreword.

Enclosed are draft copies of the subject, author, and literary indexes, as well as a few sample pages from the main index. I hope you find these satisfactory, (and above all, accurate), and I very much look forward to hearing from you.

Sincerely,

  
Dorothy C. Woodson

*P.S. Could you tell me who wrote under the pen-name of "John Player"? He/she wrote usually on sports. Was it Dennis Brutus?*



2 June 92

Old House Farm  
Dorstone  
Herefordshire HR3 6BL  
U.K.

Dear Ms Woodson,

I will be happy to write a foreword to your index for Fighting Talk, but hope you will be able to supply me with a little more information as to the kind of piece you require.

I do not, for instance, want to go over any ground that you will be covering in the introduction, presumably about the birth and death of the magazine? Do you want something about the role it played in the political/literary scene of its time? Looking at your index I am impressed by the number of 'known' South African writers who ~~contributed~~ contributed to the magazine - perhaps cut their writing teeth in it; people like Alfred Hutchinson, who was a most gifted writer, Alex la Guma, Richard Rive, Zik Mphahlele and others.

My husband, 'Rusty' was associated with the magazine from the beginning and served on the editorial board for a long time. In the last few years we usually wrote anonymously or under pseudonyms owing to the bans on writing that most of us were placed under. He can probably recall much more about the way it was run than I can.

It would be useful if you could perhaps send a list of questions. I would find that useful.

I think John Player could well have been Dennis Brutus, but I cannot say for sure.

Thank you for sending the material, and the obituary of Hilda Kuper.

Sincerely

Hilda Bernstein





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June 23, 1992

H. Bernstein  
Old House Farm  
Herefordshire HR3 6BL  
United Kingdom

Dear Ms. Bernstein:


I am so pleased that you have agreed to write the foreword for my index to Fighting Talk.

The introduction to F.T., I must admit, will not in any way be as comprehensive or lively as the introduction I wrote for my Drum index. For Drum there was just so much material available about the inner-workings of the magazine, as well as its influence, that I felt comfortable and confident that I could convey the atmosphere surrounding the endeavor. I am having far more difficulty with F.T. While I have read every issue (naturally) in order to prepare the index, I do not feel as though I have a grasp of it. Though I have drawn many impressions from having read considerable ancillary material (Biographies, etc.), something is missing. As a result, my introduction will discuss in general terms, its role in South African society at that time. I only touch upon its birth and death. I do know of its transition from the Springbok League to C.O.D., but not much. <sup>also</sup> Was Ruth First the sole editor, or were others -- such as your husband -- equally responsible? How was it financed? How did all of you get along, or work together? How did you print/publish it? How did you (all) regard F.T. relative to the other opposition papers published at the time? How difficult was it at the end? Actually, you need not feel obliged to respond to any of these suggestions/questions. Frankly, anything you feel is appropriate will add considerably to the finished product.

I am hoping to send my introduction to the publisher by mid-summer and expect that the index itself will be in publishable form by then.

Thank you again for agreeing to write the foreword and for your quick response to my initial request.

Sincerely,

  
Dorothy Woodson



4 July 1992

Old House Farm  
Dorstone  
Herefordshire HR3 6BL

Dear Ms Woodson,

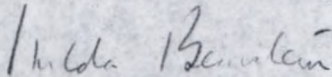
I hope that the enclosed will be acceptable to you for your foreword. If you would like any changes, or have any queries, please do not hesitate to let me know.

It is awkward writing about one's own husband, but Rusty played a most vital role in Fighting Talk, the only one who was on the board when it was the paper of the Springbok Legion and who stayed on until the end. Ruth was the organiser, the one who phoned writers and chivvied them and kept them (sometimes!) to their deadlines. Her quickness, ideas range of abilities can never be under-estimated. Rusty did, I think, more writing than anyone else, and was editor from time to time.

Both 'Ben Giles' and 'Elwood Cholmondely' are Rusty's pseudonyms. 'Alan Doyle' is Michael Harmel. I also wrote anonymously, but probably without any name. Recently someone wrote to me from South Africa to ask whether I had written an article about Mary Moodley in detention, which I did, but it was unsigned. We don't have copies of Fighting Talk, so it's hard to remember all these things.

I have written a book about South African exiles - 'The Rift - the Exile Experience of South Africans' that will be published in this country by Jonathan Cape in January.

Sincerely,



Hilda Bernstein





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July 18, 1992

Hilda Bernstein  
Old House Farm  
Dorstone  
HR3 6BL  
Herefordshire  
United Kingdom

Dear Mrs. Bernstein:

Just a brief note to let you know that I received the foreword and found it extremely informative and excellent. Thank you very much. I am grateful that I received it when I did, for I was then able to make a number of last-minute corrections to my name index. Knowing that "Alan Doyle" was your husband was whopping news. I should have guessed it though from the style of the writing. (My, but he worked hard!) My index to Drum may have references, as well. I'll check. At any rate, there are no doubt countless other pseudonyms in there.

If I should have additional questions before the volume goes to press, I may have to contact you again if you don't mind. But, in any case, I will send you a finished copy.

I very much look forward to your forthcoming book. I recently read "The World That Was Ours" and can honestly say that it is the best, anywhere, of its kind. It should be made into a movie -- really.

Again, thank you so very much for your generous contribution. It will make all the difference.

Sincerely,

A handwritten signature in blue ink that reads "Dorothy".

Dorothy Woodson



25th July 1992

Dear Ms Woodson,

I have just received your letter dated 18th July, and hasten to write to you - hoping this is not too late. You state that "Knowing that Alan Doyle was your husband was whopping news.&" But this is not what I stated. I refer you to my letter dated 4th July - I said both Ben Giles and Elwood Cholmondely were my husband, Rusty; and that 'Alan Doyle' is Michael Harmel. Perhaps you misread this. I would not like you to make the wrong attribution.

I am pleased that the foreword is satisfactory, and do thank you for the appreciation of "The World That Was Ours". These are things that writers very much need to hear.

Best wishes

Hilda Bernstein



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