

BARNARD BULLETIN

VOLUME LXXVI

THURSDAY, MARCH 9, 1972

NUMBER 16

Barnard AAUP Proposes Faculty Finance Committee

By CAROL RICHARDS

The Barnard unit of the American Association of University Professors has recommended to President Peterson and the faculty that a Faculty Finance Committee be formed to "articulate and defend the faculty's interests in the budgetary process." The proposal comes at a time when much dissatisfaction has been expressed by faculty over their salary increases and the budgetary process itself. At a faculty meeting last week, a measure was passed requesting a re-evaluation of the Budget and faculty salaries by the Board of Trustees.

At present, the only channels open for the discussion of faculty salaries and fringe benefits by the faculty are the Budgetary Review Committee and Departmental Chairmen Meetings. Neither, according to faculty sources, sufficiently represents the faculty interests because they do not allow for feedback and information flow both to and from faculty.

The Budgetary Review Committee is an advisory tripartite committee which was appointed by President Peterson to review the budget. In existence for the first time this year, the Committee has no power and serves simply to advise. Many faculty members feel that the Budgetary Review Committee is insufficient as a tool to increase their participation in the Budgetary Process. Members of the Committee cannot consult their colleagues on many of the proposals in the budget because so much that is considered is labelled confidential.

Departmental Chairmen meetings with members of the administration are inadequate as a means of faculty participation in the budgetary process because they are infrequent and not for the entire faculty. Chairmen were not informed as to what the increases in salary would be, so any significant role they could have played in the budgetary procedure was diminished.

According to Assistant Professor of History, Robert McCaughey, who is President of



Robert McCaughey

the Barnard unit of the AAUP, the proposed Finance Committee

Faculty Salaries:

Why the Discontent?

By CAROL RICHARDS

At issue in the controversy over salary increases granted to faculty is a disagreement over Barnard's budgetary process and financial philosophy that is at least as significant as the wage dispute itself.

Faculty sources claim that before the budget was passed, they had been given the impression by members of the administration that increases

would bring faculty into the budgetary process so that they could make suggestions before the budget is formulated rather than "after the fact." He envisions the Committee as a kind of "safety valve," granting the faculty responsibility and making them involved in the problems arising from the preparation of the budget.

The Committee would consist of three faculty members: one tenured faculty member elected by the tenured members of the faculty, one non-tenured member elected by the non-tenured members of the faculty and one member of the faculty elected at-large.

Professor McCaughey and other faculty members interviewed stressed the fact that

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News Analysis

Text of AAUP Proposal

In order to achieve direct faculty involvement in the process by which the Administration formulates the annual college budget recommendations for the Trustees' consideration, the Barnard unit of the American Association of University Professors commends to the President and the faculty the following course of action:

The establishment of a Faculty Finance Committee which shall articulate and defend the faculty's interests in the budgetary process. To this end the Committee shall participate in all discussions within the Administration on salary scales, fringe benefits, and other forms of faculty remuneration.

In addition, this Committee shall report regularly (i.e., not less than three times a year) to the faculty on the state of these discussions.

It is understood that the Administration will make available to the Committee all information necessary to the carrying out of its mandate.

The Faculty Finance Committee shall be comprised of three faculty members, to be chosen in the following manner:

- one tenured member elected by the tenured members of the faculty

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Students Discuss Involvement In Women's Center

By NADINE FEILER

Members of the ad hoc executive committee of the Women's Center and interested women of the Barnard community met Tuesday at an open meeting to discuss proposals of how the interests of students, and actually of all women at Barnard, should be represented on the governing board. Catharine Stimpson, director of the Center, began the meeting with a statement of the problem of how to immediately get students on the ad hoc executive committee, and what to do to design a permanent governing board.

Between this meeting and the first open meeting two weeks ago, Ms Stimpson had spoken with members of the executive committee and suggested one possible plan of immediate action. Student members according to this plan, would include the president of Undergrad, Jenny Bremer, who has already been attending meetings of the Committee, two students picked by a lottery of those interested, and representatives from groups on campus particularly concerned with women—LASO BOSS, the Women's Collective, and the Asian Women's Coalition. A long-range plan would include an election every spring for a student director, but Ms Stimpson said that "one of the primary responsibilities is to design a fair and equitable governing board that could go into effect tomorrow."

Ms Stimpson explained that the present executive committee, comprised of three faculty members, two administration members, and two trustees, serves a dual purpose of not only representing various traditional constituencies, but of involving people who care most

about women. She added that the composition of the board was actually accidental. It was composed of those who were around at the time of its formation and who were interested.

This problem of constituency representation on the committee was a constant one throughout the meeting. It was a question of whether the executive committee actually consisted of representatives of campus power bases, excluding as usual those who have no power or whether it was ideally composed of women whose first interests lie with being women, not faculty trustee, etc. One student pointed out that at the first open meeting it had been the general consensus that students would have a meaningful role on the committee through a majority on it. This was now objected to because it was felt that the committee should not be concerned with majorities and who held the most power, but that its real constituency was women. However, it was pointed out that "students have never been represented according to their number and interests by any group on this campus," and that the governing board doesn't know student women's interests.

The representation of all women in the community was suggested in the form of a thirteen-member board with one representative each from the administration, faculty, professional staff, custodial staff, students (including members from the four women's organizations), Columbia University women, faculty wives, alumni, and women of the surrounding community. The problems of how to involve some of the larger, more amorphous groups in this plan (e.g. Columbia women and community women) were brought up, and the suggestion was "to clean up our own house" and deal with that part of the community now that it was feasible within our power to do so.

The final decision was that the ad hoc executive committee include students immediately and consider during the rest of the year the possible composition of a permanent governing board that would deal with all

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get promoted?" Clearly, the answer is not 5%.

Various faculty members interviewed felt that the anticipated 11% budget deficit is small enough so that Barnard could have given the faculty their 5% increases and still have only augmented the deficit by about 3%. They felt that an

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A Defeat Can Be Good For The Soul...

By KAREN ONEAL

For about three hours, the women at Riker's Island felt as free as our basketball team, who went to play them on Tuesday evening. This was the second time our team, coached by Ms Fitts, had ventured toward this unique experience for both teams.

The game started off with the Riker's "Riks" scoring the first field goal. From then until half-time the game was in our favor. Our half-victory can be attributed in part to the fouls called on the Riks, and to Chris Edwards, who displayed an energetic defense. The score: 23-17.

When the court changed sides, the tables were turned. Even though the Riks gave us two points by landing a field goal in our basket, they continued to

play a mean game. Both Pat Testamark and Barbara Sossen frequently drove the ball down court to our territory but the opponents managed to carry it away almost as frequently. Rebounds were the least of their worries: they had one six foot player who scored 29 points for her team.

The gymnasium was jumping by the end of the third quarter. The women were so enthused about their 3-point lead that we had difficulties hearing the buzzer ending the quarter. They brought their excitement back on the court in the last quarter.

Their skill and enthusiasm is to be highly commended, since this was only the eighth game they had played. For some of

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Ancient Studies Major Planned

By STEPHANIE SPANOS

A new interdepartmental major is being planned for those students who have an interest in the classical world and the Ancient Middle East. The major, which would consist of the combined departments of the undergraduate faculties of Barnard College, Columbia College and General Studies would include various areas not in the Oriental Studies department.

Among the representative faculty members of the Ancient Studies Committee are Lyda Lenaghan, James A. Coulter, and William Calder (Greek and Latin), Ann Farkas and William Childs (Art History), William H. Huis (History), Living Marcus (Middle Eastern languages and cultures), James W. Forrester (Philosophy), and Elaine Pagels (Religion). Professor Lenaghan is chairman of the Committee. She and Professor Pagels are from the Barnard faculty.

Professor Bacon of the Greek and Latin Department said that the Ancient Studies Major

would be an interdisciplinary major drawing on different departments, which would seek to bring the ancient world into perspective as a "meaningful unit." The aim of the plan is to allow students to explore various aspects of antiquity and then to choose a specific course of study for concentration.

A list of courses and requirements will be released when the program has been fully approved by the three schools.

Professor Bacon stressed the fact that the ancient studies program was created to allow students to continue studies of the ancient world, not necessarily concentrating in Western classical areas, but in Mesopotamia, Egypt and other areas of the Middle East. She also mentioned that students have been previously able to devise individual programs in this area, and that through the creation of an interdepartmental program much of the "red tape" would be eliminated.

Young Alumnae Give More

By PRISCILLA KONECKY

In recent years there has been a noticeable trend that more gifts are being donated to Barnard from younger alumnae. This year, especially, the class of '71 has been enthusiastic in donating gifts.

One explanation for this, given by Ms. Barbara Hertz of the Fund and Development Office, is the widespread interest in the Women's Center. This past November, a direct appeal was sent out to Barnard alumnae and with it a poster explaining the function of the Center. It is very likely that a direct result of this appeal the number of alumnae giving gifts has increased. In fact, Barnard is \$8,000 ahead of where

it was last year at this time and as of January there were 400 more donors than in January '71.

Ms. Eleanor Mintz, also of the Fund and Development Office, likes to think that it is a general satisfaction with what the college is doing that has prompted recent gifts. But more importantly, "The alumnae know we will remain independent and keep our identity and only through strength can we keep this identity."

Needless to say, the money coming in through donations is not enough to carry the increasing costs of operating the college something made apparent by the recent increase in tuition.

Ed and Joanne Colozzi

Three Year Honeymoon in Plimpton

By JILL WOOLMAN

Entering Plimpton Hall in the middle of the day, one is likely to be greeted by a small dark-haired barefoot boy and his cheerful young mother, holding a round faced quiet baby in her arms. Sharing in Marc's playtime, exchanging hello's with Joanne or just smiling at Michael, are the residents, friends and staff of the dorm, the people with whom Joanne and Ed Colozzi have made their home.

Currently in their third year as residence directors of Plimpton, Ed and Joanne recall fondly the New York Times article which spoke of their honeymoon with the first group of residents in 1969. Beginning their marriage and raising a family all within an institutional dormitory framework has made their life different from most other young couples and presented them with challenges that few people are willing to confront. Believing that a dorm should be more than just a place to sleep at night, Joanne and Ed have tried to make Plimpton "a home away from home." For, to them, Plimpton is a community, whose needs and desires, problems and plans belong to all its inhabitants.

Since the first year Plimpton opened, Ed and Joanne have consistently shown their interest in and involvement with life in the dorm. Even before assuming the position as residence directors, they have been spending time from their studies and work as residence assistants at Teachers College to make life a little more comfortable for the girls moving into the barely completed Barnard dorm, for example by providing old TC mailboxes for the hall. In their first year at Plimpton, the dorm constitution was written, an effort which consumed many hours and which expressed the deep commitment of the residents and staff to the establishment of a viable democratic government. That this constitution was subsequently used as a model for those of other Barnard dorms is proof of its success.

One of the most important aspects of community life is the social programming. Joanne and Ed, through close association with the Plimpton Social Committee, emphasize their philosophy that the social activities of the residence hall provide the means for interaction, the outlet from pressures and the opportunity for fun and relaxation. Encouraging the students themselves to plan and run functions, they see their role as that of catalysts, making connections, arranging technical details that



Ed Colozzi and Son, Marc

the students cannot assume responsibility for due to academic and economic burdens.

Speaking of their life in Plimpton, both Joanne and Ed agree that each year as residence directors has been vital to their growth as individuals and has contributed to the success of their marriage. "Interacting with almost 300 people, there's no way you can't get to know yourself a little better," observed Ed. Living and working together, with and for others in the community has made them, in Ed's words, "more aware of each other and who we are." Viewing students as colleagues, they extend themselves in friendship and understanding based on honest interest and sincere regard for the invaluable learning experience derived from contact with the different people who share in Plimpton's life. Being residence hall directors has also taught them, as Joanne noted, that, "schedules are made to be altered." Two guidelines that they have found to be key elements in incorporating dorm life into a family situation are the necessity of flexibility and the acknowledgement of the

fact that your life is never completely your own.

Difficult as it is, the Colozzis have opted for residence hall life. Their strong commitment and unselfish concern for the Plimpton community is reflected in all areas of dorm life, from Joanne's decoration of the bulletin board to the friendly open-door policy of their office. But their interest doesn't stop with tangible items; never neglected in any discussion with Ed and Joanne (of Plimpton life) is their grateful appreciation for the help of the Plimpton assistants and desk staff. Proud of belonging to the Plimpton community, involved with all facets of dorm living, from maintenance and security to the personal problems of residents, Ed and Joanne Colozzi are the major ingredients in the smooth blending of programs and personalities that has created within Plimpton Hall a warm, congenial and home-like atmosphere for employees, students, and family alike.

(This is part one in a series of three articles about the directors of Barnard's Dormitories.)

Spring Festival Adds New Events

By ELLEN McMANUS

The Barnard Spring Festival will return this year displaying last year's smiling-face buttons brightened by a new daisy design. The Festival, Saturday, April 29, will be held mainly in a large tent on Lehman lawn, where balloons and flowers will again be sold and several Barnard and Columbia clubs, organizations and departments will sponsor displays and presentations.

A wine-lasting booth will be sponsored by La Société Française and 616 will display a photography exhibit. Miss Lerner's dance class will present a dance session and Percival Borde, an ethnic dancer, will give a lecture demonstration. The Theater department will produce student written and directed one-act plays and Columbia University Band and the Barnard Chamber Music series will each present a concert.

In addition to the events sponsored by the various Barnard and Columbia organizations, Janice Sims, special events chairman, and Margaret Taylor, a Festival hostess, will

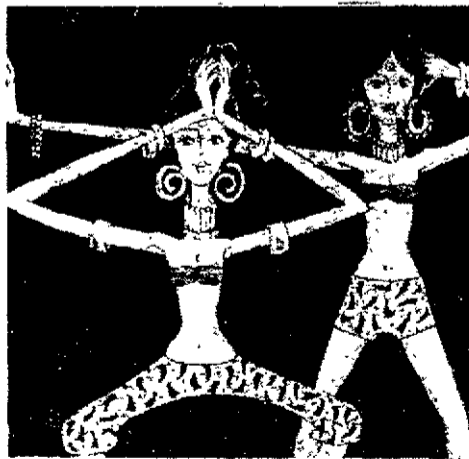
organize a Spring Fashion Show. Students from different fashion schools will display their own designs, modelled by themselves or by Barnard students.

Plans are also being made for an ecology-type crafts table to recycle odds and ends into creative and interesting articles. Also under discussion is the possibility of inviting Jane Fonda to Barnard for a lecture-talk to the students at the Festival — possibly under the sponsorship of the Barnard Women's Center.

A special effort is being made this year to provide amusement and entertainment for the large numbers of children who will be invited to the festival and who will be on campus that day. The Barnard Child Care Development Center will sponsor activities for the children.

The next meeting of the Spring Festival committee is scheduled for Tuesday, March 21, at 1:00 p.m. Anyone interested in sponsoring individual projects is asked to contact Susan Rodetis, chairman of the Festival (884-7224), as soon as possible.

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Gildersleeve Lecturers

Carolyn Kizer:

Woman's Response to Myth

Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?

(W. B. Yeats, "Leda and the Swan")



Carolyn Kizer

I don't really feel men and women have a common experience. Almost everything has been interpreted for us by men. . . If you study the myths down through the centuries, you find odd little discrepancies, holes in the fabric where myths were rewritten to suit mores. So I like to go back to Persephone, Hera, myths of Egypt, India, the Bible, and re-experience them as a woman and a poet. Poetic glamor influences our basic attitudes toward life. I invent my own mythology.

I grew up like a hot house plant. My parents could have been my grandparents, and I was expected to be a girl Michelangelo, to excel in everything I couldn't decide whether to be an actress, a pianist, an artist, a writer. I gave up painting first — mostly because I had a secret determination to return to it in my old age. I've never given up the idea of being a painter. I see like a painter in my poetry. Next I gave up music. I am naturally indolent and it seemed easier to carry around a pencil than a Steinway.

My mother was a botanist, an astronomer. She knew the names of every flower, every butterfly. We don't know the names of things anymore. Our generation is so impoverished, partly because we live in cities, and partly because we're so badly educated. There's no more studying Greek and Latin, no more nature walks, very little making of collections. Erich Fromm wrote an article on aggression in the *Sunday Times* in which he not only refuted Lorenz — and in passing wiped out Skinner — but also defined aggression as a product of boredom. The Manson tribe is the example of people unable to experience anything. Only by cutting into living flesh could they get the sensation of their own aliveness.

I was in Bengal, which is now Bengal Desh, in 1965. The people had set up monuments to the youths killed demonstrating to maintain Bengal. Imagine dying for a language! The struggle to defend their language was very moving to me. Economically the Bengalis were exploited. Their raw materials were removed, and very little came back. But music and poetry were an intrinsic part of being alive, like feeding their children, and doing work. Poetry, art, and music belong to the people. There is no question of writing down, playing down, painting down to them. The artist is part of the fabric of society, rather than on the fringe — peripheral to surgeons, architects, and teachers. No, I don't believe the average American reads poetry. Inevitably some middle-aged lawyer will come up to me and say he hasn't read poetry since he was 18. It's a conversation-stopper. I never know what to

say. They make it sound as if they've kicked heroin, or something like that, that after an heroic and valiant struggle, they've managed to give up poetry.

I couldn't say who my favorite poet is. You like poetry you've learned from poet-teachers, Pound, Yeats, Stevens, William Carlos Williams — the kind of people you can read without losing hold of your own meter and style. My favorite poems are often by obscure people who maybe only wrote one good poem in their lives. I suppose they are poems that fill some inner, inarticulate need.

I think of teaching writing as apprenticeship. I think of my whole life as an apprenticeship. Of course, you can't teach people without talent, but you can save someone ten years of struggling in the dark to find out things all by themselves. You can help people pick out the qualities that are consistent and in keeping with their own rhythm. Everyone has a different rhythm, distinct as a handprint. You help people find their own voice, not what's been tacked on by reading T. S. Eliot. You carve away the excrescences of reading second-rate poetry or bad teaching and help them find who they are as writers.

What students I have! I always thought the quality of writing in the South was so high because of some vestigial literary tradition, but it's much more mysterious than that. My students are right from red clay country. They've never read the *Louisville Courier-Journal*. But there's talent all over the place. North Carolina receives the third highest number of writing grants after New York and California. And when you consider that a good portion of the people in New York and California are transplanted, this talent is indigenous to North Carolina.

Of course, sometimes students take you too much for granted. I feel like a gasoline pump, they come to get filled up! Sometimes a student will

call me at an odd hour to ask if I want to hear a poem and I say NO! Well, No, if I really don't want to hear it. It's difficult trying to establish the fact that I am not their mother, not Ann Landers, not a psychoanalyst, but a person with my own needs for growth, stimulation, and we have to learn together to cultivate that detached love that can exist between a student and a teacher without interfering with other relationships and responsibilities.

(Interview with Margo Ann Sullivan)

Ruth Patrick:

Conservation, Not Materialism

By FRAN SHARPLES

Dr. Ruth Patrick, the first Gildersleeve Lecturer of the spring semester, proved to be extremely approachable and friendly despite her awesome wealth of knowledge and experience. In the lecture hall she was dignified and unquestionably in full command of her subject and audience. Her enthusiasm, however, invited conversation on a more informal, personal level.

Dr. Patrick, formerly Chairman of the Department of Limnology, Philadelphia Academy of Sciences, is one of America's foremost ecologists. It was she who pioneered the study of aquatic organisms as a monitor of the quality of our waterways. Her interest in this endeavor began in about 1947 when she delivered a paper on diatoms, a form of algae (the most abundant constituent of marine plankton), as a chemical indicator. Following her talk, she was approached by a representative of Atlantic Refining, W. S. Hart, who saw great potential in such research. Subsequently, Dr. Patrick received a grant of \$65,000 to research a river to find out if indeed its health could be checked with biological indicators. Thus began a long and impressive career. In the 1940's, however, nobody really cared. Dr. Patrick is heartened that now in the 1970's the public focus has finally come to rest on a subject so important and one she has devoted a substantial portion of her life to.

In her formal talk on Tuesday, February 29, entitled "The Structure of Aquatic Communities and How Pollution Affects Them," Dr. Patrick elucidated some of the principles of environmental monitoring. She pointed out that water is perhaps man's most important resource, as witnessed by the fact that all great civilizations have grown up around water bodies. The suitability of water to support life depends on subtle and intricate balances that must exist between bacteria, protozoa, algae, and other or-



Ruth Patrick

ganisms which inhabit the system. By understanding the tolerances of various organisms to toxins, low oxygen levels, and other factors produced by pollution, it is possible to establish the condition of a water body by what organisms are living in it. For example, the presence of mayflies in a stream indicates that oxygen levels are good since these organisms are sensitive to lack of oxygen and disappear where levels are low. Alternatively, the presence of dragonfly larvae is indicative of toxic pollution since this organism is tolerant and can live where others may be absent.

The science of ecology, one which demands an understanding of extremely subtle relationships in the natural world, and Dr. Patrick agrees that the popularization of the term "ecology" has not contributed very much to public understanding of what this discipline is all about. She pointed out that there is a difference between the concept of environmental monitoring, in which we live and ecology, which is the science of the interactions of all organisms in an environment. To be a good ecologist, she says, Dr. Patrick, one must have a knowledge of many fields, including chemistry, physics, and geology, as well as of biology.

When questioned as to her beliefs on the role women can

dangerous games

By CAROLYN KIZER

I fly a black kite on a long string
As I reel it in
I see it is a tame bird
You say it's you

You fly a white kite but the string snaps
As it flutters down
You see it is a cabbage butterfly
I say it's I

You invented this game
Its terms it's terrifying
I applied the string
Giving you the frayed length
So I could escape

I flew a black kite let go the string
But nothing came down
Stagnant for my long hair
To be entangled here

You flew a white kite that ran away
You chased it with your bat sonar
But you found only a cabbage butterfly
Trembling on an aphid-budded leaf

play in modern society. Dr. Patrick made some interesting comments. She feels that the hardest time in a woman's life is when she is young and just beginning a career. A young woman has to work hard to get her personality. She says she must be careful to be logical and not domineering. Men require much more of a man than a man before they will accept the fact that she is intelligent and capable. This Dr. Patrick recognizes as discrimination. She believes, however, that in time a man who shows himself socially prejudiced will be penalized. She does think, however, that young women should think very seriously about what they want to do with their lives before they begin a career. It's not to desert it if they get married. A woman shouldn't go ahead until she can decide to commit herself. I don't think it's right for her to drift into these things because she hasn't gotten married.

Can the pollution problem be solved? Certainly, says Dr. Patrick, but it's going to be hard work, money, and blood. What can the non-scientific individual do to help? Many things, she tells us. We can use a few electrical lights as possible for one thing. The ever-increasing demand for electric power is one of our major problems. The damming and straightening of rivers to build power plants is one of the major factors disrupting our natural waterways and the life systems they support. Thermal pollution also a result of increased power output contributes largely to the killing of fish and other aquatic life. Similarly, the medical supplies industry uses a lot of energy. Appliances such as air conditioners to which it is absolutely necessary. This could help cut down on power demand if put in a general practice.

Perhaps the most serious environmental problems come from the indifference of Americans in the use of resources of all kinds to satisfy the urges

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BARNARD BULLETIN

Barnard College, 107 McIntosh Center, New York, N. Y. 10027

Telephone — 280-2119

Published weekly throughout the college year except during vacation and examination periods by the students at Barnard College in the interests of the Barnard Community. Available by subscription yearly for \$6.00

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Printed by Bo Printing Co.
216 W 18 Street 222

The Four Course Plan

In 1966 the Faculty of Barnard College voted to adopt the four course plan as recommended by a report of the Ad Hoc Committee on the Curriculum. Students are now being asked by the Committee to Review the Four Course Plan to evaluate the four course system through a questionnaire that is due tomorrow.

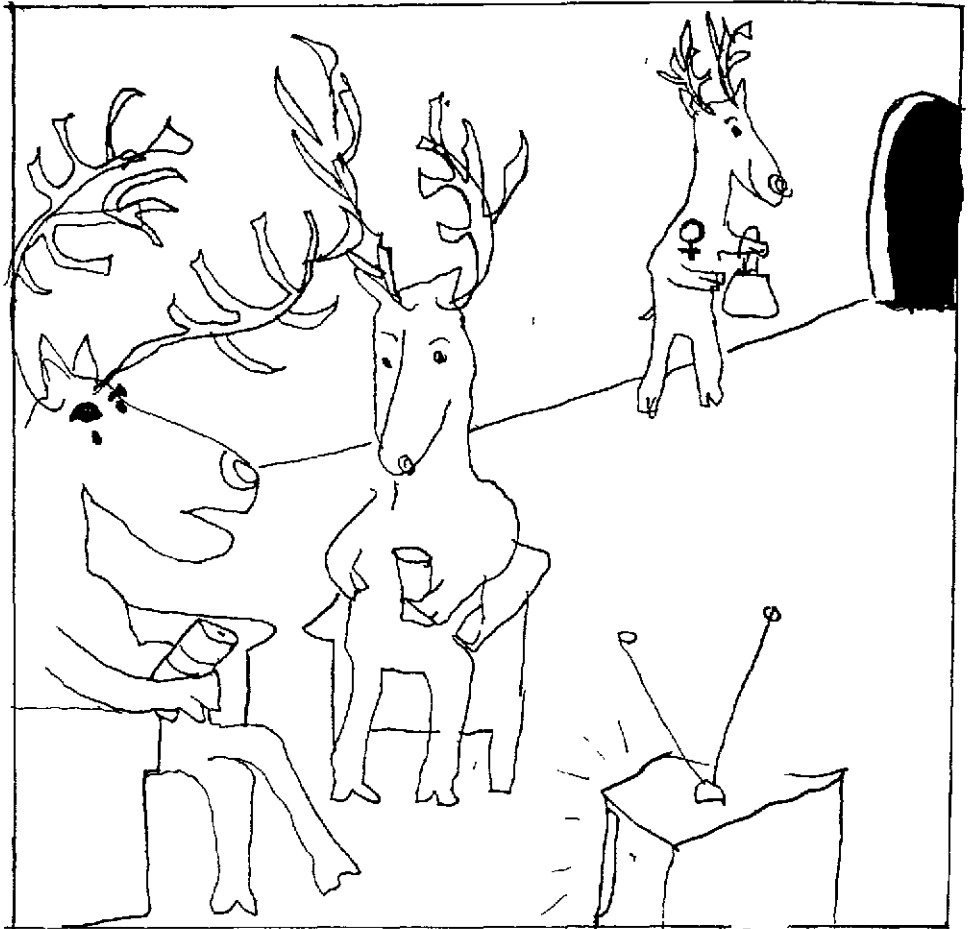
According to an explanation included in the questionnaire the four course system was originally instituted under the assumption that it would attract the best students to Barnard would elicit work of "higher and more rewarding quality" would permit deeper study of fewer subjects and provide more opportunities for independent work would reduce pressure on students and would oblige departments to reconsider and reorganize their offerings.

While it is questionable whether or not the four course system has achieved these objectives (after all the Barnard student is still depicted as a harried one, under a great degree of pressure to keep up with the work load), it seems that what might be most helpful would be a return to the credit system substituting it for the course unit system existing at present.

Most courses at Barnard because they are all worth one course unit must conform to rigorous academic standards. In reality however, there are many courses which could be potentially rewarding to students that are not given for credit because they are not, by their very nature academically rigorous. There should be more flexibility in the system to allow for this.

By utilizing a credit system giving four credits for most academic courses Barnard could keep a kind of four course plan yet gain a flexibility that does not exist under the present system. A credit system could provide for two credit courses courses like Human Development, music listening and discussion or even weekly seminars that would not require the same effort necessary for regular seminars. At present for example a Barnard student must take two semesters of Human Development for the course to count at all.

BULLETIN hopes that the Committee to Review the Four Course Plan will evaluate the possibility of a return to the credit system. We feel that it would provide a needed flexibility in the academic offerings at Barnard. We also urge students to make their views on the Four Course Plan known by completing the questionnaires and dropping them in the specially marked boxes in McIntosh and the gym.



She's going to another one of does meetings!

"...and Punishment"

By BETSY GROBAN

All of us have either noticed or been personally acquainted with the rapidly increasing phenomenon of such professional accusations as "Is this your work?" on students' papers.

This manifestation of some professors' suspicious and disrespectful attitudes towards their students indicates a trend that can do neither the professors the students, nor the relationships between the two any good.

Before the advent of the successful and controversial term-paper-writing enterprises professors supposedly exalted in the excellence of a paper now they seem to view this same excellence with suspicion and/or disbelief. A smooth and well-written paper used to signify a student's careful planning and thoughtful execution. Now, that same smooth and well-written paper is often accused of being "Too slick" or "Reading like the work of a professional paper writer."

In actuality, some students (for a variety of reasons that would necessitate a second article) do purchase and hand in term papers. Some students also sell or write term papers for money. For this reason, a teacher's suspicion of an extremely well-written paper may be justified. And a teacher may often have good reason rather than a vague uneasy feeling, for accusing a student of buying a term paper.

But most of the people interviewed for this article were in large lecture classes, which are almost by definition impersonal or in small seminars, which by fault of the professors, turned out to be extremely impersonal. Yet the reason most often given for suspecting a student's work is the "it just doesn't sound

like you." It seems curious that a teacher, without having even spoken to or having read anything done by a student, could so easily spot inconsistency or falseness on his part.

Worse even than the recent widespread paranoia about students' papers is the reported treatment of some of the accused by their accusers. The accusations range from a veiled query with no request for a conference to discuss the paper (e.g. "This doesn't sound like you") to an emotional confrontation in a conference when the teacher finally admits that the paper is bona fide only after seeing notecards and/or a rough

draft. In one instance, a teacher, when confronted not only with a student's first draft, but with her tears and anguish as well, shrugged her shoulders and said that she could not understand what the student was so upset about. She saw it only as a routine check in which a student's innocence had been proven. She could not understand the humiliation of having to prove an innocence that should never have been in question. Nor could she sensitively handle a delicate situation.

Another professor, male, asked his student (female) whether her boyfriend had written her.

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In The Morning Mail Three Little Pre-Meds We!

February 28, 1972

Dear Linda Spiegel,

We are three pre-med students who are too busy to each write a letter of appreciation. Therefore, the "Thank" is from Ann, the "you" is from me, and the exclamation point is from Liz.

THANK YOU!

Gratefully,
Joanna Davis '75
Ann Arifabile '75
Elizabeth Rosenblum '75

Three little Barnard girls are we,
Pre-meds at this famous university,
Striving for an index over 3.3 —
Three little Barnard girls

Three little Barnard girls we know
Living out our lives at Butler and at Low,
Welcoming each sunrise by the moon's pale glow —
Three little Barnard girls

The first girl is succumbing to biology,
The second girl is integrating "log" and "e",
The third one ate at Jay and may no longer be —
Three little Barnard girls

Three little pre-meds, ids in knots,
Accumulating notebooks smudged with tears and blots,
Planning our revenge as future booster shots!
Three little Barnard girls!

Joanna Davis '75

(with apologies to Gilbert and Sullivan)

OPINION:

THE POWER OF SISTERHOOD

By NADINE FEILER

Coming to Barnard almost two years ago in the wake of two strikes' consciousness-raising, Barnard appeared to be the most realistic and idealistic place for a woman-as-student to be. It wasn't merely that the Women's Movement was strong here; it seemed to me, naively perhaps, that as a liberation movement, it had practically reached that ultimate point of becoming a way of life. As students in an institution of learning, we were examples of the professional education women have a right to seek, and yet Barnard's location, making it different from other sister schools, made being a woman all the more real — who would deny the reality of New York streets or the chauvinism that characterizes the Barnard-Columbia relationship (on the inter-institutional level, not to even mention the inter-personal level). But the thought has occurred to me this year that Sisterhood is no longer as powerful as it once was here at Barnard; or rather, the intrinsic power of sisterhood (which exists with or without Barnard) is latent here. Except for the newborn Women's Collective and various other groups and their constituents, undergrad women

here have perhaps come to believe that by their being part of Barnard, they are ipso facto liberated women. However, liberated women (or rather, women who have the fashionable clichés at their fingertips to discuss "Women's Lib" among themselves or with men who are at various stages of self-declared liberation) do not a sisterhood make.

By the miracle of print and deadlines, I may have already been proven happily wrong by now. Wednesday, March 8th, will have come and gone, and perhaps yesterday several hundred Barnard women came out in support of our unemployed sisters at Columbia. But — and it is not at all that I am a self-styled cynic, I merely feel it would be too much of a change to expect in so short a time — I suspect the truth is that March eighth International Women's Day, has done precisely that — come and gone.

It is an indictment of the Barnard Community in toto that the entire issue of Columbia firing those thirty maids was reduced in Barnard's liberated realm to a letter in the Bulletin from the Women's Collective and leafletting on the lawn of McIntosh. It is pernicious to all involved that students shrug a



their own ground, and before women can expect to make that ground their own. So sisterhood at one and the same time brings to mind an exclusive community turned inward (Women) and a power intrinsic in this community (of women). But we have become too ingrown in our attitude and have become exclusionary of all but Barnard women. If we are to become increasingly participants in the Columbia University community, and they in ours (something we will have to force or prevent, depending on how you feel about it — in either case, we have to make the choice our own), we must also accept responsibility for that participation. We cannot allow ourselves to fall into the same elitism and racism that Columbia practices. As the letter from the Women's Collective pointed out, our B.A.'s, and even our Ph.D.'s, will not exempt us as privileged from discrimination: all women are still paid less for equal work, and all are the first of the job corps considered expendable when this white middle-class male-dominated economy gets fucked up by its white middle-class male government. As a fact-sheet put out by the Columbia Anti-Imperialism Movement illustrates, whereas Columbia suffers economically along with the rest of the country, just like the rest of the country, Columbia's priorities are screwed up. Divisions of the University are cut back according to two criteria: how essential each area is and how much each area has to draw from general (unrestricted) university income. And of course those divisions with priority are those which "contribute" most to the outside society, these areas receive the most money

and are therefore the most self-supporting. The image of ivory tower academic is startlingly transmogrified. Those contributors to society are not doctors, artists or pharmacists; they are businessmen, politicians, diplomats, and the sundry other government officials which the SIA could conceivably create. And furthermore, this "self-support" is synonymous with those projects and studies which have been characterized by a disregard for ethics, let alone human life.

Columbia, which excuses its action of firing the maids as a financial necessity imposed by the reality of our country's ailing economy, is a rather faithful reflection of that reality, which spends most of its money on the "wielders of guns" to borrow a phrase who are more important and profitable to the government than the "wielders of mops" who also happen to be women.

Between HEW withholding funds from Columbia and the sexist-firing of the maids, Columbia seems to be in a sexist quagmire as it has ever been. Since the question whether Barnard even wants to get involved with all this has already been answered and also since as part of the community of women it already is involved, the question becomes whether Barnard can afford to ignore the dilemma. The audacity and egotism necessary to ignore it (and the perversion of our priorities, consequently) and to let the women's movement be reduced to a parlor game can only continue to the point when each of us is pushed out of the gates and confronted with the reality of discrimination — OR we can walk out the gates and across the street and join our sisters in accepting responsibility for all our liberation beyond the merely intellectual.

Undergrad President Explains Referendum

By JENNY BREMER

The proposed changes students will vote on in the upcoming referendum are not staggering, they cannot even be called controversial. They center around modest, unthreatening reforms in the existing structure. The referendum, tentatively scheduled for the week of March 13, will include proposals for a new

present Undergrad Executive Board consists of a president (who must be a senior), a Treasurer (no specified class), and no less than three vice presidents (all juniors). The result of this arrangement has been an Undergrad Exec Board which functions poorly at best. The proposed changes would cut the number of vice presidents to a more reasonable two, one to be a member of any class and one to be a senior, who would represent the students in senior class affairs. Anyone who followed the Mortarboard conflict will see the need for this.

A more important alteration, though seemingly innocuous, is the proposed change of the president from a senior to a junior (or to a member of either class). The stipulation of a senior is a carry-over from the days of caste-like divisions between the classes, a carryover which has no basis in logic. Quite the contrary. A senior is involved in many outside activities, applying to graduate schools, going for interviews, applying for jobs and planning her post-college life. She has her senior thesis to write. She is also more likely to be a victim of Senior Slump, especially in her last semester.

Undergraduate activities may not hold her rapt attention or inspire her unstinting devotion. The president may also suffer alienation from her fellow students. Few seniors know more than a handful of freshmen, or even many sophomores. It requires a certain insanity for the president to work on programs which she will never see completed, and never benefit from.

After graduation, she is likely to disappear like a Junebug,

"yes, well . . ." the faculty is silent save for those perpetually vocal and visible individuals, and an administration "doesn't know too much about the situation."

The coeducation debate has been notable for the issue of Barnard's autonomy. While this is obviously a necessity (in light of the sexist attitude of Columbia toward coeducation), as such, it presupposes sisterhood, that women need to learn and live with each other and with themselves before they can expect to be internally, psychologically able to meet men on

"...and Punishment"

(Continued from Page 4)

paper, thereby adding sexism to his sin of totally unjustifiable suspicion.

In a third case, a professor, after having falsely accused a student of plagiarism and buying a term paper, did a quick and complete turnabout and promised her the highest grade and recommendations to any grad school in the country. This is certainly an improvement over the way the other professors handled the situation, but it is still an experience that can prove mortifying for a student.

Dean Schmitter told Bulletin in an interview that she had spoken with Dean Breunig and

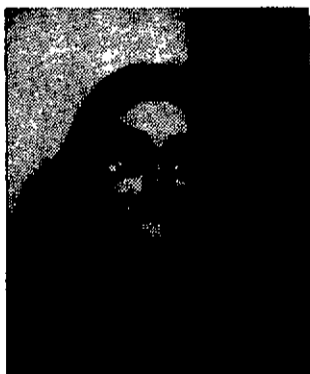
with heads of various departments. In these meetings, there was general agreement expressed that it is unfair to accuse a student of anything without definite proof. But definite proof is hard, if not impossible to get in cases of suspicion of buying term papers, unlike cases of suspected plagiarism. Dean Schmitter feels that, as in so many problems of human relationships, no legislation can produce the desired effects. The key lies in an appeal for increased consciousness on the part of the professors for the dignity and rights of their students and a realization that most take pride in their work and merit respect, not suspicion.

Defeat . . .

(Continued from Page 1)

them, participation in the sport had never been experienced until they came to Rike's Island.

The Riks felt good about playing the game from the start but we could never feel the ecstasy they felt after their 57-41 victory. Debbie Hirschman scored a high of 16 points, and Pat Testamark gave us 14 points, but it wasn't enough to win. However, it was worthwhile. As one of our players remarked "In a way I'm glad they won. Just listen to them now."



Jenny Bremer

Tripartite committee on the Budget, and changes in the set-up of Undergrad and the Student Trustee Representatives.

It is unlikely that any reform, no matter how far-reaching, could transform Undergrad into a vital, responsive organization. To be vital, it must have power, and the administration has never shown itself willing to grant students power in anything but a symbolic manner. Students have hardly put any pressure on them to change their attitudes or their actions. To be responsive, Undergrad must have something to respond to, and the students of Barnard do not provide this.

Changes in Undergrad

Nonetheless, there are improvements to be made. The

(Continued on Page 8)

McAc Speakers Presents

Careers In Urban Affairs For Women

GUESTS INCLUDE:

HEATHER RUTH — Asst. Administrator, Environmental Protection Association

EILEEN FOX — Asst. Urban Affairs Officer — Banker's Trust

MARK DRUCKER — on the faculty of Center for New York City Affairs — Dept. of Affairs & Policy Analysis New School for Social Research

TUESDAY, MARCH 14 — 4 P.M. — COLLEGE PARLOR

Dance

Versatility — The Key to Joffrey Ballet

By DONNA REDEL

Question — how does one sum up Joffrey? Answer — Dynamic and Versatile. The programs are designed to underscore the flexibility of the dancers and the company's repertoire. Who blames Joffrey for wanting to show off; I mean, when you've got it why not flaunt it.

Kettentanz: The success of this ballet is rooted in the interplay of music and movement. What we are shown is technical brilliance, with no elaborate scenery or costuming to distract our attention. The choreography by Gerald Arpino displays the company at its best.

Feast of Ashes: Based on Federico Garcia Lorca's drama "House of Bernarda Alba," of matriarchal domination, frus-

trated love, and the violence they ultimately produce, the ballet shows dance as a dramatic art. The acting ability of Nancy Robinson as the Matriarch, Charthel Arthur, as Adela her youngest daughter, and Paul Sutherland, Adela's lover insure the success of the ballet. The music, the costumes, and the effect created by the lights against the black background emphasize the sinister quality of the piece, and highlight the dramatic action.

Trinity: A powerful rock ballet. It is alive with music, color, and most of all dancing. One is especially impressed with Gary Chryst and Christian Holder.

Petrouchka: A story about three marionettes in a carnival that



KETTENTANZ

Photograph by Herbert Migdoll

reveals a great deal about human emotions and human nature. The ballet communicates on the emotional level through fine acting, use of local color in the scenery and costumes. If you are looking for a ballet that stresses the technical ability of Joffrey you will not find it in *Petrouchka*, but what you will find is a well presented drama about human life.

Meadowlark: This ballet is a playful one that exhibits some excellent dancing. Especially noteworthy was the dancing of Rebecca Wright, who led in three of the seven sections of the ballet. The piece is a new addition to the company's repertoire, and is one that emphasizes the technical skill of the dancers.

Repertory Co. of Westchester

Small, But Oh So Good

By DONNA REDEL

The Ballet Repertory Co. of Westchester, Westchester's only professional company, performed a varied and interesting program to an appreciative audience on Sunday, March 5.

The Company consists of eight dancers of soloist calibre. The opening ballet *Akimbo* choreographed by Stuart Hodes and set to the music of Henry

Cowles is a ballet in two movements and four colors. It is an interesting ballet combining abstract, modern, and ballet movements. The strong masculine dancing was equally matched by strong dancing on the part of the feminine contingent. The ballet was successful in conveying its major theme, the battle of the sexes.

Flower Festival Pas de Deux featured two guest artists, Roni Mahler and Peter Mallek. It is a gay, light Pas de Deux that brings thoughts of innocence into our minds. Mahler and Mallek make a good team, and the dance enthusiasts seemed to enjoy the team's performance.

An Afternoon of a Straw Hat choreographed by Larry Stevens and set to the music of

Henry Poulenc is a charmer of a ballet. Its comic scenes are truly comic, and its serious scene between a boy and girl with a kite was touching and tender. The cast consisting of Lee Fuller, John Gardner, Richard Rock, and Al Perryman, and on the female side it was Bettane Terrell, Denise Warner, Diane Reulter, and Jessica Redel, excel in the ballet.

Raymonda "Pas de Dix" was the closing number and rightfully so. This ballet shows off the company and its guest artists to their greatest advantage. Staged by Miss Mahler after George Balanchine it was evidently a labor of love. It is Miss Mahler's ballet in more ways than one, for it showed her amazing technique and virtuosity. Peter Mallek left the audience breathless with his well executed jumps.

The company danced and looked very good. This is a gem of a small, young company with unlimited possibilities in the future. It has received the encouragement of the N.Y. State Council on the Arts, and has shown itself worthy of such attention. Its next performance will be on Sunday, March 19th.

Dance Theater Workshop

By KATIE COWDERY

The first performance of "Saturdays at Nine" at the Dance Theater Workshop last Saturday featured works by Genevieve Fallet, Diane Boardman, Celeste Stein and Micki Goodman.

The first number, "Metonymy" was choreographed and danced by Genevieve Fallet. A metonymy is a figure of speech consisting of the use of the name of one thing for that of another of which it is an attribute. The dance started in silence with Miss Fallet on the floor. Her hands moved suddenly, then retreated, and would again move, until her entire body was involved in this process of frenetic movement. Andrew Rudin's electronic music started and the dancing soon became less spurt-like and somewhat calmed down. Miss Fallet's control was admirable, and she partially succeeded in conveying a feeling of terror and fear to the audience.

The next number, choreographed by Diane Boardman and danced by Richie Chalfin and Diane Boardman was named "Love Story." Again the dance started in silence with Richie Chalfin on the floor,

sleeping. He is obviously dreaming, and even talks in his sleep. Enter Diane Boardman and a very delightful duet is begun. A parody of the dancing done about five years ago begins to one of the Paragon's and one to the Jester's old songs.

"The Forever Maybe" followed. Choreography and dancing were done by Celeste Stein, dressed in gray. The music, by Edgard Varese, starts with bells tolling. At this moment Celeste Stein is up against the wall and rocks back and forth slowly. Much of this dance was done close to a corner and the walls. The electronic music has religious overtones and ends with the bells tolling. Ms. Stein seemed to be urgently searching for the answer to a question and, toward the end of the sequences she let forth grunt-like screams. As the lights went down Ms. Stein was backed against the wall, arms flung open, fingers splayed, frantically screaming.

The last number, "18¢ per Pound," choreographed by Micki Goodman and danced by Paul LaSalle and her was puzzling. Before the dance began two huge bags of small pieces of foam rubber were dumped on center stage. A rocking chair was placed in a back corner, while a stool was placed diagonally across from the chair. The piece started with Paul LaSalle reading on the stool and Micki Goodman rocking in the rocking chair. They eventually stalk around in the foam rubber for a while and finally after a carnival dancing scene, and newscast and various other sounds on the collage done by Paul Rosal and Micki Goodman the dance ended. Needless to say, I could not relate to this particular number at all.

In conclusion the evening seemed rather long and dull. The choreography was often too abstract to understand and did not adequately display the dancers' technique.

"Saturdays at Nine" will be repeated at the Dance Theater Workshop, 215 West 20th St. for the next two Saturday evenings.

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8 Rags for solo piano — Rag songs
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Cheryl Seltzer & Joel Sachs, pianists - Gail August, choreographer
Singers: Harold Cromer, Barbara Christopher, Clamma Dale, Clarke Salonis — Chorus — Theater Orchestra
Wednesday, March 15 — 8:00 P.M. McMillin Theater
\$2 — Students \$1.50 with I.D.

50,000 JOBS
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The National Agency of Student Employment has recently completed a nationwide research program of jobs available to college students and graduates during 1972. Catalogs which fully describe these employment positions may be obtained as follows:

- Catalog of Summer and Career Positions Available Throughout the United States in Resort Areas, National Corporations, and Regional Employment Centers. Price \$3.00.
- Foreign Job Information Catalog Listing Over 1,000 Employment Positions Available in Many Foreign Countries. Price \$3.00.
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THURSDAY NOON
TODAY: Shirley Lindenbaum & Hasna Jasimuddin
on "Women in Bangladesh: One Side of a Tragedy"
NEXT WEEK: Shana Alexander
"The Greatest Liberation in My Life Has Been Liberation from Women's Magazines"
MARCH 23: Max Lerner
COLLEGE PARLOR — LUNCH 75 CENTS
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Lavender Shakespeare At Vivian Beaumont

By SARA SOLBERG

The latest play at the Vivian Beaumont, a new production of *Twelfth Night*, is far from successful. Director Ellis Rabb has given Shakespeare some highly unlikely Oriental overtones as well as some crowd-pleasing sentimentality that I am not at all sure is warranted.

Shakespeare can be seen; it is true, from as many points of view as there are people in the audience. But some interpretations are more successful than others, and this one simply is not convincing. *Twelfth Night* may not be Shakespeare's most exciting play, but it is also more than just pleasant — it can also be mordant as quicksilver. Sir Toby Belch and his side-kick, Andrew Aguecheek, the perennial favorites, are drunken sots who, at moments, are capable of delivering pregnant profundities and, of course, are master pundits. And if anything destroys a pun which is somewhat inaccessible to non-Elizabethans it is bad diction. To see this production of *Twelfth Night*, you have to have studied the humor of it. This need not be so, but it is so with this production which often loses itself in its costumes and lighting effects to the detriment of the lines.

Somebody at the Vivian Beaumont likes fabrics, to judge from the last two productions — the present one and Edward Bond's *Narrow Road to the Deep North*. But whereas the huge, billowy pieces of pastel-colored silk worked for the Bond "Japanese morality play," it doesn't really work for Shakespeare, whose plays I have always thought of as depictable rather in bright, solid colors — no sentimental, little-girl lavender, no lacy frothy foolishness, and by all means no moonny, pseudo-Eastern semi-mysticism. These technical things, insignificant as they may seem, do nevertheless lend a strangely unfocused aspect to this very garrulous and earth-bound play.

There are some marvelous Shakespearean creatures in *Twelfth Night*, whose character traits are, in this production, either too obvious or too obscure to be properly tasted. Orsino, for example, is the lovesick Duke of Illyria, whose quoted fame is summed up by his opening line: "If music be the food of love, play on!" But he is also the political power of the play, and if there is a paradoxical contrast to be shown between omnipotent politics and impotent love, I would wish it could be shown clearly. Moses Gunn plays the part, however, rather halfheartedly, showing no real anger at his love's disappointment, no high-handedness in his role as political ruler, nor for that matter any tenderness or compassion as a human being. He remains an enigma in the worst sense — that is, he is not mysterious because his character is many-sided, but because his character is no-sided.

The other conspicuous failure is Martha Henry's portrayal of Olivia, the object of the Duke's love. This actress gave a very lusty and perceptive performance of Pegeen Mike in Synge's *Playboy of the Western World* last year at the Vivian Beaumont, as well as a ripping per-



formance of Georgina, the mad Salvation Army heroine of Bond's *Narrow Road* this year. Perhaps the trouble with her role in *Twelfth Night* is that Olivia isn't quite crazy enough to suit her talents. Olivia doesn't love as intensely as Pegeen Mike, nor does she rail as loudly as Georgina. Martha Henry excels at breathiness and heaving bosom-ness, neither of which is entirely out of character for Olivia. The real problem is that the actress never ceases being the actress, never becomes Olivia, somehow al-

ways appears in this play as Martha Henry dressed up in a couple of costumes.

Sydney Walker, on the other hand, is always a pleasure to watch perform and he takes the role of Sir Toby Belch on with obvious relish. I could wish him to be even more lecherous, but the director's decision was clearly to cast him as something of a sentimental old fool rather than as a dirty old man — and that is an easily justifiable decision. Walker's stage presence is more than enough for any Sir Toby Belch,

and his performance is only marred by an occasional stirring of his rather convoluted bantering lines. And Blythe Danner gives a very lovely, child-woman portrayal of Viola, the twin sister of Sebastian and disguised page of Orsino who, ultimately undisguised, discovers her long-lost brother and marries Orsino. George Pentecost plays a not-so-foolish fool with an appropriate bitterness.

The best performance is

probably that of Rene Auberon as Malvolio, the yellow-stockinged and cross-gartered victim of Sir Toby's and Co's barbed jesting. He shows nothing short of genius in his playing of Malvolio's rather madcap aspirations to Olivia's love, and the scene in which he discovers a forged and pre-planted letter from Olivia (really from Maria, Olivia's lady-in-waiting) is by far the most entertaining of the play.

The Vivian Beaumont always excels in staging and lighting effects. This production is no different. But I am afraid that this time they were obliged to rely upon their technical talents to make up for, rather than to complement, the mediocre and unprofessional acting. Shakespeare buffs often have a prejudice against American companies, assuming that only Laurence Olivier can play a decent Hamlet. This clearly is biased and limits one's sense of the infinite possibilities of a Shakespearean play. But this company's rendition of *Twelfth Night* makes one suspect that the actors and actresses were trying, but simply didn't make it, to imitate a traditional Shakespeare production. One wishes either for more of the Sir Ralph Richardson diction and elocution, or for someone to scrap it all and start over from the beginning without any Anglophilia bias. Any interpretation, if done with confidence and insight, would be superior to the kind of lavender, ambivalent, neutral Shakespearean production which the Vivian Beaumont's *Twelfth Night* unhappily represents.

Faculty Discontent...

(Continued from Page 1)

increase in the deficit, especially such a small increase, would not be fiscally irresponsible. It was pointed out that it is primarily younger faculty members who are active in the dispute over salary increases, and that indeed, it was these younger people who have the most stake in the financial longevity of Barnard College. Another indicated that endowments exist for such situations. To have a financially well endowed college that is losing its faculty because it didn't pay them well enough, it was said, would be a clear misplacement of priorities.

The situation, ultimately, comes down to a breakdown in communication. The faculty misunderstood the intent of the administration and the administration did not anticipate the strong faculty reaction to their salaries. As one faculty member put it, "there was a crossing of the wires somewhere." Administration sources contacted also felt that there had been much

misunderstanding on the part of faculty.

To remedy the breakdown in communication, the Barnard Chapter of American Association of University Professors has recommended that a Faculty Finance Committee be formed. The Committee would be formed to serve the interests of the faculty in budgetary discussion and hopefully avoid breakdowns of communication in the future.

Proponents of the idea stressed the fact that they assumed that faculty and administration have a true harmony of interest and that this interest is the preservation of Barnard College. Professor Demetrius Caraley, Chairman of the Political Science Department put it best when he said: "If you have a college where the administration and faculty see each other as adversaries and not as colleagues, it is the beginning of the end. So we must come together on common interests, something which will be impossible if either side holds to a rigid position."

TC BOOKSTORE SALE AND EXHIBIT

An exhibition and sale of original prints of drawings and watercolors will be held at the TC Bookstore on Tuesday, March 14, from 10:30 a.m. to 7 p.m. Included will be works by Picasso, Miro, Matisse, Chagall and many others.

Text Of AAUP Proposal

(Continued from Page 1)

- b. one non-tenured member elected by the non-tenured members of the faculty
- c. one member of the faculty elected at-large.

Nominations will follow the normal balloting procedures, with the tenured/non-tenured categories replacing the divisional groupings. Elections will be held at the April faculty meeting.

The normal term of office for a committee member shall be three years. Those initially elected, however, shall serve staggered terms of one two and three years. The staggering will be decided upon by the committee.

UPSTAIRS AT 5

WHO'S WEAKER

Arranged and directed by Luz Castaños

MARCH 7th - MARCH 9th at 5:00 P.M.

Theatre Studio Room 229 Milbank Hall Barnard College

Admission is Free
Information 280-2079

TWO PLAYS IN REPERTORY
AT MINOR LATHAM PLAYHOUSE

Margaret Of Anjou

Adapted and Directed by Kenneth Janes

MAN AND THE MASSES by Ernst Toller

Directed by Donald Pace

Friday, March 10	5:00 Margaret	8:00 Man
Saturday, March 11	5:00 Man	8:00 Margaret
Tuesday, March 14	5:00 Margaret	8:00 Man
Wednesday, March 15	4:30 Man	7:00 Margaret
Friday, March 17	5:00 Man	8:00 Margaret

Minor Latham Playhouse
119th St. and Broadway

Tickets \$2.00 / \$1.00 CUID

Reservations: 280-2079

Referendum Explained

(Continued from Page 5)
 to the expectation of her successors who would like to hold her accountable for her actions, and cover exactly what was done or not done, but not write down.

All of these problems could be better solved by having a junior president. She would be elected for the next year to be considered to complete and execute projects, she would be expected to know people of all classes and would not feel the great pressures of senior academic and otherwise.

The only objection to the change is that junior transfers would not be eligible to run. However, they would be eligible for every other post, and their loss of this one is balanced by the equal loss under the present system of students who spend their senior years at another college. There is also some question whether the intention of the Barnard bulletin can be gauged with any accuracy at Barnard.

Trustee Questions

The student trustee is the Student Trustee Representative. The specific requirements for this office, such as the number of classes, must be decided in next month's poll. Students gave the surprising response that they desired one recent alumnus and one current student as representatives. The only explanation for this is that the student body took the mindless way out, scattering into a convenient path labeled "Easy Compromise." The alumnae with four elected representatives and a fifth in Ellen Butler (who did a commendable

job as student representative), hardly need another one.

The question of whether the terms should be one year or two is equally uncomplicated. On the one hand, the shorter term provides for closer contact with student opinion. On the other hand, since the Board meets only four times a year, anything less than a two-year term goes too quickly to accomplish anything.

Your view on whether the office should be open to seniors only (more mature, right? and wise in the ways of Barnard) or should be open to other classes as well (more in touch with the heart of the current "Barnard experience," right?), if you have an opinion, depends on issues and arguments not worth enumerating here.

This fall, the President's Advisory Committee on Budget Review was created to give students and faculty some say in the makeup of the budget. At that time, it was felt that the committee would be made permanent if it worked out. Unfortunately, the administration's Machiavellian insistence on secrecy and the fact that the committee was often presented with decisions that had really already been made, seriously hampered their effectiveness. Those involved, however, felt that the committee's activities were worth continuing. As is true for the whole committee system, the problems are severe, but the potential exists if students are willing to make the effort to force the committees to operate effectively and the administration to give up its carefully safe-guarded controls.

BULLETIN BOARD

Spanish Dep't

The Department of Spanish will present on Thursday, March 23rd, Friday, March 24th, Saturday, March 25th at 8:30 p.m. and March 25th at 2:30 p.m. (matinee) "Le Verdad Sospechosa" by the renowned Spanish playwright of the Golden Age, Juan Ruiz de Alarcón. The play, directed by Prof. Margarita Ucelay will be presented in Minor Latham Playhouse. Admission: \$2.50 for students; \$4 others.

Two Plays In Repertory

"Margaret of Anjou" — a play from Shakespeare's Henry VI and Richard III. Margaret as a young girl, a powerful queen, and an embittered old woman. Adapted and directed by Kenneth Janes.

"Man and the Masses" — by Ernst Toller. A classic both of Expressionistic drama and of the literature of revolution. Directed by Donald Pace.

Performances:

Friday, March 10: 5:00, Margaret of Anjou; 8:00, Man and the Masses.

Saturday, March 11: 5:00, Man and the Masses; 8:00, Margaret of Anjou.

Tuesday, March 14: 5:00, Margaret of Anjou; 8:00, Man and the Masses.

Wednesday, March 15: 4:30, Man and the Masses; 7:00, Margaret of Anjou.

Thursday, March 16: 5:00,

Margaret of Anjou; 8:00, Man and the Masses.

Friday, March 17: 5:00, Man and the Masses; 8:00, Margaret of Anjou.

The Minor Latham Playhouse is located at 119th St. & Broadway. Tickets are \$2.00/\$1.00 for students. Reservations can be made by calling 280-2079.

Andrew Pulley

Andrew Pulley, Vice-Presidential Candidate of the Socialist Workers Party will speak Thursday, March 9 at 8 p.m. in 204 Ferris Booth Hall. He was active in one of the first GI antiwar organizations, GIs United Against the War and was the 1970 Socialist Workers Party candidate for U.S. Congress from Berkeley, California. Since then, Andrew Pulley has remained active in the antiwar movement, serving as coordinator of the Black and Brown Task Force to End the War in Vietnam.

Advertise

Do you have skills, interests, experience that make you uniquely employable? Are you looking for a summer or permanent job in New York or another part of the country? If so, let the Barnard community — and its friends and relatives — know about your availability by advertising in the Barnard Alumni Magazine. There is no charge for this service, but you must have copy in to Ms. Lynn Stephens in the Placement Office by March 10.

Finance Committee

(Continued from Page 1)
 the Finance Committee proposal is based on the assumption that faculty and administration share a common interest and that the primary failure has been that of communication.

The proposal to establish a Finance Committee has been sent to President Peterson and Dean Breunig, who is chairman of the Faculty Executive Committee. It will be discussed at the next Faculty Executive Committee meeting and will probably come before the entire faculty for approval in March.

Women's Center

(Continued from Page 1)
 women's problems. It was also suggested that the committee follow a city-council type procedure in holding open meetings on important issues before they decide on them. The question of how the students should be chosen and of including representatives of LASO, BOSS, and other women's organizations then came up, but it was generally agreed that equitable representation was the responsibility of the students. All students are urged to attend the open meeting to choose these student representatives on Tuesday, March 14, at 4:00 p.m. in the rear recreation room of McIntosh.

Ruth Patrick

(Continued from Page 3)
 of consumerism. Dr. Patrick sees an urgent need to institute recycling of materials and put an end to wasteful practices. The individual can help in small ways by such simple means as walking instead of riding short distances to decrease demands on fuel resources, or by using linen napkins instead of paper ones which are thrown away. By buying fewer clothes, utilizing fewer machines and not insisting on the latest model appliances when the old ones are perfectly serviceable we can cut down on the demands which so seriously tax our natural resources. Dr. Patrick's message is simple but important. We must change our way of life from unrestricted consumerism to more thoughtful considerate policies of use, reuse, but not abuse.

Dr. Patrick also has something to say about the advantage of women in this regard. A rethinking of our values is called for, and women as homemakers and mothers can exert a great influence because they largely set the values of the home. Women can institute the new values not only in their own actions but also by educating the next generation now being raised to the needs of our environment. A great deal could be accomplished by nurturing children from the beginning with the ideals of conservation and not materialism.

CU Debate Council Wins 9 Trophies

By KATIE COWDERY

This weekend proved one of the most successful of the season for the Columbia University Debate Council, which won a total of nine trophies, including the sweepstakes trophy, at the Southern Connecticut State College Speech and Debate Tournament.

Three teams entered varsity debate competition on the national topic of "Resolved: That greater controls should be imposed on the gathering and utilization of information on United States citizens by government agencies." Mark Weber and Dan Flamberg were the second place team at the tournament — losing to John Carroll University in the final round. Joshua Tropper and Lance Lieberman and Diana Karter and Molly Heines also entered, contributing Championship points.

The resolutions debated in the off-topic division were: "Resolved: That the United States had abdicated a moral responsibility in the conduct of its current foreign policy" and "Resolved: That prostitu-

tion should be legalized and regulated." Paul Appelbaum, president of the council, and Tom Maloney placed second in the division. Carole Basri and Bruce Einhorn contributed Championship points in the event.

All of the debaters also entered speech competition adding sweepstakes points in Interpretive Reading, Impromptu Speaking, Extemporaneous Speaking, Persuasive Speaking and Original Poetry. Paul Appelbaum's rendition of "Bernie the Klutz" won him third place in the Original Poetry event. In Impromptu Speaking Carole Basri won second place and Paul Appelbaum finished first.

Columbia won the Sweepstakes with over 100 Championship points, the greatest accumulation of points in the history of the tournament. Since the Debate Council does not have a coach, President Paul S. Appelbaum accepted the award for best coach. In reference to the tournament Paul Appelbaum stated "We are, of course, duly proud of this exceptional record."

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