

# barnard bulletin

VOLUME LXXVII

THURSDAY, FEBRUARY 7, 1974



Barnard clerical workers returning to their jobs after the strike. (photo by Morris Czaczkes)

## Week-Old Strike Ends Abruptly

*.5% Increase Accepted by Union Settlement Puzzle*

By Rebecca Waters

The first worker strike in Barnard history which lasted exactly one week ended on Monday when members of District 65 voted to accept a three-year contract dating from July 1, 1973.

Under the terms of the contract, the Barnard clerical workers will receive a .5% increase or \$1 per week (whichever is larger) retroactive to July 1, 1973. There will be an additional \$2 per week raise retroactive to January 1, 1974. On July 1, 1974, there will be a 6¼% or \$10 per week increase and a wage reopener discussion on July 1, 1975. In addition, the college has accepted the union welfare plan which will cover eligible employees as of April 1, 1974.

## McCaughey Receives '74 Spivack Research Grant

by Margaret Zweig

Robert A. McCaughey, Assistant Professor of History at Barnard, was awarded by unanimous vote of the Spivack Committee, at the Trustee meeting December 12, the Spivack Grant for 1974. The Spivack Committee administers the funds provided by Barnard Trustee Dorothy Dillon Spivack for academic or administrative research.

Dr. McCaughey will receive a grant of \$5,700 to research a "Comprehensive Biographical Profile of the Barnard College Faculty, 1889-1974." A graduate of the University of Rochester, North Carolina, and Harvard (Ph.D. 1970), Dr. McCaughey will collect, code and keypunch for computer analysis the personal, educational and professional data for all members (past and present) of the Barnard faculty.

The information collected from such sources as *Who's Who* entries, academic directories,

The agreement came as a surprise to union members and administrators alike after a negotiating meeting last Friday arranged by federal mediator, Carol Holter, produced no sign of agreement.

Union sources have said that the Monday talks were arranged by Barnard lawyer, Joseph Parauda, and District 65 National president David Livingston. The agreement which was reached was ratified unanimously by the 28 union members who attended the 1:00 p.m. membership meeting on Monday.

In a statement to the Barnard community Dr. Martha Peterson said, "we are happy to have reached this settlement because

(Continued on page 2)

by Ellen McManus

The strike has been settled but opinion in the Barnard community is widely divergent, reflecting a feeling of ambivalence about the recent job action and its settlement.

"The settlement was presented to us by the union as a fait accompli. We were huddled together in a room without any heat. They came in and began to congratulate us on what we had

(Continued on page 2)

## Affirmative Action

# College Outlines Hiring Policies

*Moorman Defends Statistics*

by Nadine Feiler

Barnard College's Affirmative Action Program was made public last Friday by Assistant to the President, Jane Moorman. The plan commits Barnard to a hiring policy "without discrimination because of race, color, religion, sex, age, or national origin." The College pledges also "to promote actively the objectives of and to implement the procedures of the Affirmative Action Program as required and set forth."

The Department of Health, Education and Welfare (HEW) requires an affirmative action plan for equal employment opportunity from all institutions which receive federal funding. Barnard was not specifically requested to submit a program as was Columbia. Ms. Moorman attributed this to the fact that Barnard is an undergraduate institution, and therefore receives less federal funding than Columbia, which has numerous federal research grants. Ms. Moorman also stated: "One reason we would not be under much pressure [from HEW] is that we have always hired numbers of women."

Work on Barnard's Affirmative Action plan was actually begun two years ago. The delay in its completion, according to Ms. Moorman and Margaret Lowe, Director of Personnel, was due to contract negotiations with the clerical staff, which may have altered some points, such as



Jane Moorman

grievance procedures, which must be covered in the Affirmative Action Program. The trustees approved the Program in December, 1973, but the hiring procedures outlined in it have generally been in effect since September.

The plan states that Barnard is limited to an enrollment of 2000, which it has almost reached with its present enrollment of 1975 students. This and "its serious economic situation" have resulted in "effectively eliminating expansion as a means of increasing the size of the instructional staff or of creating new positions." Therefore, since there will not be any widespread hiring, the Affirmative Action plan, which divides Barnard's staff into four categories—

(Continued on page 2)

## Norton Speaks on Women's Rights

by Sharon Schindler

Eleanor Holmes Norton, New York City Commissioner of Human Rights, spoke Tuesday afternoon to an audience of students and faculty as the second lecturer in the series: "Women in Urban Affairs." This lectureship is sponsored by the Barnard Urban Studies Program with a grant from the S & H Foundation which will cover the expenses of the five lecturers planned for the 1973-74 academic year. The Barnard Urban Studies Program was responsible for sponsoring the lecture given last semester by Congresswoman Elizabeth Holtzman.

Professor Demetries Caraley, Chairman of the Political Science Department and Director of the Urban Studies Program, introduced Ms. Norton, a graduate of Antioch College, where she is now a trustee, and Yale Law School. She is an assistant legal director of the American Civil Liberties Union, co-founder of the National Black Feminists Organization, and a spokesperson on minority rights.

Commissioner Norton stated that there is much confusion over the drive of women for equality. She equated the woman's movement with the black



Eleanor Holmes Norton

movement. "Blacks exposed our representative government as not representative. Inasmuch as the energy of the black community in the 60's changed social institutions, the question must be asked: Can women do for the 70's what Blacks did for the 60's?"

In the past, only men were the "engines of social change" and women merely "went along for the ride." She feels that young women have now gained new purpose and new force. Ms. Norton also questioned the result of the Harris Poll which reported that women rejected

those women who "created their own lives" as for "Women of the Year" in favor of the wives of famous men.

Although there are very separate problems between black and white women, Ms. Norton feels that the women's movement, imbued with a special perspective, can help everyone who may have problems with job discrimination or in the area of day care centers. They are not just a "white woman's cause," especially considering that, in the United States, 70% of all black women work. Therefore, these issues are even more important to the black community.

Tactics used in the women's movement, just as in the civil rights movement, may at first seem extreme. But, as Ms. Norton explained, "Tactics are important for a practical reason—they often decide whether an issue is going to live or die. Politicians are cowards, let's face it—they will back off from an issue if they see waning support."

In conclusion, Ms. Norton remarked that one question more than any other is being asked because of the movement. That is: What is a woman? She

(Continued on page 2)

# Affirmative Action Plan . . . Strike Ends . . .

(Continued from page 1) instructional, administrative and professional, clerical, and plant maintenance and security, sets general employment goals for Barnard. The College is committed to maintaining or increasing the number of women and minority employees, and to providing opportunities to its staff, ranging from academic and maternity leaves to graduate study and on-the-job technical training.

The hiring procedures Barnard has established for its professional and instructional staffs include guidelines for publicity within the College and with personnel agencies, professional registries, women's and minorities' coalitions, and other academic communities known to have significant numbers of minority and women staff and graduates. In addition, when an opening appears on the maintenance or clerical staff, it will be posted on campus for five days before being made public, therefore providing an opportunity for internal advancement.

The Affirmative Action Program also provides a summary profile for each staff group, supplemented with tables of salaries and ranks based on the fiscal year July, 1972 through June, 1973. Throughout the report it is asserted that differences between minority and non-minority, male and female salaries and promotions

"disappear if length of service is taken into account."

However, upon studying the tables, BULLETIN discerned a general trend wherein women have been getting paid less than men, although the women have also been working at Barnard longer. Also, when looking at the statistics on ranks, it appears that men have been promoted more often and more quickly.

For example, on the instructional staff, which is 62% women, the top rank of full professor is 75% male. Furthermore, men, on the average, served as full professor for 7.5 years of their 17.6 years at Barnard, while the women who were here for an average 19.9 years served as full professor for only 5.9 years. They also received \$550 less per year than the men (Table III).

In the next-to-lowest rank of associate, which is 76% women, women have served at that rank for an average 4.9 years of 10.0 years at Barnard. The men at the same rank have served less time, 3 years as associates out of 5 years at Barnard. Yet, the men, with less time in service, are getting paid \$79 more per year. This trend of less promotions and money for women seems consistent throughout all levels of the instructional staff.

When questioned about these discrepancies, Ms. Moorman told BULLETIN that "means with very small ends are not reliable." The men may have been brought

into the College at a higher rank, she said. "You also have to know what criteria are used for promotion. Time in and of itself is not sufficient. We don't think there is an inequity in the surveys we have done, but once you try to show that, you have to start looking at individual cases. The Affirmative Action Program is public information. We can't include information about specific individuals in that," she said.

Employment discrepancies are present in tables for all four staff groups, however. For instance, in the next-to-last skill level for the plant maintenance and security staff (Table XI), women have worked at Barnard for 9.1 years versus 3.6 years for the male employees, and the women are being paid \$544 less than the men. In the next-to-last level of the administrative staff (Table VI), women who have worked at Barnard more than 8 times longer than the men are being paid only ten dollars more.

When questioned about this last statistic, Ms. Moorman admitted that "where you're drawing conclusions, I draw questions that tell me that's an area that needs checking. Why is there a discrepancy? Then it's our problem to account for the discrepancy."

"If we were a university and in as good shape as I think we are on an equity basis—not to say that in individual cases there aren't inequities—we would be in good shape."

## Increase . . .

(Continued from page 1)

we feel that it is fair to the college and the employees involved."

One problem which was not agreed on in the settlement is the pension plan. Union representatives say that if they do not get an acceptable pension plan by 1975, when the wage reopener is scheduled, they will call another strike. According to Barnard's lawyer, however, the only things which will be included in the wage reopener discussion in July 1975 are wages, minimums and cost of living increases. Barnard representatives say that they are looking into the problem of the pension plan.

Commenting on the settlement union organizer, Sue Costello said, "the contract isn't perfect but it's at least something we can work with. We definitely consider it a victory."

Mary Wexford of the Women's Center said, "we proved we could make Barnard move even when they said they had no more money to spend. There are a lot of good things in the contract."

Ms. Wexford stressed the fact that union members consider the contract to be essentially a two-year one because of the wage reopener stipulation agreed on for July 1975. "A two-year contract is very important to us," she said.

## Settlement . . .

(Continued from page 1)

achieved, generating this euphoria. I just sat there wondering what was going on. Perhaps there are some realities that the union has not apprised the membership of and still have not apprised us."

In the aftermath of the strike and its sudden end on Monday, many Barnard workers, like the one quoted above, who preferred not be identified, expressed dissatisfaction with the role that the workers played in the contract settlement.

One clerical worker declared, "I just want to say this: none of the inequities were settled."

Another Barnard employee said, "What really killed it was that it was really a negotiation between the workers and Columbia University. The lawyer was from Columbia. I don't think that anyone will come ahead this fiscal year between losing a week's salary and paying union dues."

Helen Rinde, who works in the College Activities Office, said, "A lot of people were disenchanted with the strike and the settlement. The gains were not substantial and the staff is disillusioned." She added, however, "We can't estimate now what the long-range benefits of the strike will be. Perhaps it can be seen as a victory in terms of defeating institutional oppression or something."

Several of the workers expressed satisfaction with the strike itself, feeling that it gave them a solidarity they did not feel before. Sheryl Masuz, a secretary in the Dean of Studies office, "The strike was good because it brought the workers close together. The employees now have a union and a contract."

In general workers, union representatives and the administration seem satisfied with the wage increases which have been agreed upon. But discussions with those involved in the strike reveal a lack of clarity about the future relationship among the college, workers and the union.

## Spivack Grant . . .

(Continued from page 1) elsewhere, to answer critical questions posed by government agencies, anti-discrimination groups, and by faculty members, point up the softness—and therefore the unusability—of the information available to them as regards past faculty policies. It is hoped," Dr. McCaughey adds, "that the long-term trend lines, correlations, and historically linked variables produced by this project will answer some of those questions and provide guidance in answering the questions administrators need to answer in order to make meaningful projections. The future is not simply the extrapolation of the past but knowledge of the past can make guesses about the future more educated. If the proposed project serves this end, surely it must, again in the words of the Spivack grant, 'be deemed useful and valuable to the College.'"

Professor McCaughey has nearly completed a study to be published next year in *Perspectives in American History*,



Robert A. McCaughey which he has tentatively entitled "The Professionalization of American Academic Life: the 19th Century Harvard Faculty" as "a statistical profile of the first generation of American Ph.D's." He has offered a course in American academic history at Barnard for the past three years and also during the 1972 summer session at Harvard.

The project for which he received the Spivack award will have three permanent results. First: "a reusable and supplementable data bank, including raw data collected, computer cards, coding scheme, and

printouts of graphs, tables, cross-tabulation, etc., all of which will be deposited in the Barnard College Archives." Second: Dr. McCaughey will make a written description of his findings and draw from them an interpretative essay, which he expects will be suitable for some Barnard publications, and will thus receive circulation to the Barnard community. Third: He intends to present the results of his project in lecture "to the faculty, interested members of the administration and trustees, and to alumnae groups."

The Dorothy D. Spivack Grant has been made available to members of the Barnard faculty and administration through a fund established by Barnard Trustee Dorothy Dillon Spivack in April 1970. She specified that "the income from the fund shall be awarded from time to time by the Trustees, on recommendation of the President of the College to members of the Faculty or Administration for academic or administrative research, or for the exploration or development of a totally new approach or new idea in a useful field, on campus or off, that shall be deemed useful and valuable to the applicant or to the College."

In commenting on the subject of Dr. McCaughey's project, LeRoy C. Breunig, Dean of the Faculty at Barnard said, "It's a great faculty. The more we know about it, the better."

## Superintendent Discusses Women in Prisons

by Kate Chambers

"Criminal and judicial officials, from the policeman on the street to court officials, discriminate against women. They give women advantages that men do not enjoy," stated Essie Murph, superintendent of the New York City Correctional Institution for women. Ms. Murph will speak on the situation of women in prison and answer questions on Thursday, Feb. 7, at noon in the college parlour. Ms. Murph is a graduate of Hunter College, where she majored in physical education and psychology. Two years after her graduation she

joined the New York City Correctional Department. She has been with the department for 23 years.

"Policemen will often use any opportunity not to arrest a woman when she is associated with males in a criminal action," she continued. "If she is articulate she may talk away an arrest. Furthermore, women who are arrested and have families are viewed as better return risks, therefore their bail is usually lower. Finally the courts tend to give suspended sentences more readily to women than to men."

Students interested in participating in a symposium on the American Military to be held at Brown University on March 7, 8 and 9 should contact Associate Dean of the Faculty Bruce Feld [104 Milbank, ext. 2660] as soon as possible. Registration, housing and most meals will be provided free and some travel reimbursement will be made. Two students will be selected.

## Norton . . .

(Continued from page 1)

said that one may safely answer that a woman is a "person who makes choices. Demand choice and change. No other group has your power to make wholesale change today. If you succeed in stimulating the spirit of choice, millions will profit."

Professor Asterid E. Merget, Assistant Director of the Urban Studies Program, felt that the turn-out was "good." She expressed the hope that the program was fulfilling a three-fold task: to supplement the information available in urban affairs, provide examples of accomplished women, and act as linkage between the university and surrounding community.

IBM Typing of All Kinds  
Low, low rates  
OPEN 7 DAYS & EVENINGS  
Call: 663-5816

READ \$50  
FASTER

5 weeks guaranteed course  
DOUBLE or TRIPLE your  
speed. Understand more, retain  
more. Nationally known  
professor. Class forming now  
READING SKILLS 864-5112

## THE BARNARD-COLUMBIA CHORUS

has too many men! We need sopranos and altos!

Works include: Bach's Canata No. 4, Haydn's Lord Nelson Mass, works by Schutz, Bartok, Ives, and others.  
No Auditions. You need only a desire to sing and a willingness to attend rehearsals. Rehearsals: Thursdays, 6-8 p.m. 301 Ferris Booth Hall.

The Board of Managers of Columbia University  
by arrangement with Judith Legner Artists Management presents

Rita Boublouidi

## Complete (32) Beethoven Piano Sonatas

8 Evening Concerts in February, 1974 at Wolfman Auditorium  
FEBRUARY 2, 6, 9, 13, 17, 20, 23, 27, 1974 at 8:00 p.m.

Subscription to complete series	\$20	Single Tickets	\$4
Students with I.D.	\$15		\$3
Students with C.U.I.D.	\$12		\$2

MAIL: Send stamped self-addressed envelope with check (make sure ID number and local address are on back) or money order payable to BOARD OF MANAGERS OF FERRIS BOOTH HALL, 210 Ferris Booth Hall, Columbia College, New York, N.Y. 10027  
Tickets may also be purchased daily in 210 Ferris Booth Hall between 10 a.m. and 5 p.m. or on the night of the performance at the box office.  
For information call 212-280-3600 or 260-3611.



# Senior Scholars Program Offers Opportunity for Research

# New Winter Grants Prove a Success

by Allison G. Kassig

"The thing that makes it work for me is that I really enjoy it. I get a kick out of the things I read - they're charming," said Jane Leavy, one of the two seniors taking advantage of the new one-semester senior scholar program (as opposed to the two seniors in the old one-year program). The other senior scholar, Karen Altman, echoed her words. "The opportunity to have a semester to devote to an intensive research project is fabulous."

To qualify as a senior scholar you must get an advisor to supervise your project, get the chairman's approval in some departments, get three professors' recommendations and be interviewed by the Committee on Instruction. "It requires some tenacity to do this," Jane told BULLETIN. "You have to have the project really thought out, and have a bibliography." Karen said, "You have to be able to prove to the Committee that you have prior experience and knowledge in the field you want to study. My summer job gave me the background I needed."

Last summer Karen, a political science major, got a job through the Barnard Placement Office as intern for city Councilman Carter Burden. "I did research on drug addiction and treatment in New York City. I wanted to do my thesis on a related topic. A professor suggested that I might be interested in being a senior scholar...My project is essentially a political analysis of how and why drug addiction

policy used to be during the Lindsay administration.

"My awareness clashes with that of the people who look at drug addicts as violent muggers and criminals. They're mostly advocates of methadone maintenance. They're content not to look at addiction any further, which I think is a big mistake."

Jane Leavy, a senior scholar in English, said, "I heard about the scholar program from a friend who was applying for senior scholar. I'd never heard of it before. Either I don't read catalogs or not much is made of the program, and I'm not sure it should be that way." Her project grew out of her senior thesis, on the goddess Natura in Medieval and Renaissance literature.

"I am studying the use of allegory, visual epistemology, and iconography in Medieval and Renaissance literature. I'm trying to understand why pagan gods appear in literature and what they meant to the people who used them. These gods very often represent images of survival and generation. Each god has an elaborate genealogy, and history, which makes them particularly resonant images. In this way, Renaissance writers could gather into a single image or figure a whole accumulation of illusion and symbol. They were very compact."

"My goal primarily is to be able to research this project in the way it should be researched and write it the way it should be written. In the past I've had to sacrifice one for the other. Now hopefully I'll have the time to do both." Karen concurred, "To do my project requires a lot of fieldwork. If I weren't a senior scholar I wouldn't be able to do the project at all the way the subject requires. I actually learn more about political processes than I could learn studying out of a book. It's much more reality oriented."

Jane noted, "There isn't much independent study available at Barnard, considering you're talking about women with a certain level of intelligence and motivation and trustworthiness. I don't know what their conception is of what the senior scholar program should be. If they want to keep the senior scholar program as it

is, where you stay around Barnard, then they should have an outlet for people who want to do something else. - something a little more adventurous. It strikes me that they're still concerned with the image of the little girl with white gloves who needs protection." Karen felt, "The general lack of knowledge about the program prohibits people from joining it. If people were encouraged rather than subtly discouraged they might see a greater number of applicants. Most people have to do a senior thesis anyway. This way I think people would get into the topics more and do better work as well as enjoy themselves more."

Jane plans to go to graduate school in the fall. "I decided I really wanted to teach college English because I had so many teachers who'd been of help to me. There was always someone to turn me around and point me in the right direction. I've often fantasized having my own little cubby on the 4th floor of Barnard Hall. If there are no jobs for English teachers I want to be a sports writer." Karen said, "I plan to work, probably in the drug addiction field. Hopefully by writing this project I'll be able to make generalizations about social reform policymaking. People I've already spoken to at the Addiction Services Agency and a few councilmen have asked to see my paper. Ultimately I want to go to law school, but not for awhile. I've had enough studying."

Participants in the program graduate as "senior scholar(s)", i.e. not as a philosophy major, for example. Both women considered participation in the program an asset to their after-graduation plans. Jane said, "This should give me a head start for graduate school. A chance to fill in some of the holes in my education, that otherwise would have gone unplugged." Karen thought, "It might be an advantage to have done extensive written research in something closely related to the field I might get into later. When there's so many people applying to grad schools, and they all have basically the same credits, if you have something different that shows you're committed to hard work, graduate schools are bound to love it."

by Vicki Leonard

This past January Undergrad awarded thirty-two Barnard students winter grants to pursue approved projects of their own choosing during the winter intercession. The students were given from fifty to one hundred dollars to help them in their projects.

Several students turned in reports on their activities to the Undergrad office. Felice Lesser is interested in dance and used her money to help pay for lessons. She took classes in both classical and contemporary dance. For ten days she attended an intensive Christmas course at The Martha Graham School of Contemporary Dance, learning the Graham technique. The classes were taught by members of the Company, and the highlight of this part of her project was being instructed by Martha Graham herself. Ms. Lesser said "It was quite an experience." It was something new for her, since her previous training had been primarily classical.

In addition to her instruction at The Martha Graham School, Ms. Lesser also took ballet classes with Finis Jhung, which "made a nice balance to the Graham classes."

Lori Zabar worked at The Museum of Contemporary Crafts, a small museum on West 53rd Street in New York. The Museum presents a new show approximately every three months, and Lori helped to put together a new show called Baroque '74. Since the museum is relatively small, she was able to help in all facets of the work, and thus see all aspects of how a museum works. Some of the things she did were: register art objects that came in, direct and catalogue items going out, work the switchboard, organize a magazine catalogue, and pick up objects to be exhibited from galleries.

Susan Edinger held a volunteer position at the Reece School on East 93rd Street in New York. She used the money she received from the grant to enable her to remain in the city in January. She worked at the school for about two weeks. The Reece School is for emotionally handicapped children who have

normal if not above normal I.Q.s. Sixty children between the ages of six and fourteen attend the school. Susan worked with children from the nine through twelve year old group. Three teachers work with each group of ten children. She assisted a teacher with three children from the most difficult group.

Susan said that she "had had previous experience in working with emotionally handicapped children before, but never with children this difficult." She feels it was a good experience, and that the experience will be a great help to her if she decides to make this kind of teaching her career.

Barbara Weingarten also used her grant money to help pay for room and board and transportation in New York during her project. She worked as a volunteer full time on a scientific research project at Woman's Hospital. She helped a graduate student in physiological psychology. The graduate student's project is a physiological psychological approach to the study of food intake and regulation. Barbara is continuing her work at Woman's Hospital. She feels that this study "will be ever relevant due to the continuing problem of obesity in humans, and the popularity of fad diets."

Ann Golob is very interested in the field of anthropology. Last summer she worked as a research assistant for Dr. Ron Schwartz in Colombia, South America. Dr. Schwartz is working on a book on dress and social structure. Ann's research was for a chapter in his book on weaving technique. She lived with the Guambiano Indians for two months learning how to weave ruanas. The book is to be published shortly, and Ann used her grant to stay in New York during January to complete her work on the book.

This was the first year that Undergrad gave out winter grants, and from the type of projects people did, the grants seem both useful and successful.

## MED SCHOOL ADMISSION PROBLEMS?

**EuroMed may offer RX via overseas training**

For the session starting Fall, 1974, EuroMed will assist qualified American students in gaining admission to recognized overseas medical schools.

And that's just the beginning.

Since the language barrier constitutes the preponderate difficulty in succeeding at a foreign school, the EuroMed program also includes an intensive 12 week medical and conversational language course, mandatory for all students. Five hours daily, 5 days per week (12-16 weeks) the course is given in the country where the student will attend medical school.

In addition, EuroMed provides students with a 12 week intensive cultural orientation program, with American students now studying medicine in that particular country serving as counselors.

Senior or graduate students currently enrolled in an American university are eligible to participate in the EuroMed program.

For application and further information, phone (516) 746-2380

or write, **EuroMed, Ltd.**

170 Old Country Road  
Mineola, N.Y. 11501

**The CATHOLIC STUDENT ORGANIZATION encompasses students at both Columbia and Barnard College. Our Program of Seminars is being expanded this semester and will include one group meeting in Barnard Hall, Room 405.**

**Faculty, Students and Staff Members are invited to participate.**

### I Introduction To The Psalms

Mondays, 5:30 P.M. - Schiff Room, Earl Hall, Fr. Lerro, MA

### III Contemporary Faith For Adults (continuation)

Tuesdays, 5:30 P.M. - Meet in 110 Earl Hall Fr. Lerro, M.A.

### II Contemporary Readings In Jesus

Tuesdays, 5:30 P.M. - 405 Barnard Hall, Fr. Dinter, S.T.M.

### IV The Gospel According To Mark (continuation)

Wednesdays, 5:30 P.M. - Rm. 110, Earl Hall

### Attractive apt.

in East Side private house, private bath and kitchenette, in exchange for 3 weekly afternoons and 2 evenings child care. Call Mr. Talbot, 421-4530.

## MCAT-DAT-GRE LSAT-ATGSB OCAT NAT'L. BDS.

- Preparation for tests required for admission to graduate and professional schools
- Six and twelve session courses
- Small groups
- Voluminous material for home study prepared by experts in each field
- Lesson schedule can be tailored to meet individual needs. Lessons can be spread over a period of several months to a year, or for out of town students, a period of one week
- Opportunity for review of past lessons via tape at the center

**Special Compact Courses during Weekends - Intercessions Summer Sessions**

**STANLEY H. KAPLAN EDUCATIONAL CENTER LTD.**  
1675 East 15th Street, New York, N.Y.  
(212) 336-5300  
(516) 538-4555

Branches in Major Cities in U.S.A.  
The Tutoring School with the National Reputation

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 at \$4.00.

Editor-in-Chief: Ellen McManus  
Assistant Editor: Nadine Feiler  
Business Manager: Chet Pielock

Staff: Randy Banner, Kate Chambers, Roberta Chiascione, Ellen Graff, Mary Graves, Allison Kassig, Vicki Leonard, Daphne Merkin, Tim Negriz (photographer), Sharon Schindler, Rebecca Waters, Margaret Zweig. Amen.

Printed by Enlightenment Press, Inc.  
148 West 24th Street

## Sisterhood Co-opted

The contract agreement reached on Monday ended six months of negotiating between Barnard and District 65, two months of this under the auspices of a federal negotiator. The strike ended unexpectedly and suddenly after such bitterness on both sides that it had appeared as if the strike could go on for months. On Friday, there seemed to be no way that the union and the college would ever agree on terms for a contract. On Monday the pickets disappeared from the front gate and by two o'clock the strike was over.

It would seem that the speed with which the settlement was reached was a face-saving maneuver on the part of the union. During the week the number of scabs had increased from twelve to seventeen as discouraged workers returned reluctantly to their jobs. Unfortunately, it is an economic reality that the remaining workers could not continue to live on the fifteen dollars a week supplied by the union. In this respect, it was in the workers' interest that the strike should end. However, the concessions finally made by the administration were so minimal and so far removed from the original demands of the union, that it would seem the settlement was not entirely dictated by the workers' interests, and may yet prove to be more to the advantage of the union organization and the administration. After all, the administration had already written a comparable wage increase into its budget; they didn't really concede so much. And the union will get its membership dues no matter what settlement was made.

It is still in question whether the strike really had the worker support necessary to be truly representative of the workers, but more importantly now, considering how the strike ended, it is clear that neither the college nor the union operate or make decisions with any real reference to the workers who are the people the whole thing was about. This is probably an extremely naive observation to make with regard to any union dealing as all union/management agreements are in the end "deals"; it is simply unfortunate that it was two groups toying with the fates of the women who work at Barnard.

This raises the sad question of the feminist demands, which seem to have gotten lost in the shuffle over the weekend. The issue of sisterhood, which would almost guarantee student sympathy, was exploited by the union to gain support for the strikers last week, but the demands disappeared entirely from the scene when it came time for a settlement. That there would be no day care or new holidays was decided long before the strike began, and the one remaining feminist issue, the economic one of raising the workers' pay from the status of pin money, was settled in a way that would hardly warm a feminist's heart. Gloria Steinem notwithstanding. The workers may have gotten a small raise, but their economic status has hardly been changed. Yet these were the utopian goals so heart-warmingly touted at the rallies last week.

The union officials glowingly refer to the settlement as a "great victory". While BULLETIN is happy that the strike is over, and feels that any economic victory, no matter how limited, is a feminist victory, we are reluctant to call it a great victory. And we are not the only ones who hesitate to take up the praise of the settlement. Many workers are either dissatisfied with the settlement or refuse totally to comment on it.

It would seem that once again the voice of the workers, the people who really had a stake in this affair, was lost in the politics between the union and the college.

## Choreographer-in-Residence Takes Her Final Bow

by Donna Redel

A couple of months ago I saw the premiere of Sandra Genter's *Places* at the Cubiculo. The move uptown to the spacious Barnard gymnasium resulted in a few changes - all of which benefit the piece. The new setting is, in actuality, home base for the choreographer (Ms. Genter is a part of the Barnard faculty) and for the dancers.

The performance offered good, solid dancing, dancing which displayed imaginative, witty, well-planned choreography. The dancers and the choreographer worked hand-in-hand. Perhaps, the lack of friction between the two can be attributed to Ms. Genter knowing the dancers with whom she worked. Familiarity with a dancer's body, her capabilities, obviously can be very rewarding. The result in this case was that everyone looked her best.

*Places* is divided into four sections each with a different locale and different costumes. All are set to music by Haydn. Two solos open the piece, one by Hannah Kahn (also, Barnard faculty) and the other is danced by Ms. Genter. The next three movements, *Mall*, *Lair* and *Another Place* match dancing styles with the place of action. The final movement follows a dazzling display of bicycling by Ms. Genter. It is no

easy feat to maneuver a bicycle while performing an arabesque. One would suppose that anything after such a feat would be anticlimatic - wrong. *Another Place* lets each dancer display her particular forte. The audience is given a splendid tap dance by Carol Hess, as well as some pointe work by Ilze Klavins.

The last piece of the evening *Seasoning*, again, joined Barnard talents, and added some non-Barnard dancers from Elizabeth Keen's Company. Ms. Keen, the choreographer, is a Barnard alumna. Last semester she was choreographer-in-residence (an innovation of the ever expanding Dance department of Barnard), and *Seasoning* is the product of the residence.

Ms. Keen's choreography incorporates non-technical dancing (running, swinging arms, bobbing heads, and walking), and technical dancing. It is unfortunate that the Barnard girls did the former while Keen's company did the latter. First-hand knowledge of most of the Barnard dancers' technique

leads me to say that Ms. Keen did not use them as well as she could have. The presentation of the piece does suffer by limiting the real dancing to the company, but it loses in what might have been.

My inclination is not toward the style in which Ms. Keen creates, but I can see its merits. The combination of non-technical movements with technical ones can produce some interesting results. *Seasoning* holds the audience's attention, by keeping the dancers moving from one formation to another. The contemporary rock music reinforces the choreographic ideas.

The piece does not break any new ground, nor does it sufficiently rearrange the old ideas to ensure its endurance. So many works are created by a choreographer in developing a new and fresh style; the ones that fall by the wayside and are forgotten serve as a building ground for later works. Ms. Keen's work entertained, and was a good final project for her residence at Barnard. Hopefully, it will serve to inspire another choreographic attempt.

## Barnard Theatre Needs to Grow

by Pamela Jarvis

The Barnard Theatre Company has taken another of its rare steps into the twentieth century with George S. Kaufman's *Still Alarm* and A.A. Milne's *The Ugly Duckling*, two one-acts currently being performed in 229 Milbank. Unfortunately, it's a very small step.

Both plays are mildly entertaining, but utterly trivial. I have no objection to theatrical trivia per se, but I do feel that it requires a slickness of production which is physically unattainable in the aforementioned classroom, no matter how hard said room tries to pass itself off as a studio theatre. The pace was slow the night I saw the plays, but it was only a dress rehearsal, and I'm sure that things will pull together when there's a real audience to be contended with. My congratulations and condolences to stage manager Robert Nerbo, for undertaking a task which would have deterred a lesser man.

I will not give a plot summary for either play. Critical chivalry forbids me to take from them their only weapon—the element of surprise. Plays of this kind, like Tom Stoppard's *Real Inspector Hound*, which ran for quite a while off Broadway last year, consist of one protracted

joke. Once that's been given away, there's not too much left.

The plays shared casts, and by and large the acting wasn't bad. Particularly worthy of mention are Bert Rochelson, as the appropriately bumbling but occasionally too bemused king in *The Ugly Duckling*, and Carol Gross, the marvelously vapid maid Dulcibella, in the same play. The rest of the cast includes Paul Tumbleson, Aileen Mejia, Tamara Burstein, Gregory Hamlon and David Rothkopf. Director Steven Ungar's blocking was quite competent; one wonders what he might have done with better facilities and less hokey plays.

What I have written thus far is largely a lead-up to something which has been on my mind since I transferred here two years ago. Wollman auditorium is useless as far as theatre goes, and Minor Latham has some fairly severe physical problems, among them, its lack of a stage left wing, and the fact that it is impossible to light well. It seems to me that Columbia should have more than one space for theatrical productions, especially since that one is not very good. I know of at least one potential theatre group that actually had enough money to start producing plays, but could not, even with faculty support, find an adequate place anywhere in the University. Commercial theatre being what it is, the campus in general is one of the few remaining places where new or experimental theatre has even half a chance. At Columbia, that chance is almost nil.

*Still Alarm* and *The Ugly Duckling* are not very good plays, but to undertake anything more ambitious, given the available facilities, would probably be worse. The people involved in both of the plays have done about as well as anyone could expect of them. The time and energy they have expended stand as proof of the students' interest in theatre at Columbia: what this interest needs is a place in which to grow.

## Campus Films

Two campus film groups have showings in Lehman Auditorium, Altschul Hall. The Columbia-Barnard Filmmakers show films in Lehman on Friday at 7:15 and 9:15 p.m. Zoopraxinographoscope films are shown in Lehman on Monday at 7:45 p.m. Admission to both is \$1.00.

*Pat and Mike*: In 1952 Spencer Tracy and Katherine Hepburn played together so expertly in *Pat and Mike* that some of their earlier films seemed almost warm-ups. The script, by Garson Kanin and Ruth Gordon, never matches the best of *Adam's Rib*, but Tracy and Hepburn achieve such teamwork that their sparring is better than the punchlines. Hepburn plays a golf pro. Tracy is a big time sports promoter. And in the grand MGM tradition, their business merger soon turns to romance. Look for Aldo Ray as a sulky boxer with a left hook and nothing else. George Cukor directed. It's probably the most fun of all the Tracy-Hepburn vehicles. Don't miss it. And be sure that you get there in time to see the Keaton short showing with it, *Haunted House*.

Feb. 11, 7:45, Lehman Auditorium.



Next week, join BULLETIN at Holly House



# WOMEN'S COLLECTIVE NEWSLETTER

In sisterhood: Ann Caplan-Weltman, Jennifer Fox-Shults, Mary Graves, Jean Lichty, Terry Lowe, Rosalyn Richter, Susan Rosenberg, Elizabeth Saenger, Kim Scheppele, Peg Wright. Published Bi-weekly.



## Viva La Huelga

My involvement in the strike of clerical workers at Barnard sprang from a desire on my part to prove to the women who work here that students do care about what happens to them. I knew when the strike began Monday that I would be out on the picket lines. Why? Why? I asked myself as we shivered in front of Barnard's main gate. Why, I thought as I dozed in classes, noticing that other students seemed unaffected.

The answer came every time I spoke to women on the picket lines. They were courageous, and committed to their strike, but they were also deeply concerned that students supported them. They are a part of this University and to ignore them, their needs is to say to them - we don't care. And when I spoke with them I was thrilled. They could tell me interesting tales about how Barnard runs - anecdotes about high officials, and they talked about themselves; their homes and families.

I learned the specific financial problems that led to their presence on the strike line.

There is much to be learned standing outside with working people. All the theory and history of unions that we learn in classrooms becomes vivid reality when a strike is going on. I had a chance to talk to old union men and women who have seen and participated in strikes around the country and have gained strength and dignity from labor unions. I practiced my Spanish with a security guard as we stamped our feet outside of the

garage on Claremont Avenue. The strike opened up a huge section of the University which is usually well hidden from view. All the offices opened their doors and the women poured out some of them chanting, 2-4-6-8, Barnard negotiate! Others smiled warily at the slogans, but we were all there together and the feeling of solidarity was strong.

The strike was an exciting, exhausting, exhilarating and educational experience. There were moments of despair - deliveries went through, trash was picked up, the head of security drove fruit in his station wagon. The cafeteria was kept open by 2 scab workers. There were moments of elation - a truck turned back; Forest Abbot was picking up garbage. Peggy O'Shea folding towels in the swimming pool at Martha Peterson's tea; 30 women would not join her in smiling and ignoring the strike.

The strike is over now. We won only a partial victory, Barnard workers still need Day care, Maternity Leave, and in general more respect for their needs. When they call for our support again - weigh the facts, decide if they are just, and next time come out. Join with working women when they need us. Most of us will be working women soon enough and we will need all the help we can get. Your life is never quite the same when you decide a cause is just and you pledge your support.

Viva La Huelga!

—Anne Caplan Weltman

## Is Barnard Autonomous?

Ever since I came here a year and a half ago, I've heard Barnard's identity as a women's school being tossed back and forth like an offer at a negotiating table. Last year was the big anti-merger decision, which certainly appeared to be some sort of commitment to an independent women's college. Literature is sent out by Barnard fund-raisers soliciting money from alumnae invoking the holy name of women's education. A headline in BULLETIN last week read that "COI Reaffirms Barnard Autonomy," because rather than switching to a point system they chose to retain the course plan, merely adding three courses to the graduation requirements, to "bring it more in line with Columbia's."

I can't help but ask what people actually mean when they say autonomy around here. Where is the autonomy in orienting our education out of a need to bring the Barnard system closer to Columbia's, a fear that if Barnard women don't carry a work-load directly equivalent to that of Columbia men, then the Barnard degree is "too easy" and consequently not worth as much. Aren't we ever going to stop telling ourselves we're worthless if we're not in compliance with male standards and goals? The civil rights people realized a long time ago that "separate but equal" education was just an indirect way of

keeping people in their place. If what we want is to be in the same place as Columbia, we'll get there a lot faster if we just stop fighting and use the structure they've already provided. If what we want is to be separate, then what we also must want is to be qualitatively different. It seems like a big waste of time, energy, and money to work and work for a women's school and then settle for defining ourselves in terms of pre-existing male values. Haven't we come too far to let ourselves lose like that now?

Anybody who says the strike of District 65 wasn't a feminist issue, wasn't an issue which concerned everyone at Barnard, isn't acknowledging the first strength of feminism, and of Barnard as a potentially feminist institution. Feminism starts only from our own awareness of ourselves as living, breathing women. The greatest weapon we have is the fact that we are not men, and we don't have to be trapped into proving our effectiveness, but can realize that each one of us inextricably affects every other. When the picket signs said, "Martha Peterson Support Your Sisters," this was not simply a personal attack on one individual in what must surely be a difficult position. More than that, it is an outcry against the betrayal of the feminine position, against the oppression of women by women,

which is so much more dangerous than anything men can possibly do to us.

Maybe it's still too radical a demand to ask Barnard to commit itself to our education as women, to take strength in not being a male institution, rather than weaken us all by trying to equal one. But the whole question of the strike has offered a perfect opportunity for us to begin to find our independence from Columbia, if any such thing really exists. Barnard is still a women's college, even though it doesn't often seem to know it. Martha Peterson is in a position of power rarely occupied by a woman. She can choose to align herself with the women who work here, with the college as a total community of interests we all share together. Or she can defect from our side and move with Bill McGill, with the people (men) who have always had the power and who experience unions only as a threat, the ones who stand to decide that Barnard continues to exist only as long as it remains convenient to Columbia.

The strike has been settled. It may not be an overwhelming victory, but it's still a victory. It's a first step, for all of us. It leaves me feeling as if I've just passed through the eye of a hurricane, but that the storm is nowhere near over. We're in an interesting position and we still have many choices to make. Barnard has a lot of work to do if it wants to grow up to its identity as a fully adult women's college, run by and for and with women. Not the least of the problems we must deal with is that Barnard really is pressed for money. The bulk of the wealth and external power of this country is and always has been in the hands of men. We all know that they take care of their own, and so Columbia gets the money, not us. But in the long run, we're not going to win by competing, but by a complete re-ordering of our priorities. To compete is just to submit again to a different sort of control. If there isn't enough money to both pay the workers and redecorate the deanery, to both keep tuition within reason and maintain a fourteen-story science tower of which one third is used, then it's obviously time to ask some questions. Now is the time to stop and ask who and what we are, and what we want to become. Every action is ourselves.

—Terry Lowe



(photos by Anne Caplan-Weltman)

## Women's Events

Feb. 7 - Women's Collective Meeting, Rear Lounge of McIntosh, 6:00 p.m., All Women Welcome.

Feb. 9 - Women and Law Conference sponsored by the N.Y.U. Law School, 10:00 a.m. - 5:00 p.m., \$4.00 registration fee.

Feb. 10 - Second day of Women and Law Conference.

Feb. 14 - Afternoon at the Women's Interart Center. (A wind and string ensemble is featured), 549 W. 52nd Street, 246-6570. "Women for Women - A Gala of Superstars", Town Hall, 7:45 p.m., \$5.00.

See the Women's Center Bulletin Board for more information on the above events.

# Howard Teichmann: An Intimate Portraitist

by Nadine Feiler  
and  
Ellen McManus

Howard Teichmann is an Adjunct Professor of English at Barnard. During his 29 years of teaching at the College he has also written several Broadway plays and collaborated with George S. Kaufman on several more. They co-authored "The Solid Gold Cadillac," a 1953 Broadway hit. In 1963 he began writing a biography of Kaufman, interviewing friends and co-workers of the director and playwright. The book, George S. Kaufman: An Intimate Portrait, was published in 1972 and was a best-seller for several months. Professor Teichmann is presently working on a biography of Alexander Woolcott, as well as teaching his Barnard course in playwriting.

Professor Teichmann's book is full of stories about his life working in the theater and he tells his stories well. They sound even better in person than they do on the page. When researching for his biographies, he taped hours of interviews with stars and directors and old friends of Kaufman and Woolcott, and is a veteran of many battles with a tape recorder. He helped set up the recorder for this interview, sat back, and halfway through the interview asked ominously, "Are you sure you're not erasing the first side?" Then he told an incredible story about one of these disasters that happened to him.

"Two days after Kaufman died, there were people calling me up and saying 'do a biography,' and I thought that was kind of a ghoulish thing. About two years later, the president of the publishing firm that eventually put it out took me to lunch and said, 'Tell me about George Kaufman,' and I talked through two drinks and all through lunch, and it was 5:30 in the afternoon when I finished and he said, 'That's great. Just put that on paper and we've got a book.' I said, 'Would you mind if I asked a few questions of some people?'"

"Well I thought the toughest person to get was Edna Ferber, because she was toward the end of her life and she was a very opinionated, strong-minded, tough lady. She lived down at 730 Park Avenue, and I wrote her a letter that was a masterpiece, if I say so myself. I knew she wouldn't see anybody, no reporters, nothing. I said, 'Dear Edna Ferber, I'm going to write a book on George Kaufman, and I remember a couple of New Year's Eves ago, when you and George were seated in front of the fireplace in his livingroom, and my wife and I stopped by. It was warm and friendly, and it was kind of like the kids had dropped in on the folks.' Now Edna had always felt she should have been Mrs. George Kaufman. George wasn't married to Leueen then, they were separated. I had struck the right note, and she wrote me a letter back saying 'Dear Howard Teichmann, what a project you have undertaken! I'd love to talk to you but here I am basking in the sun of Phoenix, aren't you envious of me, and I'll be back in February.' Will see you, call me, this is my number.' And I called her and we made a date, and I said listen I better get a tape recorder. I knew nothing about tape recorders. I went down to 57th Street, and I said, 'Give me the best tape recorder you've got.' The guy said the best one cost \$485. I said, 'Here's the check, how do I run it?' I went up to Edna Ferber's and I interviewed her, and it was a charming afternoon. The maid came out at four-thirty, with schnecken—that's German pastry, you know and tea. She said, 'Will you have a drink?' and I said, 'No thank you, that's all right.' And she said, 'I like to see a man drink whiskey neat in front of a roaring fire,' and I said all right, so she poured me a hooker of scotch and I stood in front of the roaring fire and I knocked it back, we had the schnecken and everything was great.

"I turned the tape over and we talked some more. She really gave. I hurried home and I said to my wife, Listen, Edna Ferber and it was all garbled. So I went back to 57th Street where I bought the tape recorder and I said, Look, this is a lousy tape recorder. He turned the tape recorder on, and he said, oh, look, let us straighten it out, you just didn't know how to do it, we'll have the tape

straightened out tomorrow, come back. I went back the next day, and the interview was gone completely.

But it's now 11 years later, and I'm working with a little cassette, and I drove all the way up to Saratoga Springs, New York, to see Frank Sullivan, the sage of Saratoga, the guy who writes the Christmas poem in the New Yorker every year. That's my first interview on the Woolcott book. By now I know how to work the tape recorder. You know the end of the story. I came back home, I drove 600 miles, and the first side of the tape with Frank Sullivan was just completely blank. I've done something wrong. But it was an omen of good luck to me because I had had the same thing happen with Edna."

Teichmann was born in Chicago and grew up in the Mid West. After college he had two career ambitions: he would either be a newspaperman or go to New York and be a playwright. The attraction of New York and the theater was stronger and he made a deal with his father to let him go to New York and try his hand in the theater.

"I came to New York and I got a job at nothing a week and the job was with a fellow who was born a year before I was in Kenosha, Wisconsin, six miles east of our farm. His name was Orson Welles.



Everybody wanted to be an actor with Orson Welles, except me. I wanted to be a stage manager. I really wanted to be a playwright, but I had been told by a very wise man that you just can't hang up a shingle saying Howard Teichmann, Playwright, Three Flights Up—they wouldn't come. So I was a stage manager making \$15 a week. The envelope said \$40 a week but we were paid in cash and \$15 a week was all we got. Equity minimum then was \$40 a week. But that was considerably more than most people were paid. They were paid a dollar a performance—eight dollars a week—except for people like Joe Cotton, Agnes Moorehead and Martin Gable—they were paid \$35 a week.

"I stage-managed for Welles three or four productions and then the radio program 'The War of the Worlds' came along and the fellow who wrote that got an offer and went to Hollywood. I had been fooling around writing a line or two, a scene here and there. So one night John Houseman, who was Orson's partner and president of the Mercury Theater and editor of the radio series, turned to me and said, 'Carry on.' He was an Englishman. And from then on I wrote radio for Orson. I got an extra \$30 a week to write the program.

"I still had in my mind my girl from college, Evelyn, that I was still in love with. So one day I went to Houseman and Welles and I said, 'Look, I want to get married. I don't think \$30 a week is enough to get married on.' And they both were indignant and majestic and they said, 'You're quite right. We'll give you a fifty percent increase in your salary,' which gave me \$45 a week and I got married on \$45 a week.

"The next year I wrote and produced the series and got \$75 a week plus an unlimited expense account: I was always driving around in cabs and things, so we did all right. And when Welles decided to

move the radio program out to California we had a monumental battle. Everyone was always having monumental battles. I decided to stay here and try my luck in New York because the theater was in New York. I still hadn't written a play, but I was writing.

"And we starved. We were down to about thirty-eight dollars and fourteen cents, before I got a job, writing for radio. And then it began to work very well. I wrote radio all through the days before

are you for?' And I said, 'The Yankees, who are you for?' He said, 'I'm for the underdog.' And, looking back at it, that was the most significant statement that he made all afternoon.

"Around four-thirty, after talking about plays and ideas, he got up and put on his shoes and a jacket and rode down in the elevator with me and we got into the cab. He said, 'Where do you live?' and I said 77th Street and he said, 'I'll drop you.' He was on his way to the Regency bridge

**"Do you know what it's like to have a former**

**student with a hit running off-Broadway when**

**I have a flop open on Broadway? It's embarrassing."**

the war. The war came and I wrote more radio; I went in the army and wrote radio. And eventually I began to write plays. I would write radio for a year to make enough money to live on for another year and I would write a play. It would be turned down. The agents would always say, 'You have great talent, let me see your next one.' It was maddening. I wanted to see my plays, even if they got bad notices, I wanted to see them.

"And then one day in August, 1952, Max Gordon called me. He was Kaufman's producer, and he said, 'How would you like to write a play with George Kaufman?' Well, you know, how would you like to go out with Bob Dylan tonight? Well, of course, I wanted to do this more than anything else in the world. He said, call him, and I called him, and Kaufman answered - he was down at his place in Bucks County, he had a summer place there. And he said, 'Yes, do you have an idea for a play?' And I said no. I had just finished 44 weeks of writing, directing and producing for a television show, and I was just too tired to lie and say I had an idea. I said, 'No, I don't have an idea for a play.' He said, 'Neither have I, we'll make a great team. Tell you what you do, be at my apartment.'

"The Kaufman apartment was a penthouse and the elevator opened, and you stepped right into the foyer. There was this elegant white-haired, distinguished man who looked like George Kaufman whose name was Jean. He was the butler and everyone always thought he was George Kaufman, and they would say, 'Mr. Kaufman, so nice to meet you.' And they were terribly embarrassed during dinner to see this elegant man serving the meat and things. Anyway, I went back into Kaufman's bedroom. It was a very small room and it had a very spartan-like quality to it. It had a bed, and an old battered desk that he must have gotten from the Salvation Army with an old standard typewriter.

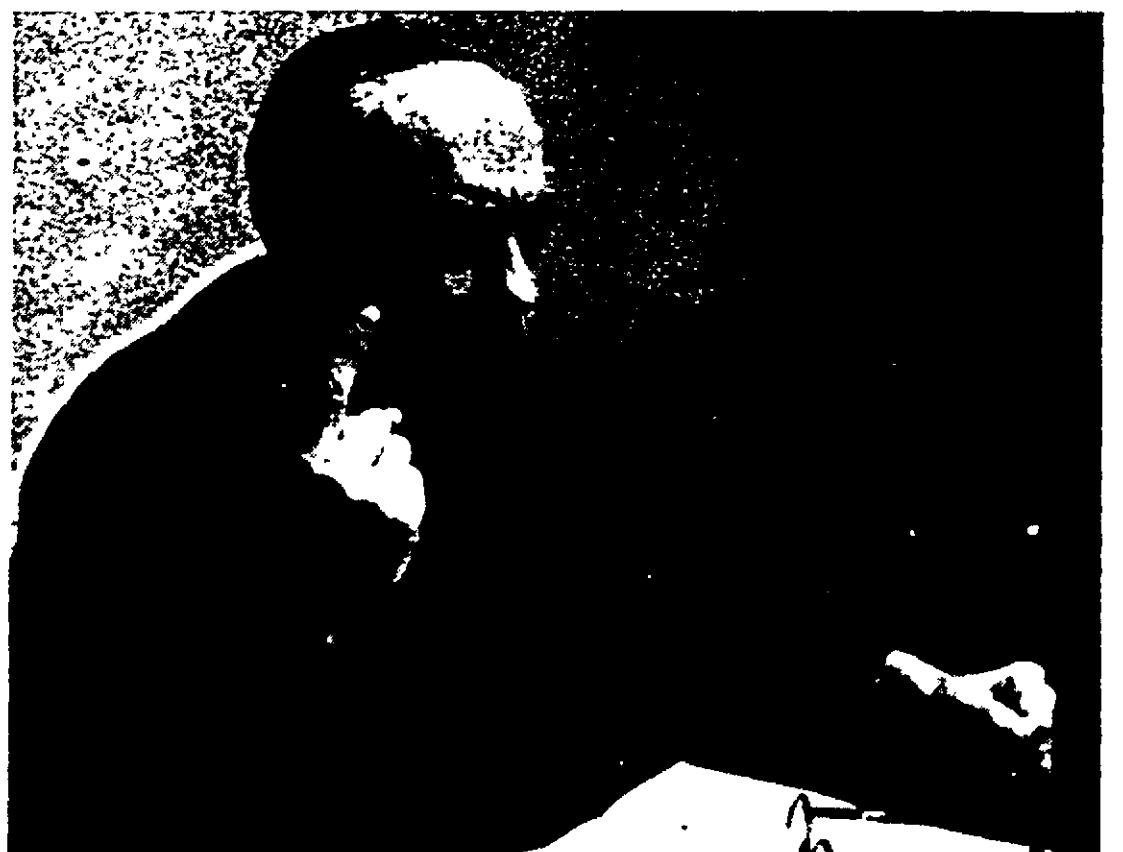
"Anyway, we sat and watched a baseball game and he said 'Are you from New York' and I said no and he said, 'Who

club, where he played cards every afternoon, and won money; he was a regular fiend at cards. And the second most significant statement was when he said, 'Well, see you tomorrow afternoon, same time, one o'clock.' And he drove away and I thought, 'I'm doing a play with George Kaufman.'

"But what was the play? Well, eventually we decided to do a play that we never got a title for. It was about the United Nations. Not about the big people, but about the guy who sits in the third and fourth chair behind the guy who speaks and the secretaries and the chauffeurs and the coders, etc. And we were going to do it for Judy Holliday. We wrote it, and we got about three-quarters of the way through, and George said to Max Gordon, 'I want you to look at this play.' Max read it and said, 'It will never work. The United Nations people will picket you.' The United Nations was very new then. He also said, 'The critics will kill you for it.' It was awful. But I didn't know that Max was in a state of depression at that time, he went for shock treatment literally the next day. So Kaufman gave it to Robert E. Sherwood to read and he said, 'No, no. Not funny.' And Kaufman said, 'What the hell does Sherwood know anyhow,' and he threw the letter into the fireplace.

"The next day I came up and the butler didn't meet me at the door so I knew there was trouble. There was George and he said, 'Sit down,' and we sat down on a little red velvet settee in the foyer, and he said, 'This isn't going to be easy, these things never are. I've decided to throw out the United Nations play.'

"He decided to throw out the United Nations play! But where did I come in? He got up and he ran for the elevator and I got up and I was really wild with despair. I couldn't talk to him, I couldn't talk to anybody. I got in my big Buick Roadmaster convertible and I drove out of New York. It was a cold, crisp, clear beautiful January day, cold as a bitch. I turned the radio on and it was playing, 'I'll Never Cry Again.' And I said, 'Never mind with that!' and I turned that off. And now I was on



(photos by Tim Negris).



the Taconic State Parkway and I'm really going because I'm angry. And I'm going and I'm going faster and faster and there is no one on the road but me. And suddenly I look in the rear view mirror and there is a maniac coming up behind me. I'm doing 85 miles an hour, maybe ninety, and I think 'This guy must be insane, I'd better ease over.' And the maniac comes up real fast behind me, like he is on the Indianapolis Speedway, and I look over at him, and it is a New York state trooper. He pulls me over and he says 'Let me see your license' and the whole thing. And he says, 'Why are you speeding?' And I tell him the story about the United Nations because I'm nice and warm on the inside of the car and it is like 8 degrees out and he's freezing. Eventually he is shifting from one foot to the other. I think, 'He's giving me a ticket, I'll make him suffer.' And he said finally, 'You know, I go with a girl from the United Nations. I'd like to see that play.' And I said, 'Well, ya can't see it. You'll never see it. Max Gordon says it won't work and Bob Sherwood hates it and we junked it.' And he said, 'Take it from me. Don't drive that fast, because General Motors doesn't build cars to go that fast.' And right then and there I knew what our next play would be.

"A few weeks ago Kaufman had come back from the Regency bridge club and he had heard that the market had gone down and somebody had said, 'Poor General Motors.' This intrigued Kaufman—poor General Motors. And he said, 'Some day, we've got to do something with that idea. And suddenly I had a whole thing in my mind that we could do with it. I knew. And I said to the cop, 'Look at that guy over there. He's speeding,' and the cop said, 'Damn right, he is,' and one of the most important men in my life vanished.

"And very slowly and deliberately I made an illegal U-turn. I began thinking about a plot. I knew a guy whose parents had died when he was young. They worked themselves to death. That was bad. What was good was that they had left him about 8 million dollars. And he decided at the age of forty he didn't want to work himself to death, so he quit working and he travelled around the whole country. He hit a town in Alabama where they made little hand trucks. He had nothing to do that day, and he knew that he owned a lot of stock in this little company, so he went there and he opened the screen door and the receptionist said, 'Hi, ya'll.' He was from the north and his clothes showed it and his accent showed it. And he said that he would like to see the president. Well, he wasn't in. The vice president wasn't in. The secretary was out to lunch. The treasurer was out. The general manager was at a meeting. And for some reason, the man was so infuriated that he went back to his hotel room and called his stock broker and he said, 'Listen, I want 51% of that company.' And the broker said, 'Don't buy that. The dividends are lousy, no future. . . . And he said, 'I want 51% of the company.' And he walked back into that place and he said to the receptionist, 'You just tell the president and the vice-president, the secretary, the treasurer, and the general manager that the guy who owns 51% of this company is out here.' And quick as that they were all out there and he looked at them and he said, 'Gentlemen, you're all fired.'

"And I whizzed back to Kaufman and I told him the story. I said, 'Now this would be a great idea if it were not a little company but if it were General Motors. And it was a little man with ten shares of stock. He was one of those people who wears three pairs of glasses. He wouldn't wear bifocals, and for good reason. It gave him the opportunity, when you said something to him, to change glasses. Anyway, he changed glasses on me, and he said, 'That's a very interesting story. What if the little old man were a little old lady and the little old lady was Josephine Hull?'

"Well, he could have said Lucretia Borgia and I would have gone for it. And that's how we started writing *The Solid Gold Cadillac*."

Teichmann's biography of Kaufman is filled with stories about the actors and actresses Kaufman directed and the celebrities he knew. One of the most famous stories he tells is of the first New York preview of *The Solid Gold Cadillac*, with Josephine Hull, an 80 year old veteran actress, playing the leading role.

"She came out and the curtain went up



College student Teichmann with president of University of Wisconsin. (photo courtesy of Howard Teichmann)

and you saw the baby blue velvet traveller, and across the bottom was a border of Cadillac fins when Cadillacs had those big fins. That opened after the narration by Fred Allen. Then you saw four ugly corporation directors. After they conducted a few moments of dialogue, this little old lady came on and said, 'May I ask a question?' They said 'Yes, madam.' And 22 minutes went on whereby we established characterization, plot, how she got the job, the whole thing. That disastrous night, she said, 'May I ask a question?' And he said, 'Yes, madam.' And she jumped to the end of the scene, the curtain line, and the stage manager had no alternative but to pull the curtain. Well, complete disaster, but on the opening night show on Broadway, bless her, she remembered every single line."

During all of this, Teichmann was coming faithfully every Tuesday and Thursday to teach his class at Barnard. When asked what it was like for him and his students while he had a famous hit on Broadway, he replied, "Do you want to know instead what it's like when I have a former student with a hit running off-Broadway and I have a flop open on Broadway? It's embarrassing."

He came to Barnard in 1946 while he was still writing for radio. "There was a

radio director I knew named Earl McGill who taught a course in radio direction at Barnard. McGill said (to Cabell Greet, chairman of the English department), 'I have this young kid who could teach radio writing'. I went up there and did a lecture and they said, 'Great!' Dean Gildersleeve looked at me later and said, "Young man, this is a young women's institution of higher learning. I don't want you to make this into a trade school by teaching them how to write radio programs." I said, 'I don't see how I can do the cultural aspect without doing the working aspect.' She was a tiny little lady who stood up and I stood up and she took my hand and she swung me over to the door and I was on my way out!

"When Professor Latham passed on, Cabell Greet came to me and said, 'Will you give a course in play-writing?' I said, 'I'll give a course in dramatic arts writing.' Because there are four dramatic arts as opposed to literary arts. Writing for the theater, radio, television, and the screen. I teach my students in the course of a year to take an idea and make it into a play, and the next semester they take the same idea and turn it into a radio show. They then take the same idea and turn it into a television show or a film, and if we have the time, they can readapt it into a play, and they can see the changes that have

occurred, how they've improved or worsened. Then the others in the class are all Clive Barnes—they're the critics.

"It's been a wonderful time for me at Barnard. I went through the revolution five years ago. I remember I was sitting at the Players Club downtown. They have 'pipe nights' where men get dressed up in their little black dinner jackets and bowties. I was seated next to a fellow whose name I didn't catch; he said, 'I hear you teach at Barnard and Columbia.'

"I said, 'yes'.

"He said, 'When do you teach.'

"And I said, 'Tuesday and Thursday afternoon.'

"Well don't go to class Tuesday afternoon."

"Why not?"

"There's going to be a riot there.'

"How do you know?"

"It's my job to know.'

"What's your job?"

"I'm in charge of intelligence for the FBI."

"I went home and said to my wife, 'You know, it was so drunk at the Players Club tonight that some character from the FBI said that there's going to be a riot.'

"Well, the first liberated class during the revolution was mine at Columbia University. I wasn't going to cross the picket line."

Teichmann says about his teaching at Barnard, "the way some men go out and play golf twice a week and exercise their bodies, I go up to Barnard and teach because it keeps my mind fresh. I'm able to meet and talk with young people and that's important to me. It keeps me from getting fat and stodgy and dull.

"Twenty-nine years of teaching is a lot of fun. I don't take sabbaticals. I've taken one semester off to plug my book, and I couldn't wait to come back.

"The writing of the students has changed considerably just as the American theater has changed. There was a point where almost every play was about a white girl having an affair with a black boy. That was when 'Taste of Honey' was a big hit. There was a period of great profanity, wherein they used a lot of four letter words thinking it is going to shock me or impress me or something. But a play is a play. The theater is 4000 years old. We go through various cycles and styles. I remember one student, a Columbia boy, came up to me and said, 'Professor Teichmann, I have a marvellous idea, a sensational idea.' And I said, 'Tell me about it'. And he said, 'Well, a group of people come out before the play begins and they tell the plot of the play. What do you think?' I said, 'I think if you had them wear wooden masks they could be called the chorus - Korus. Greek.' And he said, 'You mean it's not a new idea?' And I said, 'No.'

"Everything changes. One of the reasons I teach is a very selfish reason on my part. I want to find out what young people are writing and thinking and doing, so that if I want to sit down and write a play I'm not going to write one that is dated as of 35 years ago. I listen to these kids. They give me as much as I give them. Which is why I'm teaching. And I enjoy teaching and I gain a great deal from it."



Walter Slezak, Howard Teichmann and John Rich in television studio.

**SUNDAY MASS**  
5:00 p.m.  
**WEEKDAY MASS**  
12:15 p.m. (M-F)  
**ST. PAUL'S CHAPEL**

Catholic Student Organization  
110 Earl Hall x5110

Advisers: Fr. Paul Dinter  
Fr. Fred Lerro, S.J.

### Reminder

Applications for *FINANCIAL AID* for the 1974-75 Academic year are available in the Financial Aid Office, Room 6 Milbank.

Deadline for applications is Feb., 15, 1974

Spring is  
fast approaching  
SO . . .

If you are interested in working for  
Spring Festival '74  
please sign up in CAO - 210 Macintosh  
by Friday, February 15th.  
and

If you are interested in designing the  
button or theme for this year's festival,  
please call or come to CAO, x2095, for  
more details.

**RIDIN' ROPIN'  
WRANGLIN'**  
and all that  
**WESTERN BULLSHIT**  
pulled together by  
**MEL BROOKS**  
in his new  
**COMEDY CLASSIC**

**BLAZING  
SADDLES**

*brought to you by Warner Bros-the people  
that gave you "The Jazz Singer"*

**STARTS THURSDAY - SUTTON theatre**  
57th and 3rd Ave • PL9 1411

**To the Barnard Student  
Support Committee -**

**Sisterhood  
is  
Beautiful**

**Thankyou,**

**Barnard Staff Employees,  
District 65**

**To Our Brothers  
and Sisters**

**In TWU Local 264 -**

**You're Great!**

**Thankyou,**

We will do the same for  
you.

**Barnard Staff Employees,  
District 65**