

Barnard Bulletin

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THURSDAY, APRIL 3, 1974

Undergrad elections

Machines Cause Controversy; Candidates Contest Results

by Allison G. Kassig

Voting machines were the major innovation at this year's undergrad elections, held last Thursday and Friday. Although the machines were introduced to facilitate quicker voting and to encourage more voters, many of the candidates feel they had the opposite effect.

Andrea Katz, '76, ran unopposed for Barnard's seat in the university senate but was not elected because the required minimum of 40% of the students did not vote. Ms. Katz said, "The lines were too long to vote. Some people had to wait an hour and a half. I believe the shortest wait was my own, 25 minutes. Voting is a right, not a privilege. No one should have to wait to vote. There were not enough voting machines. The voting machines in BHR were open 8 hours longer than in McIntosh, so it was easier for people in BHR to vote. Also one of the machines broke down."

Dulce Chicon, '75 who ran unsuccessfully for president of undergrad and is a commuter, said, "The commuters were really shafted in many respects.



Debbie Hirshman

The commuter mentality, which administrators don't understand, involves not having to wait to vote. The poor turn-out reflected itself in my losing." She suggested, "I can see a lot of good things about going back to the paper ballots unless we get more voting machines. Something's got to give."

Debby Hirshman, '75, the new president of undergrad, suggested "We have to increase the number of machines next year, and maybe have paper ballots for '616' and Plimpton. But I think the length of the line

affected everyone equally. The machines in BHR weren't open longer than the one in McIntosh. That was to make up for its previously breaking down. The times for voting were publicized.

She did not feel the voting machines had an effect on the results. "Although the voting machines weren't effective the percent who voted wasn't that different from the number who voted last year."

Helen Bennett, '76, a commuter, was elected to three offices, more than anyone else attained. These are the tripartite committee, the admissions committee and the judicial council. She said, "I think the paper ballot was a much more effective way of voting. Booths seem like a glamorous idea but it meant such a inconvenience. It took so long in the booth because the ballot was so hard to read."

Sandi Ingram, '76 who ran unopposed for treasurer, said, "The voting machines were a good idea. I never voted in a machine before and it only took me 3 or 4 minutes. It also eliminates the problem of counting and the possibility of fraud."

Maureen Killackey, current president of undergrad concurred. "The voting machines were certainly worth it. It was a lot easier for the election commissioner and myself. Otherwise we would not have known the results till midnight. Last year's ballots took 7 1/2 hours to count. The machines also eliminate the possibility of fraud and box-stuffing."

Despite these good intentions (Continued on page 2)



Approximately 625 students participated in room drawing, which was held this week, beginning Tuesday morning at 10 and ending tomorrow afternoon.

Fifteen kosher and black suites were chosen at 10 a.m. Tuesday before the general room drawing. According to BHR director, Phyllis Zadra, they are located in Plimpton, 600, 616 and 620. In compliance with the new Regents' ruling, 7 Brooks was not included in the early drawing. Whether it will continue as an all black floor is not certain until room drawing is complete. According to Residence Director, Blanche Lawton, "At this point we can't tell, we will know by Friday." when room drawing is complete." [photo by Donna Schwartz].

Spring Festival Weekend Nears

by Patricia Tinto

This year's Spring Festival will be held on Saturday April 27, from 10 A.M. to 11 P.M. "Despite the closeness of the date to finals, the Spring Festival usually attracts a large enthusiastic crowd," said Penny Liberatos, Spring Festival Coordinator. "It is the only major campus event of its kind, after Orientation, that provides people

with an opportunity to come in contact with others in a relaxed, non-academic atmosphere."

Because the day is "oriented to the entire community and not geared solely for Barnard/Columbia," Ms. Liberatos views the Spring Festival as a "total involvement." It is opened to everyone from students, faculty and their children, to the Morningside community.

The Spring Festival is advertised extensively off campus. This year in an attempt to reach and involve more of the community, the posters will be printed in Spanish and English. Each year the Festival has a button especially designed for it

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Aid Program

The N.Y. Assembly passed the Tuition Assistance Program (T.A.P.) legislation for New York State which will maximize equal access to higher education for all students and maintain a healthy equilibrium between public and private colleges.

Mr. Ted Stock, Barnard Director of Financial Aid said, "The financial aid budget is very tight this year. Barnard can use all the help it can get."

The legislation was authorized by the Select Committee on Higher Education with Assemblyman Peter J. Costigan (R-Setauket) as Chairman, and is co-sponsored by 120 Assemblymen of both political parties.

T.A.P. would give more money to more students, allowing a

(Continued on page 2)

English Poet Lectures

by Marilyn Kohn

The renowned English poet and critic, Elizabeth Jennings, will be the visiting Gildersleeve scholar at Barnard from April 7-12. She will give a public lecture at Barnard on Tuesday, April 9 at 4:00 p.m. entitled "A Vision of War".



Elizabeth Jennings

The Visiting Professorship, established by the Associate Alumnae of Barnard College, invites eminent scholars to reside at Barnard for a week and enables students, faculty and administrators to meet with them and hear them speak.

Ms. Jennings was born in Lincolnshire and received her M.A. in English Language and Literature from Oxford University. She served as a librarian and a publisher's reader from 1950-1961. She has been a freelance poet since then.

The list of credits and awards she has won is impressive. Her distinction as a poet was recognized with the appearance of her first poems in 1953, for which she received the Arts

Council Prize for best book of original English verse in the years 1951-53. In 1956 she won the Somerset Maugham Award for her second book of poems *A Way of Looking*. In 1957 her collection *A Sense of the World* received the Book Society Recommendation. Another

(Continued on page 2)

Experimental College Faces Uneasy Future

by Beth Falk

Experimental College is a word which, like "education", "student" and "knowledge", is hard to define. At this point there seem to be two programs both called Experimental College, which, though they share some common attributes, are distinct. In 1969, the year students initiated Experimental College, the house and the course were synonymous. Now, however, the two are becoming increasingly independent of each other, though still having a loose connection.

As most people know, the EC House on 113th street has a history of mobility. In 1969, EC was housed in the Paris Hotel on 96th street. Barnard put up the money that year. In 1970, EC moved to the Schinasi Mansion on 107th street which Barnard rented from Columbia. These initial two years proved to be a "terrible financial burden for Barnard," according to Dean of Faculty LeRoy C. Breunig, and it was decided that from then on EC would pay rent directly to

Columbia. In 1971 EC rented the apartment house on 113th Street it now occupies. In May 1972 the lease expired and Columbia decided not to renew it. After a summer and autumn filled with negotiations and resistance from EC, the lease was renewed, in October. At that time it was declared that the new lease would be effective until May 1974 at which time EC would have to find a new house.

It still is not clear why EC is being evicted. Hester Eisenstein, coordinator of the program, felt that the complaints about the condition of the building prompted the eviction, though were not necessarily the sole reason for the university's action. Another source relayed that it may have come because "students are too much of a risk".

Members of the EC House are unsure about plans for the Fall. A possible prospect of renting some apartments from Union Theological Seminary has fallen through, and the task of finding a new EC House remains. "It's all very uncertain", said Cathy Lane

who has lived at EC House since last August. The only sure fact is that "Columbia is out of the picture".

The other aspect of Experimental College is the course known as EC 1.2. This semester the course has attracted potters, painters, photographers, writers, a baker, a weaver, musicians, Day Care volunteers, and political activists. Ms. Eisenstein felt that the "content of the individual projects is extremely significant". A student enrolled in the program commented that it was "about the only way a student going to Barnard can develop a talent or be involved in the world outside the campus, and get credit for it."

As for the future of EC 1.2, it will still be around next year. There will be a faculty evaluation in Spring 1975, and then a faculty vote. Asked what the administration's view of the EC program was, Dean Breunig replied that it is a faculty matter and as Dean of the faculty he,

(Continued on page 2)

Election Controversy . . .

(Continued from page 1)
 some serious problems are alleged to have occurred. Ms. Katz said, "I'm contesting the election, although the Senate election will automatically be repeated in the fall, anyway. The ballot was too long. People were on it who were ineligible to run. For instance, trustees must be juniors. Six out of the ten running were not. People appeared on the ballot with different years after their names in different places. People paid to watch the booths were not strict about people signing names and showing ID's. People were campaigning near polling places. There was no one there to stop them. People could not see the ballots until they got into the booths. It is the election commissioner's responsibility to make this information available. It's possible that people may have voted twice, although I don't know of this happening. Still, I'm in favor of the machines. It takes out the element of human error."

According to Ms. Katz, and another candidate who preferred to remain unnamed, there was an even more serious problem. "Sandi Ingram '76, was originally election commissioner, and thus ineligible to run. She was not originally signed up before the sheets went into the CAO safe. Then she signed up, when no one

else could do it. She didn't ask anybody, and then resigned as election commissioner." Leslie Katz is now commissioner.

According to Ms. Ingram, "As far as my eligibility there was no inequity. Deadline for sign-up was March 20 and I signed up March 20. I wasn't the only person running at that time."

Several of the candidates mentioned the lack of rules governing elections. "The problem was with Undergrad as they have never set an election policy," remarked Ms. Chicon. Ms. Katz noted that a previous election commissioner, Sue McNally "wrote up a set of election rules two years ago, along with someone else, but they weren't ratified by undergrad."

Experimental College . . .

(Continued from page 1)
 "tries to implement what the faculty approves". EC 1,2, if approved once again would have a good chance of being financed, although, said Breunig, there is "no certainty" regarding the future funding. If the faculty does not approve the program Dean Breunig concluded that students would be "free to do what they wish, but could not get credit for their degree." That is, projects for EC would

become "extra-curricular" activity.

In summary, Experimental College has a schizophrenic future. Residents of EC House are unsure about what will happen. The sixteen members are interested in reaffirming their communal existence by finding a new house. The program's coordinator sees the house as a vital aspect of the total Experimental College program. Barnard retains a "sympathetic attitude, but no legal obligations" concerning the "housing aspect" of EC. The course, EC 1,2 is secure for the near future. Ms. Eisenstein stated, "people are pouring into this program." Half the places for the Fall term are already filled. The coordinator added that students interested in signing up to take EC 1 in the Fall should see her immediately in 8A Lehman.



Sandi Ingram

Poet Lectures . . .

(Continued from page 1)
 volume, *Song For a Birth or A Death* (1959), was selected by the Poetry Book Society in 1961. *The Mind Has Mountains* (1966) dealt largely with mental breakdown and recovery and won her the Richard Hillary Prize. The Times Literary Supplement called her *Collected Poems 1967*, which drew from seven books written over a period of fourteen years and yet maintained a cohesive sense of unity, "substantial and impressive."

Ms. Jennings will be visiting the U.S. for the first time and she has come specifically at Barnard's request. Her visit to Barnard will give students a chance to meet and talk with one of "the best and most original" English verse writers. Barnard

students, it seems, cleared the library shelves of Ms. Jennings' work when news of her visit was received.

Aid . . .

(Continued from page 1)
 maximum grant of \$1700 or tuition, whichever is least, to the lowest income students starting college in the fall of '74.

The T.A.P. bill now goes to the Senate where it is sponsored by Senator Gordon DeHond (R-Rochester), a member of the Select Committee, and 24 Senators.

Stock encouraged Barnard students and their parents to write letters to state legislators and to Governor Wilson supporting the T.A.P. bill.

Spring Festival . . .

(Continued from page 1)
 to help people get into "the spirit of things" before the actual day of the festival. This spring a teddy bear grasping a bunch of balloons appears on the button.

The Committee will publish a Calendar of Events before April 27, to inform everyone of the day's activities. A wide spectrum of events is planned for both active participants and spectators. Various ethnic groups will offer food and entertainment: L.S.A.O. will present a dance demonstration, the French club will sponsor wine and cheese tasting, and the Russian department will demonstrate folk dancing. Some of the many cultural affairs that have been offered in the past and that will be offered again this year are: theatre productions, dance concerts, MacAe poetry club's readings and films shown by the Women's Center. Differing musical tastes will be represented by performances of

the Columbia Band, a jazz combo, a country blues group, and the Chamber Music Society.

Anyone with ideas or suggestions that they would like to see incorporated in the festival should contact Penny Liberatos, or one of the committees through the C.A.O. Office

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Any student groups or activities which receive funding from Barnard's Undergraduate Association must send their club presidents and treasurers to this meeting, if they have received Barnard funding this past year or will seek Barnard funding in 1974-75.

For further info contact:
 Maureen x6716 (evenings)
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Alumnae, Students Sponsor Workshop on Performing Arts

by Vicki Leonard

The Alumnae Student Affairs Committee and the Student Advisory Vocational Committee will co-sponsor the second of their career conferences on Wednesday, April 10. The first workshop, called "The Writing Option" was held in December and was considered a great success.

Dr. Jane Allen Shikoh, chairman of the Student Advisory Vocational Committee, said, "The workshop will cover the field of the Performing Arts. By Performing Arts I mean opera, theater, and music." These professions will be well covered by a panel of five Barnard alumnae. Jeanne Mitchell Biancolli, '44, is a violinist and teacher of music; Leora Dana, '46, an actress working primarily in theater; Rita Shane Tritter, '58, a singer with the Metropolitan Opera; Emily Prager, '69, a television actress; and Suzanne Fremon Wilson, '60, a concert pianist.

Born in North Carolina, Jeanne Mitchell Biancolli moved to New York with her parents at the age of five. In 1947 she made a New York debut in Town Hall, which was hailed by the critics as one of the most promising of the musical season.

Her recital in the Fall of 1950 won an enthusiastic ovation from the audience, and the critics dubbed her "America's First Young Lady of the Fiddle." The New York "World Telegram and Sun" called her, "one of the best brains in music today."

Leora Dana made her Broadway debut as Irma in *The Madwoman of Chailot*, for which she won the Derwent Award. She subsequently appeared on Broadway in *The Happy Time*, *Point of No Return*, (with Henry Fonda), *Sabrina Fair*, *The Best Man*, and *Beekman Place*. In the first season of the American Shakespeare Theater, she was Portia in *Julius Caesar*. Ms. Dana starred with Eva LeGallienne and Sylvia Sidney in The National Repertory Company's productions of *The Madwoman of Chailot*, *The Trojan Women*, and *The Rivals*. Ms. Dana's many film credits include *3:10 to Yuma*, *Kings Go Forth* and *Some Came Running* (both with Frank Sinatra), *Pollyanna*, *A Gathering of Eagles*, *The Boston Strangler*, *The Group*, *Tora! Tora! Tora!*, *Change of Habit*, and most recently, *The Wild Rovers*. At the American Place Theater she was seen in *This Bird of Dawning*, and at the Lincoln Center's Forum in *The Increased Difficulty of Concentration*. She has also appeared Off-Broadway, notably in *Kollision Course*, and *The Thornton Wilder Plays*. She has been featured in all the major television shows. She played in London in *The Chiltern Hundreds*, at the Dublin Theater Festival in *In the Summer House*, and in Spoleto in *The Milk Train Doesn't Stop Here Anymore*. Last year she was seen on Broadway in *The Women*.

Rita Tritter, singer with an extraordinary voice, made her professional debut in 1964 and, since that time, has progressed steadily through the music capitals of Europe and this country, to become the assured

performer and supreme vocal artist that she is today.

Following her graduation from Barnard College, she undertook studies with Beverly Peck Johnson and with Bliss Hebert, as well as in the apprentice program of the Santa Fe Opera.

It was in the 'American Premiere of Henze's *Elegy for Young Lovers* that Ms. Tritter first garnered her share of laurels, and after the usual civic rounds in this country, Ms. Shane invaded the European lyric theaters. In just a few short years, she has become an acknowledged mistress of the familiar coloratura repertoire (Lucia, Zerbinetta, Queen of the Night), but also of the revived repertoire, the innovative and modern schools (Meyerbeer's *Les Huguenots*, Weber's *Euryanthe*, Berg's *Lulu*, works of Poulenc, Strauss, Stravinsky, as well as such tour-de-force pieces as Schonberg's *Erwartung*.)

In 1969, Suzanne Fremon Wilson gave her first solo concert performance, which launched her as an "artist." She has performed on the NBC Today Show, WNYC's Young Americans Series and Lincoln Center Library Series.

She is now getting ready for her official New York City debut, either this coming fall or in the spring of 1975. It will be either at Town Hall or Carnegie Hall.

Each panelist will explain her profession, and answer any questions students may have about it. In addition each will be asked what information she would pass on to students hoping to enter her field in the Performing Arts.

Dr. Shikoh said the Committees hope the main thing to come out of the conference will be a variety of advice, due to the different fields covered by the panel. They plan to have one such career conference each semester. The workshop will be held at 3:30 in Lehman Auditorium.

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On a rare excursion out of Dry Dock Country, George Plimpton brought his own unique brand of journalism to Plimpton Hall last week. [photo by Ann Paloney]

Maison Francaise Seeks New Location

The Maison Francaise was recently informed that their building does not abide by the safety regulations of New York City, and that they are occupying the site illegally. Therefore they have been told to move elsewhere in the next few months.

"The University has suggested that they share the facilities of East Hall (formerly the Foreign Student Center) with the Deutsches Haus and the Offices of Foreign Student Services," said Marie Vachon, director of the Maison. "If this plan is carried out, we will be deprived of a great deal of essential space, and consequently we will be forced to limit our activities."

"Under the present plan," Ms. Vachon explained, "the Maison is to take up one whole floor of East Hall and have the shared use of the lounge on the ground floor. The Executive Committee of the Department of French and

Romance Philology felt that we should insist upon sole control of the ground-floor lounge, and that it should be emphasized that this room would not in fact be a 'lounge,' but a formal meeting and lecture room. While the upstairs room would not only be a lounge but also a more informal seminar and meeting room, suitable for receptions, which would serve in addition to house books and periodicals from the expanding library."

According to Ms. Vachon, Professor Roudiez, chairman of the Columbia graduate French department has been in contact with Vice-President James Young, Columbia architect, to discuss a new site for the Maison Francaise.

Ms. Vachon asks that students write to Mr. Young protesting the eviction of the Maison, and that they sign the petition asking that the Maison be given another suitable site.

Math Prize Offered

Professor Joan Birman, chairwoman of the Barnard Mathematics Department, has announced the establishment of a new \$150 annual prize to be awarded to a Barnard sophomore for excellence in mathematics. The prize will be financed by the Margaret Kenney Jensen Prize Fund, a \$5,000 fund, established in the memory of Ms. Jensen, class of 1909, by Ms. Evelyn H. McCaskie.

The prize will be awarded on the basis of a competitive exam directed at students who have

completed the calculus requirement, although it will not be an examination in calculus. The exam is intended "to test imagination rather than technique," according to Professor Birman. Student interest in the exam is crucial to the continuation of the prize, as the administration would like to assign the \$5,000 to financial aid monies.

The exam will be administered next Wednesday, April 10, from 5 to 7 p.m. in room 507 Mathematics Hall, on the Columbia campus. Interested sophomores are urged to attend.

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Compromising Education

In answer to criticism of her appointment to the board of Exxon, President Peterson said she believes that, "With the financial crunch that private colleges are in, college presidents must get into the business aspect of running a school. It is unfortunate, but college presidents cannot spend as much time with students and faculty that they once could spend."

It is unfortunate indeed, that the role of the college or university has changed from an institution of learning into a money-making organization. Dr. Peterson argues that without fund-raising efforts on the part of college administrators, private colleges and universities will die. Since private institutions cannot turn to the federal government for support the way state universities can, says Dr. Peterson, private colleges such as Barnard must find other sources of income. These sources apparently are to be large corporations. Dr. Peterson points out that these huge corporations, such as Exxon presumably, should begin channeling some of their profits into education, in the form of gifts and endowments, that is, tax deductible donations.

Although BULLETIN realizes that Exxon probably has no designs on Barnard's physics department, it is not unheard of for large corporations to bestow "gifts" on universities in exchange for the use of research facilities and professors to do that research. We do not think that Barnard, or any other institution of education should compromise itself by getting in league with corporations.

But, says President Peterson, private institutions are in financial straits. There is no place else for them to turn. Tuition cannot continue to go up every year at the rate it has been going up. If private schools do not receive gifts from big business, they will not be around in another five years.

This fact is dramatized by the current protests over tuition hikes and financial aid cuts at Columbia. Students are rightfully protesting the fact that tuition has been increasing every year at an alarming rate and shows no signs of leveling off. Obviously students cannot continue to pick up the tab. BULLETIN believes, on the other hand, that the University also cannot afford growing costs of education. The problem does not lie specifically with Columbia University. It lies with the entire system of private education and with the economic situation of the country.

Private education cannot continue to exist without money from private industry. But the entire philosophy of education is not consistent with making compromises with profit-making institutions. If the only answer is that private institutions of higher learning will cease to exist in five years, BULLETIN feels that that is a much better solution than a monstrous alliance between big business and education.

We agree with Dr. Peterson that it is about time large corporations start channeling their money into education, but not directly in the form of compromising gifts. Rather, these corporations should be taxed by the government and private colleges and universities should become state owned institutions subsidized by the government.

JOIN BULLETIN
before it's too late . . .

The circumstances surrounding the dismissal of Jack Finn and the reorganization which was given as the administration's motivation bring to light the curious hiring and firing policies that Barnard has exercised recently with regard to its housing staff.

In an attempt to research a followup story on the alleged reorganization, BULLETIN found that no one involved, although they are considered to be at management level, knew what was going on. Although it has been mentioned several

times over a number of years, there is no evidence of any coherent schedule for the reorganization of housing maintenance; only isolated incidents can be observed.



Blanche Lawton

times over a number of years, there is no evidence of any coherent schedule for the reorganization of housing maintenance; only isolated incidents can be observed.

When interviewed by BULLETIN last semester, Ann Paloney, director of residence at Plimpton, said that one of the reasons she had been hired was that she was willing to take over the direction of maintenance in addition to other housing duties. What is significant about this distinction is that that issue was the strongest point of disagreement between the former directors, Joanne and Ed

Colozzi, and the housing office. Despite their immense popularity with Plimpton residents, the Colozzis left under what were considered, by some, to be suspicious circumstances. Rumors circulated that the Colozzis had been harassed out of

OPINION

their jobs. According to another Barnard housing director, the Colozzis felt that the most important part of their job had been maintaining a comfortable social atmosphere rather than maintaining the building. The present physical condition of Plimpton is attributed by some to the Colozzis' choice of priorities.

The question is whether the Colozzis' resignation was entirely their own personal decision or whether their hand was forced because they happened to feel that the social life of students was more important than the physical upkeep of the building. Admittedly, maintenance problems can make students' lives miserable, but if the proposed re-organization had not yet gone into effect, then the ultimate responsibility for maintenance lay elsewhere. Jim Weikart, director of "616," told BULLETIN that the Colozzis left on their own decision, because of what they felt to be irreconcilable differences in the way they perceived their job in comparison with the Housing Office's perception of it. Both Jim and Lynn Weikart told BULLETIN that the situation at Plimpton was the only indication they had of any reorganization until the firing of Jack Finn; at

no point was the proposal ever mentioned or discussed with them until this week.

It was a common assumption that Jack Finn would be fired in June; whether it was because of the proposed reorganization plans or because of his political vocalness is uncertain. We think it was both.

The question of Finn's competency has been raised as a reason for his dismissal. If the administration is to be believed, reorganization was the main reason, even though his dismissal occurred at the most



Jack Finn

inopportune time for any redistribution of a maintenance responsibilities. It was the middle of the semester, there had been no apparent prior preparation for the assumption of Finn's duties, and more curiously still, Director of Housing Blanche Lawton was scheduled to begin a three-month sabbatical a few short weeks later. It need hardly be pointed out that Finn's dismissal also came during a period in which his political actions were most embarrassing to the administration.

—Nadine Feiler and Ellen McManus



Coming soon in BULLETIN: A look at the changing political scene on campus, or "Where are you when we need you, Mark Rodd?"

ANTIGONE



The Maison Francaise presents Jean Cocteau's *Antigone*, directed by Miltiades Papatheofanes at Minor Latham Playhouse, April 4, 5 and 6.

Thursday Noon

Irish Feminist Speaks

Mary Anderson will speak today at Thursday Noon. She is a feminist and a founding member of the Irish Liberation Movement, which was started in October, 1970. She was a member of the Official Republican Movement and of its Women's Sub-committee, that has since attacked her for her current political views. Ms. Anderson is a broadcaster and a journalist.

Next week the speaker will be English poet and critic, Elizabeth Jennings. Ms. Jennings will be the visiting Gildersleeve scholar at Barnard from April 7-12. She will give a public lecture at

Barnard on Tuesday, April 9 at 4:00 o.m. entitled "A Vision of War." Her Thursday Noon lecture will be an informal reading and commentary on her poetry.

Ms. Jennings was born in Lincolnshire and received her M.A. in English Language and Literature from Oxford University. She served as a librarian and a publisher's reader from 1950-1961. She has been a freelance poet since then.

Thursday Noon meetings are held in the College Parlor on the third floor of Barnard Hall. Admission to the lecture is free and lunch is served for one dollar.

Hardwick's Seduction : Understanding Women Writers

by Daphne Merkin

There are literary critics who take their vocations so seriously that they threaten always to become our rabbis and prophets as well.—Irving Howe, for example. Then there are those who write about literature—I hesitate to weight them down with the title of "critic"—with an unusual love and appreciation. Virginia Woolf comes to mind here, illuminating dark corners and darker psyches with a focused, intense beam rather than with a sweeping, all-inclusive light. Elizabeth Hardwick seems to fit in the latter, to my mind preferable category. Her new book, *Seduction and Betrayal Women And Literature*, is, except for the last essay, almost deceptively unassuming. Her style is easy-going, her touch light throughout, so that one can read the book with pleasure and ease, without quite realizing the quality of its observations, which ripple the pages like waves on a calm sea. These are not essays that jingle their brilliance, like coins in a pocket. Hardwick's mind is anything but metallic; her insights well up from life's experience as well as from its observation. Her writing illustrates Virginia Woolf's description of women's "emotional intelligence;" in this sense Hardwick's criticism is intuitive rather than conceptual, of the heart at least as much as of the mind.

Seduction and Betrayal is divided into five sections. The first one is on the Brontes, in which Ms. Hardwick weaves strands of biography, psychology and plot summaries together into an iridescent pattern. She is especially good on Charlotte, who is often neglected in favor of her more mystifying younger sister, about whom the author aptly remarks: "There may have been a suicidal feeling in Emily's essential nature. In her poems and in her novel, death appears more perfect than life; it stands ahead as the ultimate liberty and freedom." (This could apply just as well to Sylvia Plath, the subject of a later essay.) Ms. Hardwick accurately reads the temperature of Charlotte's heroines:

Both *Jane Eyre* and *Lucy Snowe* are superior gifted girls, very much like *Charlotte Bronte* herself. They are bookish, forthright, skeptical, inclined to moralizing and to making wearisome, patient efforts to maintain self-esteem and independence... Under the correcting surface they are deeply romantic, full of dreams, and visited by nightmares.... Need and sublimation play back and forth like a wavering light over their troubled consciousness....

The author is also attuned to the sociological implications, of a time "out of joint" for being a female writer.—"Chaperones, fatuous rules of deportment and occupation drained the energy of intelligent, needy women. Worst of all was society's contempt for the prodigious efforts they made to survive. Their condition was dishonorable, but no approval attached to their efforts to cope with it. The humiliation endured in the work of survival are a great part of the actual material in the fiction of Charlotte and Anne Bronte."—I would add, and still a great part of the material of women writers today.

The second section, entitled "Isben's Women," though a bit chaotic, may well be the most successful set of essays in the collection, full of intriguing speculations. In tackling the problem of Nora's change in *A Doll's House* "from the girlish, charming wife to the radical, courageous heroine," Hardwick offers an explanation that leaps over the hurdles of type and gender into the open spaces of what I can only call "truth:" "Part of the trouble is that we do not think... the Nora of the first acts, the bright woman—

with her children, her presents, her nicknames, her extravagances, her pleasure in the thought of 'heaps of money'—can be a suitable candidate for liberation." Later she expands,



"The only way the two can be reconciled is for the players and the audience to give up their idea that an independent, courageous woman cannot be domestic, pleasure-loving, and charming."—thereby locating the impetus for change in Nora's innate sense of freedom.

Hardwick is marvellous on Hedda Gabler, comparing her to Shakespeare's blackest villain with a fascinating definition of their common lack of

motivation: "It is Iago's destructive compulsion, rooted at one moment in triviality, and at another in something more threatening but never adequate to the destroying impulses." In writing about "The Rosmersholm Triangle" the author comes perilously close to expressing a moral, extra-literary indignation with the characters but there is something painfully-felt about this indignation that justifies it: "The terms of a triangle are always exaggerated and distorted and its excitement is temporary. We know it will one day be settled; someone will give way, give up, step aside, die." There is maturity, dignity even, in this thought.

"Victims and Victors," the third section, has some of the most polished writing in the book. The essay on *Zelda Fitzgerald* is deeply moving, unmarred by an indulgent empathy or the retrospective over-rating of regret. It keeps to the thin line between a sympathetic appreciation of *Zelda's* "sad, wasted life," recognition of her talents, and an objective evaluation of the harrowing reality she made of them.

I approached the essay on

Sylvia Plath warily, wondering whether there could be anything "new under the sun" to say about her.—Ms. Hardwick succeeds.—She insists on separating the vision, the "atrocious themes," the "infatuation with the hideous," from the art. Hardwick refuses to ignore the pathology, the destructive rage and disgust, for the imagery. She is not taken in by Plath: "If she does not, as so many have noticed, seem to feel pity for herself, neither is she moved to self-criticism or even self-analysis. It is a sour world, a drifting humid air of vengeance."—Hardwick's is an approach ready to admire the performance for its skill and force, but unlike Alvarez, who often seems ready to join Ms. Plath in her "sarcophagus/with tigery stripes and a face on it/Round as the moon," she is determined to preserve a healthy distance, to judge from the standards of life as it is lived/normally as well as abnormally.

The second-to-last section, called "Amateurs," deals with two women—Dorothy Wordsworth and Jane Carlyle—whose literary accomplishments are all

(Continued on page 8)

Poetry for Children: A New Reality

by Nadine Feiler

I'M LIKE ME. By Siv Widerberg. Illustrations by Claes Backstrom. The Feminist Press.

Poems

Poems can be about anything

But poems FOR CHILDREN are supposed to be
cute and sweet and all about
wee little mice
and dear little flowers
and Baby Jesus

Riddle

Question: What is a grown-up?
Answer: A person who's had a childhood.

One happy side-effect of that misnomer, the "Women's Lib Movement," was that feminists, in their crusade to expunge sexism, focused attention on what was being printed in children's books, figuring rightly that if one wants to eliminate sexism the beginning of socialization is a good place to start. Aside from wanting to eliminate something, feminists, and now hopefully educators, have tried to recapture something: women's lost history, overlooked mythical figures of women, and at last, the realities of childhood. Childhood experiences sans the sugar-coating can be as important and as entertaining as tales of prin-

cesses languidly waiting for knights-in-shining-armor. Furthermore, if children's literature is part of socialization, it makes more sense to socialize kids into accepting themselves and others as they really are, and into dealing with reality the way they will find it, instead of growing up to believe in the backs of their minds that they're all really beautiful princesses, each with her very own knight, alias Mr. Right.

This is not to say that children's literature should be joyless or humorless. Siv Widerberg, a Swedish poet and journalist, has managed to combine imagination and art with the need to debunk the damaging myths we are fed as children. She doesn't denude children's literature, but always balances a gently ironic humor with the fantasies and fears of childhood. Sometimes it is the humor of an adult, but most often, it is that of the child whose growing awareness is letting him/her in on the joke that the life we have foolhardily fashioned for ourselves and our children is playing on us—the mile-wide gap between our expectations and the reality we eventually find.

Widerberg's book, *I'm Like Me: Poems for people who want to grow up equal*, metamorphoses right before the reader's eyes. The first poems in the book relate the growing self-



An illustration by Claes Backstrom from *I'M LIKE ME* by Siv Widerberg

awareness of the young child, who is just realizing that "I am me and that is separate from everyone else." "My" is used frequently: in "My teacher," "She doesn't shout/like the other kids' teachers/She shouts like/My Teacher." In "Birthday Weather," Widerberg writes:

Sunny
or rainy
or only a little sunny
or the brightest sunniest day of the year
Tomorrow
the third of June
is my birthday

(Continued on page 8)

Sexual Revolution: Politics and Ethics

by Ellen McManus
and
Nadine Feiler
and
the BULLETIN staff

In 1968 a Barnard sophomore was brought before the Judicial Council and "censured" for her failure to comply with Barnard housing regulations. Officially, she was charged with falsifying her address in order to evade the Barnard off-campus living restrictions; but the real issue involved, the issue which received national press coverage and the issue which prompted outraged alumnae to threaten withdrawal of financial support from Barnard, was that Linda LeClair was cohabiting with a man.

Six years later Barnard and Columbia students live in officially condoned and happy coexistence in coed dorms at both Barnard and Columbia. Students now take it for granted that they are allowed to live next door to members of the opposite sex, entertain anyone in their rooms at any time of day or night, and generally pursue their own chosen life styles.

But the reality of the situation in Barnard and Columbia dormitories has not been accepted by any means, nor is it widely known. Although Barnard makes no secret of the fact that its dorms are coed, and although parents and alumnae are aware of the existence of coed housing, most do not have a very clear idea of the reality and prevalence of coed living. Many parents and alumnae, through self-deception or ignorance, firmly believe that coed housing does not mean cohabitation. Students themselves have not yet fully accepted the responsibility or the reality of coed housing. Many students lead a double life, frantically moving their boy or girl friend out of their room when parents come to visit. Coed housing is still, to a large extent, considered a curious phenomenon that parents and alumnae prefer to ignore. The political implications of a "radical life style" are still well under control.

But the battle which triggered the widespread changes in living regulations at Barnard was hard-won and born out of political protest. Linda LeClair was not only fighting for her right to live where and with whom she chose but challenging the right of a university or college to govern the life styles of its students.

Barnard housing regulations in 1968 stipulated that under-classmen whose parents lived beyond a fifty mile radius from Barnard could not own their own apartments (while theoretically a commuter could live anywhere she chose). Housing regulations also restricted the visiting hours of men in the dorms, imposed curfews on the residents and insisted that students sign out whenever they left the dorms at night and declare their destination and hour of return. Ms. LeClair challenged these rules not only because they were discriminatory on the basis of "sex, age, class in college, and the distance the family lives from college"; she also claimed that the rules were not consistent with the students' actual behavior, and therefore had no meaning.

In a poll conducted at the time of the incident by the Ad Hoc Committee for a Fair Housing Policy, it was discovered that out of the 400 students who answered the poll, three hundred admitted to violations of the housing code, which included giving the college one address while living at another, staying out overnight without signing out or staying at a place different from the stated destination, or leaving the dormitory without signing out. These "offenses" seem ludicrous to students today who cannot imagine the college even caring about where they sleep at night, much less having control over it. But in 1968 many of these violations were possible reasons for expulsion. And although 300 students admitted to the violations, only 70 consented to allow their names to be used as evidence in Linda's defense. Many students admitted that the rules were inconsistent and unfair, but few would put their names on the line. It had obviously become a moral issue, although Barnard officials insisted that a mere technicality, an infraction of the rules, had occurred. As then Assistant Professor of Philosophy



Linda LeClair and her room-mate Peter Behr in 1968 after the Judicial Council Ruling. [photo courtesy of Spectator.]

Sue Larson, at Ms. LeClair's hearing, asked "How could the college in good conscience punish just one violator of the rules which so many have violated?" She stated that the housing regulations were an abridgement of a student's rights, claiming that "rules governing non-academic life have no place in a community of scholars."

Finally Barnard, in one of its greater acts of equivocation, handed down the verdict. Ms. LeClair was found guilty of housing regulations as charged and the Judicial Council recommended that she be "denied the privileges of using the cafeteria facilities and of participating in dormitory social events;" at the same time, however, they recommended to President Peterson and the appropriate committees "a thorough revision of such regulations with a view to eliminating any suggestions of discriminatory practice or infringement of basic human rights."

After that the changes came thick and fast. The next year parietals were extended, but to the ridiculous hour of three a.m. which meant that guests sleeping over simply had to get up at three in the morning and be signed out. In 1970, the first year of the present senior class, twenty-four hour parietals were granted and the following year there were no living restrictions at all beyond the usual security measure of signing guests in and out. That same year an experimental coed floor was tried in Livingston. In 1971, after long battles by the Barnard and Columbia housing committees, coed housing was instituted in Brooks and Hewitt, and Furnald, Livingston and Hartley. For the first time, a large number of men and women from Barnard and Columbia could live together in relative freedom and the phenomenon of widespread co-habitation among college students was born, bringing with it new definitions of student relationships, new living styles, new contradictions and new problems.

The problems and contradictions of coed living are many. A Barnard junior described her experiences and those of her friends on a coed floor. "I spent my freshman year in Reid Hall, in what was then a "typical" girls' dormitory. BHR. All my friends moved to Columbia sophomore year and I suffered a low lottery number, living on a coed floor in Hewitt; the first year BHR admitted "men without women" beyond the front desk.

"Most women moved to Columbia to escape the strict atmosphere of BHR; the meal plan, signing guests in and out, the ubiquitous register, and general parental attitude. Columbia meant freedom. Looking back now, one Barnard junior recalls life in Reid with nostalgia. 'BHR offered a certain kind of security,' she

said, 'like, being able to get men out of your room more easily; and being close to women. Life at Columbia has often meant uninvited guests, and less contact with my female friends.'

"Coed living in general seems to introduce an element of casualness that some people, at least, are uncomfortable with. 'This situation invalidates the old set of sexual signals, games, rules, whatever you want to call them. It makes relating to women, and translating their actions a lot harder,' said a Columbia senior, 'whether in terms of friendship or a sexual relationship.'

"It's all too often an invitation to instant intimacy: let's get close right away, agreed one of his neighbors 'If you try to break out of the mold by going out with different people, you're regarded as promiscuous.'

Far from creating a brother-sister atmosphere, what a Barnard floor counselor once referred to as the "incest taboo," coed living does produce sexual relationships between men and women on the same floor. 'It's really a drag, too,' commented a Barnard woman, 'because then you both feel confined and as if everyone else who lives around you knows. You're forever running into each other. You lose all your illusions . . . I guess that's what coed living is supposed to do, but I'd like my illusions back.'

The administration seems to encourage this idea: that men and women living on coed floors develop only a sort of sibling affection for each other, and that "dating" patterns have remained the same—that is,



one becomes romantically involved with say, a person from another dorm, whom one dates but does not live with; and feels only sisterly/brotherly affection for one's floor family.

Although this is the case with many men and women, it is certainly not the only kind of relationship which develops between people on the same floor, or in the same dorm. It is not at all unusual for one to begin sleeping with one's next door neighbor and become a "couple"—even though the couple were total strangers before they moved into the dorm.

Many students see this situation as a much more natural living style. "It makes 'dating' unnecessary. You can just visit," said a Barnard junior who lives in Furnald. "On the other hand," she added, "it makes people more conscious of modesty. You can't walk down the hall in a towel."

This rather schizophrenic attitude was another noticeable trend among those who commented on their living situation. They like the ease and freedom that living on a coed floor gives them. They also feel that it is a much more natural situation than the feverish hunting for "dates" that went on in pre-coed days. On the other hand, they miss the excitement and mystery of those days. They miss the illusions they once had of the opposite sex. Although some men and women have managed to work out natural relationships with both men and women on their floor, some men miss the camaraderie and "college spirit" of an all male dorm and some women miss the female friendship and intimacy they had back in Reid as freshmen.

But the most oft-repeated and seemingly most heart-felt comment heard on both sides of the street was that what students really want is that old will-o-the-wisp security. Whether men and women find it in coed living or some other lifestyle, this, it seems, is what they are looking for. The security of a boy/girl friend, lover, or just "friend" can be found more easily in a coed living situation, and students like the ease of forming friendships with the people on their floor. "Life is easier for those who don't go out much", said a Barnard junior. A Barnard freshman said, "I just want to feel secure about someone." Thus coed floors begin to look like little suburban streets, with mini-marriages in each room. Couples are respected on a floor, and if there is any taboo, it is not on sleeping with one's next door neighbor, but with one's next door neighbor's lover.

In this sense, it seems nothing changed with the advent of coed living. Men and women still look for the companionship of the opposite sex in fairly conventional ways; only now they can do it in the privacy and security of their own floor or room, instead of at a sock hop or in the back seat of the car.

Coed living has substantially changed more than the social atmosphere at Barnard and Columbia. Dr. Harriett Mogul, Director of the Barnard Health Service said that, although she has not seen a substantial increase in the use of contraceptives used by Barnard women in the five years that she has been at Barnard, ("Barnard students were always careful"), she believes that there have definitely been changes in attitudes toward sex, not only at Barnard of course, but all over the country.

Dr. Mogul says she believes that coed housing is a much healthier situation than the restricted living arrangements of the past. "It has led to a greater openness about and acceptance of sex, although I don't see that it has led to greater promiscuity among students. Barnard women, especially upperclasswomen, tend to want stable, monogamous relationships."

The difference that coed housing does make is that it allows students to experiment with different lifestyles and relationships. Although monogamy seems to be the most prevalent and accepted choice, men and women can also choose to live alone or with groups of either men or women or both, and in heterosexual, bisexual or homosexual relationships.

The struggle for gay liberation,

however, gained strength sometime after the so-called "sexual revolution" of the very late sixties, in which heterosexual people fought for the right to live together freely. The gay battle was harder and longer, and represents a more radical change in the accepted pre-'68 way of living. Gay life has not yet attained the euphemistically bemused acceptance that heterosexual cohabitation has earned from university authorities.

Barnard has long been spoken of as a fairly radical lesbian school. But the history of lesbians at Barnard is far from radical. In 1963, two women were expelled from Barnard because someone from Columbia was looking into the dorms with binoculars, discovered they were lovers, and reported it to the administration. By 1972, attitudes seemed to have changed a great deal. So had the administration. That fall, a core group of zealous lesbian-feminists formed the group Lesbian Activists at Barnard (LAB), with no apparent opposition from the top brass. The first meeting drew forty-one women, a conglomeration of Barnard students and members of what was at that time the Lesbian Liberation Committee (now known as Lesbian-Feminist Liberation) of the Gay Activists' Alliance.

Last Year's LAB flourished due to able-bodied leadership and the support of both the Women's Collective and the Women's Center. Activities such as dances, panel discussions, and theater groups were carefully planned and, more often than not, were successful.

A meeting of LAB was finally arranged last semester by new people, not by any of the old crusaders. Roughly ten edgy women showed up, including the women who left in the midst of the meeting. Ideas for the upcoming year were tossed half-heartedly around the room and plans for the following week were sketched. That was the first meeting.

The following week, no one showed up, aside from the two members who had arranged the previous meeting. LAB never met again. The organization has been run almost entirely by two women, although everyone assumes it is a large, active, influential, and perhaps proliferating group. Either that, or it is ignored. But certain established gay groups in the city assume that LAB is a huge group, that Barnard women are right-on, that gay women here exist in a lesbian utopia.

A lesbian at Barnard was told by a friend works in one of the university libraries who has been sending what appear to be almost form letters to women he meets on the job. The friend and another woman compared letters, finding them nearly identical. "So my friend told me of a plot she had devised to fix this Cassanova's wagon; the gay woman told BULLETIN, "She and the other woman were going to walk into the library hand-in-hand and tell this guy that they were sorry, but they cared for each other more than they could ever care for him. I looked at this woman, amused that she had chosen to tell me this, but she must have thought I appeared incredulous because she assured me, in a very matter-of-fact tone, that 'there is a lesbian group on campus, you know.'

"That incident told me a great deal about people's conception of the gay movement on this campus—Sure, it exists, but no one I know is a part of it. Among the straights at this university, the prevailing attitude is that of indifference."

But what has happened during the past year to cause this reluctance of Barnard women to commit themselves to a lesbian organization? Graduate school applications looming on the horizon may deter some from being up front, but that is a meretricious excuse because no one but the other group members need ever know of a woman's proclivities. No, it appears that there is a pervasive inclination among lesbians and bisexual women at Barnard toward Discretion, with a capital D. It seems valid to feel that a woman's sex life is her own business, but if a lesbian is too discreet, she winds up being celibate. The ways in which Barnard lesbians make contact are very mysterious and, for that reason, very difficult. "It is impossible to assume anything about a woman's sexual tastes on the flimsy bases of dress, mannerisms, or speech. Taking the risk of making an assumption still may lead to a paste in the mouth if you're wrong. Straight people, at Barnard and elsewhere, are still not



liberated about homosexuality," a gay student told BULLETIN.

"What has struck me as very surprising about the Barnard-Columbia community is that no one has said anything intentionally derogatory to me about my inclinations. For this reason, it seems strange that Barnard women are so reluctant to come out, even for social, rather than political, reasons."

The attitude of lesbians at Barnard have gone through quite a metamorphosis during the past decade: from abject fear, to blatant slogan-shouting, to mind-your-own-business. Because of this metamorphosis, Barnard has become a curious social phenomenon: a lesbian desert in the middle of the biggest gay oasis in the world.

The question still remains as to how prominent a role the structural changes since 1968 have played in effecting any fundamental changes in the social atmosphere on campus. It would be facile to merely claim that 24-hour parietsals or co-ed living have or have not made all the difference in the quality of life here. While the "sexual revolution" certainly altered sexual mores, it is difficult to find any sign of its existence beyond its effect on what now constitutes acceptable sexual behavior. There is a curious dichotomy between the Sixties-spawned acceptance of sexual relations on the one hand, and the recent return to some of the trappings of the sexually-frustrated Fifties.

In an article in the April issue of *McCall's*, the authors claim that the new sexual freedom of the 1960's and 70's brought with it as many new problems as it solved the old ones. Students now attending college are "in the middle of a sexual revolution they did not create but one that has shaped their lives," wrote *McCall's*. Because of these new and unfamiliar tensions, college students look back longingly to the days when interpersonal relationships were clearly defined, and they knew exactly what they could expect from them.

In talks with students on co-ed floors in Furnald Hall, BULLETIN found many of

McCall's words eerily repeated almost verbatim. The residents underscored the "different tensions which develop to replace the old ones." But again, all the students also pointed out the reverse side of co-ed living which has opened up the social possibilities, made it easier to be "natural" with the opposite sex, to develop friendships without romanticizing them. The popularity of co-ed living attests to the fact that its advantages far outweigh the disadvantages. There is no denying that for some students here, sexual relationships have become integrated into their lives; for many, sexual freedom has had a beneficial effect on their social interactions. In fact, many would say that socially, people at Barnard and Columbia have never had it better in relating to each other before this year. They can point to the now almost-weekly dances that draw crowds, the turn from the anti-social, inner-directed and now highly illegal drug society to the more congenial and socially acceptable past-time of "boozing it up." This campus is fast on its way to becoming a party school. As the *McCall's* article pointed out, many college students are turning away from casual sexual relationships to a nostalgia for the good old simple days of dating in their quest for a sense of security.

The new catch-phrase on campus however has nothing to do with security or "meaningful relationships;" it has little indeed to do with any kind of relationships. "We just need a release," explain streakers. A fifties sock-hop packed them in last Saturday night in our very own Morningside Heights version of the old high school gym - the rarely-used Barnard gym. Touted as "the social event of the year," the dance approached, frenetic, frenzied pitch in its attempt to have a good time and release some of that ubiquitous energy.

Whether looking for security or release, students seem to be finding it in the activities of past generations. Nostalgia is not a sincere search for security, but rather a facile and perverted quest for a security that worked in the past. Instead

of self-assertion within one's own time and place, nostalgia symptomizes a surrendered responsibility, running away from the present, to be someone you really never were, in another time and place. If you can't handle relationships within your own world, you merely masquerade as someone else, and become psychologically and physically a sock-hopper for the evening.

To attribute the latest phenomenon of "streaking" to a relaxed and healthy attitude towards nudity is absurd self-deception. The disturbing thing about streaking is that it is not natural or healthy nudity. Nudity in fact isn't even its point. The reasons for it lie once again in that frantic search for some sort of release of impossible tensions, or to shock a lethargic campus into feeling something, anything, be it outrage or mild amusement. The significant feature of the nature of streaking is that it be done quickly and preferably masked, before anyone realizes who you are.

If a scant six years ago, the very discreet and private personal habits of Linda LeClair threw this campus into a chaos of moral outrage and financial pressure by alumnae, and ten years ago, a peeping-tom was able to get two Barnard students kicked out, why then is there no objection to blatant nudity or offensive strip-tease shows, such as the one sponsored last year by the Columbia Class of 1976 with the blessings of the Columbia College Student Activities Office? Can it simply be that these are just more acceptable behaviors in 1974? Or was the campus security guard closer to the truth when he said of the Columbia streakers, "I don't like it but it's a lot better than rioting."

Students on campus today are living the radical life-style that was so violently fought for in '68. In the words of one Barnard senior, "We can smoke openly, fuck openly, we can do all sorts of things that before the University in its *in loco parentis* role wouldn't have allowed." For all their sexual sophistication or radical lifestyles though, Barnard and Columbia students have curiously retrogressed politically. From 1968 to 1970, assertion by the students of their sexuality and right to privacy was also an assertion of their right to adult responsibility; and the administration's recognition of the need for changes was a recognition that they were dealing with adults. But the administration's present laissez-faire attitude towards streaking is closer to giving the kid a lollipop to shut up. The sexuality typified by streaking and sex shows is a frivolous childhood prank, and a far cry from an assertion of adulthood. The LeClair issue was part of a serious political upheaval on this campus, when students were scrutinizing the composition of the University and demanding and forcing change, a time the administration would obviously like to forget, as witness the hesitance of Barnard to supply information on LeClair. The sex issue now on campus is diversionism that pushes tuition hikes and trustee positions with unethical corporations to the background. The message from above is, "streak all you want, but don't touch the structure of the University."



photos by Donna Schwartz

Hardwick . . .

(Continued from page 5)
 the more precious for their chance. Hardwick takes Dorothy to task for her "failure to inspect character and motive," yet gently reminds us that "her dependency was so greatly loved and so desperately clung to that she could not risk anything except the description of the scenery in which it was lived." With Jane Carlyle one feels the greater loss; she comes very much alive in these pages, as does the gradual, tragic disappointment of her marriage, as her husband gradually abandons the carefully-created nest—carpeted, papered, and curtained by Jane herself—for the "opulent warmth" of Lady Ashburton's Bath House. Jane's sense of betrayal is an occasion for one of Hardwick's wrenching insights, a chord that resonates

long after it is struck. "This is the unspoken contract of a wife and her works. In the long run wives are to be paid in a peculiar coin—consideration for their feelings. And is usually turns out this is an enormous, unthinkable inflation few men will remit, or if they will, only with a sense of being overcharged." The final, title essay is the most ambitious, attempting to record "the death of sex as a tragic, exalted theme." Or so the author has it. I am not sure whether this essay, lighting as it does on so many different topics, really leads cohesively to that point. While the comments on individual books and characters are characteristically incisive, I was bewildered when what seemed like scattered sniffs and pokes led up to a grand theory at the close.

Poetry . . .

(Continued from page 5)
 Awareness of the self as a separate and unique being entails a child's awareness of otherness, and the differences among people. It is in her poems about children's relationships with other children and with adults that Widerberg really succeeds. These poems are perfect examples of her combination of fantasy and reality. These are also the most painful

Widerberg's poems aren't afraid of emotion or fear or of exposing weakness. In a haunting poem entitled simply "Friendship," after the taunts of a friend who vacillates in bestowing the favors of her friendship, the speaker says "It took me months/to get over my love for Lena/and my hate." The most frightening aspect of most children's literature and of most people's attitudes towards children is an unwillingness to attribute to kids the same strong emotions adults experience. Widerberg includes "Usable Words," a list of expletives with blank spaces at the end for the reader (or listener) to add some choice words of their own.

To read this book is to believe that there is nothing in childhood that should ever be categorized as "not nice." The final section of the book contains poems about the unmentionables: the sensuality and sexuality of children, masturbation, fascination with bodily functions, nightmares, bed-wetting. And like the earlier poems, these carry on Widerberg's tradition of self-assertion, that being what you are is good enough. In "That Is Me," a celebration of a-wakening sexuality, she writes:

Mine
 Me
 Body
 My Body that is Me

There is important validity for adults in re-examining children's literature and the education adults have established for kids. Life and education could and should be synonymous, and even more importantly, it should be a continuous process. Childhood isn't a time to be set off from the rest of our lives. One way to accomplish this integration for ourselves in order to do it for our

Noses
 "There, there,"
 said the old lady
 tweaking my nose
 I
 unfortunately
 couldn't reach hers

children, the only way I can think of, is to return not to our own pasts, but to the milieux in which our pasts occurred and observe the present of those there. Just as women are asking that we remember their history is all our history, it is even more crucial to remember that the world of children is also our world.

At Annika's Place

At home at Annika's place
 they talk to you
 like you were big
 "What do you think?"
 "What's the best way, do you think?"
 "What do you think we should do?"
 And then:
 "Really.
 Do you mean it?"
 "Maybe so."
 "Well, you're really right about that!"
 Or:
 "No-o-ow, I wonder really if that's right..."
 I wish it was like Annika's place
 at our place

poems to read, because each one focuses on what is a painful experience in growing up, but while Widerberg allows no sentimentality, she cushions the blows with her humor. Witness "Susanne," a child's realization that she can strike back:

I've been at Susanne's
 for several days
 Slept there
 Eaten there
 Played there
 Done my homework there

Pretty soon Susanne will come
 over to my place
 Then I'm going to ride my bike
 the whole time
 and let Susanne run along beside

In a poem about the school bully, "Eric," after describing how horrible Eric is, the speaker wistfully reflects on the difficult recognition of the disparity between reality and fantasy:

Often
 in my dreams
 I'm like Erik

More often
 in real life
 I'm like me.

One criticism I have of the book, small as it is, is Ms. Hardwick's frequent use of the adjective "awful." As it is, I do not find it a particularly useful word—its possibilities are so vast—and it is here in such glaring profusion that I was tempted to go back and count the number of times it was used. Another word she uses a lot, equally ineffectually, is "great;" I found this stylistically simplistic rather than unassuming.

In conclusion, I think *Seduction and Betrayal*, slim as it is (no more than 208 pages) is a triumph. Ms. Hardwick's sympathy for the and un-

derstanding of specifically female artists and literary figures does not preclude sympathy for humanity, generally.—She worries about Nora and Sylvia Plath's children left behind... She possesses a genuine liberality of spirit, a lack of elitism that stains so many litterati, enabling her to note scathingly, "In the common man, excessive demand for sex is repulsive. Gentlemen merely run the risk of being ridiculous." She can be refreshingly honest as when she admits that the accounts of Virginia Woolf's breakdowns and suicide in Leonard's autobiography "fall very short of

what I might in a low moment have liked to have." Her wit is unexpectedly wry; e.g., concerning Wordsworth "there is no doubt he could suffer easily a lot of care and consideration." She can turn a skillful phrase, "the vinegar of ambivalence," and yet, thankfully, she is not out to impress us. Her pose is not that of an intellectual, self-consciously erudite, but of a guide pointing out the sights along the way, vastly helpful but never condescending. Elizabeth Hardwick is a reader, like the rest of us, only more intelligent and more aware. And that is the highest praise I know of.

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