

Barnard Bulletin

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THURSDAY, APRIL 11, 1974

Four Professors Awarded Research Grants for 74-75

by Vicki Leonard

Four members of the Barnard faculty have been named as recipients of grants this year to continue research in their respective fields. They are Professor Joan S. Birman, Chairman of the Mathematics Department, John W. Chambers, Assistant Professor of History, Assistant Professor Marina Ledkovsky, of Russian, and Suzanne Wemple, Associate Professor of History. Three of the grants came from the National Endowment for the Humanities, one from The Alfred P. Sloan Foundation.

Professor Birman received the Sloan Fellowship for Basic Research. She is the first woman to ever receive a Sloan Fellowship in Mathematics. This field has always been predominantly male. Professor Birman said that only about 6% of the Ph.D.'s in mathematics granted go to women. She added however, "In the past few years a great deal of publicity has been given to the accomplishments of women in the field."

The Sloan grant gives half support for a period of two years. Professor Birman said she will use the grant to continue her research in knot theory. She described her interest in math as being "between the two fields of topology and algebra."

Since this her first year teaching at Barnard, Professor



Joan S. Birman

Birman said that she plans to continue her teaching next year, although only for half time. Professor Birman is new to the Barnard faculty, but is herself a graduate of Barnard, class of '48.

Professor John Chambers has been awarded a \$2,000 summer grant from the National Endowment for the Humanities. His major field is twentieth century U.S. History, and he said he will spend the summer continuing his research and analysis of conscription in the United States during World War I. Professor Chambers received his Ph.D. from Columbia in 1973, and did his dissertation on the subject of conscription.

Professor Chambers, who has been teaching at Barnard for two years, is the editor of a book called *Three Generals on War* and a forthcoming anthology, *Draftees and Volunteers*. He is also the vice-president of the

Conference on Peace Research in History.

Professor Wemple has received a one year grant from the National Endowment and will take a leave of absence next year to write a book on the history of women during the Carolingian period. She said that part of the time would be used to do research for the work in Europe.

In discussing her research Professor Wemple said: "My period of history is the ninth and tenth century. Women in history is a subject which I've already been working on. For the book I will concentrate on women in the ninth century. I will investigate the careers and lives of upper class women." She said she will work on the subject of women's legal rights and how they were changing.

Professor Wemple said that the study of women in history is a relatively new field that is as

(Continued on page 3)

7 Brooks

Room Drawing Fails To Resolve Problem

by Roberta Chiascione

Currently seen by some, in the words of Barnard Organization of Soul Sisters (BOSS) member, Sheila Turner, as "only a vestige of the black floor," 7 Brooks has only 8 prospective students for next year, two of whom are white. There are 18 rooms on 7 Brooks.

News Analysis

Although the Regents ruling has resulted in the removal of the preferred status designation of 7 Brooks, BOSS hopes to house freshmen third world students in the remaining 10 rooms. As for the possible appeal of the ruling, the Housing Committee, at their March 28 meeting, decided, according to chairwoman Lisa Churchville, "to recommend to Ms. Petersen to look into the possibility of appealing," to the Board of Regents. The committee itself hasn't the finances to back an appeal and, as Ms. Churchville stated, "I don't even know if the sentiments of the committee are for an appeal." The two members of BOSS who attended the meeting, she said, apparently felt that, "the Regents decision didn't make that much difference," and that the floor will probably continue housing black students next year.

In the meantime, Professor Reed of the Political Science Department looked into the legalities of the ruling, and according to Ms. Turner, "Barnard was cited, not 7 Brooks," and thus BOSS feels that Ms. Petersen, as the representative of Barnard, which in turn represents every student and group of students in the

school, should appeal the ruling. Marsha Simms, residence counselor on 7 Brooks, told BULLETIN that there is a great deal of concern on the floor. A third world floor will now come about "by chance; if things work out right, it won't be because they're supposed to be," but because there were enough third world students admitted who would take the rooms. The floor's continued existence is a necessity, she feels, because, "Barnard is a very bad experience, particularly for freshmen. College is a shock for everyone—but being black means getting used to living with whites as well as getting used to

(Continued on page 4)

46 Seniors Elected To Phi Beta

Thirty-eight seniors were named members of the Barnard chapter of Phi Beta Kappa for the spring 1974 term. These students are chosen on the basis of academic standing after completing seven semesters of work. They will be initiated next Thursday at convocation. The new members are: Cynthia Scripps Bagby, Art History; Hassidah Nancy Bigman, History; Mindy Rose Bokser, Mathematics and Philosophy; Janet Laura Castlemar, Psychology; Georganne Chapin, Anthropology; Margaret Amy Chernack, Program in the Arts;

(Continued on page 3)

English Poet Elizabeth Jennings Lectures on 'Visions of War'

by Marilyn Kohn

The Barnard English department presented Ms. Elizabeth Jennings, English poet and critic, as this year's third visiting Gildersleeve Professor. On Tuesday, Ms. Jennings lectured to an eager audience in Lehman Auditorium.

Ms. Jennings spoke on "A Vision of War: David Jones' 'In Parenthesis'". David Jones is an English poet not too well known in the United States. Although there were undoubtedly few who had read the work (first published in 1937) Ms. Jennings quickly captivated her audience. As a questioner remarked at the end of the lecture, "she has a lovely quality as a critic that makes one want to read the work."

Ms. Jennings' analysis of the epic poem "In Parenthesis" also cast some light on her own poetry. The poem is about the trenches of World War I and based on experiences in the poet's own life. Her poetry too is rooted in experience and yet it is "generalized"; not so that the individual becomes swallowed up in the mass, but so that he becomes "everyman". The poet transforms life and history; it is not, said Ms. Jennings, "a scientific way of looking at the world, but it is just as true, even more true...." The ultimate battleground is the mind of man. Jones combines an element of

myth in man's life with the reality of it as does Ms. Jennings.

Her praise of the poet's skill had a critic's sharpness and a poet's experience behind it. Ms. Jennings quoted T.S. Eliot's introduction to the poem: before studying a poem it is necessary to "have read and been excited by the text." Ms. Jennings' lecture, in which her appreciation for and understanding of the text was evident, proved the aptness of the doctrine.

Ms. Jennings pointed out the importance of tradition to the poet. "Personal elements (the writers' own 'feelings') neither begin nor end a tradition"; and

yet a successful poem must "assimilate" the tradition without losing its originality. Echoes of Hopkins, Yeats, and Eliot, run through Jones but they are woven together like a "rich, entrancing, tapestry." The "spiritual and the visual are linked with the physical" to create a sense of unity.

Ms. Jennings will be available for consultation until April 12 and welcomes a chance to meet with students. For those who missed her lecture or who wish to hear her read some of her own as yet unpublished poems, Ms. Jennings will do so Thursday at noon, in the College Parlor.



English poet Elizabeth Jennings at reception in McIntosh Center Tuesday afternoon. [photo by Donna Schwartz]

Convocation

Awards, Promotions To Be Announced

On Thursday, April 18 there will be an all-college convocation at 1 p.m. in the gym of Barnard Hall. After an opening statement by Chief Marshall, Jeanette Roosevelt, the program will continue with a "State of the College" message from President Peterson.

Unlike convocations of the recent past, this event will include both faculty and student recognition of achievement. Dean of Faculty, LeRoy C. Breunig will make known this year's faculty promotions and the awards that faculty members

have received this year, in addition to new positions that have been recently decided.

Following that, Undergrad Association President, Maureen Killackey, will announce the new officers of Undergrad and the new student representative to the Board of Trustees. Next year's officers will officially take over at this time.

There will also be a revival of the "Honey Bear Awards"—given to faculty, administrators and students recognized by Undergrad for outstanding contribution. Ms. Killackey will make these awards at the convocation.

Undergraduate recognition of non-seniors will be given by Dean of Studies, Barbara Schmitter. Seniors will receive their recognition at the graduation ceremony.

Eleanor T. Elliott, Chairwoman of the Board of Trustees, will then announce the recipient of a

(Continued on page 3)

Staff Meeting

There will be an important meeting of all BULLETIN staff members this afternoon from 1:00 to 3:30 p.m. in 107 McIntosh. All staff members are required to attend. Appointments for next year will be discussed.

Barnard Bulletin

Barnard College, 107 McIntosh Center
New York, N.Y. 10027
Telephone — 280-2119

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 Negris (photographer), Sharon Schindler, Rebecca Waters, Margaret Zweig.

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Acceptance, Not Assimilation

The most common and most valid argument for the continued existence of an all-women's college is that such an institution offers women not security and protection from men, but an opportunity to feel closeness to other women and to develop human and intellectual respect for themselves and for women in general, something which is often difficult to do in a school where women are an unnoticed and unvocal minority.

The recent controversy over the continued existence of an all-black floor seems to require a similar response. The floor has been criticized for providing an over-protective environment in which black women are sheltered from the reality of a predominantly white school and culture. Critics of the floor say that such an environment discourages black women from learning how to deal with a world they will have to live in when they leave Barnard.

In fact, however, just as women, no matter where they go to school, must deal with men everyday and everywhere, black women, no matter where they live, must deal with the reality of a white school everyday in every thing they do. An all-black floor offers not *protection* but a supportive community which may help give them the confidence to deal with the reality of a white school.

The result of last week's room-drawing, however, point out that by the time they become upperclasswomen, most black women do not feel the need to live on an all-black floor but have moved to other rooms on campus or to all-black suites. White women, at the same time, have learned to accept black women as individuals, not as a block.

On the other hand, the fact that six black women still chose to live on 7 Brooks, reaffirms that a need still exists for an all-black environment. The decision of black women to live on 7 Brooks is *not*, as it is sometimes euphemistically described, simply the decision of six friends to live together, just as the banding together of women in a predominantly male institution is not an accident. An oppressed or disenfranchised minority in any situation needs the supportive effects of solidarity. The need still exists at Barnard for a black community, and the administration should do everything they can to support that need, and not use the Regents ruling as a convenient excuse to get rid of an embarrassing mistake.

The question still exists, however, of why there is so much hostility surrounding 7 Brooks. That hostility exists on both sides is a fact which cannot be ignored. The reasons for the hostility are not so clear. BULLETIN feels that it is the result of the failure of black and white women to understand needs and motivations and also a failure to see one another as individuals.

The problem also lies with Barnard itself. Records show a decreasing percentage of black enrollment. Barnard has become, over the last few years, an increasingly homogeneous white upper middle-class school where minorities of any kind must feel out of place.

But this trend is all a part of Barnard's inability to cope with an economic and social situation in which a private elitist college is fast becoming an anachronism. The trend will not be reversed until basic and drastic changes are made in the structure and philosophy of educational institutions. What can be done *now* must be done by students themselves; students, both black and white, must learn to understand, or at least accept, each other's needs.

However, not everything will be solved by simple understanding and good intentions. It is hard for us white liberals to swallow, but we must learn to accept black solidarity which may not include us.

Cocteau's *Antigone*: Creative Staging but Static Use of Chorus

Antigone has the distinction of being a rather well known play. If one has not read it, at least one has heard much about this classic. Such familiarity, however, is a dubious distinction. Sophocles' *Antigone* must overcome the same problem presented in a play as popular as Shakespeare's *Romeo and Juliet*. That is, the danger of falling into cliché.

Jean Cocteau's French version of *Antigone* was presented April 4-6 at the Minor Latham Playhouse. Under the direction of Miltiades Papatheofanes and Charles Potter, the play was given an interesting treatment. The directors stressed, while in rehearsal, that their intention was not to present an "existential *Antigone*". Miltiades Papatheofanes, a Columbia classics major, further commented: "the chorus will be put to different use. The chorus is the audience; each character directly addresses them as if in a vacuum."

Supposedly, Cocteau's version, originally presented in 1922, builds upon the ironically perverse psychology of Creon. It is he, not *Antigone*, who is the tragic figure. Michael Trittipio, as Creon, created an effective image of a king doomed by his own adamant decision and absolute rule. He was successful, I feel, because of the interesting staging. Creon never stepped down from his platform to speak on eye level with any character except *Antigone*. He was always looking down, dictating, until the very end when even the chorus

turns against him. After sending *Antigone* to her death, prompting his wife and his son to commit suicide, he is emotionally destroyed and, therefore, physically deposed. He must step down to confront the chorus in an attempt to justify his actions, symbolizing his final defeat.

Maria Pallais, as *Antigone*, gave an extremely fine performance. She captured the determination and strength of a complex character who sees it her duty to follow what she believes, despite the consequences. Here, *Antigone* realizes that she will be deified after her death and knows that Creon fears such determination, and her involvement in his political world.

Ismene was played by Michele Burke. She was especially good with her comparably small, though key, role, giving it much depth and maintaining a necessarily distraught emotional pitch throughout. Other characters included Raymond Aab (Hemon), Bruce Birns (Tiresias), and Ellen Hartman (Eurydice). The chorus consisted of Rosa Carretti, Jan Casadei, Amy Goldman, Irene Magram, and Franny Wood. Gaurds were Peter Rose and Fred Senatore.

My only major criticism lies with the use of the chorus. The chorus has an essential function to perform, to act as public opinion. The masks that they used were consistent with the idea of "chorus as group", no individuals. And, it was a creative effect to have each member of the chorus step forward, without mask, to act as a specific person.

However, when masks are used, without any movement, one is left with the feeling of a static bunch of voices. If the chorus is bodily present onstage, they should be used, otherwise just have their voices sent from the clouds. Don't bring them on. The Tyrone Guthrie production of *Oedipus the King* choreographed fluid movements for the chorus when done in masks. I felt their talent wasn't fully utilized.

Yet, the masks, as well as the set itself, was very creative. Certainly, the touches were historical: the set recreated the structure of the Palace of Mycenae.

The performance of *Antigone* was preceded by a very short nonsense play, *Une Geste pour un Autre* by Jean Tardieu. The French farce on 17th-18th French nobility was very well done, and very funny. The directors were worried that the comedy would take away from the effectiveness of their major production. I felt that it did not at all detract from the Cocteau work. The other members of the cast in *Une Geste pour un Autre* were Sarah Cohen and Fred Senatore. I only felt that had the play had not been so cramped at the far right of the stage, there would have been more enjoyment.

Credit for two well done works is to be given to Shawna Reiniger for decors, Theresa Racht and Rosa Carretti for costumes, Katherine Burdette for masks and faculty advisors Charles Potter and Hoan Lang Pham.

Letters:

Poor Management Mars Election

Open letter to Maureen Killackey, president of Undergrad:

I am writing to you in order to protest the management and conduct of the most recent Undergrad elections in as much as it is you who are responsible for credible elections. The election in question was not run in a manner conducive to maximum participation by the Barnard community, or for that matter, fundamental fairness. To support these contentions, I have

presented below what we, the undersigned, consider to be gross irregularities in the election procedure.

Perhaps most obvious were the problems created by the ballot itself which was an impediment to voting:

(1) The ballot was unnecessarily long, and was not well organized in terms of visual presentation in the booth.

(2) Several candidates were ineligible for the positions for which they were running.

Therefore, elections for these positions should be declared invalid. To mention a case in point, several sophomores were running for the position of Student Trustee; anyone familiar with the requirements of the position knows that only members of the junior class are eligible. A junior was running for a two-year position on the Budget Review Committee for which only freshman and sophomores are eligible. In

(Continued on page 3)

No Smoking

Dear friends, fellow students and members of the faculty:

There are those among you who believe that they can't survive Barnard and Columbia classes without smoking. Many of you sit and derive a great deal of pleasure from inhaling a cigarette deeply, whooshing the smoke around in your mouth, and then exhaling the smoke in a long stream of hot air. Unfortunately, few of you have ever bothered to consider that the person sitting next to you may

(Continued on page 3)

Apology

BULLETIN would like to apologize to Lily Pu for using a picture of her without her authorization on last week's two-page spread. Ms. Pu was not aware that she would appear in the picture or of what the picture would be used for. BULLETIN did not realize that she had not been informed and is very sorry that such a misunderstanding occurred.



The Barnard Gilbert and Sullivan Society presents: H.M.S. Pinafore April 16-20 at 8:00 p.m. and Saturday April 20 at 2:00 p.m. at Minor Latham Playhouse, 119 St. and Broadway. R. Nierenberg, musical director, D. Goldberg, choreographer and A. Reed, stage director. Tickets are \$3.00 Friday and Saturday evenings and \$2.00 all other shows. The Box Office opens April 4. For information call 280-5302 11-4 p.m., 280-2079 other times.

Alumnae Form Theater Group

by Judy Schacter

In Good Company is the name of Barnard's first Alumnae Theatre, founded this year and run by three Barnard alumnae — Erica Wolfe, an actress, Karen Butler, actress and director, and Susan Anderman Einhorn, actress and director. These three young women have, to date, produced two plays and intend to perform two more before the close of the season.

The group was conceived last spring when Mr. Kenneth Janes, director of the Barnard Theatre Department, suggested that Ms. Wolfe and Ms. Butler organize a theatre company which would enable Barnard alumnae to unite around interest groups other than that of their common academic background.

Ms. Einhorn, who studied directing at Brooklyn College, and Ms. Butler and Ms. Wolfe, graduates of the Neighborhood Playhouse School of the Theatre, worked from scratch to create this independent non-profit theatre group and jointly carry out every aspect of play production. They decide which plays are to be performed. The works chosen must be adaptable to mobile touring productions, minimal in set and costume. In choosing a script, the primary criterion is that it be good. Though the directors are interested in modern original works, they also perform well-known classics. The casts are small and predominately female and the plays may run anywhere from fifteen minutes to two hours.

The women hire professional actors and actresses with whom they have contact through the professional world. Performers need not be Barnard alumnae. Furthermore the producers personally contact those institutions where they wish to perform and thereby provide high quality acting to nursery age children and senior citizens, those who otherwise would have no opportunity to view "good live theatre."

In Good Company receives



The Barnard Theatre Company "*In Good Company*", presents *Churkendoose*. Cast members from left to right are Libby Qackebush, Virginia Glynn, Karen Butler, Tamara Burnstein, Dino Shorte, and Karen Fraser. (photo by Carol Westwood)

much support and interest from Mr. Janes of Barnard Theatre, Minor Latham Playhouse staff, the Women's Center and the Alumnae Society. The university serves as a base to do theatre around the community by supplying office space (a file in MLP office), rehearsal space and contacts (mailing lists). Unfortunately though, production costs must come from the directors' own pockets. They hope to receive enough city and state funding in the coming years so that actors, who presently work without pay, can be paid salaries, and production costs can be covered.

In Good Company provides the directors with a "base to express their theatrical ideas," and at the same time serves as a "pilot project for how the university can serve the community on more than just an academic level." The producers feel that the upper west side in particular continuously observes and acknowledges the existence of

the university yet has no connection with it. As an adjunct to the Barnard Theatre Department, the company can provide for it an opening to the professional world.

Long Christmas Dinner, Thornton Wilder's portrayal of five generations of family life through the holiday festivities, was the first work performed. University students and senior citizens viewed the play in December of last year.

Churkendoose, an adaptation by Ms. Wolfe (daughter of Gladys Meyer, Professor of Sociology at Barnard) of a children's book, toured with its all animal cast, eleven day care centers and nursery schools during the month of March.

The last production of the season will be *The Brideship Project*, an original work by Louise Bernikow (also a Barnard graduate) based on the historical voyage and rebellion of English female ex-mates who were brought to America to marry the Virginia settlers.

Artist Lee Krasner To Visit Barnard

Lee Krasner, one of America's leading artists, will be Barnard's first recipient of the Lowe Fellowship for Distinction in the Arts. In this capacity she will spend Monday, April 15 at Barnard meeting with classes and conducting informal discussions.

The Lowe Fellowships for Distinction in the Arts were established this year through a grant to the Barnard Art History department from the Joe and Emily Lowe Foundation. The grant will enable the Art History department to invite about four lecturers and fellows in the arts to Barnard through next fall. Ms. Krasner will be considered a fellow rather than a lecturer, because, according to Professor Barbara Novak, chairwoman of the Barnard Art History department, "as painter, Ms. Krasner will be more at ease in informal discussions and meetings, rather than giving lectures."

Krasner, who shows at the Marlborough Gallery in New York, recently held a major exhibition of her works at the Whitney Museum of American Art. She has, in the past also shown her works in group exhibitions with Jackson Pollack, Arshile Gorky, Adolf Gottlieb, Hans Hofmann, Pousette-Dart and Mark Rothko. In 1954 she

exhibited her work in the first group show of all women artists at Hampton Gallery and Workshop Amagansett, New York. In 1965 she held a major retrospective exhibition at Whitechapel Art Gallery in London.



Lee Krasner

Krasner's visit will be hosted by Professor Novak. She will begin her visit on Monday by meeting with specialized student seminars. At 4:00 p.m. a wine and cheese party will be held for her in the James Room.

"We are especially glad to have received this grant," said Professor Novak, "because it gives us an opportunity for students and other members of the Barnard community to have human and intellectual contact with artists of stature such as Ms. Krasner."

No Smoking (letter) . . .

(Continued from page 2)

be a non-smoker, a person who has been trying desperately to quit, or someone who has eyes which are very sensitive to cigarette smoke as a result of eye infections.

We would never think of asking you not to smoke! But don't you think that it would be much more considerate of you to smoke near an open window? We've been in classes where faculty members have made such a request to smokers, only to have the smokers protest that it's not right for them to have to be inconvenienced. Well if you don't want to be "inconvenienced," then why should we have to sit and suffer from the fumes of your cancer sticks? Why should we have to leave classes early because our eyes

are killing us?

Finals are coming; tuition is going up; we're all tense from being overloaded with work. If you feel that you have to smoke, please show your consideration for non-smokers and smoke by an open window.

Three red-eyed Barnard juniors

Awards . . .

(Continued from page 1)

new award, established this year, in her honor, to mark the twenty-fifth anniversary of her graduation from Barnard. The Eleanor T. Elliot prize will be awarded to the outstanding student in the junior class, as chosen by the Honors Committee, from among the women with the best academic record during her first five semesters.

Election (letter) . . .

(Continued from page 2)

In addition, elections were held for the position of "Resident of BHR" on the Financial Aid Committee even though room drawing had not yet been held; it was impossible to determine whether the candidates would actually be residing in the BHR dormitory complex.

The use of voting machines itself created procedural difficulties in as much as they contributed to excessive and unreasonably long lines which served only to discourage voting.

What's more, there was no ballot in front of the machines with which the students could acquaint themselves in regard to appearance and content. The Barnard BULLETIN supplies this list at every election as a courtesy, but a sample ballot should have been provided, a sample which would have duplicated the ballot to be found in the booth.

No limits were made on the amount of time a student could spend in the booth and some students occupied the machines for as much as fifteen minutes. It would have been infinitely more efficient to establish a maximum time limitation; such a logical procedure would have substantially eliminated the long lines.

Assuming that it was a

desirable goal to have a minimum of 40% of the students voting, it is an inescapable conclusion that the polls should have been open for a longer period of time than was the case. If there were a time limit of three minutes per student, only twenty students per hour could vote. The polls were open for a total of 24 hours, and had such a time limit been imposed, it is patently obvious that only 480 students could have voted. This falls far short of the votes needed to constitute 40% of the voting population, a requirement of election to the University Senate. In order that future elections be credible, there must be more voting machines and extended polling hours.

Students who had to vote in McIntosh were placed at a distinct disadvantage to those who voted in the BHR dormitory complex. While the approximately 500 residents could vote at either of the two locations, 1500 commuters and non-residents were forced to vote at McIntosh. Commuters, whose days are characterized by classes, quick lunches, hurried and often extended traveling, were discouraged from voting when they encountered the hour-long waits. Those candidates whose constituency was filled primarily by the ranks of commuters obviously suffered a

procedural disadvantage.

The students who were hired to manage and supervise the voting booths and the sign-in sheets were derelict in their duties of checking names and identification cards of the voters.

Perhaps the greatest flaw in the Barnard electoral procedure is the lack of codified rules for the conduct of elections. This creates two serious problems: (1) An absence of rules and procedures leaves an election vulnerable to precisely the types of errors and injustices that occurred in the recent election. (2) The absence of rules provides no uniform basis upon which a student can register grievances.

It has been suggested that little can be done to rectify this unfortunate occurrence since no written rules exist. However, we respectfully suggest that the conduct of the elections be reviewed and the results of elections in which ineligible candidates were running be invalidated. Furthermore, we sincerely hope that Undergrad will learn from this experience and will immediately work to establish a set of sound electoral rules and procedures.

Sincerely,

Andrea Katz '76
Penny Liberatos '74
Dulce Chicon '75
Robyn Grayson '76

Phi Beta Kappa . . .

(Continued from page 1)

Letitia Liang Chow, Mathematics; Marcia Courtney Culver, English; Samuela Mitzi Eckstut, African - Islamic Studies; Wendy Naomi Franco, Art History; Miriam Joyce Frank Psychology; Susanne R. Garfinkel, Psychology; Rochelle Batya Gershuni, Ancient Studies; Judy A. Groner, History; Elizabeth Boyd Hatcher, English.

Also, Martha Himmelfarb, Greek, Cheryl Hutt, Chemistry; Gail Lynne Jaffe, Psychology; Joanne Kadish, Philosophy; Ruth Paula Kappel, Psychology; Mary Thompson Krueger, Greek; Jane Ellen Leavy, English; Gail Levitt Lock, Linguistics; Deborah Esther Marks, Latin; Rebecca S. Mermelstein, Psychology; Karen Jean Nardi, French; Miriam Newman, Religion; Elizabeth Maria O'Neill, Economics; Linda Teh-Ying Pan, Mathematics; Lorraine Maria Paola, Art History; Stephanie Jane Rober, Anthropology; Suzanne Candler Rowen, English; Lea M. Rutmanowitz, Music; Susan Schickler, History; Jacqueline

Andrea Shadko, Music; Francis Pearl Walfish, Biology; Lisa Shulamith Waxman, Biology; Barbara Rose Winkler, History. Last November, eight seniors were elected to Phi Beta Kappa after six semesters of academic excellence. The November initiates are: Anne C. Brink, Philosophy; Rochelle A. Dauber, Biology and Psychology; Cheryl Fishbein, Psychology; Fran M. Jacobs, English; Jacqueline Kapelman Barton, Chemistry; Judith Rabinovitz, Anthropology; Linda Ripstein, Biology; Ann H. Rosenzweig, Psychology.

Grants . . .

(Continued from page 1)

yet unexplored and needs a scholarly approach.

Professor Ledkovsky also received a one year grant and will devote the next academic year to the study of the poetic work of the nineteenth century leader of the Slavophiles, A.S. Khomiakov, and his legacy to contemporary trends in Soviet literature.

Room Drawing . . .

(Continued from page 1)

college. An all black floor helps freshmen to be able to see other black women dealing with the whole situation. The purpose is psychological as well as social; black women can deal with school a lot better."

The greatest advantage, and in fact the main purpose of the black floor, as cited by both Ms. Simms and Ms. Turner, is that it is a 'home'. In the words of Ms. Simms, it is "a black en-

News

Analysis

vironment to come home to every day." Most of the students come from urban areas, and schools with a predominantly black enrollment, but even if they come from white high schools, there is still the need for the black environment they had previously lived in.

The floor then is the best opportunity for black women to interact with each other, to deal with their own problems as black women in a white school. "Just like any other black unit," Ms. Turner says, "the floor is necessary. There is just as much racism, even if very subtle, on this campus as there is on the outside."

Both Ms. Simms and Ms. Turner feel that when outsiders enter the hallway, "it is not your home anymore," as Ms. Simms stated. That others are greatly discouraged from walking the hallway, Ms. Turner doesn't see as "a real hassle. You don't go walking through people's homes to get from one place to another," she says. Further, many of those intruding, says Ms. Simms, "are very curious and go looking into rooms; others come in to argue to tell us why we shouldn't have a separate floor, and so on. Nobody really knows how we act. People think we stick to ourselves, that we segregate ourselves and don't deal with anyone. We just need a

black community."

For other black students though, dissatisfaction with 7 Brooks has come about mainly because they feel it is evolving away from its original intent, and in many ways jeopardizing its own existence. Karen O'Neill, who had been residence counselor on 7 Brooks for one semester, and now lives in '620', said in an interview with BULLETIN that she would, "fight for the retention of the all black floor, simply because it is right, and that the administration used the ruling as an excuse, to eliminate what they considered an awkward situation." She feels, however, that, "As far as I'm concerned, it is no longer living up to its original purpose; it has changed, I don't know if it now has any purpose."

When the black floor was started in 1969, there were 22 black residents at Barnard, with each floor at BHR housing one or two black women. It was felt by them at the time that there would be better communication and social interaction among black students if they lived closer to one another. 7 Hewitt and 7 Brooks were arranged for that purpose. "The latter part of the first year of the all black floor," Ms. O'Neill said, "a strong black power feeling developed," with an increasingly stronger feeling of solidarity. Apparently what resulted though is an overly sheltered life with increasing separation and polarization along with increasing solidarity."

When the floor was first organized, "they were more mature," said Ms. O'Neill, "now the level of maturity of all students seems to be dropping." Once a member of Boss stated "The only reason we are all here together, is because our skin is black, but now there is no solidarity."

Another black student not living on 7 Brooks, who wished to remain unidentified, also feels unity of purpose is disappearing. "In the past they were more united in the sense of where they were going, and

were sincere about black solidarity. Now they don't know which direction they are going. They don't act, all they do is react."

Such an attitude, Ms. O'Neill sees as "harmful" to Barnard admissions policies. After the black floor was instituted, 44 black residents were admitted; the following year 28 were admitted. "In this school, whites have the upper hand—there are many in the administration. So the black students should think before they act."

Maureen Killackey, president of Undergrad, also sees a reflection in admissions policy. This past year there were 5 black freshmen residents, and black commuters are increasingly being admitted over black residents, probably due to both admissions and financial aid policy. As a group, she feels, "black commuters won't be as strong as residents."

She has found though, in her four years at Barnard that feelings "have changed a lot: it is more relaxed, not as much tension. There are less petty incidents; racial slurs in elevators, assaults on someone's door."

Others though, feel differently. Karen Ostberg, a student on 4 Reid, who had been reprimanded by the BHR residence director for sitting at the black table in Hewitt cafeteria, sees students on 7 Brooks as "really afraid that white students are out to get them, white professors out to get them. The general feeling is that they are interested in forming a group to face the white world...you can't individualize anymore—you see black students only in groups and trying to reason with them is like banging your head against a wall."



Barnard Crew rowing on the Harlem River at Spuytin Divl

Crew Defeats Penn

Last weekend, Barnard Crew sped to victory against Penn in its second race of the season. Crew, which is in its second year of competition, lost its first race this year to Yale, but managed to cut 2 minutes, ten seconds off its Yale time, winning the 1,000-meter race with Penn in 3 minutes, 30 seconds. Captain Sheila Dugan attributed the new speed of the team to a change in personnel, better racing conditions, and additional team practice. "The day we raced against Yale, was the third time the eight people racing had rowed together" said Dugan.

This coming weekend, the crew team will race with Princeton, Boston University, Notre Dame and Penn at Princeton. Other upcoming races include Washington College, Radcliffe, Connecticut College, Williams College, and University

of Massachusetts. On May 11, The Eastern Sprints will be held at Middlefield Connecticut, when Barnard will enter two teams of 8 and 4.

In a conversation with BULLETIN, Dugan scored the problem of a high drop-out rate, which she attributed to the strenuous and time-consuming nature of crew. She stressed the importance of recruiting, "Crew's such a relatively new sport (for women), anyone can get involved; it's not as if they would be competing against really experienced rowers," she explained.

Practices are held at the Columbia Boathouse at Baker Field. The personnel of the first 8 which won the race with Penn are: Joan Richards '76 bow; Linda Cataldo '75; Sarah Lohwater '75; Sheila Dugan '74 stroke; and Leslie Katz '75, coxswain.

Free Pregnancy Test

NEW YORK, N.Y.—Eastern Women's Center provides a free pregnancy testing and counseling service with same-day results at 14 East 60 Street, NYC. The service is offered 6 days a week, Monday thru Saturday, from 10 a.m. to 4 p.m. For more information call 832-0033.

ATTENTION ALL STUDENT ORGANIZATIONS

Mandatory Budget Meeting
Monday, April 8th at 7:00 P.M.
McIntosh Recreation Room

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)
Rose x5293 (evenings)

SENIORS!

VOTE FOR YOUR CLASS OF '74 ALUMNAE OFFICERS

WHERE: CAO
WHEN: APRIL 15 to APRIL 25
(when you pick up commencement tickets, voting limited to this time period only)

NOMINEES

(Vote for one for each office)

President Linnea Burnette Penny Liberatos Karen O'Neal	Treasurer Sheila Dugan Cheryl Hutt Claire Jacobs Linda Spiegel	Secretary/Class Correspondent Eva Lynn Hollander Randi Jaffe Susanna Mach Shawn Matteson Anna Quindlen
Vice President Heidi Abrams Susan Ide Kathryn Rehwaldt Marine Yu	Fund Chairwomen Marilyn Chin Irene Greenberg Cynthia Swulec	

REMEMBER: YOUR VOTE MAKES A DIFFERENCE!

Winners will be announced at the May Wine and Cheese Party given on Thursday, May 9 by the Alumnae in honor of the Class of '74

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