

Barnard Bulletin

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Barnard's Weekly News Magazine

October 25, 1976

Friday was the Last Day for Good Humor . . .



Bid a sad farewell to any pleasantries your past possessed—with a coconut supreme. The taste of autumn at the end of the week sent the Good Humor Man back to his winter job at the post office. This may also be the Last Week for Good Humor: the next U.S. President will have appeared before the next Bulletin. For editorial comment on the election, see page 11.

"There is no moment to lose, there is no space to waste."

Abbie and Carol Fink wind through a labyrinth of tradition, worship, ritual—and find Sister Mary Sharon.

Chastity, poverty, obedience . . . in the Ecclesiastical World of Sister Mary Sharon, page 6



Students Grab for the Rail, Yell, Scream, All Fall Down—

The hazard of the steps from Altschul to Milbank: the consensus of the community vs. a denial that any danger exists. "Maybe there's nothing to be done until we yell and scream and all fall down," says Barbara Schmitter, page 4.



Stimpson Speaks and Everyone Listens, page 2

District 65—Still No Contract, page 5

Skully and Stickball—a How-to of Street Games, page 24

Arts Calendar, page 15

WKCR—AM Versus FM, page 3

Reviews of Margot Fonteyn's New book, the Egyptian exhibit at the Met, The Magic Show

Women's Studies — 'More Humane Institutions'

by Dorothy Glasser

Despite the grumpy hostility that has accompanied the rapid rise of women's studies as a serious discipline in colleges and universities throughout the country, Catharine Stimpson, professor of English at Barnard, maintains that "feminist scholarship could be the most important movement in modern intellectual life."

Stimpson lectured on "New Realities and New Ideas in Current Scholarship on Women" last Tuesday at the first in a series of monthly luncheon meetings on women's issues, sponsored by the Women's Center and the Women's Studies Coordinating Committee.

Plans for the program took shape last summer in response to the growing demand in the Barnard College community for information on current feminist trends.

The luncheon, though informal, raised many provocative questions and would have sparked interest and concern in even the most indifferent



Photo by Ellen Doherty

Kate Stimpson speaks at the first Women's Center Luncheon.

Stimpson referred to as "the mother of all"), as well as Barnard students, alumnae and mothers from community public school 75 involved in the struggle for non-sexist education, were scattered among the luncheon tables in the James Room, where an

and assured the guests that they might feel free to help themselves to coffee and desert during the luncheon. The opening remarks by the energetic and captivating orator, were enough to divert the assembled feminists from the spread of apple pie on the buffet table, and not one eye turned from the podium even when in describing the traditional role of women in society, Stimpson remarked that women and the family, like apple pie and America, go hand in hand.

Women's studies, which has become a sustained and intellectual movement since 1960, had its precursors throughout the twentieth century when women and men such as anthropologist Margaret Mead, sociologist Mirra Komarovsky and historian David Potter warned that current ideas about women were dangerously wrong. Stimpson raised such points as the idea that though women have historically been thought of as the "second sex," they may have had more status and power than we know. She pointed out that one of the most important intellectual arguments in feminist scholarship is whether women's studies can radically alter existing theories in the humanities, social sciences and sciences.

Because of the traditional assumptions and gross misconceptions of the role of women in history and in society, a re-evaluation of the political and economic structure in various societies may be imminent.

Annette Baxter of the Barnard history department, who teaches the history of women in America at

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'Feminist scholarship could be the most important movement in modern intellectual life.'

spectator. Feminist luminaries in the Barnard community such as Lila Brain, John Chambers, Hester Eisenstein, Jacquelyn Mattfeld, Susan Saks and Mirra Kamarovsky (who

atmosphere of female solidarity prevailed.

In keeping with the relaxed format, Jane Gould, coordinator of the luncheon series, introduced Stimpson,

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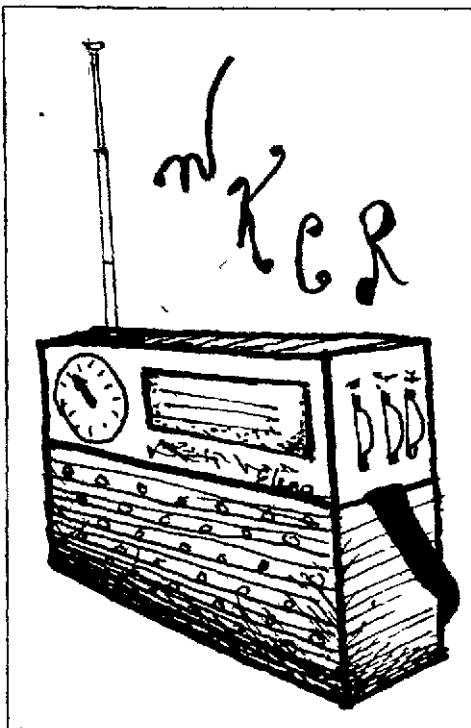
—AM Vs FM: WKCR Faces Internal Conflict—

by Anilata Kabla

Some time ago, the director of WKCR-AM, John Altman, in a fit of exasperation, quit his job at the station with a vociferous complaint that being the director of WKCR-AM was "like being executive moron in charge of nothing."

The evidence supports him. Apparently, AM is of a very low priority in WKCR, considered by members of the station's board of directors as primarily a training ground for new recruits as well as a forum for free style radio artists. This is the root of Altman's exasperation; he feels that AM's personnel and technical limitations work to make it a problem-ridden station. "The DJ's are people of extremely limited talent," Altman says.

But why should AM be such a low priority when, according to one (unsuccessful) aspirer to the position of AM director, David Hirsch, it has an audience of up to 1500 people, and has 40 to 50 people working on it? Hirsch feels that the explanation is to be found partly in the snobbishness of the FM students toward those on AM and in the "bureaucratic hassles" which the board of directors place in the way of the AM workers. Indeed, the evidence does not contradict him; David Friend, a member of the WKCR board of directors and an FM worker, makes it abundantly clear that they, the FM people consider theirs the



quality station at WKCR. Friend sees FM as an important and unique station in New York City, with AM—which broadcasts only to a campus audience—as a "less professional" part of WKCR.

The statements of Hirsch and Friend reveal the friction at the radio station. Hostilities seem to be particularly potent between AM students and those on FM. Hirsch complained that, among other things, the FM people make him feel inferior for being on

AM, while on the FM side, Friend does not even bother to deny charges of friction, saying instead, "There are plenty of people in this station that I can't stand."

Why is AM beset by so many difficulties when, as reliable sources tell us, AM was a pet project of the station's president, Ed Lewis; something for which he had high expectations? Why has AM's actual performance been so poor? Altman, in trying to explain AM's problems, says that they are largely a result of its lack of a substantial audience. He challenges Hirsch's estimate that AM has an audience of between a few hundred to one and a half thousand people, asserting instead that the real figure would be closer to zero. Altman complained that he was "worn out" by AM. Taking time to do shows that no one listened to or cared about and frustrated by the lack of decent equipment he lost his enthusiasm and quit.

The new AM director, Ed Prieto, displays a refreshing optimism which might turn out to be just what AM needs. He already has several ideas that might strengthen AM, such as completely retraining AM personnel in an attempt to eliminate apparent incompetence among the staff. Prieto makes it quite clear that he feels AM could become as strong as the Columbia University television station, with as great an audience or better. ●

Correction

If you have an idea
for the senior gift . . .

Mail it to Pat Herring, mailbox number 1728, or Ann Marie O'Brien, mailbox number 1865. These numbers were incorrectly referred to last week as telephone numbers.

Suggestions may also be left in the box near the snack bar entrance in McIntosh.

Staff Meeting

There will be a meeting for all *Bulletin* staff members on Thursday, October 28th at 5:00 p.m. in the *Bulletin* office, 107 McIntosh. Articles will be assigned and the trip to Holly House will be discussed. All staff are urged to attend. New members are welcome.

Fall Election Results

Here are the results of last week's tripartite committee elections:

Admissions and Recruitment: Randy Gottlieb, '80

Buildings and Grounds: Ellen Deresiewicz, Plimpton, Rena Shore, 616, 600, 620; Sima Trachtman, B.H.R.; Luz E. Rivers, commuter living at home

Financial Aid Committee: Ellen Doherty, B.H.R. recipient of financial aid; Christine Riep, resident in other housing than B.H.R. recipient of financial aid; Lux E. Rivera, commuter receiving financial aid; Debbie Ascheim, student not on financial aid

Health Service Committee: Rena Fredman, '80

Housing Committee: Debbie

Ascheim, student living in Columbia dorm; Linda Bornstein, commuter living at home

Committee on Instruction: Amy Meltzer, physical sciences; Margo Berch and Judy Weinstein, undeclared majors

Judicial Council: Andrea Binder, Joan Storey, Deborah Newman; Debbie Ascheim; Christine Riep and Ellen Doherty, alternates

Honor Board: Florrie Brafman and Becky Wladis, '78, Ellen Doherty, Jill Schatman and Kim Scheffler, '79, Adele Weitzman, '77

Dorm Council: Claire Mori and Nancy Yuan, B.H.R.; Susan Chapnick, 616

The referendum to increase the student activity fee from \$30 to \$40 per year was passed.

New 'V.P. for Administration' Albers Replaces Treasurer Duke Abbott

by Kay Pfeiffer

"To me, administration is understanding an organization, what it is and what it is trying to accomplish, and then setting up an organization so that it can accomplish its goals." This is how Harry Albers, Barnard's new vice president for administration, described his role.

For Albers, who assumed office on Monday, October 13th, understanding the goals of Barnard means understanding the goals of its students and faculty. Although he is experienced in administrative procedures, this is his first contact with students. Nevertheless, he is looking forward to student input and wants students to feel free to "drop in" to his office. Albers' position also entails attending meetings of the board of trustees and planning meetings with the faculty and other administrators. Filling out his program with "extracurricular" activities, the new vice president has accepted an invitation to join the faculty basketball team.



Harry Albers assumed office of V.P. for administration last week.

One of the main reasons Albers came to Barnard was the rapport he felt with President Mattfeld. Albers sees job satisfaction as a personal

satisfaction and the ability to respect and collaborate thoroughly with his "boss" is essential to him. The president and he have many similar goals for the College, including those relating to its affiliation with Columbia.

Concerning this affiliation, Albers was surprised to find Columbia talking about a merger without both colleges having explored all the alternatives. He expressed his belief that Barnard should build on its strengths and that we should try to understand ourselves better. "People grow by changing and trying a lot of different things," he stated.

Albers' past experience includes administrative positions with the Smithsonian Institute in Washington, D.C. and the Association of Universities for Research in Astronomy, a consortium of twelve universities, which runs the national observatories. He holds a degree in physics from Cornell University and an M.B.A. from Boston University. ●

Altschul Steps Prove A Hazard

The hazards of the steps which lead from the Altschul plaza to Milbank are a familiar problem to the faculty, staff and especially students at Barnard, who often have to traverse them several times in one day. The marble steps, which are also particularly steep, are slippery in the rain, and in the winter, when they are covered with ice and snow, as one student said, "you have to hang on for dear life." The steps have been the cause of two known accidents and much complaining.

An incident which occurred on a rainy day early this month demonstrates the hazard which these steps present. Gail Clement, a clerical worker in the dean of studies office, slipped on the wet stairs and fell, resulting in "a huge welt on her lower back," according to Maxine Silverman. Silverman, who works with Clement, related the story when Clement could not be reached. "We were just going down at a normal pace—we weren't running or being foolish—and all of a sudden her feet just slipped out" and she fell down three or four steps on her back, Silver-

man said. Clement was not injured, but was seriously bruised.

According to William Petterson, the manager of plant maintenance, although he has heard of complaints of the danger of the wet stairs, no formal complaints have been filed in that regard. He stated that as far as he knew, nothing could be done about the slipperiness short of replacing the stairway completely.

In response to complaints last year concerning ramps for the handicapped, ramps were installed wherever possible, outside Brooks and near Lehman library, for example. The Altschul steps are too big, however, for a ramp to be practical there.

This results in great difficulty for students in wheelchairs to get to Milbank; they must go out the Claremont exit of McIntosh, go around the block and come in Milbank's 120th Street entrance.

Ray Boylan, director of security, denied that the steps were "a particularly accident-prone area." He said

that only one report on them had been received, Gail Clement's, although he pointed out that not all campus accidents are reported to the security office. He also said there were other dangerous areas on campus. "Our men are out there in the wintertime, our porters, trying to do the best they can," Boylan said.

Luz Castanos of the Barnard Spanish department was reportedly seriously injured several years ago in a fall down the steps that enter Milbank on the west side. Castanos could not be reached for comment, but her injury required extensive surgery, according to a member of the Spanish department.

Although a rumor was circulating that Dean of Studies Barbara Schmitter was planning to leave money in her will to repair the steps, she said, "I haven't fallen down them myself . . . I really don't know if they're dangerous or not." Schmitter advocated a constructive approach to the issue of the steps, although she allowed, "Maybe there's nothing to be done until we yell and scream and all fall down." ●

65 Rejects Barnard's Final Offer

by Maria Rudensky

Despite the flurry of activity between District 65 and Barnard College during the past two weeks, a contract has yet to be signed. The union membership rejected Barnard's latest offer at a meeting October 18th. Progress has been made in the pension plan dispute, however, though it is not yet resolved.

On October 4th, in a reversal of a previous demand, the union compromised and accepted the Barnard pension plan, funded by the TIAA (Teachers Insurance and Annuity Association). "We hope this will remove the political difficulty," Maxine Silverman, a member of the negotiating team for District 65, told the **Bulletin**. "The administration's lawyer, Joseph Paraula, expressed both gratitude and appreciation," she added, at this turn of events.

Since October 4th, the union and College representatives have met three times. At the second of these meetings, the union presented its four primary demands. They were: (1) a general wage increase; (2) an additional contribution of two and one half percent of the payroll to the 65 Security Plan (which is now in effect. The union demanded that the increase be made effective January 1, 1977, a change from its previous demand which specified July 1, 1976. Under this plan, the increase would come all at once, instead of one and one-quarter percent every 6 months); (3) an adequate pension plan with hospital and surgical benefits for retirees (only current employees are covered under the contract which expired July 1, 1976; and (4) an increase in the employee tuition plan to 18 credits from 15. The Union also made one secondary demand, that shop-wide seniority rights (to vacations, promotions, ect.) remain the same.

A two-year contract was proposed by the College on October 14th because, in the words of Margaret Lowe, Director of Personnel, "It is traditional for College employees to get a wage increase every July. The employees have not gotten their raise for this year yet. Therefore the College decided it was time to end this whole thing. As a result, we gave the best

reply we could to the union's primary and secondary items."

Lowe said that this would include giving an extra two and one-half percent to the District 65 Security Plan on January 1, 1977, as specified by the Union. There would also be a wage increase of 5.75 percent for current employees who were on the payroll July 1, 1976, retroactive to July 1st. Lowe added that the 5.75 percent wage increase, added to the 1.25 percent increase in the Security Plan payments for fiscal year 1976-77, would amount to a 7 percent increase in the Barnard payroll, which is currently \$640,000.

Third, the Barnard TIAA Pension Plan would be made effective July 1, 1976. In addition, the College would pay up all costs in full of past services to those employees here before July 1, 1976." For employees retiring after July 1, 1976, a Senior Care Program under Blue Cross/Blue Shield would be in effect to provide medical benefits.

Fourth, seniority would become

shop-wide for vacation scheduling in cases where an employee must move to a new position because of College reorganization.

The second year of the proposed agreement would include: (1) An across-the-board wage increase of 5 percent effective July 1, 1977.

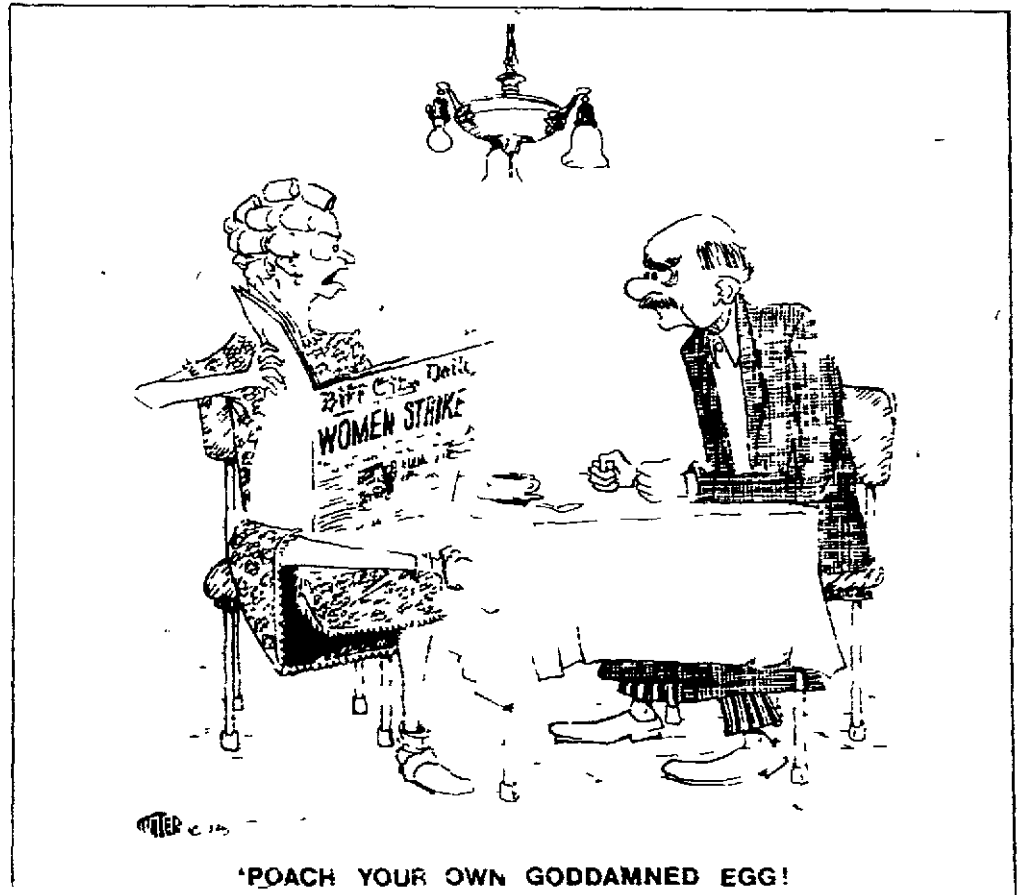
(2) An increase in maximum credits from 15 to 18 for employees with two years of service, effective September 1, 1977.

Lowe stated that the cost of the second year contract benefits would be 6.5 percent of the payroll. This proposal was rejected on October 18th by union membership.

Joel LeFebre, a member of the Union bargaining team, asserted The Barnard TIAA Pension Plan doesn't provide any medical benefits for retirees and we have not received details of the Senior Care Program.

We know that it provides for retirees 65 and over but we want them to be covered by medical insurance at retirement age, whatever that may

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Sister Mary Sharon's Ecclesiastical World

by Abbie Hadassah Fink
and Carol Shoshannah Fink

Our curiosity about alternate living styles in Morningside Heights brought us to 621 W. 113th Street. We could have been driving up to the Catskills for a weekend retreat to investigate life at a Zen Meditation Monastery. Instead, we rounded the corner of 115th and passed Ta-Kome with the same intention.

We approached the rectory on 113th Street on a windy Saturday afternoon. The sign on the door read, "Community of the Holy Spirit." The leaves rustling against the modest red doors reminded us of the suspense tactics used at a crucial moment in an old Hepburn film. But this reminder of Hollywood was short-lived. The doors squeaked open revealing an ecclesiastical world, quiet and solemn. We were expected. Our hooded hostesses nodded their soft greetings. They led us through some dark, somewhat gloomy corridors into a formal sitting room decorated in late Victorian seconds.

We were left alone with our tape

recorder and camera for about twenty minutes. Finally, Sister Mary Sharon entered carrying an elaborately flowered tea set. It was meticulously stacked with vanilla wafers and lemon-filled sandwich cookies.

We were relieved by the sister's openness about the convent and her order. She answered our questions with a candidness that we hadn't at first expected. It was clear that visitors here are rare and that curiosity about their lives is seldom expressed.

Sister Mary Sharon told us about her clothing, and what each feature of her "habit" symbolized. We sensed that she was a little self-conscious about this, but we didn't regret asking. She also explained that the dress as a whole reminds and binds the sisters to the historical roots of Christian tradition. The headpiece is divided into two parts: the black veil represents her marriage to God, while the white visor separates the sister from others. The black gown is full, unrevealing and basic. "There has been no great haste to adopt the dress of airline stewardesses in a desire to

appear relevant," she said. A black cord is wound around these black layers with three huge knots attached, dangling to the floor. The knots represent chastity, poverty and obedience. These three vows are laced throughout their entire ethos. And we began to think that this might be their entire ethos.

Sister Mary Sharon feels that the habit prevents the "ordinary American" from contracting "spiritual amnesia" in the midst of secular life. She also feels that it is important for all people to see sisters wearing traditional habits on subways and buses. In this way the idea of sisterhood as a Christian collective is transmitted to the secular world. Sister Mary Sharon consistently used the word "we" rather than "I," and she gently overlooked our questions about her natal family and personal history.

When we played our tape recorder back, we were surprised at the soft, maternal qualities in her voice. We regretted our earlier prejudices. Our

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Sister Mary Sharon

Buy Review Copies of Books—Cheap!
The Barnard Bulletin is selling dirt-cheap
(from 35 cents to 75 cents)

Review copies of hardbacks and paperback editions of such books as *Peculiar Institutions*, Susan Brownmiller's *Against Our Will*, cookbooks, astrology books, poetry, popular psychology, etc. **Thursday, Oct. 28th, from noon to 4:00 in McIntosh, lower level, in front of the snack bar.**



**Boston
Symphony
Orchestra
at
Carnegie
Hall**

Wednesday October 20 at 8:00 pm
Thursday October 21 at 8:00 pm

Seiji Ozawa
Conductor

Tchaikovsky:
'Eugene Onegin'
(complete)

Notes from Undergrad

by Mary Ann LoFrumento
and Suzanne Bilello

The second meeting of the Student Representation Council will be held on Wednesday, October 27th, at 5 p.m. in the Brooks Living Room.

President Jacquelyn Mattfeld will address the Council and every student is encouraged to come and participate in the discussion.

The Council was created by the Undergrad Executive Board this past year to serve as a vehicle for greater student involvement and participation. As the Preamble states:

"The Student Representation Council, hereby known as the Council, shall be composed of all student representatives, both elected and appointed, collectively dedicated to the efficient management of student affairs at Barnard College. The Council will provide a meeting place for presentation and discussion of ideas relevant to student life; will provide an opportunity for student representatives to work on joint projects; will provide an opportunity for students to offer suggestions and voice complaints to their representatives. The Council will report to the Coordinating Council and/or the President."

The Council, which is chaired by Martha Loomis, is composed of representatives from all the tripartite committees, class officers, and members of the Finance Control Board.

At our last meeting, the Council agreed that its immediate work was to

- (1) Keep ourselves informed about government at Barnard;
- (2) provide a forum for active discussion; and
- (3) seek input from the student community and report back about current issues.

The Council will vote on resolutions which, if passed, will go to the appropriate tripartite committee. It will also vote on referenda which will go onto the fall ballot.

Any student who has a suggestion or a complaint about student life at Barnard is urged to come and voice her opinion. The Agenda is as follows:

- (1) Mrs. Mattfeld's address;
- (2) committee reports;

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news briefs



Party for Upstarts!

Upstart is Barnard's new and exciting arts magazine. It will include original works of fiction, poetry, photography, and interviews and reviews concerning promising developments in theater, dance, film, and music. Upstart hopes to serve as an informal liaison between Barnard and the larger New York City arts community, reaching out to cover events in the metropolitan area and accepting a limited number of contributions from creative people everywhere.

Not only that, but Upstart knows how to party. In spite of the considerable support and encouragement it has received from Undergrad and the Barnard community as a whole, Upstart still needs money to carry out its ambitious projects. Upstart is planning a benefit Halloween party, Friday October 29 starting at 9:00 p.m. In the lower level of McIntosh, music will be selected by Columbia's top disc jockey, who knows it's fun to dance to old Motown, rhythm and blues, rock and roll and disco. There will also be continuous concert films by John Carelton, of the Patti Smith Group, Television, Talking Heads, and the Ramones. Come. See your fellow students in costume, take a shot at the

prize for best costume, enjoy free beer, cheap drinks, and celebrate Halloween in the style it deserves.

Upstart needs and is very grateful for all student support. Admission will be \$1.50, \$1.00 for those in costume. A great time is guaranteed for all. Don't forget, the deadline for contributions to Upstart is Monday, November 1, 1976.

Latin Women's Scholar Speaks

Victoria Ortiz, specialist in the women's movement in Latin America and a Barnard graduate, will speak on "The Latin-American Woman: Exploitation, Struggle, Liberation," on Wednesday, October 27th, at 4 p.m., in 207 Milbank. The talk, which will take place in English, is sponsored by the Spanish Club. After the lecture, there will be refreshments and a chance to talk with the speaker.

Composers Strike Again

On Tuesday, October 26th at 8 p.m., the Music Performance Faculty of Columbia University will present Composers String Quartet, an evening of selections by Mozart, Boscharini, Charles Ives, and Bartok. The music will range from traditional to modern.

This performance will be held in the MacMillan Theater in Dodge Hall, 116th St. and Broadway. Admission is free.



Barnard College Theatre Company Presents

The Way of the World

by William Congreve

Directed by Kenneth Janes

Tuesday, October 26, 5:30 p.m.

Wednesday through Saturday, Oct. 27-30, 7:30 p.m.

Minor Latham Playhouse, Broadway and 119th St.

For Reservations call 280-2079. Adm. \$2.50/1.50 CUID

Illusion Carries the Magic Show



Charmin (Louise Flannigan) sings about revenge and puts a sword through Manny (Clifford Lipson) in 'The Magic Show.'

by Ken M. Spivak

Not every Broadway play need be an intellectual experience. Indeed, not every play need be a play. That implausible statement is suggested by *The Magic Show*, which is neither intellectual, nor, to be even slightly discerning, much of a play. What *The*

Magic Show is, however, is a short (1 hour, 45 minutes) but fantastic magic show wrapped in the amusing guise of a Carol Burnett-like skit.

The setting is a small cabaret in Paramus, New Jersey, where Feldman (Rex Robbins) a has-been magician now taken to drinking, is being replaced. His replacement, Doug (Doug Henning) lacks, as Feldman points out, "style, class or *je ne sais quel*." But he more than makes up for his handicap with the most miraculous magic ever seen in Paramus—or New York City, for that matter!

Without the slightest equivocation, Henning's illusions are the *ne plus ultra* of magic. Whether he saws a woman in half (or, as he does twice, in fourths), escapes from a bed of spikes, turns a woman into a lion, or almost instantly exchanges places with his handcuffed assistant who had been locked into a wooden crate, Henning is the master of illusion.

The plot is wrapped around the magic show is written simply. Still, Stephen Schwartz's music is lively and his lyrics often fun.

When Lisa Raggio and Lynne Thigpen sing about their "Solid Silver Platform Shoes," or Rex Robbins tells Doug Henning of his lack of "style," or Louisa Flannigan sings of "Sweet,

sweet, sweet" revenge, the audience is both amused, and most importantly, entertained.

Sometimes, Schwartz's music rises above its diversionary role, to more profound levels. Notable, are "West End Avenue" and "Lion Tamer" both sung beautifully by Dale Soules, Henning's co-star and assistant.

The cast of *The Magic Show* is good, and Dale Soules is especially good. Her musical delivery, and her ability to speak at a rate which would stun even Columbia's fastest thinkers, makes her an indispensable asset to the unmagical aspects of the show.

Soules created her role when *The Magic Show* opened, left the show briefly in 1975 to play Gina, an autistic mute in the Chelsea Theatre production of *The Family*, and then returned earlier this year. It is a testimonial to Soules' skill that she can go from the seriously dramatic and silent Gina, to the hyperactive, prolix Cal of *Magic Show*.

Rex Robbins too is good, though not quite as good as David Ogden Stiers, who created Feldman's role when *Magic Show* opened in May 1974. Robbins' part is one which can be made nearly as important as Henning's. It is Robbins' failure to make

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Restraint in Divergent Paths

by Dan Hulbert

Who is the most important English-speaking playwright, currently in his prime, if it is not, say, Peter Shaffer? Perhaps, and it is even arguable that Pinter, Miller, and co. still have some creative Indian Summers to look forward to. But since David Storey broke new ultra-naturalist turf in 1972's *The Changing Room*, he has persuaded this critic, at least, that the next decade, if not this decade, belongs to him.

His new play, *The Farm*, making its New York debut at the Circle Repertory Company, connects with us through its intimacy, its folksy north-of-England idiom. But it is a deceptive play, casting intellectual shadows over all our notions of marriage and family life, almost without our realizing it.

The farmhouse setting, its rafters, fireplace, and gaslights artfully executed by John LeBeatty, is a ripe old "body," as one character puts it, creaking under the strain of souls that cannot leave and cannot stay.

The leathery old man who built this farm, Slattery, bellows against a rising tide of feminine discontent that he can neither accept nor understand. His eldest daughter, Wendy, is a divorcee-turned-home, sneering defensively at the world but worrying about her age. Jenny, the middle daughter, is a lily, flirty girl, smiling bravely and determined not to take any of her beaux seriously. And Brenda, the youngest, is a militant beauty who condemns her mother for ever having married such a man as her father.

Director Marshall Mason has cast

the daughters—Debra Mooney, Trish Hawkins, and Nancy Snyder—so ingeniously that they make up a complete, consistent unit, even though each of the characters is absolutely different, and flawlessly rendered. Jack Gwillim and Ruby Holbrook as the elder Slatterys, are likewise perfect.

One must remember that *The Farm* is not a countrified *Long Day's Journey*; Storey has filled in his taut frame of human conflicts with great warmth and humor. This is a family that will never die because it never allows itself to get too wrapped up in itself, and for that reason *The Farm* is one of the most moving and real depictions of family life I have ever seen.

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Charm and Intrigue in A Dancer's Life

by Mary Lisa Burns

Margot Fonteyn, to the extent of my previously limited knowledge, is and was an English prima ballerina whose dance partnership with Rudolf Nureyev, late in her career, was unexpectedly successful. My impression of her was one of a prim, competent ballerina, who paled in comparison with other dancers of her generation such as Ulanova and Plisetskaya. Her **Autobiography**, however, reveals an interesting and dedicated artist and a sensitive perspective of the dance world of the twentieth century. Fonteyn is honest and insightful with respect to her own character; speaking of herself at the outset of her career, she states:

"Real life seemed often so much more unreal than the stage; or maybe I should say that my identity was clear to me only when I assumed some make-believe character."

Her personal life is intriguing and humorous. She has danced all over the world with many of this century's finest dancers and choreographers, and writes particularly warmly of her encounters outside the dance world with Sol Hurok, the Kennedy family, President and Mrs. Marcos, Jean Genet, and many others. Her encounter with the latter is described thus:

"Janine Charrat was choreographing a ballet written by Jean Genet, who could rarely be located except when he was in jail. Then, of course, he was unavailable. Jacqueline was very pleased one day. Genet was at last going to appear. 'The police are looking for him,' she said, 'but he has promised to be here today.' Sure enough, he came to rehearsal looking rather like a mole, furtive and shy of daylight. I thought he had enormous charm, the charm of a sensitive poet, and I was sorry when he slipped back into his preferred work of vice. The only blue movie I have ever seen was by Jean Genet, and I found it quite inoffensive because it was touched by poetry."

Fonteyn's vivid and exact memory of events, places, and people is most impressive, and the format of the book is a rough chronology of her life, told though a sequence of hundreds of

individual occurrences, and interspersed with philosophical or humorous commentary, for example:

"Even a good and reliable partner occasionally fails; or as Tito puts it in a Panamanian proverb, 'Even the best monkey can drop a coconut,' which I find a comforting phrase to remember when one makes a real gaffe."

Apart from her world of dance is her life as the wife of Dr. Robert (Tito) Arias, a former Panamanian Ambassador to England, and ex-plotter of a Panamanian revolt, whose friends included Castro, Aristotle Onassis, President Marcos, and many other famous and infamous world figures. She relates several political episodes—her arrest in Panama, the attempt on her husband's life—as well

as her own adventures which include an arrest with Nureyev in San Francisco on narcotics charges, and her controversial performance in apartheid South Africa.

She uses the book as a vehicle to thank and pay tribute to her teachers and fellow artists, and to discuss their contributions to dance, as well as the development of individual roles. **Margot Fonteyn** is thus a chronicle of this dancer's life and times which can be appreciated by dancers and non-dancers alike. It stands with works by other fine dancers of this century, such as Tamara Karsavina's **Theater Street**, Isadora Duncan's **My Life**, and Ruth St. Denis's autobiography, as an excellent literary record of a dancer's life.



Margot Fonteyn's autobiography: the revelation of a direct, warm-hearted artist who believes in taking her art seriously.

... And More Women's Mysteries

by Margaret O'Connell

Ms. Mysteries, edited by Dr. Arthur Liebman (Pocket Books, \$1.95), has nothing to do with the magazine whose name it echoes, but it is well worth reading anyway. Subtitled **19 tales of suspense written by women and featuring female heroines**, it includes stories by noted mystery writers such as Agatha Christie, Dorothy L. Sayers, and Charlotte Armstrong, as well as a number of others equally talented, though less well known.

There are so many cleverly-plotted mysteries here that it's difficult to decide which deserves the most praise, but Lael J. Littke's "Mrs. Twiller Takes a Trip," about a sweet little old lady shrewd enough to outwit Satan himself, is definitely one of the best. Mary Barrett's "Death Out of Season" features another old lady who is on the side of the angels, but gets into trouble when she tries to enforce the Ten Commandments. Pauline C. Smith's "The People Next Door" and Elsin Ann Gardner's "Wide-O" chillingly portray everyday life gone wrong, as does Charlotte Perkins Gilman's "The Yellow Wall Paper," which isn't exactly a mystery, but is strong on psychological suspense.

Other stories worth noting are Dorothy L. Sayers' delightful Gothic satire "Scrawns," Betty Ren Wright's

suspenseful "The Mother Goose Madman," and Molly Pearce McKibbin's "Beyond the Last House," which has one of the most truly surprising endings I've ever encountered. All in all, this is a most entertaining collection of mysteries, even for those not especially interested in women in suspense fiction.

The Question of Max, by Amanda Cross, (Alfred A. Knopf, \$6.95), is the latest in a series of mysteries featuring Kate Fansler, a professor of English who detects in her spare time. This time the trouble starts when Max Reston, an impossibly impeccable professional colleague of Kate's, suddenly appears at her country cabin. Max wants Kate to help him investigate a possible break-in at the Maine estate of an English woman writer who has recently died after appointing Max her literary executor.

Nothing seems to be missing when Kate and Max arrive in Maine, but something has been added—a body. When the body is identified as that of one of Kate's own graduate students, Kate finds herself unable to accept the local police's conclusions about how it got there, and ends up finding out even more than she bargained for.

The mystery aspect of **The Question of Max** is eminently satisfying, and

there is even a surprise twist in the plotline. Unfortunately, the mannered style and self-consciously intellectual dialogue that the author tends to fall into at times, especially in the opening chapters, may alienate some readers before the story even gets fully underway.

King and Joker, by Peter Kickinson (Pantheon Books, \$6.95), is quite a change of pace. It is set in Buckingham Palace and the main characters are the members of a fictitious British royal family which differs from the real one in both its descent and its determined eccentricity. The heroine, thirteen-year-old Princess Louise, is already having problems of her own in trying to resolve the conflict between her bland public image and her own personality. Then someone begins to play an increasingly nasty series of practical jokes on the royal household. All sorts of secret scandals are unearthed in the course of Louise's efforts to find out what is going on, but just as it begins to seem that the "jokes" are nothing more violent than a deranged attempt at blackmail, someone is murdered.

King and Joker is a very well-written

(Continued on page 22)

Ms. Rhonda Kotelchuck

will speak on

October 27 at 5 p.m.

on

**History of Health Care
in the United States**

in (306 B) Barnard Hall

Sponsored

by *Women in Health Careers*

A Campus Newspaper Story

Take a conservative town, a nearby college, an ironclad student government, an administration that scares the pants off the school newspaper, and a campus prostitution ring. What've you got? One more student scapegoat waiting to be skewered for hanging on to his principles.

Ned Tolbert could tell you all about it.

Tolbert is currently facing charges

that could lead to his expulsion from the University of the Pacific, a small school in Stockton, California.

What could he have done to raise such a ruckus at this expensive private school?

Well, last spring, a couple of weeks after he became editor of the **Pacifican**, Tolbert decided to run a story that uncovered a campus prostitution ring, allegedly operated by several women who needed money to pledge sororities. The reporter, who refused to take a byline, claimed two confirmed sources would verify the accusations. The ex-editor, faculty advisor and editorial board of the **Pacifican** all agreed that the story should be printed. And so Ned Tolbert did run the damning article and the natives tried to chase him out of town.

He was immediately fired by the student senate and notified by the administration that his status at the

(Continued on page 16)

Student-Faculty Committee Invites all
Barnard Students and Faculty to a

RECEPTION

in honor of

**President Jacquelyn Mattfeld's
Inauguration to be held in**

McIntosh Center, Upper Level

Tuesday, November 9th, 1976, 4:00 - 6:00 p.m.

Wine and Cheese will be served

Egyptian Exhibit Reinstalled at Met

by Nancy Cohn

The Metropolitan Museum of Art unveiled a section of its newly installed Egyptian Galleries on October 16th, and it is well worth any number of visits. The new 23-gallery wing (though only 16 are now on view) houses one of the largest Egyptian collections in the world, and offers one a comprehensive view of the Egyptian culture. The remainder, scheduled to open in 1978, will house the Temple of Dendur and dynasties 12-29. The current collection covers the periods from 3000-1991 BC and 380 BC-641 AD.

One is initially struck by the antiseptic yet cluttered nature of the galleries. This is due largely to the floor to ceiling glass-enclosed cases which house 95 percent of the collection. The first two galleries contain such an overwhelming amount of pottery, stoneware, and flints, among other objects, that it is difficult to study any of them carefully. The museum's aim, it appears, is to put its entire collection on view. A time line, explaining the major political and cultural periods was helpful, although it might have been better to include a parallel line noting major European and later U.S. historical and cultural advances, thus putting the Egyptian line in a more familiar perspective.

The one carryover from the old wing is the Mastaba of Pernebi, at the entrance to the Wing. It has long been a favorite in an enormous collection. A mastaba is a funerary-temple-like structure housing the dead. Although only fragments remain, they have been cemented together, forming an entrance way. This enables one to walk through and study the magnificent wall-paintings from an excellent vantage point, giving one a realistic perspective of what funerary temples were like.

Once past galleries 1 and 2, however, the exhibit improves tremendously. The overall organization of the galleries is commendable, divided into every day life and the afterlife. Organized in chronological order, the wing begins with the Paleolithic period and proceeds dynastically. Its emphasis on people and their achievements shows homelife, work and the afterlife. Each gallery contains a detailed, illuminated text explaining the political and cultural climate of the dynasty represented within. These texts also explore the archeological sites where

the pieces were excavated. The texts are accompanied by slides of the sites, pieces found there, and the countryside itself. They provide a greater appreciation and understanding of the galleries and are well worth the effort to read.

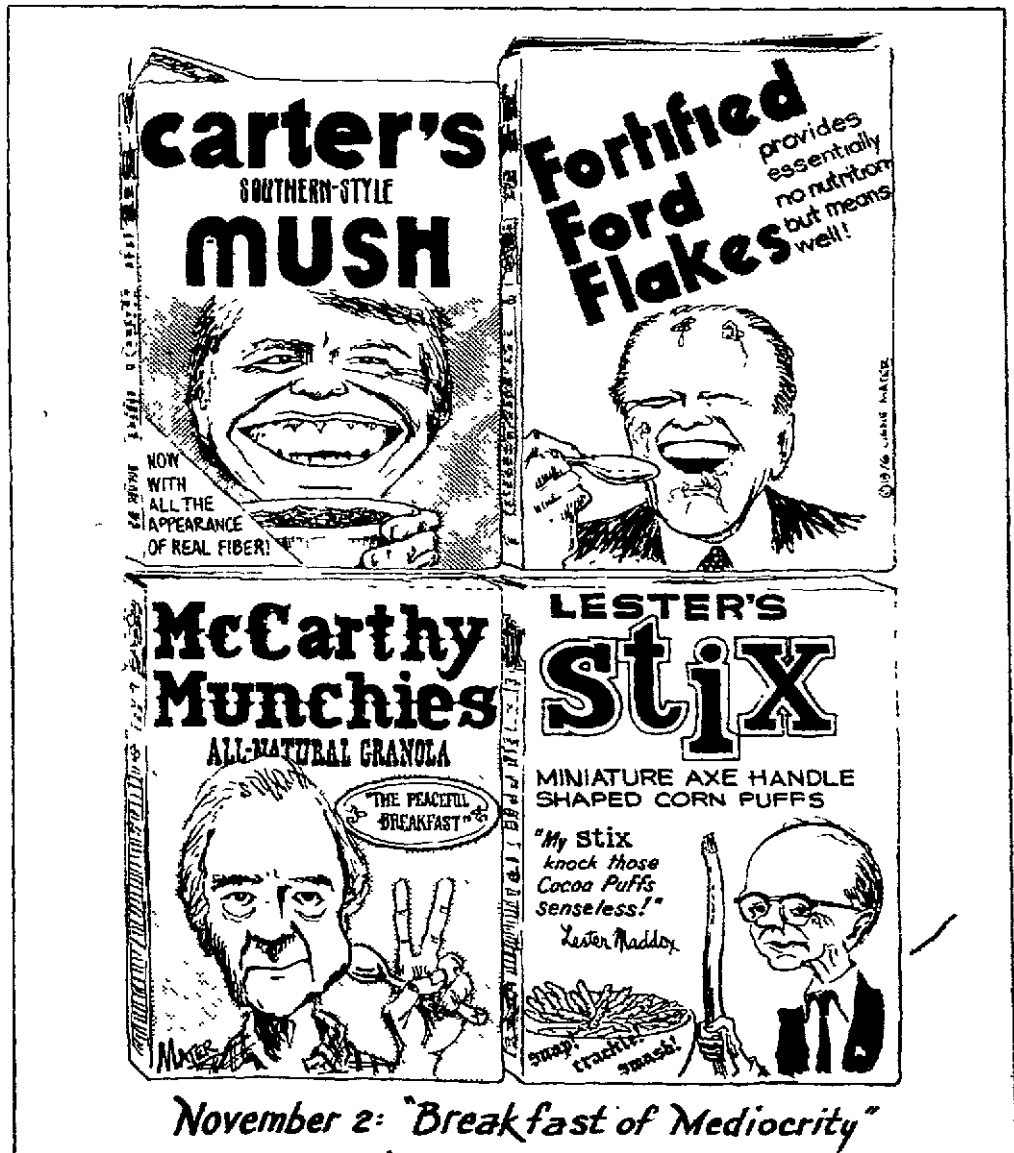
The first section, devoted to the home, includes housewares, and utensils used both in everyday life and religious ceremonies (including urns used in the "opening of the mouth ceremony," but unfortunately I could not find an explanation of it). Also included from this era are fragments of wall carvings, paintings, sculpture and a detailed model of a backyard garden. Linens are displayed and frequently accompanied by sketches of the weaving process. An explanation of the various linen marks reveals the weaver, year and owner. Linens, the description tells us, were a symbol of

wealth and status, which explains the large amounts found in funerary temples and coffins.

In gallery 4 King, Nebhepetra Mentuhopte dominates, guarding the findings from his tomb. The magnificent stone statue is the focal point of a three gallery section pertaining to the 21st century BC. Included here are the coffins and linens of three of his concubines (one who died at five years of age, believe it or not), as well as his queen's tomb. In adjoining rooms are ship models and hand-made domestic scenes (including a slaughterhouse and bakery) belonging to his estate manager. The scenes provide an added insight into the Egyptian way of life and help make this section one of the Wing's highlights.

The second part of the Wing begins

(Continued on page 21)



Janet Blair
Editor in Chief

Jami Bernard
Managing Editor

Ellen Doherty
Photo Editor

Sarah Gold
Assistant Editor

Dorothy Glasser
Elena Leon
Features Editors

Liz Chahkes
Mary Kachourbus
Joan Storey
Business Staff

On Editorials

Last week we called up someone in the admissions office to see if they were still addressing candidates for admission as "Miss." They are. This is despite a passionately written editorial of early last February, which caused a great deal of commotion and writing of letters to the editor. Why were the admissions officers so upset? At the time, we thought they were threatened by the onset of possible transition and change.

It isn't much we ask. We don't ask for the alteration of thousands of addressograph cards; we only request a change in the new ones. It doesn't even seem that anyone disagrees anymore that the applicants should be addressed as "Ms." It's simply a matter of making the transition—a difficult task for humans and human institutions to accomplish without much pain and chest-beating.

The wheels of change around here often seem permanently stuck. We firmly but gently remind Barnard College that students judge us by the way we treat them; that the Program in the Arts still remains to be improved in its organization and directives; that Columbia University cannot be trusted in any manner, under any conditions, especially in tenure and "planning" talk; that women's studies is a good thing and that Barnard should be a forerunner in promoting it; that continuing education at Barnard would be a great boon to both our finances and the education of our students; that the Experimental College needs more money.

These are serious demands; they require serious thought and an eye to the future. Well we know that these changes cannot be accomplished overnight; they often cannot be accomplished without the formation of a myriad of committees, which slows things down considerably. But if individuals and the times demand a change, it will come, despite any reluctance on the part of those who find the status quo more comfortable. And the way to approach looming change is not to panic and run for the closet. Is anybody listening?

Halloween Hijinks

Halloween will soon be upon us, with its usual concomitants of pumpkin heads, costume parties and trick or treating.

We should not, however, let the season trick or treat for candy comfortably obscure from us our year-long trick or treats with stakes that are much higher. Love me or leave me, do or die tactics are heightened versions of Halloween hijinks where the playing ground is often our sentiments and our self-respect. We play on each other's emotions, demanding what we know cannot be rendered in reward for that which should be given unconditionally.

Hobgoblins and witches and other such spooks are scary enough when imaginary; when we make them realities in our everyday lives, they are terrible in the true sense of the word. Perhaps we can use this Halloween to painlessly exorcise these uglies within us and behave thereafter like human beings.

Page 12—BARNARD BULLETIN—October 25, 1976

Ragamuffin

by Jami Bernard

On dissolving relationships at close quarters. Howwid dedicates this to those ladies at 620, Plimpton and Furnald who keep a pail of Valtum in reserve.

The major problem most Barnard students face is not getting into grad school or getting good grades or being socially acceptable. Rather, it is a fear of running into their former lovers on College Walk.

What can you do on this small campus when you often bump into people you thought were effectively out of your life? Pretend you didn't see them as they brush your shoulder? Furrow your brows in concentration as you examine a spot of dust on your jacket? Smile politely with gritted teeth and ask after their health? Or try the light approach and say, "Pardon me, but have we been formally introduced?"

Let's say the relationship panned out only recently. You have just finished melodramatically cutting classes and skipping meals and threatening to hitchhike out West. You have arranged with your ex-lover a mutual exchange of personal property ("Just leave it at the front desk and I'll send your poems through campus mail," you say testily) and debated who gets custody of the shared goods. You are in no mood to see this person, for whom you wish only unhappiness and disaster, the next evening at the Pub. Especially if this person is not alone but in tandem with your successor, some disreputable type who smiles and waves at you cheerfully.

The problems of avoidance on a block-long campus are manifold. You can swear you both won't show up at the same places, but where is the territorial dividing line? To whom belongs North campus and to whom East? On sunny days, who gets the Low Library steps and who gets South Field? Zooprax 7:00 or 9:00 showings? With a great sector of your friends in common, how do either of you react when one of you starts going out with a good friend of the other's?

Here are some possible methods whereby you can avoid the pain of encounter.

Disguise yourself. If you dress in a bear costume, former lovers will never guess it is you, and you can inconspicuously spy on their activities. Or you can wear a false moustache

(Continued on page 18)

Letters to the Editor

Why so Busy?

To the Editor:

A message for the Barnard faculty: we understand your fears! To receive a challenge from the undefeated Barnard varsity basketball team would send the best of teams quaking under the covers. And with your six-foot height no longer an advantage (our average heights is now an awesome 5'6" compared to our previous 5'4"), we can really understand your reluctance to contact us about a game. But defeat is not anything to be ashamed of, fright is not anything to be ashamed of, and all we ask is an hour and a half of your (suddenly especially busy!) schedule. We will provide Gatorade and sympathy at halftime. It will be a learning experience for you!

The Barnard Varsity
Basketball Team

Enlightened Too Late

To the Editor:

I address myself to the problem of the Experimental College and to Hester Eisenstein in particular, who is, as director of the E.C., in danger of losing her position. As a senior at Barnard I was, upon reading the article in the October 18th issue of **Bulletin**, confounded and embarrassed by by complete lack of knowledge and understanding of the E.C.'s philosophy, objectives and organization. I found myself wondering if there were many others who, like me, had a complete misconception of what the Experimental College was all about (including the faulty notion that it is a self-contained unit within Barnard which one "attends" full-time, culminating in some sort of certificate upon completion).

As you can see, it has taken me nearly four years to discard my ignorance. My own regrets now are unimportant, but I ask the following questions for the benefit of those who follow: what does one have to do to find out about the Experimental College? And could the threatening idea of "phasing E.C. out" have been avoided, had I and others like me been better informed?

E.J.L. '77

Pardon Our Squiggle

To the Editor:

As student members of the Committee on Instruction, we would like to clear up some misinformation concerning distribution requirements which appeared in the "Notes from Undergrad" column in your last issue (October 18th). Last year the Committee on Instruction, after much input by the student members, abolished the "squiggle system" which restricted Barnard students to fulfilling their distribution requirements only by those courses marked by a squiggle. These courses were for the most part Barnard ones. Now, with the death of the squiggle, Barnard students can satisfy this requirement by Columbia courses appropriate to those categories as listed on page 30 of the '76-'77 Barnard catalogue.

Margo Berch '79

Deborah Harris '77

Ruth Leibowitz '77

Amy Meltzer '77

Judy Weinstein '78

See the correction in "Notes from Undergrad."

Bulletin welcomes letters from students, faculty, administration and staff. Letters should be typed, double-spaced on 8½" x 11" paper. Letters will not be edited for content, but they may be cut due to space constraints.

Inadequate Fare Unfair

A copy of the following letter to Dean of Students Doris Coster, signed by 60 male and female students, was received by the **Bulletin** last week:

The Kosher residents of BHR are extremely distressed at the status of the Kosher meal plan. We find the meals unsatisfactory, incomplete and unhealthy. As we are certain of your familiarity with the Kosher food system, we won't dwell on its operation, but will detail its most disturbing aspects.

The average BHR resident eats meat two to three times a day. We, however, have the option to eat meat only once a day—at the Jewish Theological Seminary (J.T.S.).

Students eating dinner in the Hewitt dining room receive unlimited salad and beverages with their meal which also includes meat, two vegetables and two deserts. The \$1.95 credit allotted to Kosher students for dinner at J.T.S. buys at the most one meat and one vegetable. Salad, beverage, desert and extra vegetables must be purchased at additional expense to the student.

The \$1.95 credit given us at J.T.S. is inequitable. Servomation claims that the "Tray Valuable" for dinner is \$1.95, and thus allots us that much at J.T.S. However, for a walk-in guest at dinner, Servomation charges \$2.95. At J.T.S., we are charged walk-in guest prices. Thus, we are allotted a figure based on actual meal value but are charged walk-in prices.

Students are also allotted \$1.95 at McIntosh. However, Mac is a snack bar. Students do not depend on that facility day after day for full, nourishing meals.

Jewish law and tradition precludes eating in Hewitt dining room on Friday nights. While students do have the option of applying their \$1.95 credit towards a more expensive meal at J.T.S., most students choose to join a student-run eating group (Seudot Shabbat) or to obtain their own food. Hence, almost all students pay for but do not receive a Friday night dinner.

Finally, the food provided by Servomation for breakfast and lunch is hardly satisfactory. There is rarely enough food, and that food which is provided, though of good quality, is extremely limited in variety. Proteins offered for breakfast and lunch are cheese, eggs, cottage cheese and tuna.

We offer the following suggestions:

Ideally, Kosher students should be exempted from the meal plan. While it can be argued that all students may be so exempted by living in 616, many freshmen are assigned to BHR. Of greater importance is the fact that effectively forcing all Kosher students to reside in 616 constitutes discrimination.

More immediately:

(Continued on page 21)

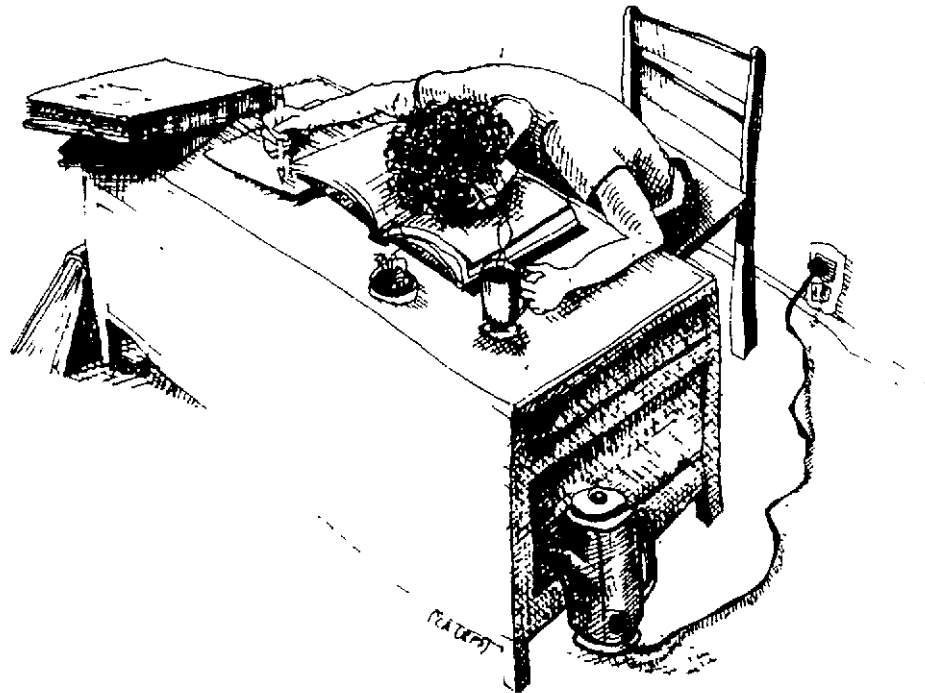
Women with Van

Light Moving

866-6422 Keep Trying

Has Academic Life Got You Down?
Does Your Life Lack Meaning?
Do You Need Some Money?

Enter the Barnard Bulletin Photo or Essay Contest



on the theme

“Women Helping Women”

A \$25.00 prize will be awarded in each category

Rules for Photos:

1. Must be black and white glossies
2. Must be submitted no later than midnight, November 8th

Rules for Essays:

1. Must be between 500-1000 words
2. Must be nonfictional
3. Must be submitted no later than midnight, November 8th

Winning entries will be published in **Bulletin** on December 6th.

Ugh! Calcutta!

by Marian Chertow

During the intermission of *Oh! Calcutta!* I took the opportunity to view the theater from the balcony. As I was gazing on the "naked" stage, I overheard four Indian people speaking to an usher. "And what," said one of them, "does this have to do with Calcutta?" I chortled madly, thinking sympathetically of four foreigners trying to find some real "New York Theater." Figuring they'd found a play particularly appropriate for them, they ended up at a bawdy show with an artless script, in spite of some very talented actor/dancers.

And so I ask the question also: what did it have to do with Calcutta—or anything else of substance? *Oh! Calcutta!* proves two basic tenets: 1) People do have bodies beneath their clothes and 2) Nudity alone doth not a show make. Seeing the show made me consider why I feel this is inappropriate for Broadway. Am I, too, embarrassed by this show? Normally I burst with opinions after a theatrical experience. This one left me cold. Was I outraged, resentful, or simply bored and disgusted?

The show consists of 10 numbers, plus an opening and closing nude ritual song and dance. Most of these are vignettes generally suggestive of a pornographic "Love American Style." The only unifying theme here is sex. We do get to witness the laudable versatility of the 10 actors and actresses as they switch from spouse swappers in one scene to sex testers, dancers, etc., in another. Most of the skits are light-hearted; there is, however, a very disturbing one in which Jack rapes Jill, and there are some pseudo-heavy art scenes. One called "Suite for Five Letters" compares letter themes in London, 1936 to themes in America, 1976; the former are decidedly more pristine, while the subjects of the letter are sexually far more blatant, and we see how times have changed.

In another scene, Hari Aki and Cress Darwin do a beautiful dance to a ridiculous ballad about a working class lover named "Clarence." The two are naked, yet she is able to slide around his body with interested/disinterested grace.

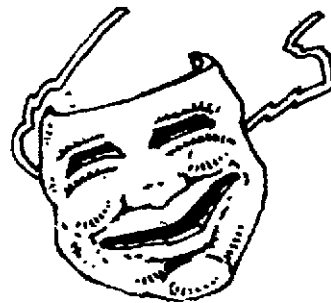
But though *Oh! Calcutta!* tells us we are in "The Age of Sex Revolution," we are really exposed (no pun intended) to humor which would be more competently expressed in the dirty jokes at an adolescent's slumber party. In addition, the show does not confront any but the most conventional aspects of "Broadway" sex; it shuns homosexuality and other options and statements which would have made the show bolder than it purports to be.

One problem is in the self-consciousness of the play, expressed "Yes, we say those nasty words out

loud and don't bat an eyelash—we bet we're playing on your repression." The blame belongs to the script and whatever philosophy it implies.

The music is provided by a rock group in a band shell, and this shell, when reversed, becomes the set of many of the vignettes. *Oh! Calcutta!* is truly multi-media. The sign in the photograph becomes a movie screen where credits are given at the beginning, and paintings by Clovis Trouille are shown in the middle of the play. The sign serves as curtain and stage prop, too. In this aspect, *Oh!*
(Continued on page 22)

Arts Calendar



For the month of November

November 2, Tuesday, 12:00 noon Riverside Church—Election Day carillon recital. Visitors permitted in the bell chamber or the church. Free.

November 5, Friday, 2:30 p.m. and approximately 4:15 p.m., Riverside Church—Two carillon recitals preceding and following the inauguration of Jacquelyn Mattfeld as President of Barnard College. Free.

November 5-19, Friday thru Friday (two weeks), opening November 5, 10:00-2:, Print Room, Barnard Hall—Group Show presented by the visual arts students of the Program in the Arts. Also a booklet of original prose and poetry by the writing students of the Program in the Arts will be available in the Print Room to accompany the Show. Free.

November 7, Sunday, 3:00 p.m., McMillan Theater—Concert

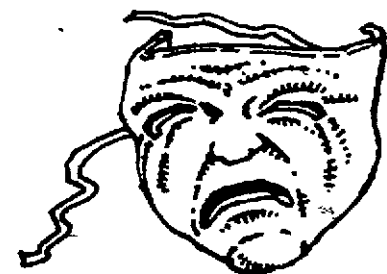
Decade of Women: 1975-1985, Columbia University Orchestra. International program featuring women composers from France, Great Britain, Germany and the U.S. Free.

November 16-20, Tuesday thru Saturday, 8:00 p.m.—*Yeoman of the Guards*, presented by the Barnard Gilbert & Sullivan Society. Admission: \$2.50, \$1.00 with CUID.

November 18, Thursday, 12:00 noon, College Parlor, Barnard Hall, as part of the "Thursday Noon" series—scenes from *The Tempest* presented by members of the Barnard College Theater Company. Free.

November 20, Saturday, 8:00 p.m., St. Paul's Chapel—Concert by Collegium Musicum of Columbia University, Paul Hawkshaw, conductor. Free.

November 23, Tuesday, 8:00 p.m., McMillan Theater—Concert given by the Music Performance Faculty of Columbia University. Free.



Sister Mary Sharon

(Continued from page 6)

anticipation of meeting an asexual black tunic was naive. We had been skeptical of being able to establish any kind of rapport. But still, it was difficult for us to envisage Sister Mary Sharon as the sister of George and Ludy, or the daughter of Henry and Gertrude. "The structure of my new family is very, very different."

Each member shares in the daily corporate life of the community. The sisters on 113th Street have found that there is "enough" but never any surplus. The reverend mother often remarks that "there is no moment to lose, there is no space to waste, all must be filled." Poverty and discipline shape their entire existence. Mother Ruth insists that "the religious does not have any time of her own." And we noticed that solitary prayer and the commitment to discipline and obedience to God precludes any personal communication of feelings. "Little time and energy is spent on words, on talking about things; rather the energy flows

out through a corporate unit of spirit and prayer."

Sister Mary Sharon led us through their house into a garden in the back yard. "Our Saturday afternoon activity," which was silent. But as we looked around, five or six sisters wearing identical aprons worked hurriedly. We left the garden on the ground floor and rode the elevator up to the chapel. The garden and chapel were both sanctuaries, virtually indistinguishable.

The continuity of their home, their regard for the divine and their mission to teach is unerring. They are living examples of their own ideology. Their lives in the rectory are pure and unadulterated. The fact that they reside in the Heights and teach students psychology and Shakespeare is a paradox. We wanted to discuss the two schools, St. Hilda's and St. Hugh's, but the sisters and their timeless lives were so captivating. Unlike secular western culture, they have their life purpose.

Paper Story

(Continued from page 10)

school was suddenly uncertain. The senate then appointed an interim editorial board and unwittingly chose the writer of the explosive story as editor. That person soon resigned.

Tolbert cried censorship. "An upper administrator told me that the story shouldn't have been printed, even if it was 100 per cent true," Tolbert explained. "He said that our newspaper doesn't run those kind of articles." Another student maintained that the substance of the story was never denied by the administration. "No one's really looked into it. They have no reason to because it would just damage the school's image."

But not everyone takes the same view on Ned's plight. Rhonda Brown, president of Pacific's Associated Students, said that Tolbert would have been fired anyway, mainly because he wouldn't comply with budget regulations. "The story changed maybe one vote," she recalled.

Another source close to the controversy said that while there were budget troubles, it was more a combination of factors that did Ned in. "Ned was badly misguided by the outgoing editor, he was on the way out anyway," revealed the source.

Tolbert acknowledges other tensions but stands firm in his belief that the prostitution story was the catalyst for his firing. "It was politically expedient for Rhonda Brown to give other reasons for the firing. It's pretty ridiculous, but everyone seems to know what really happened," he commented.

Tolbert stresses, however, that his dismissal from the *Pacifican* is not the important issue. "There's more at stake here than throwing an editor off a campus, there's the whole First Amendment to think about."

In a few weeks, Tolbert will stand before Pacific's Joint University Judiciary Committee to face charges ranging from "irresponsible use of the student newspaper" to "acting contrary to the best interest of the school." Vowing legal action against the university if he is expelled, Tolbert feels that the administrators "might want to let the case drift by the wayside."

Even if he's let off the hook, Ned Tolbert won't forget his crazy bout with small minds and petty politics.

Find out what difference an MBA can make at the **GRADUATE MANAGEMENT ADMISSION FAIR**

Roosevelt Hotel, N.Y., November 4-6, 1976

Meet the Admissions Directors of 70 top graduate management schools. Get specific information on course availability, admission requirements, financial assistance and career opportunities. Attend workshops. Find out for yourself what a big difference in earnings those three little letters—MBA—can make.

The following schools will be in attendance.

Adelphi	Drexel	Rutgers	U of North Carolina
American Grad.	Duke	St. John's	U of Notre Dame
Sch. of Internatl.	Fairleigh Dickinson	Seton Hall	U of Pittsburgh
Mgmt	Fordham	Simmons College	U of Rhode Island
Atlanta Univ.	Georgia Tech	Southern	U of Rochester
Baruch College	Hofstra	Methodist	U of South
Boston University	Indiana	Stanford	Carolina
Carnegie Mellon	Kent State	S.U.N.Y. at Buffalo	U of Southern
COGME	Long Island Univ.	Syracuse	Calif.
College of	Marrst College	Tulane	U of Virginia
Insurance	Sloan School-	Union College	U of Wisc.-
Columbia	M.I.T.	U of Bridgeport	Madison
Consortium for	Michigan State	U of Chicago	Vanderbilt
Grad Study	New York Univ.	U of Connecticut	Wake Forest
in Mgmt	Northeastern	U of Dallas	Washington Univ.
Cornell	Northwestern	U of Denver	Wharton-U of Pa.
Amos Tuck School-	Oral Roberts	U of Hawaii	Widener College
Dartmouth	Pace	U of Miami	Yale
DePaul	Pennsylvania State	U of Michigan	
	Plymouth State	U of New	
	Purdue	Hampshire	
	Rensselaer	U of New Haven	
	Polytech Inst.	U of New Mexico	

Just drop in anytime on Thursday, November 4, 2-7:30 p.m.;
Friday, November 5, 10 a.m.-7:30 p.m.; Saturday,
November 6, 10 a.m.-3 p.m. No fees or charges.
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Women's Studies Creates Humane Institutions!

(Continued from page 2)

Barnard, has demonstrated that while seemingly in the background, women played crucial roles in the American Revolution.

Stimpson pointed out that sex (which is biological) and gender (which determines our feminine or masculine identification and which is socially and culturally determined) must be more seriously considered as a method of interpreting historical, social and cultural phenomena.

This is true even though there are conditions in which sex and gender are irrelevant, as investigated by sociologist Barry Stein and Rosabeth Moss Kanter. After World War II, for example, women were able to get

positions in symphony orchestras, while in non-stress times they were excluded. When there is great demand, notions of supply are altered.

The demand for women's studies may be measured by its immediate and massive growth. In 1969 there were 17 courses in women's studies as compared to the present 158. Stimpson reported that she received a letter from her Mom, who lives in Bellingham, Wackham County, Washington—an old fashioned pioneer town. Her mother had delivered a lecture to her "study group" on "Valiant Women in Wackham County." Beat that as a measure of the gains of women's studies!

But like any social force, feminist

scholarship has bred resistance. Among the objectors are those who believe that the new scholarship is too closely linked to the women's movement and its politics. There are those who actually assume, as Stimpson phrased it, that "women are dumb psychological and intellectual monoliths," and who maintain that there is no justice or truth in the new scholarship. Also among the resisters are those who consider feminist scholarship a fad—a distracting phenomenon left by the sixties for the seventies to clean up."

Though feminist scholarship has been satirized, evaded and attacked by hostile resisters, the New Scholarship, as Stimpson said, "Is creating a body of life and more humane institutions." ●

Field Hockey

(Continued from page 24)

playing on a field littered with charcoal briquets from tailgate parties and trying to practice when the grass had been ignored for more than a few days.

"The first year I was here it was unbelievable," she continued. "You just couldn't go out there and play, you had to worry about equipment, whether the field would be lined properly and

whether the grass would be cut. Now instead of worrying about equipment and facilities, the girls can channel their enthusiasm into their particular sport."

For Barnard's field hockey team, this is a little like eating pastrami on a hard roll while listening to someone complain that the truffles are under par. The field hockey field is a rough baseball diamond littered with objects far less savory than charcoal briquets. According to Blank, "only two students are responsible for scheduling of

games, ordering equipment, arranging teams and everything else that holds a team together."

And so the field hockey team continues the grim struggle for funds, support, P.E. credit and a win. Asked whether she thinks field hockey has a future at Barnard, Loomis responded, "We definitely have student interest—but to survive, the Barnard field hockey team must have official sanction from the College." ●

Skully and Stickball in N.Y.

(Continued from page 19)

bounce equals a single, two bounces a double, and so on, if the other player doesn't catch it.

The "Johnny on a Pony" "Buckety Buck" controversy has not been settled to anyone's satisfaction, but the game, by whichever name, involves 20 players and two telephone poles. The players, 10 to a side, line up as they hold each other around the base, and the first person in the line holds the telephone pole. Players from the opposite team jump onto the last player and try to collapse the line. In response to the question, "are these games dangerous?" Michael Polo, street game expert, responded with an emotional "Oh, boy!"

Tops is a game where someone draws a big circle on the pavement and the players toss their tops into the ring. The object of the game is twofold: to

try and knock the other players' tops out of the circle and to spin the longest, and to "cream the paint off the other guy's top."

In Kick the Can, the players run and hide, and whoever is "it" calls people's names and locations when he discovers them, and then bangs the can three times. The players caught then have to go to jail, where they can be released if another player kicks the can and the game begins again.

There are many other kinds of street games which space and time prevent us from enumerating. Before getting involved in them, however, it should be noted that there is sometimes a penalty for losing. Polo describes it thus: "The guy who lost stands in front of the wall with his butt in the air. Each guy got three shots at him with a rubber ball." When asked if it was painful, Polo replied, "That's how I got good." ●

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Ragamuffin

(Continued from page 12)

and a trenchcoat, which, if done tastefully, can effectively shield you from unwanted recognition.

The Mope Theorem. Constant rubbing of the eye is a good excuse for not looking up and acknowledging the presence of someone you cringe to think you once lived with.

Engage a friend in conversation. Set up shifts with your friends so that you are accompanied at all times. Always be engrossed in heavy philosophic discourse as you pass the undesirable.

The Happier-Than-Thou-revenge. Laugh a lot. Your ex-lovers wish you as much cheer as you wish them and will scowl in consternation to see you merry and laughing.

Rent a Suitor. At any cost, be seen with dozens of interested would-be lovers who would give their right arm to spend a night with you.

The old Bury-Yourself-In-Your-Work Routine. Why not kill two birds with one stone? Show your grief publicly—at the library where it will

get the most mileage—and catch up on your studies as well. You will be renowned as heroic and your ex-lovers will not want to show their faces near such an esteemed celebrity.

Kill-Em-With-Kindness. Much as it goes against the grain, be kindly and courteous to those who have done you wrong until they beg for mercy. They would rather you punch them out than express concern for their welfare.

Avoiding people is an art all liberated ladies should learn—after all, liberation means not having to speak to those who ruined your life, does it not? If you follow a combination of the above suggestions, such as a bear-suited figure rubbing its eye amid peals of laughter, you will soon be rid of the nuisance of seeing old lovers.

And if all else fails, try the emergency **Devious Routes** method, in which, if you really want to go out of your way to avoid someone, you can go further out than you intended and wind up in Morningside Park, thus solving your problem in a totally different way.

Confounding!

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meets Sigmund Freud*



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GET A KICK OUT OF...



Kickers

Kickers, Inc. 1976, Kickers, Inc. Hartford, Conn.

Skully and Stickball in N.Y.

(Continued from page 24)

square. Other players will attempt to knock him out of the square, in which case he must begin over again. Once he hits twelve, he goes to the middle square, says a rhyme and goes around the square in one turn. Then, to win the game, he flips his marker into the skully square, which is the center square measuring one square inch.

Stickball is a claustrophobic version of baseball. It is played with a stickball bat: a mop handle wound with electricians' tape, barbershop style,

and a pink Spaulding ball. The pitcher stands 50 to 90 feet away from the batter, in front of a wall, and throws overhand to the batter as hard as he can. The batter then hits the ball against the wall and runs around the sewer tops (bases) for a score, while other players try to tag him "out."

Stoopball is played with a rubber ball and a partner. To play, throw the ball against the corner of the stoop. One

(Continued on page 17)

Barnard Bulletin

Staff Writers

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Elena Leon
Leslie Miller

Rejects Offer

(Continued from page 5)

be," he added. "It doesn't have to be the 65 Pension Plan, but we have to get the same monies. TIAA's monthly benefits are substantially less than those in the 65 Pension Plan for 14 Barnard employees targeted for retirement in the next two to 12 years. Therefore the TIAA Plan as it now stands is totally unacceptable." LeFevre said that the Union is demanding a tuition plan for 18 credits with family transferability. "Current conditions on the face of it make 18 credits too few," he said. "The union also demands that courses be taken at any college, not Barnard (a day college) as specified in the administration proposal. The wage increase in this offer is also inadequate."

Margaret Lowe formerly told the *Bulletin* that the College pays tuition credits for employees at any college or university, for that reason, that Barnard has no night classes the employees might attend.

No further negotiations have been scheduled and both sides are redefining their positions.



Emily Gregory Award

The Student-Faculty Committee and Alumnae Association of Barnard College are now accepting nominations for the Emily Gregory Award, honoring a faculty member of Barnard College for excellence in teaching and for devotion and service to the students.

Nominations should appear in Essay Form and be submitted to the Dean of Students Office, 210 McIntosh Center.

Deadline: Tuesday November 16th.

For more information call Kate Landowne, x6508, x4125

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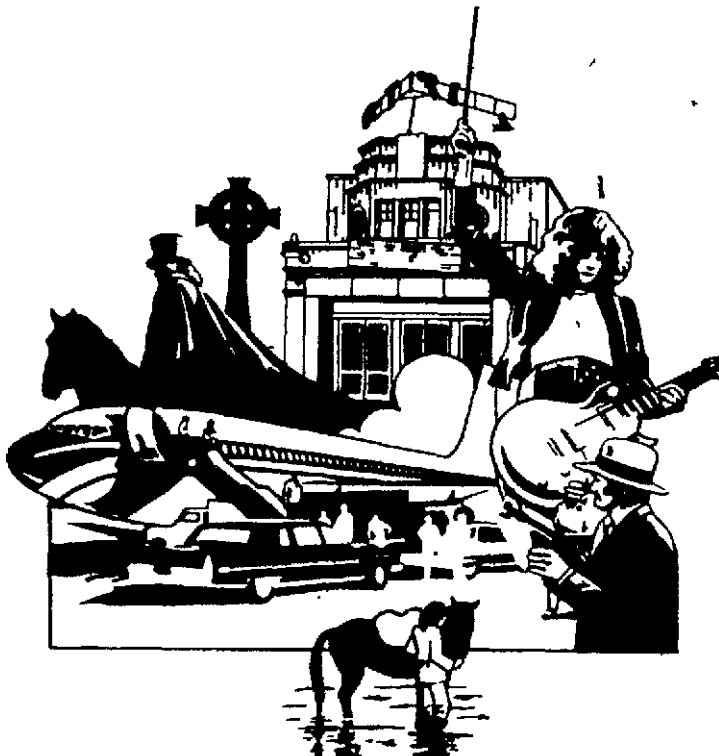
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Notes from Undergrad

(Continued from page 7)

- (3) general discussion of committees; and
- (4) new business.

STUDENT COMPLAINTS

A new student complaint center, sponsored by Undergrad, will be opening soon. Any student who has a problem with any college office (i.e., the Bursar, registrar, dean of studies, college activities, housing, health, etc.) can come to the Undergrad office and someone will assist her. Complaints about unfair treatment will be brought to the tripartite committees or to the proper administrators. Specific problems will be brought to the attention of the offices involved. This coordination will establish a system to detect common and similar problems; Undergrad and the tripartite committees can then work to eliminate or correct the problems.

Any student who is interested in working on the Student Complaint Board should call or visit the Undergrad office soon.

STUDENTS WANTED

Undergrad also needs students who would be available for special projects or who could assist us in interviewing for Winter and Summer Grants, poll watching, etc. Interested students can sign up in the Undergrad Office.

INAUGURATION

This is another reminder that the Inauguration is approaching soon. Students should pick up their free tickets in the Activities office (upper level, McIntosh) as soon as possible. Columbia students are also invited.

And don't forget the morning panels on the topic "An Infinite Variety: Educational Options for Women" in the Barnard gym at 9 a.m. on Friday, November 5th.

CORRECTION

We'd like to correct our statement in last week's "Notes from Undergrad" that Barnard students are discouraged from taking Columbia courses because they do not satisfy their distribution requirements.

We were referring to the Columbia contemporary civilization and humanities courses, especially art and music, and this was not made clear.

All Columbia courses which are listed in the Barnard catalogue will satisfy the distribution requirement. ●

Egyptian Exhibit at the Metropolitan Museum

(Continued from page 11)

with facsimiles of wall paintings found in a tomb of the 11th dynasty. Although only replicas, their detail, design and colors are spectacular, providing an eye-catching and welcome change from the preceding exhibitions. The designs are primarily concerned with animals and domestic scenes and are worth careful scrutiny. A simulated tomb containing additional wall paintings gives a good idea of the high degree of craftsmanship involved in funeral construction.

The remainder of the Wing, exhibiting pieces from 380 BC-641 AD is devoted to the afterlife and houses sarcophagi, mummies, sacred statuary and religious books and mythology. Again in the side galleries, which contain much of the statuary and scrolls, one is overwhelmed by the quantity of items, which overpowers their beauty and significance—

Letters

(Continued from page 13)

Considering the previously listed inequities, allot students enough credit at J.T.S. to purchase a fully nourishing and satisfying meal—i.e., use the credit we accrue by not eating meat two to three times a day towards dinners at J.T.S.

Allow students the option of using their credit for Friday night dinner either towards J.T.S. OR Seudot Shabbat. Students should also have the option of receiving their Friday night dinner credit in cash so they can purchase their own food.

Improve the daily fare in Hewitt dining room.

Servomation representatives insist that since living in BHR is not mandatory, their supplying of Kosher food to residents constitutes merely a service, rather than a legal obligation. To this we reply that respecting the religious practice of others is never just a service but is always a moral duty. ●

Publication Notice

Due to midterms and the (happily) subsequent academic holiday, the next issue of **Bulletin** will appear on November 8th.

certainly it should be the other way around. A book found in an excavated tomb is presented here and proves quite beautiful; translation accompanies the original. A third highlight in the collection is the room devoted to gold jewelry, including many royal headdresses. The belts,

necklaces, and headdresses are simple and delicate in design and striking in their use of gold and precious gems.

When you visit the Egyptian Wing, I suggest that you plan to see it in two shifts. The collection is so immense it is impossible to absorb it in one two or three hour viewing. ●

Attention All Students

President Jacquelyn Mattfeld

will speak at the second meeting of the

Student Representation Council

Oct. 27, 5:00 p.m. Brooks Livingroom, B.H.R.

All Students Are Encouraged to Attend

PAUL SWEEZY,

Michael Harrington, Sylvia Ann Hewlett, James Kuhn, and Robert Lekachman will discuss *the human and social costs of the US economic system* on Friday, November 5, (9:30 a.m. - 5:15 p.m.) in observance of *Christianity and Crisis* magazine's 35th anniversary.

DONALD FRASER,

Democratic Congressman (Minnesota) will speak on *human rights* at an evening dinner (7:00 p.m.) Daytime program free of charge; dinner tickets, \$12.50; evening program only, \$1.00. For further information, telephone C&C at 662-5907.

The New York Zoological Society

presents two lectures

Dr. Edward O. Wilson,

author of *Sociobiology: The New Synthesis*,

"The evolution of animal societies"

Wednesday, November 3, 1976, 6:30 p.m.

Alice Tully Hall

Dr. Thomas J. Cade,

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at Cornell University

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Tuesday, November 16, 1976, 6:30 p.m.

Town Hall

Tickets are \$4 each (\$3 for New York Zoological Society members and \$2 for students)—or \$7 for both lectures (\$5 for members and \$3 for students).

Please send check to Mrs. Grandison,
The New York Zoological Society,
Bronx Zoo, Bronx, N.Y. 10460.



Magic Show

(Continued from page 8)

the most of his potential which is disappointing. Still, Robbins maintains the integrity of a role which can easily be lost in the fantasy of Doug Henning's magic.

No review of **The Magic Show** is complete without discussion of Doug Henning—because—Doug Henning is **The Magic Show**—or is he? Henning is an interesting character and an immensely talented magician. In a cast which is fully musical, however, Henning never sings. Indeed, upon closer view, Henning is a rather minor character in the totality of **The Magic Show**. The interesting fact is that Henning is frequently on stage, but only infrequently does he speak, and never, as indicated, does he sing.

Clearly, Henning knows his limitations. The decision to use him only where he is essential—and as the creator of the magic Henning is the essential character—and not risk his denouement, is both calculated and deliberate—in the sense that it is really so obvious, it could not have been anything but deliberate.

And it is calculated in the sense that it insures Henning's reputation. Calculated, too, in the sense that it probably insures **The Magic Show's** success.

Henning's use is entirely appropriate. The result is that **The Magic Show** is a masterfully constructed illusion wrapped in an inviting and amusing skit. Explanation-defying magic, good music and Dale Soules make **The Magic Show** a must-see. ●

Mysteries

(Continued from page 10)

mystery with a stunning denouement, and Princess Louise is a very appealing heroine, but somehow the whole thing seems rather unbelievable. This is largely because of the all-important skeletons in the royal closet, which turn out to be so sensationally lurid that it is difficult to understand how they could ever have been kept secret in the first place, especially in view of the extremely public life led by the royal family. The clever twists of plot will keep you guessing till the very end, but ultimately the situation becomes too improbable to occur even in an imaginary England ruled by an imaginary royal family. ●

Ugh! Calcutta!

(Continued from page 15)

Calcutta! is a tight, well-run production—it has variety, cleverly executed scene changes and adequate musical accompaniment.

I just wish it played on something more substantive than my curiosity. The usher told me the Indian people "loved the show." I was not so lucky. And what does all this have to do with **Calcutta?** "Calcutta" approximates the French slang for female genitalia. ●

Divergent Paths

(Continued from page 8)

Hilarity and pain walk side by side. After some outrageous Scotch-induced clowning, old Slattery tramps off to bed, sarcastically inviting Arthur to bring his "octogenarian" wife to dinner, and Mrs. Slattery must present to busy herself with some paperwork, to hide the tears that are beginning to fall as the lights tactfully go down. Restraint is the watch word in Storey's work, as it is in most great theatre. ●

HELP WANTED

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"Growing Pains": The No Comment Finis

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"Boys have all the fun!" Mary Ellen thought rebelliously. Her eyes feasted enviously on the group of laughing, yelling boys who were playing sandlot baseball right outside her window. What a good time they were having! "And I can play just as well as any of them!" Mary Ellen raged.

Suddenly, a thought struck her. Maybe, if she asked them nicely, the boys would give her a chance to prove it! At least it was worth a try! So, with her heart pounding with excitement, she scurried out the front door. At first, she could only stand at the edge of the lot, tongued with embarrassment. Then she spotted Tommy Lyman, the neighbor's son.

"Hey, Tommy," Mary Ellen called a bit breathlessly, "may I play, too? May I . . . PLEASE?"

"What? You? A girl play baseball!" hooted Tommy. "Say, that's rich! Listen to this, fellows! Mary Ellen wants to get into the game!"

The boys roared with laughter, and Mary Ellen

blushed to the roots of her hair. Then out of nowhere, a new voice rose above the din, "Why not give her a chance?" the voice asked. "Maybe she'll surprise us!"

The speaker was a stranger, a tall, smiling boy whom Mary Ellen had never seen before. "Hi!" he grinned at her now. "My name is Billy West. I just moved into your neighborhood this week. Come on in and join the game . . . as MY guest!"

"Oh!" Mary Ellen's eyes were wide with admiration. He was the handsomest boy she'd ever seen! "I'm Mary Ellen Kaye," she said hesitantly. "Th-thank you very much for taking my part."

"That's okay," Billy told her. "I'm always glad to take the part of such a pretty girl! Here . . . use my glove!"

He tossed her his outfielder's mitt, and the game got underway again . . . now with Mary Ellen playing left field. And play it she did! She fielded every ball perfectly, catching it securely and firing it back to the basemen for the outs! The boys looked at her with open-mouthed amazement. All the boys, that is, except Billy. His look was one of sheer disappointment!

Mary Ellen couldn't understand it . . . until finally, it was her turn at bat. Now, she thought, she'd show Billy she could hit, too. "Which bat do you think I should use?" she asked him eagerly.

"Suit yourself," was his indifferent answer. "All the boys pick their own."

Like a flash, then, it hit her. In Billy's eyes now, she was "one of the boys" instead of the "pretty girl" he'd first admired! Mary Ellen swallowed hard, and made the biggest decision of her life. She stepped up to the plate, and one . . . two . . . three . . . she *deliberately struck out!* "I—I'm afraid I don't hit very well," she murmured to Billy as she returned to the bench. "After all, I'm only a girl!"

His delighted smile and the quick, warm way he squeezed her hand told her she'd done the right thing . . . and taken a long step down the path of growing up!

Reprinted from the "Little Dot Polka" comic book, February 1975, with permission.



Photo reprinted from Positive Images Non-Sexist Films for Young People, Booklegger Press

Sports

Coming Events

Field Hockey

Thursday, Nov. 4, 3:30 p.m. . . . Hofstra, away

Swimming

Wednesday, November 3, 6:30 p.m. . . . Vassar

Volleyball Intramurals

Wednesday, October 27, 7-9:00 p.m. in the Barnard gym

Co-ed Volleyball

Thursday, October 29, 7-8:30 p.m. in the Barnard gym

Varsity Volleyball

Thursday, October 28, 6:00 p.m. . . . Fordham, away

Saturday, November 6? . . . District Tournament

Sunday, November 7, ? . . . District Tournament

Game Results

Field Hockey

Saturday, October 16 . . . Yale 15 . . . Barnard 0

Volleyball

Tuesday, October 19 . . . Barnard vs. Hofstra . . . 0-15, 8-15, 15-7

Field Hockey's Grim Struggle for Funds and a Win

God is definitely not on the side of the Barnard field hockey team. Neither, allege team members, is Barnard's physical education department, or the administration. The field hockey team is student-founded and is currently student run and the P.E. department assumes no responsibility for it. Field hockey chairperson Rebecca Blank asserts that field hockey "is feasible only if the team gets official support at Barnard . . . while we have spirit, people get discouraged and frustrated knowing we have the potential to do well but are unable to produce."

The Barnard field hockey team has had a frustrating season, one which brings to mind the early New York Mets. Their first two games scheduled, with Queens College and Brooklyn College, were cancelled because both schools were unable to finance their teams due to New York City's fiscal crisis. The next game, with Manhattanville, was also cancelled, this time because of weather conditions.

When they finally did compete, against Lehman College on October 12th, the score was Barnard 0, Lehman 7. Team founder, captain and prime mover Martha Loomis was quick to point out, however, that Lehman was a more seasoned team, having played



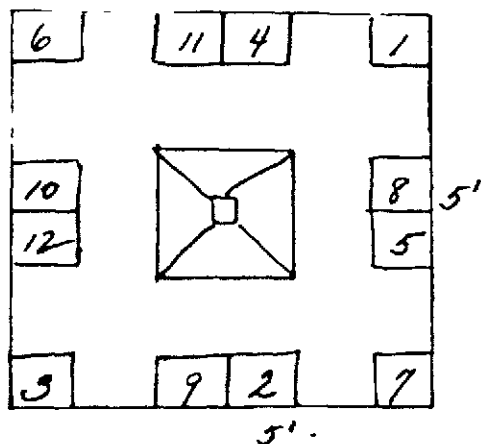
four games prior to its challenge by Barnard.

At Yale, on October 14th, the Barnard defense sent the ball out (field hockey talk for "saved") an incredible 39 times. Unfortunately, Yale shot an even more incredible 54 times. In other words, Barnard was trounced, 15-0. The game was obviously a mismatch; Barnard hardly brought the ball beyond the 50 yard line.

A quotation by Anne Keating, Yale's star field hockey captain, lifted from the Yale-Columbia football program illustrates the fundamental difference between women's sports at Yale and Barnard.

"Keating remembers the first days of field hockey at Yale, when it meant
(Continued on page 17)

Skully and Stickball: Street Games in N.Y.



by Leslie Miller

Now we take you outside, to the street scene in a vast megalopolis. Its swollen population is stacked in tall buildings. It is a landscape cram-jam full of monstrous skyscrapers, a hostile environment of hard surfaces and sharp edges, of concrete, steel, mortar

and glass. Disease, decay, filth, poverty, crime, crumbling transit systems and fiscal crises are all essential elements in such a setting. Facilities for children's games have a low priority in the budgets of those who attempt to administer today's big cities. But the kids meet indifference, crowding and congestion with remarkable ingenuity and skill. Against this bleak urban backdrop, they make do with chalk, sewer tops, fire hydrants, stoops, old broomsticks and sidewalk squares.

Chalk is indispensable for many street games, including Skully. The board (see diagram) is drawn on approximately five square feet of pavement, and played with bottlecaps. The first player attempts to flip his bottlecap into square one; he can then move it into the next square if his bottlecap isn't on the line of the

(Continued on page 19)

