

Kunstler: Chicago's Eighth

The Chicago conspiracy trial, cause celebre of modern American jurisprudence, has reached its first, although obviously not its last, climax. Defense attorney William Kunstler, legal voice of "the seven" and receiver of the longest contempt of court sentence ever issued by the federal judiciary, spearheaded the campaign against intimidation of that silent minority who sought to interfere with what they considered to be a political farce.

The attempts of the *Hourglass* editors to reach Kunstler proved quite unusual. Referred by Kunstler's New York law firm to the offices of "Conspiracy," Kunstler's Chicago residence, we were told to inquire at the Cook County Jail. Prolonged attempts to page Kunstler were disappointing ("No, he isn't a prisoner, he's an attorney"; "No, he wasn't the judge at the trial"; "No, Kunstler, with a K"); he had entered the jail proper, either to visit his clients or become their fellow inmate, and was unavailable for comment.

Kunstler's representative at "Conspiracy" spoke of the attorney's determination to push appeals through any, and if necessary, all federal courts. Neither optimistic nor pessimistic, Kunstler is resigned to courts already biased against him and his clients (the court's tactic is as follows: information on behalf of the defense is objected to by the prosecution; the judge, likewise a federal employee, sustains the objection; and, in an attempt to make themselves heard anyway, the defense attorney and his clients are held in contempt).

Whether Kunstler will represent his own appeal is not yet decided, but many of the world's great trial lawyers have offered to plead the case. The basis of Kunstler's appeal is not oratorical, but legal; *Hourglass* was informed that he is concerned with "the chilling effect of using contempt to silence people in violation of all constitutional principle."

Barry Artists Display Works



Duzinkiewicz

by Roxanne Panero

Senior art major Theresa Duzinkiewicz recently exhibited her work in the Barry library. Pieces in the show included paintings, drawings, and graphics.

Theresa graduates in May and plans to break into the commercial art field. This will enable her to enter graduate school, where she hopes for the opportu-



McNichol

nity to develop and exhibit her work on a professional level.

Theresa exhibited her work for two weeks and has recently been replaced by Norma McNichol, also a senior art major.

Norma is currently exhibiting her work in the Barry library. Her paintings certainly manifest an integrity of brush manipulation, an important element of the painting technique. She has successfully employed acrylics and their glazing properties. Her images are at this point undeveloped, but her paintings display the possibility of a style and charm of their own.

Other items in the show are fiberglass sculpture and graphics.

Biscayne Chooses Queen

Friday, January 30, Biscayne College crowned Madeline De Mattia, Barry sophomore, homecoming queen for 1970.

Madeline was nominated by Psi Delta Chi and was escorted by Mike Lema. She received her crown from Marianne Roseto, 1969 Homecoming Queen.

First runner-up Dona Johnson, nominated by the Biscayne Young Democrats, attends the Bauder Fashion School and was escorted by Marty Bean.

Pat Amore, Sigma Phi Omega's candidate, placed as second-runner-up. Tom Casey escorted her.

Kitty Bowie and Sharon Busing represented Omega Lambda Chi and Zeta Delta Epsilon respectively. Kitty was escorted by Kevin Doyle and Sharon's escort was Rick Murray.



The crowning took place at the Deauville Hotel Friday, Jan. 30, the first night of the homecoming weekend.

New Editors Announced

Barbara Inderlin and Deborah Lampert have accepted the joint editorship of the *Hourglass* for the remainder of this academic year.

Barbara, who has been news editor this semester, is a senior English major from Rhode Island. She will return to her home state after graduation and plans to continue work in English, either as a teacher or graduate student.

Debbie, also a senior English major, is from Miami and plans to enter the law school of the University of Miami next fall.

O'Neill's Play: Modern Trilogy

by Kathy Kovaltsik

"Mourning Becomes Electra," written by the modern playwright Eugene O'Neill, was presented by the drama department as its spring production. The play was actually based on a Greek trilogy and evidences of this were present throughout the production.

The main character, Lavinia, was played by Bev McFarland, a talented junior who is well known on campus for her outstanding acting ability. The entire play centered around her adaptation and eventual surrender to the curse of the Mannon family.

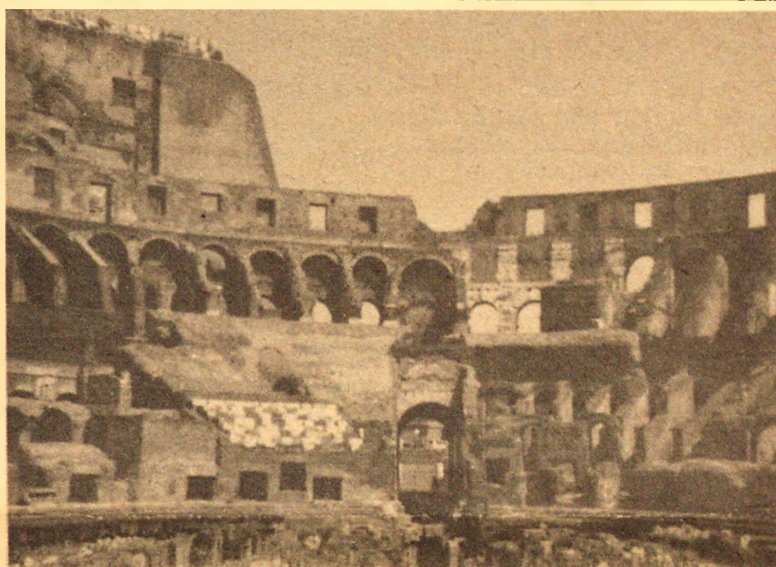
The setting of the play was a small, seaport New England town, directly after the Civil War. The opening scene revealed the hatred Christine Mannon felt for Ezra, her husband. Cathy Luckfield, famous for her creation of the character of Minnie Fay in the recent production of "Hello, Dolly," superbly portrayed Christine Mannon. Henry Greenfield, who held the lead role in "Blithe Spirit," a student production last October, did equally well as Ezra Mannon.

The bitter hatred Christine showed toward her husband was even inherited by their two children, Lavinia and Orin. John Dooley masterfully created the role of Orin, the guilt-ridden Mannon son who was slowly driven mad by this ever-present hatred. Two close friends of the family, Hazel (Eileen Dougherty) and Peter Niles (Chris Warren), represented a contrast to the Mannon madness and attempted to comfort Lavinia and Orin through a series of unnatural deaths in the family.

The story was further complicated by the short-lived appearance of Adam Brant (Jack Kent), a distant relative of Ezra's, whose original revengeful scheme against the Mannons led to an illicit romance with Christine.

Another similarity to the trilogy was the narration by the Greek chorus, which in this case were the townspeople. Josiah (Jerry Caracappa), his wife Emma (Gail Bolton), the Reverend Hills (Jimmy Puig), his wife (Jan Hope) and Doctor Blake (Ted Janas), all contributed a touch of ironic normalcy to the plot.

(Continued on Page 5)



Coliseum seen last month

Barry Travelers Tour Study in France

by Anne Reich

Those taking part in the European Study Tour are now beginning the more serious part of their venture. With their arrival in Strasbourg on February 21, the students embarked on preliminary French studies at the University of Strasbourg. They will pursue studies there until March 22, when the group will leave Strasbourg by train or auto for the city of Tours.

The girls will remain in Tours until March 31 where they will part company for Amiens. After a brief stay in the city, they are planning to leave for Paris on April 2.

A week's stay in the city of Paris will allow them to take in the historical sights, for on April 9 the group will once again board a train and travel to Neuchatel. Here the students will go di-

rectly to their pension which has been arranged for them. The span between April 9 and 15 will allow the girls to get settled and acquainted with the city. They will be free to visit the nearby cities of Bern, Lausanne, and Chaud de Fonds until the first of the month. They are tentatively scheduled to meet with M. Allemand on April 17.

The 20th of April will once again mean the beginning of classes for the group. But, on July 10, the plans are to leave Neuchatel for Berlin, where the housing will be arranged by Sister Marie Sharon. After a two week period in Berlin, the girls will be in London for a week under the direction of Sister Robert Louise.

The students who have parents' permission are free to travel independently after July 31.

HOURGLASS Submissions

WHOSE NEWSPAPER IS THIS?

There is much talk these days that the *Hourglass* is, somehow, a "tool" of the Administration and, therefore, not an effective vehicle for student expression. The *Hourglass* solicits all intelligent contributions for any of its departments: news, feature, editorials, letters, art, poetry and the like. Before the word "censorship" is uttered one more time, it should be known that any idea, response, gripe, or question will, if presented in coherent English, be published. The rest is up to you. If you haven't the energy to respond, then you haven't the right to criticize. The *Hourglass* is the paper of all who take an interest in it.

Editorials

SDS-AND YET
ANOTHER NASTY NO-NO

Last year's "suspected but unconfirmed" rumor that members of SDS held a recruitment meeting on the Barry campus met with varied response — 3 people were elated, 6 were shocked, and some 500 others asked "What's SDS?" If ignorance is bliss, this should be one ecstatic campus.

Contrary to Barry opinion, SDS will not disappear if one ignores it (the newspaper receives SDS newsletters; previously, these bulletins were filed in a sinister-looking folder tagged "Controversial Issues"). Any organization which counts among its membership students from many of this country's most prestigious universities is deserving of at least a nod of the head, if not ten entire minutes of inquiry. Any reasonably intelligent student need miss only one episode of "Another World" to read the entire SDS platform; the program is really no longer nor any more complicated than a State of the Union message.

This editorial is not meant to expound on the wonders of anarchy or the value of a proletarian revolution. A distinction must be made, however, between condonation and interest. Any Barry student cannot say that she truly and intelligently supports her government unless she understands the nature of all opposition to the status quo. It is all very well to be a YD or YR, but this does not fulfill one's intellectual obligation. Let's stop sweeping organizations such as SDS under our carpets. After all, how can you combat, if such is your desire, that about which you know nothing?

To those one or two people who are now spirited enough to learn something of SDS policies, the organization may be contacted at 173 Massachusetts Avenue, Boston (Area code 617-267-6152). Take heed, however — their envelopes are not unmarked . . .

(The Hourglass asks (pleads!) for student and faculty reaction to this or any other politically-related topic. Equal space to all, be ye Mao-Labor-Progressive or baroque reactionary.)

MODERATOR'S COMMENT
TO THE READERS

Recent events leading to the resignation of the editor have prompted me to request this opportunity to address the Hourglass readership.

The September 23 issue of the paper carried my statement that the responsibility of the moderator is to provide guidance when it is needed. That is still my belief. But what my statement failed to anticipate was the question, "Who decides when guidance is needed?" This, in effect, was the question taken by the former editor to a series of conferences in which the answer, in effect, was: the moderator decides.

There are several justifications for that answer, among them the simple, legal one that the College is to the Hourglass editor as a publisher is to his editor. This is an important reason, because it emphasizes that the College is not exercising arbitrary power, but is within its rights as "publisher" in affirming a publisher's prerogative. Another justification for the answer is that the College is able to provide continuity of leadership; a constantly changing student body cannot. Still another is that a moderator, being in close touch with students, faculty, and administration, is assumed to have broad knowledge of College policy, of relationships among various sectors of the College constituency.

However, the newspaper staff is aware that some people discount these justifications and equate affirmation of the publisher-editor structure with censorship. To that equation, I have three responses.

First, the question which brought about the editor's resignation involved quality of content, not content itself; at no time has the newspaper been denied the right to responsible, significant criticism or dissent, nor will it be while I am moderator.

Second, is it likely that an administration which so demonstrably encourages student participation in decision-making would reverse itself by appointing a moderator whose views or personality conflict with prevailing attitudes?

Third, and most palpable of all, does this issue of the Hourglass seem to have been censored? Q.E.D.

In a recent staff meeting, a reporter asked, "Are we limited in any way?" My answer: Yes, by good taste and good writing. — Sandra Edelman

Letters to the Editors

February 17, 1970 To Whom It may Concern:

Dear Miss Edelman:

I have found it necessary to submit my resignation as editor of the Hourglass because of a growing conflict with the moderator, Sandra Edelman, and administration personnel.

My opinion of a student-run newspaper is in conflict with that of those in authority.

The best analogy that I can think of to illustrate my conception of a student-run newspaper, is that of a director of a film.

Even though in most cases the director of the film does not finance the production, the expression of the message of the story is left to his discretion. The position of editor of a newspaper is much like the position of director. The editor owes loyalty to the institution which ultimately finances the newspaper, however, he should be given a free-hand in the mechanics and policies of the paper, as long as he does not over-step that loyalty.

At the present time I feel that I as editor am being restricted in the expression of my concept of a student run newspaper. For this reason, I do hereby resign as editor of the Hourglass.

Sincerely yours,
Patricia M. Pfeiffer

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February 19, 1970
Miss Patricia Pfeiffer
Barry College

Dear Pat:

Because of your personal interest in the newspaper and the many hours of diligent work you devoted to it, it is with sincere regret that I acknowledge your letter of resignation.

I also deeply regret your feeling that the conflict of which you speak has been with me personally, rather than with general college policy — which, as moderator, it is my responsibility to represent and execute.

The truest analogy one can draw with regard to the relationship of a college newspaper editor and the college is that of the relationship between a commercial newspaper editor and his publisher. All rights of ownership, direction, power to suspend production, delete stories, etc., are vested in the publisher; the authority of the editor flows from that ultimate authority and is subject to it. If the editor does not see eye-to-eye with the publisher, he has the right, of course, to resign; but this does not mean the publisher has exercised his prerogative arbitrarily, nor has the College done so here.

I think I may speak for the administration generally in saying that at no time was your loyalty to Barry in question. On the contrary, it was and is very much in evidence.

I do not know what your plans are concerning the Lab Practice course, but if you would be interested in staying on the staff in another capacity, we would be pleased to have you.

Sincerely,
Sandra Edelman
Moderator
The HOURGLASS
cc: Sister M. Dorothy, O.P.

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Dear Editor:

The letter signed by many of my friends in the class of '71 proposing a fixed rate for seniors was addressed "To Whom It May Concern." I am concerned. The "Guaranteed Tuition" idea is used in some colleges and has merit.

In the tradition of church-related colleges, Barry has chosen the policy of charging as little tuition as possible while providing a quality education. In consonance with this policy, the classes of '68, '69 and '70 shared the costs of the class of '71. If the "Guaranteed Tuition" plan had been in effect, a reasonable minimum estimated of tuition for the class of '70 would have been \$1,180 per year. Four years at this rate would total \$4,720. The tuition charged the class of '70 has totalled \$4,400. The current and projected tuition charges are well below the tuition charges at private colleges nationally and for many in the southeastern region. This is made possible by the generosity of those faculty members who donate their services (some people call them Dominicans).

It would be interesting to have an expression of the classes of '72 and '73 on the prospect of

adopting the "Guaranteed Tuition" idea to see if they would support the plan of paying more than the class of '71 while enjoying the same services.

The costs of board and room are predicated on the cost of food and maintenance of the dormitories. As I understand it, none of the board and room income is used for building new buildings or other capital improvement.

Let me correct one statement in the letter. The National Defense Student Loan Program has not been discontinued. Funds have been curtailed but we expect to renew the loans of students currently in the program. As borrowers who have graduated repay their loans, these funds are re-loaned. The high number of graduates who cancel loans for teaching service, limits the repayments and re-lending funds. We depend on a large federal contribution each year to take up this slack. That amount has been reduced.

I will be glad to discuss this in detail with concerned individuals or groups. It is gratifying to see the interest you expressed.

Cordially,
T. R. Donahue
Financial Aid Officer

We, the undersigned, wish to applaud your consideration of a merger between the Barry Hourglass and the Biscayne Times. Perhaps a catchy title might be *The Sands of Time*.

We feel that this merger would greatly aid the Barry newspaper which is definitely suffering from "a lack of interest and lack of cooperation" and we are sure the Biscayne journal would benefit equally.

We sincerely hope that this consideration will become a reality and wish to do everything in our power to bring this about.

Gratefully and Hopefully
Submitted,

Carol Grill
Mary Kollmeyer
Jeanie Urtz
Kathy Kovaltsik
Eileen Dougherty
Pearl Farley
Gail Bolton
Peggy Ryan
Chris Biehler
Cynthia Sottile
Claudia Brunelle
Mary Anne Nelson
Lenore Briggs
Evelyn Franzo
Martha Levitz
Pat Riley
Mary Ann Audie
Mary O'Hara
Kathy Kosslow
Liliana Gonzalez
Becky Gruen
Lil Valiente
Marie Elena Lopez-Goldakas
Cindy Shiffer
Jill Silvi
Mary-Pat Connolly
Kathy Young
Mary Dyer
Kathy Kmetz
Mary Jones
Vicki Dean
Barbara McCormick
Dorrie Namatka
Kathe Devlin
Pam Kelly
Vicki Rivero
Mary Lynn Scallan
Gilda Cedeno
Suzannah Gerace
Becky Repasky
Sherry Gramelspacher
Dorothy Gresser
Sister Bernadette Pelland
Sister Marie Madonna
Sister Jean Cassidy

(Editor's note: A merger of the two papers would not result in a journalistic fireball. The solution is to solve one's own problems rather than assume those of others. The HOURGLASS has assumed a new trend and, with a bit of interest and cooperation, the paper can prosper. A merger is against the policies and interests of both schools.)

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(All letters to the editor should be addressed to box 36. The editorial policy is such that unsigned letters cannot be considered for publication.)

BARRY COLLEGE hourglass

THE HOURGLASS is published once a month by the students of Barry College. Opinions expressed in THE HOURGLASS are not necessarily those of the administration, faculty or the majority of the students. It is the policy of this newspaper to provide equal space for dissenting views.

The staff reserves the right to edit copy and letters which do not conform to journalistic standards.

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Features *Anne Reich*
Production Manager
Roxanne Panero
Business Manager *Edie Reno*
Photographer *Kathy Zurhurst*
Circulation Manager *Pat Amore*
Staff writers *Emalie Bristol,*
Sharon Busing, Gisela Cardonne,
Citty Connor, Carol Grill, Mary
Kollmeyer, Kathy Kovaltsik



REEL
REVIEW

by Carol Grill

Through the centuries, the letter X has come to stand for many things. It is the symbol for one who is too illiterate to write his own name, the symbol indicating a particular point on a map, the symbol for ten in Roman numerals, the symbol of a kiss in letters, and a symbol for Christ. X also has the connotation of a person or thing unknown or unrevealed.

It is here we pause. In our present-day society, there is the presence of the X. It is felt by all. Some shudder, others look forward to a cheap thrill. This is the X used in rating motion pictures today. An X-rated film is a type of film dealing with things which should remain unknown and unrevealed according to the Film Code itself. An X-rated film is considered morally objectionable.

Such a film is *I am Curious (Yellow)*. It is morally questionable. It exploits the beauty which is the sex act and therefore exploits the observer. It exploits love because it leaves love devoid of all personal qualities.

The question here is not, should the sex act be shown on screen, but rather, now that it has been shown, what does the film do with it?

The plot surrounds three persons: a film-maker, his actress, and his actor who is also the actress' erotic consort in real life. The film was made in Sweden and is, in part, about Sweden. Swedish politics makes up the only theme of the film. This theme is overplayed by the popular anti-theme of sex exploitation. This anti-theme is dominant throughout the movie.

During the viewing of *I am Curious (Yellow)*, the film-maker is making his own film. He uses his actress to get reactions to political questions from people on the street. As the movie progresses, you gradually lose your hold on it and it begins to overpower you. You cannot decide which is the film and which is the film-maker's film. After an intimate, but rather animalistic encounter between the actress and actor you find the film-maker at his camera and you cannot decide how long he has been there. He becomes the God-element of the film.

When the film-maker's film finally comes to an end, the actress and actor depart from his influence and each goes his own way. But before they do, they express the sentiment that they are "glad it is over." They become mere people again.

The technique of a "film within a film" portrays the vagueness of life as it is to these two individuals. They are scarcely sure of their own existence and therefore instead of attempting any sort of meaningful relationship together, they exploit each other to the greatest extent they can and then go their separate ways. They are opaque people with translucent morals. They cannot know love, for exploitation has numbed their senses.

There are definite political undertones throughout the movie concerning Sweden's government, its classes, and its draft system. But this theme of political and industrial problems loses out to the crude anti-theme of body exploitation as it does in our modern world.

X is the symbol for things unknown or unrevealed. In *I am Curious (Yellow)* even the rating is exploited for in this film all things are known and all things are revealed.

Man is a sensitive being with an intellect and an imagination. But man is a perverse being. He tries to exploit his sensitivity by letting other things outdo his imagination. He exploits his body, his heart, his essence, and allows others to exploit them for him. What can the imagination do but slowly whither away?

Reflections on
*Butch Cassidy
and Sundance*

by Mary Fellman

What do you think of a man who has clear vision, who forms other men, who always wanted to be a hero, who gives gifts to everyone, who has never killed anyone and who is supremely lovable? What do you think of his partner who is also supremely lovable, grace-ful, and bound to his friend in both obvious and subtle ways? I know what I think but I will not elaborate (I love them) because my friends are sick of hearing me go on and on about Butch Cassidy and his friend, Sundance.

The movie, "Butch Cassidy and the Sundance Kid," suffers from an unlikely title (to art film devotees), the stigma that "big Hollywood Western" has acquired, and also from misinterpretations of the plot. There are many jokes in this film, much real humor and light-heartedness and consequently "Butch Cassidy" is mistaken for a film that makes light of crime and glorifies criminal ways. But to view the film with even a casually watchful eye is to see it is more than a Hollywood formula western and that it hardly glorifies crime. As Butch and Sundance progress through a series of robberies, the job gets harder and more hazardous and we see them grow old; grow old too soon. Glancing at Sundance in the end, his head bent to the floor, lines in his face and neck and around his eyes, bleeding and painfully breathing, no one can possibly think this life is any fun at all. But enough in defense of "Butch Cassidy"; on to some exciting observations.

In "Butch Cassidy" there are echoes of Milton's *Paradise Lost*; some are verbal and some are only visual and you must see the film to catch them (please). In one of the opening scenes, Butch Cassidy literally flattens a satanic-looking character, named Harvey Logan (he is prone in the dust, ultimately) who is trying to usurp Butch's place as leader of Hole-in-the-Wall Gang. The blow is a surprise to Harvey Logan and the audience and completely effective. For lines which tell of God's ability to "finish" any opponent in one blow, look in Book VI of *Paradise Lost*. For the notion of God's forming creatures from the dust (Butch says that he formed the gang as everyone stands in the dust, listening) see Book V. With the aid of sepia-tone photography and golden hued scenes, there are what can be described as "paradisical" or "Edenic" reminiscences which are lovely. As Butch and Sundance hesitate on the edge of a cliff overlooking a wild rapid, Butch roars when Sundance says he can't swim. Butch says, "You stupid fool, the fall'll probably kill you" (William Goldman, *Butch Cassidy and the Sundance Kid*. New York, 1969. p. 106). They jump, tied together by a belt, and continue to yell at each other as they are rushed to

safety. The main action of *Paradise Lost* is the fall, which of course brought death and a death which continues. Do you think there is any basis for comparison here? There is a humorous character in "Butch Cassidy" whose name is Woodcock. John Milton, after his first wife died, married a woman named Katherine Woodcock and although this is of no great significance, I think it is William Goldman's whimsical way of assuring those of literary sensibilities, that he has indeed looked into the work of John Milton.

I have already run the risk of "packaging" the film for you with a few sketchy statements so I will ask you some sincere questions that need thought and answers. What has Butch Cassidy got to do with the Bicycle? Why does the head of the superposse wear a white hat? What is the superposse, anyway? As Butch and Sundance say, "Who are those guys?" How can you explain Etta's love for Sundance and Butch, Butch's love for Etta, Sundance's love for Etta —?

This last question brings us to the human level, in one sense, which is certainly one of the most moving levels of the film. One reviewer has described the relationship between Butch, Etta and Sundance as curious and sad. They all love one another in very real ways, but their lives are difficult and separate, for the most part (Etta, Sundance and Butch are together for only short periods). Butch and Sundance appear not to know much about one another's history and yet they have an apparent knowledge of each other which seems not to require many words. Many of their exchanges are mocking or accusing. At the end, as they sit hunched from a costly attempt to recover their ammunition, Butch chides Sundance about the "cover" he gave him. They are shot and bleeding and after Butch says, "You never could shoot," Sundance says, "And you are all mouth." Sundance then takes Butch's right hand, which is almost completely crimson, and wraps it in his handkerchief. When they get out of there, they are going to Australia where there are beaches and the banks are ripe and luscious.

Cornell Announces
*Individualized
Majors in Arts
and Sciences*

Ithaca, N.Y. (I.P.) — The Educational Policy Committee of the College of Arts and Sciences at Cornell University voted to allow individualized majors for undergraduates in the College. The individualized major will be a program of study designed by the student, and approved by a nine member committee which will cross departmental and even College lines.

When a student wishes to focus on a topic that lies between or across the boundaries of existing departments, he will apply to the committee, giving a title for his program, a rationale which identifies and describes the area he intends to study, and his reasons for wishing to pursue that field. He will list the courses, both elementary and advanced, which are proposed and indicate the semester in which they will be taken. Once the program has been approved, the student's faculty advisor is responsible for it.

Significant was the EPC's vote of confidence; in approving an individualized major, much of the criticism of the major system will be stilled.

HAPPENINGS

On March 6 the English Association will sponsor the movie *Ulysses* at 7:30 P.M. in the Barry College Auditorium. The movie is based on James Joyce's book of the same name.

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The well-known rock group, *Blood Sweat and Tears*, will be appearing at the Dinner Key Auditorium on March 7. The performance will begin at 8:30, and the tickets are \$4.50, \$5.50, \$6.50 and \$7.00.

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"The Hopeful Trend in Religious Ecumenism on the College Campus and in the Community" will be the topic of the speech of Rabbi Cohen when he speaks in the A.V. Room here at Barry. The lecture should be interesting. Everyone is invited to attend.

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Olympics Day is Thursday, March 12, and it looks like a full day. There will be such events as the Parade, Badminton, Archery, Softball, Swimming, Basketball and Tennis. Much time and work has gone into the preparation of Olympics Day, and the attendance of EVERYONE will insure its success. It should be a day of fun for all.

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Peter, Paul and Mary will appear in concert at the Miami Beach Convention Hall on Friday, March 13. Tickets for the concert, which will begin at 8:30, are on sale by mail order only for \$3.50, \$4.50 and \$5.50. For tickets send a self-addressed stamped envelope to the Miami Beach Auditorium, Miami Beach, Florida.

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The Drama Department has been really busy with their student productions this year. *Antigone* will be presented the weekend of March 20, 21, 22. The play will be presented in the Florida Gardens which should not only be interesting, but also provide a nice change.

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Plans are still in the making for the Junior-Senior Class Prom. At this time the only known aspect of the plans is the fact that it will be held on April 18. So if you plan on attending the prom you'd better watch for further information which should be coming from the officials of the Junior Class.

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Also on April 18 the Barry College Culture Series will present Josh White, Jr. in the college auditorium. The two hour, one-man show will begin at 8:15. Mr. White is not only a well-known singer but also a well-established comedian.

War:
*A Face of Life
A Face of Death*

by Gisela Cardonne

"A Face of War" — a face of life and of death. One hour and fifteen minutes of televised war in its various aspects. WTVJ presented "A Face of War" on Tuesday, Feb. 17, filmed in black and white by four British journalists who lived for 97 days with "M" (Mike) Co., 3rd Battalion Seventh Marine Regiment, a Marine unit stationed in South Viet Nam.

The viewer first saw the men combing through a rice paddy. Faces of young soldiers drawn with tension and alertness searched for the enemy behind treacherous reeds. Only the sounds of the field were heard and of the soldiers' guarded march through them. All of a sudden, apparently out of nowhere, fire, lead, mayhem, cries of agony as one man is wounded, rapid walkie-talkie confirmation of position, a call for the helicopter, another man is wounded.

"Mike" battalion is assigned to cover a village where "Charlie" hides at night. Helicopters leave the troops in the midst of ankle-deep mud where their only cover from possible sniper fire is their own guns. Once again there is tension and anxiety, though there is no fear.

They move into a cluster of huts where various mines and traps are unearthed. One man says: "I wonder how many of our men have been killed by our own equipment." The hand-made mines are easily manufactured by the Viet Cong with American hand grenades and a piece of wire.

Producer-Director Eugene Jones captured other scenes: the birth of a Vietnamese baby; an American soldier dispensing medical services in a rudimentary open-air clinic; a chaplain's words on death; an impromptu football game; a moment of relaxation while the radio blasts off Christmas carols; the evacuation of the village; the blazing fire which devours the straw huts; the blasts of underground tunnels as they blow up and collapse; the explosion of a truck which touched off a road mine; the agony and pain of the wounded; the inhuman distortion of the dead.

At the end of the film the names, ages, and places of residence of several of the men were shown. Some were still alive, some had been wounded, several more than once, and some had been killed. The film claimed to be neither "hawk" nor "dove," however, it was human. As such, it could not be ignored.

POETRY CORNER

POST-MORATORIUM APATHY

Unfurl the banners
 call the war dead
 attendance
 roll call

Wear your
 arm bands
 carry your candles

Now where are you?
 where is your great dream?
 where is your magic end to war?
 where are your banners?
 your signs?

where is the unity:
 "the peace for my brothers"?
 where is the song sheet
 for
 "We shall Overcome"?

The song sheet is in the scrap
 book
 with other filigree
 the arm band is fallen down
 behind the desk
 the unity is tucked away in the
 mind's

"for special occasions" slot.
 the peace goes cheap
 for a salutation.
 "Is this the way to put an end
 to war?"
 Love and Peace
 From One who Questions



FACE

by Mary Kollmeyer

wonder, I certainly do
 at
 the alone within your eyes
 but
 passing by, close
 still far away
 refuse I
 to touch
 the question in your eye
 masked,
 behind my appearances
 cower I
 within my nothing
 and
 struggle,
 to isolate my soul
 from the searching glance
 of yours.

off away
 to the side go I
 in fear
 that in your gaze.
 might I see a part of me.

Psychological Testing Available

Psychological testing service has relocated in Thompson Hall, second floor, office 208, according to Mrs. Thelma Medoff, director of psychological testing.

Definite office hours cannot be established at this time. However, referrals, testing and reporting will be handled as previously.

Referrals for testing can be made through Mrs. Hartzell, Dean of Students' office, faculty advisors, etc. or by the student herself. The quickest, most satisfactory and efficient method to accomplish testing, reporting, and feed-back is to consult Mrs. Hartzell who will chose the proper battery of tests and make the referral to the testing service.

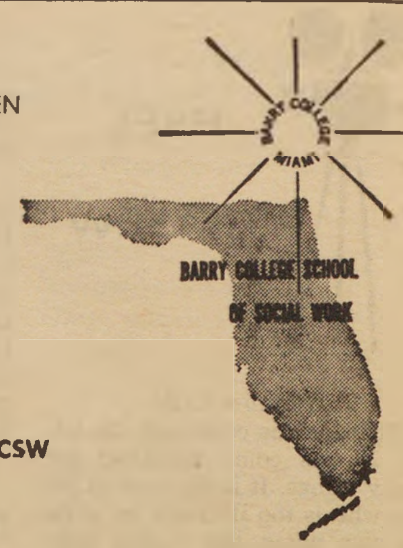
However, anyone (including the student herself) can make direct contact with the testing service either through campus mail, box 505, or by filling out a personal data sheet to be found in a box outside room 208, Thompson Hall. The completed sheet can then be sent by the student through campus mail, and subsequent appointments will be set up.

NURSES FILL BANK

Freshman and sophomore nursing classes have been busy working on projects to raise money, and believe it or not, blood!

Under the leadership of Kathy Lothschuetz the freshman nursing students sponsored a "blood drive" to fill the capacity of the Barry College blood bank. Working through the John Elliot Blood Bank, the students made a whole-hearted effort to recruit as many donors as possible to give blood for the cause. Although a hundred pints was the goal, 46 pints were given by both students and faculty.

The bank makes it possible for any person on campus or in the community to receive blood when there is a need.



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SGA NEWS IN BRIEF

Smoking is now permitted in the cafeteria. The new provision is on a one-month trial period. The cafeteria hours have been extended to 15 minutes past the closing time of each meal to permit smoking afterwards. The only stipulations are that students are requested not to put ashes on dishes or trays, and that the ashtrays are emptied when those using them are through.

SGA has set up a new committee for Public Affairs. Lynn Zeltner has been appointed head of the committee, with Carol Zigarelli and Rosie McMahon as co-chairmen.

Students on any class level are no longer required to sign in and out when they are remaining on campus. This rule holds until 10 p.m. each week night, and after that time students are required to sign in and out.

Elections recently added new members to the SGA for the sophomore, junior, and senior classes. The new sophomore representatives are Bonnie Pilon, Madeleine De Mattia, and Kathy Parker. The junior class elected Jan Hope and Sharon Busing as their new representatives, and

the seniors added Marianne Downey and Eileen Flanagan.

Questionnaires will be distributed soon to find out the ten most important campus problems and their possible solutions. The results will find their way to the Youth Council in Washington, D.C. where they will be used at the White House conference in December.

Freshmen are now allowed cars on campus. Regulations concerning parking decals and permissions are stated on page 32 in the student handbook.

UM Theatre

The Ring Theatre of the University of Miami will present *Romeo and Juliet* from March 5 through the 14th. It will be the Ring's fourth major production of the current season. Tickets are available from 1-4 p.m. at the Ring box office.

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Play Negates Boring Atmosphere

(Continued from Page 1)

Contrary to the opinion expressed in a widely read Miami newspaper, Richard Rosetti's unique creation of the character Seth Bethwith was not, in my opinion, "overplayed." A welcome diversion from the seemingly unending series of deaths, his omniscient but sometimes humorous rapport was the link between the audience and the characters.

Brilliant directing on the part of Miss Patricia Minnaugh turned an otherwise monotonous series of tragedies into a believable dramatic experience. The set design and costumes added a final touch of authenticity to the prevalent haunting atmosphere.

Few people realize the amount of time, energy and devotion given generously by those involved in such a production as "Mourning Becomes Electra."

On the night this critic attended the performance, the auditorium was barely half full, with perhaps only four or five other Barry students present besides myself. This was indeed a disappointing sight, for it seems a shame that such an offering as "Mourning Becomes Electra" went unexperienced by many whose perpetual complaint is that there is nothing "going on" on Barry campus.

Archery Tournament Announces Winners



The Amateur Postal Archery Tournament, 1969-1970 was part of the AAHPER Outdoor Education Project. The tournament is for teams only; there are three divisions: male, female, and co-ed. This is an amateur shoot and consequently open only to those with amateur standing.

Barry College entered one team of four girls: Martha Slater, Paula Zyskowski, Marianne Fogassey, and Maureen Redmond.

The round consists of 60 arrows at 20 yards to a target 20 inches in diameter. Martha Slater was high scorer for the team with a score of 202; Paula Zyskowski scored 196.




Last year, the high scorer was Louisa Merola with 198. In her division, she was high scorer in the nation.

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AROUND THE NATION'S CAMPUSES

President States Academic Dilemma: Conformity vs. Freedom

San Francisco, Calif. — (I.P.) —University of California President Charles J. Hitch recently called for a "climate of change" that would dissipate "the threats of conformity hanging over the nation as well as over the university."

"Historically, the pressure to conform, to limit curricula, and restrict and censor ideas and opinions have come from outside the university community. This sort of pressure is still with us and is understandable.

"But today there is a significant movement within universities toward conformity, and this is both new and particularly threatening, for this pressure on behalf of a new and rigid status quo, ironically enough, is made in the name of change itself.

"Classrooms are disrupted in the name of education, speakers are shouted down in the name of free speech, job recruiters are driven from campus in the name of morality, and demands for total conformity to a particular line of thought are made in the name of nonconformity and dissent."

The University of California president made his remarks in the context of a definition of academic freedom, which he prefaced with the wish that "somehow we could discuss the concept without using the term

itself." "Academic freedom really is synonymous with integrity — the integrity of the professor, protected from those who would dictate his thoughts and actions, and the integrity of basic honesty of the professor when dealing with his students and with his instruction."

Because "we must be free to explore the fringe of our knowledge," President Hitch said, "it is necessary that all points of view be represented in a university, not necessarily on the faculty, but certainly by the faculty.

"I think the university must remain a marketplace of ideas, that our best chance for effecting positive change is contained in the promise of that marketplace, and that the risk of society's being seduced by a bad bargain there is very low."

Violent Demonstrations Bring Results

(ACP)—Chicago—Most protests by students during the first half of 1969 were non-violent, were focused on campus issues, and were not led by members of the New Left according to a report this month by the Urban Research Corporation.

A study by the corporation showed that there were 292 protests at 232 colleges and universities from January through June of 1969. As a result of the protests, 956 students were suspended or expelled, and 3,652 were arrested.

Protesters succeeded in having at least one demand met in 37% of all protests and, for the most part, they were successful when they used the tactics of forcible seizure, strike, or disruption.

Students Rate Professors

St. Louis (I.P.) — Student evaluations will be added to the criteria used by the St. Louis University committee on academic rank and tenure in making decisions on faculty promotions and granting of tenure.

The committee's action was announced by the Rev. John W. Padberg, S.J., chairman of the committee, in a letter to all full-time ranked faculty members.

Father Padberg said the committee sees the decision as "an opportunity of enlisting more members of the University community in a significant contribution to the University's advancement in excellence."

Student evaluations will be taken into consideration along with evaluations of two of the faculty member's colleagues, his dean, and his department chairman. At least four student evaluations will be requested for each faculty member. Three students will be chosen by the chairman of the faculty member's department and one will be chosen by the faculty member himself. The student evaluation form will ask specifically for the student's comments on the faculty member's teaching; the forms carry information on the activities in research, publication, consultation, and advisement which are expected of every faculty member.

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