

# BARNARD BULLETIN

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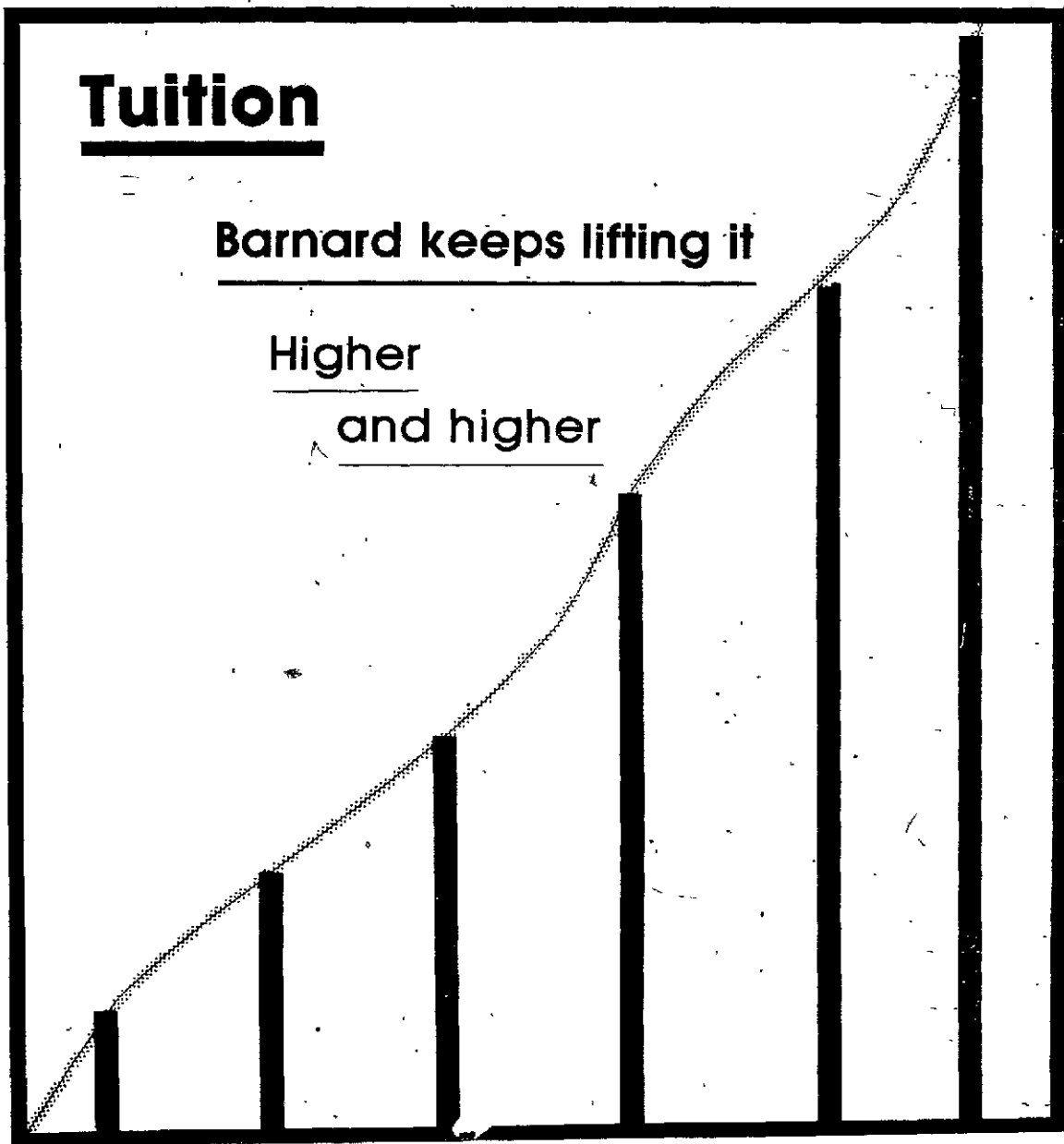
107 McIntosh, Barnard College, Columbia University, New York, N.Y. 10027

February 19, 1979

## Tuition

Barnard keeps lifting it

Higher  
and higher



# The Bottom Line on Dorm Living

Let's be honest — the bottom line on dorm living is that it is not an easy situation. When you add in the element of the critical Barnard housing shortage and the effects of the proposed solutions, you have a volatile situation at hand.

It is the unfortunate task of the Tri-Partite Housing Committee to reconcile these conflicting demands. One of the proposed solutions includes the perpetuation of five 'experimental' doubles in Plimpton until more viable housing can be found.

The wisdom of keeping these 'experiments' going is questionable. Each Plimpton suite was originally designed for four occupants. The addition of a fifth makes the space in the tiny kitchen and bathroom cramped, but liveable. The addition of a sixth person, however, makes living conditions in the suite untenable. Apart from the problems of space, the noise and tension that result from the squeeze eventually affect all aspects of living, particularly studying. (yes, Virginia, that's what we're here for). The room itself measures only 11½' by 14'14", which is not large enough to accommodate two people. The modular furniture ordered to alleviate this problem does not provide adequate closet area, and provides only a negligible increase in floor space.

The entire dorm feels the addition of people.



CHAPTER THREE: "YES, MA, I LOVE MY SUITEMATES.....  
..... ALL SIXTEEN OF THEM....."

The general facilities, such as the T.V. room and the laundry room are overcrowded without the addition of ten people.

We don't wish to be unsympathetic to the plight of commuters, but doubling-up in Plimpton is not a solution. (Once the lowest standard of living is pushed beyond the limit, everyone suffers.) The 'experiment' didn't work this year — all 10 residents of doubles have departed for other housing — and there is no reason to believe the situation will change in the future. If we permit the quality of dorm life to deteriorate, there may be no end in sight. A "no" to doubles at Plimpton may spur the trustees to explore other possibilities more thoroughly. In sum, lowering the quality of student life in all housing facilities only offers a stop-gap solution and one which penalizes the students for the inability of the college to come up with a better one.

—Deborah Paiss,  
Representative, Plimpton Dorm Council

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# Barnard Costs: Up, Up and Away

## Tuition Up 8%; Housing Up 17%

by Nancy Tappan

"Students have to realize that when inflation is 8% a year, tuition, room, and board are going to go up by at least that amount every year, said John McBride, Barnard's Vice-President for Finance and Administration.

Mr. McBride said that while nothing is definite until the budget for next year is finalized, in April, tuition will probably rise by 8½ percent for the 1979-80 school year.

This year's tuition was \$2,340.00, per semester, for a full program. The in-

crease would place the cost at approximately \$2540.00

Housing costs will also increase dramatically, rising 17% next year. "For the past six or seven years the dormitories have been losing money," said Mr. McBride, "because the room rent paid by students did not keep up with the cost of upkeep. We were ordered by the Trustees to balance the budget, so we are forced to raise the room prices by such a large amount."

A BHR single, which now costs \$1250 per year, will cost \$1460 next year. The cost of the Hewitt food plan will also increase by 8%, from \$805 per year to \$870.

"The cost of doing business has gone up," explained Mr. McBride, "and we must raise our prices just to keep up. Next year's budget will barely hold us at a standstill. Even with the fee hikes, we cannot fund any new programs or increase expenditures without cutting back somewhere else."

Mr. McBride said that factors influencing the rise in costs include the wage hikes in the news union contracts, faculty and administration pay raises, and increased expenditures in areas of great need.

"The President's Advisory Committee, in a report dated December 13, 1978, recommended that the highest priority be given to increased funding for security and the Barnard Health Services, because these were the areas where the greatest problems exist," said Mr. McBride.

"The PAC report suggested the purchase of a van or minibus to provide late night rides to the out-lying buildings such as Plimpton and International House for students staying to use the libraries or campus facilities.

The committee's other priority for increased funding is the remodeling of the physical facilities of the Health Service. Suggestions include the installation of private lavatories and dressing rooms, so that students would not have to walk through public corridors in paper examination gowns.

The PAC report also advocated increased financial aid to students, with the funds coming out of the planned Capital Fund Drive.

## Plimpton To Double Over



Photo by Jessica Tarnas

by Deborah Pains

Dean of Students Michele Mattia addressed Plimpton Hall residents last year and promised in her speech that there would be no more doubles in Plimpton the next year, thereby relieving the anxieties of concerned residents and the Plimpton Dorm Council.

She failed to mention, however, that the Board of Trustees had the final authority, which they later exercised by doubling up five rooms as a one year experiment in an attempt to alleviate Barnard's "Housing crunch."

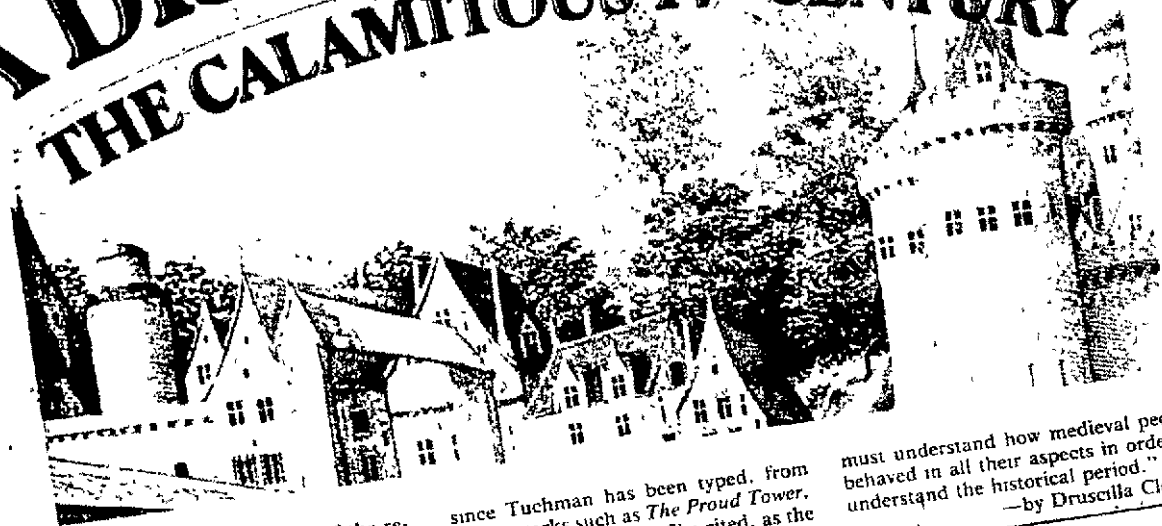
One of the committees currently evaluating the situation, the Plimpton Dorm Council, has concluded that doubling up is not a viable solution. All ten women placed in those rooms during the autumn term have since left for a more practical housing arrangement. The Tri-Partite Housing Committee, on the other hand, had decided that the housing shortage must take priority over student

dissatisfaction. As a result, the committee has recommended to the trustees that the doubles remain, though it has acknowledged the unfeasibility of maintaining them on a permanent basis. To make the cramped quarters more liveable, the committee has suggested using only rooms on floors ten through fifteen, so that the occupants have a pleasant view. A larger reduction in fees for the doubles was also recommended since there are presently only twenty-five dollars less per semester than Plimpton singles.

The Plimpton Dorm Council, disagreeing with the logic of the Tri-Partite Housing Committee, voted twelve in favor with one abstention to discourage the trustees from continuing this policy in the future. In a series of meetings with doubles residents, it became apparent that problems develop not only within the confines of the double room, but in the whole suite as well.

# A DISTANT MIRROR

## THE CALAMITOUS 14<sup>th</sup> CENTURY



Barbara Tuchman, author of the recent bestseller *A Distant Mirror: The Calamitous 14th Century*, spoke on Thursday, February 15th, in Ferris Booth Hall. She spoke at the behest of the Board of Managers, and was afterwards interviewed for WKCR by Professors Suzanne Wemple and Lois Ebin, of the Barnard History and English departments.

The central core of *A Distant Mirror* is the parallel which Tuchman sees between the fourteenth and the twentieth centuries. In her speech, she cited the "collapse of popular assumptions" which accompanied the repeated disasters of the 1400s. Although the crises of the twentieth century are certainly not the same, still Tuchman perceives a basic similarity in the growing cynicism of our time.

Tuchman's book has been shrugged off by a number of prominent historians, and she was therefore concerned in her speech with vindicating the seriousness of her work. She defended, for example, her choice of a narrative approach over the demographic style which is preferred in serious historical works. "Life is lived that way, in sequence," Tuchman argued, and not in the arbitrary delineations of historians.

Following her speech, Tuchman answered questions from the audience. One questioner expressed surprise at her departure into medieval history.

since Tuchman has been typed, from earlier works such as *The Proud Tower*, as a modern historian. She cited, as the sources of her interest, the upheaval of the times as well as the sudden flowering of culture at the end of the period. But fundamentally, she explained, "I get bored of periods very quickly."

Later, at the WKCR interview, Tuchman was asked about the choice of *A Distant Mirror* as her title. In response, she emphasized the importance of relating history to the present. "I wanted to give the reader an accessible title, since it [history] is related to our lives."

Tuchman also noted that her concern in *A Distant Mirror* is with the particulars of human behavior, rather than with abstractions. Since the theories of historians, according to Tuchman, too often solidify into schools of thought, "I wanted to approach it without a theory, since theories tend to fix your interpretation."

Tuchman cited her dependance on a variety of sources in her evaluation of the 14th century. She made use of medieval art, contemporary chroniclers such as Froissart, and even marginalia scribbled in by medieval monks. She considered this interdisciplinary approach as essential as an open-minded one, since, "... they laughed, they had toys, and they had imagination. You

must understand how medieval people behaved in all their aspects in order to understand the historical period."  
—by Druscilla Clough

### Feminist Concept

By Ellen Goldbaum

In the 17th and 18th centuries, women were thought to be more prone to sin than men. It was thought that women had a more carnal nature than men, they were more prone to evil. It was a convenient rationalization for burning and murdering women," said Mary Pellauer, Assistant Professor of Women in Ministry at Union Theological Seminary. She participated in a panel discussion sponsored by the Barnard Women's Center on "Is There Feminist Understanding of Sin?" held Tuesday, February 13 as the first of the Spring 1979 series of Women's Center Luncheons.

Moderated by Jacquelyn Scmitt, the Episcopal Campus Ministry, the panel also included Beverly Harris, Associate Professor of Christian Ethics at Union Theological Seminary.

Viewing the topic of theological from the traditional perspective, Pellauer said "The American citizen reluctant to bring up sin. The American woman might even flinch at the mention of sin."

# Symposium Panel Explores Role of Law in Social Change

By Eileen Tabios

Although Barnard's first law symposium held Feb. 10 is over, student organizer Roberta Koenigsberg said she hoped it will become the first of many conferences dealing with ethical-issues facing the law profession.

"There are a lot of issues facing lawyers and we can't deal with all the issues in one afternoon," said Koenigsberg, a pre-law senior. "We need a continuing series (to deal with all the issues) and one possibility is a lecture series."

Barnard alumnus Judge Edith Fine ('69) was present at the symposium held in Barnard Hall's James Room. Other panelists included Judge Mary Lowe of the U.S. District Court of New York City, Barnard Professor Inez Reid who's also on HEW's Deputy General Council, and Professor Dianne Zimmerman of the NYU School of Law.

The panelists addressed the seemingly contradictory role of law as an agency for social change and law as a protector of the social order.

"The legal system seems to function as a powerful protector of the social system as it presently exists, with lawyers serving those who wield power—economic, political, and social," said Associate Dean of Faculty Elizabeth Minnich who served as

opening speaker.

"At the same time, law and lawyers serve those who would change the social order, control those with power, protect and promote the emerging interests and persistent needs of 'outsiders' who may have no other recourse," continued Minnich.

"How do these apparently contradictory role of law appear, if they do, in different areas of the legal system," Minnich asked.

"I don't see it (the seeming contradiction) as a dichotomy or con-

tradition," said Judge Fine. "I think it represents that every party having a legal claim should have access to lawyers."

Although Fine said she considered one of law's functions as helping social change evolve, "the primary objective (of law) is to preserve the essence of our society."

For example, Fine said she often had to sentence people to a long-term prison term, knowing that the penal system is "less than adequate." But as a judge, "I see it as my duty to sentence somebody even if it means sentencing

that somebody to a terrible institution," said Fine.

Zimmerman said she considers the seeming contradiction of law as an agency for social change and as a protector of the social order as "a kind of social compromise that make up what law is all about."

"I tell my (pre-law) students that if they want to be revolutionaries, they can save themselves three years of education because in many ways law is unrevolutionary," said Zimmerman.

**"I see it as my duty to sentence somebody even if it means sentencing that somebody to a terrible institution."**

"Lawyers should represent their clients within the confines of the law but assist in improving the legal system," Zimmerman concluded.

At one point of the program, the two judges were asked how they felt about the election of judges versus the appointment of judges.

"I would find it hard to function if I knew I was coming up for election," said Fine. "A lot of us (judges) only try to do the best that we can do and I find it hard to function, knowing that there's a group of people I have to please in order to stay in office."

## News Briefs

### Personal Assessment

The first in a series of personal assessment workshops begins this week. These workshops, to help you identify the things you do well and care about, consist of two consecutive meetings, one series on Mondays and one on Thursdays. There will also be some discussion of how to research various occupations. Students must sign up in the Office of Career Services and should expect to attend both meeting of the series they select in order to get the full value of the discussion. Monday workshops are Feb. 26, and March 5, Palmer Room, McIntosh, 4-5:30. Thursday workshops are March 1 and March 8, Room 8, Milbank, 4-5:30.

### Poetry Contest

The American Collegiate Poets Anthology is sponsoring a National Poetry contest with cash prizes totaling over \$200 going to the top five poets. For rules and further information, write to International Publications, 4747 Fountain Avenue, Los Angeles, CA 90029. Deadline for poetry is March 31.

### Women Engineers

Women in undergraduate or graduate engineering studies can get financial assistance from the Business and Professional Women's Foundation (BPW) through a special loan fund this year. To be eligible, you must show financial need and carry at least six semester hours during the term for which the loan is requested. Completed applications for the fall 1979 semester are due by May 15. Write to Loan fund for Women in Engineering Studies, BPW Foundation, 2012 Mass. Ave. NW, Washington, DC, 20036.

### DES Babies

A new service specializing in care for women with DES exposure is now in operation at Booth Memorial Medical Center, Flushing, New York. The program offers diagnosis and treatment on an outpatient basis for women who have developed a clinical DES-related problem, plus treatment for abnormal cytology. The service is available every Monday from 2 to 4 pm, and appointments may be made by calling 670-1000.

### The Winter in the City

The series of lectures examining the influences of urban life on modern literature, sponsored by Columbia's Center for Israel and Jewish Studies, will resume this Thursday evening at 8 p.m. The lecture topic will be "Joyce and Dublin—the Message of Malachi and the Heresy of Sabellius: An interpretation of 'Ulysses' given by David Sidorsky, professor of philosophy at Columbia.

# Letters To The Editor

## ... And More Playboy

To the Editor:

It is at once amusing and frightening to read Barnard Professor Bernstein's analysis of "the reclining nude as a mode of art." Like the more original, if equally absurd theories of the Viennese psychoanalysts, Bernstein's hypothesis follows the peculiar social and political currents of our own time and culture, rather than any real scholarship. Are we to seriously lump together the nudes of Edward Weston with the commercial pap of Playboy's "artists?" Such ideological blindness has, in recent times, banned the production and display of non-Aryan art in Germany and Western classical music in the Peoples' Republic of China. Of course art has a socio-political content, but genuine, enduring art has a much larger, perhaps undefinable appeal; that a presumably learned specialist in Art History would neglect this dimension in deference to a simplistic political ideology raises questions on the liberal nature of a Barnard education.

As Hester Eisenstein noted at the same BHR meeting, "feminism and sisterhood are violated when one gets herself by others' standards." Unfortunately, our own movement for women's liberation too often shows an authoritarian streak: our own activists, not content to merely widen the horizons of our consciousness and

expand our opportunities, seem determined to brand many of their sisters with new pejorative labels. Those with moral objections to casual abortion-as-birth-control are immediately lumped together with racial bigots and anti-ERA reactionaries. Those who choose marriage and family over, or together with, academic and professional ambition are called security junkies or worse. Why does liberation require the total destruction of alternate, earlier social relations and the debasement and humiliation of those sisters who choose more traditional ways?

Obviously, women's liberation has not "gone too far"—there is tremendous work yet to be done in this society. However, perhaps our movement should mature into a broader drive for "human liberation," dropping the false and abrasive "us against them" mentality of the zealots and fanatics. Rather than further isolating ourselves in feminist cliques and warping our education to some elite's idea of "Women's Studies," it is time to reaffirm our interdependence with all our brothers and sisters, demanding only the respect and equal opportunity to which all people are entitled.

Joyce Richardson  
(Columbia GSAS)

## Moonitz on ISC

To the Editor:

I was very glad to see the prominence given to Marcy Goldstein's article on the Independent Student Coalition (Feb. 12, 1979). It's about time something good was said about the current crop of students in colleges. ISC is an important force in New York State politics of higher education, and one of which students at Barnard and Columbia should be more aware.

Also, I would like to clear up one error in the article, which could be as much my own fault as Ms. Goldstein's. The University Student Senate and the Student Association of the State University are NOT members of the

Independent Student Coalition, whose purpose is to represent the interests of students in independent (private) colleges and universities in New York State. USS and SASU are ISC's counterparts in Albany, representing the students of the City and State University systems.

Barnard College has been an influential member of ISC to date. With the help of women committed to student rights and quality higher education, this will continue into the future. Thank you.

Lois Moonitz  
Vice President for Student Gov't  
Barnard Undergraduate Assoc.

Editor's Note: Bulletin regrets the error.

## Health Service Prices

Birth control is very important in the life of a college student, and it is very convenient to be able to take care of our needs through the Health Service. Last week, however, after undergoing a routine gynecological examination, I discovered a gross injustice in the system.

Normally, when a Barnard student is fitted for a diaphragm, she is able to purchase the device directly through the Health Service immediately after the examination. In my case, Barnard did not carry the type that was prescribed for me. This is not my gripe, however. The unsettling aspect of the story occurred when I was told to "check Columbia, because they might sell you one." This seemed strange, so I tried to clarify the matter with the nurse: "You mean go to Columbia Presbyterian Hospital uptown?" No, I was told, Columbia College across the street, in John Jay.

Even this did not particularly phase me: after all, Columbia has its women engineering and nursing students to take care of. I'll admit that I was mildly upset when the staff at John Jay told me that Columbia did not carry my prescription either. But this was nothing compared to the parting comments of the nurse: "By the way," she asked me, "how much do they charge you for a diaphragm over at Barnard?" I told her: "three dollars." She matter of factly remarked, "Oh, we're cheaper. We charge two dollars." Now, that really upset me.

Perhaps it is silly to quibble over 100 pennies, but it is the principal of the thing. Why are diaphragms more expensive at Barnard, a women's college. Are Barnard diaphragms of better quality than Columbia diaphragms? Regardless, aside from the fact that it is not fair that Barnard students have to pay more, the practice mars Barnard's image.

I am speaking as an outsider—I finally purchased my diaphragm at a pharmacy for \$7.50. But someone should look into the Barnard-Columbia situation.

—Name withheld

# Do You Know Who Your Administrators Are?



Jacqueline Anderson Mattfeld

Jacqueline Mattfeld's course, is the President of Barnard College. Need we say more? 109 Milbank x2022



Barbara Schmitter

Barbara Schmitter is the Vice President for Student Affairs and Dean of Studies handling most student academic problems. She's the one signing the Dean's List, notices a more pleasant part of her job. Next to the President Schmitter was the administrator most often recognized 105 Milbank x2024



Joanne Blauer

Joanne Blauer is Deputy Assistant to President Mattfeld, handling correspondence, and advising the President on legal matters



Susan Broadbent

Susan Broadbent is the newly appointed Director of Financial Aid dealing with loans, grants and scholarships. Her office is 12 Milbank x2154

Administrators at Barnard are often unobtrusively working behind the scenes to insure the smooth functioning of the school and its inner mechanisms. This indeed is the conclusion reached after observing the results of a recent Bulletin poll to see how many Barnard students are familiar with their administrators.



Ione 'Georgie' Gatch

Ione Georgie Gatch is the newly appointed Director of Residential Life. She supervises the dormitories on the Barnard campus and deals with all problems arising there. 210 McIntosh x3095



Doris Critz

Doris Critz is Vice President for Public Affairs concerned with fund raising and public relations. Her office is 114 Milbank, x2001



Joe Tolliver

Joseph Tolliver is Ms. Gatch's counterpart in McIntosh as Director of College Activities. He is in charge of activities in McIntosh and all over the Barnard campus especially in terms of clubs and other student organizations. 206 McIntosh x2096



John McBride

John McBride is Vice President for Finance and Administration. He's the one in charge of the budget, tuition establishment and the like. 101 Milbank, x2003



Vilma Bornemann

Vilma Bornemann Registrar was another administrator relatively well recognized by those polled. It's no wonder since everyone sees her name everywhere at the beginning of each semester. Questions concerning transcripts and registration should be directed to her office in 107 Milbank x2011



Robert Devine

Robert Devine is Director of Buildings and Grounds in charge of the upkeep and maintenance of the campus and its environs. His office is 14 Milbank x2041



Charles Olton

Charles Olton is the Vice President for Academic Affairs and Dean of Faculty, acting as the go-between for faculty and administration. Comments or suggestions regarding the faculty and curriculum should be directed to his office 110 Milbank, x2031



Elizabeth Minnich

Elizabeth Minnich in 110-B Milbank, is the Associate Dean of Faculty, acting as assistant to Olton, x2297

## We're Rolling"

Doesn't Get Off The Ground

"Now That We're Rolling," the latest work of choreographer Rachel Lampert, could be termed a musical dance-comedy. It combines the lyrics and book of a bad Broadway musical with choreography that uses almost everything from ballet to tap.

Most of the time, "Rolling," about the reluctance of a woman (Lampert) to leave her New York friends for Los Angeles, seems to be a satire of the stagey, slick numbers that abound in Broadway musicals. To cheer up their downcast friend, the woman's pals decide to put on a show for her. The balmy camp the tease — earnest, muffed rehearsals; morning exercises; a kitchen party that extolls the sensual



Rachel Lampert and Dancers

pleasures of food as antidote for lacking sexual pleasures — is cleverly choreographed and brightly danced. The dancers (Alyce Bouchette, Michael Blue Aiken, Erica Eigenberg,

Holly Harbinger, Kenneth Tosti and Carl Tillmanns) are clearly having a high time poking fun at dance numbers that have become chestnuts; their appreciation of the humor is in their too-broad gestures and extra-hammy smiles.

The charm of the slightly addled farce bogs down when Lampert's Eeyore of a woman drags herself onstage for a pathos-filled solo, and everything becomes so sad and solemn and expressly unfunny that the only possible conclusion is that Lampert is half-serious with *Rolling*. The woman's pain and confusion at leaving her friends is presented as near-tragedy, but falls short of the mark.

The numerous dance sequences in *Rolling* are sprightly; one of the best is "Phone Call Number 2: Shark Dream," in which the woman interrupts two lovers when she telephones to tell the Woman, her girlfriend about a dream. The amorous couple (Tosti and Harbinger) plays "Catch" and "Keep Away" with the phone receiver, pass it from mouth to mouth, tapdance in front of it and occasionally listen, while Gail yaps terrific turnabout of the telephone sequence in musicals like "Bye Bye, Birdie."

As a whole, *Rolling* doesn't quite work. It tends toward melodrama and smarmy ploys (a spotlight on an isolated Lampert) to snag the audience in the "serious" scenes, and the wittier sequences aren't buoyant enough to keep things afloat.

Live music was ably played by Robert Fisher (piano) and Bill Busben (percussion); lighting was by Nicholas Wolff Lyndon; the silly lyrics were by Alan Poul, and the sillier book by Poul and Lampert.

## Beaux Arts

### Theater

"Off the Wall" 11:30 p.m. Thursday through Saturday. Truck and Warehouse Theater, 79 E. 4th street.; \$2.50-TDF voucher. A late night comedy-satire review.

"Edward II." 8 p.m.: Thursday through Saturday, 3 p.m. Sunday. The Meat and Potatoes Co., 58 West 39 Street. Reservations: 391-2346.

"Noon Passage." 11 a.m. Saturday. Theater of the Open Eye, 316 East 88 Street. "The theater is an act of collaboration — come collaborate." invite the members of the theater.

### Film

"A Visconti Retrospective." The Center for Italian Studies, Columbia University presents "La Terra Trema," 7 pm Wednesday, in the auditorium of the Casa Italiana.

sterdam Ave; donation \$1.00

### Dance

"Shoot Me While I'm Happy," 8 p.m. Thursday through Sunday, 10 P.M. and Friday and Saturday. American Theatre Laboratory, 219 West 19 Street, \$3.50 -TDF voucher. Reservations are recommended — 924-0077. A program of tap dancing, featuring traditional as well as contemporary forms, performed by Jane Goldberg and Charles Cook.

"Solo Dancing-Ellen Elias-Lanes Spirals, and other Structures." 8:30 p.m. Friday and Saturday, Park East Stadium, 471 Broadway. \$2.50 -TDF voucher. Dancing in the concert is structured by a grid marked on the floor in lanes and spirals.

"Kelly Roth and Dancers." 8 P.M. Friday

Saturday. Mormon Visitor's Center, 2 Lincoln Square (65 Street and Broadway); suggested contribution \$2.00. Reservations are recommended 595-1825. The program will feature four premieres of works choreographed to the Chamber music of Mozart, Purcell, and others.

"International Day." 12 P.M. Friday. McIntosh, Barnard campus. Presented by McAC Cultural Events Committee. Featured will be a 100 member live dance troupe, performing a variety of events ranging from the African Flame Dance to the Irish Jig.

"The Ananda Dancers" 3 P.M. Sunday, Christ Church, 520 Park Ave. NYC.; \$3.00 TDF voucher. Reservations at 924-0077. A performance of selected dances followed by audience participation.



# OCD: Barnard For A Year

By Lisa Lenz

During an average semester there are 40 to 50 of us wandering around Barnard's campus, taking in our share of life in New York and getting the distinct impression that nobody except the admissions staff and a few professors know what an O.C.D.C. is.

We are Other College Degree Candidates, but think of us as visiting students who come to Barnard for one or two semesters and remain degree candidates at another college.

Originally, most O.C.D.C.s were college seniors who married men who lived and worked in the New York

area. By enrolling as O.C.D.C.s at Barnard, they could complete their undergraduate degrees while living in New York.

Most O.C.D.C.s are still upper-class students today, but they are more likely to think of enrolling at Barnard comparative to junior year abroad. Academically, many find that the spectrum of curriculum within Columbia University offers a chance to focus on an area of special interest or complete their majors with courses unavailable at other schools. Others are drawn to New York; they're likely

to develop a mania for exploring the city.

According to Dr. Grace King, advisor to the senior class and the O.C.D.C.s, most of the visiting students come from colleges in the East, frequently those in the Seven College Conference. This year, 22 colleges are represented by approximately 50 students. Although a large number of them do come from the "Seven Sisters" schools, this year's list shows more diversity, including Boston U., Bowdoin, Kirkland, Connecticut College, Westminster, Skidmore, Stanford, U. of Rochester, U. of Pennsylvania, Yale, American College at Paris, Scripps, Amherst, Brooklyn, Reed, and Wesleyan.

Because the O.C.D.C. program involves students who are already enrolled at other four-year colleges, the initiative to become an O.C.D.C. must always be taken by each student herself. Barnard can do no recruiting.

Although no exchange program exists among the "Seven Sisters" colleges, a Barnard student may, under certain circumstances, register as a "Visiting Student" at most of the other schools in the Seven College Conference.

A growing number of Barnard's O.C.D.C.s re-apply as transfer students at the end of their stay. According to Dr. King, this trend may be because today's O.C.D.C.s often come to Barnard as sophomores or juniors. They have more time to spend at Barnard, to feel like part of the school.

Monika Gottman, a second semester sophomore from Stanford, finds Barnard's orientation towards women's studies unique and "fluctuates from day to day" over whether she will return to Stanford.

Many O.C.D.C.s return to their own colleges to complete their degree requirements and graduate. When asked why they aren't staying, most begin with, "Well, it's really very tempting to stay and I love being in New York, but . . ." And after the "but" come all the feelings of loyalty and attachment to their first school, a loyalty that may be born of nostalgia—the same quality that draws back Barnard students who visit other schools.

Lisa Lenz is an Other Degree candidate at Barnard.

## Lit Course Studies The Invisible Woman

In 1973 and 1975, Professor Richard Gustafson taught a humanities course titled "The Homosexual in Literature." The following academic year, Dr. Gustafson was on leave and the course wasn't offered. Since then, the course was listed in the catalogue, but wasn't taught.

Now the course is being taught again, by visiting professor Pamela Farley, who has altered the focus to lesbian literature.

Farley, assistant professor of English and co-coordinator of the women's studies program at Brooklyn College, is on leave of absence while she continues her research on Virginia Woolf.

The course, she explains, focuses "on the lesbian experience, with primary emphasis on contemporary lesbian feminist culture and reality.

"The context for this examination will include interdisciplinary study of historical antecedents selected in the quest to find a lesbian voice," Farley said. "The methodological and substantive assumptions underlying the course constitute a critical evaluation of heterosexuality as an institution."

Readings for the course are selected from poetry, journals, and novels, as well as historical resources and critical essays.

Some of the authors, notably Virginia Woolf, Gertrude Stein, Willa

Cather, and Djuna Barnes are ones usually studied in traditional curricula. However, in this course these authors and their writings are viewed within the context of their social environs and personal lives; a more direct and complete comprehension of these previously read works is then realized. And the class examines the works of less-familiar authors, such as Radclyffe Hall and Olga Broumas.

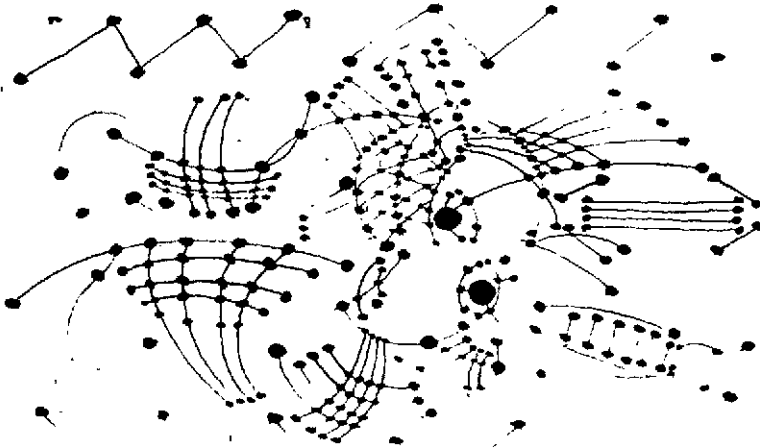
"In order to study the situation of women, we need to be able to start with a women-centered perspective and lesbian literature course does," said Farley. "We want to raise the kind of questions within the academic community that question the way that knowledge has been dealt with in the past, the way we have done our learning, our research, because it has been inadequate, inaccurate.

"We have really split up reality into false dichotomies in Western culture which always end up putting male over female and the significance of the 'invisible woman' finding her voice is to be able to add a healing voice to our culture."

Students interested in finding out more about the course can call Farley at x5313 or visit room 413-C, Milbank Hall.

This article was written by Pam Smith, Terry Snofsky, Boni Thoreson and Claire Hibbard, four members of the "Lesbian in Literature" class.

# Picasso to Rauschenberg: 25 Years Worth of Rare Books



Picasso's Ink Drawing 1926

by Wendy Dubin

In 1953, Ruth Ulmann Samuel established an acquisitions fund at Columbia to honor her father, Albert Ulmann, the author.

In the twenty-five years since then, more than 200 examples of finely-printed and illustrated literary works have been acquired by the rare book and manuscript library. An anniversary exhibition of a selected group of these works are now on display in the Rotunda of Low Library.

*"From Picasso to Rauschenberg: Twenty-five years of Acquisitions on the Albert Ulmann Fund Endowed by Ruth Ulmann Samuel"* consists of rare and limited editions printed in a variety of traditional and experimental methods and techniques.

Among the items on display are works by Coleridge, Balzac, Crane, Kafka, Plath, Ashbery, Shelley, Conrad, Shakespeare and others. The elaborate illustrations, executed by distinguished artists including Braque, Leger, Picasso, Tanguy, Hartigan, Arp, Mitchell, Wadsworth, Rauschenberg and Rosetti, range in media from silkscreen prints and colored wood engravings to transfer and collage techniques and collagraph-intaglio processes.

Among the most impressive of the works displayed is the Pablo Picasso

illustrated *"Le Chef d'Oeuvre Inconnu"* by Honore de Balzac. Published in a 1931 edition by Ambroise Vollard, Picasso's long-time friend and art dealer, this volume was the first purchase made through the Ulmann Fund.

Of the most recent acquisitions, Robert Rauschenberg's portfolio of illustrations for the 1964 edition of Dante's *"Inferno,"* published by Harry Abrams, is a profoundly provocative set of drawings with one original lithograph. The thirty-four plates, executed in 1959 and 1960 in a variety of media such as colored pencil, crayon, gouache, watercolor and wash, display Rauschenberg's personal vision of Dante's text. In his updated version of Hell, Dante, portrayed with a bath towel wrapped around his waist confronts a world strewn with racing cars and Olympic athletes among other twentieth-century symbols and references.

Other texts in the exhibit include Henri Michaux's previously unpublished *"Vigies sur Cibles"* with colored etchings by Sebastien Matta, Georges Braque's combined etching and aquatint illustrated *"Aout"* by the symbolist poet Paul Roux, Yvan Gill's *"Four Poems of the Occult"* illustrated by Picasso, Fernand Leger, Yves Tanguy,

Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* with copper engravings by David Jones and many others.

Also displayed are several collected works. One of these is *"The Timber Press Poets,"* four large volumes of contemporary poetry issued together in 1960. This incorporates John Ashbery's *"The Poems"* with prints by Joan Mitchell, Kenneth Koch's *"Permanently"* illustrated by Alfred Leslie, Frank O'Hara's *"Odes"* accompanied by Michael Goldberg's prints, and Grace Hartigan's illustrated *"Salute"* by James Schuyler.

According to rare book and manuscript librarian Kenneth A. Lohf, the volumes "represent many of the world's most renowned and prestigious presses," among them, the Janus Press, Grabhorn Press, Officina Bodoni, Rampant Lions Press, Gehanna Press, Bird and Bull Press, and the Hammer Creek Press.

Claire Van Vliet, illustrator and founder of the Janus Press, concentrates of prints for first editions of contemporary poetry, usually with experimental graphics. Her illustration for Charles-Marie Lesconte de Lisle's *"Mid-noon"* involves a folded paper work made by integrating several colors of paper pulp in a process which results in a unique design for each copy of the text. Another printer, John Fass, founder of the late Hammer Creek Press, executed various typographical experiments in the limited editions printed in his one-room Bronx YMCA apartment.

One of the more political works in the exhibit is John Anthony Scott's *"The Defense of Gracchus Babeuf Before the High Court of Vendome."* The text of this book is the self-defense of Babeuf, a French revolutionary writer and activist who was executed for conspiracy in 1797. The etched portraits which accompany the text are by Thomas Cornell, and include many French philosophers and Revolutionary leaders cited by Babeuf such as Diderot, Voltaire, Rousseau, and Mirabeau.

Appropriately incorporated into the exhibition are several first editions of Ulmann's own works including *"A Landmark History of New York"* and *"New Yorkers from Stuyvesant to Roosevelt."*

The exhibition is open weekdays, 9-5, through February 23.

# The Symphony Space

Poets and Musicians Take Over Wino's Old Stomping Grounds

Drunks and hookers used to hang out at the corner of 95th St and Broadway. Now their territory has been invaded by musicians, poets and actors.

An organization called the Symphony Space is responsible for the rejuvenation and has drawn performers including David Rubenstein, the pianist the Lester Bowie Sho Nuff Orchestra, the Riverside Orchestra, bluegrass bands and punk rock groups and on Sunday Serge Gavronsky, poet and chairman of the Barnard French department.

Gavronsky will read his own poetry (in English he also writes poetry in French) at 3 p.m. Sunday "Tracing Mount Sinai," one of his most recent works (see box) is one of the poems Gavronsky will read. He has also had poetry readings at New York University, Donnell Library, Swarthmore College, WRVR radio and East Village coffee houses in the '60s.

The Symphony Space says Gavronsky is relatively new, a little over a year old. It occupies part of a building at 2537 Broadway where a store used to be. Since early summer of 1977, the Symphony Space has

become a sounding board for new artists, and lately the site of benefit performances the proceeds of which will be used to pay off taxes until May, when it will receive the tax exemption of a non-profit organization.

The benefit performances, which feature the groups already named, as well as upcoming productions like the

New York Gilbert and Sullivan Players' "The Pirates of Penzance," are done for free. Gavronsky says he gets nothing for the reading, he's doing it because he doesn't want the Symphony Space to die.

For information about Symphony Space concerts, plays or readings, call 865 2557.



photo by Rosalie Pomekanski

Serge Gavronsky "Tracing Mount Sinai"

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*University of Toronto*

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Monday, Feb. 19, 1979, 5:15 p.m.,  
Palmer Room, upper level McIntosh

## Open Meeting on Health Issues

Students interested in forming a committee to work on issues involving the Barnard Health Service should attend an organizational meeting

**Thursday, February 22**

at 5:30 p.m.

at The Women's Center, 100 Barnard Hall  
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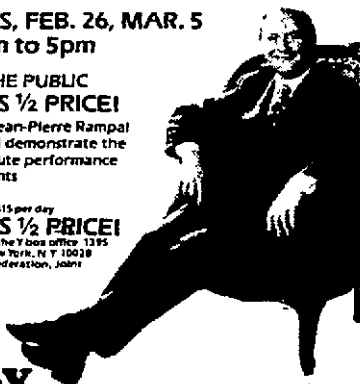
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## Musical of "Finnegan's Wake"

*The Coach With Six Insides*  
by Lynnea Benson

James Joyce would not have liked it! Nevertheless, The Theater of the Open Eye will continue to present *The Coach with Six Insides* with uncommon vigor through the first of April.

The Coach is a musical comedy based on Joyce's *Finnegan's Wake*. Written and staged by Jean Erdman (a talented woman with some very impressive credentials) who has brought to the stage a discordant mish-mash of fantasy, dance, and humor that is confusing and dull. The cast struggled through it bravely, although their anxiety became obvious as the audience dwindled to about half its original size after the first intermission. That's right, first intermission. The play is two and a half hours long, and only a few devoted souls had the nerve to hold out to the end, hoping that something exciting would happen. Most were disappointed.

It would be unfair to say that *The Coach* might conjure up visions of an "intense" Rooney-Garland musical in the barn. The actors seemed to have a good grasp of their varied roles. Irish dialects are difficult to master, and their diction was excellent. The choreography, though often beautiful, could not hold the audience's attention. Worst of all, Joyce's scathing puns and comments must be read to be truly understood. The actors' dismay was tangible as each jewel of wit crumbled beneath the chaos of diffuse vignettes.

Perhaps, in working with such a grand and formidable piece of literature, Miss Erdman has lost her sense of objectivity with the script. *The Coach With Six Insides* resembles an overly-long inside joke. Most of us won't "get it," because *The Coach* doesn't go anywhere.

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# Feminism At A Crossroads: Is It OK To Be A Sex Object Again?



On December 19, 1978 the cover of Esquire magazine carried a picture of a half-naked woman with a "rape-me" expression on her face. The caption proclaimed 1979 to be "The Year of the Lusty Woman", assuring us that it was "okay to be a sex object again." My immediate reaction was disgust, coupled with depression over the inability of feminism to make any gains over these "cheap thrills" at the expense of women.

To my surprise the contents of the article revealed a favorable commentary by Betty Friedan on present styles in fashion. Friedan noted the adoption of more lenient attitudes within the women's movement and

called "jiggly" pulp on T.V., the appearance of articles such as this one in Esquire, and a host of other disquieting signs are everywhere.

This is not a set of isolated occurrences, but is symptomatic of a set of diffuse and barely-understood problems in the movement. It is not enough to wave them off with the feminists' popular aphorisms that sexism runs deeper than we expected, and that woman's socialization as inferiors is more firmly entrenched in our identity than we imagined. Such rhetorical diatribes are more description than explanation and solution. Just as Friedan's comment fail to allay doubts, these statements simply don't satisfy.

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**"We have not yet found a coherent and suitable answer to Phyllis Schlafly that is acceptable to these women."**

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offered a positive explanation; "Women are more and more secure as people today, and that enables them to enjoy being women, including more traditional things about being women like nail polish and eye shadow."

This comment may seem innocuous, but I found it rather disturbing. It raised questions in mind over the present state of feminism. Although I am not a feminist who advocates stringent dress codes and indulge in the "traditional" trappings myself, I find the extremes in present fashion disturbing, and the general acquiescence of women to it symbolic of other problems within the women's movement.

The women's movement today is popularly described as being at a crossroads. Many feel the old battlecry and standards of the Third Wave of Feminism are no longer applicable and need redefinition. This may be true, but it seems that we have progressed beyond that middle ground and are entering a period of reaction. Although the move to the right has affected all areas of social attitudes, there are some specific areas of feminism that can be changed in order to deal with this backlash.

Any person who reads the newspapers is aware of the difficulties with ratification of the E.R.A., but the problem goes deeper than that. The existence and popularity of the so-

Of these two common slogans, the latter describes problems within the women's movement. There is a growing tendency among feminists of intolerance towards the less 'enlightened' members of our sex and sometimes outright attack. This rigidity is not only directed at women outside the movement, but also at those at the fringe. The result has been factionalism within the movement over whether these women are worth the effort of outreach. The ultimate result seems to have been the downright disenchantment of a large portion of our peers, including a substantial portion of the moderate faction. The existence of the aforementioned signs are indicative of this, and the fact that so much of this sort of thing is slipping through our fingers without some sort of popular outcry shows we are losing our hold on the gains we have achieved.

Granted, the escapades of Friedan of late have earned her disrepute in feminist circles. But the fact of her existence as the spokewoman for a section of the movement cannot be ignored. My own experience bears out the existence of so many disaffected women. There is a growing body of women who say that they agree with the principles of feminism; equal jobs, pay, freedom of choice, etc. but end their explanation

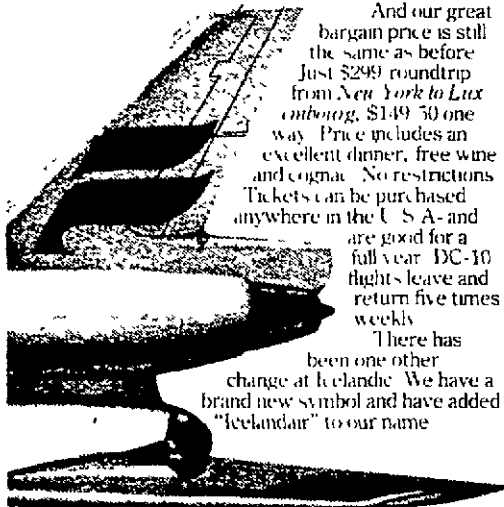
with an ominous "but I'm not a feminist." It used to be that believing in these principles indicated some kind of commitment and membership in the movement, but apparently these days, it's not enough. These women who feel no identification shows we are losing our base for popular support.

The problems of the E.R.A. and the 'Lusty Women' attest to this. If we persist in our drive for a pure feminist ideal without allowing in our principles for a popular connection, we may well end up with a group of underground elites waiting for the Fourth Wave of Feminism to make important social gains. The moderates are just as guilty as the purists in this aspect. There is a tendency to take the gains we have made for granted and view the E.R.A. as icing on the cake. Although we have made substantial headway, we have a tenuous hold on them without E.R.A. on the books to back it up. Our failure to bring about a grass roots mobilization lives with our rigidity in principles. The problem is not a matter of redefinition, but that we are defining ourselves in a mode that is inappropriate for the present reality. The ideology of pure feminism does not yet appeal to the women who are our political strength, and consequently we are being defined in their eyes by the opposition to our movement. We have not yet found a coherent and suitable answer to Phyllis Schlafly that is acceptable to these women.

This is not to advocate the destruction of the standard which purist feminism upholds, but is merely a criticism of the untimeliness and unyielding qualities of it. Nor is it a map for salvation of the movement. But I offer this as a starting point for means to retrench. We must retrieve our massive support that we enjoyed in the earlier years of this decade, or we will lose the cornerstone of our movement—the E.R.A. We can refine our principles when we have a firm foundation to build on. We accomplish nothing when we turn on ourselves. The oft-repeated axiom "Divide and conquer" still holds true, and in it lies the death-knell for a powerful movement.

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