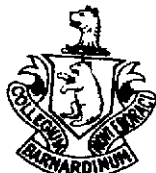


Barnard Bulletin



Vol. LXXX No. 9

Fifty Cents

November 10, 1982



Bulletin Photo by Jessica McVay

Undergrad officers Mary Bergam, Judy Yee and Aroza Sanjana with President Ellen Futter at the opening of the Barnard student store last Wednesday.

Business Panelists Promise No One Way Ticket to Wall Street

By Barby Kogon

It seems only fitting that when the Stock Market closed at an historic high last Thursday, Barnard Career Services, under the direction of Martha Greene, hosted a career panel entitled, "Bankers and Brokers." The speakers were Barnard alumnae who are currently working in the quick-paced world of financial markets and investment banking.

The panelists gave the audience of 40 a chance to become more knowledgeable about the various challenges in the business world open to a Barnard graduate.

Financial institutions are exceptionally large employers of liberal arts graduates as they are seeking graduates who are able to think, analyze and learn. Corporate and banking positions have been deemed an excellent opportunity by which to gap the years between undergraduate and graduate school as most business schools prefer at least two years work experience before entrance into an MBA program. Further, all four panelists blasted the myth that in order to exist on Wall Street, one has to be an Economics major at the undergraduate level.

Alissa Rivin, '81, is working as a Research Assistant in the Foreign Reports division of the Federal Reserve Bank in New York. While she majored in economics, she found that, "Nothing I am doing has anything to do with all the international courses I took." She stressed the fact that everything she does now, she has learned from on-the-job training. All that is expected of an entry-level assistant is the ability to analyze and think, skills any major offered at Barnard fosters, as well as a serious commitment and willingness to learn. Rivin noted, however, that quantitative courses such as statistics, calculus and computer programming will certainly push one up the pay scale. Having been deferred at the Harvard Business School for two years, Rivin works with top-notch economists at the Reserve and is responsible for the 19 pages of data which flows from her department to the Federal Reserve Board each week.

Elizabeth Wolfe, '81, is currently employed by the firm of Warburg Paribas Becker as a Financial Analyst in the Mergers and Acquisitions area. Wolfe majored in Art History but was careful to advise interested students to at least take

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Office of Disabled Students Seeks Funds

By Nancy Workman

"What I really see as the goal of this office as it exists at Barnard is to take young women who come out of high school with probably quite limited expectations and goals...and in the course of their time at Barnard raise their consciousness...and to enable them to be independent...to be self-assertive."

Thus said Dean of Disabled Students Julie Marsteller in Barnard graduate Arienne Greep's (82) videotape *A Special Student*, which was shown last Friday, to a group of alumnae in conjunction with several activities involving the Office for Disabled Students that took place on Alumnae Weekend.

Marsteller also took part in a round-table discussion on "The Quality of Life at Barnard" and led an "accessible tour" of the school, during which she pointed out many recent changes in the campus which make it easier for disabled students to get around. In addition to these activities, the Office sponsored a Holiday Handicrafts Show and Sale in the Altschul Lobby.

In the round-table discussion, which focused on the Athletic Department, the Health Service and the Office for Disabled Students, Marsteller said that "architectural modifications to the campus are now complete. It's now possible for a Barnard Student to get up, go to class, go to lunch and so forth on a winter day without ever going outside." The Dean was referring to the tunnel system that links BHR, Barnard Hall, Altschul, Milbank and McIntosh. She also said that due to the addition of several ramps, disabled students can use the front entrances to all buildings and "it's no longer necessary for someone in a wheelchair to go out with the garbage."

Marsteller emphasized that her office caters not only to those with visible, chronic disabilities but also to those with temporary disabilities, or hidden disabilities such as diabetes, heart conditions or learning disabilities.



Bulletin Photo by Jessica McVay

The Barnard community got an early jump on holiday shopping at the Holiday Handicrafts Show and Sale sponsored by the Office for Disabled Students in conjunction with Alumnae Council '82.

The purpose of the office, according to "Access Barnard College," the office's guide to services for the disabled, is to "insure that all students with long-term or temporary disabilities have equal opportunity to participate in the life of the College." The office helps disabled students by providing access to tape recorders, wheel-

chairs, large print and Braille books, readers, lab assistants, notetakers, mobility aids and tutors. In addition, the office maintains an Emergency Student Loan Fund, which provides loans of up to \$50 to disabled students for expenses related to their disabilities. The fund is similar to the

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Manchester Discusses American Society

By Donna L. Fehskens

A "faceless totalitarianism" is plaguing the American society. In the political framework of the modern times, appearances have become increasingly important, said William Manchester at a dinner meeting last Thursday.

Manchester, the well-known historian and biographer, is the renowned author of *The Death of a President* and *The Glory and the Dream: A Narrative History of America, 1911-1971*. His topic, "The Writer as Spectator," dealt with the increasing violence, preoccupation with image, the diminishing right to privacy, technology's eclipse of humanism, and the "balkanization" of the generations that have become a part of our present American society.

The meeting was held in celebration of a gift that was given to Columbia University from the Harold Matson literary agency. The gift from the Harold Matson Company includes approximately 75,000 items of literature, including works by Ray Bradbury, Lillian Hellman, Arthur Koestler, William Saroyan, Herman Wouk and William Manchester.

Manchester touched upon both the bright and chilling aspects of our society. The most enlightening aspect of our civilization, he said, is our open society. This open society is susceptible to reform from within. Examples of this reform can be seen in the collective bargaining of the 1980's, the black movement of the 1960's, and the women's movement of the present day. Manchester stated that reform can cause

unpleasantness and incivility for many people but if the alternative is repression, enduring a few incivilities is not too high a price to pay.

One of the chilling characteristics of our society is its preoccupation with one's image, said Manchester. With the old politics, candidates were chosen through coalitions of local political leaders. We might shrink at the fact that the public was excluded from the process but the old politics produced such men as Abraham Lincoln and Franklin D. Roosevelt. In our present day, the public is surrounded by images of the candidates for office. As Manchester put it, "Somehow I feel uncomfortable with the prospect of Hollywood taking over Washington."

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Notes From



Undergrad and Rep Council, as the main representatives of student interests at Barnard, have decided to continue our affiliation with the Independent Student Coalition. The coalition, commonly known as ISC, has been in existence since 1976. It is a nonpartisan, nonprofit, statewide organization. Its purpose is to defend the higher education public policy interests of over 300,000 students in independent colleges and universities in New York State. The coalition's main function is to monitor state and federal legislative proposals that affect independent sector students and higher education in our state and to lobby for or against the proposed legislation. ISC plays a crucial role in maintaining students informed on financial aid issues. It sends frequent legislative updates to student leaders and assists them in organizing lobbying efforts on campus. ISC is affiliated with the National Coalition of Independent College and University Students (COPUS). COPUS is a Washington-based lobbying organization that also represents student interests.

Barnard has been a rather passive member of ISC for several years. The 1981-82 Undergrad Executive Board decided to renew our affiliation with the organization and to encourage Barnard student leaders

- Judy Yee**
President
- Mary Bergman**
Vice-President for Student Government
- Ruth Horowitz**
Treasurer
- Aroza Sanjana**
Vice-President for Student Activities

to become active participants in the effort to prevent cuts in financial aid. Last spring, Barnard students went to Washington D.C. to participate in a lobbying effort organized by ISC and COPUS. Undergrad and Rep Council also conducted a highly successful letter writing campaign and collected thousands of signatures on pro financial aid petitions that were delivered to key members of Congress. Be-

cause of these and similar student efforts, financial aid was not cut as severely as other entitlement programs. The Reagan Administration will not, however, cease trying to cut student aid. Because of this and other factors the current Undergrad board and Rep Council have decided to continue working closely with ISC. Mary Bergman, Undergrad Vice President for Student Government sits on the Board of Directors of the Coalition.

The grand opening of the Barnard Student Store took place on Wednesday, November 3. The ribbon was cut by Undergrad President Judy Yee in the presence of over one hundred students and many members of the administration. President Futter was also present. Undergrad urges you to use the Store. There you will find reasonably priced Barnard imprinted items. The Store is open Mondays and Wednesdays between 11 and 1, and Tuesdays, Thursdays and Fridays between 11 and 3. Please come by!

Financial Institutions

Continued from page 1

quantitatively-oriented courses to "have some cards to show to make you believable." In particular, she highly recommended the accounting course because, "the more you know, the easier it is to shine." In her work, Wolfe studies a particular company's performance relative to other companies in the industry and how the acquisition of one company by another

will affect the operations of the others

As Wolfe has worked as a recruiter for her firm, several questions were raised about applying for these detail-oriented positions. To that Wolfe warned, "Cover letters with misspellings, typos and incomplete sentences get immediately thrown in the trash. Applicants

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Disabled

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Dean of Studies' Student Loan Fund, which is open to all students but which, according to Susan Quinby, Associate Director of the Office for Disabled Students, often runs out of money "quite early in the year." "And if there's an emergency medical expense that has to be met, it has to be met," she said; hence the separate fund was established. The Holiday Handcraft Show and Sale held on Friday was sponsored by the office to benefit this fund.

Local craftspeople, from the Morning-side Heights area and New York City in general, were invited to display their work and were charged \$25 each. This money went to the Office for Disabled Students, any profits the artists made from sales at the College were their own.

The Show and Sale was coordinated by Victoria Rosenthal, who designs and makes canvas carryalls and accessories and who had previously taken part in two "bag parties" the Office for Disabled Students sponsored as fundraisers and social events. For the November craft show, Rosenthal contacted Anna Graber, who makes patchwork and lace pillows, sculptor Ellen Kolchun, jewelers Laz Horne and Ron Zukor, and Jan Walsh, who makes batik shirts. In addition, the Office of the Disabled Students staff and student workers ran a refreshment table, stocked with goods they had baked, and displayed crafts they had made, proceeds of which also went to the fund.

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Letter to the Editor

To the editor

It would be an understatement to say that I was appalled by the tone of Congressman John LeBoutillier's letter (Barnard Bulletin, October 27). It must stir the ghost of Joseph McCarthy to hear Mr. LeBoutillier say that "we tend to allow the liberals to set the tone of the debate" and that "the public's perception [is] aided by the media which is dead-set against us." This is not too surprising however, considering the Reagan administration's contention that the leaders of the freeze movement are somehow 'Soviet inspired' and that its supporters are being manipulated. This paranoia adds to the instability of Soviet American relations and augments the public's fear of a nuclear war in the not too-distant future.

Mr. LeBoutillier offers no constructive alternatives in the direction of peace, as he is convinced that "the Soviets have never allowed verification and cannot allow it." If that is the case, he should propose that we end our efforts at diplomacy then we can just get it over with by letting the bombs fly. Perhaps the Young Americans for Freedom (who think that Mr. LeBoutillier has gone soft!) and Mr. LeBoutillier himself will volunteer to be the judges whoever can bounce the rubble higher, wins.

What we need now is not the simplistic right-wing approach of the Congressman, but a new generation of Harriman's and Kennan's and we need them soon!

Paul Hauptman
Columbia College

Barnard Bulletin

107 McIntosh Center
230-2119

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Bear Essentials

ALL STUDENTS are reminded to see their advisers for INDIVIDUAL CONFERENCES FOR PROGRAM PLANNING. Please observe the following schedule: NOV 5-11: A-L, NOV 12-17: M-K, Nov 18-22: S-Z. The deadline for filing 1983 Spring program is TUES, NOV 23.

MAJOR DEPARTMENT MEETINGS: WED, NOV 10 Religion, 5-7 PM, Deanery; Experimental Studies, 12-2:30 PM, Subberger.

MAJOR FIELD DAY: Explore course offerings, major requirements, and prospects for graduate study and careers with members of the faculty and departmental majors. FRI, NOV 12, 2-4 PM, McIntosh. Refreshments!

DEAN'S LIST, the names of students who deserve special mention for superior scholarship, is compiled at the end of each academic year. Eligibility is based on all the letter grades, a mini-

mum of three for a total of AT LEAST 12 POINTS IN EACH TERM, EXCLUSIVE OF THOSE COURSES RECEIVING GRADES OF P. LAST DAY TO DROP A COURSE. THURS., NOV 18. Your adviser must be consulted.

REID HALL Director Danielle Haase-Dubosc will meet with interested students THURS., NOV 11, 4-6 PM, Maison Francaise (East Hall).

PSYCHOLOGY preregistration for Spring, 1983 psychology lab courses and statistics ONLY will be held on November 16 and 17. SENIORS will preregister by putting their names on posted sign-up sheets. NON-SENIORS will preregister through a randomly drawn lottery. ALL OTHER PSYCHOLOGY COURSES WILL ENROLL STUDENTS ON THE FIRST DAY OF CLASS FROM A QUOTA OF THE DETAILED INSTRUCTIONS.

415 Millbank. PHYSICAL EDUCATION PRE-REGISTRATION will take place MON., NOV. 8-FRI., NOV. 12. Forms will be distributed in physical education classes, 209 Barnard Hall, and the Registrar's Office, MON., NOV. 8. They should be returned to 209 Barnard Hall by FRI., NOV. 12. Results will be available FRI., NOV. 19.

NYU SCHOOL OF SOCIAL WORK. A representative will be available to discuss curriculum and careers THURS., NOV. 11, 10-12 NOON, 11 Millbank. CUGRADUATE PROGRAM IN PUBLIC POLICY AND ADMINISTRATION: Open house for students interested in public services careers. All students welcome. Check bulletin board, 11 Millbank. Meeting THURS., NOV. 11, 4-6 PM, 5th floor. RESUME WRITING WORKSHOP. Must be typed in all of course, FRI.

NOV. 12, 12-1 PM, 11 Millbank. PREMED SUMMER PROGRAMS: Pre-meds who are sophomores or juniors and Ohio residents may compete for a funded summer internship program in Cleveland. Information and applications available in 105 Millbank. Medical College of Pennsylvania also has a summer premed program for women which is not funded but may qualify for a BIO 99, a CHEM 99 or an Experimental College course. Contact Debi Rowland, 105 Millbank.

MINORITY PREMED: Students are eligible for a variety of enrichment summer programs. The Preprofessional office has a book of information called Minority Student Opportunities in U.S. Medical Schools. May be used in 105 Millbank or borrowed elsewhere. *Important information provided by Student Services office on a regular basis.

Alumnae Network Nets \$10M

By Natalie Wigotzky

Barnard's capital campaign is still going strong, getting ever closer to its 20 million dollar goal. Omnipresent in the challenge is the alumnae association, which is being solicited for funds throughout the country, along with trustees, private corporations, and government agencies. The campaign calls for more intense soliciting for larger funds.

Last Saturday, as part of the alumnae weekend, a panel discussion was held entitled "Moving forward: Projects and Finances." Due to tight funding throughout the country, the financial situation of colleges during the next few years will be difficult. "People are feeling the effects of the recession, so it's not always easy," remarked Helen Pond McIntyre, chairman of the capital campaign. "We have to solicit seriously for funds. Undergirding for financial strength for the college is of utmost necessity. We're striving to get out and reach people."

However, the good news is that "we're on target," said McIntyre. The college has raised 10 million dollars already through pledges and gifts: \$1,521,000 from foundations \$405,000 from the corporate world. (of which IBM gave \$150,000) \$630,000 from government agencies. "It's given us

all a degree of confidence."

As Renee Becker Swartz, president of the Associate Alumnae said, "The future of the college is with its alumnae." An active alumnae serves as a visible role model and is a vital factor in the financial security of an institution. A network of involvement of alumnae across the country not only increases Barnard's endowment, but it in a sense ties the past with the present, creating a bond of interest within the college. The alumnae association is actively participating in the campaign.

The \$20 million goal is expected to fill the needs of the college. It is broken down: \$5,000,000 from annual giving, one-half of the \$15,000,000 left is for national endowment, the other is for renovations, and 4.5 million is for financial aid." The financial aid situation is an ongoing concern. "As alumnae," said Swartz, "we need to support this concern. Human and financial resources will be needed to the greatest potential." The \$150,000 grant from IBM is being put towards a biochemistry laboratory, Maurice Arth, Vice president for Finance and Administration at Barnard, spelled out Barnard's needs and goals financially. "Building improvement," he said, "are an illustration of capital gain improvements, and we hope this will continue." Many

parts of the college were renovated over the summer to suit Barnard's growing needs.

"This campaign is going to be successful," McIntyre said. "People have taken the college tremendously for granted. We are working on a catch-up to change this, and it's happening. We must take responsibility for this institution. The campaigns have been going very well."

human inventory incorporated" said Manchester. Man has been transformed and this metamorphosis is "tending to reduce him to random particles."

According to Manchester, one of the reasons for the division of our society is the "generation gap." The increasing use of neologisms—newly coined words or phrases such as "bummed out", "psyched", or "freak out", as well as the fact that adolescents, children and adults have their own styles, movies, and radio stations, have led to a "balkanization" of the generations. In this sense, the United States is becoming more and more the "divided states."

Manchester—

Manchester seems to abhor the impact of technology upon our society. He said man is being dehumanized by the use of multiple numbers that have come to replace the individual. We all have our numbers: social security numbers, identification numbers, and credit card numbers. "There is something chilling about

Manchester did share one glimmer of hope with his audience the hope that one day all the fractions of the disintegrating nation states will bond together and abandon all parochial or tribal loyalties in order to form one "comprehensible state." As Manchester sees it, "there may be reason for hope among despair."

The Student/Faculty Committee of the McIntosh Activities Council and Alumnae Association of Barnard College are accepting nominations for

The Emily Gregory Award

honoring an instructor for excellence in teaching and for devotion and service to the students of Barnard College. Nominations should appear in essay form and be submitted to the McAC Office 101 McIntosh Center

Guidelines for Essays will be Available November 11 in the College Activities Office—209 McIntosh Center

DEADLINE: Monday, November 22

For more information, call Anne X 7796

open. 8580 or visit the recruiting office on campus.

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SPRING 1983 PREREGISTRATION FOR BARNARD PSYCHOLOGY COURSES

Preregister for the following courses only:

Psych. 8y	Psych. 30y
Psych. 9y	Psych. 36y
Psych. 27y	Psych. 56y

All other courses will enroll students on first day of class. Check the bulletin board outside 415 Milbank for a full list of Spring, 1983 course offerings.

DATES: November 16 & 17 (for all students)

TIME: 9:00-5:00 PLACE: 415 Milbank

SENIORS: Preregister on posted sign-up sheets.

NON-SENIORS: Preregister by entering a RANDOMLY DRAWN LOTTERY.

Pick up more detailed preregistration information in 415 Milbank.

FEATURES/REVIEWS



Four of the twenty residents of Greater Tuna portrayed by Joe Sears and Jaston Williams.

Small Town Tuna Shatters Glass Houses

By Rosemary Sciliano

The opening of *Greater Tuna* at the Circle in the Square Theatre in the Village was absolutely delicious. Written by Jaston Williams, Joe Sears and Ed Howard, the show bursts with comedy, satire and irony—enough to satiate most tastes. Unbelievably, all this is brought to the audience through the atomic performances of Williams and Sears, who together play some twenty characters, the total population of Tuna, which is the third smallest town in Texas. The range of characters that these two men have been able to create and portray seems so implausible that through the second half of the show, I remained convinced that there was a third

actor who by virtue of his uncanny resemblance to one of the other two, was actually waiting in the wings to appear and deceive the audience into thinking that some amazing transformation was taking place. Otherwise, how did they change their costumes, characters and voices so fast?

But, all this, though incredible, weighs less when scaled with the substance of the show itself. Outwardly, the citizens of Tuna are quite content to live the small town life and are accordingly very smug about their small-town bigotry. And, in the beginning we just laugh at their ways and their views—how ridiculous they are when looked at from outside. So, we

laugh. Really hard. Then, laughing still, we find ourselves thinking that what we are laughing at shouldn't be funny at all. Can't help it though. Keep roaring. Little by little the sting of the lines begins to cut that laughter a little short. Finally, they become outright blows to our conscience. The close-minded prejudices of the people seem to have hurt them as well. The middle-aged, middle-class mother, Bertha Bumiller, who leads the banning of controversial books and belongs to every bigoted club in Tuna actually burns with the pain of her own family's imperfections and deviances: her cheating husband, her delinquent son, her unconfident daughter, her doggie-obsessed son. Ironically,

her own views are what cause her to suffer because she can't accept that what occurs within her home are just flashes from an American home movie, glimpses of human nature. Instead, her high standards of normalcy cause her to suffer great dissatisfaction. Slowly, the condemnation and repression of those who cannot maintain a facade of normalcy begin to exaggerate their feeling of abnormality, pushing them further out of the social circle to suffer more.

It seems that these people understand what goes on, but are unable to extract the culpable poison from the others' blood, the poison itself a product of human nature. So, their frustrations manifest themselves in other ways: Didi Snavelly, the local gunstore owner ("we guarantee to kill") and wife of the town drunk, seems to see the problems but develops neurosis and hides in the comfort of her nerve pills. Stanley Bumiller, the delinquent, is sent to reform school only to return vengeful and contemptuous. Little Jody Bumiller surrounds himself with simpler, loving creatures, his dogs. The head of the town humane society talks of his nightmares, perhaps a symptom of his society. He appeals to God, "if you are up there, and you did create us, then we could use some help." He's right. Stanley Bumiller snidely observes over the casket of the crooked Judge who sent him to reform school, "It was not stroke that killed you, it was your conscience that killed you." So, also may be the fate of other members of Tuna, residents of glass houses, who have on their consciences the wrongs they do themselves and to each other.

Of course, all of this is done in an effectively comical way. I've elaborated on the serious web beneath the comedy, but have tried to avoid spoiling the spontaneity of the show. You have to see it yourself to enjoy fully the uproarious lines and antics of the characters. The show will give you a real kick, and the characters might remind you of someone from home—perhaps the lady down the block—maybe a little more than you realize.

Frances Farmer Story: Exploitive Portrait of a Star

By Hedy Feder

A Hollywood Shock Treatment—The Frances Farmer Story, which recently opened at the Chareeva theatre, is not quite all about Frances Farmer and her story, but enough so to justify its title. For those who don't know who Frances Farmer was, (and that's a majority), she was an actress who came to fame in the thirties and left acting in 1943 after a supposed nervous breakdown. Supposedly no one, the playwrights aside, knows whether Frances Farmer was truly insane or not. Because Miss Farmer is no longer alive to verify the play's accuracy and my reservations of trusting playwrights who focus on an actress who was more famous for her shock treatments than her films, I didn't know whether I could trust the production's accuracy at all.

I decided, while watching the play, to look at it not as a biographical piece but as a piece of fiction left to the creative minds of its producers to present the history as they saw fit. So, amidst the curses, sexual

frankness, and disturbing scenes involving Farmer's stay at a mental institution, I waited for scenes that conveyed *The Frances Farmer Story*, but all I got were scenes about *The Hollywood Shock Treatment*. Farmer was never shown in any of her films; the talent that was destroyed by the evils of Hollywood, drugs, booze, and men was never depicted, but there were plenty of drugs, booze, and men on hand.

Frances Farmer came through as less of a human being than a self-centered martyr. Sure, now and then Farmer could be heard expressing her guilt at being so wealthy and famous when most of the world was either poor or suffering, but the audience never see her do anything about it. Also, her "shocking treatment" seems to have less to do with Hollywood than it did with growing up with her odd, "kill the Commies" mama.

Considering that Farmer made it to stardom within months of arriving in Hollywood, and starred in seventeen films in her six-year career, Hollywood didn't seem



John Jiler & Elizabeth Hess

to be depriving her. On the other hand, who would go to a play simply entitled *The Frances Farmer Story* if there were no allusions to the decadence and collapse like those hinted at by the mere mention of Hollywood? Unfortunately, if the playwrights were trying to convey that at least they cared about Frances Farmer, it didn't come through. Her character appeared to be a frustrated woman who was at the mercy of an exploitive script.

The acting saved the rather loud and indulgent dialogue and was worth wading through the muck for. Most noticeable was Chris Tanner, who played a number of characters including Lucky, the movie star's hairdresser, make-up man, and confidante. Perpetually honest, upbeat, and human, the character of Lucky came to life and added some life to the script itself. Tanner's enthusiasm and skill stole the show and I wished the play centered around him. The other actors, especially Elizabeth Hess as Frances, were also quite accomplished and

Continued on page 12



SCI FI SOCIETY: COSMIC CULTURE LAUNCHED



By Adrienne Burgi

Have you ever had the chance to discuss what materials are used in constructing spaceships, or compare the different types of lasers that are being developed in case of inter-galactic war, or even express a preference for a particular star?

At Apricon V, a science fiction convention held at Ferris Booth last Saturday, you could tune into the very latest in the adventures of popular science fiction heroes and heroines. In addition, the convention provided a number of entertaining and informational exhibits, including an art show featuring science fiction themes, readings by science fiction authors, panels on sci fi issues like "Extraterrestrial Life," and much, much more.

Apricon V, sponsored by the Barnard-Columbia Science Fiction Society, was a day-long event which lasted until midnight. So, for the sci fi aficionados who could not attend during the day because of pressing earthly jobs, the door of Apricon V remained open and welcome until late into the moonlit hours.

Apricon, for those who are not familiar with sci fi convention nomenclature (apricate means to expose to sunlight), is one of the many "cons" which are scheduled throughout the year in order to present, promote, and provide to space(y) enthusiasts all the foreign and domestic books,

of sci fi." Of course, even a lightweight sci fi fan would have known that, but some people just don't seem to get around. Maybe, my huckster friend suggested, a card would help such unfortunate ingenues.

He indicated on the display some cards which looked like business cards but read something like this:

- Lord Darth Vader—
Master of the Dark Side of the Force
or this:
- Harcourt Fenton Mudd—
Venus Drugs—
Planet Mudd

IDs such as these would certainly help establish a newcomer's identity and "party" preference.

An introduction to Japanese cartoons is another interesting way to get a beginning science fiction fan's feet wet.

Two videos set up in Ferris Booth's Lion's Den ran color Japanese cartoons of adventure and superheroes all day. The shows had English subtitles for those of us who have not yet acquired the rudiments of Japanese orbital expressions.

The cartoons were lively and fast-paced, jam-packed with action—a marked difference from some of the slow-moving, ominous sci fi cartoons of the United States in which extraterrestrial life is something to be feared (except, of course, for sweet, little E.T.).

Thick, multi-colored Japanese book/mags were available too, for five dollars, and they contained among other things a monthly schedule of the cartoons to be shown on t.v. (in Japan).

Animage is the biggest publishing sci fi fun-book selling in Japan now. This and all the other adventure book/mags are for animation lovers of all ages. These publications contain ongoing cartoon series of comedy, sports, adventure, animal cartoons, and science fiction.

Some of the characters are so well known to Americans, that names like Yamato, Iksan, Captain Harlock, Dr. Surmp, and Gigantor were casually tossed around at the convention as people discuss-

ed these characters' latest moves like others of us in the land-biased world talk about gubernatorial races and Reagan-omics.

Working at the display table of Japanese publications, the staff member, who identified himself as Irv/a, told me a bit about superheroes. He talked about the "The 8 Man" who was turned into an android. He looks and acts human, but his real powers are revealed when he gets in trouble with a villain.

A bystander joined into the conversation by recounting the latest difficulties. The 8 Man has succumbed, and she pointed to one of the magazines on the table, but thus as well as each and every other magazine was written in Japanese from cover to cover. The only thing I understood was The 8 Man's name.

Irv/a informed me that the Japanese do like to use foreign words and names in their t.v. and book animations. "The basic reason for this," he said, "is that they want to mass market their work throughout the world."

The bystander again interjected, she had seen *Iron Man 28* in Europe and approved of the way it had been done there. "But here in the U.S.," she said, "we cut the life out of the cartoons—we cut it to pieces." Irv/a and the fan explained how in Japan the cartoons contain "live action." This means everything is put in drinking, sex, pain, talking to God, everything—and not just innuendoes, but the real acts.

"In Japan," Irv/a said, "they show you that even if you're a superhero, you can get hurt." The bystander wholly agreed. She said characters often do get hurt and "sometimes they actually die or commit suicide."

The conversation resumed between the two experts as they talked about some superhero who was zapped with a laser 26 times and killed himself by electrocution since he knew he was going to die anyway.

I felt myself once again excluded from the mainstream, but asked one more question: "Where can such magazines be bought besides at these conventions?" With a tinge

of surprise and sympathy my sci fi informants told me *Zen Oriental* and *Kinnokunaya* are where the magazines could be found. But I was also subtly warned. "You've got to know what you're asking for," they told me. "If you don't know the title, the Japanese get very annoyed." In other words, get smart or stay out, specialized sci fi book stores (and sci fi conventions, I was beginning to think) are for true members of the sci fi scene. And while science fiction devotees can be very friendly and helpful, you shouldn't get in over your head too fast. As in any other esoteric circle, you can't pretend your way through for very long without being caught.

Other events at Apricon V included a NASA film entitled, *A Man's Reach Should Exceed His Grasp* presented by the L5 Society which promotes space development.

Venus Drugs— Planet Mudd

Also, Juan D. Vinje, author of *The Snow Queen* and the recently published *Psion* (a young adult science fiction novel), gave a reading of her work and later a talk. Jim Frankel, Vinje's husband and former science fiction editor for Dell Books, also granted an interview at Apricon V, expressing his opinions of science fiction today.

An Art Show with science fiction/outer space works by Konstantin Bokov and Tom Kidd among others was presented in the East Wing hallway. Sleek oil paintings and surrealistic collages and sketches made for a very appropriate display at Apricon V.

To cap off the full day of out-of-this-world sights and sounds a screening of *Alien* was given in Wollman Auditorium. The message? Many of us alienate ourselves from what we have available in our own environment. Because of this alienation we miss out on what may well be a very exciting part of our lives. A science fiction convention is perhaps just what I needed—and as I left Apricon V, I was ready to embark on another adventure.

Lord

Darth Vader

comics, posters, and assorted paraphernalia available from successful movies and t.v. animation. Other conventions of this type soon to be held are: Hexacon V in Pennsylvania (November 11-14) and Lunacon in New Jersey (March 18-20, 1983).

A significant part of Apricon V consisted of the Hucksters. "Hucksters" is another term for dealers who sell books, buttons, key chains, charms, necklaces and other such sundries directly related to science fiction. As one huckster expressively put it, "Huckstering is the flea marketing

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Rod Rogers

Dance Uptown

A Frustrating And Intriguing Representation Of Dance Today

By Jocelyn Maskow

Last week's concert in the Dance Uptown series at Minor Latham Playhouse was frustrating and intriguing. Frustrating because the dances seemed to be based on ideas rather than steps, but intriguing because of those very ideas. Unfortunately it was a Catch-22 situation, and the format of the concert didn't help: the works of six choreographers were presented in less than two hours, which is not fair to the choreographers or to the audience. There is simply not enough time for ideas to be fully expressed, nor for a dance to develop momentum. However it is worth examining this concert because it was representative of current dance trends: two pieces had music by Brian Eno and a collaborator, three pieces incorporated spoken words, one piece consisted entirely of spoken words, and one piece was dedicated to the "victims of nuclear war, past and future."

Cynthia Novack, who teaches at Barnard and works in an improvisatory mode, presented a duet, *Glyphs*, in silence with intermittent speech. I imagine that her working method is more interesting than what it produced on this occasion. The limited movement vocabulary, used in a fragmented way, interrupted by a motif of

Photo by Jack Mitchell

a hand rubbing against a hip and somersaults, didn't have enough kinetic punch to make it interesting.

Ruby Shang's solo *Mea Culpa*, is set to a pulsing David Byrne and Brian Eno score. Tap dancing great Paul Draper once said rock music was "rhythmically more arid than the Sahara." But in the wake of minimalist dance experiments, the constant beat of rock works as an anchor. While Shang's dance was not a fully-fledged, severe minimalist work, it didn't use a very broad spectrum of movement either. Beginning with the dancer traversing the stage by bouncing tightly on the balls of her feet, and ending with a diagonal of jumps in arabesque, what came in between didn't hang together very well. There was no sense of progression, just an unfortunate, haphazard accumulation of movement, such as the wind-milling arm sequence in the middle. Shang devised an interesting passage there, but it seemed disjointed from the rest of the piece. At that point she stopped what she was doing to go into her propeller routine, and then, after a bit, decided to do something else. This method has its pitfalls if every sequence isn't positively brilliant.

Janet Soares' *Heliotrope and Shade*, to piano music by Eric Satie is a lyrical duet for Janis Ansley, Henry Van Kuiken and props: an umbrella, a cane, a hat, and most notably, a teapot. The dancing in this piece didn't pick up until the end with some sweeping lifts. Up to that point the dancers fussed with the props and recited Satie's unusual margin notes from the score. Both Ansley and Soares are on the Barnard dance faculty.

Francine Landes' *Night Flight* with music by David Bowie and Brian Eno, was the only piece that held my attention through the sheer excitement of the dancing. It began with a demanding adagio solo for Susan Marshall, a real test of her equilibrium and sense of proportion. Then Landes, dancing fast and furiously, repeated some of the same sequences, but in high gear she leapt high and swung her limbs far. Then the two women danced together, and the dramatic contrast between Marshall's soft style and Landes' more assertive one was most satisfying.

Rod Rogers' *Victims*, with music by Doug Hammond and Peter Geiger of the Family of Percussion, was more effective as "anti-nuclear agitprop" than as dance. The voice-over narration quoted from



Francine Landes

Ruby Shang

Jonathan Schell's groundbreaking book, *The Fate of the Earth*, and materials were translated into the languages of nations with nuclear capability. The slides showed images of devastation, anti-nuclear demonstrations and nuclear power plants, etc. As the music wailed to its climax, a masked male death figure advanced on three female dancers. But *Victims* does not hold up under comparison to the other great anti-war ballets, Kurt Joss' *The Green Table* (first produced in 1982 and often revived by the Jeffrey Ballet) and Eliot Feld's *The Soldier's Tale* (choreographed in 1972 and unfortunately now out of his company's repertory).

You could say that Remy Charlip's piece, *10 Imaginary Dances* was typical of this concert, in which ideas were more interesting than their visual manifestations. In this work, Shirley Kaplan read descriptions of 10 dances allegedly by Mr. Charlip. They ranged from *Bowd for Freedom* (or *Tight Shoes*) for the Red Chinese Ballet, to a piece called *Sardines*, a wicked parody of performance art. Of course it was all total fiction and a lot of fun. One just regrets that Mr. Charlip didn't present one of his lyrical dance compositions instead.



Photo by Naim Labin

TC Family Center: Breakthrough in Child Care

By Sherry L. Jetter

Behind the window of an observatory on the second floor of Thorndike Hall (120th St. between Broadway and Amsterdam Ave.) lies a world where dreams are transformed into reality. "We've responded to a need of a new generation," says Annette Axtmann, director and co-ordinator of the Center for Infants and Parents at Teachers College, the graduate school of education at Columbia University. "There is a population of three-career families trying to balance the demands of two working parents with the responsibility of caring for a child. The center provides an extra hand in the day care of such children." Operating on a two-year grant from the Ittleson Foundation, this six-month-old program works with a maximum of eight babies at a time (anywhere between the ages of six to 24 months) who are the children of students, faculty, and staff at Teachers College and Columbia University.

Too young to talk, or too young to walk, infants and toddlers may attend graduate school on selected days of the week. "More so than ever before, you can find women having children at mid-career or deciding to go for graduate degrees in their late 20's, 30's, and even 40's, and they are aware of the responsibilities of parenthood," explains Dr. Axtmann, who in addition is an adjunct Associate Professor of Education. "Our primary purpose is to strengthen parent-child relationships during the period when parents are working, studying, and rearing their children."

Yet research and family care are united at the Center, created to provide a

needs and development sequence of the very young children and the needs of the parents form the basis of our curriculum."

Together with the Director, parents arrange the days and number of hours their child will attend the Center (which follows a student calendar and operates on a four-day academic week) and are allowed to "drop-in" and visit or feed their children during their free time away from study or teaching. "It's really a special program," says Deborah Tulloch, instructor of Special Education at Teachers College and doctoral student, who frequently observes the program. "The parents are in control and have a say in what is happening."

Following specific instructions left by parents, the staff, appropriately named "care-givers," is composed almost entirely of college graduates who have experience and/or are studying child development. "When a parent comes in with a child, the staff doesn't rush over to the baby," continues Tulloch. "Often they wait until the child is comfortable and initiates the contact."

Children are people too and are considered as individuals. As they are not stereotyped into any single age group, "there is hardly ever an instance where they reprimand a child," Tulloch informs. "The care-givers accept the fact that kids do cry when they are separated from their mothers or a familiar housekeeper." She adds, "The care is on an individual basis and the staff knows what is good for each one and why a child may react a certain way." Illustrating this specialized care, daily logs accounting for the events of the

observatory for the use of researchers, parents and visitors, the simplicity is retained and toys are few, consisting mainly of hand-made and self-corrective materials. "The minimal design is deliberate," admits Axtmann, "because we don't want to deluge the children with lots of objects. Instead we listen, smile, talk, and sing with the babies. What we want to stress is human interaction."

The harmony of this human interaction must also be attributed to Project Assistant Kate Landau, who, as a pioneer of

menter," she continues, "as we are constantly changing and returning to the parents as an advisory board to determine the evolving needs of children."

Full to capacity with 14 families and a waiting list eager to fill any vacant spot, Dr. Axtmann and her care-givers (which include Barnard senior Vivian Newman) must be doing something right. "We would really like to monitor satellite centers in New York City," asserts Axtmann, who, in conjunction with another of the Center's founders, Associate Professor



Photo by Jessica McVey

Annette Axtmann working
as strengthening force
between parent and child.



base for child development study at Teachers College as well as a service for university-related families. Flexible and quality attention is the product of in-depth interviews with applicants. Two initial enrollment visits carefully screen the needs and temperament of both parent and child. "At the first meeting we focus on the baby and observe the child's development and ability," says Axtmann. "By the second visit the parent and child together are given an hour project assignment and are left in a room where we may observe and learn about the relationship between the parent and baby." She explains further that, "The

day are kept for each child and shown to parents as a helpful source of development and observation.

Equipped with slides, high chairs, and rockers, care is given in the comfort and cheerfulness of a recreated child's room. A bulletin board tacked with daily schedules and parents' instructions hangs above a set of colorful personalized cubbies. Carpeted, with the convenience of a changing room, sleeping room, and rest room, toys, books, plants, and pictures that might appeal to children are provided. Yet, with a constant hum of child-time melodies circulating through the room and an elevated obser-

the program, is the primary care-giver and the "boss of the infant room." A graduate of Barnard with a degree in Psychology, Landau is in the midst of receiving a masters degree in early childhood education. "I've received good training at the Toddler Center at Barnard—working with students and being observed. And, after working with pre-school and nursery school children, this job still offers something more." She explains that, "It's a total learning experience. We learn from the babies and we learn from each other. Now I would like to teach about it."

The uniqueness of this service may also be found in the diverse applicant pool, whose eligibility depends on a parent's affiliation with the university, the child's age, and on a first-come, first-serve basis, with an hourly fee charged for time during their hours of noon to 9 pm. "We have interesting parents," says Axtmann. "Presently some are from Israel, Ecuador, Puerto Rico, and Italy. Fathers, too, bring the children in and spend time with them when free time is to be had, and while the mothers may be working and unavailable during the day."

"And the population shifts every se-

of Education Leslie R. Williams, are developing educational guidelines which they hope may benefit the growing number of very young children in child care centers. Continuously sharing their experience and knowledge, they also aim to disseminate information gained at Teachers College to organizations planning or providing infant care centers and to government bodies charged with the development of standards and licensing regulations for such facilities.

Offering convenience, care, and camaraderie, "The Center is an excellent resource to have on campus," comments instructor-doctoral student Tulloch. "It is nice to have an 'in-house' facility to closely study the natural development of normal, every-day children." Yet, to Dr. Axtmann, the Center has added significance, where strengthening the family bond is a top priority. "We take a developmental approach in the program but there aren't any set answers to the question of exact methods of care. It's an open-ended process where everyone is developing—babies, parents, and staff members as well—for we all learn from each other. With such human exchange, it is truly a powerful environment."

SOLUTIONS TO THE NUCLEAR ARMS RACE

The Second Annual
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12 noon — Law School

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4 pm — Wollman Auditorium
"Economic Aspects & Solutions"

Seymour Melman
co-founder SANE,
Columbia Industrial Engineering

Fabrizia Glorioso
former Director Int'l Dept. of CISL
(Italian Catholic Trade Union)

Most Reverend Joseph M. Sullivan
Exec. V.P. Catholic Charities,
Diocese of Brooklyn

8 pm — Wollman Auditorium

Fritz Stern
Provost
Opening Remarks

Prof. Lynn Sykes
Columbia Geology Dept.
"Nuclear Test Ban Treaty"

Daniel Ellsberg
Defense Policy Expert
"Cold War II and World War III"

Ms. Betty Goetz-Lall
Arms Control Expert
"Opportunities Past and Present"

Fabrizia Glorioso
Member of the European Parliament
"European Perspectives"

Dr. Gordon Adams
Council on Economic Priorities
"Economics of the Arms Race"

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Also, Tonight: Wednesday, Nov. 10 8:30 pm—Earl Hall Auditorium
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SPORTS

Brains Win Out Over Brawn For Leesa Shapiro

By Mary Witherell

She's too short. She's not very strong. She's not particularly fast and she isn't athletic. She does not possess a great serve and she never plays the net. The way she grips her tennis racket makes it appear to be as heavy as a sledge hammer.

How does Leesa Shapiro win tournaments?

By all standards of evaluation, Barnard's number one tennis player, senior Leesa Shapiro, has no business being the 1982 New York State Division III Singles Champion. At only 5'2" and 100 pounds, Shapiro is usually smaller, weaker and less agile than her opponents. Yet, match after match, she continues to dominate the action, and the statistics from her fall season document her success.

She was 6-0 in the Bear's six dual matches, playing first singles in all of them. In the Eastern Collegiate Tournament, she knocked off Concordia College's Mariana Luna, the number eight seed, and placed in the top twelve. Her win over Luna was indicative of her overall ranking in New York State, as Luna later became the number two seed at the Division I-II State Championship, the higher caliber bracket. At the Division III States, Shapiro won five matches, to push her total match record to 14-1 for the fall, with one good showing and one championship in two tournaments.

Shapiro's season has been nearly flawless, and despite what she looks like on the court, the fact is that she is a very good, consistent tennis player. She agrees, modestly, and jokes "I can't believe it's me because I'm not supposed to be good."

"What makes me do well on the court," said Shapiro, "is my concentration, strategy, tennis smarts, and my desire to win, because I don't think I'm terribly fast or terribly coordinated, but my general attitude is different from anyone else's."

Shapiro's strategy is to stay at the baseline and hit groundstrokes which either force the opponent into errors or are outright winners in their own right. Tennis coach Debra Abshire said Shapiro's game plan is to keep the opponent guessing, by never giving her the same shot twice.

"She's able to mix it up where she's not hitting the ball each time with the same spin or speed," said Abshire. "She will change the pace on the ball."

Abshire said that at one point this semester she played against Shapiro in practice and it was then, she said, that she realized how well planned Shapiro's shots were. She explained that Shapiro sets up someone, putting the person on one side of the court, and that opens up the other side of the court for her shot. Abshire added that Shapiro was "tremendously good" at this technique, and then summed up all she has been saying about Shapiro in one sentence: "she's a thinking player."

A quick look back at the Shapiro family history will throw some light on her development as a woman with both court and common sense.

Leesa Shapiro was raised in a tennis family. Her father, Jack, is a former teaching pro, her mother, Helene, has won tournaments in New York and Connecticut,

and her 15-year-old brother, Hal, is fast becoming a top-flight junior player. Shapiro said she began playing tennis at about five or six years of age, or as soon as she could hold the racket (It took her another five years to actually make contact with the ball, she kids). At that age, Shapiro was a *small* person, if her current size is any indication. Thus, she began the sport with a two-handed backhand and forehand. Her strange, bent-wristed swing at the ball now is a remnant of her early over-compensation for her weakness.

Some of the advantages Shapiro had, however, were a constant supply of tennis



partners in her home, a court in her backyard on which to practice, and a live-in coach in the person of her father. After her initial struggle with the sport, she began playing tournaments at the age of eleven, and finished her high school career in her home state of Connecticut as the high school girls' singles champion. Shapiro then went to Guilford College in North Carolina for two years, becoming a Division II National Association of Intercollegiate Athletics (NAIA) All-American in the process.

Although she said she had had opportunities to have private coaches when she was a teenager and just beginning to show promise as a player, Shapiro said she always refused her father's offers to engage "better" coaches, preferring him. Similarly, Shapiro added that she has been invited to compete on local professional circuits but has refused, because she has never had the desire to make tennis her life, nor has she ever entertained any ideas about cashing in on the big bucks available to players who succeed in this money sport.

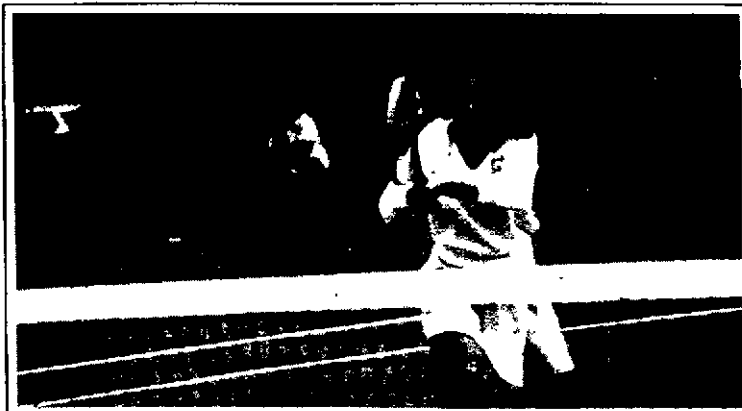
"My attitude is to really enjoy tennis," said Shapiro. "I come from the mentality where I was not an athlete, I couldn't play any other sport, so I'm just grateful that I have something I can do, hopefully, for the rest of my life. I'm just grateful to the

sport, so I don't expect anything of it, and so anything that *does* come from it is really gravy to me."

Shapiro's point of view about her sport and her reasons for participating in it led her to eschew a full scholarship to Syracuse offered to her after her sophomore year at Guilford to come to Barnard. She admits

quality tennis today, Shapiro was not brought up on the "winning-at-all-costs" philosophy. And when she sees the increasing penchant among professional players for histrionics and temper tantrums, she says she does not think she's missed anything.

"The thing we always stressed in my



Photos courtesy of Barnard Athletics



Clockwise from extreme left: Leesa Shapiro follows through on a topspin forehand, makes a rare trip to the net, and displays the "unorthodox" grip which is so successful for her.

family was if we threw our racket at any point in the match, we were off the court."

Consequently, Shapiro is the coolest of customers on the court, making few unforced errors, and never dwelling on those that she makes. And, as Abshire says, Shapiro does what a good player is supposed to do, although she doesn't do it in quite the same manner as everyone else.

"She plays a very steady game, and yet there is something different about each shot she makes," said her coach. "Her groundstrokes are very unorthodox; in fact, her game is unique to herself."

Shapiro laughs about her limp-wristed forehand, and says that she didn't even realize how unusual it does look until she saw herself on television last summer, playing at a New England tournament. She added that she learned a great deal about her game from watching herself on film, and, when she was asked whether she likes to watch tennis on television, she replied, "I watch Chris Evert's feet, because she has the greatest footwork."

It is not a surprise, from a person who plays such a well-organized game of tennis, to find that her life is equally well-planned. Shapiro, an economics major, will graduate in May, be married in June, and hopefully attend law school in September. And sandwiched in between all these major commitments, will be tennis. However, don't get the idea that this sport is a "passing fancy" with Leesa Shapiro: the possibility of her growing tired of the game is so remote it isn't even a question to be asked, especially when she says, so matter-of-factly, "the greatest experiences of my life have been my tennis experiences."

Thus it is that a very small person has succeeded in a very big way at something she isn't supposed to be good at. No more jokes about short people, please.

that it would have been better for her tennis to go to Syracuse, which has the best team in New York by far, but she said she never would have felt that same feelings of pride she feels wearing "Barnard" on her back had she wound up wearing a Syracuse uniform.

"With the academics here," said Shapiro, "I don't think I could play four to six hours of tennis a day (as they do at Syracuse), so it hurts my tennis a little, but this is where I wanted to be."

Shapiro's decision to forego the glamor of Syracuse tennis (mega-facilities) for the hardships of Barnard tennis (negative facilities) seems questionable to sports fans, but at second glance the issue facing Shapiro—"how important is my tennis to me?"—was not so much a question of dedication as it was of perspective. And that perspective, instilled by her father, was that she was not going to be a great player, whether because of her size or athletic ability, but she could be a *very good* player, and as long as she enjoyed the sport, that was all that counted in reality.

Unlike many of the kids playing high



Bulletin photo by Tinisha Hnatyeko

Helen Rochlitzer blocks an opponent's attempted spike, a scene she recreated many times this season.

Rookies End Rough Season

By Maya Marin

In the Queens College Tournament of Division II and III teams, which took place on October 29-30, the spikers came up against strong teams that it had faced in seasonal competition. Although they lost to Brooklyn College 10-15, 4-15 and Stony Brook 7-15, 12-15, the Bears executed good rallies to gain those points, said coach Mary Curtis. Against an experienced school like St. John Fisher, the team made itself a goal to score at least five points in the match and accomplished that with scores of 6-16 and 3-15. Coach Curtis said that because of the goal, St. John Fisher had to work harder to gain points against Barnard.

Last weekend at the Ivy League Championship, however, the spikers had to scramble to score any points. Against Brown, a good defensive team that hustles when on the court, the Bears played well. Although Barnard lost the match, the team

managed a 7-15 and 11-15 score against the Bruins. Barnard finished last in the tournament but played well against Cornell (1-15, 8-15) and against Harvard (3-15, 11-15).

After a trying two-month season, Barnard's volleyball team has finished with a disappointing 5-33 record. The team has a positive outlook about its potential and the players intend to continue to practice to gain strength as a unit. Curtis said the players need more match experience because many of them have only a year or two of volleyball behind them. To make up for some inexperience, some team members plan to participate on one of the United States Volleyball Association's local teams in the off-season. Coach Curtis feels that this additional competition will give the Barnard women the equivalency of another year's experience in volleyball tournaments and regular season games. In this way, the spikers hope to be better prepared for a positive season next fall.

Financial Institutions

Continued from page 1
are clearly expected to at least get a few letters right." But students cannot just "paper Wall Street with letters and resumes." Green interjected, "because there are just too many applicants. Contacts, networking and job hunting workshops are essential."

With a client base of 350, Cathy Brown, '79, an account executive with Smith Barney, Harris, Upham & Co., works with financial products and describes her work as a continual learning process since the investment world is changing rapidly. Brown started as a summer clerk and upon completing her B.A. in psychology, began the strenuous chore of building her own clientele at Smith Barney. After a year and a half, stockbrokers like Brown are paid solely on commission; if they sell no bonds or other products, they earn no money. Majoring in psychology, however, has been important to Brown in dealing with people. "There is a lot of hand-holding when a product is bought at 20 and then dips to 10."

The final speaker was Georgia Gavric, '81, an investment analyst for Mutual of New York, who also majored in Economics. Like the others, she found that it has had little relevance to her current position

not because the science as a whole is useless but because of the mandatory, extensive, in-house, training courses she took. Georgia admitted receiving a B- in Econometrics but said that nobody even looked twice. Gavric deals with the enormous insurance premiums that flow into MONY each day and is part of the team that determines to whom MONY should lend these sums of money which range from 5 to 20 million dollars. Traveling has been a big part of Gavric's work since she meets with clients and potential clients.

Salaries were quoted as ranging, in general, from between \$16,000 at the Fed. to \$22,500 at Warburg Paribas Becker with a potential 25% increase after 18 months. After a year at MONY, investment analysts are closer to the \$30,000 mark than to the starting \$20,000 one.

All four businesswomen stressed persistence and confidence in making post-graduate decisions as well as a definite interest in and excitement with whatever field one chooses to enter. In particular, Georgia Gavric stressed the importance of an extra-curricular activity. She found that her presidency of the Debate Council gave her an edge over her fellow job competitors because of the additional poise and confidence it instilled in her.

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—Kathleen Carroll, N.Y. Daily News

"REMARKABLE! A GOLDEN NUGGET!
Like 'Rebel Without a Cause', 'Time Stands Still' shows what it was like to be young and restless."
—Rex Reed, N.Y. Post

"EXCEPTIONAL! THE SLEEPER OF THE NEW YORK FILM FESTIVAL!"
—J. Hoberman, Village Voice



Ben Barenholtz • Albert Schwartz • Michael S. Landes Present

TIME STANDS STILL

A film by Peter Gothar
Cinematography by Lajos Koltai
A Libra Cinema 5 Films Release © 1982
NOW PLAYING
Guild's **EMBASSY 72nd ST. 1**
EWING 8 72 ST 724-6745
Sun. Thurs. 12, 2, 4, 6, 8, 10
Fri & Sat. 12, 1:50, 3:40, 5:30, 7:20, 9:10, 11



THE BARNARD ECONOMICS SOCIETY

is sponsoring a tour of the

NEW YORK STOCK EXCHANGE

on Friday, November 12

We will meet in front of Barnard Hall at 2 pm

ALL WELCOME

You must sign up by Wednesday, November 10 on the door

of Room One, lower level Lehman

If You have any questions, call X 1411 or X 1181



Disabled

Continued from page 1

The Barnard Pottery Co-op was invited to display its work, but due to "communication problems" it did not do so this time. However, since this event was such a success, said Quinby, the office will sponsor another sale and show in early December, in which the pottery co-op will take part.

As of December 1981, the office ministered to the needs of 104 Barnard students with disabilities—2.5% of the student body. According to Marsteller, "Barnard has an extraordinary record. It's the only small private liberal arts college for women that I know of that has this kind of program. It's one of the relatively few private institutions of any size that has a good program for disabled students." So-

phomore Eileen Casey added, "I never have any problems at Barnard because everyone's more than willing to help me."

Farmer

Continued from page 1

it's unfortunate that they didn't have a more worthwhile script to accompany their talent and effort.

Frances Farmer and her troubled life are big business lately as two films, two stage plays, and two books about her are making their way to the public. If you go for shock and don't mind the shock, this off-Broadway treatment is for you. However, when I think of how much more human and three-dimensional the writers could have made Miss Farmer, I feel as confused as her character felt when, in the midst of chaos and brutality, she screamed out, "I don't understand." Neither did I.

Join Bulletin



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Tulane SCHOOL OF LAW

New Orleans

A representative from Tulane Law School will be on campus Monday, Nov. 15, 1982 to speak informally with students interested in the programs and opportunities available at Tulane Law School. Please register and sign-up in the Recruiting Office, 205 East Hall.
Monday, November 15
Recruiting Office 205 East Hall

The Women's Center
and
The Brookdale Institute on Aging and Adult Human Development
Present

"Women and Aging" A film festival

Wednesday & Thursday
November 10-11, 1982
4:00-6:30 pm

Lehman Auditorium
Altschul Hall

Discussion will follow each showing
for more information: x2067 or x2513

The Women's Center Reid Lectureship November 15-16, 1982 with TONI CADE BAMBARA

Schedule of Events

Monday, November 15
Public Lecture

A Different Voice: Black Women Writers within the Afro-American Prose Tradition
4:15 pm Lehman Auditorium
Altschul Hall

Tuesday, November 16

Perceptions of a Black Woman Writer—a reading rap with Toni Cade Bambara
A Women's Issues Luncheon
12 noon-2pm
The James Room, Barnard Hall

Tuesday, November 16

Gorilla, My Love, Continued—co-sponsored with the Barnard Organization of Black Women (BOBW)
Dramatic characterizations by members of BOBW with special guest appearance by the author
3:30-5:30 pm
The Sulzberger Parlor, Barnard Hall

Toni Cade Bambara is author of *Gorilla My Love*, *The Sea Birds Are Still Alive* and *The Salt Eaters*.

For more information: The Women's Center x 2067