



## Barnard & Columbia Form Athletic Consortium

By Mary M. Witherell

The Barnard and Columbia Offices of Public Relations announced jointly on Monday that after six months of negotiations between the two schools' administrations an agreement had been reached to implement a consortium between the two athletic programs, effective in September of this year.

This consortium will create one intercollegiate athletics program for all women attending undergraduate divisions of Columbia University, and will, in essence, unify Barnard's and Columbia's athletic administrations. All teams will be designated officially as the Columbia Lions but Barnard will have input in all aspects of the women's program through financial backing, representation on all committees and hiring searches, use of Barnard facilities where appropriate and most importantly, through identification of the athlete's separate academic affiliations in all recruiting and publicity literature. As a consorcial effort, its design is to fully utilize the resources of both institutions to offer the best possible athletic program without negatively affecting the men's program already in place.

President Ellen Futter called the consortium "a maximization of athletic facilities on Morningside Heights," and said that the agreement was a sensible one because of the role of athletics on this campus. "It is an extracurricular function that does not go to the heart of the academic program (at Barnard), which makes it a particularly attractive area for cooperation for both Barnard and Columbia." Futter added that she felt that the presence of Barnard in the uni-

versity program would be a definite advantage for incoming athletes.

"The influence of Barnard as a women's college in the consorcial effort will be highly salutary," said the President. "We will bring it experience and sensitivity to women's athletics."

The implications of this consortium are many. To begin with, Barnard's athletic program which is currently a Division III member of the National Collegiate Athletic Association (NCAA), will become a Division I program starting with the 1983-1984 season. This move is occurring because Barnard and Columbia will acquire a single NCAA membership. Since Columbia declares itself as a Division I program in accordance with Ivy League regulations, the women's program will also move up to Division I. Until last year, Barnard had Division I status, but because of the absence of a recruiting budget, it was not able to draw the caliber of athletes to Barnard to be competitive with other Division I programs. Thus, all of the sports, with the exception of fencing, which still maintains a round robin Ivy schedule, were given Division III NCAA status. Now, all of Barnard's nine sports except basketball will be Division I and will eventually take on full Ivy schedules. Basketball will go at it at a little slower pace because, as Barnard basketball coach Nancy Kalafus says, it will take longer for Barnard and Columbia to put together a Division I-quality program in basketball than in the other sports. Recruiting efforts in basketball across the nation are of a magnitude unmatched by any other sport and media coverage creates greater pressure to succeed.

"The name of the game is recruiting," said Kalafus. "Basketball always is the most visible sport and until there is at least one full time women's assistant basketball coach hired here who can do travelling, which has to be done for recruiting, the program is not going to improve. You can't just do by mail and by phone recruiting in basketball. You've got to find the players and that means you've got to travel. There is no way a head coach can do all the travelling because most high school girls basketball games start at 4 p.m. and the responsibilities of coaching a team conflict with travelling. To find them you've got to make personal contact with them at their games. You've got to have an assistant coach who's beating the pavement attending games every day of the week."

Next year, the structure of the consortium will be highly complex. Seven teams, archery, basketball, cross-country indoor and outdoor track and field, tennis and volleyball, will be administered by Marjorie Greenberg, Barnard Director of Athletics, and the current Barnard staff from their offices in Barnard Hall. The swimming and diving and fencing teams, however, will be run under the auspices of the Columbia athletic department supervised by Al Paul, Director of Athletics of the consortium.

The administrations of these two sports will differ from the administration of the other seven because both teams will practice at the same time and in the same place as the Columbia men's teams in their respective sports and will have coordinated travel and competition schedules. Thus said Paul, Columbia has named directors



Marjorie Greenberg

for those programs. "Otherwise there's tremendous duplication of effort and confusion," he said.

The director of the swimming and diving program is head men's coach Don Galluzzi. Jeff Ward, who has been hired only recently by Columbia, will be the head women's coach, and Jim Stillson will coach the men and women divers. Paul added that though no official title has been decided upon for current Barnard swimming coach Lynda Callans McKenna, she would have a position with a "significant and meaningful role in the swimming program for 19883-84." *Continued on page 9*

## Another Fire Breaks Out in "620"



John Scalosasi

By Cindy Kaplan

Within a span of one week, two unrelated fires have occurred in "620." The latest one broke out last Saturday, February 19 at 10:53 P.M. According to the official fire department report, the cause is "unknown."

Unlike the fire of February 12, when the alarm did not sound as it should have in the Barnard security office, the alarm did register in both "620" and the office during Saturday night's fire. However, there was an eight minute lapse between the sounding of the alarm and the placing of the emergency call to the fire department.

Prior to this fire, new regulations were put into effect which state that both the desk attendant and the security office are required to call the fire department. According to Acting Director of Security John Scalosasi, guards were sent to "620" before notifying the fire department and this accounts for the delay, in addition to the fact that the desk attendant did not call the fire department either. Scalosasi explained that the reason both the guard

and attendant are to call the department is to ensure a fail safe system.

Similar to last week's stove fire students did not immediately evacuate the premises as they should have because they ignored the alarms. In response to this potentially dangerous situation Scalosasi said, "We are in the process now of meeting with the Honeywell Corporation. Our purpose is to once and for all get what bugs there are out of the system even if it means calling them every day and meeting with them every day."

The fire occurred in a non-Barnard resident's apartment on the seventh floor. Confusion ensued because the alarm also rang on the eighth floor because of the effects of the rising smoke. Juan Castellanos, the superintendent of "620," and Mike Valdes, a Barnard security guard, had to break down the apartment door. Valdes found the resident, whom he described as "elderly and not able to walk very well." One woman on the ninth floor suffered from smoke inhalation and had to be carried downstairs by security guard Rafael Holguin.

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# OPINION

## Editorial

### Playing With Fire

The fire that occurred last Friday night in "620" dramatically points out the seriousness of the problem with the Honeywell alarm system. The alarm sounded in "620" but many students, accusomed to the alarms going off for no reason, initially ignored the alarm and eventually the firemen were obliged to knock on each door in order to evacuate the residents.

Three weeks ago there were two stove fires in "620" and Plimpton. In the "620" incident the alarm sounded but it did not properly register what floor the fire was on, and in the Plimpton incident the alarm failed to go off altogether.

The Honeywell system has been plagued by malfunctions since it was installed three years ago. The system has been checked and rechecked by Honeywell representatives but these alarms continue leading students to simply ignore the alarms when they go off or to stuff the message they cannot be heard at all.

The situation is dangerous and intolerable. Students have the right to live in dorms without being constantly annoyed by alarm bells; they also have the right to live in dorms where they are properly protected in case of fire. The fire alarm system must be corrected.



GEE... A THREE BEDROOM HOUSE FOR ONLY TWO HUNDRED BUCKS... WHAT'S THE CATCH?

## Letters to the Editor

### Students protest tenure decision

To the Editor:

On Monday, February 21 yet another Barnard professor was denied tenure. While past tenure decisions have been determined at the university level and have been perceived by some as attempts to undermine various Barnard departments, this process was halted by Barnard's own tenure committee.

Professor Alice Amsden, a member of the Barnard economics department since 1977, may be leaving this spring. Currently there are only two tenured faculty members in the Barnard economics department, clearly a department whose declared majors number 163 is in need of additional tenured professors to ensure its continued growth and the maintenance of its unique offerings. A major attraction to the department is its recently instituted Political Economy tract. Professor Amsden teaches two of the core courses of this program. In addition, she is the sole full time faculty member who specializes in economic development, an important area of study whose base was cut in half with the departure of Sylvia Hewitt two years ago.

A glance at the Course Guide's student evaluations attests to Dr. Amsden's excellence in teaching at the undergraduate level. Dr. Amsden stimulates her students and challenges them to confront the issues at hand. Her extensive number of

published papers demonstrates her qualifications as a highly respected scholar in numerous sub-fields of economics. Perhaps most important, Alice Amsden has provided her students with a much needed role model. Through her forthright teaching style, she demands that students think, in short, students emerge from her classes with a heightened awareness of broad political, social, and economic issues.

Denying Dr. Amsden tenure is a blatant and inexcusable contradiction of all that Barnard professes to value. The Barnard catalogue boasts a large number of tenured women faculty, why then, we ask, in a growing and dynamic department has no woman been granted tenure in over a decade?

If Barnard is to remain a viable institution it must be responsive to the needs of its students. Any resolution of Barnard's precarious financial position will depend upon the support of its future alumnae. Dismissal of Dr. Amsden from the college faculty is an unacceptable violation of Barnard's alleged commitment to the education of women. We are outraged. Alice Amsden can not be replaced.

Genevieve Chow, '83  
Beth Edelson, '83  
Judy Maltz, '83  
Audrey Slade, '83

### Miller on Semantics

To the Editor:

In Judith Gilbert's carefully reported cover story in the *Bulletin* (Feb. 16, 1983) on Ti-Grace Atkinson's talk at a Barnard Thursday Noon Meeting I was somewhat dismayed to read that I introduced our speaker as "Miss Atkinson." While this is what the reporter may have heard, I distinctly remember referring to the speaker as "Ms. Atkinson" throughout my introductory and closing remarks at the meeting. It would have been mildly ludicrous to refer to her a "Miss" given her work and political views. In any event it is my usual practice to use "Ms." as a form of address unless I receive indications from a woman that she prefers a different title.

It is unfortunate that two titles that

are so politically charged in some circles sound so much alike from a distance, or in a crowded room. Given this is the case, it hardly seems prudent for the *Bulletin* to report the use by a speaker of one or the other title (as a significant political fact in an article) without asking which word was intended.

Debra L. Miller

Judith Gilbert responds

If indeed I did misinterpret Professor Miller's words then my apologies are due and herein offered sincerely. I still maintain however, that I heard exactly that which I reported, which did indeed seem to me as well as to other audience members, "ludicrous."

## Does Anybody Hear Commuters?

To the Editor:

As a commuter who must drive in to school each day, I am appalled that this school takes no interest in the commuter's frustration with the parking situation around campus. Because the school provides no student parking facility, the commuter with a car suffers numerous inconveniences. Not only is it extremely difficult to find a parking space in the first place but even when one is found, the troubles do not end. First of all, if the space is on 120th St., the student must remain in the car from 8am until 9am at which time the space becomes legal. She cannot arrive at 9am, because all the spaces are taken. If she leaves her car before 9am, perhaps to make an early class, she risks getting a ticket. Then she feeds the meter with dimes, goes to classes, and must return after five hours to feed the meter again. The other streets around campus are no better. Claremont is regulated by alternate side of the street parking and the student must sometimes cut into class time to move her car. Even if she was lucky enough to have found a space on the "legal" side, she must wait until the end of the day to leave (even if her classes end early) because cars double park and block all the other cars in. The final possibilities are Broadway and Riverside Drive. I have rarely ever found space on Broadway and Riverside Drive is considered to be a dangerous area. There have been several students victimized by muggers while returning to their cars, and many instances of vandalism, including stolen batteries.

On February 16, I and all the other students who were parked on Broadway

outside the campus each received a \$25 parking ticket for parking on a "snow emergency" street. The following day, all students parked on the 120th St. also received a \$25 parking ticket for the same reason. As of the date of this letter, this procedure has been continuing. When I confronted various school offices about what I consider to be a school problem, I was repeatedly told that it was a "city matter", there was nothing they could do and I should try to contest the ticket on my own. Anyone who has ever tried to contest a ticket with the City of New York knows it is futile.

Why didn't the school alert students that they would run the risk of getting a ticket? Better yet, why didn't the school make arrangements so that students would be allowed to park on these streets since other streets were already filled with snow and parked cars? Even better yet, why doesn't this school join the ranks of Queens College and Lehman College and provide a parking facility for its students?

The answer is not mass transportation. The reason we must take our cars in the first place is because mass transit is not a feasible possibility. I for one live too far away from the nearest train station, and couldn't afford the outrageous expense anyway.

I think it is about time the commuters take some action. Let's go commuters, we have to stand up and make ourselves heard.

I am very interested in a reply from any school official who has a valid response.

Jann Stanley  
Class of '85

## Barnard Bulletin

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# Barnard-Columbia Philharmonia Seeks Financial Aid

By Rosemary Siciliano

With a chamber music concert only a week away, and an orchestral concert scheduled for April, The Barnard-Columbia Philharmonia has yet to gain the endorsement or funds necessary needed to insure their survival and enable them to perform. The Philharmonia was formed by students who felt a need for additional performing time. Despite the willingness of Barnard Undergrad to provide funds, and the support of Dean Schmitter, the Philharmonia has been fought at every turn by the Columbia Joint Budgeting Committee and the Polity Activities Subcommittee of the JBC in their attempts to get funds, and by the Columbia Music Department for the support they need.

Although some progress has been made with the JBC, the struggle has been long and frustrating, according to members of the Philharmonia. After being repeatedly put aside in efforts to meet with Polity, the officers of the Philharmonia were finally able to present their request for funds, only to be told that they did not qualify. According to the president of Polity, Gerard Bouchelle, the Philharmonia did not meet the requirements for recognition as a club—specifically a constitution and a charter.

But even after the requirements were met, the difficulties continued. Adam Rosenbloom, who re-established the Philharmonia after its collapse last year, agreed with Dennis Klainburg, a Polity officer, on an allotment of \$625 for this past fall semester. But Polity President Bouchelle was still skeptical and unwilling to grant the funds, claiming that the Philharmonia

was "too much of a risk" since it had collapsed last year. Officers of the Philharmonia explained that this was a revival of the old Philharmonia, but that it was nevertheless a new group that had already managed to have a concert on October 3, of Hayden's Symphony #7. Moreover, extensive effort had been put into recruiting the musicians, with Dean Schmitter (Barnard), and Dean Wetter (Columbia), and Maria Mosca of the Dean's office all contributing to the efforts to enlist incoming Freshmen. Polity, however, was not satisfied with the evidence of the officers' seriousness of intention and further charged that the Philharmonia con-

stitution was inadequate. After similar obstacles the Philharmonia did receive an allotment for the fall. But now that a new spring allocation is being sought by the officers of the Philharmonia, they fear that they are in for another long delay. Another factor in the Philharmonia's fight for funding is that they feel that the funds belonging to the old Philharmonia before its collapse is rightfully theirs, and that the JBC should grant it to them. The sum amounts to about \$3,000. The orchestra needs the funds to pay for advertising, rental of McMillin Theatre (the only place with the proper acoustics), programs, instrument rental, and sheet music. On Monday, February 21, the JBC postponed an

unofficial meeting with Philharmonia officers where funds for the spring were to be discussed. Exasperated with this type of action, and the inability to understand the rationale of the JBC and Polity has led Philharmonia members to charge that the officers of the JBC "are on a power trip." The President of Polity could not be reached for comment.

The Philharmonia claims that with an endorsement from the Columbia Music Department, they would have less problems getting funds because they would be taken more seriously. Frustrated with the lack of support from the department, The Philhar-

monia maintains that they do not interfere with Columbia programs. On the contrary, the founders of the Philharmonia established the orchestra only to supplement the Columbia University Orchestra experience with an opportunity to increase musician's performance time. Some members cite this as a weakness of the Music department, that theory, not performance is stressed. Moreover, student composers have a forum with the Philharmonia to perform their work, while aspiring conductors have an opportunity to gain experience in that area. Also, musicians in excess of the limitations of the size of an Orchestra can play in the more intimate chamber concerts that the Philharmonia plans. Kathy San-

monia. In fact, the creation of a Columbia Chamber Orchestra had been started some years ago by the department, but students thwarted the formation of a group by starting their own. He added that the Music Department had approached the old Philharmonia and the new Philharmonia "many times, as recently as last September with the proposal that the Philharmonia and the department collaborate on the group, and Adam Rosenbloom refused, saying that they preferred independence." Shanet further noted that "it is a strange demand that the department which already has the Columbia University Orchestra should be expected to support what the official department has. It doesn't make sense."

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## Letter to the Editor

To the Editor:

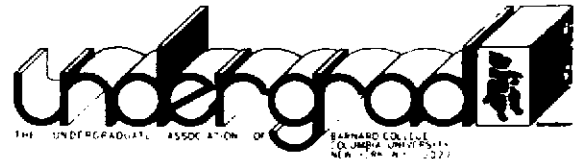
In regard to the review of *Tooth of Crime* in *The Bulletin* of 2/23:

No! *Tooth of Crime* is not Shepard's latest play—it is a revival of the original 1972 production, first staged in London. Shepard's latest play is *True West*, 1980, first staged in San Francisco, and currently enjoying a revival of its own at the Cherry Lane Theater. As far as Shepard's newest work—well, that would be in any number of upcoming films, the titles of which escape me at present; Shepard has left the theater for his lifelong ambition—film and acting.

Matt Begun  
Columbia College, '84

THIS SPACE  
IS FOR YOU.  
LETTERS TO  
THE EDITOR  
WELCOME

## Notes From



In the spring of 1982, for the first time in many years, students mounted a united and well organized effort to influence public policy. They engaged in letter writing campaigns and petition drives. Students and parents telephoned their congressmen and in March 1982 thousands went to Washington to lobby on Capitol Hill. The issue that brought about these efforts was financial aid, specifically, the Reagan Administration's attempt to greatly reduce government aid to higher education. Partly because of the above mentioned show of strength by students, financial aid programs were not cut as severely as had been expected.

Success, however, breeds complacency, and complacency is dangerous. Many students believe that there is no need to continue past efforts. That is far from true. In his budget for fiscal year 1984, President Reagan has asked for basically the same changes and reductions he asked for last year. The administration has proposed to eliminate new funds for National Direct Student Loans, Supplemental Educational Opportunity Grants (SEOG) and State Student Incentive Grants (SSIG). The budget would also eliminate most financial aid for health professions students. Funds for health professions and nursing student loan programs, the National Health Service Corps, and exceptional financial need scholarships would be totally wiped out. Furthermore, the administration has prop-

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President

Mary Bergam  
Vice-President for Student Government

Ruth Horowitz  
Treasurer

Aroza Sanjana  
Vice-President for Student Activities

Ramona Romero  
Officer of the Board

used a "self-help" program that would force students to contribute forty percent of their school costs or \$800, whichever is greater, before receiving a grant. They also want to increase the origination fee for Guaranteed Student Loans from 5 to 10 percent.

Many of these proposals would greatly increase the financial difficulties students face. Undoubtedly, some students would be forced out of private institutions such as Barnard by rising tuition and reduced financial aid. If President Reagan gets everything he is asking for, some of our graduating seniors will not be able to attend graduate schools, especially those interested in pursuing medical careers.

We must once again demonstrate that we will not accept cuts to higher education without a fight. Please write or telephone your representatives and senators and tell them that you support aid to higher education—both institutional and direct student aid. Go to Washington March 7, National Student Lobby Day.

## Bear Essentials\*

**URGENT:** The following students should come to the Office of the Registrar immediately: Olga Andreeva, Jessica Harnstock, Alicia Brennan, Jeannette Brown, Gail Davis, Annette Fisch, Margery French, Victoria Fulian, Lorraine Garry, Cynthia Hovey, Za Jeffrey, Cynthia Khachaturian, Tracy LaFond, Ruth Moss, Erika Olson, Melissa Phipps, Monica Rauniger, Jennifer Romano, Mallory Trencher, Natasha Valitzky, Rachel Williamson.

**SOPHOMORES:** Are you thinking of becoming a Junior in September? If so, see your class adviser.

**PRE-LAW JUNIORS** and 1984 applicants to law school meet with Mrs. Silverman and Rowland **WED., MAR. 2, 12-1, 306A Barnard.**

**HOW TO SET UP YOUR OWN INTERNSHIP FOR SUMMER:** Learn how to create your own training experience.

**WED., MAR. 2, 4-5:30, 11 Milbank.**

**INTERVIEWING WORKSHOP:** All students welcome **FRI., MAR. 4, 1-2, 11 Milbank.**

**MASS PIRG (Public Interest Research Group)** is a non-partisan, non-profit, research and lobby group that works on a variety of consumer, energy and environmental issues. All students encouraged to investigate. Seniors may sign up for interview, leave resume and pick up application **MON., MAR. 7, 8-12, 11 Milbank.**

**PEACE CORPS:** Seniors may sign up for interview, leave resume, and pick up application **TUES., MAR. 8, 9-4:30, 11 Milbank.**

\*Important information provided by the student service office as a paid announcement.

# Faculty Come Out to Portray Lesbians in Role Reversal

By Marie St. Claire

Far more than expected turned out for the L.A.B. forum last Monday, February 21. At noon nearly one hundred people squeezed into the Barnard Deanery to witness, "a little role reversal" that the L.A.B. set up with five members of the faculty and one administrator. They were to read a script prepared by members of the L.A.B. and portray the Lesbians at Barnard.

Before the reading, Nancy Miller, Women's Studies Chair and Moderator for this never before done event co-sponsored by her department, read an introduction written by the L.A.B., who define themselves as, "A political and social collective consisting of about 30 active members." Through Miller they explained, "One of the purposes of having faculty participation is to preserve the anonymity of those L.A.B. members who cannot be publically identified as lesbians."

In the introduction, the L.A.B. points to the root of the problem, "Heterosexism and homophobia operate on many different levels, from the personal to the public: gay men and lesbians risk rejection, alienation, and hostility. In extreme forms this is manifested by physical violence, parental disownment, loss of job, expulsion from school and eviction."

In having the faculty play the lesbian



Professor Dennis Dalton

roles, (not an original idea but one borrowed from disabled students director Suzanne Quinby and Education professor Sue Sachs), the L.A.B. wrote, "... we hope that by having our words spoken by others the universality of our experience of being oppressed because of who we are will be underlined."

Gizelle Harrington, professor of Education began the performance by reading a blurb from the Barnard catalogue which states that Barnard students benefit from having a largely female faculty and administration. "These women serve as important role models for our students who in turn are encouraged to assume leadership functions while on campus which equip them for similar roles later in life."

Portraying a Barnard lesbian, Associate Dean of Faculty Wendy Fairey was the first to react to the Barnard hype and the lesbian experience, "I'm a senior and I've never known a professor who was a lesbian and could be out publicly."

"Isn't that a pretty strong statement about how the administration feels about lesbianism," said Sue Sachs, playing the

role of the lesbian, "and how comfortable the faculty feels about coming out?"

Harrington, who played the role of the *Bulletin* reporter whose recorded conversations were used for this presentation, told about a talk she had with a member of the administration, "She was sort of sympathetic but there was not that much she could say. I think she'd be endangering her position by saying something drastic. ... like saying lesbians are okay."

Portraying a Barnard lesbian, Psychology professor Larry Aber agrees, "—they seem to think that it would hurt admission if they were to even admit the existence of lesbians at Barnard, especially now that Columbia's going co-ed." Aber concluded, "... nothing is said and that's discrimination."

Later in the taped role reversal, Political Science professor Dennis Dalton as a lesbian read, "One thing I'd like the administration to say to the faculty is that you cannot say homophobic things in the classroom. They don't dare say racist or anti-Jewish things, because they'd catch hell from the administration!"

"But not talking about it at all is just as

*"You don't really believe that homosexuals can't be creative —"*

bad as saying something derogatory," read Psychology professor Wendy McKenna. Aber added, "Yeah, they even talk about Virginia Woolf without talking about her lesbianism."

Fairey gave an account of a Barnard-lesbian's experience, "Well, I had one professor who went on for a whole class about how Joyce thought that it was important not to be a homosexual, that homosexuals can't write, they don't have creative ability and on and on. I went up to her after class and I said, come on, you don't really believe that homosexuals can't be creative—" She went on, "I named a million people, I said what about Aristotle, what about Plato, what about Socrates? And she said Aristotle was married and everyone knows Socrates had some woman who came in and beat him up every night."

"I didn't know that," Dalton said on cue.

"And besides," Fairey continued, "she said no one really knows they were gay."

McKenna asks, "What about all those beautiful youths?"

"You know," says Dalton, "this kind of denial discourages academic freedom on the part of the students because there are a lot of topics that are incredibly pertinent and interesting related to lesbianism, but if you approach your professor you'll be told its not valid or it's not an issue."

For the lesbian at Barnard, McKenna responds, "It discourages intellectual growth because it discourages challenge," she concludes, "an avenue of thought really gets closed off."

As far as Barnard as compared to "society in general", Sachs reads, "Barnard is adequate, but that's not saying much."

Dalton confesses for a Barnard lesbian, "I don't go around Barnard feeling so oppressed every day that I can't move or live. But there are little digs once in a while that strike me and make me realize, 'Hey, I'm a lesbian and a lot of people don't like that.'"

Aber announces, "One thing I do know, Smith college coddles their lesbians.

They have two lesbian houses and the faculty are very out.

Fairey defends, "But Smith doesn't have a Women's Studies program which, I think, reflects on the administration. They're giving off a mixed message." McKenna adds, "Barnard is hardly what I call a radical feminist institution. I think they're ambivalent about Women's Studies and if they're ambivalent about Women's Studies, forget it about lesbians."

Larry Aber read, "Being a lesbian—whatever way you come to it—immediately, from the word go, brings you into conflict."

"I think its dangerous to see lesbianism as a political statement, because it denies the sexuality of it," stated Fairey.

McKenna later replied, "But there are some people who don't even consider sexuality political."

Aber read about the lesbian's choices: "But it's very dangerous to say that its all conscious and that it's a choice. That would imply that you can or should change your mind."

"It's not that you have a choice," exp-



Associate Professor Nancy K. Miller

Dalton responded first by saying that he had a specific reason for accepting the invitation. He said, "Maybe it's with male professors more than others that students feel safe to confide their antipathy towards lesbians and I'd like to make it clear now that it's not safe." That received a round of applause and Fairey followed by admitting that there was a moment of "panic in the night" during the acceptance period, "... but I was delighted to respond," she said then, "When it all happened, it was a lot more fun and the dread sort of evaporated."

Aber disagreed with Fairey's statement about the script being too immature. "I felt very comfortable about the script itself and I felt flattered for some reason about being asked—why I don't know. I felt some degree of trust associated with the invitation."

Harrington reacted in a few ways, "I felt sad that other people had to read the words for the women of L.A.B. and that it's not an atmosphere where they felt safe to speak the words themselves." She continued, "On the other hand, if this is the first step and provides this kind of forum then I guess it's good."

Aber spoke about the role reversal concept: "On the subliminal level it had me feeling a step off from the normal way I felt about 'Where I stand in society.' It's certainly not identical to the lesbian experience but it is the first approximate, so I think the role reversal worked for me."

A gay non-Barnard student opened a line of discussion that the script had touched on; can and should professors take an active role to together change the homophobia in the classroom and possibly the curriculum. "It will definitely be uphill," said Miller. "There was some hope with the curriculum review that Women's Studies would be instrumental in bringing that sense of what we call the revolutionary scholarship that's taking place." She makes it clear that, "Student pressure is extremely important because it's hard for a faculty member to take up what seems a minority position without evidence that there is genuine student interest, concern or anger."

Aber added, "First I feel like the last fifteen minutes in part have been devoted to asking if the faculty are you willing to go another step, are you willing to go it in the curriculum or a task force ... What I think is most important is the process and the subliminal messages. That deserves more interest now than in the content."

*Continued on page 12*



Lecturer Susan Riemer Sacks



Katherine Houghton

## Houghton Dramatizes Alcott

By Natalie Wigotaky

What's a modern actress a generation or so removed from her celebrated aunt Katharine Hepburn doing portraying a Victorian lady in a place like Barnard? Katherine Houghton, an actress widely acclaimed in New York regional theatre, T.V. and film, seems to possess an interest in her material that goes beyond the stage. Having been fascinated for many years with Emerson, Thoreau, and other writers of the Transcendentalist movement, especially the Alcotts, Houghton decided to transform this interest into a one-woman show. It is called *To Heaven in a Swing* and will be performed at Barnard Monday, March 7th

at 12:15 in Sulzberger Parlor. The play concerns the last day in the life of Louisa May Alcott (1832-1888), and deals with her relations with her family, especially her father, her sister (one of three), her sister's child, and her feelings about herself as she gets ready to die. Though Houghton has written a lot, it is the first one-woman show that she has written and performed. Houghton dramatizes the saga of Alcott's life by delving into her mind and expressing her feelings on the eve of the last day of her life in the intimacy of her bedroom. It is not a speech, not a lecture, but a portrayal of emotion and self-examination. "The audience is like a group of

spies," says Houghton who now performs the play in a showcase production and hopes to move it to an off-Broadway theatre, "they are observing something intensely private."

In an interview, Houghton expressed her interest in the Transcendentalists, the life of Louisa May Alcott, and the period of the early 1880's. She said she is sorry there is not more emphasis on that period today. "It is a forgotten time," she remarked. "Knowing what happened then is necessary in understanding the intellectual ferment of our time. It would be healthy and inspiring for us to know what they were doing then. Even flower children and communes that we have observed in our time, were present in that time." Thus, she said, shows the relevance.

Louisa May Alcott, who wrote between 1863 and 1888, was author of many renowned children's books, including *Little Women*, and her writing inspired future authors. Houghton believes, "The literature before Alcott was rather boring and didactic, and not really written for the psychology of the child. It was all very moralistic—telling kids what to do and what not to do. Alcott was different. She used her own childhood to relate to the children who were her readers." Houghton considers Alcott the "grandmother of children's literature."

Why is this being performed at Barnard now? Houghton said simply that she is performing the work here in honor of Madelene Stern, a Barnard graduate, and the "foremost scholar of Louisa May Alcott in the world." The play is a tribute to Stern, who plans to attend the show on Monday, March 7th. Although Houghton said that aside from that there is not really a particular reason that she chose Barnard as a place to perform her work, it is appropriate that it will be done here. She believes the piece

to be of interest to all women. Her main intention, she said, "to be quite honest, is not to perform in colleges, but in theatres."

In the interview Houghton tackled the subject of women's colleges. Having attended Sarah Lawrence, she spoke in favor of a single sex education. She like attending a non-coed school because of the privacy and the chance to study with women and observe their minds at work. She feels that the social aspects that go hand in hand with coed institutions impinge on studying and feels it would have been distracting to have had men around when she was in school "It's too bad there is such an emphasis on making everything coed now. There seem to be no women's colleges left and that is a loss."

Houghton got started in show business when she worked as an apprentice for a summer stock company during her junior year in college. This inspired her to go into that field. "To tell you the truth," she said, "I never grew up—I just love the make believe aspects of the theatre." She likes working all over, but in New York, she said, "you are certainly more visible."

Houghton won The Theatre World Award for both Broadway and off Broadway plays, and has appeared in many other works as well. Her television appearances include the *Adams Chronicles*, and in film she is best remembered for her role in *Guess Who's Coming to Dinner*. With Ken Jenkins, Houghton also founded the Pilgrim Repertory Company. Her performance of *To Heaven in a Swing* sounds like one that should not be missed.

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once. The simultaneity and fast pace of the performance often reaches exhilarating heights. Jonas retains the focus of the performance well, although she seems somewhat ill at ease. Whether this reflects an attempt to avoid too polished a performance, or is just a deficiency on Jonas' part is difficult to ascertain.

The performance attempts to comment on a variety of subjects and issues including mass media, news reporting, patriotism and democracy. The most successful segment, called "Bezerk Interview" incisively and humorously examines the absurdity of an anchorman's zeal in a television interview. Investigating a witness's report that the soldier who stole the tank went berzerk, he asks Jonas nonsensical questions, ("Have YOU ever met a berzerk? Can running amok be considered a premeditated offense?") then fails to notice that she can't communicate anything. But he reacts anyway. The segment is well executed and makes its point. The other issues remain somewhat nebulous, and the viewer, consequently, must ponder the possibilities for himself.

"He Saw Her Burning" is part of the New American film series at the Whitney. Performances will continue through March 13.

By Rosemary Siciliano

Far from a session of uncomplicated entertainment, Joan Jonas' video installation, on view at the Whitney Museum of American Art, is an attack on one's senses. Entitled, "He Saw Her Burning," the performance incorporates music, video, dance, and Super-8 film to inundate the viewer's faculties with innumerable images and issues related to two actual historical events. The experience often vivifies, but also confuses the small audience, since the multi-action obscures the progression of the performance. As a result, a bewildering lapse passes before the recurrence of images is recognized, and a familiarization of how the various media interact is established.

As it becomes evident that the two stories are intertwined, the performance attains a more interesting quality. The first story is about an American soldier stationed in Manheim, West Germany, who stole a tank and drove it through the city, terrifying the inhabitants. He finally lost control while crossing a bridge, tipped off and drowned. The second story is about a woman who is a victim of spontaneous combustion. She suddenly burst into flames and was instantaneously consumed, leaving only ashes for her remains. There was one witness, a man in a car. Both stories

## He Saw Her Burning: An Attack Upon the Senses

are read from 1982 news clipping by Jonas, the only live performer. She converses and reacts intermittently with a man and a woman on four video screens, who are witnesses of the two events. It seems that they are both the victims of the events as well as the witnesses to each other's tragic death, although this duality remains unclear.

Jonas, as the core of the performance, explores the intrigue surrounding these two unexplained events, while the other media work to augment and expand the sense of mystery in the narrative.

The set resembles something of a new-wave floor or window display at a department store. Cardboard props, brightly painted with flat tempera paint, including a green car and a red army tank, are sporadically placed around the room. The center wall serves as a screen for the grainy black and white film shorts. Two video sets are on either side of the room. A foil-like hanging with red tanks printed on it drapes

from the ceiling to the adjacent wall, and luminescent, white, gossamer sheets hang along the back wall, with vaguely representative forms painted on them.

Since everything is contained within the same room, the audience sits close enough for a potentially high degree of involvement that rarely takes place. The performance fails to draw the audience in emotionally or intellectually. The audience remains detached, bordering on the defensive as it is challenged and more and more aggressively by the many sounds, movements and images before it. The slow methodical introduction of images by Jonas (she unwraps different objects to a slow rhythmic tune, while a girl on the video dances and encounters the same objects) by the end has changed to a cacophonous, and disturbing deluge of action. But it keeps the viewer somehow excited, attempting to piece it all together, just letting the senses experience everything at

# Bulimia: The Binge-Purge Syndrome

By Adrienne Burgi

Bulimia. For some, the term is unfamiliar, perhaps vaguely associated with disease; but for an estimate 20% of college age women bulimia is a frightening reality—an eating disorder which is antagonizing both physically and mentally for the victim.

Bulimics suffer from recurrent, episodic, uncontrollable overeating. They usually consume large amounts of carbohydrates, and afterwards induce vomiting or take laxatives to rid themselves of the food. Extreme dieting for a period of time after the great food intake is another method in which bulimics deal with their over indulgence.

Also known as the "binge-purge syndrome, serious cases of bulimia usually begins with depression. Often, a reaction to a comment about weight or feeling rejected because of the weight leads young women into bulimia.

Dr. B. Timothy Walsh and his associates at the New York State Psychiatric Institute on 168th Street have noted that bulimic patients often show signs of atypical depression; therefore, bulimia is classified as a psychological eating disorder. Lynn Gladis, a research coordinator working with Dr. Walsh says that the disorder "is a response to psychological stimuli, as in feeling overweight, plus the physiological mediators, as in bingeing."

Bingeing episodes can take as long as several hours and can cost a considerable amount of money. Some bulimic patients spend as much as \$300 a week on food.

The eating sprees are often done in secret and go unnoticed by family and friends. Medical complications from bulimia include sore throats, swelling of the salivary glands, dental problems and menstrual irregularities. The atypical depression, which has shown to be characteristic of some bulimics, is a form of mood disturbance in which persons can respond with enjoyment to some life activities despite the depression. Consequently, the ability for the bulimic to vary her moods and feelings (unlike persons with typical major depression) makes the disease even less detectable to others. Other signs of atypical depression include oversleeping, severe fatigue, and extreme sensitivity to personal rejection.

According to Gladis, some bulimics do start out slightly overweight, but most are at their normal level. The reason people become bulimic is that for one reason or another they are very preoccupied with being thin. Dr. Harriet Mogul, Director of the Health Services and nutrition expert at the Barnard Health Services agrees that today there are societal pressures toward unordinate thinness. Most of the cases of bulimia Dr. Mogul has seen at Barnard involve women who are only "10 to 20 lbs. overweight—not even 20 lbs. overweight, but society disapproves of this extra weight for a woman, whereas a man 10 to 20

lbs. overweight is not viewed negatively."

While Dr. Mogul does not want to trivialize the problem of bulimia, she feels that the alarm concerning the eating disorder is "exaggerated." She maintains that today "it is socially acceptable to control weight," and that some students resort to the method of inducing vomiting "as a temporary thing." Dr. Mogul calls the bulimic episode an "adapted mechanism" which can spread to others. She has learned that on campus there are instances of "clusters of people doing it" and the method can catch on when students live together, as in a dorm suite.

While young adult women comprise the majority of bulimia sufferers, the Psychiatric Institute has treated women up to the age of 50. "In certain professions, like modeling," said Gladis, "in which thinness is a great concern, you find many bulimics." Men too, though to a lesser extent, are affected by bulimia, "they are usually in weight-conscious professions like dancing or the theatre," said Gladis.

The recent death of singer Karen Carpenter from complications due to a long battle with anorexia nervosa is an extreme case which points to the pressures entertainers, especially female performers, must endure in order to look good in front of the public. Debbie Boone and Jane Fonda also at one time suffered from anorexia and bulimia, "they are usually they were cured before it was too late. The two eating disorders are somewhat related, and while many people believe bulimia is just the opposite of anorexia, cases have proven that the two can occur together.

In both disorders, the main concern of the sufferers is with food, dieting, and weight. In addition, both bulimics and anorexics are unable to keep their food down for long once they've ingested it. Similarly, they are both slowly losing weight through their starvation-bingeing-expulsion routine.

Dr. Mogul asserts that bulimia and anorexia are two different problems and that "it is a misnomer to lump people (with the two diseases) into one category." She says, "bulimia can be a feature of anorexia, but bulimics and anorexics are two distinct personalities."

The bulimics Dr. Mogul has treated "tend to be pleasant, basically well-adjusted students," and, unlike the researchers at the Psychiatric Institute, she does not see an overlap between depression and bulimia. "Perhaps," she suggested, "the patients being studied and treated at the Institute are depressed people with bulimia and not vice versa."

Dr. Mogul, who is a therapeutic nihilist and does "not prescribe medicine unless it's absolutely necessary," explains that she has helped her bulimic patients to eliminate their habit through behavior modification and counseling. This entails an assessment of where the eating problems occur (as during certain situations or stresses, or because of an encounter with certain individuals, or even because of boredom.) Following this assessment, strate-

gies are developed to overcome the disorder. Dr. Mogul says one has the liberty of "a creative approach to solve the problem" in each case through behavior modification.

While it is sometimes difficult to understand the extreme measures an anorexic pursues in order to lose weight, the behavior of a bulimic seems more puzzling. If the bulimic wants to become thin, then why does she devour so much food at one time? "It has nothing to do with hunger," assured Dr. Walsh's assistant. "In fact, most people with bulimia have lost all hunger cues," said Gladis. They feel very much ashamed of their disturbed behavior but are unable to stop. "Food for bulimics is a source of consolation for their anxiety," she said.

Investigators at the Psychiatric Institute have accumulated evidence suggesting that patients with atypical depression respond particularly well to monoamine oxidase inhibitor antidepressants. Dr. Walsh and his colleagues treated patients with bulimia with monoamine oxidase inhibitors, and the response was dramatic, despite a long prior history of the disorder and of other unsuccessful treatment effects. However, a strict adherence to a tyramine-free diet is critical since tyramine, found in starch foods, often causes hypertensive reactions.

One of the new medications used at the New York Psychiatric Institute is called "nardo." This drug has been approved for the treatment of depression, and a present study conducted on the Institute's patients shows that nardo significantly helps some people with bulimia.

The ultimate question is whether bulimia can be cured. The answer is yes. Gladis said that many bulimic patients "have been treated successfully with nardo and with psychotherapy. In addition, nutritional counseling is recommended." Gladis also pointed out that bulimics have a better chance of being cured the earlier they go for treatment.

Dr. Mogul of the Barnard Health Services also assures that "chances of success are very high" although her approach toward dealing with bulimia is drug-free. In either case, the doctors and medical experts are eager to help bulimics eliminate their irregular eating habits. Past efforts by the Barnard Health Services to organize a group to talk about bulimia were unsuccessful "since not too many people were interested" and also because many of the bulimic students "do not want to give up their symptoms," said Dr. Mogul. Yet, "if enough students are interested, the Health Services will hold group meetings," said Dr. Mogul.

At present, the Psychiatric Institute is continuing its study of bulimia with the use of monoamine oxidase inhibitor antidepressants. The researchers there urge people who are interested in participating in the study or in receiving treatment—free of charge—to contact Dr. B. Timothy Walsh or his colleagues at 960-5734. The address of the Office of Mental Health New York State Psychiatric Institute is 722 West 168th Street, New York, New York 10032.



(left to right) Kevin Bacon, Jackie Earle Haley, Val Kilmer, & Sean Penn.

## 50's 'Slab Boys' Features Fugitives From *Happy Days*

By Michael Epstein

Few will deny that Broadway has not had a banner year. Of the more than two dozen shows that premiered in recent months, more than half either closed within days of their opening night or, even worse, stayed open to fester their fare on houses half-filled with the unsuspecting or ignorant TKTS buyer. Yet, amidst all the gloom, the season has had its bright spots. Refreshingly creative characters have popped up at various theaters; spunky the pump boys and wiley waitresses at the Princess, sassy Supreme-like dreamgirls at the Imperial, and, of course, the phenom-

enal felines at the Winter Garden are just a few of the more imaginative role-types that have graced the boards—and garnered a generally positive response from critics and audiences alike. Although perhaps slightly less perfect a production than its boy, girl and cat predecessors, the *Slab Boys*, which opened this week at the Playhouse Theatre on 48th Street, introduces a previously overlooked segment of society known, not surprisingly, as the "slab boy."

A slab boy is a low paid, unskilled apprentice who mixes and grinds pigments

characters we meet in the ensuing minutes the "boys" of course, and various foils—a quasi-fascist executive, a pumple-ridden straw boss, and a pneumatic nymph among others—and the new boy at the office, a university educated, clean cut icon of fifties conformity reminiscent of Ron Howard and Richard Thomas (complete with mole). The show's color turns pale, however, with the dialogue. Instead of complementing his characters with creative and insightful discourse, Mr. Byrne bombards the audience with silly one-liners and predictable sight-gags. Disappointment was evident throughout the audience, as expectant smiles drooped and eyes turned to *Playbill*. As intermission approached, I found myself anticipating it, much like one seeks the relief of a commercial from the mindlessly contrived humor of a television sit-com. Indeed, *Slab Boys* did seem like a couple of Scottish Fonzies cracking jokes at the expense of a Gaelic Richie Cun-

ningham et al. The flaws of the first act, however, are not fatal. *Slab Boys* is saved by a terrific second act and pungent performances by most of the cast. The lack of meaningful character development and conflict that plagued the first act is more than made up for by the intricately woven turns in the plot as the characters shed their stereotypes and reveal complex, if not haunting, interiors. What had been one-sided fugitives from *Happy Days*, grew dramatically—and divergently—from morning to afternoon. By closing time, the slab boys have taken on an entirely new dimension as beaten and befuddled creatures of 1960's Counterculture, a cross between Dean's Rebel Without A Cause and Kerouac's Dean Moriarty. Although the roles were on the whole

## It's Not the Cocaine, It's the Pressure

By Suzanne Barbeau

*Cocaine, One Man's Seduction*—the title so aptly suggests the somehow obvious plot of this NBC TV Movie which aired on Sunday, February 27. Reminiscent of *Reefer Madness*, the title evokes a mental image of a salivating lunatic doing unspeakable things, and intimates the inclusion of some very pointed Moral Message, a prerequisite for any story which deals with sinful doings and related evils.

Surprisingly enough, Director Paul Wendkos avoids to a great extent this kind of heavyhanded dramatizing. The movie is, altogether, surprisingly candid.

Dennis Weaver plays a sincerely honest real estate salesman whose market has slipped away from under him. Events seem to conspire against him, and he suffers a severe loss of self-image. Cocaine, when he first tries it, gives him a change in attitude. Almost immediately, this 'change in attitude' proves beneficial in his work, and he moves into the real estate jetsset, developing a psychological dependence on the drug.

This is where the story loses a certain amount of credibility, in the transition from use to abuse, from neurotic to psychotic. The formula is too pat, the chain of events blatantly foreseeable. The illusion, which to this point has been maintained by excellent acting on the part of Weaver as Eddie Gant, Karen Grassle as his wife, and James Spader as his athlete son, is intruded upon by the machinery of prime time television.

For Eddie Gant, now, everything collapses. He cannot physically tolerate the drug to which he is psychologically ad-

dicted, and what had been for him a new lease on life ("I'm not going to be a 47 year old nobody"), is now his ruin. Hence, the "Seduction"—he has been deceived.

Notwithstanding the contrivances of plot, *Cocaine* makes a point or two. There are no real bad guys in this movie. The cocaine, itself, is not surrounded by a particularly malevolent aura. Eddie's nose does not fall off at first toot.

When Eddie lands in the hospital with cocaine poisoning, the doctor's explanation of his reaction is a little ambiguous—it happens to a few, but not to most.

Reiterated throughout the two hours is Eddie's individual inability to cope. The friends who turn him on notice it, that he doesn't know what he's getting into, that he can't handle it, and finally, that, "He's not handling it."

The point being made, then, is that it is not necessarily drugs which harm people. It is people who harm people, and with increasing frequency in America people are being driven to harm themselves by social and financial pressures.

The movie is not superlative, but it is disarmingly frank in the way it deals with the subject. The cocaine is passed so casually from hand to hand that it very soon becomes evident that it is the real estate business in question here, the dynamics of salesmanship, and its consequences for the unsuspecting.

Given the rumors as to which part of a movie production's overhead is used to keep the cast stimulated, I have only one question regarding the film. What, actually, did they get those actors to put up their noses?



Dennis Weaver

# Students Praise Internship Program

By Susan Bobroff

"Barnard is very much on the ball in terms of career services" says Barnard senior Sarah-Jane Ross, whose January internship enabled her to expand her career plans. She worked for three weeks at 110 Wall Street as a reporter for the well-received daily newspaper *Journal of Commerce*. Sufficiently exposed to the field of journalism, Sarah-Jane, who comes from Omaha, Nebraska, decided to combine some form of writing with a career in economics. She is extremely pleased with the career services offered at Barnard and says many of her friends have also taken part in internships.

The purpose of Career Services, explains Frances Unsell, head of the program, is to enable students to explore possible careers or fields of work without being



Sarah Jane Ross

forced to make a commitment. "It gives them a chance," she adds, "to work at things which they would not otherwise be able to do without a degree." This January, says Unsell, 150 Barnard students participated in the program, including 11 who worked in Washington D.C. The internships ranged from working with an independent literary agent to the Children's Rights Project and the American Civil Liberties Union.

The procedure for obtaining an internship includes talking with a career counse-

lor, preparing a resume, and being interviewed by a prospective sponsor. According to Unsell, the program parallels the job hunting process. "It not only gives work experience," she notes, "but develops job hunting skills as well."

After being interviewed for her Wall Street position, Sarah-Jane Ross was afforded special status as the only intern allowed to write articles. Her co-workers also encouraged her to do a great deal of her work independently. "They gave me a phone and a desk and told me to take it from there." She speaks enthusiastically about the people who worked with her. When she needed assistance, "they were very helpful." She said Wall Street was "a great area to work in. All the business people read the paper."

Majoring in political economy prepared Sarah-Jane academically to write about six articles, two of which appeared on the editorial page and for which she was paid. She also researched and published a series of articles on the Yugoslavian debt crisis. In the course of her work, Sarah-Jane spoke with international monetary specialists and public relations spokesmen. She attended press conferences on the acquisitions of new companies, and worked on a computer.

Although many students use Career Services, some choose to seek internships on their own. Sophomore Becky Prevots from Bethesda, Maryland, a biology major, was accepted for two internships through career services, but finally opted for an internship which she set up for herself. In September, Professor Juha Chae of Barnard suggested that Becky explore the possibility of working in Wood's Hole, a small Massachusetts town with several centers for research. Becky chose the Marine Biology Lab and contacted some researchers who had granted internships in the past. One researcher suggested a project for her which she accepted, one that had been attempted unsuccessfully twice before. She showed the original notes to



Elizabeth Fried

Becky who designed her present experiment herself.

The purpose of this experiment was to determine the differences in similar species at a cellular level. The results were promising, and in working with chromosome preparation, Becky learned about an area of science that was relatively new to her. She also enjoyed a course in animal behavior and lectures on many other topics, including socio-biology, that she attended at the Marine Biology Lab. Becky is considering a career in scientific research.

Another student who obtained an internship on her own as well as one through Career Services is Sara Wohlke, a junior majoring in English. Last summer, she worked as office assistant in the publicity department of Triumph Films, the foreign film distributor of Columbia Pictures. "It's exciting in a way," she says, "I saw many celebrities at our parties."

Since September, Sara has worked in the research department of the Children's Television Workshop, the company that produces *Sesame Street*. She was interviewed for the position and was found to possess the required skills in writing and an ability to interact well with children. Working a few blocks from where the show is taped, Sara reads and offers her opinion of scripts for upcoming shows. She also observes segments of previous shows and writes synopses of them. In an attempt to

test the effectiveness of a show, representatives of the research department interview children at toddler centers in New York to see if they can, after viewing one episode, understand its message.

A person of diverse interests, Barnard senior Elizabeth Fried is also taking advantage of the opportunity to try out different career fields. She is now enjoying her fifth internship through career services, a marketing post at TWA.

Elizabeth, who is majoring in English and minoring in architecture, began her long history of internships in January of 1980 as a market researcher for *The New York Times*. She developed and implemented an original study to determine the impact of Sunday *Times* readership. In January, 1981, she worked for the education department of the American Museum of Natural History. She designed a bulletin for departmental programs and organized senior citizen programs.

In December, 1981, Frances Unsell contacted some personal acquaintances who were architects; they directed her to Goslow Associates, an architectural firm looking for an intern. As a result, Elizabeth put her architectural skill to work, assisting in the design and drafting of current projects and the coordination of a library and client file. She continued to work, this time with pay, from January to May 1982. From January 1983 until now she has been an assistant to the producer of Channel Thirteen's "Dance in America" series. Her responsibilities include video screenings and staff liaison. She has been exposed to budget, union, and foreign rights problems. Her past dance experience, including ten years of ballet training and a full scholarship to the Joffrey Ballet School, helped her to be chosen for the job.

More and more women are seeking high echelon professional careers. The internship program allows Barnard students to hold positions of high responsibility in prestigious firms, and lets them explore their career goals. Elizabeth comments, "The internships did great things for my resume, but, above all, they gave me experience with interviews. I established some good connections and learned a great deal."

## Salomé: Lust And Letter-openers

By Julia Ridgely

Almost anyone familiar with the history of Sarah Bernhardt knows that the style of this sovereign actress of the 19th Century would be considered, by modern standards, ridiculously overwrought. The same is true of Oscar Wilde's *Salome*, which would have debuted with the Divine Sarah in the title role had not turn-of-the-century censors declared it indecent. The love for histrionic acting, exotic locales, and langorous prose perhaps excuse Wilde for this extravagantly rhetorical drama. Director Anthony Asnato of the Seventh Sign Theater Company, which is currently presenting *Salome*, should have realized however that this period piece is any thing but what the program terms it: "an example of the purity of Wilde's craft." A synopsis should serve to illustrate this.

The scene is the Palace of the Tetrarch Herod Antipas. A group of soldiers clad in the Judean uniform of bed sheet toga and crepe-soled sandals and armed with letter openers speculate on the strange aspect of the moon. The Syrian Narraboth, smitten with love for Herod's step-daughter Salome, fancies that it is like "a princess who has little white doves for feet" while another unsmitten soldier guesses (correctly) that it portends death. "She is like a woman who is dead; she moves very slowly." They are soon interrupted by the en-

trance of *Salome*, who has fled from a feast held by her step-father. She speculates on the portent of the moon, but is, in turn, interrupted by the voice of Jokanaan (John the Baptist), which portends bad days for Judea. Fascinated, *Salome* bids the soldiers remove him from the cloth-covered well head in which he has been held captive. Slowly, Jokanaan emerges, uttering strange prophecies, *Salome* rapidly becomes smitten with this burlap-clad figure who prophecies louder and more accurately than anyone else at court, and declares her lust for him. In an agony of jealousy, the love-smitten Syrian stabs himself with his own letter-opener and sinks, lifeless, to the ground. His friend sorrowfully removes a red scarf from under his toga and wraps it round his neck, portending blood.

Herod enters, disturbed by *Salome's* absence from the feast and by the ominous aspect of the moon. Struck suddenly with lust for the beautiful princess, he commands her to dance the sensuous Dance of the Seven Scarves before him. She agrees in exchange for an ill advised promise from Herod that she can name the reward of her choice. When she selects the head of Joka-

naan, Herod offers her instead "my white peacocks, my beautiful white peacocks that walk in the garden between the myrtles and the tall cypress trees whose beaks are gilded with gold, & etc.", but *Salome* stubbornly insists on the head of Herod. Reluctantly, he agrees, and is instantly repulsed by the sight of *Salome* kissing the lips of the dead Jokanaan, whose head has miraculously transmuted to plaster. Disturbed by what this portends about *Salome's* character, he orders her killed, the soldiers advance, letter-openers bared. A piercing scream is heard, and the moon goes out.

Obviously, the only thing to do with such a preposterous script (other than to avoid it) is play it to the hilt, but the Seventh Sign's letter-openers are simply not up to the lavish standards of 19th Century theater. Pier Lisa, as *Salome*, came closest to capturing the Bernhardtian histrionic spirit, and one hopes that her skill as an actress will secure better roles for her in the future. Anthony John Lazzari's Herod lacked the passion need to make the role the least bit credible, and instead managed to convey the spirit of Oscar Wilde in more

ways than may have been intended. Rayne Malone as the Syrian was positively preppy, and the rest of the cast behaved in manners ranging from earnest to sheepish. Anthony Asnato's direction was wooden, though the stiffness and utter lack of atmosphere was remedied somewhat by Noel Francis Taylor's fine lighting. Bunky Lee Boyd's set was spare but, combined with the Byzantine interior of the Church of St. Paul and St. Andrew, which holds the theater, it managed to convey a little Oriental atmosphere. There may be some merit in presenting *Salome* as a historical or literary curio, but it should not be attempted by a cast and company of such limited means. They should have listened to the moon.

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# Consortium

Continued from page 1

The director for the fencing program will be George Kolombatovich, the head men's coach. The search for the head women's coach has not yet begun, Paul said; however, Barnard fencing coach Sharon Everson has already confirmed that she would apply for that position. In both sports, Paul said that he presumed all the coaches' offices would be located in the Dodge Fitness Center, the home of Columbia's athletic department. By 1984-85, he added, he expected that all the coaches and staff would be housed at Dodge Fitness Center.

To prepare for the complete consortium, Paul said he could be presenting Columbia's Executive Vice President for Academic Affairs Norman Mintz a "shopping list" of all the renovations he feels are necessary for the Dodge Fitness Center in the coming year. Areas Paul targeted for reorganization and/or structural change include the offices, training room, and locker rooms.

While no other personnel beside the fencing coach are to be hired for next season, Paul said that searches for every remaining coaching position would be conducted in 1983-84. Any Barnard coach who wishes to continue coaching on Morningside Heights will be required to submit an application to the Columbia search committee, which will be composed of to-be-named Columbia and Barnard administrators. Also, the hierarchy of the program will place Paul at its head as Director of Athletics, and two associate athletic directors, one for women's and one for men's sports, will report to him. The women's position will undergo a national search as well; Greenberg's current title as Barnard athletic director will exist only through next season.

Paul remarked that there would be positions opening in almost every aspect of the program, including trainers and secretaries. Another new position which may be created is one which, as yet untitled, would combine sports information with academic advising and recruiting of the athletes. Currently, Steve Singer is employed as Assistant Athletic Director to Al Paul both to serve as a liaison between Columbia athletics and the Columbia admissions and financial aid departments and to follow the academic progress of the athletes. At Barnard, Associate Athletic Director Merry Ormsby performs the first of these two functions in addition to her responsibilities in sports information. Next year she too, will be faced with a decision to make as to whether to apply for the Columbia position or not.

But all these issues are one and one-half years down the road. Greenberg called 1983-84 "a transition year," saying that the overall look of the women's program will not be very dissimilar from what is in existence now.

"We'll be functioning pretty much the same as we are now next year," said Greenberg, adding that if there are any differences, they will depend on the success Columbia has had in recruiting for the swimming and fencing teams this year.

The financial arrangement of the combined program will provide that Barnard contribute approximately half of the total women's athletic budget for 1983-84. No actual figures are being released but according to Kathryn Rodgers, General Counsel, Barnard will be "certainly paying our share." At this time, no information is available on what the monetary breakdown

will be for 1984-85. The only certainty is that the distribution of the funds will shift from being the responsibility of Barnard to being the responsibility of Columbia, starting in 1984.

In the meantime, Columbia will make allocations of funds to the Barnard staff for recruitment purposes: this transaction will mark the first time any Barnard coach has been given any money with which to recruit athletes in the program's history. This change represents one of the most visible signs of the direction in which the program will go. Another step which will be taken immediately is to release the Barnard coaches from some of their physical education teaching duties to give them more time to recruit. Currently, each full-time coach is assigned to four classes per semester, which gives them a part-time teaching and part-time coaching load. Next year, each coach will teach three courses when they are in season.

In both cases, these new policies are major shifts in the traditional philosophy of the Barnard program. When the intercollegiate athletics program was begun in 1975, it was developed from the long-established physical education department chaired by Marion Phillips. In keeping with Barnard's historical commitment to physical education as a service for all women, the coaches were required to teach too, the idea being to provide a high quality of instruction for as many Barnard students as possible, not just from the most physically talented. Barnard's policy on recruitment was based primarily on finances, but again, also related to the college's historical emphasis on physical education and it has been suggested that recruiting was frowned upon because it would take the coaches away from the campus and away from their instructional responsibilities.

After next year, the athletic program will become completely separated from the Barnard physical education department. It is likely that the women's program in place now and the women's program in place when current freshmen like basketball player Wendy Roso, fencer Betsy Kavalier and tennis player Philippa Feldman are seniors will be as different as night and day.

In the next years, Greenberg said, there are plans being discussed to upgrade Barnard's athletic facilities, especially its locker rooms, to better enable it to maintain "a presence of athletics on this campus." Greenberg said that the facilities Barnard does have would continue to be used for practice and competition, where appropriate. In certain sports, such as volleyball, where there are permanent moorings for the nets in place on the floor, Barnard's facilities are actually superior to Columbia's, she said.

Greenberg added that one current goal is to replace the wooden backboards on the Barnard Gym's basketball court with the more modern fiberglass kind. Greenberg indicated that this installation could take place as early as this summer. In addition, she said Barnard's training room probably would be relocated to a new space with access to plumbing to permit Barnard to hook up a whirlpool. The long-term plans for the Barnard training program are still sketchy but most probably would involve the Barnard site becoming a satellite facility to the Columbia-based training program.

While each of Barnard's nine sports will continue to be offered in the con-

sortium, Greenberg also allowed that given Columbia's outdoor facilities, it is conceivable that in the coming years, such sports as field hockey, soccer, softball and crew may be organized. Barnard's lack of outdoor facilities prohibited the development of these sports in the past, despite student interest, but since all four are recognized Ivy sports, expansion in these areas seems likely.

Al Paul confirmed Greenberg's statements, when asked whether he thought expansion was a strong possibility, he responded, "We would like it to be, but you must have demonstrated interest, funding and facilities to do it." However, Paul added, "Until you do have these sports you can't say you have a comprehensive program. My hope is that we would be able to offer them in not too long a time."

Paul said that his staff was "looking forward" to the coming of women's athletics to Columbia. He said he would call the consortium "a major step in athletics at the university," but warned that it was one "which will take time to fully implement." Nevertheless, Paul said time was one of the prime advantages to Columbia of the consortium.

"Columbia will probably in its first year of coeducation admit a significant number of women," explained Paul. "Had we been by ourselves we would have been offering only swimming and fencing for these women. The first reason the consortium is good for Columbia initially is to provide the opportunity to offer nine sports, a full range of existing programs, in our first year. The consortium will help us get into full swing a lot quicker."

For Barnard, the most obvious reason for the consortium was the limited facilities the college possessed. With Columbia going coed, there would have been a severe crunch for practice and competition time on the Columbia facilities that Barnard depends on, such as the Urin Pool, the tennis courts and the indoor track. Barnard would, at best, have been third in line (after the men's and women's programs at Columbia) for the opportunity to use these facilities; at worst they could have been squeezed out completely. While Greenberg admitted Barnard's facilities were limited, she also pointed out that there were three other factors of importance to both Barnard and Columbia. All three fall into the

general category of two heads are better than one, implying that the resources of Barnard and Columbia combined were more impressive than what either could draw upon alone. The three areas she mentioned were finances, physical resources, and most importantly, potential athletes.

While the university coaches will be doing the recruiting, Barnard will have a larger population of women than Columbia, which when combined creates a larger sample of prospective athletes than Columbia alone can boast. The broader educational options available to prospective scholar-athletes is another plus, says Greenberg.

"By combining two diverse populations from whom to draw your student athletes, what you gain is to offer to members of university teams a variety of curricular options," said Greenberg. "That is certainly a recruiting advantage."

Al Paul adds to this concept, "the more options you have the more diversified a group of people you can talk to."

So now the negotiations are finally over and it's time for Barnard and Columbia athletics to begin to sit down and plan for the future. Their future.

And what does that future hold for Barnard? Women's sports on Morningside Heights will soon see improved performance as the effects of recruiting begun to set in, and Barnard may wind up getting more external publicity because of its athletes wearing Columbia uniforms than the college did when the athletes wore Barnard uniforms. Yet there still is the unpleasant reality that the Barnard Bears no longer will exist.

Columbia too gains in certain areas  
*Continued on page 11*

THE DEPARTMENT OF HISTORY  
and  
THE INSTITUTE ON WESTERN EUROPE  
present  
DR. TILLA SIEGAL  
(FREIE UNIVERSITÄT BERLIN currently  
HEUSS LECTURER AT THE  
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IN NAZI GERMANY:  
WAGE POLICY AND SOCIAL CONTROL  
FRI. 1 MARCH 1983  
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Gildersleeve Lecture Series  
at Barnard College

## "RENUNCIATION AS COUNTER CULTURE: A SOCIAL HISTORIAN'S COMMENTARY"

by Romila Thapar

Professor of ancient Indian history  
at the Center for Historical Studies,  
Jawaharlal Nehru University, New Delhi

TUESDAY, MARCH 8 at 4 P.M.  
LEHMAN AUDITORIUM, ALTSCHUL HALL,  
Reception follows public lecture

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# SPORTS

## Piazza to Represent U.S. on Junior World Fencing Team

By Maya Marin

One of the highest achievements in the United States Fencing Association has been accomplished by Barnard sophomore, Lisa Piazza. As a result of her consistently excellent showmanship in the Junior Olympics, held last Sunday, February 20 in Tampa Florida, and in circuit events, Piazza is one member of the United States' women's fencing team. She will compete in Budapest, Hungary on the Junior World Fencing Team.

Going into the Junior Olympics, Piazza ranked third of the fencers in her pool. In order to qualify for the final elimination, Lisa had to fence three strong rounds to place in the event. In those preliminary rounds she lost only three of the thirteen bouts and became a finalist seated sixth after the direct elimination.

In the elimination rounds, Piazza's first opponent was the lefthanded champion of the "under 16 division". Although the match was very close, Lisa lost 8-6. From there, Piazza went into the consolation rounds where she still had a chance for the finals.

Her second opponent was somewhat of an "unorthodox" fencer who practiced displacing her target very often. This bout went touch for touch until the score was tied at 7-7. Lisa lunged for a direct attack and defeated her competitor 8-7. Consolation rounds of the Junior Olympics is the hard way up the ladder for any contender. In this position Lisa had to win two consecutive bouts so that she could still compete as a finalist in the event. Piazza's next and final opponent was Isabel Hamouri. Against this fencer, Lisa again encountered the "displacement of target" tactic, but she was unable to adjust her style to her opponent's and finally lost the bout 8-3.

As a result of her progress in the Junior Olympics, Lisa Piazza placed tenth. Last year in this event she finished sixth.

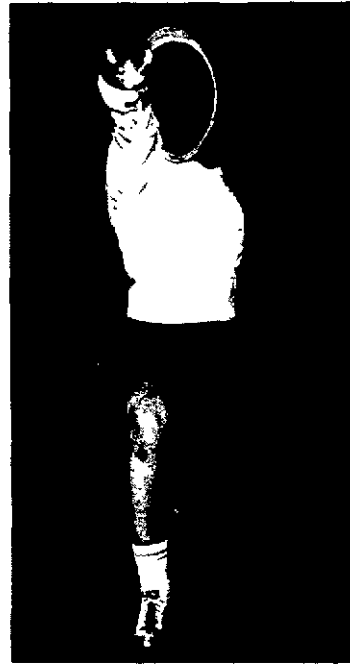
Yet with tenth place, Piazza gained twenty-eight points toward a final standing in the Junior Olympics. With these points added to the twenty-two points that Lisa won in the Michele Alaix Tournament, a national circuit competition, Piazza had the fifty points that she needed to gain a position for the Junior World Team. Lisa is one of three victors of the Junior Olympics who will travel to Budapest, Hungary from March 29th through April 5th for the USFA competition.

Piazza, who started fencing on a high school club team in Brentwood, Long Island, dedicated herself to the sport in her junior year there. Since then, she has been under the direction of Coach Semyon Pinkasov who encouraged Lisa to fence in the Junior Olympic program.

Piazza holds many titles in fencing including third place in the nationals of USFA in the "under 16" division, a second place in the "under 19" national championships, semi-finalist and finalist positions in the "under 20" category, and now, a member of the Junior World Team. Since her sophomore year in high school, Piazza has competed in the Junior Olympics and from her junior year, she has participated in national circuit events.

Lisa looks at her progress from year to year. "There is so much more to learn and to keep working at," Lisa explains. "Once you reach one level of perfecting a move, the coach can bring you to another one where you have to start from step one." She adds that her motivation comes from within herself.

Well, Lisa is definitely motivated for Junior World. She has made a rigorous and disciplined training schedule in preparation for this exciting upcoming event. Lisa practices ten hours a week when she trains with the Barnard varsity fencing team; she is increasing her own practicing with Coach Pinkasov to ten hours a week, in



Lisa Piazza '85 demonstrates her winning form and fine execution of a lunging attack.

"Once you reach one level of perfecting a move, the coach can bring you to another one where you have to start from step one."

addition to her own running and personal weight training. This tight schedule leaves time only for studying and varsity competitions where Lisa is currently 42-6 in Ivy League standings.

Lisa enjoys fencing—a sport which is very similar to a "physical game of chess". "Piazza has a very smooth technique," comments Coach Sharon Everson. "Lisa persists with a fluent game, executes excellent point control, and makes her game very effective," continues Everson. Piazza makes the opponent do what she wants them to by changing her style so that her moves cannot be predicted by her competitor.

Although Piazza has high hopes for her performance at the Junior World Competition she would rather attempt to reach a certain level or round because she is a novice in the tournament. Lisa's goal is the World Team and eventually the Olympic Team, however, she still maintains the ambition to be a doctor.

Piazza is currently nationally ranked 16th as of last year, but after Junior World, she will continue to fence in national circuits to raise her placement. Lisa has the perseverance to attain whatever goal she sets before her. Her success comes from within, and this reporter is very honored to have had an opportunity to report on an important personal accomplishment—Junior World Team and Lisa Piazza.



All-American Lisa Piazza looks forward to the challenge of fencing in Budapest, Hungary. There she will represent the U.S. in the Junior World Competition.



### JOX BOX

FENCING: Coach Sharon Everson

Mar. 5-6 - NCAA Regional Qualifying  
Brandeis  
Mar. 8 - St. John's (Var. & JV)  
away 6:30pm

SWIMMING: Coach Lynda Calkins-McKenna

Mar. 4-5 - EAIW - Canton, Ohio

ARCHERY: Coaches Al Lizzio and Peter Dillard

Mar. 9 - Lehman College home

TRACK and FIELD: Coach Kate Moore

Mar. 4-5 - EAIW - SUNY Cortland

By T. Stevens

In a ceremony before the last home game on Monday, February 21st, the Barnard Bears paid tribute to three seniors, marking the completion of their collegiate athletic careers. Liz "Shrimp" Macomb was commended for her never-ending enthusiasm. Her spirit and energy have been an integral part of the team. Though she joined the team just this season after running track for three years, it was obvious that the Bears were aware and appreciative of her contribution to the team's morale and to the athletic program as a whole.

Senior Mathilde Sanson is a four-year member of the team. She joined the team freshman year with no prior basketball experience. She has worked hard and is considered the team's finest defensive player. Mathilde is also a pressure player and a very reliable scorer. She became a member of the starting lineup junior year, and has proven time and time again to be one of the Bears' most consistent players.

It was an exceptionally special evening for team captain Nora Beck. Not only did she stand among the ranks of her senior teammates, but the Barnard Athletic Program also officially retired her number, 32, at the ceremony. Beck is one of the most accomplished athletes in Barnard's history. She has set 19 records including game, season and career assists; game, season and career rebounds; game, season and career freethrows (both made and attempted); field goals made and attempted; scoring average and total points. According to the Columbia University Sports Information Office, Nora Beck is the first basketball player in the history of Columbia University to ever have a number retired. No one in the eighty-three-year-old Columbia Men's Basketball Program has ever had such an honor.

Following the ceremony, the Bears played their last home game of the season against the York Nomads. Before the game, Nomads Coach Dr. Stewart Balin mentioned that the Nomads were playing without their 5'11" lead scorer. "It will be

## Bears Taste Sweet Victory Against York



(from left to right): Mathilde Sanson, Liz Macomb, and Nora Beck are the three seniors that were honored at last Monday's final home game of the season.

an interesting game, I certainly don't expect anything." It became very apparent in the early minutes of the game that the Nomads were missing a key player. Doris Ruffin #12 and Donna McCullough #3 had a tough time, carrying most of the responsibility on the court. York played a good game considering they only brought six players to the game, forcing the entire starting lineup to play almost the whole game.

By the second half, the Nomads were noticeably tired, but their fatigue was not the deciding factor of the game. Excited by the pre-game ceremony, the Bears proceeded to live up to the honors bestowed on their players. Wendy Rosov ended the first half with a 20 foot jumpshot, giving the

Bears a 26-21 lead. Throughout the game, Rosov scored 19 points, many of which were jumpshots from as far out as the top of the key. While Wendy has been a good outside shooter the entire season, her performance in this game was exceptional.

Seven minutes into the game, Helen Doyle '85 was fouled under the basket and taken out of the game, having injured an ankle that she sprained earlier in the season. The game was delayed about eight minutes as Team Trainer, Abby Herzog helped Doyle off the court. Fortunately Doyle was able to return to the game late in the second half. It was not apparent from her performance that she'd been taken out of the game earlier for an injury.

Much to the dismay of Coach Nancy

Kalafus, Beck got into foul trouble midway through the second half. The problem was with #12 of the Nomads. On at least three separate occasions, Coach Kalafus was practically on the court complaining that #12 was committing offensive fouls and that the officials were not being fair to her players. The crowd seemed to agree. When #12, Doris Ruffin, finally received her second offensive foul, the crowd was on its feet applauding. The Nomads were certainly in no position to lose #12 to foul trouble as that would have clearly had an effect on the outcome of the game. But, despite an injury and some problems with the officiating, the Bears managed to win 60-40 and to end their home season on both an exciting and positive note. Congratulations, Bears on a job well done!

## Archers Hit First Place Mark in States

By Peter Dillard

On Saturday April 19th the Barnard Archery team successfully defended its N. Y. State Collegiate Championship at Baruch College. This makes the fourth time in the last five years that Barnard has held the title, and they captured it in very convincing fashion taking the first eight places. This is all the more impressive considering the current group has none of the individuals from last year's winning team.

The individual title went to first year shooter Julie Turner '85 who shot a 425 out of 600. Five points back was Deki Choden '85 at 420, and third place was taken by Rosa Haritos who just returned to the team after suffering a back injury last year. The next five Barnard shooters were all within 30 points of Haritos, demonstrating the depth of the squad. For this competition, teams consisted of a school's top three individuals, so the winning Barnard team was composed of Turner, Choden, and Haritos. Far behind Barnard the second place team was Baruch College. Barnard and Baruch have now qualified for the nationals by virtue of their top two finish in the state.

The mixed team formed by Turner and Choden along with Eugene Dong (486) and

Hung-wei Yeh (459) from Columbia, also finished first despite the second place finish of the injury-depleted men's team to Queensborough College.

This tournament serves to reaffirm the dominance of the Barnard/Columbia

archery team in New York despite strong challenges from Queensborough College and SUNY Purchase. Barnard's depth plus the number of underclassmen bodes well for the team's future and it looks to continue its hold on the state crown.



Rosa Haritos '83 concentrates her aim and takes third place at the New York State Championships.

# Join Bulletin SPORTS

## Apologia

The photograph that accompanied last week's story about Nora Beck was not of Nora Beck as the caption read. The picture was of basketball coach Nancy Kalafus. *Bulletin* regrets the error and sincerely apologizes to Nora Beck.

## LAB Forum—

*Continued from page 4*  
now than in the content."

One lesbian in the audience argued, "If a professor were to join this lesbian task force or integrate lesbian works into her curriculum, ten to one she would not get tenure."

Fairey responded to something that had been nagging at her by saying that the students' analysis was "too simplistic." "It doesn't work that way. Tenure selec-

tion is far more subtle than that. It is possible for an excellent professor who is eminent in her field to come out."

"But she has to be more excellent," the student argued.

"You have to be excellent or you're dead," responded Fairey and she later added, "Tenure has nothing to do with courage and I've often found myself that courageous choices don't always lead to dire consequences."

Miller kept the line of discussion on a productive path as if chasing some task. For the next hour a dozen topics were introduced: from the gay straight relationship in society

to whose responsibility is it to make the first move to the Lesbians at Barnard and the school's responsibility to recognize them. It boiled down to the process and next step, what to do about it. Fairey says, "It's important not to back down and be put off by the PR."

Thanks to Miller's self-avowed task orientation and the audience's (only about half of them left) yeasty discourse, it was settled that indeed something specific would follow-up.

Judging from the lively attitude and applause that followed the two-hour Lesbian at Barnard forum it was clear that their first step, proxy or non, was a big step out.

## Slab Boys—

*Continued from page 6*

able more to the playwright than the actor.

With all its weaknesses *Slab Boys* is good theater and will probably survive the trauma of Post-Premiere Night Syndrome. With fine performances and increasingly credible action, the *Boys* can be most entertaining, especially if one is particularly interested in brogueish comedy or fifties Counterculture. It may not be as thrilling as the cats and dreamgirls down the street, but it's better than most of the current offerings.

## Consortium

*Continued from page 9*

and loses in others, and perhaps the decision is so long in coming precisely because both sides realized that there was no easy solution to either of their problems. Thus, as in the aborted merger of Barnard and Columbia last year, which directly prompted these negotiations because of the decision to admit women to Columbia College in the fall, there was, as President Futter said of the coeducation negotiations, "No perfect outcome." In sports, as in everything else in the two schools' 100-year association, Barnard and Columbia proved to be so closely intertwined in each others' daily lives that neither could quite make it alone, despite their constant assertions of

this "fact." What is interesting is that while the schools continue to assert their autonomy on academic issues, they have just completed the arrangements for what may become the most visible link the schools have ever created between each other. Athletics, which is so much a part of daily American life, may prove to be the final peacepipe which forever perpetuates the Barnard and Columbia relationship and which resolves Barnard's middle-age crisis, its search for an identity after 1989.

Greenberg summed up her experience of the negotiating process and of the two parties' main revelation and through it all. "Neither of us alone could do what we could do together."

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