

Yevtushenko Brings Soviet Union to BC



Yevtushenko relaxes after Gildersleeve Lecture

by Eve-Laure Moros

On Friday, February 7th, a packed audience in Lehman auditorium waited impatiently to see and hear Soviet poet Yevgeny Yevtushenko. Yevtushenko, currently in America to promote his new film, *Kindergarten*, appeared at Barnard as part of the Gildersleeve lecture series. For nearly an hour and a half, Yevtushenko captivated the crowd with his poetry, which he recited in Russian. The English translations of his poetry were read by Yevtushenko's friend and translator, Albert Todd. Yevtushenko also read some English translations of his poetry, reciting his poems as dramatically as in Russian, alternately raising and lowering his voice, and indeed becoming transformed with every poem. Poems read included: *Babi Yar*, *The Invisible Threat*, and *The City of*

Bulletin Exclusive

Yes and The City of No.

Following a reception in MacIntosh Center, at which Yevtushenko was flocked by many admirers, he was interviewed by four students: Jenny Yang, Eve-Laure Moros, and Rachel Powell of the Barnard Bulletin and Jason Horowitz of Upstart. Yevtushenko spoke to the students about his poetry, his politics, and his hopes.

Bulletin: Could you tell us about your new film?

YY: *Kindergarten* is my own autobiography; I almost didn't invent anything. I called it *Kindergarten* because the Second World War was the cruel kindergarten of my childhood. It's a kind of Russian

(continued on page 8)

"I dedicate my professional efforts, not only to writing beautiful verses, but to building bridges between peoples."

Photo by Jenny Yang

\$16.1 Million Bond to Fund New Dorm

by GERALYN WEINER

A 16.1 million dollar bond has been issued by the New York State Dormitory Authority to finance a 300-400 bed dormitory facility. Construction on the project will begin as early as 1988. Several campus locations are under consideration, and an architect has yet to be chosen.

The new project is a direct result of the need for more on-campus housing. Five years ago, Barnard was comprised of 50% commuters. As of last year 80% of the students requested college housing.

This number reflects the "growing interest on the part of the students to live on campus," believes Dean of Residential Life Georgie Gatch. "There is a return to campus life. There is less available housing in New York City and the college is interested in creating a residential community in order to create the total experience of college."

Vice President for Financial Affairs Sigmund Ginsburg voices the same concerns. He cites Barnard's shrinking commuter population as a "motivating factor"

behind the project. The great expense of off-campus housing is another consideration: "over the years housing has become more expensive on the West Side." He also stresses the future significance of the plan. "We want to guarantee housing when we recruit nationally and internationally. We are meeting the needs of Barnard now and in the future."

Ginsburg estimates the total cost of the project to be between 18-19 million dollars. 16.1 million dollars in bonds will be provided by the New York State Dorm-

itory Authority which appropriated 200 million in bond loans to be distributed among twelve or thirteen other colleges in the state. Additional funding will come from college funds, a fundraising campaign in collaboration with the Centennial Campaign, and the elimination of the Lucerne housing which the college is currently supplementing. Ginsburg emphasizes that "the students of today will not be unduly taxed."

Three possible locations for the new
(continued on page 15)

4% Fall Sick

Flu Outbreak Hits Barnard

by MELISSA G. ITELD

A flu epidemic is gripping the Barnard community. The Barnard Health Service reports that between 3.5% and 4% of the student population have been treated for flu-related complications since the term began on January 21.

According to Dr. Harriette Mogul, director of the Barnard Health Service, outbreaks of traditional influenza usually occur at this time of the year. This year's most active flu viruses are Type A and

Type B. "We are seeing a lot of cases of Type B," said Dr. Mogul. Although the doctors have been treating people with a variety of symptoms, Dr. Mogul emphasized that the students have had these symptoms in common: fatigue, fever from low grade to 101°, malaise, and dry cough. She added that the Health Service's doctors have identified this particular strain of flu as Type B with the help of descriptions of the virus strain in medical journals.



"Soul Asylum" opened for "Hüsker Dü" on Thursday night. For review, see page 13.

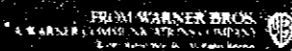
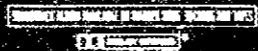
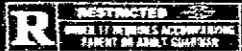
Debbie Rieders

Her dream was to coach high school football.
Her nightmare was Central High.



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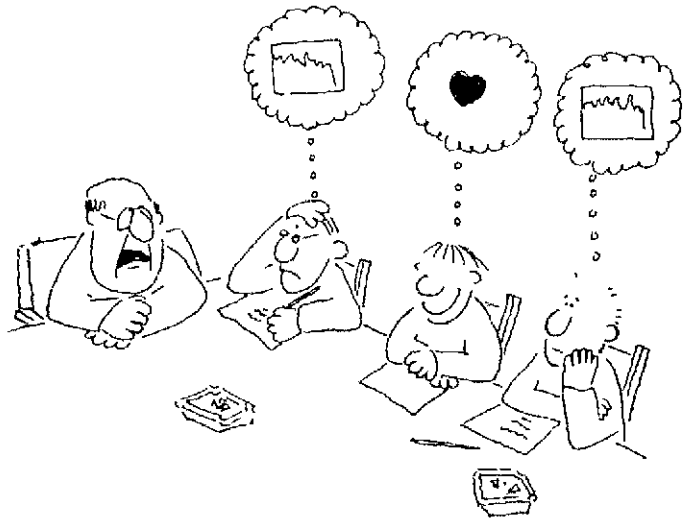
What's Happening?

(a lot, but you have to tell us!)

It's Free

Slips are picked up and dropped off at 105 McIntosh door.

Happy Valentine's Day
to the person who makes me smile
at the wrong times



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Dear Dr. B...

Dear Dr. B.

As a freshman, I think I've adjusted pretty well here, although if you met me you might think differently. But I'm a little freaked out by the way people act here in the east. Without revealing my identity, I can say that where I come from friendships are a lot simpler to deal with. People here are either too intense or too insincere and they're hard to trust. I'm not cynical but evidence of last semester points all this out. My friends agree—I do have friends by the way. This is just something I've noticed. Do you think it's all a result of living in Barnard, this city or the east coast?

Sincerely,
Anonymous

Dear Anon,

Let's talk about back home for a second. I'm not talking about geography here—I'm referring to your orientation while you lived there. High school doesn't demand too much of you as a person—it's challenging no doubt, but personal growth is on an intellectual level more than on an emotional one, basically because social introspection comes mostly in college parties not in high school ones, and with social introspection comes "emotion provocation" in the company of your peers. I think this all refers to the "intense" group that you have trouble taking seriously. They all respond to the stimuli of Columbia Uni-

versity—it's a bizarre place and it makes people talk about weird things at weird times. Before all the novelty wears off, they try to squeeze the essence out of everything, including their friends. If you are "well adjusted" here at Barnard, then you must have a handle on your "intensity", tuning up the knob only when it's appropriate. Find out what makes a particularly intense acquaintance so intense. Then get her drunk to loosen her up a bit. Then the next day, remind her how silly they acted.

As for the flippant individual, that's defense due to lack of confidence—usually. No time for lunch, just coffee. They'll come around but it's usually not your job to suffer through their temporary (I hope) insensitivity.

Sure, the energy of the city gives fuel to these types of people. But I think it's a universal problem of this age. The bottom line is that the friends you say you have have the qualities that make you happy now. They give you the confidence to venture out—but take your time. It's quality not quantity.

Thanks for writing.

To your happiness!
Dr. B.

Please send all letters to 105 McIntosh (Bulletin Office) typed. Anonymous letters are fine. Deadline for publication is 3 o'clock Thursday.

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105 McIntosh 280-2119

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Editorial



Letters

Jester's 'humor' offends reader

To the Editor:

I am outraged by the most recent issue of Columbia's *Jester* (volume 85, number 3) which appeared rudely in my mailbox not too long ago. Several articles and "humor" bits are offensive, but one in particular is more than offensive, and should not go unnoticed by the Columbia Community.

I opened the pages of this alleged humor magazine and read the article entitled "Societal responsibility and the modern student," in which a student brutalizes "the disgustingly obese girl" who "sits two rows in front of me." Throughout the article, the attacker describes this female student as a "whale," a "sow," and a "wretched cow" who, in the opinion of the attacker, deserves to be slaughtered.

This blatantly misogynist article is sickening. The people at *Jester* decide to brutalize this "girl" because "she raises her hand and begins to whine... she always whines," the attacker tells us. "No, it is not a misprint," I tell myself. This is incredible. This graphic description of the murder of a woman, oh, sorry, *Jester*... girl! I forgot. This graphic description of the murder of a girl in the classroom is pornographic, not humorous.

Is this *Jester's* response to coeducation? Now that we have "girls" in the classroom, in the dorm room, in the bath room, *Jester's* attacker/hero seems to imply, let us beat them, rape them, and murder them because there is "no brain in this fetid creature," the "girl" who sits beside him in class.

The murderous student, who delivers a "snap-kick to the right side of her head," finishes off his victim with a crushing blow to "the she-swine's face" with an "armrest/desktop." The attacker ends with the words: "As I leave, covered in human gore, the professor shakes my

hand. He is the only one in the room I can respect."

Job well done, attacker. You and your creators at *Jester* have managed to offend and anger me, at once. What angers me further is the fact that a portion of my student activity fee pays a portion of your publishing costs. It kills me to think that my hard-earned money pays for the production of such trash. You should look for another sponsor for your pornography, *Jester*. I, for one, will not pay for it.

Frederick J. Lulka
CC '86

Are you thinking?
we're listening
send opinions
to *Bulletin*
105 McIntosh

Dunwreath Who?

Who is the Student Government Association president this year?

If you don't know, you're not alone. A recent *Bulletin* survey revealed that most Barnard students are unaware that Dunwreath Rooney is their S.G.A. president. In fact, many of those interviewed didn't even know what S.G.A. stands for!

When the results were tallied up, they showed that only thirteen out of one hundred students—yes, that's 13%!—could identify the S.G.A. president.

And Dunwreath?
We'll get a comment from her as soon as she figures out who the vice president is...

—Jennifer Horowitz and
Helene Walisever

Apathetic Attitude

The apathy, cynicism, and selfishness of students here at Barnard continue to manifest themselves in various forms. Recently, in response to the efforts of an Admission Office representative to enlist her as a hostess for prospective freshmen during Open House, a student sarcastically said, "Sure, but I don't want to talk about it right now." As the student walked passed the recruiter, she turned to her friend and laughed. This attitude is truly appalling.

At Mount Holyoke, the Blue Key Society boasts a membership count of 180 students, while the Society at Barnard numbers a mere 35-40. For Open House and the telephone recruiting campaign, Mount Holyoke is supported by 400 student Admission Office representatives, while Barnard can barely expect enough students to house 200 prospectives.

What does this say about our student body? Too many of us are simply unwilling to care, unwilling to give, and unwilling to participate in any activities that we cannot put on our resumes.

Open House for prospective students is a vital part of the admission/recruitment process. It is the opportunity for applicants to meet, evaluate, and talk to the current students. Many applicants choose and reject colleges on the basis of their experience at Open House. So why should an applicant be enthusiastic about Barnard when our own students are not? We should all do our part in the admission of new students. Indifference is not conducive to the survival of a college.

Bear Essentials

APPLICANTS FOR 1986-87 SENIOR SCHOLAR PROGRAM are asked to make an appointment with Senior Class Dean King, as soon as possible, x2024. DEADLINE for completing application: TUES., FEB. 25. (See Catalogue, p.39.)

JUNIORS interested in JOINT SIPA-BARNARD PROGRAM may pick up applications in 105 Milbank. See Dean King for further information, x2024. DEADLINE: MAR. 1. (See Catalogue, p. 42.)

THE FOLLOWING STUDENTS HAVE PICKED UP THEIR REGISTRATION PACKETS BUT HAVE NOT TURNED IN THE MATERIALS AND ARE THUS NOT REGISTERED: Sandra Adelstein, Caroline Baker, Donna Benson, Elise Bernstein,

Jill DeMello, Eve Goldenberg, Suzanne Guerzon, Anjela Herzog, Hannah Hughes, Floriane Kay, MaryAnn Matyas, Jennifer McShane, Alison Murchie, Shyamala Reddy, Nicole Richardson, Anne Silberman, Jamison Tappan, Akim Vann.

FINANCIAL AID APPLICATIONS FOR 1986-87 DUE APR. 18, 14 Milbank. REID HALL APPLICATIONS will be ready the week of FEB. 10 in 419 Lewisohn and 105 Milbank.

Professor Brian Elliott from the UNIVERSITY OF EDINBURGH will be at Barnard to speak with students interested in studying at Edinburgh, WED. FEB. 26, 3 p.m., 9 Milbank. All students welcome.

Questions Linger Over Shcharansky's Release

by Rachel Powell

The surprise news that Soviet dissident Anatoly Shcharansky will be allowed to emigrate has created much excitement and speculation among Soviet watchers in the West.

Shcharansky, who is currently serving a 13-year term in a labor camp in the Ural mountains, is charged with treason and anti-Soviet agitation. However, most believe his crime is his deep involvement in the Human Rights and Jewish emigration movements, rather than espionage. Because of this perception that Shcharansky has been unjustly accused, his name has become an international symbol for Soviet human rights violations. Western governments, human rights organizations and Jewish organizations have consistently demanded proof of his well-being and humane treatment.

Because Shcharansky's case is such a well-publicized one, many wonder why the Soviets have chosen to relent and allow him to leave the country. It would seem that in these days of muscle-flexing and



Anatoly Shcharansky: Soviet prisoner for 13 years.

public relations wars, each superpower would have a vested interest in making as few big concessions to each other as possible. Most are wondering if Shcharansky's impending release represents a "loosen-

ing-up" of Soviet society in general. Certainly Gorbachev's rhetoric of "revitalization" of the country would point to this conclusion, but such a far-reaching change in the nation's policy would require a very great bastion of support in the central party apparatus. Gorbachev is still a relatively new leader, and although he enjoys a great deal of support, the "old guard" of Brezhnev cronies still retains a great deal of power. The most plausible reason, then, for the Soviet's release of Shcharansky is made up of several factors.

The Soviets have everything to gain by bolstering their image in the West. In this tense period of arms control negotiations, if the people in the West begin to perceive the Soviets as generous and willing to negotiate, their governments will feel more pressure to concede to Soviet demands. One example is the case of the Strategic Defense Initiative, commonly known as "Star Wars." Gorbachev just recently reversed an earlier stance that there could be no arms reduction agreements without a ban on SDI. Now he has offered to reduce the number of missiles in Asia and Eastern Europe regardless of American space weapons research. These proposed concessions are certainly generous and demonstrate a real commitment to arms control. Combined with public relations moves such as Shcharansky's release, they may also be designed to inspire Americans to pressure President Reagan for more flexibility at the bargaining table.

American governments have often expressed concern over Soviet human rights abuses. President Reagan has certainly condemned Soviet human rights policy, often citing the case of physicist Andrei Sakharov and his wife, Yelena Bonner, in exile in the city of Gorky since

1980. It seems strange, then, that Yelena Bonner has recently been allowed to come to the west for medical treatment, and now Anatoly Shcharansky will be released. This marks a complete reversal of policy, and possibly a changing attitude toward human rights. However, it must be remembered that for the Soviets, releasing a well-known dissident such as Bonner or Shcharansky is a good strategy for two reasons. First, as "bargaining chip." The West wants the release of many political prisoners. By releasing Shcharansky, the Soviets improve their bargaining position, because they appear to have made a concession that the West must return in order to continue with the negotiations. Secondly, removing a celebrated dissident from the country removes the effectiveness of his or her criticism. For example, as a Soviet dissident, persecuted for speaking the truth, Solzhenitsyn reached millions. As an American citizen, he has very little audience. Correspondingly, removing Anatoly Shcharansky deprives the Jewish emigration movement of their martyr.

It begins to look, then, that Anatoly Shcharansky's release is due to other factors than a sudden burst of concern for human rights. However, one should not rule out the possibility that Soviet society will become more open, for most Soviet Studies experts believe this will happen. Many have noticed that the amount and kinds of criticism allowed has increased markedly over the last few years. Shcharansky's release is not definitive, but it is part of a growing "relaxation" of Soviet society. There is every indication that as Gorbachev consolidates his power, we will begin to see some far-reaching changes in Soviet society and policy.

Blood 'Poisoning'

by GERALYN WEINER

My blood is boiling. The U.S. blood supply is dwindling: 30% comes from Europe and donors are rare, AIDS terrifies. In desperation the American Red Cross' advertising campaign has become desperate. One specific poster has tainted the spirit of "Giving the gift of life" with a misconstrued social message. America's blood has become contaminated with sexism.

Where is cute smiling Ziggy? Instead of him there is a strong vibrant woman and an overweight wimpy man. She urges, "I can do anything he can do better!" as he hovers in the background. She wears a confident smile, his look arouses sympathy.

This is evil—her happiness acquired at his expense. Her power fed on his weakness. She smiled at his frown. Her "virility" proved him defenseless. Because she was better, he was worse.

What was so intriguing about this advertisement? Why did my mind consciously reject this notion? The man and woman underwent a gender role reversal; the woman looked stereotypically masculine: strong and powerful, the man appeared stereotypically feminine: vulnerable and weak.

The man's frown revealed the subjugation of women: his weakness, fear and incompetence. He was a mere shadow in her image. Then it clicked. He was her. He was not as good as she. He believed it because all of his life he had been told that he was inferior. He was the woman who

was told she could not vote or own property, receive equal pay for equal work, or control her own body. She wanted to be better. She wanted to be him.

The faces in the ad are androgynous. Biologically, they are man and woman. Socially, they've become masculine and feminine: superior and inferior. The more she complemented his image and did not threaten his superiority, the more she was accepted.

The sexist attitude, either way, is wrong. The ad depicting a "better" woman is not liberating in any way, in fact, it is insulting. It encourages women to remain within society's ideological framework which caused their oppression. It provokes women to be discriminatory, the way in which they have been degraded. This is hypocrisy!

Women must refuse to claim themselves better at the expense of men. Women must appreciate their value and not have to lower men to ascertain their virtue, and should not insecurely devalue others to gain self-esteem.

What poor advertising! It is comparable to a child smoking a cigarette emulating an adult. The artist distorted the idealized equality the woman seeks. Smoking is no more grown up than hurting men is feministic. When women unfairly subjugate men they dehumanize themselves as well. Feminism is a personal quest to rise above gender prejudice. Feminism lauds equality, not man abuse. "Better" is belittling.

Courtesy of National Conference on Soviet Jewry

I can do anything he can do... better-



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Feb. 12, from 4-5 p.m., in 304 Barnard Hall.

Admissions Predict Another Open House Success

by Lisanne Clapp

The Barnard admissions open house is now in its fourth year. The first open house was held in 1982. It was originally planned to recruit minorities. It was so successful that it was opened for all applicants the following year. Barnard's open house is different from other schools' because it is held before students have received their letters of acceptance or denial. Therefore all interested students may attend.

Most of the students come from nearby: New York, New Jersey, or Massachusetts. Students also come from all over the world. "Barnard has a real international reputation," says Felicia Thomas of admissions. Last year students came from California, and even Japan, Korea, and Turkey. "In Korea, Barnard is hot stuff," says Thomas. "It's harder to draw from places where state schools are excellent and inexpensive but we are doing well there. The open house helps that," says O'Shea. "They [the students] can say would I be happy here for four years? The majority say yes," says Thomas.

The purpose of the open house is to try and increase the yield, the number of students who agree to come after being accepted. The normal yield is 50%; with the open house, the yield is 58%. This year Barnard is unbelievably successful. As of February 6th, we were five applications away from breaking last year's record. "And that was through August," said O'Shea.

"This year we want the students involved because they are important for it to be a success," says O'Shea. "We're hoping it will be natural." The event is completely free and there is entertainment for

almost a solid 24 hours. There is a big party the night of the open house and everyone is invited. "We hope everyone will come and mingle; the entertainment will be marvelous. The Kingsmen, Metrotones, and Bacchantae will be part of it," said Thomas.

"It's really important that Barnard students get involved," says O'Shea, "the Barnard student body is the second largest reason people come here. They [the applicants] are impressed with the community, and the intellectuality, even the idea that there is a campus . . . to put them in a hotel would defeat the purpose. The purpose is to meet the students."

The open house needs hostesses badly. All you need to do is sign up to give the people some floor space. Linens are provided. "Take students in pairs and they can entertain each other. It's really easy," says O'Shea. "We realize that what we're asking may be an inconvenience but it's really a small thing, and it helps the whole campus," said Thomas. "We're trying to emphasize how important the students are," says Alcott. "Applicants are impressed that their hostesses are volunteers," said O'Shea. "It makes them feel welcome."

This year there will be three open houses. The first one is usually the smallest with about 120 people. It will run from February 20-1. The second one will be from February 27-8. The third one which is usually the largest with 200 people will be from April 2-3.

If you have any questions or would like to hostess for one night or for more than one open house call the admissions office at x2014, or call the Barnard Blue Key society.



Photo by Kathy Feldman

With luck, applicants will receive a warmer welcome than this!

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☞ Reservations are necessary ☞



Poet brings words to life in Lehman Auditorium

Interview with Yevtushenko

(continued from page 1)

Oliver Twist story about a boy who is travelling along from Moscow to Siberia, sometimes in the company of thieves: sometimes he works in a factory making shells. In Russia, without the help of the children, the Second World War could not have been won because we worked in many factories. Today, we still have in the museums the wooden boxes we had to stand on to reach with our childish hands

and his reading some defects of translation. Cinema happily doesn't need translation. You could see films without subtitles.

I always try to be connected with the masses, it's my sickness. I like crowds, I like masses. The cinema could be a very powerful instrument of connection. Bulletin: You said in an interview that your film is not only your own biography, but the biography of your generation. Do

you see any differences?

YY: We were more idealistic. The new generation is more pragmatic. But it's like everywhere: more yuppies. But I have one special pleasure which gives me hope: In the late fifties or late sixties, I was a favorite poet of students and I am still a favorite poet of students. That's a great pleasure for me. But they must produce new poets. They need their own poets, poets of their generation, that could express their feelings more scrupulously than I could. I could guess about them through my intuition. I don't want to be forgotten by that generation, but I expect new Russian poetry. That's why I criticize many young poets if they imitate my style, because no one needs a second Yevtushenko, or a second anybody. Each must find his own style according to his character.

Bulletin: Because Russian literary figures have traditionally been an important outlet for the voice of the people, do you feel any

you feel yourself to be a representative of your generation and how? YY: When I was doing this film, I wasn't thinking about my generation, I was thinking about myself. After I made the film, so many people who had the same experi-

'We are from very different systems, but the system of the heart is the same.'

ences sent me letters expressing their gratitude. Even here during a press conference, I met one woman who works now in America as a journalist. She said the movie was directed exactly not only at my childhood, but hers too. Bulletin: You were really popular in the sixties. How would you characterize this generation from your own generation. Do

obligation to speak of your country's politics in your poetry? YY: There is an expression: "If you aren't busy with politics, politics will be busy with you." I don't like poets if they dedicate themselves to politics too much, but at the same time, I don't like poets who try to completely avoid politics. Politics, (continued on page 17)

'When we are fighting for peace, it's not a question of politics, it's a question of human responsibility.'

the instruments. We had in the Russian system, coupons for bread, and so children of that time were getting bread for working in the factories. In America, the Second World War in Russia was almost unknown, but the War of Children was our war, and that war was even more unknown in America. There are no big battles in this film, just my childhood, the Second World War seen through the eyes of a child. I was eight years old when the Second World War began.

Upstart: What made you decide this time to make it into a movie, instead of a poem or a novel as you've done in the past? YY: Because of the common language; a movie doesn't need translation, it's more visual. Everyone can understand images on the screen. Sometimes poetry loses a lot in translation. Bert Todd recited my poetry beautifully, but he saved through his voice

Gramm-Rudman Endangers Student Aid

by Caroline Palmer

The Gramm-Rudman balanced budget bill requires the government to balance the federal budget by 1991. As of March 1986 federal college funding will be cut by 4.3 percent. Further cuts of up to 50 percent are scheduled for August. The initial 4.3 percent cut will mean a \$244 million drop in federal student aid available this spring. In the next five years, reductions may be four to five times larger than this year's, in order to ensure a balanced budget in 1991.

Barnard college plans to continue offering students the chance to further their education, regardless of financial need. Ms. Suzanne Guard, Director of Financial Aid, feels that Barnard will have to make adjustments in financial aid policy: "Barnard is constantly stepping in and helping out... [we] have to make up for federal cuts."

According to Barnard's 1985-86 Financial Aid Policies and Procedures, 40 percent of the student body receive grants from Barnard and 35 percent receive grants from other sources. The responsibility for financing the cost of attending college is primarily the parents' responsibility. College aid is meant to be a supplement. Once financial need is established, the school provides a combination of scholarships, grants, loans, and work study programs.

Guaranteed Student Loans will be subject to changes by the federal cuts. On March 1 the "front end fee" students pay to get Guaranteed Student Loans will increase from 5 percent to 5.5 percent. Students who have not filed by this deadline will feel a cut.

The current Guaranteed Student Loan interest rate is 8 percent. Under the present Guaranteed Student Loan program no interest is accumulated while the student is in college. Payments do not begin until after graduation. President Reagan has proposed that the Guaranteed Student Loan Program be changed so that interest is accumulated while the student is in college. He feels that the student could repay the loan on a monthly basis, or borrow extra money to cover the initial loan. Instead of giving the student ten years to repay the loan, the President wants to raise the payment period to fifteen years to facilitate the 5.5 percent increase and accumulated interest.

Gramm-Rudman will cut the "allowance" that banks get when they handle Guaranteed Student Loans from 3.5 percent to 3.1 percent. If further allowanc-

cuts are made, banks may be forced to make sure students are good credit risks on their own. Ms. Guard anticipates that larger banks such as Citibank will probably be able to keep making loans, but "small town" banks may be forced to withdraw from the program.

The government wants to combine work study programs with Supplemental Educational Opportunity Grants. This would give the college the ability to decide how much aid from each program a student could receive. Ms. Guard feels that this combination is "setting us up for a major cut."

Federal cuts may also lead to cuts as high as 8.8 percent to state programs. Ms. Guard praised New York's financial aid program as "one of the finest... but if state grants are reduced, then Barnard has to cover."

Limited funds will force Pell Grants

Bulletin Survey

Will It Work?

by Jennifer Horowitz and Helene Walisever

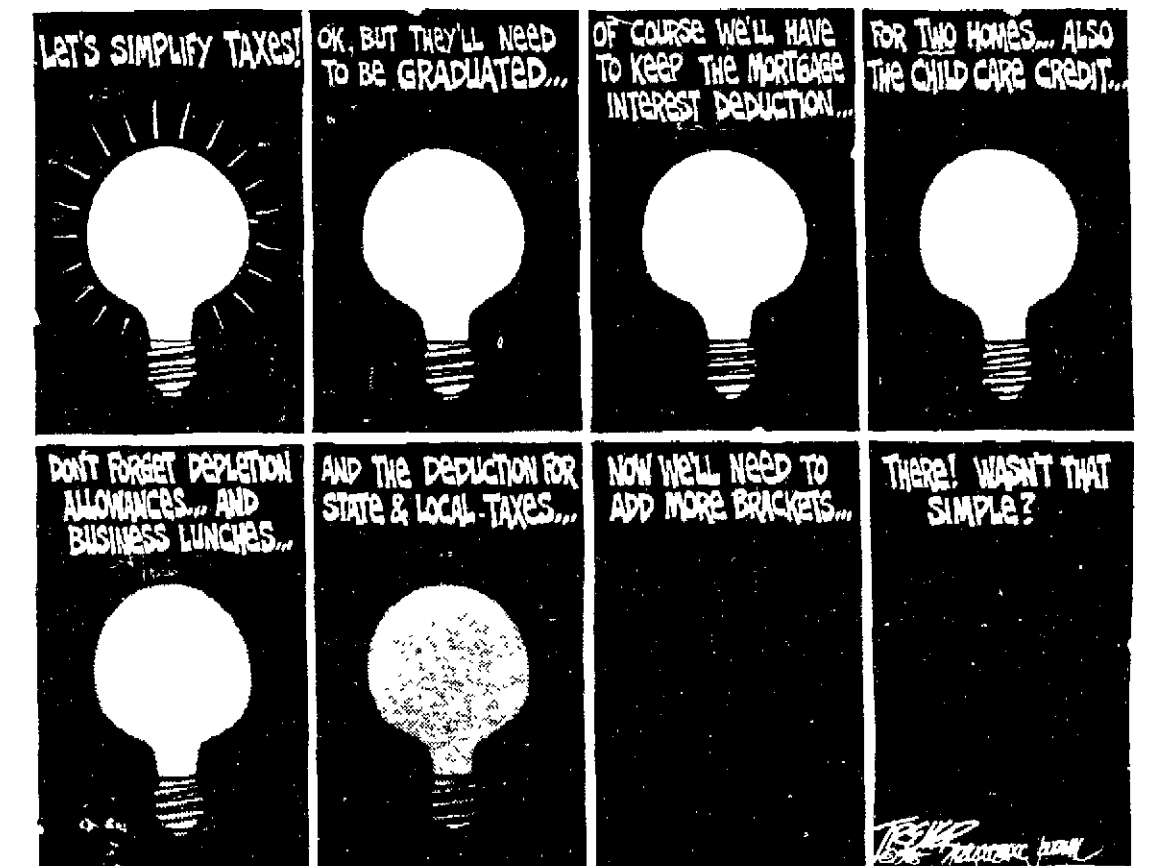
Student protest has often affected government decisions, and if this week's Bulletin poll is any indication, it may happen again as the Gramm-Rudman bill goes to vote.

As many as 70% of the students polled do not recognize the bill by name, although many are aware that such a bill exists. The bill, which calls for doing away with the Federal budget deficit by 1991, would necessitate many cuts in government spending, including college aid. Supporters of the bill point out that although this means that students will receive less money now, it will pay off in five or ten years when a balanced budget makes lower taxes possible. The Bulletin asked a cross-section of Barnard women whether they agree with this theory.

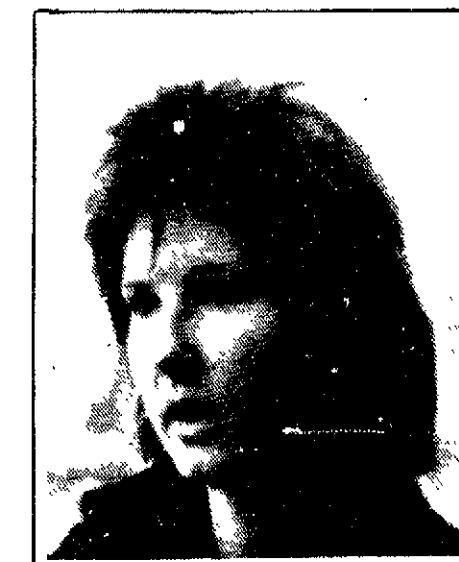
And theory is just what some consider the plan. "It sounds good, but what if it doesn't work out for some reason?" asked one student. Others agree that their own personal deficits could arise if today's taxes are still current when the time comes to pay back the debts that reduced financial aid will get them into. Three quarters of those interviewed feel that cutting aid would be detrimental regardless of its effect on taxes. One woman complained that without federal aid, only the financially elite will be able to attend college. Another admitted that "... in the long run it will help, but not for those who are first starting their educations now." Only one student felt that the exchange—less aid now for lower taxes in the future—would be worth it. One woman even expressed some con-

into a "statutory reduction" in which students with less need will get smaller amounts of aid. Every year fewer students receive Pell Grants. According to Ms. Guard "the Pell program has slowly been eroding." 800,000 students have been eliminated in the past years. A family must earn less than \$30,000 to be eligible for a grant. Ms. Guard feels "a cap" eliminates important considerations such as family size and medical expenses."

Many colleges are facing tuition increases because of the federal cuts. Barnard will reach a decision in March as to what sort of increase in tuition will be necessary. Ms. Guard maintains that Barnard College's president Ellen Futter is an important force in enabling all worthy students to attend Barnard: "With all these cuts, Ellen Futter is dedicated to the aid program—[she] helps to cover cuts. A diversified student body is important."



"If I knew how to cut the deficit without hurting people, I'd be President!" —Elizabeth Hackney



"Cut defense." —Susan Goldstein



"They'll only lower the deficit by cutting defense spending." —Amy Jessys

fusion, saying that while she has to worry about the here and now, she is a Reagan supporter. However, another student criticized the government for spending so much more than it makes. "They should cut back on defense spending, not on our nation's youth and future—and not on me!"

In fact, a staggering 90% agreed that

the best place to make budget cuts would be in military spending, often because, as one student put it, "I see a lot of waste going into the Pentagon." Another concurred, observing that if the military didn't spend a thousand dollars on one asstray, the deficit might not be so big. Many others feel that even if the Pentagon spent a reasonable price for each item, some of

them aren't even necessary. "So what if they can get enough new weapons to blow up the world three more times than they can now?" exclaimed one woman. "It's ridiculous how much they spend to make all those little missiles and things!" "I don't see why we need so many weapons when it won't do any good anyway, but maybe they know what they're doing," mused another.

Another popular sentiment is that, as in the case of the Pentagon, the government should overhaul other spending programs before making any cuts. Many of those polled suggested eliminating tax loopholes and cracking down on welfare fraud. Or, as someone else pointed out, "There are people out there collecting unemployment while their millionaire fathers support them, yet the government expects middle class students to make the sacrifice!" One woman even cited nuclear funding as a better source for cuts, and another, looking back on the recent Challenger tragedy, feels that a lot of NASA's budget is unnecessary.

Regardless of who's right, the poll did show one positive trend. Even those who are graduating or who do not receive any financial aid mentioned that they are concerned over how cuts would affect other students, including their classmates and younger siblings. At a time when students are often accused of being self-centered, it's refreshing to note that they do think of others. And even while disapproving of the proposed act, many conceded that balancing the budget is a difficult problem.

As one student said, "If I had the answer to that one, I'd be the President!"

Ceremony Lauds Newscasters

by Mihaela Georgescu

Although watching some awards ceremonies can lead one to believe that "Once you've seen one you've seen them all," Wednesday's Alfred I. duPont-Columbia University Awards ceremony serves as ample proof that all such programs are not alike and that the best ones have a character of their own. Honoring the best in the world of broadcast journalism, Wednesday's ceremonies gathered reporters, producers, and editors, and paid homage to their dedication, talents and collaborations. The silver batons traditionally given to winning programs were in turn welcomed with joy and humor.

As the evening wore on, it became increasingly obvious that the awards ceremony was to be characterized by a warm feeling of celebration. Clips of the awarded programs allowed for fitting summaries of these achievements while the acceptance speeches gave insight into the making of a successful broadcast. Introductions made by presentors revealed the warmth and closeness among the men and women who share the trade or perhaps what has become the art of broadcast journalism.

Columbia University President Sovern opened the awards program by saying that "What the Pulitzer is for writing, duPont is becoming for broadcast journalism." Journalism School's Dean Elliot and NBC's John Palmer addressed the issue of journalists who have been plagued by difficulties and yet are able to overcome their obstacles to provide sensitive, even powerful coverage of the events around us. Dean Elliott referred to corporate takeovers as one of the problems in journalism. The gap in documentary productions is another problem, as well as the replacement of broadcast journalism by electronic or show business journalism. He went on to address the journalists present with a sense of pride and apprehension. He said to the finalists, "You are sitting on top of your world. Uneasy lies your crown."

John Palmer of NBC's TODAY program went on to quote Kirkegaard in the Dutch philosopher's belief that "journalists are the lowest depth to which man can sink before God", to make a point for how drastically public opinion has changed regarding journalists. Mr. Palmer continued by saying that the public now holds journalists in greater esteem than the government, the military, the Congress, even big

business. He added that although journalists have at times been shallow, arrogant and evasive, "on the balance, broadcast journalism has been a force for good." He cited the coverage of the recent space shuttle tragedy as an example of broadcast journalism's ability to comfort the nation in letting each of us know that we are not alone in our grief.

Two greatly memorable programs honored were "The Brain" and "Nightline: South Africa". The first is a remarkable piece of scientific journalism exploring the "organ of the past and the master of the future possessed by every single one of us." The latter program, which received the Gold Baton Award, was a remarkable coverage of South Africa at a time when journalists are being beaten and killed in that country. Ted Koppel, recipient of the award with Richard Kamplan added the last comment before closing, saying he would like to "pay tribute to his black colleagues."

Sensitive and effective journalism was valued and honored throughout the evening as in the investigative reporting of Mark Feldstein in the "Investigation of Dr. Milan Vuitch". The doctor had been performing abortions with unabashed neg-

ligence in a clinic operating without a license. The result of the program has consequently been the removal of Dr. Vuitch from practice. Mr. Feldstein thanked CBS, asserting that its "commitment to quality broadcast journalism and community services is what made this coverage possible." He added however, that "Most of all, this award belongs to the women who had the courage to come forward and put a stop to this." Harvey Clark, award recipient for his reporting during the coverage of the MOVE siege in Philadelphia, also stressed the work of his co-workers saying, "Tonight, I'm just as proud of myself and my station as I can be. We're only sorry that such an honor had to come out of such a tragedy."

But humor also filled the Rotunda of Columbia's Low Memorial Library as Nancy Montoya, recipient of the silver baton for her reporting on local television on KGUN-TV, Arizona, thanked her mother and father. Her photographer was the second man during the program to thank the woman he loves but the first and only man during the evening to ask his sweetheart to marry him while being televised by PBS.

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Mark Carnes: Making History

by Nancy Appel

"It's just one of those classes!"

What's just one of those classes, you may wonder. Apparently something incredible occurs on Mondays and Wednesdays from 2:40 to 3:55 in 202 Altshul. The phenomenon is Professor Mark C. Carnes' "America since 1945" lecture class.

Increasingly, students have begun to call it the "University class." It seems that everyone is either in it, knows someone in it, or is cursing themselves for not having taken it. A random survey of the dorms Brooks and Hewitt revealed that on some floors as many as half the occupants are registered for "America since 1945." Although the Barnard registrar had not finished processing completed program forms, one official stated that Lehman Auditorium seats 240 people. On Mondays and Wednesdays, there is not a seat to be found. Students sit on the stairways, on the floor, or anywhere a single space exists. One Columbia College student estimated that at least 60 people are without seats. How does he cope? "I leave my room at 2:15."

"I'll bet this is what learning with Socrates was like"

Is it worth it? And if so, why? Thirty-five students discussed these two questions. All chose to remain anonymous, since "I'm taking the class now!"

According to all of those interviewed, "It's just one of those courses

"...dynamic, friendly, captivating."

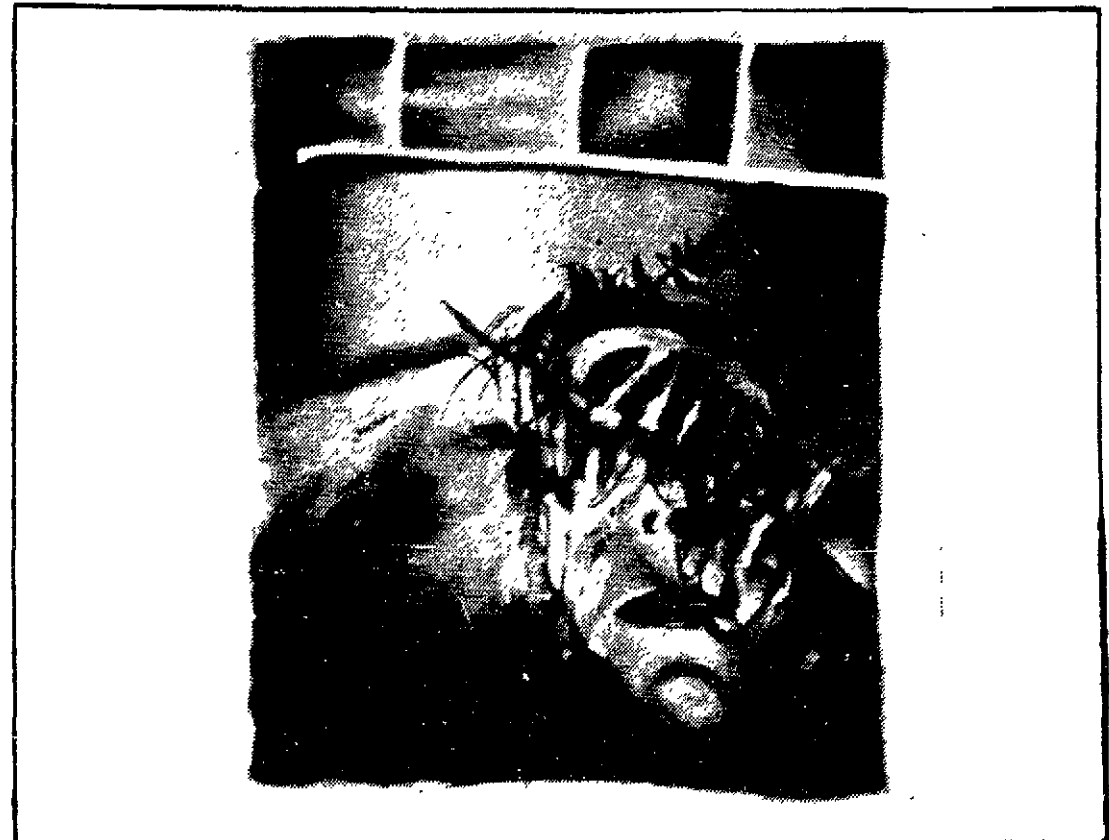
you've got to take." The subject material is "fascinating, well-presented, and extremely relevant to me." The readings are "never boring, thought-provoking, and fun." It fits into schedules neatly. Furthermore, the syllabus gives the student a wide variety of options on completing the course requirements.

One student commented she signed up because "everyone else is there." Commented one Columbia College senior, "It's a great way to meet people."

By far the most consistent comments concerned the Professor. Professor Carnes is "enthusiastic, dynamic, friendly, brilliant, and captivating." A Columbia College sophomore commented, "I bet this is what learning with Socrates was like." A Barnard junior believes "the room is so quiet, you could hear a pin drop. We all sit in rapt attention." Another student suggested videotaping his lectures for all "the unfortunates who can't hear him."

Clearly, the course structure is organized, coherent, and intellectually stimulating. The topic is fascinating. But, it is the man who draws the crowds. As one student says, "His reputation precedes him."

To the students, a class like this is "what college is all about." Could the "University class" be improved upon? Yes, all thirty-five students said. Their suggestion? A larger room.



Bulletin Photo by Kathy Feldman

"The Drowning of Ophelia": A Babic original.

Miryan Babic

by Kelly E. Rogers

L.A. raised, half Bolivian-half Yugoslavian Miryan Babic transferred to Barnard from Stanford. Currently a junior, she is studying visual arts in PIA. "In my sophomore year I decided I wanted to be an artist and Stanford wasn't the place to be for that. The PIA major sounded like 'the thing to do' for me." Indecisive about her major—first choosing classics, then art history, then considering computer science—Babic has finally decided. "I've been doing art since I was young and I never took it too seriously, I just thought of it as a thing I did on the side." As she considered the philosophy behind art, however, she realized what a serious and appealing intellectual pursuit it was.

Babic is now interested in idea-oriented rather than decorative art. "I like to write a lot so I combine narrative and art using visual means to create mood." She did a piece based on the birth of Venus which she called "Venus II." She transformed a spice cabinet based on Botticelli's pictorial form of the birth of Venus. "Using the idea of Venus as a young girl, I filled up little spice bottles with different things, trying to incorporate the idea of Botticelli's painting as well as the story of the birth of Venus herself—thereby putting in my own ideas about the myth." This ties into her original interest in classics, she always loved myths and stories and tried to look at them from an "oblique" level.

Currently at work on "The Drowning of Ophelia," her interest in this topic was sparked by the passage in Hamlet where the queen describes Ophelia's drowning and "you're not sure whether it's suicide or not." Babic filled a bathtub with ferns and flowers, creating a scene of a "rich bubble-bath from which you don't come out alive." Then she took a polaroid of herself in the bathtub as Ophelia. "It came out really wild!" She decided to create a pictorial sequence and painted the

polaroid, complete with borders, on canvas. "The painting is very photogenic looking." She now plans to take another polaroid of this painting and then to paint the second polaroid. She'll repeat the process about twelve times, "making it more abstract each time."

Any technical rough spots in her work are now being smoothed out by visiting artist, Joan Snitzer. "Snitzer critiques my art using an art-school approach and pinpoints specific technical problems." Babic will be presenting her work in an informal junior show during spring term. "We do this for practice so in our senior year we have hands-on showing experience."

"The greatest thrill for me is my peers' reaction to my work. When people my own age respond to my pieces, I get a huge energy burst that isn't equalled by others' responses." The future? "I know I want to work with eyes—the visual and ideas. I have no definite career plans. Art may just be a road to some yet unknown career."



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The Garay Dancers: Boringly Blatant

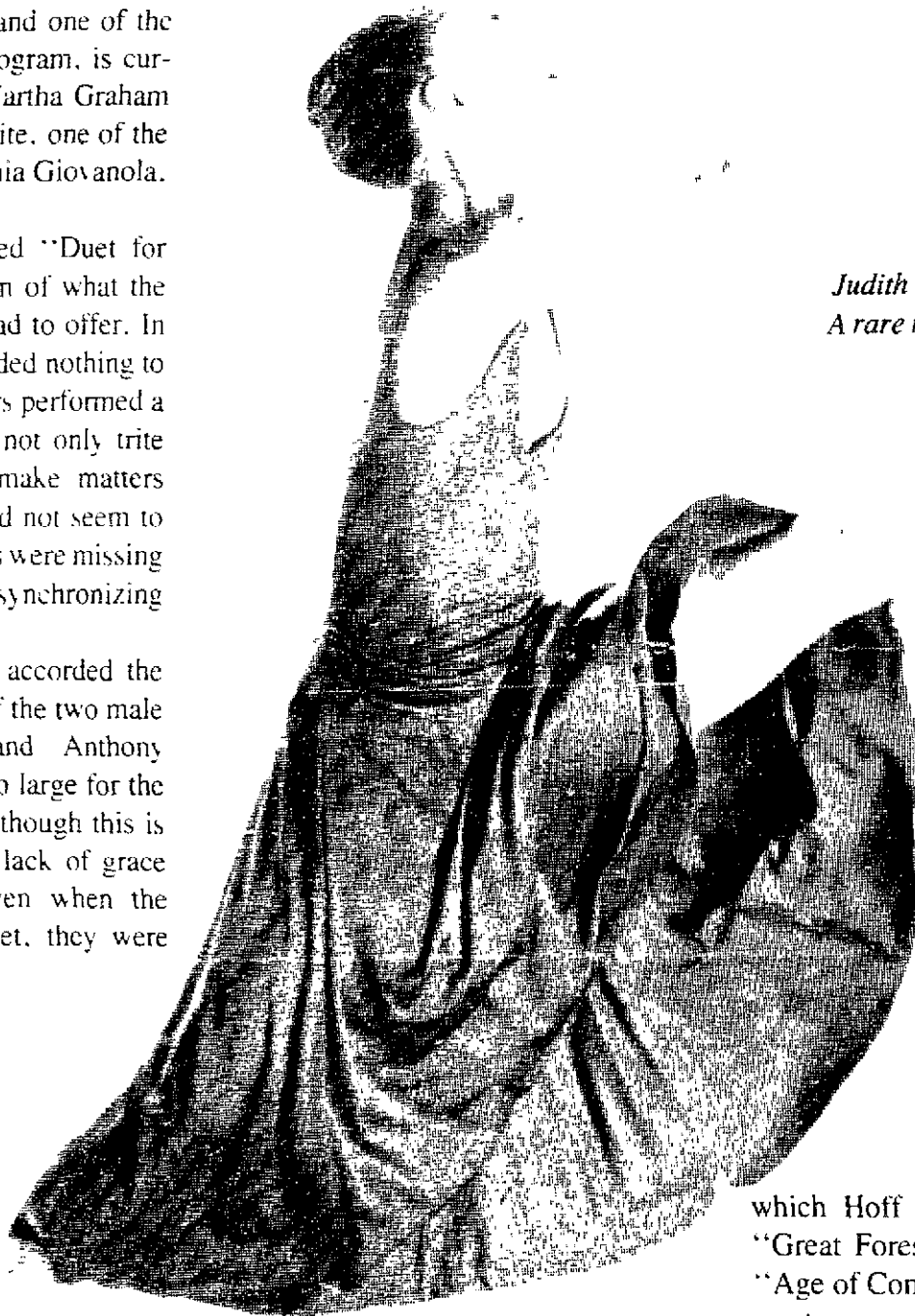
by Lynn Charytan

At first glance, an evening with "Dances by Judith Garay" seemed promising, but this illusion lasted only until the curtain rose in the Theatre of the Riverside Church. Within moments, the amateur nature of the performance shattered the anticipation caused by the fact that Judith Garay, the choreographer and one of the principal dancers in the program, is currently a dancer with the Martha Graham Company, as are Larry White, one of the two male dancers, and Sophia Giovanola, another Garay dancer.

The first piece, entitled "Duet for Five," was a fair indication of what the remainder of the evening had to offer. In costumes which, at best, added nothing to the performance, the dancers performed a piece whose narrative was not only trite but boringly blatant. To make matters worse, the choreography did not seem to fit the music, and the dancers were missing the sorely needed talent of synchronizing their movements.

"Duet for Five" also accorded the audience the first glimpse of the two male dancers, Larry White and Anthony Morgan. Both men were too large for the small stage in the Church, though this is more forgivable than the lack of grace which both exhibited. Even when the choreography was on target, they were not.

Courtesy of
the Theatre of
the Riverside Church



Judith Garay:
A rare moment

"Arcturean Invasion," the second piece, deserves mention for its utter absurdity. Belonging to the realm of a high school performance, this piece attempted to portray an alien invasion of another planet. As if the subject itself were not sufficiently ludicrous, the dancers ap-

peared in costumes complete with black helmets and red flashing lights, and the music included the sound of the invaders' ray guns. If Ms. Garay was looking for a laugh, the audience gave her that; yet this was the piece's only success.

(continued on page 14)

Dirty Laundry

by Stephanie Smith

"My Beautiful Laundrette" is a film about "a gay Pakistani laundrette owner," as Director Stephen Frears says. Omar (Gordon Warnecke), a young, ambitious Pakistani living with his alcoholic but passionate father (Roshan Seth) in South London, becomes, with the help of his entrepreneuring uncle (Saeed Jaffrey), manager of a seedy South London Laundrette.

Determined to turn the laundrette into a profitable business, Omar contacts an old school mate, Johnny (Daniel Day Lewis), who has been running with a bunch of racist punks. Johnny, if for no other reason than to do something respectable with his life, agrees to work for Omar in the laundrette. Through some shady dealings, Omar and Johnny are able to transform the laundrette into a plush-but-gaudy launderers paradise, all the while transforming their relationship from friends to lovers.

"My Beautiful Laundrette," which was named "Best Film of the Year" by the *London Evening Standard* newspaper, succeeds in portraying the tension between the Pakistani minority and the white majority. It becomes evident that the white youths, portrayed by Johnny's old gang, resent the presence of Pakistanis in London: "the Pakis" have taken their jobs. The film also focuses on the destructiveness of the ideology that money begets power. Director Stephen Frears has paid

(continued on page 14)

which Hoff suggests, may work in the "Great Forest," but will it work in the "Age of Communication"? Here it might create a population of individuals who do not contribute to that great goal which all our technological wonders, our unprecedented gains in medical and scientific research are guiding us towards... that great goal of, um, . . . you know, that goal we're all working, yes, really striving to reach—our goal, that is.

(continued on page 14)

Pooh Meets East

by Raymond Welch

Winnie-the-Pooh a Taoist? Pooh a disciple of Lao-tse, the author of the oldest existing book on Taoism? What is happening to Alan Alexander Milne's golden-brown character whom we have always thought of as "Silly-Willy-Nilly" or "All-Stuffed-with-Nothing"? Well, not only is Pooh still true to character, he is held up as a model of behavior for a better society, in Benjamin Hoff's book, *The Tao of Pooh* (Penguin Books).

Benjamin Hoff has created a wonderful, yet superficial introduction to the prin-

ciples of the Eastern religion Taoism, something with which many Americans, this reviewer included, are unfamiliar. If you wish to approach the subject with any hint of scholarly decorum, steer clear of *The Tao of Pooh*. Each page of its large, easy-to-read type contains about as much text as the average footnote of a scholarly journal.

The Tao of Pooh has strongly anti-intellectual sentiments. Hoff proposes that our obsession with gathering knowledge has simply made us more knowledgeable, not wiser; it has distanced us from ourselves and from the true nature of existence. The "Pooh Panacea," however,

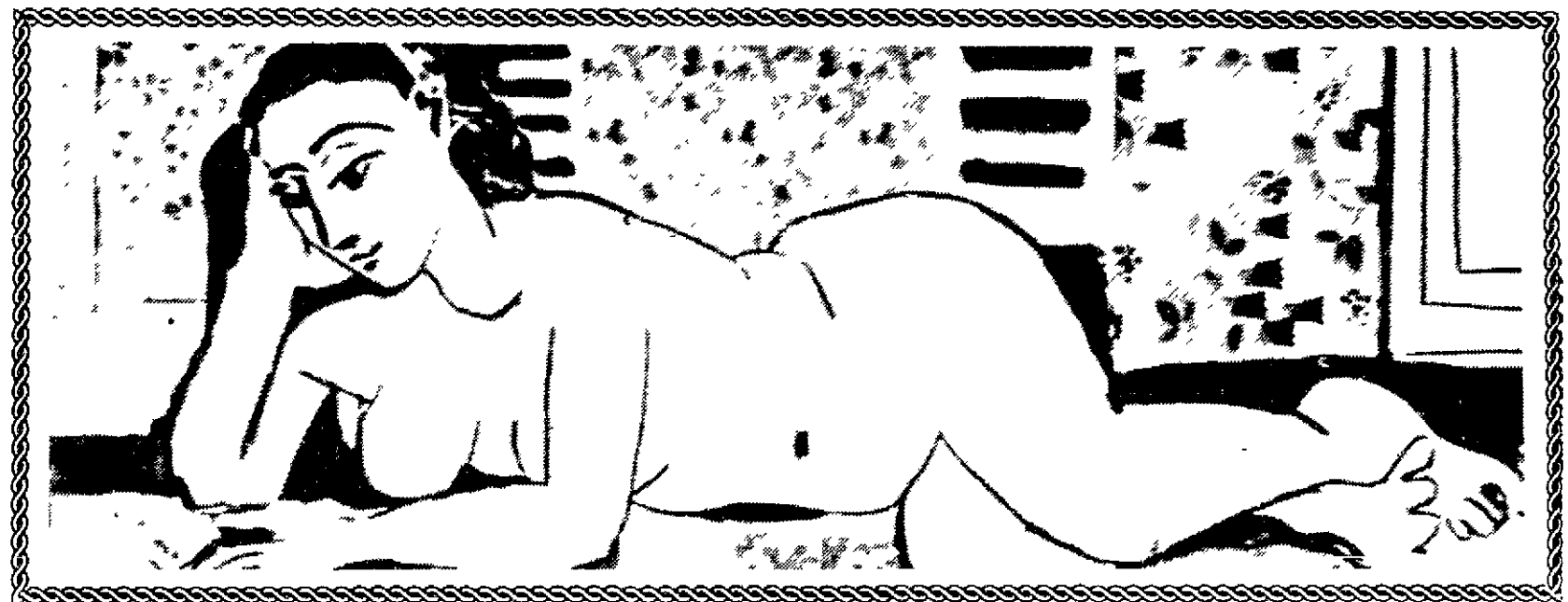


An Old Master Through a New Medium

by Elaine Taussig

I did not exactly expect to be fascinated by the concept of an 85 minute film of a 74-year-old man painting. The fact that the man happened to be Pablo Picasso in the new release of Georges Clouzot's 1955 film "The Mystery of Picasso" did not make it sound any more appealing. To those of us who are not exactly experts in the field of art, there is something oddly intimidating about it, as though we are not qualified to appreciate a work if we have not been formally exposed to academic art criticism. "The Mystery of Picasso" avoids this potential fear of art by the inexperienced because it is a film about the creative process, not about Picasso's art, and thus allows us to see in the creation of the works all the emotions and meanings that might otherwise be obscured to the intimidated viewer.

The film is shot from the back of a transparent canvas and throughout the film Picasso paints on the opposite side with special paints that show through it. The viewer watches the painting evolve on the screen without seeing the artist. The wide black screen acts as the background for the white canvas, which is the only place in the film that uses color. The scenes of the real world (Clouzot, the studio, the cameraman) are all in black and white, but the paintings are in rich, full color, as though the paintings are where the real color of life lie.



One of the paintings from "The Mystery of Picasso."

What little dialogue there is in the film is of Clouzot speaking to Picasso while he films the artist at work. It is more commentary to the viewer about the progress of the film than any type of narrative. Like the fine black lines of Picasso's paintings, the dialogue serves to give the barest hints of form to the film, with deft, well placed strokes that convey the essence of the meaning perfectly.

Georges Auric's score is on the whole, excellent, but the best music in the soundtrack is the squeaks and squishes of Picasso's brush as he paints. Those sounds alone provide plot, narrative and dialogue to the film that the music might otherwise be expected to serve. The "action" of the film is really following with your eyes

where Picasso places his next brush stroke or dash of color.

Occasionally, the music would add an extra, unwanted dimension of interpretation to a particular piece because of its highly stylized nature and would color my perception of the painting's meaning. Perhaps it is to Auric's credit that his music is so evocative and strong, but I feel that it was often overpowering. All the same, the earthy, lusty siennas, browns, terra cottas and ochres of the bullfighting canvases meshed perfectly with Auric's Spanish songs and guitar. It was in these scenes that I feel we get a real glimpse into Picasso's "mystery;" they have a depth of emotion and a richness that many of the other canvases seem to lack, and the music

nicely reflects Picasso's Spanish heritage without being showy.

As part of the agreement to make the film, Picasso agreed to burn all the paintings at the conclusion of filming, so in essence the film becomes the only gallery where these paintings can ever be seen. It is for this reason that I like Clouzot's editing where he "builds" some of the paintings in groups of lines or by colors so that it takes less time to see the evolution of the larger paintings than if we were watching them actually being painted. This style of editing emphasizes the individual structural parts of the work, giving the viewer a fresh insight into it that could not be fully appreciated by just seeing the canvas in a

(continued on page 15)

Husker Dü Didn't

by Kelly E. Rogers

Hardcore. Fast, penetrating, deafening. Post-punks diving, ramming, freaking-out. Flagellating minds and bodies. Earthdogs mesmerized. Husker Dü slouched over instruments—regurgitating noise.

Performing their latest, *Flip Your Wig*, Husker churned and burned Columbians at Wollman last Thursday. The trio rocked hard and long. The beat, sparking animalism, set a human, swarm-like whirlpool into motion. Ordinary in appearance, the group resembled stage crew, not "stars."

But they entertained O.K. judging from the crowd's response. Bassist Greg Norton, a skinny Mark Spitz, gambolled and rambled about—definitely the driving energy force. It seemed if he rolled his head once more, off it would go. Lead singer, Bob Mould, a non-descript Spanky-John Belushi-like character, meshed hysterically unintelligible, subhuman screaming with ariose persuasion. And Grant Hart's clean, clear drumming

spined Husker's jellyfish incoherence.

As punk goes, these guys are prime. They're tight, in all senses of the word. They remained in constant communication, synchronized musically and mentally. One could tell they were having fun.

Their music, too, was about having a good time. The crowd got their ya-yas out from Husker's hyper beat, though, not from their destructivistic message. Most of the set, especially songs like "Makes No Sense at All" and "Hate Paper Doll," were like The Violent Femmes meet The Ramones. Toward the end of the show they mellowed out, intermingling Beatlesque harmonies with R.E.M. apathy.

Interjecting psychedelic and folk-rock revival into their new sound has softened it somewhat. I won't say trendy. Just pathetically predictable.

Husker Dü gave the large crowd their money's worth—leaving most customers satisfied. I myself would've had a better time of it had I not been sucked into the human maelstrom and bombarded with a single, huge, blubbery body.



Husker Dü's lead singer Bob Mould

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Pooh

(continued from page 12)

The book, despite everything, is fun to read. A wonderful bonus is rediscovering one's favorite Pooh characters and analyzing them from an adult perspective. Hoff sprinkles his discussion of Taoist principles with dialogues and short sketches from Milne's books, as well as illustrations by Ernest H. Shepard. The reader can rediscover Eeyore, the donkey who represses knowledge for the sake of complaining, or Tigger—an animal so out of touch with himself that he's always ending up in binds. There's also Owl, "Mr. Knowledge-for-the-Sake-of-Appearing Wise," and Rabbit, who is knowledgeable for the sake of being clever.

I decided to ask Pooh what he thought of the review. He couldn't read it so I read it to him.

"Do you agree?" I asked him.

"With what?" Pooh replied.

"With my ideas on the book's anti-

intellectualism combined with its ability to make a very important point about our lives," I rattled off.

"You mean that people will probably enjoy it," said Pooh.

"Yes," I said, "and that it will probably make him think."

"Think about what?" asked Pooh, as he set off in search of nothing, destined never to find it and yet, to be quite content.

Laundry

(continued from page 12)

close attention to the development of the characters as well as the deepening relationship between Omar and Johnny.

The film is marred, however, by poor attention to detail and too much attention to violence. Perhaps the violence is an accurate reflection of the South London culture, but it could have been more tastefully done. "My Beautiful Laundrette" as a whole is a fine film—interesting enough and well done—but not quite the best film of the year.

Garay

(continued from page 12)

The other pieces, while on a more serious level, did not add to the worth of the performance. Few of the dancers managed to be "polished;" the costumes continued to be annoying; the subjects of the pieces continued to be remarkably obvious as well as hackneyed; and the choreography consisted of too much collapsing on the floor. Some members of the audience left early, others laughed; many of us just shifted in our seats, awaiting the end.

There was one highlight to the evening, and that was Judith Garay herself. She is a well-trained dancer, sure and graceful in her movements, able to portray emotion without the grimacing or stage-smiling of her fellow dancers. When Garay dances, one can imagine her in much finer shows, executing much more expert choreography. Although the "Dances" program did not generally illustrate this, Garay is a dancer, and perhaps even a choreographer

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Picasso

(continued from page 13)

gallery. Especially effective is the deconstruction on the screen of some of the paintings. As each element is taken away, the meaning and emotion of the painting become clearer, as there is less to detract from the basic form, and then the whole image just disappears. This style of editing gives the film movement, interest, and perhaps even some suspense. But most importantly, it highlights Picasso's mastery of the underlying form of objects and his eye for detail by editing his paintings down to their elemental parts, which might otherwise be overlooked in the bolder and more energetic canvases.

By making a film about the creative process, perhaps Clouzot has over-stepped his bounds as a filmmaker. Film, in and of itself a work of art, may not be the ideal media for illustrating the creative process, precisely because the artistry of the film may overshadow that which it is trying to illustrate. Clouzot does try to distance the film from the works as much as he can. The dialogue, for example, is constantly pointing out the film devices, as though to erase the film's pretension to being a work in itself. The placement of the canvas in the center of a wide black screen and then having Picasso lift it off the easel that it is really on, exposing the black and white world behind it, as well as photographer Claude Renoir's filming the cameraman

all seem to occasionally say, somewhat self-righteously, "This is a reverential film. Look how artfully I can be self-effacing." But on the whole, the film avoids this and is an apt cinematographic rendering of Clouzot and Picasso's friendship and a fine introduction to the works of Picasso.

Dorm

(continued from page 1)

dorm are being considered: on top of or adjacent to McIntosh, the Barnard annex (between Barnard Hall and Lehman Library) or near Brooks, Hewitt, or Reid. The dorm will be a 300-400 bed facility which will "incorporate outstanding looks and make us proud as an institution," states Ginsburg. Although no architect has been chosen, there are several being considered. Ginsburg emphasized the vital role of the student body in the decision-making process. In order to understand students' needs, one or more campus committees will be created. Views are also being solicited from the Residential Life Staff.

Due to the housing shortage this year, the College created 150-200 temporary spaces at the Lucerne at 79th Street and Amsterdam Avenue as a new alternative for students desiring college housing. To meet housing needs in the past, 49 Claremont was renovated and made into a residential building and over 100 spaces were rented at the College Residence Hotel.

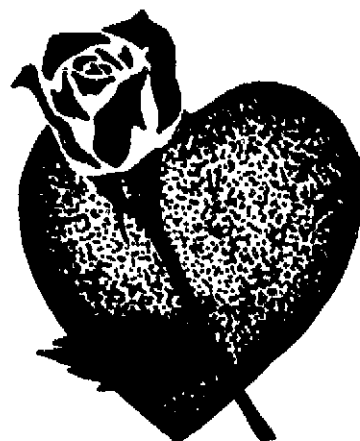
Flu

(continued from page 1)

The Health Service also reports that a small but significant percentage of students have pneumonia. The pneumonia outbreak is part of the flu epidemic.

Asked if there were any measures that one could take to protect against the flu or pneumonia, Dr. Mogul replied that the same rules apply for avoiding any illness. "You have an immune system that will help protect the body against infection," she said, "but if you punish the body by not sleeping or by taking drugs, for example, then you weaken the body's defenses."

Dr. Mogul noted that there are many people who have respiratory problems but have not come to the Health Service for treatment. She urged that students who think they may have one or more of the flu symptoms should come to the Health Service for an examination.



Fitness

(continued from page 20)

more, participants in FAD will not only receive statistical information but physical benefits from the various exercise workshops sponsored. Ierides and the rest of the Barnard P.E. department is hoping for a large turnout this year: "We want people to learn about fitness and have fun!"

All activities are open to all Barnard and Columbia students, faculty and staff.

Archery

(continued from page 20)

mosphere Coach Lizzio maintains to help the archers shoot their best. The team is not as relaxed as may appear, states Murray, "there's a pressure to succeed because our record is so good." The team's record is 5-0 in Metropolitan League shoots. Just last week they defeated Baruch College 696-456. The three top scorers in the shoot were Rebecca Hsu (236 points), Aimee Derringer (235 points) and Julianna Harlan (225 points).

Events

(continued from page 20)

12:00-2:00 pm SPUD AND SALAD BAR
 James Room, Barnard Hall
 OPEN TO ALL
 STUDENTS, FACULTY
 AND STAFF
 *Students may use meal cards to have lunch.

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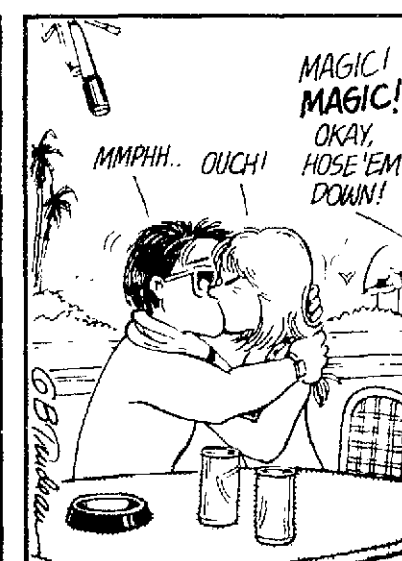
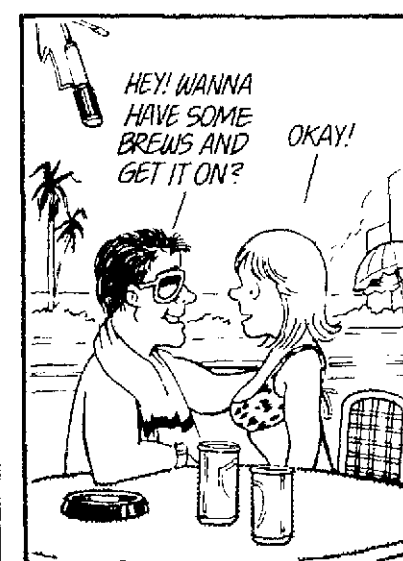
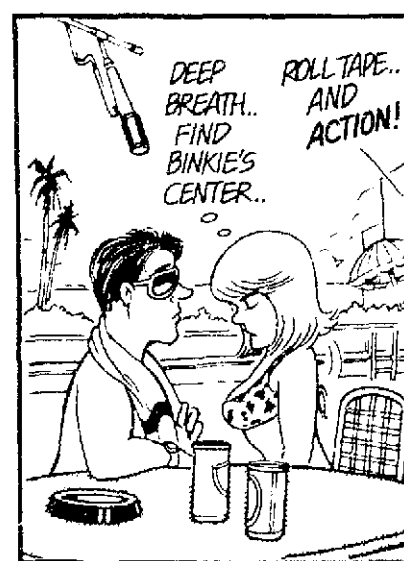
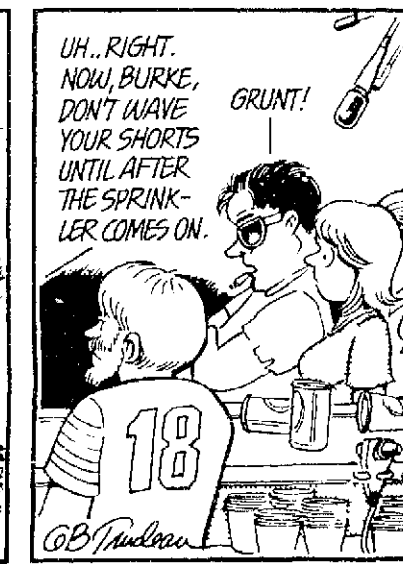
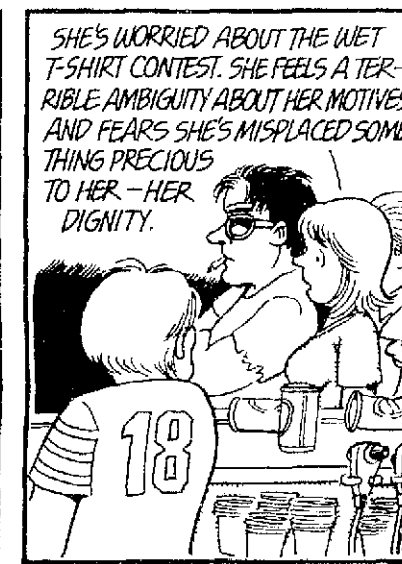
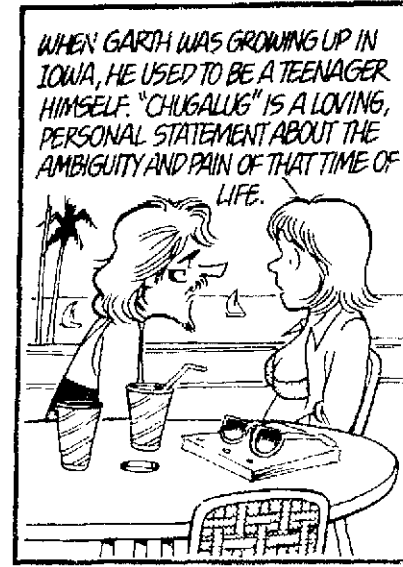
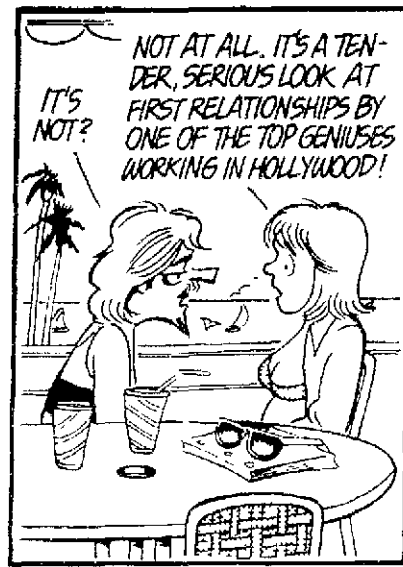
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Yevtushenko

(continued from page 8)

whether we want them or not, are a part of our lives. But above all, when we are fighting for peace, for example, it's not a question of politics, it's a question of human responsibility, not only for your country, but for all of humanity.

There is an ancient expression: "Patriotism is the last asylum of scoundrels." I share this opinion with one little correction: "False patriotism is the last asylum of scoundrels." If one American or one Russian loves his country, I don't find anything false in it. But, if you love only your country, if you put your country above the other nations, it's not patriotism, it's chauvinism. So any citizen of any country could be a patriot only if at the same time he's a patriot of his own country and he's a patriot of all humanity. That's my way of thinking. We mustn't avoid this feeling of responsibility for the destiny of all nations and of all humanity.

Bulletin: What do you feel is the most important factor for Russians to understand Americans and Americans to understand Russians?

YY: There are so many factors. First of all, we must trust each other. That's very difficult. We are from very different societies, very different systems, but the system of the heart is the same. If you make a chemical analysis of a tear, an American tear or a Russian tear, they are completely the same. So even with different political systems, people could love each other.

Sometimes our newspapers or an American newspaper triumphantly criti-

starving nation will have nuclear weapons and they could begin a terrible war very easily. Distrust is a kind of terror, and we must work against any kind of terrorism in the world. Because quarelling with each other, we forget about other possibilities for wars which could begin not only by us. For instance, in other galaxies, there may be other fascist societies, societies seeking to conquer the world. If one unexpected spaceship full of these fascists came during our Russian-American quarrels, we couldn't at this moment fight them; we are unable today to unite our efforts against a common enemy because we mistrust each other.

Bulletin: How should we go about establishing this trust? What are the steps?

YY: If I knew it, I could run for President of the world. All of us must speak of the possibilities. I dedicate my professional efforts, not only to writing beautiful verses, but to building bridges between peoples.

Upstart: In the early sixties, you were perceived as a dissident but you always insisted you were a man of socialist convictions . . .

YY: But a man of socialist principles could be a dissident in relation to bureaucracy. I have always felt myself to be a dissident in relation to bureaucracy.

Upstart: Do you feel that the Soviet Union has progressed as far as bureaucracy, since the time that you have begun speaking out?

YY: I don't want to be a false prophet and I don't want to idealize the present. If we idealize the present, it could be harmful for

'We are stupid when we spend so much money building missiles instead of spending this money for the quarter of humanity that is starving.'

cizes something bad in Russia or America, on the other side. In my opinion, that's our mutual stupidity, because if there's something wrong in America, we must share feelings of sorrow with Americans; we are the same body of humanity. For instance, if you have cancer of the liver, why should your right hand be happy? If you have an ulcer, why must your ribs dance with pleasure? That's stupidity. Sickness, diseases, spiritual diseases move from one part of the body of humanity to another part. This triumphant joy on both sides [because of the sickness in the other] is completely destructive. We must be, on both sides, like doctors to save the common body of humanity. We are stupid when we spend so much money building missiles and other dangerous things instead of spending this money for the quarter of humanity that is starving, for instance.

Above all, there is another danger when we create on both sides, Russia and America, the image of being a super power. Tomorrow, probably one little

the future. But I could say I never read in Russian papers such open criticism, not of all segments of our lives, but of many of them. So open criticism, in my opinion, means moral health. When I made the speech at the writer's congress, I was trying to make this self-criticism even wider. For the first time in my life, our poetry isn't in competition with our newspapers. They publish some very good articles now, digging rubbish. And so if this situation will continue, I will stop writing so-called civic poetry—I will stop; what for? I will leave the newsmen to write about it and I will just write more poetry about love. Because I'll know that some people are concerned about it, it's their business. So in my opinion, if our newspapers will continue what they are doing now, our poetry will become more and more intimate, more complicated, so we could dig not only garbage of the present, but we could be spelunkers of the dark abysses of the human soul, of human psychology; that is our first duty.

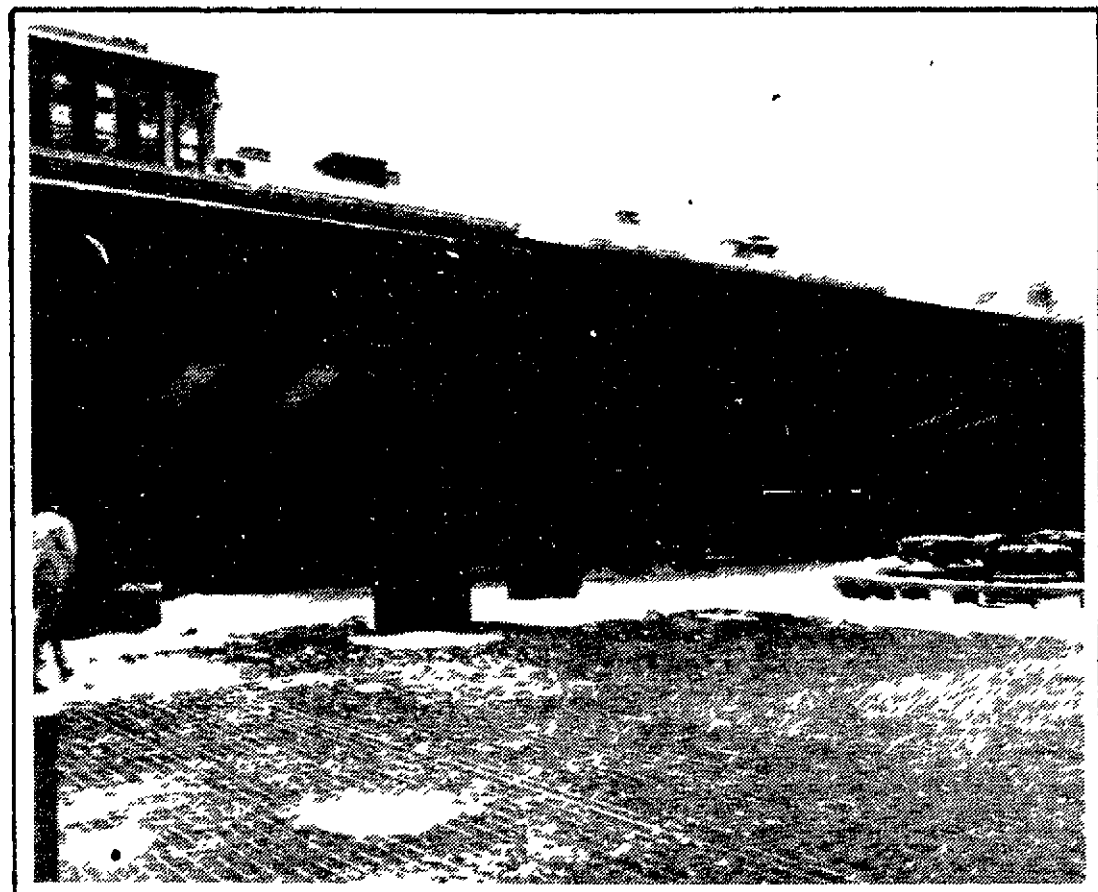


Photo by Kathy Feldman

At Friday's reception, McIntosh Center was filled with Yevtushenko's admirers.

But when newspapers keep silent about some dark problem, you must write about it. Because we must be a kind of newspaper of the people. But if the situation will continue like this, probably in ten years, I will write sonnets or I don't know what, or maybe I'll be a formalist, I don't know. I'll be very happy not to write about rubbish, about politics.

Upstart: But for now you feel that you have to write about that?

YY: Of course I have to. But I don't like to write poetry which follows the events. I like to write poetry which are the events themselves. Right now, I'm probably going to write an epic poem about love. I'm ready; I feel much better when I read newspapers. Now I think so many are concerned about this. So I could wash my hands. Let them dig this rubbish. I dedicated so many years to rubbish-digging. I'll write beautiful poetry now.

Bulletin: So is it your perception that things are going to become much more open in the next few years?

YY: I don't want to be a false prophet. I just expect it and I hope, but you must work for your end. You mustn't leave your hope like a helpless girl at a street corner. You must help her; you must take her hand and help her to cross a very dangerous street.

Bulletin: There are a lot of stereotypes in America about the Soviet Union. If you could dispel one myth, what would it be?

YY: To break myths, especially old petrified ones, it's very difficult . . . We mustn't idealize each other. But we mustn't anti-idealize each other. We mustn't hate each other. Because America and Russia are great countries, there is no doubt of it: full of talents, and full of shit too. We must never mix up our peoples with the professional politics. They could sometimes be wrong but it doesn't mean that all people are like they are. And this is the great role of literature, of arts. That could be a great instrument for mutual understanding. Now the cultural agreement is signed. Now it is time to work, to

realize it, to transform it into reality.

There are so many ways to help our mutual understanding. Exchanges of students, of school children, for instance. If in Russia, there could be about ten thousand American students, and if in America at the same time, there could be about ten thousand Russian students, some father who has under his finger the terrible button will think a little bit more about whether to push this button or not. The world hostages, that is terrible, but these children could play the role of beautiful hostages, like ambassadors of peace. It sounds idealistic what I say, but you know sometimes unrealized dreams, they could be realized. We must just work on it stubbornly, endlessly. [In Russian] You shouldn't take to the end that which has no end. But you have to do it anyways.



Bulletin Photo

Reciting poetry in both English and Russian.

The Puzzle

ACROSS

- 1 Pallor
- 4 Intertwine
- 8 Animal's foot
- 11 Mixture
- 12 Memorandum
- 13 Falsehood
- 14 Fulfill
- 15 Greek letter
- 17 Sarcasm
- 19 Individual
- 21 Away
- 23 New Zealand parrot
- 24 Peruse
- 26 Goddess of healing
- 28 Poker stake
- 31 Youngster
- 33 Born
- 35 Label
- 36 Printer's measure
- 38 Little people
- 41 Behold!
- 42 Male sheep

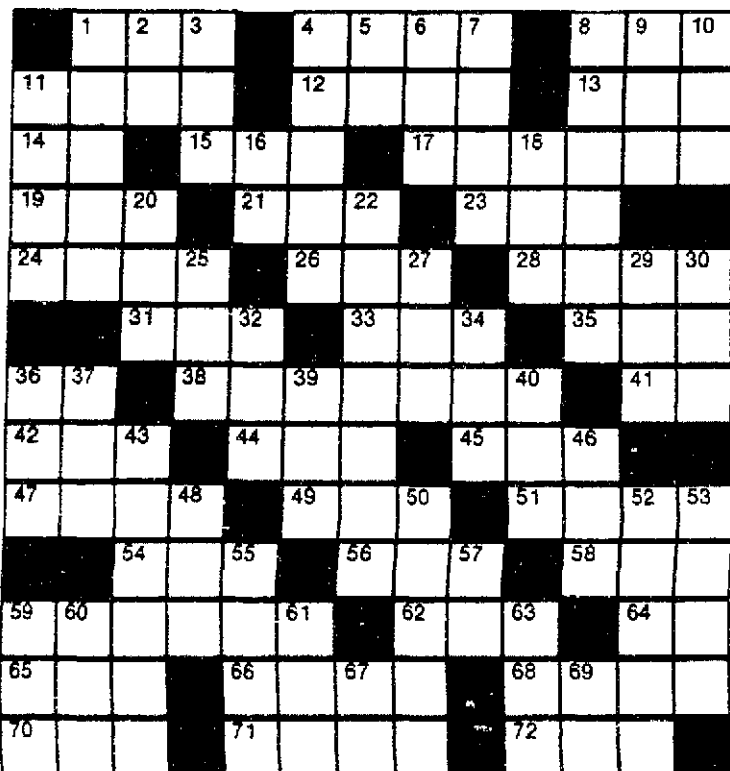
- 44 Baker's product
- 45 Priest's vestment
- 47 Box
- 49 Sea eagle
- 51 New England university
- 54 Bone of body
- 56 Pose for portrait
- 58 Still
- 59 Dormant
- 62 Male swan
- 64 River in Italy
- 65 Simian
- 66 Shelflike bed
- 68 Unlock
- 70 Evil
- 71 Oceans
- 72 Title of respect

DOWN

- 1 By oneself
- 2 Spanish for "yes"
- 3 Jump
- 4 Cutting instrument
- 5 Negative
- 6 Possessive pronoun
- 7 Hard-wood tree
- 8 Supple
- 9 Ventilate
- 10 Tiny
- 11 Aroma
- 16 Therefore
- 18 Beverage
- 20 Dine
- 22 Purloins
- 25 Obstruct
- 27 Female ruff
- 29 Hindu cymbals
- 30 The self
- 32 Plunge
- 34 Sched. abbr.
- 36 Bitter vetch
- 37 Chart
- 39 Expire
- 40 Crafty
- 43 Defaced
- 46 Body of water
- 48 Tear
- 50 Tiny indentations
- 52 Sufferer from Hansen's disease
- 53 Short jacket
- 55 Baby's napkins
- 57 As far as
- 59 Flap
- 60 New Deal agency: abbr.
- 61 Owing
- 63 Genus of cattle
- 67 A continent: abbr.
- 69 Greek letter

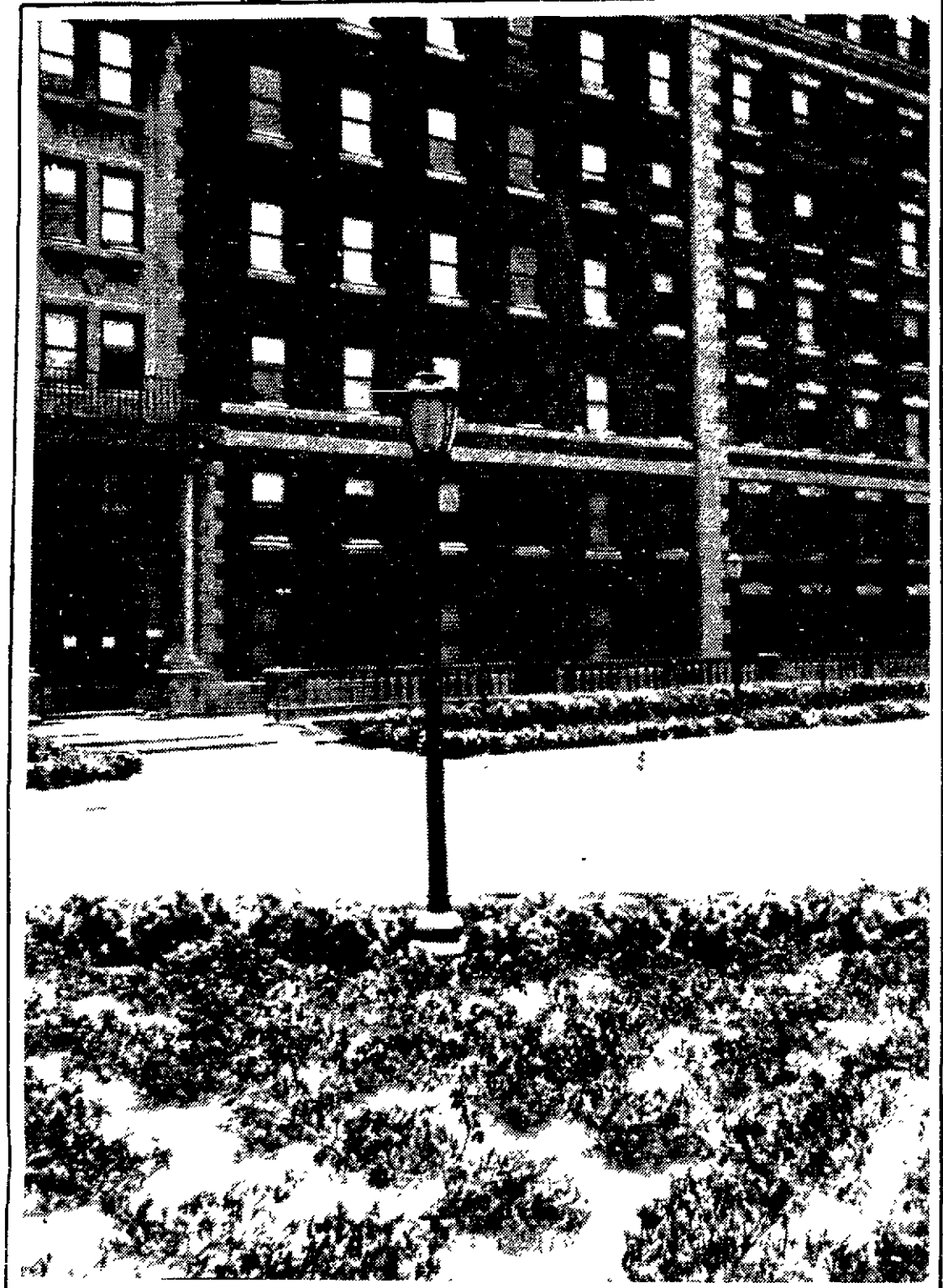
Answer to last week's puzzle

A	P	E	S	I	S	C	O	P	E		
T	A	R	G	E	T	T	I	R	A	D	E
O	R	O	P	E	R	A	A	N	E	T	
P	R	O	I	M	A	M	L	I			
F	L	E	E	S	N	A	P	R	A		
E	A	A	S	P	A	Y	E	I	R		
A	M	M	O	L	D	S	P	A	T		
R	E	E	N	A	R	R	A	T	E		
O	P	A	L	A	P	R	O	N	U	R	
R	E	P	E	A	T	E	N	I	G	M	A
T	E	A	S	E	R	E	O	P	T		



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PLACE: Barnard College Gymnasium
TIME: 5:00 P.M.

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**HAPPY
VALENTINE'S
DAY**



Women Archers Right On Target

by Eda Lerner

Who's ranked third in the country, undefeated for three years and can't remember the last time they lost a state championship? Who else but the Columbia Women's Archery Team.

Coach Al Lizzio, who is also President of the Professional Archery Association, summed up his team in one word: "Great." Coach Lizzio added that "no one I would consider experienced, the veterans on the team are only in their second year." Out of the thirteen women on the team, Captain Julianna Harlan and teammate Rebecca Hsu are ranked in the top thirty of the nation. Harlan feels the current ranking system is unfair because it favors those who participate in the single FITA I, double FITA II, and the outdoor shoot but the Columbia Archery team only competes in the single FITA I. This system allows an archer with scores lower than Rebecca Hsu's 255 average to be ranked higher because he or she has participated in a combination of all three shoots while Hsu is limited to the single FITA I.

The decline in archery's popularity was threatening to end the collegiate division until this year's surprising 30% increase nationally. Recruiting for the team is usually by word of mouth but this year for the first time two archers were recruited. Coach Lizzio is very enthusiastic about this new popularity and has been welcoming those interested, offering free lessons

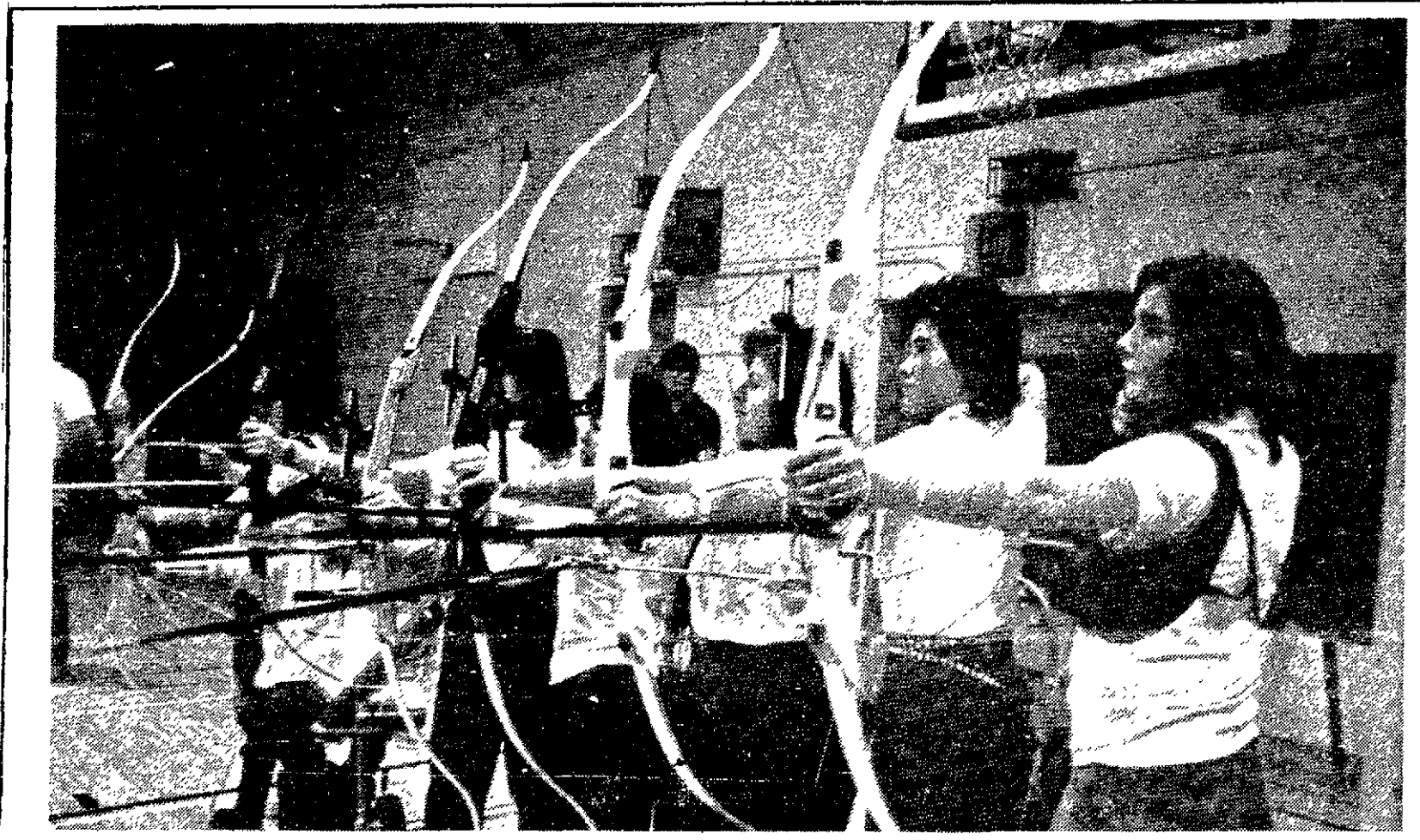


Photo by Kathy Feldman

The women's archery team gets ready to hit the bull's eye.

at his practice sessions. Coach Lizzio warns, however, that "once you try it you can only be a participant and never a spectator."

Linda Murray, who is within an arm's reach of qualifying for national ranking, feels archery is unique because "you get to mingle with all levels—it's

the only sport you can join and in your first year shoot next to an Olympic archer." Others on the team enjoy the casual at-

(continued on page 15)

Shaping Up: Just a F.A.D.?

by Mari Pfeiffer

Starting on February 13th and going through February 14th, the Barnard Physical Education Department will be sponsoring Fitness Awareness Day (FAD). On the agenda of events are workshops and lectures concerning health, nutrition and exercise as well as fitness-related slide shows and films. The event will close with a Spud and Salad Bar from 12 noon to 2 p.m. in the James Room in Barnard Hall. Among other highlights of FAD are a self-defense lecture-workshop with instructor Robin Rosenthal of the Barnard P.E. department; a lecture on "Food and Your Body: Image and Reality" with Joan D. Gussow from Teachers College; a film entitled "Killing us Softly;" an early bird swim, a yoga workshop and aerobics.

As Barnard Intramurals director Dora Ierides stated, FAD is specifically designed to educate its participants on fitness, health and nutrition and at the same time "harbor an atmosphere in which everyone can enjoy themselves." Further-

(continued on page 15)

BASKETBALL

The women's basketball team easily defeated Staten Island 90-42 on February 8...everyone scored including Ellen Bossert who lead team scoring with 16 points...Ula Lysniak scored 10 points and is now within 31 points of reaching the 1000-mark...Christina Tyer and Debbie Persico also scored in the double digits with 13 and 12 points respectively.

FENCING

The Columbia Women's Varsity Fencing

team met Navy, St. John's and Rutgers on Saturday, February 8 in Levien Gym...Columbia defeated all three teams without much difficulty...Junior Varsity lost to Navy 6-10 but came back to claim victory over St. John's 13-8.

SWIMMING

The Columbia women swimmers easily defeated Fordham on February 5...coming back from an injury sustained from the early part of the season, sophomore Laura Rutschman collected victories

in the 200 freestyle and the 200 stroke...Anna Martens won in the 200 butterfly and the 100 freestyle...Suzy Martin, Julie Meidinger and Jill Keller won in the 1000 freestyle, 500 freestyle and 100 fly respectively...Leslie Pendleton completed Columbia's victory with a win on the one-meter dive.

Fitness Awareness Day Schedule

THURSDAY, FEBRUARY 13TH

12:30-1:00 pm SLIDE SHOW: Nutrition for Life"

Brooks Living Room

6:15-7:15 pm SELF DEFENSE

LECTURE-WORKSHOP

Barnard Gymnasium

Instructor: Robin

Rosenthal, Barnard Physical Education Dept.

*Wear appropriate clothing to participate in practice session.

7:30 pm "FOOD AND YOUR BODY: IMAGE AND REALITY"

Sulzberger Parlor

Lecture by Joan D. Gussow, Ed.D. Nutrition Education Program Teachers College, Columbia University
FILM: "Killing Us Softly"
Advertising's Image of Women
Reception to follow

9:15-10:15 am YOGA WORKSHOP

Barnard Gymnasium

Instructor: Peentz Dubble.

Barnard Physical Education Department

*Wear loose, comfortable clothing.

10:30-11:30am AEROBICS "FOR THE FUN OF IT"

Instructors: Cathie Hartmann and Priscilla Gilmore

Barnard Physical Education Department

*Appropriate shoes are required.

(continued on page 15)

FRIDAY, FEBRUARY 14TH

8:00-9:00 am EARLY BIRD SWIM

Barnard Pool

*Bring your own suit and towel.

*Bathing caps required.