

Barnard Bulletin

Volume LXXIX

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New York: Has it a Prayer?

Barnard Bulletin

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Jane Gould, Director of the Women's Center

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READ BULLETIN

Women's Center Aid Fund Receives Janeway Donation

By Joy Beane and Jennifer Fox

As an honorarium for her participation in the selection committee of the Senior-Citizen of the Month Award, Elizabeth Janeway received five hundred dollars which she has donated to the Women's Center. She asked Jane Gould, Director of the Women's Center, to channel this money into the Center's Legal and Medical Emergency Loan Fund. She sees this as "seed-money to underwrite the functioning of the fund until it becomes known how useful and needed and valuable it is."

The Women's Center established the Emergency Fund in February 1975. A benefit showing of Nellie Kaplan's *A Very Curious Girl* earned \$727. This sum, together with money from the Overbury gift, provided the means with which to set up the fund. Recognizing that there exist certain legal and medical emergencies which concern women primarily, the Executive Committee of the Center decided to set up a fund whereby Barnard Students could borrow money in such emergencies.

Unlike most loans, there is no permanent record kept of the borrower's name; confidentiality is insured. Students may borrow up to \$150 and can arrange with Jane Gould or Emily Kofron, the Assistant Director, to reimburse the fund. Although there is no penalty for not promptly repaying the fund, in order for it to continue to aid Barnard students, it is necessary to repay the money.

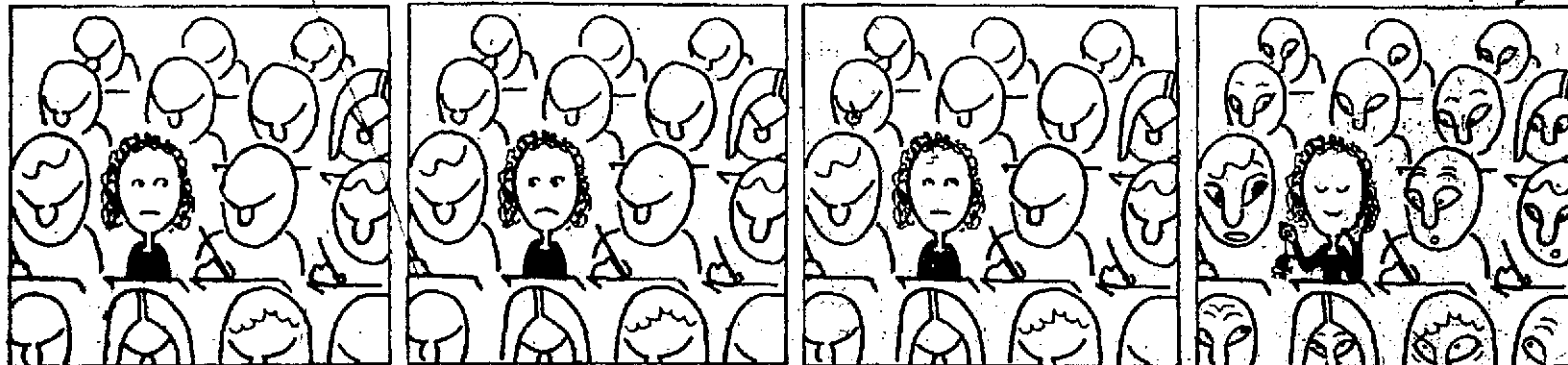
It is probably impossible to assess the value of the fund. Numbers and figures cannot accurately convey its importance. The students who have needed to borrow money in a legal or medical emergency and have been able to turn to the Women's Center have found it invaluable. According to Kofron, seven students have borrowed a total of \$872. At present the fund has \$1354 in it with \$450 outstanding.

The Legal and Medical Emergency Loan Fund has thus far relied on large gifts and the benefit last March organized by the Women's Center. The Women's Center hopes to see a student-organized benefit for the loan fund in the near future.

PHOEBE

The Lecture

by Joy



Who's Who Among Visiting Professors

by Patricia E. Lemchak

Several notable visiting professors are residing at Barnard this fall.

Marcello Codoo of the Spanish department is visiting professor from the Universite de Concepcion, Chile, where he was chairman of the Department of Latin American Literature. With a Ph.D. from the University of Madrid, Codoo has lectured extensively in Europe and Latin America, particularly in Spain, France, Ecuador and Nicaragua. Regarding the United States, Codoo, upon the receipt of a Fellowship offered by the International Rotary Club in 1971, spent two months in Texas, lecturing at various schools, clubs, etc. During his tenure as visiting professor at the University of California at Riverside, Codoo lectured on Contemporary Latin American Literature, e.g. the novelists, and particularly, the poets of Latin America. The author of numerous publications, Professor Codoo is presently working on a book entitled, *Cesar Vallejo, Combatiente de la Esperanza*, concerned with the writings of the Peruvian poet, Cesar Valejo.

Codoo admits that he likes New York and Barnard very much, and adds that he gets along well with his colleagues, and most importantly, with his students. His future position as yet is uncertain, due to visa problems.

Fredricka Santos, visiting Assistant Professor of Economics, is presently conducting lecture courses in Labor Economics and Introduction to Economics. An assistant professor at the Getulio Vargas Foundation, Rio de Janeiro (Graduate School of Economics), Santos permanently resides in Brazil with her husband. A former Barnard College student, Fredicka Santos studied ballet and received her B.S. in history through the General Studies curriculum program. Her master's essay, "Costs and Returns to Training in the Performing Arts," was the basis for her later publications, including her current one entitled "Risk, Uncertainty, and the Performing Artist" in Mark Blaug's *The Economics of the Arts*. Professor Santos received her Ph.D. in Economics from Columbia University in 1972. In addition to two American publications, Santos has completed two Brazilian publications



Hide Ishiguro

in the field of economics.

One of the most interesting visiting professors on Barnard's campus this semester is Hide Ishiguro from London University. She is currently lecturing on the History of Modern Philosophy, Recent European Philosophy and coordinating a senior seminar. Born in Tokyo, Japan, Ishiguro attended Tokyo University and received her post-graduate degree from Oxford University. Other notable achievements include research conducted at the Sorbonne in Paris, professorship at Leeds University in Yorkshire England and visiting professorship at Cornell University.

Born in Tokyo, the petite philosophy professor likes big cities, New York included. She expressed an attraction to the "combination of activity and energy that's possible in a big city." Although "London has quieter aspects," she finds the restlessness of the city "very appealing."

Professor Ishiguro remarked that Barnard's Philosophy Department is different from that of London University in regard to the manner in

which it is run. In London, undergraduates do much more concentrated work in philosophy. There is scarcely any integration of other fields into the curriculum. However, Ishiguro feels that it is "better to have knowledge of other factual subjects at the university level. In that sense," she continued, Columbia curriculum has its advantages for philosophers."

Ishiguro has contributed to many publications and her most notable and complete work is entitled *Leibnitz—Philosopher of Logic and Language*.

Other visiting professors include research professor, Solly Cohen of the Hebrew University in Jerusalem. Cohen will be participating in the History of Physics laboratory.

Nigerian-born Josephine Abiodun, is visiting professor in the Geography Department. She has received both her bachelor's and master's degrees from Cambridge.

Linguistics professor, John Robert Ross, received degrees from Yale, U. Penn and MIT. He is currently conducting a class on the "Irreversibility of Language."

Fall Elections to be Held

By Kay Pfeiffer

The Undergrad elections for positions on the tripartite committees will be held on September 23, 24, and 25, Tuesday, Wednesday, and Thursday. Committee positions for which the elections will be held are—

1) Health Services:

a) three students for two year terms. One of the students will not be a resident in college housing.

b) one resident freshman.

The Health Service Committee makes recommendations concerning the health service policies of the college.

2) Committee on Instruction:

a) one junior or senior majoring in the Social Sciences.

b) two freshmen or sophomores who have not declared a major.

The Instruction Committee makes recommendations to the faculty concerning the educational policy of the college.

3) College Activities Policy (CAP):

two students, one must be a resident.

CAP organizes college activities, and makes recommendations concerning McIntosh Center.

4) Academic Council, Honor Board:
one freshman.

5) Financial Aid:

a) one resident of BHR on financial aid.

b) one resident of contract or owned housing by Barnard on financial aid.

c) one commuter living at home at the time of the election of financial aid.

d) one student not on financial aid.

The Financial Aid Committee makes proposals concerning the financial aid policy of the College.

6) Housing Committee:

a) two commuters living at home in permanent residence at time of the election.

b) one student in contract housing.

c) one student living off campus.

The Housing Committee makes suggestions concerning the housing policy of the college.

7) Buildings and Grounds Committee:

one commuter living at home in permanent residence at time of the election.

9) Admissions and Recruitment committee:

one freshman.

The Admissions and Recruitment Committee makes recommendations concerning admissions policies, procedures and student recruitment.

In addition to voting for committee

positions, students will be voting on two student referendums. The first referendum reads:

"Shall the Undergraduate Association pay to the Columbia Athletic department fifty cents per student per semester to enable the use of a Barnard ID card as admittance to Columbia athletic events."

This is a resolution on money to the Columbia Athletic Department. In the past, Barnard students have had to pay to be admitted to Columbia athletic events. This is because Barnard is an affiliate institution of the Columbia University corporation, not a part of it as Columbia College is. Thru the joint efforts of the 1974-1975 and 1975-1976 Undergrad executive boards and the Columbia Athletic Department, an agreement has been worked out

whereby Undergrad will pay Columbia fifty cents per student per semester (approximately \$2000 per year). Only a Barnard ID would be necessary to admit a Barnard woman to Columbia athletic events.

The second referendum reads:

"Shall the President of the Undergraduate Association and the student Representative to the Board of Trustees continue as members of the Search Committee to select a President for Barnard College."

Following Martha Peterson's resignation in June, the Presidential Search Committee was formed. At that time, Gwyneth Murphy, President of Undergrad, and Michelle Evans, student representative to the Board of

(Continued on page 12)



Student Council Meeting, 1916

An open letter to the student body:

In the elections this week, you will be asked to vote "yes" or "no" on the referendum that "the President of Undergrad and the Student Representative to the Board of Trustees continue as members of the Presidential Search Committee." We would like to explain to you why we are on the committee.

Miss Peterson's resignation in June necessitated the immediate formation of a search committee. As President of Undergrad and Student Representative to the Board of Trustees, we were appointed as the student representatives to the committee. Although the positions we hold as President and Student Trustee, and that we were elected to these positions by you make us logical appointees to the committee, we

felt in July and still feel that it would be wrong for us to sit on so important a body without giving you the opportunity to ratify our being there.

So we are asking you for a vote of confidence. We need your support. Barnard needs your support. And please, if you have a concern, a comment or a candidate (applications accepted until October 15), which you want conveyed to the committee, let us know. We are there to represent you. (We can be reached at the Undergrad office X2126). Thank you.

Michele Evans
Student Representative to the
Board of Trustees:

Gwyneth MacKenzie Murphy
Undergrad President

Comments of the Candidates

Ann Loughlin '77

College Activities Policy Committee

I am a candidate for the College Activities Policy Committee. If elected, my primary goal will be to establish McIntosh Center as a true Student Union rather than simply a meeting place for Commuters. I would also like to create a quiet student lounge where one can read or relax. I hope to explore all of McIntosh's possibilities.

Kathy Raymond '77

Housing and Financial Aid Committees

As a commuter who has been on financial aid for two years, I am familiar with the problems most students encounter. I am running for the Housing and Financial Aid Committees because I have various suggestions which would improve the quality of life on the Barnard campus, including increased access to the Barnard dorms.

Michal Frankel

Committees on Instruction and Financial Aid

Upon entering my senior year at Barnard, I have finally come to realize the importance of student participation in the decision-making arm of this college. Throughout my academic career here I have been peripherally involved in many organizations and committees, and am now anxious to become more significantly and centrally involved.

Maria Savio '79

Housing Committee

Commuters should have a definite say in housing policies at Barnard. Fresh ideas and a new outlook can help a good committee become even better. With experience behind me and will ahead of me, I can competently express student needs.

Jean Anne Kiewel

Committee on Instruction

I would like the Committee on Instruction to consider the following matters this year:

1. The establishment of a Womens' Studies major and/or concentrate.
2. A restructuring of the Basic and General Requirements.
3. An extension of the Pass-fail date

The polling schedule is as follows:
BHR, Hewitt Cafeteria—Tuesday-Thursday, 5:00-7 pm, 11:30-1:30 pm.
First Floor Reid—Tuesday, Wednesday, 10:30-11:30 pm.
Plimpton Lobby—Tuesday-Thursday, 11:30-1:30 pm, 5:00-5 pm; Tuesday, Wednesday, 10:30-11:30 pm.
616 (600 and 620 residents vote in 616)—Tuesday-Thursday, 11:30-1:30 pm; 5:00-7 pm; Tuesday-Wednesday, 10:30-11:30 pm;
John Jay—Tuesday-Thursday, 5:00-7 pm; Tuesday, 10:30-11:30 pm.
Furnald—Wednesday, 10:30-11:30 pm, 5:00-7 pm.

All Barnard commuters may vote in the lower level of McIntosh from 11:00-4:00, Tuesday-Thursday.

and of the number of courses allowed.

4. An increase in the number of independent study courses.
5. A liberalization of the gym requirement.

Laurie Gattegno

Admission and Recruiting

Hi. My name is Laurie Gattegno, and I would like to be the freshman representative to the Admission and Recruiting Committee. I am interested in getting involved with school functions and hope to contribute many ideas. Although I have been here only a few weeks, I really enjoy Barnard, and feel that I could present a favorable impression of our school.

Ellen Goldstein '77

College Activities Policy

Platform: to have input and feedback from you, the commuter. Would you like-

- 1) commuter meetings?
- 2) more daytime events?
- 3) establishment of car pools?

Only you can build a larger platform, the essence of this platform is that I will work with you and for you.

Housing

Many problems and controversies center about the allocation of com-

muter housing. I will listen to the ideas of all those involved in order to arrive at the best solution.

In addition, I strongly believe in the establishment of areas set aside for commuters to stay overnight.

My qualification? I understand your situation.

Debbie Ascheim

Housing and Financial Aid Committees

As a commuter for 2 years and now a resident, I realize that many problems we face center around feelings of detachment from campus activities. As a member of the Housing and Financial Aid Committees, I will work for uniting both commuter and resident desires to "become more involved" in Barnard policies.

Enid Krasner '77

Health Services Committee

I would like to serve on the Health Services committee in order to help achieve the following goals:

- 1) to better educate Barnard students on the needs and functions of their bodies.
- 2) the services available to them.
- 3) to establish some means of communicating complaints and grievances about the Health Service.

Victoria de Ganon

College Activity Policy

McIntosh is no more than a crowded lunch-joint. I'm Victoria de Ganon, and as College Activity Policy committee-member, I'd like, among other things, to rearrange McIntosh and open it in the evening, creating a pleasant coffeehouse, with light student entertainment; a campus-center where people comfortably drop in, see a few familiar faces, and casually socialize "after-hours."

Sharon Roberson

Financial Aid Committee

A major concern of many students today is the financing of their college education. Financial aid in the form of loans or scholarships is the type most students usually desire but many times are unaware of the sources. I would like to work on the Financial Aid Committee to help make students eligible for Financial Aid aware of the sources so that the financing of a college education won't be such a burden.

Program in the Arts: The Grand Illusion

by Janet Blair

The students in the Program in the Arts seem to an outsider one of the most dissatisfied groups at Barnard. I found a pattern emerging among the students in the Program I talked with. No one is completely happy with the Program. Few are even remotely satisfied. But there is widespread concern. The students have extremely well-formulated ideas of what is wrong and what should be done.

They are aware that the Program is the only place at Barnard for an acting artist. A writer can be an English major with a writing specialization, but for an actor to be an English major, an artist and art history major, or a musician and music major—when the emphasis at Barnard is on musicology rather than performance—might be a fatal interruption of one's career. For the dancers there is no alternative but an Arts major.



News Analysis

The Program is divided into dance, Theater, music, visual arts and writing sections. The students take an Introductory course, some courses in the related department, a junior colloquium, the subject of which is a general artistic concept such as style or form, and a senior seminar on a period or movement—this year German Expressionism.

There are uniform complaints among the Arts majors. First, the Program was intended to be an interdisciplinary major with a concentration in one art. A feeling for all the arts is supposedly established through the three required courses, which all contain students from various divisions.

Students agree that this isn't a bad idea, but that the Program is working against itself. According to several students, the professors don't seem to work together; they merely present the history of each art in chunks rather than relating them. As Professor Jeanette Roosevelt of the Dance department, Coordinator of the Program, pointed out, it is left up to the student herself to do a "synthesizing of the material that's studied."

Some students feel that freshmen, for

whom the Introductory course was designed, are not prepared for this synthesizing, and that the course should begin with basic reading which defines art. Speaking of the junior colloquium, Tamara Burstein ('76), a theater major, said, "I think I know what form is in theater, but I don't know what art is, where the life starts and the art leaves off. Confronting what art is would be a good introduction to the arts."

The outcome of this interdisciplinary attitude, according to Janet Pennybacker ('77), another theater major, is that the artistic experience is watered down; it's not as intense as it should be. Pennybacker observed that the majors are becoming "well-rounded" twice over, once through the distribution requirements and once within their major.

Yet there are few attempts it seems, to bring the students together. In Burstein's Introductory class, there was one group effort, a masque. This sort of group effort, where "the writers wrote, the actors acted, the artists made posters, and the singers sang," is a rare occurrence. Another major complaint is that there is no real feeling of community, either between students or between students and administrators.

It is also frustrating for students that

while the attempt at making the Program academic through the seminars often seems pointless, the actors for instance, don't receive academic credit for rehearsals. At 12 to 15 hours a week, this is more outside work than most courses require. "Under the fallacy of a performing arts major," continued Pennybacker, "it's a little ludicrous not to get credit for performance."

There are qualifications to all these remarks, however. Everyone admits the Program, in its fourth year, is still young, and that the professors are extremely enthusiastic and supportive. Debbie Birnbaum ('76), a music major, says that after a two-year leave, she finds that the two best things that have happened to Barnard are the women's Arts.

The two happiest groups appear to be the dancers and the musicians, who seem to keep busy, but are pleased with the freedom which the Program allows them.

There are also plenty of suggestions, including dividing the introductory course into seminars, making the colloquia and seminars more like workshops, spending a weekend at Holly House for students and faculty to discuss the Program and instituting a student/faculty governing body. There are also tentative plans, according to Professor Barry Ulanov of the English department, for establishing a film division.

The Program is not thought highly of among the student body. Some accuse it of dilettantism, and the students admit that a major must seek out her own work, but can slide by without doing much once accepted. Still, it should be emphasized that the Program in the arts—as well as all feeling for the artist and his/her need to be educated—is being challenged by the pre-med, pre-law and pre-graduate school atmosphere.

The students in the Program are not thought of as pre-professionals, which they certainly are. There is widespread, open discrimination against artists at Barnard. It is not merely the Program in the Arts which is at stake; it is the entire concept of the place of art in an education.

The students in the Program in the Arts must individually realize how important the Program is to Barnard and that if it is to succeed, it needs work from them, collective work.

Barnard Offers Fall Lecture Series

by Jessica Zive

As classes reconvene and the world of academia begins to close in on us once more it's nice to know there is some diversion that will combine both intellectual stimulation with a good time. This fall's schedule of lecturers promises much along this line.

Thursday Noon, an all-college student run organization, presents a different lecture each week. It is designed to serve several functions. At times it is an open forum, generating questions and comments, and at other times, according to Serge Gavronsky who is faculty advisor to **Thursday Noon**, "it's almost a meditation moment, where students are taken out of the noise of Broadway to listen to beautiful songs." Gavronsky further commented, "Thursday Noon is intended to answer all the needs of the students. These needs include calm, music, and poetry."

This sentiment is reflected in the selections for the fall schedule of **Thursday Noon**. The first program, entitled *French Chansons and German Lieder*, features Sharon Reis of the St. Paul Opera. October promises a lecture on Dante by Maristella Lorch, Professor of Italian. In November, Samuel Menashe will give a poetry reading of his original work.

At the other end of the spectrum is a panel discussion on the different facets of Public Relations (Sept. 25), a lecture by Joseph Malone, Professor of Linguistics (Nov. 13), and a discussion with Bernard Barber, Professor of Sociology, who will speak to his

controversial views on the use of human subjects in scientific experimentation (Dec. 4).

Perhaps the most unusual contributor to the **Thursday Noon** series is Swami Karmananda, who will demonstrate some of his meditative techniques on October 2.

For those interested, the **Thursday Noon** series is held in the College Parlor, every Thursday at noon, and in addition to offering a pleasant mid-day break they've got "the best meals on campus for only a dollar."

The Virginia C. Gildersleeve Visiting Professorship Fund often provides lecture-goers with fascinating and prominent speakers. The Gildersleeve lecturer, usually a scholar from another college or University, resides at Barnard for about a week, during which time there are lectures and open discussions. This year's fall lecturer is David Drisko Hall, a professor of History at Boston University. His October 28 lecture, "Democracy and the Politics of Culture in 19th Century America," reflects his expertise in American intellectual thought.

The political realm seems to dominate the McAc Lecturer Committee's fall schedule. The first panel of the series, scheduled for this month, includes: Robert Abrahms, Bronx Borough President, and Fred Feretti, metropolitan reporter for the *New York Times*.

In addition, The Women's Center is sponsoring a new lecture series. The first of the series, scheduled for November 11, features two young and successful women writers. June

Jorden, Assistant Professor of English at C.C.N.Y. and Alice Walker, an award winning author, will speak on the specific problems they have encountered in their successful climb to the top.

It will be difficult for these organizations to find lecturers for their spring series who can compete with the exciting group scheduled to appear this fall. Although nothing is definite yet, McAc has named Mary Ann Krupsak, Lt. Governor of New York State, and Billie Jean King as potential spring speakers.



Swami Karmananda will discuss meditative techniques.

Corrections

Bulletin would like to correct the errors made in the article concerning the Housers, the new directors of 616.

Mr. Combs, who works with the Controller, is responsible for overseeing the maintenance in 600 and 620. Kathy has a master's degree in Counseling and Guidance and College Student Personnel Administration. The Housers do not refer to Barnard women as "girls" and "kids." The article stated that Rick would be at the front desk of 616 in the late afternoon. Rick attends medical school from 9 to 5 on weekdays. The Director's hours are from 9 to 5 on weekdays. Most nights they are on call for only those emergencies that their graduate assistants cannot handle. While they welcome contact from students, there will be nights when they will not be in the dorm. They see their role as ascertaining the needs of the students in 616, 620, 600 and helping insure that these needs are voiced, heard, and met.



DANCE UPTOWN SIXTEENTHSERIES
SEPTEMBER 25, 26, 27 AT 8PM
MINOR LATHAM PLAYHOUSE, BARNARD COLLEGE
BROADWAY AT WEST 119TH ST.
FRED MATTHEWS, MARIKO SANJO,
PETER SPARLING, GAEL STEPANEK
All tickets \$ 3.00 call 280-2079 for information

Including the Arts

The Program in the Arts is racked by both internal and external problems. The Program is diffuse and fails to provide the "interrelationship of the arts" as promised in both the catalogue and the brochure sent to high schools to solicit artists. In addition, Program in the Arts students are quick to perceive an apparent lack of communication between their professors.

According to the coordinator of the program, students are responsible for the "synthesizing of the material that's studied." Placing this burden on the student is merely rationalizing the failure of the Program to pull the themes together.

But there are broader problems facing Barnard's arts program. Unfortunately, this campus is not the ideal environment for the artist. At Barnard, where much emphasis is placed on heavy academic competition, the artistic community is isolated—indeed, the artists are individually isolated.

If the administration were not aware of the consensus of dissatisfaction among students in the program, their failure to alter would be understandable. Its failings are now public. If Barnard is accountable to its students, we may expect changes. For any progress to be made in the viability of this essential program, a concerted effort is demanded of students, faculty, and administrators.

In the event that this cry of discontent will be heard in the offices of Milbank and Barnard Halls, some concrete suggestions might be useful.

The Program in the Arts, like the Experimental College, consists of a group of students doing independent projects. Experimental college has no problems concerning unity, largely due to their frequent discussions of their work and to the coordination and direction offered by Hester Eisenstein. Program in the Arts has no faculty whose primary obligation is not to another department. It receives full-time attention from no one. The program needs a director whose energy is invested in the development of more cohesive courses and of a community of artists in the college. The financial obstacle of employing a new full-time faculty member could be compensated for if the Program in the Arts were a higher priority of the Barnard administration.

The students in Program in the Arts possess a set of tools inaccessible to most purely academically-oriented people. These students might feel a more integral part of Barnard if they were asked to share their skills with other students. This "sharing" might take the form of a series of assemblies for the performing arts.

Art relates in some way to everything—drama could be used to teach languages, concerts to teach history students about the culture of another century. The Education Program could use the Barnard artists to teach other students skills which might be taught to young children.

Creative talent abounds at Barnard. What is necessary now is an active commitment to the arts as vital to our community. In a time when Barnard's curriculum is undergoing review, it is crucial.

—Lisa Lerman, Beth Falk and Janet Blair

A View From The Bottom

by Jami Bernard

New York's financial crisis may adversely affect Barnard's smooth operation, Milbank officials reported yesterday.

Monetary cutbacks will mean the loss of certain luxuries to which Barnard students are accustomed. "All facets of college life will be affected," stated the Director of Financial Planning. The Deanery will not be redecorated this year, or at least not as tastefully as in past years, and tea will no longer flow like water at Barnard."

Administrative officials fear reprisals from unhappy students, similar at least in intent, if not proportion, to the riots of the '60's. Uprisings may take the form of rallies or anti-cutback beer blasts. "Who knows what the tykes will do," commented the Supervisor of Buildings and Grounds drily as he closed off the remaining campus gates.

To appease the students, Undergrad has allocated its remaining funds toward the procurement of extra desk drawers, hoping to stave off complaints by busying the students with rearranging their dorms. "Many interesting structures can be created with desk drawers, if the student is in the least creative," asserted the Undergrad Petty Cash Officer.

Although the students are a bit disgruntled by the cutbacks, violent action seems unlikely. Students in Reid are visibly upset by the curtailment of maid service, but have not been driven to direct action. More importantly, the price of cheerleading outfits has become prohibitive, destroying morale right and left.

One Columbia student, beset by more financial ills than women are apt to be, pointed out the impact of poverty on the Barnard-Columbia dating situation. "Hey, man, I'd love to take the chicks someplace nice," he observed, scratching his shirt, "But I'm just destitute at the moment." The "Dutch-treat," instituted by the Barnard women out of a sincere concern for their male counterparts, has now become an institution, although Columbia men assure us they are indeed eager to reinstate the old system as soon as things get back to normal.

Dance Uptown: Energy and Creativity

by Patricia Sterling

Dance Uptown has just completed its first weekend of performances here at Barnard. It is a series funded by a state Council on the Arts and is divided among a number of modern dance choreographers. Each year this results in a flurry of highly diversified choreographic activity culminating with four captivating Fall weekends of Dance Uptown.

The series began in 1967 when Barnard gave a group of dancer/choreographers the use of Minor Latham Playhouse to perform new works in. Then as now, many of the dancers involved were, or had been, members of established modern dance companies such as Alvin Ailey, Martha Graham and Merce Cunningham. Having received professional recognition with such troupes, the participants of Dance Uptown usually have either left entirely to pursue choreographic interests of their own or are doing so between company seasons.

Among choreographers now in the limelight of the dance world who made important beginnings at Dance Uptown are Twyla Tharp and Rudy Perez. Both currently head companies of their own. Other well known and respected figures who have shown their work at Dance Uptown include Village Voice dance critic

Deborah Jowitz.

One such dancer/choreographer performing this year is Peter Sparling of the Martha Graham Dance Company. His solo, "Divining Rod," set to a newly commissioned score by Paul Epstein, premieres this weekend, September 25, 26, and 27 at 8:00 in Minor Latham Playhouse.

Mr. Sparling's solo, as he said, "began with thematic images which I talked over with Paul." The two long time close friends then began working out the images in music and in movement. One interesting aspect of the final outcome is that not all of the dance is set. "There are certain movements that are always the same and there are some that are different. The music is generally more improvisational than the dance but the rhythm, which is really the unifying factor in the piece, is always the same.

Sandra Genter, dance instructor in the Barnard Physical Education Department, is doing her fourth commissioned work for Dance Uptown October 2, 3, and 4 at 8:00 in the Barnard Gymnasium. She describes her approach to choreography as similar to that of Glen Tetley. Her primary interest is in movement dynamics and in changes in meter: the music is secondary. Consequently she choreographs virtually the entire dance before deciding on any specific

musical score.

Enjoying the use of large spaces and different environments, Genter has received two United States Department of the Interior grants to create outdoor works, one which was done at Wall Street, the other at Grant's Tomb.

The working title of her current piece is "Playing Ground." She
(Continued on page 14)



Mariko Sanjo

Newsbriefs

Committees

Student memberships are open on four of the Advisory Committees to the Board of Trustees. These are: the Committee on Buildings and Grounds, the Committee on Education, the Committee on Development and the Committee on Nominations. Student members of these committees will have voting rights.

Interested students should submit a brief statement to Michelle Evans, Student Trustee, at the Undergrad Office, room 206, McIntosh. It should describe the committee work, views on current issues at Barnard, and any other qualifications. The statements will be reviewed by a panel and those selected will be submitted to the Nominations Committee.

On Tuesday, September 30, Michelle Evans will meet with students interested in committee work and

others who would like to voice their concerns about Barnard.

Lost and Found

The Security Office, 104 Barnard Hall, maintains a Lost and Found Department. At the end of each semester items such as rings, earrings, watches, wallets and pocketbooks with cash, scarfs, hats, jackets, textbooks, notebooks, eyeglasses and room keys are unclaimed and eventually are sent to the Barnard Gift Shop to be sold.

Please report all missing items by visiting the Security Office and leaving your name and telephone. To claim possessions, students must be able to properly identify them.

Mailboxes

All Commuter Students and students in 600, 620 and those living in apartments in the area have mailboxes

in McIntosh Center. Boxes are emptied of mail in the summer and reassigned each year. Box numbers and combinations may be obtained in the College Activities Office. All official mail from Barnard and Columbia will be sent to your mail boxes, none will be sent to your home.

Country Dancing

There will be an old-fashioned traditional American Square Dance on Saturday, October 4, from 8:15 to 11:00 pm, at Metropolitan-Duane Hall, 201 West 13th Street at 7th Avenue.

The dance is one of a weekly series of English and American dances presented by the Country Dance and Song Society. There will be live music. All are welcome, with or without a partner; all dances will be taught. Admission: \$2.50; CDSS members \$2. For more information call: 255-8895.

New York: Has it a Prayer?

by Robert Brager

The Bigger They Come . . .

New York is dead. The question is, what do we do with the corpse? This is the attitude of the city and state governments, the municipal unions and the banks regarding the plight of eight million people and the greatest cultural center in the West. Admittedly, that they are concerned about the funeral is a positive sign. The federal government seems content watching the corpse rot.

New York's problems seem manifest, but they boil down to one issue—money. The city is facing a \$3.3 billion deficit with a dearth of

difficult.

Rather than cut back on these programs, which might have had dire political consequences, or raise taxes, which would have been politically suicidal, Mayors Wagner, Lindsay, and Beame decided to manipulate the budget. They intentionally overestimated the city's revenues and then borrowed on these false estimates to provide for short term needs. The problems of paying back these loans, balancing the budget and dealing with future revenue problems were passed from budget to budget until Mayor

The Harder They Fall

New York City is on the verge of financial collapse. It may have to default on wages to civil servants, monies to pay for matured municipal bonds, and interest on bonds that remain outstanding.

The federal government is more inclined to try to lessen the impact of default than to help resolve the problems of bankruptcy. The consequences of default are being played down in many circles, but the outcome is clear.

A New York City default would cut deeply into the operational cash flow in New York. New York banks have a total of \$9.2 billion in assets (the entire property of a corporation applicable to its debts). One and a quarter billion dollars are invested in New York municipal bonds, and another \$6 billion are invested in Real Estate Investment Trusts. If New York defaults, the banks would stand to lose (unless they were bailed out by the federal reserve) \$7.25 billion.

New York's industries rely heavily on a steady cash flow from Wall Street. Because the recession and unemployment have limited sales while increasing expenditures, businesses need access to cash in order to sustain viability while inventories empty out. These businesses borrow money based on accumulated stock, which they then repay when the stock sells. The bank loans are imperative to sustain the businesses' existence. In case of default, businessmen would be faced with a collage of unpaid bills, and little revenue to pay them with. Bankruptcy would soon follow.

Essentially, this means that banks would only have \$2 billion dollars remaining, much of which would be used to prevent a panic "run" on the banks. Little would be left for operational cash flow, a necessity for

(Continued on page 11)



resources and qualified leadership, a hostile government in Washington and little sympathy or understanding from the rest of the country.

The state of New York's financial affairs is the result of a growing need for social reform at the federal level, a shrinking tax base and long-term mismanagement. By providing advanced health insurance, free tuition for higher education, methadone clinics and welfare for over a million residents, New York tried desperately to fill the void left by Neanderthal federal social programs. As the city's low-income population grew and the middle and upper class population shrank, financing the progressive programs became more and more

Beame announced his "state of emergency" \$641 million deficit. This deficit quickly grew to \$3.3 as private auditors tried to make sense of the city's accounting ledgers.

The city does not have the funds to pay its civil servants, pay interest on municipal bonds, and pay matured bonds. To acquire the money, Mayor Beame tried the old procedure of passing deficits, but this time the banks balked. They (along with some private investors) already held \$13 billion in municipal bonds, and judged the purchase of more city bonds a risky investment.

Pinning responsibility for the budget crunch is difficult, if not impossible.

(Continued on page 12)

Faculty Perspectives on the Fiscal Crisis

The crisis facing New York may be viewed through many perspectives. According to an eminent Morningside Heights anthropologist, "It is a crisis of the banks, a crisis of the country, a crisis of the whole economic structure." He sees the city slowly losing its viable options, mainly due to its antiquated economic structure. "The banks are trying to make the government of the city of New York an economic hostage," the anthropologist said, "and no one can afford to let the banks go—this gives them the leverage to do what they are doing."

Furthermore, he added, "this is just part of the whole scenario designed to create a corporate state. The city owes the banks money, and the banks exert pressure to collect. When the city can't pay, the banks continue to exert pressure, trading power for an extension of the loans. Soon, the banks will control the city. Nixon tried to insure corporatism politically. Now the bankers are trying to do the same thing on economic grounds, which, allegedly, all of us would accept. Unfortunately, they may very well be right."

Peter Juviler, a Barnard political scientist, has a vaguely similar vision. "It is a pre-revolutionary situation," Juviler stated. "Revolution is by no means inevitable, but, if trends continue, it is not beyond the realm of possibility."

"A pre-revolutionary situation is one where there is a seemingly unsolvable social situation involving

a broad base of the population. This is compounded by a double crisis of authority—a crisis where the authority senses a complete loss of legitimacy." These factors, combined with blocked channels and a feeling of helplessness, introduce the pre-revolutionary situation."

When asked to envision a possible revolution, Juviler replied, "It would not necessarily be a revolution of the left, but, more likely, a revolution of the right. There could be a growing protest over the crisis and the government would lack the ability to cope. Benign fascism might well be the response."

Regarding the political results of default, Inez Reid, also a political scientist, was less apocalyptic. She did not refer to "benign fascism," although she did foresee a radical change in New York's political structure. "Default hastens the day when the city gives up any kind of say over its private environment. If the city defaults right away, there will be a whole horde of people coming in like vultures, trying to divest the citizens of their political power. The bankers who have never really exercised political power now see this as a golden opportunity.

"If the city defaults," Reid surmised, "thousands of people will be out of work, social services will be drastically affected, a special election might take place, along with a revamping of the governmental structure. We might have a special panel of citizens with a tremendous banking background, maybe even a person on the reserve board."

She did not see New York's position as hopeless, however. "There is action the city can take . . . cleaning out the bureaucracy, for instance. I think over the years, the entire bureaucracy has gotten lazy. People have really forgotten what it meant to work during the depression era. It was really work around the clock, but as things got better, people acquired a leisurely work attitude. What we need is a resocialization of bureaucracy . . . and with people like Percy Sutton and Paul O'Dwyer, some things can be done."

When asked whether the federal government was waiting for default out of spite for New York's liberal, Democratic government, Reid replied, "Maybe that was the case in the beginning, but now the federal government is watching basically out of fright. If New York falls, that will have tremendous ramifications for other urban centers across the country, and the crisis will then be on the backs of the Republican administration."

There is no clear consensus on how devastating an effect default might have on New York City. New York can not afford to pay its creditors, yet the political price of bankruptcy to New Yorkers is prohibitive. That urban center citizens are becoming further disenfranchised is reflected in a statement by William Simon, Secretary of the Treasury. He has said that "a New York City default would have less severe consequences to the rest of the country than would federal intervention to prevent default."

The Crunch

(Continued from page 10)

many New York businesses. They would flounder, then declare bankruptcy, thus inflaming an already precarious situation.

This might cause further panic "runs." Banks, hard pressed for capital, might well have to follow the city's example and default. Businesses not harmed by the recession, which ordinarily would have deposited surplus revenue in New York banks, might become more selective and use banks based in other cities. Cash flow in New

York might well be irrevocably impaired.

This situation could be resolved only by the federal government. So far, Washington has pretended not to notice the effects of a default on either the city or the country. They have made a national issue an adversary one, pitting New Yorkers against other Americans. The prevalent attitude, reflected in newspapers in many parts of the country, is that the "New York liberal intelligentsia" are getting what they deserve. This attitude has made Washington's view of the situation a popular one.

One hopes that if and when default becomes a reality, the Ford administration will not let the city curl up and die. Services, such as police and fire protection, health clinics, welfare and public transportation, must be provided. Hopefully, Washington will see that the collapse of New York City means the collapse of New York industry, New York banking, and unemployment for many, and will have dire effects on the population as a whole. To prevent disaster, the Ford Administration must understand the meaning of default and act before it is too late.

New York: Has it a Prayer?

(Continued from page 10)

Neither the politicians who requested the loans, nor the bankers who authorized them, informed the public of the city's growing debt. Yet while the bankers earned 7 per cent to 11 per cent on tax free investments, and politicians manipulated the city's budget to suit their own needs, New York was going bankrupt.

Political expedience played an important role not only in the debasement of the budget, but in dealings with municipal unions as well. In order to placate unions and win tacit support in future elections, the mayors offered city employees outrageous pension benefits and retirement plans. It is possible for a

Patronage, political expedience, and greed have all led to the city's economic catastrophe, and a solution does not seem in sight.

transit worker to retire after twenty years and draw full pay for the rest of his life, if he spends his last year working ten to fifteen hours a week overtime.



(photos by Stephen Jacobs)

Further, patronage and "legal graft" (receiving bidfree city contracts) have always been rampant. Jobs requiring professional skills are going to incompetents with clubhouse connections. While essential civil servants are being fired, according to a July N.Y. Times article by Ralph Blumenthal, patronage employees are being protected.

Patronage, political expedience, and greed have all led to the city's economic catastrophe, and a solution does not seem in sight. Bankers, who hold the key for short term relief, are insisting on cutbacks in the progressive services. After reaping millions, they are calling for an

austerity budget that would make New York's poor poorer, drive more members of the middle class to the suburbs, and adversely effect the prosperity and lifestyle of remaining New Yorkers. Having raised the subway fare to fifty cents, the financial elite might well damage the progress of the arts and small neighborhood businesses, which both depend on inexpensive transportation.

Since federal aid is very unlikely, the city and the state may have to give in to the bankers' demands. Then New York, save for a small enclave in lower Manhattan, may resemble that New Jersey disaster area called Newark.

Join the Barnard Bulletin

Elections

(Continued from page 4)

Trustees, were appointed as the student representatives to the Committee, with the understanding that the student body would have the opportunity to ratify these appointments in the September elections.

To vote, all students must pick up a ballot at their polling place, and after filling it out, drop it off at their polling place during voting hours. Students must show ID's to obtain a ballot. The election results will be posted on the Undergrad office door, 206 McIntosh, Monday, September 29. The September 29 issue of the Bulletin will also print the election results.

Understanding the Housing Lottery

by Sarah Gold

Sixty percent of all Barnard students live in housing provided by the college. Assigning rooms to so many students in an equitable fashion is not an easy task, but it is done with a large degree of success by the lottery system. It is a complicated process, but one which insures the greatest degree of fairness to all those concerned.

According to Blanche Lawton, Director of Housing, the lottery system goes back to the time when Brooks-Hewitt-Reid (BHR) was the only residence available. Since then "It has changed, expanded, been more refined and defined," she added.

The process begins in the spring when students with resident status fill out drawing cards for the following school year. People who wish to room together place their names on one card and draw together in the lottery.

Each card is given an index rate; three for seniors, two for juniors, one for sophomores, and an average is calculated for each card. The index determines when the student will draw, with higher numbers drawing first. The drawing order within each rating group is determined by lottery. The students then choose their rooms from floor plans posted on the wall.

Rooms are drawn from several different housing units. One type is BHR, which offers coed and all-female floors. Another type similar to an off-campus apartment, is exemplified by Plimpton Hall and 616, offering all-male or all-female suites. A third category consists of 600 and 620—apartment residences, and last, the Columbia dorms. Rooms in all residences are drawn in one general lottery. The only restriction is if Barnard women choose to live in Carman Hall at Columbia; they must make a commitment to live there unless no more rooms are available when their turn in the lottery comes. This was necessary to determine how many women would actually want to live there. Also, only juniors and seniors may live in 620.

The information sheet that is sent out to residents with the drawing card, has a section called "Reasonable Expectations per Class." What this means is that as seniors draw first, they have the greatest chance of getting space in 600 and other off-campus residences, and of getting single rooms, juniors have a slightly less but still fair chance, and for sophomores the chances decrease proportionately.

When students who have applied for housing in the spring change their

minds, the vacated rooms are given to incoming students, transfers, freshmen and students of commuter status who apply for housing.

Requests by residents for room changes are now considered only in the fall, after incoming students and commuters have been accommodated. Previously they were processed over the summer, but the change was instituted this year in an effort to be fairer to commuters and residents. Lawton felt that due to this change, many room change requests would not be fulfilled.

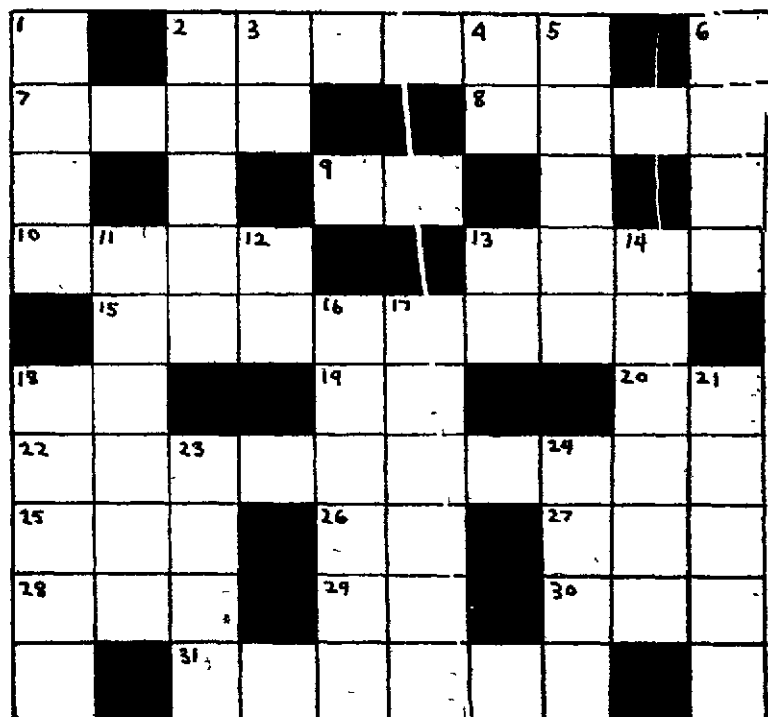
One aspect of the lottery which may be misunderstood is the preferential drawing. Part of the problem may stem from the word "preferential," which implied some special privilege afforded to students in this drawing. Preferential drawings apply mainly to kosher and black suites, although a Puerto Rican suite was also added last year. Suites set aside for this drawing are chosen by lottery. The separate drawing is necessary in order to insure that there will be enough places for those requesting the suites, and students in this lottery may not draw again in the general lottery if they are not satisfied with their suites. The Housing Committee votes each year on the continuation of the preferential drawing.

Crossword Puzzle

by Joy

- Across**
2. Brain substitute
 7. Unwilling bird
 8. Well-known New York editor
 9. Intelligence (or culture) Measurement
 10. Woody
 13. Demountable home
 15. Permanent home
 18. Flying subway
 19. An important person
 20. Dodger home (inits.)
 22. Premeds don't get much of it
 25. Ancestor
 26. _____ Elliot
 27. Genetic material
 28. Christmas elf (abbr.)
 29. That is what it is
 30. Jesus vehicle
 31. Jump up when you hear this

- Down**
1. Not Comet
 2. Where a man comes from
 3. No good (abbr.)
 4. Smith or Jolson
 5. Fall drink
 6. In beer
 11. Named in Canterbury Tales
 12. Meditation music
 13. You in French
 14. They never stop running
 16. This will make you throw up
 17. Treats hair or sibling
 18. Remove from existence
 21. Cleopatra's nemesis
 23. Not one red _____
 24. This can make your ears stop or go



Solution on Page 14

Dance Uptown: Energy, Creativity

(Continued from page 9)

describes it as "an atmospheric piece of movement games or jokes. Each dancer has her own, individual, set rhythms to work with, but at the same time there is playful interaction. The feeling of the dancers supporting one another simply through contact with each other is inherent in the dance also."

Janet Soares, director of Dance Uptown, presents an as yet untitled work (also to a newly commissioned score), which premieres October 9, 10, and 11 at 8:00 in the Gymnasium. It is "a stringing together of a group of smaller, previously choreographed pieces. Over the summer I worked in a studio with whichever dancers I could get to come and rehearse, sometimes only two or three. We worked out ideas I had in its relatively short but complete-in-themselves pieces and what I am doing now is reworking them into one dance."

There are five dancers in Soares' work and the combining of all the parts to produce a whole during an

early rehearsal without music seemed an interesting kind of collaborative effort. One dancer may suggest a way of getting around a choreographic problem: "Then I'll go to the left instead this time," another dancer will ask the choreographer to change a movement she has trouble executing: "Could you help me out, I don't feel comfortable with this?"

Although Soares, the choreographer, always has the final say, she is continually directing, asking, watching and changing: "You've got two nines and you've got to be there right on it!" "How does that fall feel?" "You're doing this to counterbalance the movement." "If it's too fast, if there's too much to do I'll take it out."

The range of choreographic processes and the range of the sorts of dances that will emerge from them are infinite. The vast amount of energy and creativity that goes into the making of Dance Uptown always results in a thoroughly enjoyable and exciting series not to be missed.

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

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Rowing Down the River

(Continued from page 16)

years, since he met Sheila Dugan and Sarah Lohwater who had been struggling to get crew started. He has worked on a completely volunteer basis. "I do it because I like to help people who want to do something. These people were trying to do something and nobody would help." In addition he happens to know something about crew. He has rowed since 1956, was on the Princeton varsity for three years, and currently rows with the Spuyten-Duyvill Club.

With duPont working with them, crew is now entering its third com-

petitive year and going strong. Sheila Dugan, one of the originals, graduated from Barnard in 1974 and went on to the U.S. National Crew Team. From the one shell they started with, called a four because it holds 4 oarswomen and a coxswain, they have rowed to include two more, a Pocock Eight and a Dunaratico Eight, both meant for eight oarswomen and one coxswain. This season they expect to have at least enough members to compete in both of the eights.

Crew is an expensive sport. As a club, it was funded through R.A.A. last year at \$600. All told, they spent more than

\$2000. They are competing at a varsity level with other college teams funded in the thousands. So far, expenses have been met largely through donations from Coach duPont and the team members themselves. Last year everyone had to foot their own motel bills, and it doesn't look like it will change this year. This struggle for financial solubility, to enable crew to compete in the way it would like, is one shared with other athletic groups on campus.

"Crew is a thinking sport, too," several of the members emphasized. "It's a whole lot more than just brute strength; you have to concentrate physically and mentally, being aware of so many details." On one level, size is important. For a varsity competitor, 5'9" is the ideal height, enabling the oarswoman to take long strokes. But in reality, the average height of the Barnard crew member is closer to 5'5", and there are some shorter. In the final analysis it is not size that will make a good oarswoman, but mental determination, aggressiveness and physical conditioning. It's possible to compensate for small size, it's a lot harder to compensate for sloppy rowing.

"More than any other sport, crew is the team sport," Richards commented. There are no prima donnas—everyone literally has to pull her own weight." Besides its function as an outlet for physical tension and competitiveness, it is just this team aspect which draws those who come out for crew. "You come to Barnard and it's hard to feel like you're part of a community. We come up here and row, we ravel to meets together and we start to feel like we're at Barnard. Like we're a group." This is where the coxswain comes in. It's the ability to work together, to function as a unit, which is the essence of crew. The coxswain sits in the stern of the boat, in charge of steering, setting the beat, and making sure everyone's in rhythm. She's also the only one who can see what's going on, so it's up to her to encourage the others, tell them when they're ahead or catching up. Basically, she more than anyone else must be the unifying spirit of the team.

"Sure, I like to compete," said one of the women. "I like to win even more. But last year, at the Head of the Charles, we were in Barnard's second boat, and we came in something like fourth from last. But we knew we were rowing well, our coach said we looked good, and we finished the race. That's all that matters."


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gargarizando	gargling
sacamuélas	quack dentist
bullá	soft coal
manteca	lard
pantufía	bedroom slipper

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Rowing Down the River

By Terry Lowe

"Ready all, row! Push with the left. Miriam . . . a little more. You're a little late, Laura Beth, still late . . . There, you've got it, that's it exactly!" On the Harlem River just out from Baker Field at 218th St., a long wooden boat glided through the water. The crew team was out in their rowing shell for the first time of the season. For the re-returning oarswomen from last year's team, the task at hand was warming up, remembering the feel of the boat, the water, each other, and sharing what they knew with the new members. Those new to crew, most of them rowing in a shell for the first time, worked at mastering the stroke and rhythm of the long wooden oar, which seems so effortless to the spectator. Paul duPont, the team's coach, drove alongside in a motor launch, calling out a continuous stream of instructions, advice, and encouragement.

On any count, Crew has got to be acknowledged as one of the hardest working teams around. From the beginning it has been entirely student organized. They work out five days a week, and sometimes weekends, spending approximately an hour and a quarter out on the water, though it varies from day to day. In addition all members are expected to run at least a mile a day (in seven minutes or better) and work out two to three times a week in the weight room.

There are only two meets during the fall season: the Head of the Schuylkill at Philadelphia and the Head of the Charles at Boston, held the third and

fourth weeks of October respectively. But the team keeps up their conditioning work all winter till the spring season; the real hard-core of crew, starts the last week of March and goes through May. This spring, Barnard expects to attend six meets, both single college meets and the larger regattas.

What makes them do it? To an outsider, crew is often a misunderstood and under-appreciated sport. It seems like an incredible amount of work and pain, all for a short three and a half minute race. It doesn't look like your average "fun" sport or game. But everyone I spoke to swears by it. "Barnard is a very competitive school," said Joan Richards, captain of crew for the second year, "and I'm a competitive person. Crew is a good healthy way to channel it. It's out in the open here, you get out and do it in a sport, where it doesn't tear you up like it does in school." Laura Beth Barnett, a sophomore returning for her second

year, commented, "when you're rowing it's just like there's nothing else, and that's really nice."

People come out for crew the first time for a variety of reasons, from pure curiosity to a persuasive recruiter. But once they get a taste of it, they're addicted. For everyone, crew seems to be a real release of tension, the one time when they aren't thinking about papers or exams or anything else. Sure, it's hard work. But if it wasn't, it wouldn't be the same sport. One team member, describing a race to a newcomer, said, "You're out there and you don't see how you can do it, you feel like you're going to die, but then it's over and you've done it. It feels good to know you're pushing yourself, to feel strong and in good condition."

Central to crew's current vigour and success is Paul duPont, the coach. He has been with Barnard Crew for three

(Continued on page 15)



Running Around the Track

If the only exercise you get is running to class because you overslept, you should consider jogging. Jogging is an ideal exercise for New York City, because you can jog almost anywhere.

Morningside Heights dwellers are lucky in having numerous jogging tracks to choose from. The most obvious choices are the tracks in the gyms. Barnard has a 1/16 mile track on the second floor of Barnard Hall which is open from 9 am to 9 pm. However, you may not jog during archery classes which are held Monday and Wednesday 6-7 pm, Tuesday and Thursday 12-2 pm and Friday 12-2 pm. Columbia's old gymnasium also boasts a 1/16 mile track which is open to students from 9 am to 10* pm.

Indoor tracks are fine in the winter, but for the outdoor-minded, Riverside Park offers a much more attractive location to build bodies. The park has an excellent measured mile which runs from 96th Street to 120th Street. Although it is easy to miss the cement starting marker at the side of the path at 96th Street, the 1/4, 1/2, 3/4, and 1 mile distances are clearly marked in bright yellow paint.

You can jog on the blacktop, which is a little bone-jarring, or on the more comfortable dirt path which runs right beside the marked blacktop path. Any time of day you will be almost sure to meet fellow joggers in all stages of conditioning.

For those who would rather stay off the beaten track, or would like a more

demanding or scenic route, the park offers several other alternatives. Up the hill from the measured mile is another blacktop path. Although it is hilly and uneven, it is a good route for more experienced joggers.

At 96th Street there is a passageway under the West Side Highway to a promenade along the river. It runs from 96th Street to somewhere in the 60's. It is a nice place to run in the early morning, but is usually too crowded for joggers in the evening and on weekends.

Jogging can be very demanding. It can also be very relaxing. With Riverside Park, a jogger's paradise nearby, there is no excuse to put it off any longer. Start tomorrow and have fun!

—Jean Anne Kiewel