

BARNARD BULLETIN

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That's Entertainment

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Safety

All right, we've had just about enough.

This last week, one member of the *Bulletin* staff got her purse stolen from our office—while she was in it. One administrative assistant working in McIntosh has been ripped off *three* times since September—once, at gunpoint, outside of McIntosh. Numerous other thefts and robberies have been reported recently, and we think that something must be done about the security at Barnard before someone gets hurt.

The situation is much more complex than it initially may seem. One can easily point the finger at Ray Boylan and his staff—after all, they are responsible for the safety of the students. However, most people think security should be available at all times, and although that is true, the security guards are only human, and can only cover as much territory as is humanly possible.

This problem, like many at Barnard, is a financial one. Perhaps with more money, more guards could be hired, new security innovations could be instituted and, overall, security could be improved. We wonder what would happen to Barnard's rapidly rising admission-application rate if the word got out about how unsafe Barnard really is.

We have two recommendations to make. First, we advise you to keep close tabs on your personal property. And, we think that a committee should be formed to examine this problem in depth and to look into possible improvements.

Because, frankly, we're tired of laying our lives on the line every time we walk into McIntosh to put this magazine together—it's just not worth it.

But There Is Hope

Bulletin does not always expound on the negative aspects of Barnard. In fact, there are three new additions on campus that we're very glad to see: the new food service in Hewitt cafeteria, the visiting committee, and the new acting dean of students, Michelle Mattia.

T.J. MacDermott has taken over Servomation's job of feeding B.H.R. residents and the reaction from the students has been so favorable that outsiders who have passed through the cafeteria during mealtimes have described the atmosphere as being full of enthusiasm. We must offer our congratulations to Mr. MacDermott and his staff for what may seem like a thankless job—satisfying over five hundred hungry students.

The visiting committee is a group of professionals from various colleges including Wellesley, M.I.T., and Cornell who have come to observe all aspects of Barnard life (except academics) and will report their findings to President Mattfeld. We are grateful to President Mattfeld for being open to objective criticism and new suggestions and we hope she will use the advice she receives in the best interests of Barnard.

Michelle Mattia has replaced Doris Coster and *Bulletin* is encouraged by her openness and her realistic attitude concerning Barnard. We feel very positive about her presence and her genuine interest in the students. We wish her the best of luck in achieving her goals and hope she maintains the same standards of excellence (and patience) she has so far displayed.

Table of Contents

Editorials	Page 2
<i>Safety stinks, but there is hope...</i>	
Newsbriefs	Page 3
<i>Registrar, Women's Center, etc</i>	
Barnard: More Attractive Than Ever <i>by Jennifer Crichton</i>	Page 4
New Food Service Satisfies, <i>by April Tully</i>	Page 4
Consultants Arrive, <i>by Marcy Goldstein</i>	Page 4
Bird-watching in Africa	

<i>by Celeste LaTassa and Kay Pfeiffer</i>	Page 5
F.I.T.: Good Night Ladies, <i>by Amy Gerber</i>	Page 5
A Conversation with Michelle Mattia <i>by Marianne Goldstein</i>	Page 6
A <i>Bulletin</i> Profile	
That's Entertainment	
Coming Home, <i>by Andrew Buchman</i>	Page 8
Women in Theater, <i>by Katya Goncharoff</i>	Page 8
The Serpent's Egg, <i>by Kay Pfeiffer</i>	Page 9
Renaldo and Clara, <i>by Carolne Apovian</i>	Page 9
Finis, <i>by Maria Tsarnes</i>	Page 15

Merger Reconsidered

Three Views

To the Editor

I feel compelled to respond to the *Forum* article that appeared in the February 22 issue of *Spectator*.

"The women's college was no doubt created out of necessity." O.K., I'll buy that. But, Barnard College is not one of the "last bastions of segregated learning." This comment indicates to me that the point around which the entire Barnard-Columbia controversy revolves has been missed. Of course, everyone has their own interpretation of this controversy. Everyone is influenced by their own particular set of pressures which

Women's colleges must be sustained not just because they foster intellectual confidence in young women but because they serve educational pluralism providing the option of a faculty mix better reflecting the population at large. . . . No comparable educational center can offer the combination of women's studies courses, support services—medical, legal, psychological and vocational—geared to women's needs and the strong female faculty presence afforded by Barnard's autonomous relationship with Columbia. . . . Only outside a predominately male power structure can power itself as an academic style be honestly explored. Not until women feel free to express the dilemmas arising out of gender can they candidly address the nature of sexuality and thereafter adequately examine the relationship between the affective and the intellectual life.

—Prof. Annette K. Baxter
New York Times, Jan. 21, 1978

influence that interpretation. If I may be so bold, I see the Barnard College community taking pride in the fact that they are a women's college (with an emphasis on teaching) within the larger confines of an enormous research university. We do not take perverse pride in being a "bastion of segregated learning"; rather what is an accepted fact is that we have the unique opportunity to participate in classes with the male undergraduates of Columbia College. They, in return, get the reciprocal opportunity to learn from their female counterparts. What is important in maintaining separate

undergraduate institutions is not that we wish to foster a hostile kind of competition between men and women—it's just that in today's society, women have different kinds of needs than men, especially at this stage in our lives, when we all, male or female, are beginning to test the skills that we have been accumulating. It should not be taken for granted that women are at a natural disadvantage from their male counterparts; what should be taken for granted is that women, for the most part, must be trained in a special way in order to know best how to present themselves in a professional society that is still ruled, for the most part, by males.

Feelings of inequality do not exist merely because Barnard College (for women) is on one side of Broadway and Columbia College (for men) on the other. Columbia students can feel inferior to Barnard students too and it has nothing to do with the Barnard-Columbia relationship. It is a social phenomenon.

The only practical and obvious choice, then, is NOT merger. In fact, things could very well stand as they are at present.

I am tired of all the undercurrent hostilities between the separate administrations of Barnard College and Columbia University. I am encouraged, though, by something I see happening, more and more: the administrations, be damned, Barnard and Columbia College students are getting together more and more frequently, almost in spite of the politics in Low Library and Milbank Hall.

Emily Gaylord
President of Undergrad

To the Editor:

Until I read the *Forum* article which appeared in *Spectator* I really thought that I understood the relationship between the two schools as well as the Barnard Problem. Boy, I'd better get my facts straight! You see, I thought that students were actually enthusiastic about the sincere interest that the administration has been showing toward students, and the high quality and excellent contact that most of our faculty has with its students, and the fine services available for students. . . . whew! I could go on and on, but this would prove unproductive until I

straighten out my facts. Dumb of me to think that Barnard students have such a decent place to go to school.

What do you expect from someone who believes favorable articles on student self-governance; sees a visiting committee, comprised of members of comparable institutions, who are enthusiastic over our services and the support students have with those administering them; and speaks with delegates of the other Seven Sisters school who find Barnard so impressive that two thought of transferring, anyway.

By the way, I have to confess another case of mistaken judgment on my part. I've been taking classes at Barnard that have been challenging and time-consuming (perhaps I did too many of the required readings). From the *Forum* article, I gather that the author has not encountered a similar experience since her transference to Barnard. Well, before I graduate in May, perhaps someone will tell where all the gut courses are—I must have (stupidly) missed them all.

Lori Ellen Gold
Vice Pres., Barnard Undergrad

Newsbriefs



Senior Class

On Wednesday March 1, President Mattfeld will be hosting a reception for the Senior Class, from 4-6:00 in the Sulzberger Parlor, on the third floor of Barnard Hall. The reception will kick off the Senior Class Gift and Fund drive. All members of the class of '78 are invited to attend.

Arts Program

Sophomores interested in a major in the Program in the Arts may pick up application information from Room 207 Barnard Hall. Application deadline for those wishing to declare majors this spring is March 6, 1978.

Barnard Admissions is bucking the national trend of a decline in freshman year applications by reporting that applicants are up this year by more than 18 per cent. Last year's applications totalled 1550, while this year, with some still dribbling in, the Admissions Office has received more than 1700.

While the folders of prospective students have not yet been read, there is no reason to doubt the quality of these applicants. Christine Royer, Director of Admissions, credits this upswing to a re-organization of the admissions office, in which one more

A stress on the cultural advantages of New York City resources, with the "Barnard is a slice of the Big Apple" theme, and a conveying of the benefits in attending a women's school that also provides coeducational options for living and study, gave the Admissions assistants selling points that the four other non-coed Sister Schools could not offer.

Those schools have either declined in applicants or are just breaking even, due in part, Ms. Royer says, to a resurgence in interest in the urban environment, a shift from the allure of the rural setting experienced in the

Consultants Arrive

by Marcy Goldstein

Ever hear the adage, "Sometimes, you can't see the forest for the trees?" This proverb is how many have described one of Barnard's problems—lack of objectivity and subsequent insensitivity to the school's faults. Any institution is prone to this defect, and to help correct it, Barnard has organized the Student Life and Environment committee, comprised of "outside experts" from other schools to examine individual areas of the college.

Barnard: More Attractive Than Ever

assistant was hired. A long-standing emphasis on recruitment in the midwestern states shifted this year to a concentration on the Tri-State area that includes New York's suburbs, New Jersey and Connecticut, as Ms. Royer's five assistants, all Barnard graduates, visited schools there this fall. In past years, it was believed that Barnard's reputation was well-established enough to attract students in the Northeast and Mid-Atlantic states without much campaigning, but the switch in focus has shown to be a more successful approach.

Sixties and early seventies, and the unavailability of authentic coeducation at those colleges.

There have been 1260 personal interviews in Milbank Hall so far this year, showing the mutual interest of admissions officers and the prospective students. In spite of the decline in college-aged students, Barnard is still exercising—and enthusiastically generating—enough of an appeal that it can afford to maintain its traditionally "choosy" admissions policies.

—Jennifer Crichton



Dean Barbara Schmitter

According to Dean of Studies Barbara Schmitter, the committee's purpose is a large one—"to assess student life and environment from the point of view of administration and student services, and how they should be improved." She admits there is certainly "no panacea" or realistic solution to be offered, but emphasizes the importance of objective observation and suggestion.

Both the administration and student trustees had a hand in picking the "objective committee of experts," who are from such diverse places as M.I.T. and Wellesley. Three women's colleges, two large universities, and one small coed college are represented, and most of the members are deans of their schools. Dean Schmitter feels that the group is a "good, interesting mix," and highly capable of examining the college.

The committee has already visited
(continued on page 16)

New Food Service Satisfies

As Barnard students are well aware, the T.J. MacDermott Food Service replaced Servomation at the start of this semester, and almost everyone concerned approves the substitution. Student reactions ranged from comments of a "marked improvement" in the fare to an exclamation of "wonderful!" Several persons on the kosher meal plan also noted a change for the better.

Ms. Jo Lotrecchiano, assistant to Mr. MacDermott, felt that the overall positive response was due to the greater communication between the students and the administration via the comment board, whose queries are all answered—by either herself or Mr. MacDermott. She added that they would endeavor to implement constructive suggestions as well as "to give the students the things they enjoy without policing them."

Ralph Schapira, Chairperson of

the Food Committee finds the new administration to be more attuned to the needs and desires of the students. He is currently engaged in organizing a committee which would be small and representative of all the factions using the cafeteria—residents, commuters, vegetarians, and kosher people—to present coherent ideas to Mr. MacDermott. He hopes to have the names and phone numbers of the committee members posted so that they can be reached directly for complaints. Both he and MacDermott are in favor of expanding the food service, and they plan to negotiate to have McIntosh open between 9 and 12 p.m. as an after-hours sandwich bar.

The general outlook appears to be one of satisfaction with the existing innovations, and a confidence that things can only go up from here.

—April Tully

F.I.T.: Good Night Ladies

by Amy Gerber
and David Levin

Every Thursday, Friday and Saturday night, Columbia University plays host to a predictable northward migration from the 27th Street campus of the Fashion Institute of Technology as numerous young women flock to parties, dances and the Pub. While fashion and technology may initially appear to be incongruous concepts, it is clear that these women not only see the relationship but put it to full use on their own personages. F.I.T. girls, by dint of their cosmetic artistry, as well as several other factors, have become a viable force in the social life of the Columbia campus.

There are essentially three groups affected by the presence of F.I.T. girls at Columbia. They (Columbia men and Barnard and F.I.T. women) have all been, to varying degrees, the victims of unjust stereotyping. In order to arrive at an accurate representation of all parties involved, we sought, by the unscientific means best described as an unrandom sampling, to strip away these stereotypes and present the true "scene."

The F.I.T. girls, the cause of all this scintillating journalistic inquiry, have been saddled with some very unjust stereotypes. They are traditionally thought of as shallow, but attractive women who come to Columbia for a "good time." While the phrase "good time" involves subtle shades of meaning, sexual overtones are implicit. Our findings, while unscientific, seem to indicate that these stereotypes are far from accurate. The F.I.T. girls all say that they come to Columbia to "socialize" and to "get away from F.I.T." They are not, however, as sexually-oriented as is commonly believed. Of those we spoke to, only one claims frequent sexual relationships at Columbia (she has two such friendships) while the remainder have never engaged in serious sexual activity at Columbia. All insisted that they sought platonic friendships, thus shattering the myth of shallowness.

In contrast to the "beautiful but dumb" stereotype of the F.I.T. woman, the Barnard woman has long been characterized, as being concerned with more intellectual pursuits. Many Columbia men felt put off by the "snotty" attitude of the Barnard female towards them and by the

reputed tendency to stay on Barnard's side of Broadway, and, Barnard women were seen as going to parties to socialize with those they knew rather than meeting new people. Reportedly this snobbishness has tossed the men of Columbia into the arms of F.I.T. women.

Lastly, we must speak of the Columbia male, the object of the F.I.T. students' uptown treks. He is, at one end, derided for being "socially young," while at the same time, as one F.I.T. senior bluntly put it, "They think they're studs." In spite of this deadly characterization, Columbia men rated well with F.I.T. women, particularly in platonic relationships. The women we spoke to felt that most

men they met at Columbia were intelligent and interesting.

By the end of our conversations with the three groups concerned, a general consensus was reached about the uptown-downtown relationship. Just as relationships between both sides of Broadway meander from serious love affairs to platonic friendships to one-night-stands, so, too, do the relationships between Columbia and F.I.T. The most important differences found between the two match-ups was the purely social relationship between uptown and downtown vs. the more platonic activities among Columbia undergrads. Romantic interest seems to bloom more easily in a party atmosphere than in the glare of early morning classrooms.

Birdwatching in Africa

by Kay Pfeiffer and
Celeste LaTassa

Barnard Psychology Professor Rae Silver will be traveling this summer to the Lake Chad area of North Africa to film and research the behavior of Ring-Doves on a National Science Foundation grant. This expedition will be a continuation of Professor Silver's research which, since her appointment at Barnard in September 1976, has been conducted in the Hollingworth laboratory on the fourth floor of Milbank Hall. The data collected during this trip will be the first



Rae Silver
Birdwoman of Barnard

behavioral research completed on the Ring-Dove, a member of the pigeon family in its natural habitat. Also traveling to Africa with Professor

Silver are Peter Balsam and Howard Andrews of the Barnard psychology department, and Cathy Cox of the American Museum of Natural History.

The Ring-Dove, a native of the sub-Saharan, is a small beige bird with a black ring around its neck. They have been domesticated for nearly 100 years, and are excellent laboratory animals. Ring-Dove courtship, incubation, brooding behavior, and the physiological affects on their behavior such as hormonal changes are some of the aspects included in Professor Silver's research.

The African project has three primary objectives. She plans to perform a media study to look at improving the distribution of educational films, and look at the multiple use of documentary film. Silver would like to complete three film cuts from the African footage—a general audience version focusing on the scientist at work, a research film which will contain data, charts, and graphics, and a classroom film combining both the scientist and the research. She will also be conducting further research on the Ring-Dove.

While supporting herself as a professional photographer during graduate school at the Institute for Animal Behavior of Rutgers University, Silver began work on a laboratory film on the Ring-Dove. However, before the film could be

(continued on page 16)

A Conversation with

"Administrators shouldn't just be pushers of paper . . . we have a far larger responsibility than that."

by Marianne Goldstein

Dean Mattia, you've been at Barnard for five months, and during that period, have held two jobs, both of which have brought you into close contact with many students, and many administrative hassles. How have you found it, so far?

Well, I don't know if I can say I've really done a lot, except maybe begin to scratch the surface about getting to know this institution. The people I've worked with certainly have been very helpful in allowing me to do that. If I think I can lay claim to anything, it's probably a personality factor. The speed with which I can juggle a lot of things simultaneously, having a very high boiling point for frustration, having a high tolerance for pain, and probably a keen organizational sense, have been helpful. I know, that with a lot of things to juggle at once, I just have to make it all come out right, otherwise I'm just going to be caught under a barrage of eggs that I drop in the juggle. If anything, I think keeping a deadline of things must be done. But, I couldn't have done that without Monica Smith; she's been both my left hand, my right hand and my brain in a lot of cases—I owe a good deal of success to Monica.

So far, most people at Barnard know you only as an administrator behind a desk who handles certain problems. Why don't you tell us something about the real Michelle Mattia.

Well, the real Michelle Mattia is usually someone who is very organized and who delights in accomplishments. I work well with people, and I enjoy them—the two are simultaneous. *What sort of effect has having a high pressure job like this one had on your home life?*

Critical, but not devastating—I don't see my husband as much as I used to, but he is totally supportive of what I'm doing—in fact when I do bring home the frustrations of the day, he's probably both my moral supporter

and also my pragmatic supporter who sees things either differently than I do, or can give me a larger perspective. He's a frustrated college administrator, that's basically what the problem is . . . and he sort of gets a vicarious kick out of my doing what I'm doing so he's extremely supportive and I'm grateful for that. I think once things settle down for me and there's an actual commitment to the way this office is going, we're both going to be a bit happier, and make the adjustments that are necessary. At this point, because the office is in flux (because the title is in flux) so is my life; but that's okay, I can live with it.

Could you explain the differences and the changes that have been made between the job that you hold now and the job that was held by Doris Coster?

Two very large area—career counseling and planning, and health services, have been extracted from what I was doing, and put right under Dean Schmitter's control. To have been able to oversee those two particular areas would have been impossible at the current time. I'm just now beginning to get a feel for the housing situation.

Who requested the restructuring of the position?

Dean Coster did—she made recommendations and suggestions, some of which were followed up.

What else did she suggest?

Those suggestions were shared with Dean Schmitter, as opposed to me and those that were acceptable were filtered down to me, so I was not privy to the first line of communication by way of restructuring.

Did you know that Dean Coster was planning to leave?

I knew from the beginning. Dean Coster felt that she had to play it very straight with me. She thought that this was one thing I ought to know—that she might not be around. However, I expected her leave-taking would come after a full academic year; I never anticipated that it would be between semesters. But I have to give her all due respect for laying it right on the table for me, because it gave me an opportunity to think the whole thing through. I think I took this job on the strength of that statement, because I knew people would play straight with

me, which is one of my requirements. *And have people been living up to that?*

Yes, no doubt about it. In fact, that's what makes life here so easy—that I have a support system, that people are playing straight with me. I can handle just about anything, if I know that I'm not getting screwed from the top. *Did you know that you would replace Dean Coster when she left?*

No, I had no idea whatsoever. It may have been hinted at at points along the way. All I was trying to do was function as associate dean as best as I could.

What sort of briefing were you given before you took over?

Dean Coster, from the beginning, included me in all the areas which she was responsible for, so that I had working knowledge of how she was doing, how each area operated. It was



Michelle Mattia

both a formal introduction and an informal working into the system. Apparently Joanne Lorange had never been privy to this kind of stuff. This was in Dean Coster's estimation an expansion of what the associate dean ought to be responsible for.

What sort of immediate problems have you come up against?

With the greater responsibilities have come a greater number of students that I've seen, which is far more delightful, because even though I had been seeing students in a housing capacity, it was for specific problems. I think that I spent three quarters of my first semester here doing administrative things, where, unless the student had a problem in the dormitories, I really never saw them. And now while most contacts are problem-related, I am seeing more students with more varied problems. They're not isolated singular problems either—they're more universal to the community—not someone with a leaky faucet or a ceiling that's falling down, but a food committee who is interred in X problem.

What immediate plans do you have?

Really just to keep my head above water! Atlantic City opened my eyes as I think nothing to date that I've been attended on Barnard's campus have. It has given me reason to believe that our students need a lot more anxiety reduction, a lot more non-academic, non-tension producing non-competitive involvements with their own emotional feelings and learning of basic human skills in dealing with others. And if I do nothing else I'm going to attack that full tilt, and make that a project. Not a task-oriented project, but rather to work on being a real educator, which I feel is what a real administrator ought to be. Administrators shouldn't just be pushers of paper—they have the obligation to be teachers in a vastly different way than those involved in an academic discipline. We have a far larger responsibility than that. And it bothers me that up until recently, all I've been is glorified maintenance person because that's not my function. I'm far too talented and far too skilled and I'm far too humanly oriented to be relegated to doors that stick, jobs that won't flush and furniture that has to be assembled. And it really ticks me

off—I'm far too high-priced to be doing that sort of nonsense. And that's not what I came here for. I want that which is right and proper to an educator to be done by an educator, and not to have an educator doing janitorial work.

What do you think are the biggest problems on Barnard's campus—not just in terms of the physical layout of the campus and the administrative problems of the campus, but also in terms of the attitudes of the people who are here?

I don't want to generalize, but among the problems I've seen is that there is too much egocentricity, which lends itself to a lack of respect for others, a lack of sensitivity toward others, and much like individual children in a playpen. I think there's going to be a lot of fixating at this particular level, and unless we do something about helping these people grow out of the sandbox-playpen of their emotional lives we're going to be sending lots of very skilled, highly cognitively developed people with the

widespread fashion would be a folly. At Atlantic City, my workshop drew a very large turnout. It was titled "Sex, Intimacy and the College Student of the '70s," and I had hoped for a dialogue, but it just goes to prove that Barnard and Columbia students want to explore this more, and don't know how to go about doing it. They're looking for guidance, and direction in this area—and it is a scary area, and this problem cannot be dealt with in a massive way. I think that what we're doing in the area of residence counselors, my sex seminars—little things like this where students have needs and can express these needs. I'll literally do everything I can to address these needs. We don't want to be so overwhelming and threatening that suddenly it's touchy-feely time on campus—we don't want to create that legement sort of atmosphere either . . . There's got to be on the part of the students an acknowledgement that someone will hear what they have to say and acknowledge that what they feel matters. You've got to have an extraordinarily sensitive ear and eye if you're going to find out what your campus is all about.

I think that if I can get more

"I think that if I can get more students to walk through that door—even though they may be coming to complain, at least it's a beginning to a dialogue."

emotional lives of two-year-olds out into the world—and God knows, there are enough of those types out here already.

I don't think I've ever been at an institution where I've had to deal with parents as much as I have here. They call me up to fight for their children—and I mean literally fight because their children cannot handle and cope with what they have to. Now I grant you, highly intelligent people often have trouble dealing with the real world. But come on, that's not what we're here for—because if that's the case, then we're presenting a lopsided education. People who are highly intelligent and have zilch below the neck.

How would one go about doing that?

The whole area of emotions, is, for the most part so difficult for a lot of people to deal with—to do it in a

students to walk through that door—even though they may be coming to complain, at least it's a beginning to a dialogue. I may not have the power to do anything then and there, but I think that by listening and acknowledging that what she has to say, matters. In the full spectrum of things I have to accomplish in my day her complaints may not be on my priority list, but they are on hers. If everyone can start to talk to one another, we've begun to solve a problem.

Join
Bulletin

That's Entertainment

Coming Home

by Andrew Buchman

I wish "Coming Home" had been a good movie. It has so much going for it:

1. Set in 1968—the year when everything happened.
2. Jane Fonda set loose as a political character in a movie she helped write, finance and create in improvisations during production.
3. Jon Voight, blond man of the 60's, ignored and underrated during most of the 70's, in his biggest role since "Midnight Cowboy."
4. Some of the best people in Hollywood on the crew: cameraman Haskell Wexler, screenwriters Nancy Dowd and Waldo Salt, producer Jerome Hellman.

Jane Fonda is Sally Hyde, a pretty centerpiece wife to Marine Corps Captain Bob (Bruce Dern). Bob leaves for Vietnam. Sally cries at the American flag waving on the television set and the national anthem playing for sign-off.

She moves into her own place. She meets a new friend, another woman whose brother is in the psycho ward at the Veterans' Hospital. They go to visit him. Sally decides to volunteer at the hospital. On her first day in the

hospital, she collides in a hallway with angry paraplegic Luke Martin (Jon Voight), who is violent, rebellious and handcuffed for a few days by the hospital staff.

Sally goes to visit him. It turns out they went to the same high school. He was a jock, she was a cheerleader. They fall in love. Sally learns from Luke—about love, about the evil of the Vietnam war, about living. They have an affair. When Captain Bob Hyde comes back to a changed wife and a changed United States, full of hippie love freaks, he can't take it. He kills himself. The End.

The plot isn't deep, but lots of good movies have little or no plot. A movie can tell lots of stories simply by choosing the right things to look at. "Coming Home" doesn't have that extra dimension. The cinematic storytelling falls flat. The dialogue pulls us back in, but then it turns out that nobody has anything new to say after the first five minutes.

The film is too pretty, too Hollywood to be believed. I was only 12 in 1968, but I know it wasn't like this. The set designer went wild on the Hyde's drab base apartment—the walls, the lampshades, the picture frame mats, the suitcases, and even the

(continued on page 11)



Colleen Dewhurst holds a glass

Women in Theatre

by Katya Goncharoff

In recent years, the portrayal of women in film has become diverse, entertaining, and provocative. *Annie Hall*, *Julia*, *Three Women*, *The Goodbye Girl*, *The Turning Point*, *The Lacemaker*, and *Saturday Night Fever* are all examples of that, but what about women on stage? How does the image of women fare under stage lights? Do playwrights lag behind or advance beyond the observations made by today's filmmakers? Do classic revivals on and off Broadway give women the opportunity to exercise their dramatic skills? Most importantly, are playwrights today confronting the dilemmas and the expanding options of women?

Recent on and off Broadway productions show that in theatre today, women are demonstrating exceptional dramatic skills and in instances are leading theatrical experimentation and extending the dramatic portrayal of the modern woman. Examples would be Ntozake Shange in her new work *Where The*



Jane and Jon

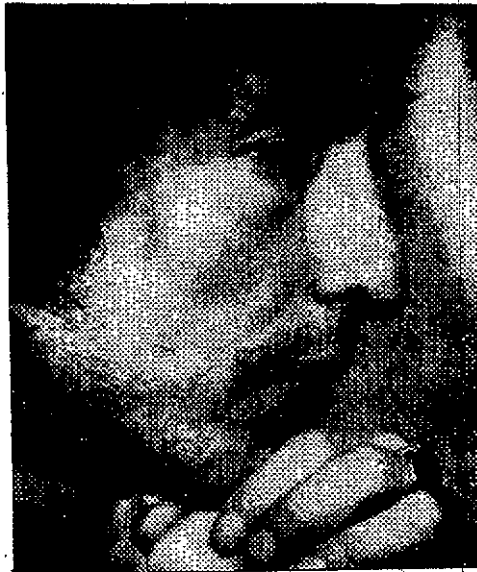
The Serpent's Egg Renaldo & Clara

by Kay Pfeiffer

"The Serpent's Egg" unfolds in Berlin, 1923 during the week of Hitler's first "putsch." Economic inflation, and social depression are rampant in the city. David Carradine and Liv Ullmann play two individuals lost within the confusion and suffering from its weight. With such a somber and ponderous historical setting, this film should have a dramatic impact on an audience; yet, when the lights come back on, the viewer is left with a profound feeling of dissatisfaction.

The film is well produced; except for Carradine, the acting is good, especially by Gert Froebe as Inspector Bauer, Heinz Bennet as Hans Vergerus, and Liv Ullmann as Manuela Rosenberg. But the movie is disappointing with too many of Bergman's own idiosyncracies distracting the audience as he tries to work out his personal experiences of that period. Carradine functions as the English-speaking-image that Bergman feels necessary to uncover the oppressive, maniacal chauvinism arising in Germany at that time. Ullmann is the innocent victim. Heinz Bennet is the villain Hans Vergerus, a manifestation of Bergman's adolescent experience when, as an exchange student in Germany, he innocently participated in Nazi youth groups.

(continued on page 10)



Mississippi Meets the Amazon, and Colleen Dewhurst in *An Almost Perfect Person*, and a young playwright's first play, Wendy Wasserstein's *Uncommon Women Among Others*.

Ntozake Shange's newest on stage "choreographic poem," *When the Mississippi Meets the Amazon*, opened this January at the Public Theatre's upstairs cabaret. The black walled, white columned, high vaulted room is a nice setting for this intoxicating theatrical event and is a good place to order cream alexanders, the house specialty.

Everything in this new work is an emanation of Shange's velvet poetic style. She is joined in her recitation by two other women, Thulani and Jessica Hagedorn, and the sight of a black, female threesome has prompted *The New York Times* to describe the performance as, "the Supremes as poets, and Ntozake Shange as Diana Ross."

Actually, the work is a mixed poetic-musical experience, a recitation of poems about love, men, mothers, the forties, the south, the city, Billy, Rita Hayworth, fifties rock, the sixties, anger, passion. The two women recite their own poetry to the music, but it is Shange's sumptuous, emotionally charged work that keeps you listening. Her poetry just flows and flows and you can't get enough of the verbal stream. The work as a whole consists of overlapping shreds of poetry, overheard bits of anecdotes, as fleeting as the smoke and shadow flicks in the cabaret.

Farther down Broadway in the elegant and intimate Belasco Theatre, Colleen Dewhurst, a superb actress, does not fare half as well. *An Almost Perfect Person* is a lukewarm drawing room comedy that is finally depressing because it lacks immaculate timing. The execution is workman-like but the result is far less than what you'd expect from the likes of Dewhurst.

Dewhurst is still great to listen to and I'd vote for her any day, but this play is a real dog. Considering the fact that it attempts to give politics a comic treatment, one might have expected a lovely piece of lunacy. Instead, it all

(continued on page 13)

by Caroline Apovian

Bob Dylan prescribes seeing his new movie, *Renaldo and Clara*, 100 times in order to gain an understanding of it. On the whole, the movie is a patchwork composition of "scenes" or "images," seemingly unrelated to each other, which may be relevant to Bob Dylan but probably not to anyone else. Even though each scene is curiously fascinating in its own right, one leaves the movie utterly confounded as to the nature of the themes attaching the "scenes" to each other—if there is a theme at all.

If you enjoy Dylan's music, the scenes taken from the "Rolling Thunder" Tour, which capture his sweating face shining out some of his best, will please you (I'm sure). Incidentally, these scenes are the only ones in the film where Dylan actually does something. The rest of the time he is mainly a listener, although once in a while he'll mumble something which you can't hear anyway.

Dylan first appears singing with a mask covering his face. This seems to be an introduction to what is supposed to be a journey through the many layers or "names" of Bob Dylan—or Renaldo, or even Robert Zimmerman if you please. The problem is that it is impossible to tell when, or if, the core, or true identity of you-know-who is ever reached. There is a lack of clues—

in fact, nothing is revealed.

Scattered throughout the movie are images of Christ on the cross and of the mourning Mary. These images seem to have been inserted wherever there were any empty spaces available. Is Dylan trying to display himself as some kind of singing Messiah? In one scene, Clara (played by his now ex-wife Sara) is standing near a picture of Mary—what does it all mean? Perhaps to figure this out I'll have to see the film 99 more times.

Dylan says that Renaldo and Clara are "just two people, madly in love." If so, then the madness is as low key as Bob Dylan's acting—too subtle for detection.

(continued on page 10)

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Serpent's Egg

(continued from page 9)

The movie opens with Abel Rosenberg (David Carradine), coming home to find his brother, Max, dead after having shot himself through the head. Whereupon Manuela Rosenberg, Max's estranged wife, and Abel begin their bizarre week ending in Manuela's suicide and Abel's discovery of Hans Vergerus's fanatical human experiments.

Liv Ullmann as Manuela is starring in her eighth Bergman film. Manuela works evenings as a cabaret singer, and mornings as a prostitute. She is kind and generous, maintaining a naive and futile hope throughout the movie, despite the fate Vergerus has planned for her and Abel. Ullmann adds compassion and dimension to this otherwise stereotypic character.

David Carradine, on the other hand, never takes his character beyond a few mournful expressions and comments.

The photography, which was done by Sven Nykvist, who has worked with Bergman in 18 previous films, is breathtaking. Stills from the movie could certainly sell as works of art in their own right.

Despite the photography, the outstanding sets, and Liv Ullman, the film is not comparable to Bergman's other work. It is awkward, and leaves one with the feeling of discomfort that any abortive effort produces, but even more so, because one expects so much from Bergman. If you have an evening to kill, "The Serpent's Egg" will do it.

Renaldo and Clara

(continued from page 9)

There are many more scenes (four hours worth) featuring poet Allen Ginsburg, playwright Sam Shepard, Joan Baez, Scarlet Rivera, members of the Tuscarora Indians, and a Hadassah Women's Club, so that at no point is one ever "bored." This guarantee, however, probably does not hold for the person who attempts to take Dylan's advice and see *Renaldo and Clara* 100 times. However, this person must not only have 400 hours to waste, but 400 dollars to spend, which would certainly help maintain Bob Dylan, whom one reviewer so accurately described as an "elitist bourgeois artist."

Coming Home

(continued from page 8)

kitchen canisters are Marine khaki green. It's not supposed to be funny. Authentic "period" songs by the Beatles, Bob Dylan and others and excerpts from '68 TV shows sprinkled throughout to give the movie a documentary flavor are often more interesting to pay attention to than the films' action.

All those good people . . . where did they go wrong? There are beautiful, thoughtful, touching bits and pieces in this movie—but they don't seem to make much sense when you put them together.

"We started before we were ready," said director Hal Ashby in an article in the *New York Times*. "We had three or four scripts, an ending that didn't work and the first 30 or 40 pages weren't any good—it wandered off into a political thing where a bunch of guys took over the hospital.

"But the actors got more and more into their characters, and we rewrote as we went. We would improvise in rehearsal a lot, but since I wasn't sure of the construction, of where a scene was going or how it would juxtapose with the next scene, I didn't feel comfortable doing it."

There you have it. If you like Jane Fonda and Jon Voight, "Coming Home" is worth seeing. And it's not a bad movie, much better in fact than most Hollywood productions. But it's not about the 60's, or the Vietnam War. The time and place are just a backdrop for an ordinary love story.

To date, the only movie I've seen that deals with Vietnam as more than a plot gimmick is the documentary "Hearts and Minds," an excellent movie that includes interviews with a real disabled veteran who Jon Voight's character in "Coming Home" closely resembles. See it if you get the chance.

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Bulletin wishes to thank all those people who have been so helpful and encouraging in the last few weeks—Barbara Osborn, Andrew, Ellen, Emi, Rocky, Dean Schmitter, Christie, Hilary, Leslie, Gail, Janet, Bill, Peter and of course, Marissa. *Thanks, folks.*

Coming next week:

The Employment Issue—what to do about summer jobs; summer alternatives; internships; and what to do after Barnard.

Bulletin is still desperately understaffed. We need help in all areas—writing, editing, production—please drop by the office if you're interested.

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Women in Theatre

(continued from page 9)

falls flat.

In Wendy Wasserstein's first play produced at the off Broadway Phoenix Theatre, she exhibits an excellent ear and feeling for the way undergraduate women speak and live. *Uncommon Women* is an amusing and yet unsettling theatrical experience revealing the regrets, the wishes, the quirks and fears of five Mount Holyoke graduates.

Not surprisingly, the play begins and is intermittently interrupted by a male voice-over, pronouncing the demeanor and qualities expected of Mount Holyoke women, "the uncommon ones." At all costs, their chosen roles in life must be constructive. Not only must they exhibit intelligence, competence, flexibility, maturity, and a sense of responsibility, but they must do so without a loss of gaiety, charm, or femininity. Thusly, the disembodied male defines the ideal modern woman.

In the undergraduate lives of these five individuals, Wasserstein examines the impossible expectations and demands made upon college-educated women about to confront a male-dominated society. She also captures the camaraderie and absurdities of sisterschool life and portrays a female friendship and competitiveness with astute finesse.

There is good team work in this production and Alma Cuevo, Jill Eikewberry, Ann McDonough, and Ellen Parker are to be commended. The stand-outs, though, are Swoozie Kurtz as the outrageous and raunchy Rita, present courtesy of a D.A.R. scholarship, and Josephine Nichols as the cucumber cool Mrs. Plumm, housemother and ornithology enthusiast. As Rita, Ms. Kurtz, a sharp-faced, auburn haired, scene stealing actress gets to respond to the play's ominous male voice over. She complains:

These ladies in the New York Times who only wear Gorgio Saint Angelo, design the first underwater medical center, have 3 musically inclined children and six orgasms a day. I don't know who they are. Nobody would demand that from any man.

Ms. Wasserstein is to be commended for writing a play about women's quandaries with candor, perception, and rollicking humor.

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Visiting Committee

(continued from page 4)

Barnard, to participate in a general organizational meeting. The next step, according to President Mattfeld, is to look at the present situation, with a close examination of each office—especially within the area of support services, which are "most pressing," she said, noting that "the students are less than happy (with them)." Services that effect the students' well-being, such as commuter and residential life (dealing with security, social life, and availability of housing), career advising, and the health service (with focus on its staffing and direction) are the main areas to be examined according to the administration and Undergrad.

After the examination of each area, the perceived weaknesses and critical points will be brought to the surface, according to Mattfeld, as will unrealized potentials and strong spots. A report will then be issued, and Barnard will attempt to act upon the recommendations.

The Student Life committee is coming to Barnard with this procedure in mind for two days, March 2 and 3. Dean Schmitter forsees others like it in the future, but says emphatically that "(We) don't expect miracles . . . With an expert eye, these people will take a look . . . Often, we're too close to the problems and they'll help us see the trees from the forest."

Rae Silver

(continued from page 5)

completed, her funding was terminated.

The forthcoming African film is being produced by Robert Dierbeck and Herman Kitchen of Unit 1 Productions. Silver, along with Dierbeck and Kitchen, wants to avoid anthropomorphizing, and will not be focusing on the "cuteness" of the animal—something which is often the plight of wildlife films geared for a general audience.

Professor Silver has recently published a book, *Parental Behavior of Birds* (1977). She also has two articles in press, "Factors determining sex roles" (1978), and "The Parental Behavior of Ring-Doves" being published in the March-April (1978) issue of *American Scientist*. An interview with Silver will appear in the March issue of *Cosmopolitan*.