

BARNARD BULLETIN

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E. M. Richards

1978

Moving on . . .

Marianne E. Goldstein
Editor-in-Chief

Julia Lachter
Managing Editor

Maria Tsarnas
Features Editor

Kay Pfeiffer
Review Features Editor

Business Staff
Mary Kachourbos
Mary Ann Dubiel
Shirley Yoshida

Photography
May May Gong

Production
Mary La Rocca
Deborah Paiss
Kitty Koutsouris
Jennifer Crichon
Barbara Osborn
Hilary Fishman

Undergrad Needs Effective Election Guidelines

Along about mid-April, the elections commissioner starts to get a very bad headache. Every year at that time, the Barnard elections are contested; this year was no exception, and Lori Gold has the headache to prove it.

At least there is a sure tradition involved in the elections contestments, if nothing else. The election Commissioner will never understand why, after all her hard work, these allegations are brought against her, and those who contest will never understand why, at a professional school like Barnard, the elections must continually be conducted in such a slipshod manner.

Torn, illegible ballots, polls unwatched for periods of time, candidates hovering around voting areas . . . the list of alleged infractions goes on. But despite the vituperative and misdirected responses from Gold, she never really denies the accuracy of many of the allegations. What she denies is the validity of making the allegations in the first place.

"The guidelines are not statutory law," claims Gold. "I followed them in spirit. Why beat a dead horse?" This, as Gold sees it, is the issue at stake, and the reason the contestation was turned down.

But that is not the issue at all. It is not whether Gold has spent countless hours rounding up poll watchers who never showed up. It is not whether Gold indeed "followed the spirit of the guidelines" or inadvertently listed the senior class office candidates by ticket. The issue is that the Barnard elections are always run inefficiently, or "haphazardly," as Gold described the process by which she wrote the ballots. There is no formal set of rules that both candidates and the elections commissioner can follow.

When asked what possible steps were being taken to in-

sure that petty misunderstandings would not occur in the future, Gold said Undergrad was considering making the Judicial Council the recipient of all elections complaints. That is all well and good, but it will only serve to evenly distribute her headache among the members of the Judicial Council.

If the guidelines are only meant to be followed in "spirit," this should be made clear to candidates who would then be permitted to follow the campaign spending and poster restrictions in "spirit" as well. Which rules are to be followed in spirit, and what does spirit mean anyway? Which rules are law, infractions of which can be used to justify contesting an election?

For instance, there is a section in the newly-revised guidelines that implies it is *Bulletin's* responsibility to print all election platforms. No *Bulletin* representative ever agreed to such a stipulation, and yet, if *Bulletin* chooses not to print the platforms, which is its right, the election can be contested by every candidate.

A firm set of rules should be developed and validated by the proper authorities, and then be followed to the letter. One election commissioner's idea of spirit is another candidate's idea of misdemeanor. And there is no excuse for "haphazard" handling of a relatively simple electoral process.

Two things will alleviate Lori Gold's headache. A set of elections guidelines that are binding on all sides, or two aspirins and a good night's rest.

Jami Bernard
Editor Emeritus

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cover illustration by Elaine Richards

Save the ERA

The deadline for the ratification of the Equal Rights Amendment is March 1979. Only 35 states have so far ratified the E.R.A., 38 states must ratify before the amendment is passed. On Sunday, April 9, Betty Friedan spoke at Barnard and pointed out the possible failure of the E.R.A. for this century. Of the non-ratified states only one state, Illinois, will be voting during the remainder of 1978. This means during the first three months of 1979 two states (if Illinois ratifies) have to ratify in order for the amendment to pass. Because of this, N.O.W. has declared a "state of emergency."

The *Bulletin* strongly urges that people write to their senators, legislators, the President, and Vice-President to encourage their support of H.R. 638. "Equality has no time limit."

BOBW-BHR Conflict Resolved

BOBW will be allowed to retain its office in BHR for the rest of this academic year, a policy statement drawn up last year by former Dean of Students Doris Coster giving BOBW the right to use the room in BHR, has been deemed as valid, and will be honored, it was announced last week.

Under a recommendation drawn up by the Tri-Partite Housing Committee, the conditions of the policy statement must be met by both sides, BOBW must submit a yearend report on the use of the room, as well as provide Reid desk with a list of its members and officers, while Dorm Council must find other space for the BOBW office.

In addition, an Ad-Hoc Committee comprised of members of Undergrad, and the College Activities Council, as well as the Dean of Students and the Housing Committee will begin meeting at the beginning of next year to further discuss the office space. They will come to a final decision the matter by next October.

In an emotionally-charged meeting last Monday night, the Housing Committee met with representatives of BOBW (Barnard Organization of Black Women) and BHR Dorm Council to discuss the current and future use of the BOBW office, located on the first floor of Reid. Each side was given 20 minutes to state its point of view, after which there was 40 minutes of open discussion.

In giving its view, Dorm Council noted that the residents of BHR need space—"we are the members of an expanding dormitory experience"—and the BOBW is the only club to have an office within a dormitory.

In addition, they quoted from the State Education Department's "Guidelines for the Desegregation of Facilities," which defines segregated facilities as being "those in which admission or residence is restricted by the institution, or with its consent to persons of a particular race, color, or national origin." Dorm Council claims that the BOBW Office fits this definition, and thereby violates the guidelines of the policy statement.

Debbie Johnson, president of BOBW, in response to Dorm Council's allegation that the room was needed for "recreational space" asked about the use of other areas in BHR, notably the Reid and Brooks living rooms, and

the old/laundry room, currently not in use. "What is the real reason for this need?" she asked. She also questioned the moves taken by Dorm Council to notify BOBW of its intentions.

After the open discussion, in which Robert's Rules of Order were utilized to the confusion of those participating, the Housing Committee met alone for over four hours to reach their decision.

Larry Labitz, president of BHR Dorm Council said that he was "disappointed" with the Committee's decision because "if they had taken a vote within 5 minutes of the beginning of the meeting, it would have been the same as after six hours of presentation of information."

Deborah Johnson was unavailable for comment on the Committee's decision.

"My feeling is that it was a fair meeting, and that the resolution is a

very fair, and very reasonable solution to this matter" asserted Michele Mattia, Acting Dean of Students. However, she added that she felt Dorm Council had been treated unfairly "because they were boxed into a corner" after the Dorm Council meeting of April 5, which was attended by 45 members of BOBW, and during which Dorm Council repeatedly asserted that they "had no position on the issue."

"They came off looking bad" said Mattia, "it's BHR's right to look into this issue."

A poll taken by the residents of BHR was taken two weeks ago. 149 of those questioned felt that there was a need for additional space in BHR, while 124 disagreed. 129 residents felt that BOBW should be allowed to retain its current office, while 140 felt they should be moved.

Barnard's Budget Balanced

For the first time in several years, Barnard will have a balanced budget for the '78-'79 school year, President Mattfeld announced last Monday. Included in the budget will be five percent across-the-board salary increases for the faculty, a four percent allotment "to be used for additional salary adjustments," and a one percent contingency fund.

"I'm feeling very up about Barnard's future," said Mattfeld, noting that with the assistance of the College's new accounting firm Peat, Marwick and Mitchell it has been determined that Barnard should be operating in the black for the '79-'80 school year, with a projected two percent contingency fund.

Next year's budget surplus is expected to total over \$100,000. Mattfeld stated that she attributes the newly balanced budget surplus to "increased awareness in the area of budget administration."

The salary adjustments, to be recommended by Dean of Faculty Charles Olton and individual department chairpersons will be instituted "to remove any inequities that might have inadvertently crept in between members of the same department."

"There's no question that Barnard's future is looking very good right now," said Mattfeld. "Our applications were

up this year; there has been a marked increase in gifts, and there has been a significant rise in alumnae gifts." She added that recently "several members of our faculty have turned down good positions in comparable institutions, and, all of the candidates applying for faculty positions here have been very impressive."

Mattfeld feels that the areas currently needing the most work are the physical plant of the college, and, the level of endowments and gifts. "We're trying to determine what can be done to make the best use of the space that we have" noted Mattfeld, who also said that a study is planned to find out how energy can be best utilized. The College is also exploring the possibility of a capital fund drive to increase the size of Barnard's endowment, which is the smallest of any women's college in the country.

The President also told *Bulletin* that a replacement for former Vice President for Financial and Administrative Affairs Harry Albers has not yet been decided upon, although five candidates are currently under consideration, and she would like someone in the position by July 1. There is also no successor yet for Dena Warshaw, former director of Alumnae Affairs, and for Eleanor Mintz, who recently resigned as Acting Director of Development.

Room Drawing Completed

by Maria Rudensky

Despite controversies, protests and delays, Barnard College Room Drawing proceeded largely without incident last week. Students' choices included five suites with a newly-created double in Plimpton and several suites with new doubles in "600" and "620". As usual, seniors enjoyed first choice for prime rooms. Acting Dean of Students Michele Mattia reported that some students have complained to her about the procedure for Room Drawing. "My name is mud—but it beats me why!" she remarked. "I guess it's because people need a scapegoat."

When asked about proposed restructuring of the five Plimpton suites, Mattia explained that the Housing operating budget is finalized by June 30 and she won't know until then what funds will be available for remodeling. "It could be a complete remodeling or none at all or something in between." In a related development, Nancy Yuan, chairperson of the Tri-Partite Housing Committee told Bulletin that

in a hastily-called meeting last week of the Committee which just barely achieved a quorum, the issue of group drawing was discussed. Apparently, when the new was set in November by the Committee, it was agreed that suites would be chosen at random from "616" and Plimpton from which the groups would select. However, Mattia, "In a rush" told the five groups of friends that they could choose from any suite in "616" or Plimpton. "It doesn't make too much difference in terms of affecting a large number of people. But these people aren't stupid, they picked good suites. However to do Room Drawing all over would be unfair because they chose the suites in good faith. We wrote a letter to (Vice President for Student Affairs) Barbara Schmitter requesting a letter of apology be sent to all students from Mattia. She (Mattia) has claimed full responsibility, it was her mistake, she was not misinformed, but the damage is done," concluded Yuan.

At this time, it looks like there will

UP

be no co-ed freshperson housing next year, a measure which has been strongly supported by Columbia all semester. The Tri-Partite Housing Committee sent a proposal to the Student Life Committee of the Board of Trustees advocating a Carman-Reid exchange but the Board has remained adamant about maintaining the all-declared.

Students who are interested in living in a Barnard dorm over the summer will have to check at the Housing Office in the coming weeks. Mattia revealed that she would like to see Plimpton open "if I can fill it." Only Columbia University and Barnard students would be permitted to rent space and she cautioned that although the building is equipped with air conditioning, its "use would have to be controlled." "600" and "620" apartments were available last summer but Mattia hopes that demand will be great enough to open Plimpton

T.W.U. and MacDermott Tangle

by Maria Tsarnas

A furor broke out in March between Local 264 and T.J. MacDermott, the present food service in Hewitt, over the negotiations for a new contract. The trouble arose from the union's belief that MacDermott was legally bound by Servomation's old contract, and that MacDermott's "unfair" treatment was in direct violation of the old contract.

The issue was settled when Barnard released a statement to the union that said according to Barnard's contract with MacDermott, he had the legal right not to abide by Servomation's old contract, but it required they collectively bargain for a new labor contract.

Negotiations continued by not very smoothly. MacDermott has since been accused of discrimination through the firing of what he termed two "inefficient" workers. Sanley Thomas and Bernard Degraffeneid filed charges against MacDermott with the National Labor Review Board. Thomas said that the N.L.R.B. told him they didn't handle those kind of problems, and he would have to take it to the NAACP. So far, he hasn't done so. Since his firing last month, he hasn't received unemployment compensation because, "MacDermott's unemployment in-

surance isn't up-to-date," he said.

The union and management have been examining each other's proposals, but negotiations won't be resumed until some legal matters are straightened out, according to Horace Harriott, the leader of local 264.

Harriott hasn't accepted MacDermott's latest proposals, because he feels that an insufficient increase in pay was offered along with a 75 percent cut

in sick leave, and narrowed job classifications. Harriott also stated that at the rate MacDermott is going, it will take "a thousand years to sign a contract," because MacDermott doesn't want to meet the demands of the union.

Also, the contract between TWU 264 and Barnard College expires June 30th Security, and Buildings and Grounds are involved in this, and Harriott would like to see better benefits and a raise for them as well. At this point, he doesn't know what to expect from these negotiations, but he says that he is "going to be reasonable."



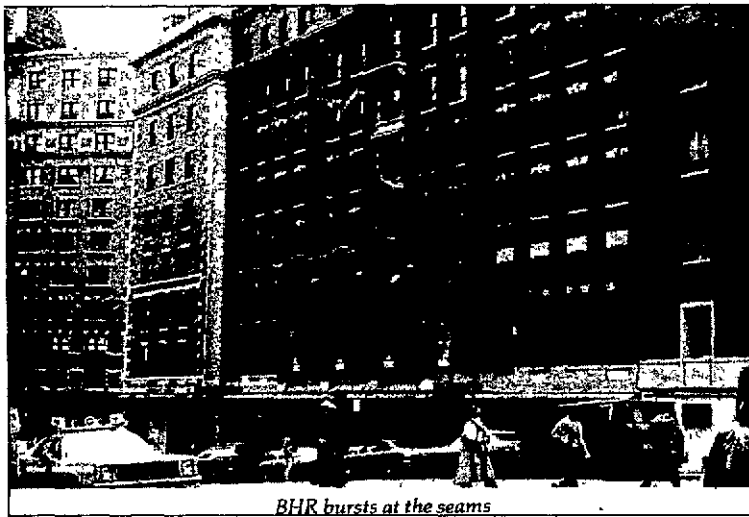
Will MacDermott be here next year?

DATE

this summer and make its operation cost-efficient without using those two residences.

The International House saga will evidently continue next year, stated Mattia. "Tom Olson, Director of I House has agreed to reserve 20 spaces

for Barnard students." This year Barnard had 40 rooms. Original plans had called for Barnard to lease one or two whole floors and create a community there next year. But the I House administration is against the influx of a larger predominantly white American group. According to Mattia, "he doesn't want a mini-Barnard". Those students who enjoyed the experience may contract space independently with I House from the beginning of July to the first week of September for next year.



BHR bursts at the seams

Dorm Thefts

During intersession, two and a half months ago, burglars broke into a Plimpton suite. According to a suite member Lisa David, whose typewriter, calculator and clock radio were taken, the insurance company covering the dorm does not consider it their responsibility to reimburse the residents for their losses.

Ricky Snow, a former suite member, recently sent a letter to Dean Mattia saying that she was planning to file a suit against Barnard at the end of the semester if she was not reimbursed for her losses which totaled \$708.00 and included her watch and a gold necklace. Snow was told by Dean Mattia that she should have heard from the insurance company by now and referred her to Barnard comptroller Brett Combs. According to Combs, the insurance company is planning to reimburse only those Plimpton residents whose rooms were damaged by a steam leak which also took place during intersession.

Two weeks ago, On Friday, March 31, a typewriter, jewelry, clothing and cash were stolen from a "620" suite. Since then, someone was sent to repair the malfunctioning intercom system, according to suite member Lynn Woods, who added that nothing had been done about changing the door locks.

—Susan Rabinowitz

Food Saga Continues

Barnard is putting the food service contract up for bids when T.J. MacDermott's five-month contract expires at the end of May.

MacDermott is preparing to rebid for the contract as soon as he finishes writing it, according to his assistant, Jo Lotrecchiano. She added, she "sincerley hopes to get renewed at Barnard."

Other food services have shown their interest in Barnard, but Michele Mattia, Acting Dean of Students, said that they were still in the discussion stages. She said, "Nobody has bid yet because we haven't officially thrown the contract open for bidding."

In all fairness to MacDermott, Mattia said that he'll get the "first crack" at the contract. According to a poll taken by the B.H.R. Food Service Committee, headed by Ralph Shapira, the students rated MacDermott's food as a favorable improvement over Servomation's.

When asked if she would consider hiring Servomation if they rebid, Mattia replied with a sharp, "No way!"

Library Security

Security is being tightened up in the library. Bob Palmer, head of Barnard Library said last week that thefts from the Reserve Room doubled last semester, and that as a result new security measures are being considered.

Mr. Palmer noted that Barnard Library is one of the few libraries that does an annual inventory, and is therefore able to determine just how many books are stolen each year. Last semester, he said, 129 books were removed from the Reserve Room, and although nearly half have been returned, 70 still remain unaccounted for. The theft rate on the other two floors has remained constant and is fairly low.

Several years ago, the elevator was locked in order that students could not leave the library without passing through the lobby. Guards in the lobby were also introduced. Temporarily, a rope has been placed in the library lobby to prevent students entering the

main area from the upper floors from slipping unnoticed into the basement, and to check the way student traffic flows. Because of the lobby design and the expense and bother, electronic checking devices have been ruled out.

Instead the librarians are planning on turnstiles so that all students can be checked. They realize that at first there will be some inconvenience, but they are hoping that the students will learn to automatically anticipate the check as they seem to in Butler. Signs have already been placed in strategic locations reminding the students of the new policy.

"Although at first, it will seem a bother to students," Palmer said, "we don't do this for ourselves. Often there are only a few copies of a book or article that a large class is required to read, and if they disappear, it is often very difficult to find other copies. Even professor's private copies are being stolen."

—Barbara Osborn

"Creating Feminist Works"

by Jami Bernard
and Marianne Goldstein

"What feminist works have in common is a quality of intelligence. Who knows what a fuller and freer consciousness can create?" said Associate Dean of Faculty Elizabeth Minnich, in her opening remarks at a conference last week on creating feminist works.

The conference, which was sponsored by the Women's Center and funded by the Rubenstein Foundation, was the fifth in the annual Scholar and the Feminist series, which explores various issues in feminist scholarship. The all-day symposium was divided into a morning panel discussion and numerous afternoon workshops which examined particular topics in greater detail.

One of the problems raised by the morning panelists, which included "The Club" playwright and poet Eve Merriam, was that of defining exactly what a "feminist work" is. "That's the one question we didn't want to answer," said Minnich. "To define it would cause friction and limit possibilities. (It would put it in competition with other feminist works.)"

"A feminist work differs from work

by merely women artists," explained Merriam, who began her remarks with a poem detailing her first days as a poetry professor at City College. "A gothic romance is not a feminist work, even though it shows what life is like under a patriarchy."

Merriam introduced the term "P.D.," standing for patriarchally determined values, that became a catchword for the entire conference. "It's something we tend to lose sight of, like smog and vodka—tasteless and smell-less."

Not all three panelists shared Minnich's hesitancy to attempt a definition of feminist works. Artist Harmony Hammond called for process, change and growth. "Definition does not have to limit. We must remove aesthetic hierarchies by demystifying the process of art," Merriam explained the purpose of art as her chance to seek roots for herself and for other women.

Among the difficulties encountered by women artists, according to Merriam, are "They must deal with the world of the three 'P's'—paid, published and praised by the male establishment. If their work is to be taken seriously, they must go by the



Elizabeth Minnich,
Associate Dean of Faculty

economic standards of the white male establishment."

Nancy Miller, the third panelist and Fellow in Humanities, delineated the difference between feminist critique and feminist criticism, terming the former "phallogocentric discourse" on literature that focuses on males, and the latter as "archeological and reevaluative writing by women."

One of the afternoon workshops, chaired by Alix Kates Shulman, author of the recently-published novel *Burning*

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New Undergrad Board Discusses Plans

by Marcy Goldstein

A new executive board has much to face in terms of definition of goals, plans, and function, especially at a school like Barnard, where apathy and disinterest in the student body is widespread. However, despite these ills, Suzanne LoFrumento, newly elected president of Undergrad, is optimistic



Suzanne LoFrumento

about the coming year, saying that one of the chief aims of Undergrad is the "re-information of the the student body" to its functions.

LoFrumento, in discussing the disappointing turnout for the election (less than one third of a possible 2,000 votes were cast) asked, "Why should they (Barnard students) vote for something they don't know about? We must clearly redefine every position on campus so everyone will know the exact functions of each." She also spoke of the possibility of changing the student activities handbook to include student opportunities in clubs and Undergrad, and the inclusion of student government during club day at freshman orientation next year. "We're going to start early," she stated.

Lois Moonitz, the new Vice President for Student Government, continued with the theme of involvement. "Students can get involved in the issues," she insisted. "Their concerns should be represented more. We are wasting valuable resources in them—the institutions in existence (such as the Tripartite Committees) are great, but

they should be more involved in policy making. Real power is needed. If no substantive role is allotted the students, less and less interest will show," she added.

Communication is the key to an efficient, strong student government, Moonitz continued. She perceives a definite lack of communication and coordination between the student trustees, the student representative bodies, and the general student body, and would like to see this area tightened up. "We need to break down some of the bureaucracy," she said. "We (Undergrad) are in the position for outreach—we can do things!

Another important reason for tapping the student body for involvement in Undergrad is that the entire upcoming executive board will be composed of seniors. "We won't be leaving anyone behind," LoFrumento explained, and added that this year she had experience on the Board as V.P. for Student Activities, so she didn't feel as if she was walking into the President's job cold.

The organization of the Undergrad

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Grubbing on the Heights

by Kitty Koutsouris

"Our library system is like the Federal Government. There are at least three different library levels of different quality to choose from." A Barnard Junior, who chose to remain anonymous, was referring to Barnard, Butler, and the various "specialized" libraries of the university. Each of these libraries has a certain reputation; they are stereotyped through the type of students who use them, their atmosphere, and their general appearance and comfort. Whether or not these stereotypes are just, students use them to decide where to work.

Wollman Library at Barnard, for example, is known as a "high-school type of retreat for Freshmen." As one junior explained "the building itself is so esthetically unpleasing that you just don't want to go in there." However, in spite of this, most Barnard women frequently use this library because books they need are on reserve there, and because "it's so close," according to a BHR sophomore. Joking aside, students reluctantly admit that the library has many good points. But somehow, *bad* points seem to go hand-in-hand with most of them. For example, there are separate smoking sections, and the reserve room has good lighting—but only in the smoking section. Those who choose to be away from the smoke are forced to read in a very dim light. Also, the fact that there are no stacks and that it's easy to locate books is counteracted by the fewer available books than, say, at Butler. And the friendly, casual atmosphere, which is due to the large number of acquaintances that one is bound to meet, is negated by the noise level that ensues.

The lack of quiet is one of Wollman's biggest weaknesses. Debbie Paiss, a freshman, pointed out that "people who go to Wollman don't study. Have you noticed the noise level in this library? It never goes down." Paiss explained the situation in terms of Columbia's inadequate social life: "A lot of people use the library as an opportunity to meet people, which is alright, but if you're studying, it could disrupt your train of thought. I don't see the situation as changing—but it's a pain."

The library with the worst reputation for this problem is College Library in

Butler, which several students termed "a zoo." At any rate, no one considers it a library. One junior explained that College Library can be summed up by the statements "let's see who came, what are they wearing, and who they're with."

Obviously, when there is serious studying to be done, College library is *not* the place to go. The place varies according to individual taste. Most students indicated a preference for the smaller, less crowded "specialized" libraries that no one else seems to know about. Philosophy and Avery were particular favorites. One senior remarked that "both are what you think of in terms of an Ivy-league library. They're nice, and very scholarly, and even intimidating as a result." Again, however, as with Wollman, these libraries have their faults. The specific libraries may be great places to work, but they close too early, (usually around 9:00 p.m.)

Most complaints about Avery were centered around the new ultra-modern downstairs addition. Students were frustrated by the state of confusion caused by the move. Besides, since no one is permitted to take out books, a student must complete all work in the library, or else do a lot of xeroxing. The pros and cons involved are that the material will always be available, but a lot of time must be invested in order to complete work.

Law and SIA were other frequently mentioned libraries. Law was dubbed by junior Katharine Morrison as "cold, both literally and figuratively," and by another student as a "dungeon for grinds—too serious a place to do any liberal arts homework." Another junior, liked the "infectious enthusiasm of the people trying to make law review." SIA, on the other hand, is not so controversial. It seems to be characterized by the extreme privacy that it affords students.

Burgess-Carpenter emerged as the popular favorite. According to students, it possesses the best balance between "grub, grub, grub" and "zoo."

For the most part, students were satisfied with the university libraries, although most agreed that improvements were needed. Frequently mentioned was the need for longer hours, especially on weekends, and a permanent all-night library. There was also a concern about the number of burglarized books in Butler.



In Hanover, they call it 'booking.'

Photo by Kaye Max G...

George Washington

Farrah is one. Reggie Jackson is another. So are John Travolta, Bob Dylan, Fonzie, and Kunta Kinte. Each of these individuals at some magic point became a Hero or Heroine. But, like the demigods of bygone days, they will, in a decade or two, be forgotten. And yet, there is one man who has been idolized for nearly 200 years—and Ellen Flanagan '78 can tell you all about him.

Ellen is a Barnard student majoring in American history. Her senior essay, "Myths on Washington," examines the legends surrounding the first President of the U.S. Ellen is interested in how Washington achieved his superhuman status, and in the reasons for his survival as a Hero. Ellen's research, besides being academically useful, has provided information for a folk art exhibit at Fraunces Tavern entitled, "First in the Hearts of his Countrymen: Folk Art Images of George Washington." Ellen has written the brochure which accompanies the exhibit, as well as the descriptions by the displays.

Fraunces Tavern will feature Washington through October 31. The museum is located at 54 Pearl Street (near Wall Street).

Rockefeller Conference

Barnard College has been awarded a \$20,000 grant by the Rockefeller Foundation to set up a conference to evaluate programs for women in the Northeast. Slated for next March, it is to be held at Arden House.

The purpose of the two-day meeting will be to analyze existing programs for

News Briefs

women to determine if these programs reinforce each other, and if they overlap or are both lacking in some area. It is hoped that it will encourage future cooperation both within and among the different institutions. According to Elizabeth Minnich, Associate Dean of Faculty, "The conference should help realize the collective concerns of women's programs."

Approximately 75 people will participate, including representatives of women's studies programs, women's centers, programs of continuing education for women, women's libraries and archives, women's publications, women's research centers and funding institutions. Barnard and the Rockefeller Foundation have been collaborating on the planning, and representatives of the Foundation are expected to attend.

The event will include workshops for discussion and analysis of programs, speakers on the history of women's programs and the future of women's education, and workshops on questions including: "What have we learned through our different attempts to serve women in higher education?"; "How have relationships between programs (continuing education, research centers, libraries, courses in women's studies, been worked out most effectively?"; and "What should we be doing now to anticipate future needs in women's education, research, services?"

The report on the conference will be

prepared at Barnard "in consultation with selected resource people and will be descriptive, analytical and where possible will make concrete suggestions." Jane Gould, Director of the Women's Center, Minnich and a committee will be working closely on the project.

Phi Beta Kappa

The Barnard section of Phi Beta Kappa is happy to announce the election of the following Barnard students:

Margaret Stewart Eddy Anderson (History)

Karen Press Beckman (Biology)

Gabriela P. Cacuci (Political Science)

Susan Dru Chapnik (Biology)

Jean Susan Chin (Political Science)

Joanne Lynn Cobler (Biochemistry)

Margaret Marion Darling (Oriental Studies)

Susan Fishbein (Biology)

Rhona Janet Gardner (Psychology)

Leah Virginia Haygood (Environmental Conservation and Management)

Lisa Lottie Hockstein (French)

Marion Patricia Hogan (Biology)

Meryl Sue Irwin (Psychology)

Emily Jackness (Biology)

Myrna Iris Keller (Biology)

Andrea Jane Leichter (Art History)

Deborah A. Lupinski (Mathematics)

Linda Karen Mandel (History)

Pamela Mary Morton (Art History)

Margaret Ellen Rose O'Connell (English and Spanish)

Jo Ann Polhemus (Biology)

Judy Andrea Pollak (Computing Science)

Judith Esther Reif (Philosophy)

Lori J. Root (Political Science)

Hope Elizabeth Rosenbaum (Ancient Studies)

Lynn Rothstein (Anthropology and Psychology)

Response to letter To the Editor:

I feel compelled to write in response to your lead article on the Barnard elections, to set the facts straight. True, I received a letter to contest the elections from three of the candidates who were running for Senior class officers. They received my reply immediately which explained a) that four assemblies were held, three of them tailored to the convenience of those running, and that they were highly publicized around the Barnard community. b) The polling area was cleared of posters as they were spotted. c) The poll booth was never left unattended. d) The ballots most certainly were checked by both the directors of CAO and Development.

My letter to the candidates made the following clear as well: The Election Guidelines are just that; they are guidelines and *not* statutory law. In remaining well within the spirit of these guidelines and taking many other considerations into account, I concluded that there was no need to have an election re-run. The allegations definitely were picky, and more people would have suffered than not with a re-run.

Now note: 1) After much deliberation, I arrived at my decision which was the most reasonable course of action to take, considering the quality of the accusations. Because I had informed *Bulletin* of my stand immediately afterwards, I cannot understand why Un-

dergrad was "undecided on what course of action to take." 2) Also false is the statement, "It may be necessary for the contestants to take the matter to a higher authority." In the first place, as Election commissioner, I *am* the highest authority on the matter. Secondly, the Barnard Administration (President's Office, Dean Schmitter, Jeanette Park, to name a few) was in support of my decision.

I hope that this clears up any misconceptions on the incident.

Lori Ellen Gold B'78

Undergrad Vice President for Student Gov't

(and former Election Commissioner)
The Barnard Bulletin stands behind its reporters and their reporting. See page 2.

Notes from Under(grad)

It's hard to believe how quickly this year has gone by. In fact, we seniors who have become sentimental prematurely, are finding it hard to believe that our entire college careers are almost over so soon . . .

I thought I would conclude my year by addressing myself to two issues which are directly related at this college: student activity and student apathy, two seemingly contradictory terms. However, at this college, we have a strange kind of mixture of the two;

Apathy has been a problem at colleges across the nation since the early 1970's. It is very difficult to get students

stirred up over any issue, no matter how important. Or is it? This year at Barnard, students began taking up all sorts of outside activities. Undergrad had more money to distribute this year from its budget, but, we had more clubs than ever before. Students seemed to be more interested in getting involved, seeking out more opportunities for themselves by taking advantage of winter and summer grants, in addition to really investigating what was made available to them in the form of internships. We participated in more major events, and a large number of Barnard women interested in running for elected office. This resurgence of

Brenda Shicker (Biology)
Nalini Sri Kumar (Economics)
Katherine Diana Sutton-Smith (English)
Lynne A. Viola (History)
Laurel Yuen Ann Sung (Economics)
Lynne A. Viola (History)
Claire Denise Yarbrough (Religion)
Kathleen Jean Yoh (Economics)

Festival. Programs by The Barnard Dance Ensemble, The New World Theater and the Barnard Theater Department are also on the schedule of events.

Other special attractions will include The Third Annual Women's Center Auction, a pottery display, demonstration and sale sponsored by the Barnard Pottery Co-op, and a Spring Festival balloon raffle featuring prizes donated by a number of local merchants, including Mama Joy's, Campus Liquor, Athlete's Foot and the Columbia University Bookstore.

Cotton candy, popcorn, an all-day barbeque, and a variety of international foods will be available. In addition, BHR will be sponsoring a courtyard dance following the festival.

Volunteers are still needed. Anyone interested should contact Laurel x7337. Personnel assignments will be given out on the lower level of McIntosh this Thursday and Friday, April 27th and 28th, from 10:00 a.m. to 4:00 p.m.;

One final note—clubs can pick up their funds at the CAO office on Thursday and Friday, also from 10 to 4.

World Affairs Club

Starting next September there will be a new student organization on campus. The Columbia-Barnard Center for World Affairs (CWA) is open to any student in Columbia University with an interest in international affairs and the future course of the world. Some of the planned programs include: a lecture-seminar-discussion series on pressing global problems and world issues, drawing on a variety of resources within and without the University Community; the formation of a university-wide curriculum review group that will consider ways in which to make our

student interest in actively participating in all aspects of college life, proves that apathy is not as rampant as many people believe it to be.

I would hope that Barnard students continue to be as active as they have this year in the years to come. Therefore, as my last message to you, the student body, I encourage you to always speak out and be heard; kill apathy!!

I would like to thank everyone who has made our year down at Undergrad enjoyable; and especially thank those that attempted to lighten our load when things seemed especially burdensome. We appreciated your help. On behalf of the entire Undergrad Board, "Adieu."

Emily Gaylord
President of Undergrad

education more global in its perspective, futuristic in approach and interdisciplinary in its method; and a group of students wishing to participate in the Model U.N.s. At present the group is seeking university recognition and should start full operations in September. Anyone interested in getting things started can call Lisa Stewart, 355-3177, on campus—Gordon Feller x6629, or Christina Garcia, 596-2649.

Financial Aid

The financial aid office has formulated a new policy for students who live off-campus. If a financial aid recipient moves to an off-campus apartment, her Barnard College Grant will not be changed unless the total amount she receives from grants and scholarships (including BEOG, SEOG, HEOP, State Scholarship, New York TAP award, Barnard grant and/or other outside grants) exceeds \$4,890, which is the amount of Barnard's 1978-79 tuition and fees. The Barnard grant would only be reduced in order to bring a student's total grant and scholarship award to \$4,890. Ted Stock, Director of Financial Aid explained that such cases (reduction of awards) will be very rare.

In other words, the cost of room, board, books, travel and personal expenses for students living off-campus must be covered by one or more of the following: the student's savings, a student loan, a job, or assistance from the student's parents. However a student with a total grant of under \$4,890 will not have her aid reduced because she doesn't use Barnard dorms, as was the case in previous years. Stock explained that the former policy was designed to "coerce" people to stay in the dorms because "we had trouble filling them."

The initiation will take place on Thursday, April 27 at 3:30 p.m. in the College Parlor.

Arts Director

The CETA Arts Program at the Cathedral of St. John the Divine is presently compiling a listing of Upper West Side Artists, to act as a sourcebook for those putting on productions and other activities. It will be made available to the entire city and include dancers, painters, sculptors, musicians and writers. The directory is open to Barnard students. To be included in this listing, contact Alyasha Anderson, 678-6888.

Spring Festival

"One of the most moving, charming, funny and original acts in the country" is the way John Rockwell of the New York Times describes Terre, Maggie and Suzzy Roche, a folk-rock trio that will be featured at the 9th annual Barnard Spring Festival on Sunday, April 30th, 11 a.m.-7 p.m.

The Roche Sisters, sponsored by McAc in conjunction with the Spring Festival Committee, join the Wind Ensemble, the Columbia Glee Club, a variety of folk groups and the CU Jazz Band on the day's musical roster.

Music, however, isn't the only form of entertainment to be enjoyed at Spring

Student/Faculty Relations: Looking for those Pearls of Wisdom

by Deborah Paiss

Way back when, when I was a witless and assy-high school student, I spent a lot of time fantasizing about what life would be like when I went off to College. I dreamt that academic life at the university would consist of walking with the guardians of knowledge and impressing them with my novel approach to Hegel's Theory of Dialectics as they tossed me pearls of wisdom beneath shady oaks.

Then, lo and behold! I came to Barnard to discover that what I had hoped for was nowhere near the reality of what was occurring on campus. Outside of classrooms or offices, I never saw my professors. This led me to believe that either I was hallucinating their existen-

faculty towards the school at present could cause a strain on student-faculty relations. It was explained that the faculty has taken a 13 percent real salary cut in the last four years and the productivity pressure on the professors is intense, and the teachers don't know what is happening in terms of a Barnard-Columbia merger, and the junior faculty doesn't feel its going to get anywhere because of lack of availability of permanent teaching positions. Summing things up, it's hard to get a spirited faculty when they're under these pressures.

I conducted an informal survey among some administrators, teachers, and students to see how they felt about faculty-student relations at Barnard.

I think a lot of my apprehension about approaching my professors comes from the school itself.

ce during class and I had better get myself committed, or that they had access to a mysterious transportation device which enabled them to go home without appearing outside the building (cf. Star Trek). I really didn't think my hopes for a little friendly intellectual interaction were that far-fetched and that I might not be the only student who wanted it.

There are a number of physical factors working against Barnard. We are an urban campus and the lure of the rest of the city tends to shift our focus from school activities. Approximately 50 percent of the Barnard student population commute from home, and despite the efforts of MacAc, commuters remain estranged from most of campus activities. Most of the professors are also commuters and cannot stick around campus after hours because of carpools and other obligations. In sum, we are not a pastoral college, or a college in a city that exists solely for the college. Another factor is the pressure on the faculty to "publish or perish." Barnard is interested in maintaining a productive faculty, and consequently, professors have academic obligations outside the college. One

faculty member pointed out that the psychological demeanor of the

Most of the people I spoke with conceded that a sense of community is lacking at Barnard, and that is a problem, although not everyone agreed on the degree of severity. Everyone seemed to agree that the creation of a more cohesive intellectual community would ameliorate the problem.

Most of the students I spoke with are fairly satisfied with their relationships with their professors. The students feel that most of their professors have generous office hours, and understand that accessibility to faculty members is contingent upon the size of the class, the courseload for the individual professor, and how advanced the treatment of the subject matter is for that particular office. Almost all the students were not afraid to approach their teachers with traditional problems such as paperwork and trouble with reading material, research, or papers assigned for the course.

Most students felt that the way to build an intellectual community on campus would be to see more of their professors in social situations, so that they wouldn't feel so apprehensive about approaching their professors. Pam Berlin expressed this sentiment when she said "I feel I could talk to my professors about a great idea I had, but it would have to be about that class.

because there's nothing personal in our relationships." Students recognize that there is a necessary distance to be maintained between themselves and their teachers, and they don't expect to be "pals" with their profs. But they do feel that the distance is sometimes too great, despite the amount of respect they have for their professors. Chris Manuelian explained, "There is certainly a distance between myself and my professor, but I don't think that it's like, oh, you're so much more superior than me, but it comes out of a respect for a brilliant person. But in some cases the distance comes from their coldness." Sometimes the distance may not even be truly the professor's fault, as a junior pointed out: "I think a lot of my apprehension about approaching my professors comes from the school itself. I never really had this idea of a professor being up on a pedestal until I came here. I don't think it comes from the professors themselves, they haven't rejected me, but it's from the student and the administration who glorify the teachers too much. I think that this is ridiculous because it puts up a barrier and makes students hesitant to approach their professors with ideas."

Not surprisingly, most of the professors I spoke with said they didn't see much more than the usual paperwork and problems during their office hours, and would like to see more of their students approach them. Many teachers sit in their offices and wait for students to materialize, who never do. "I don't think students make excessive demands on my time. I sometimes wish more students would come to see me. There are times I'll sit in here during my office hours, for two or three hours, and maybe three or four students will come. Then I'll have an hour to open my mail, which is nice, but that's not what I'm here for," said Flora Davidson, instructor, Political Science Department.

The professors I spoke with offered a number of explanations for not seeing their students as often as they expect. Some noticed a tendency on the part of the student to be shy about approaching them, especially when they weren't discussing traditional problems, as Diana Fosha, Instructor, Psychology Department, noted: "I was

struck by the degree to which there is a notion of it being unusual when someone comes in and discusses something which is vaguely related to the course. The response on the part of the student is very often apologetic, with a tendency to say, "Am I really interfering, am I taking too much of your time, should I go now?" I don't think this response comes from anything I was sending off, or any boundaries I was erecting, but some sort of expectation that the kind of contact that was available was only relating specifically to the course."

Another problem is how egalitarian a professor can be while maintaining some semblance of a student-professor, as Professor Richard Pious of the Political Science Department pointed out: "Sometimes I think the teaching methods that I use cause problems in this area. While they have certain pedagogic advantages in the course, they may prevent a student who is in really deep trouble or a turning point in their career from coming in and getting the advice. There are some students who have come in and been very surprised because they're getting a different approach. But there are some who would never think of it, and that's the price I think my methods are costing me."

Professor Catherine Stimpson of the English Department suggested that the present tendency at Barnard towards preprofessionalism may explain the absence of students from teachers' offices. Students have become more grade-oriented because of the limited number of spaces at professional schools and consequently seeing professors for discussion purposes may have to be cut in order to make way for other academic priorities.

All of the professors I interviewed seemed genuinely interested in what was on their students' minds, and recognized the need for contact outside the classroom. This brings up the problem of where this contact can occur. A number of students expressed dissatisfaction with the separate dining rooms at BHR. They felt it was important to be able to eat with the faculty, because as Chris Manuelian '80 suggested, "It's when you sit down to have a cup of coffee or to eat lunch that you really start opening up, and not inside an office." This occurs frequently at other campuses and has a definite effect on the cohesiveness of the school. Barbara Rappaport '78 was a visiting student at the University of Rochester and confirmed this: "The professors would come to the student center, play

pool and be in the dining rooms, etc. and they'd talk to the students. I think there was more school spirit because of it." While there are no specific rules prohibiting students from entering the faculty dining room, the practice is to be escorted in by a professor. It was suggested that the dining hall be open to students, but there are a number of drawbacks to this proposal, as Dean Olton pointed out: "There are times that faculty members need to be by themselves. Sometimes I'll go to lunch with two or three people and I want to talk to them about their department. Perhaps the idea is in a preliminary stage and I don't want to talk to students about it at this stage, and I need some kind of privacy. The same is true for most faculty members."

Another problem is that most



professors are commuters, and really don't get a chance to meet other professors outside their department, and the separate dining room gives them a chance to get to know each other. Some professors suggested being invited into the students' dining room, but it is already severely overcrowded. Another problem with increasing interaction between the Hewitt dining halls is that it would put the commuters at an even greater disadvantage than they are now. There is, of course, MacIntosh cafeteria, which was originally constructed with that purpose in mind, but you may have noticed that you don't see too many professors eating there. Most of the professors I spoke with expressed a definite distaste for MacIntosh, and the food was sum-

med up succinctly by Professor Richard Pious, who described it as "vile, and overpriced."

What was suggested as a solution was the creation of an after hours pub on campus. It could be argued that there are plenty of watering-holes around campus, and that the pub would be in competition with them, but the pub would be unique by virtue of the fact that it would be on campus, and could perhaps, strengthen the sense of community by Barnard's providing its own services.

Barnard is really not lacking for student-faculty activities. There are basketball and volleyball games, lectures, and coffeeshours provided usually by specific departments. The problem is that the publicity for these activities is poor, and that the students are swamped with invitations for activities at both Columbia and Barnard, and around the city. Hester Eisenstein, coordinator of the Experimental College Program, suggested that instead of or in addition to the showering of the incredible amount of pamphlets and papers notifying us of activities, the placement of a large calendar at a suitable place on campus could help the situation by organizing the events into some sort of comprehensible chronological order.

The solutions offered in this article are ideas in the formulative state and really do not cover the wide range of possibilities for changing Barnard faculty-student relations.

In the final analysis, individual students must make up their minds to seek out their professors, as you will not find your professors hanging around campus waiting for students to start conversations with them. If professors need more social exposure on campus to facilitate students coming to see them, then it should be done, but in the meantime, it's up to the students to change the situation if they don't like it, by contacting their professors more often. As Barbara Schmitter, Dean of Studies, pointed out, professors can often be as shy as their students. Although it is not entirely the students' responsibility to increase the sense of community at Barnard, they are the ones with the resources of time and less obligations. There is no solution for bringing Barnard students and professors together, but Ellen Wasserman '81 summed up the situation by saying "I recognize that I am on a different level than my professors, but I think it's up to me to establish a rapport between myself and the professor."

Jane Curtin Talks With Bulletin

by Maria Tsarnas
with Marianne Goldstein

The scene: Thirty Rockefeller Plaza. A cab pulls up. Two suave, sophisticated young journalists emerge. One of them promptly trips, losing her clog on Fifty Fourth Street. After quickly regaining her composure, the two proceed to enter the building. One stumbles. After managing to escape from the tangles of the revolving door, they head for the elevators.

Goldstein: Maria, I feel like vomiting.

Tsarnas: I need gum.

Goldstein: I've never had a big interview with a celebrity before.

Tsarnas: I need gum.

(The two enter the elevator)

Goldstein: I mean Jane Curtin is a "not ready for Prime Time Player." I don't think I've ever missed *Saturday Night Live* and I think *Weekend Update* is great.

Tsarnas: I could've gotten gum downstairs.

Goldstein: MARIAFORCHRISAKE. SDON'TBENERVOUS!! We don't want her to think we're assholes! (She grabs Tsarnas's collar)

Tsarnas: I look Fat.

Goldstein: Now listen, she was nice enough to give us this interview. She usually doesn't give interviews. I don't want you to screw it up by asking a lot of dumb questions.

Tsarnas: What questions?

The two enter the *Saturday Night Office*. They came, they saw, they conquered, but they didn't meet John Belushi. They did however have a pleasant afternoon with the semi-reclusive, everything else but boring Jane Curtin. Here is an abridged version of their interview.

TSARNAS: Have you ever heard of Barnard College?

CURTIN: Oh sure!

TSARNAS: What have you heard about it?

CURTIN: Well, I grew up in Wellesley.

TSARNAS: How was Wellesley?

CURTIN: I didn't go to Wellesley College. I just grew up in Wellesley.

TSARNAS: Did you grow up near the college?

CURTIN: No, I grew up in Wellesley Hills. But we used to go to the college



Not boring

and go skinny dipping in the lake Beautiful campus.

TSARNAS: What kind of college did you go to?

CURTIN: I went to a Catholic junior college up in Yonkers called Elizabeth Seton. I had to go to a junior college because no other college would take me. I didn't get any recommendation from the woman that was in charge of my school and she didn't send out my transcripts.

TSARNAS: Why?

CURTIN: She was nuts.

TSARNAS: You weren't a hellraiser?

CURTIN: Oh no. I've never been a hellraiser (she laughs). She was crazy. She didn't recommend me and two other girls and she held our transcripts till June.

TSARNAS: Would you have gone to Barnard?

CURTIN: No.

TSARNAS: Why not?

CURTIN: I didn't want to come to New York. I wanted to go into the Foreign Service. I wanted to go to Georgetown. But then after that I went to Northeastern. But I never got anything out of it. Then I dropped out and joined the Improvisation.

TSARNAS: What was your major?

CURTIN: I was in Dramatic Arts.

TSARNAS: How do you manage to put on a show like this week after week?

CURTIN: The producer was very smart in his hiring practices, especially with the cast. He hired people who came from improvisational backgrounds and could work very well when put on the spot. It's still a very difficult thing to do. Primarily because you do get so exhausted, and you do get so fed up with the fact that it's impossible to do this show with any sort of organization. The tech people are brilliant. The writers have the hardest time of all, because they have to do the creative work on a constant basis, and it's impossible, humanly impossible.

TSARNAS: Where do they get their ideas from?

CURTIN: All different places. People pitch ideas. The cast members will give them ideas. Most of the ideas they come up with themselves.

TSARNAS: Where did they get Coneheads from?

CURTIN: Coneheads came out of an idea that Danny (Ackroyd) and Tom Davis had. The Conehead family came out of an improv. that Danny, Lorraine, and I did.

TSARNAS: Did you all work together

before you started on the show?

CURTIN: I didn't. Danny, John (Belushi), Bill (Murray), and Gilda (Radner) had all worked together, but Garrett, Lorraine, and myself all came from totally different places. But we all had the same kind of background which is improvisational theater. It's one thing that makes it a little easier getting by here.

GOLDSTEIN: Do you consider yourself to be a comedienne or an actress who can play funny parts?

CURTIN: I consider myself an actress who plays funny parts. I happen to have very good timing which you need in comedy. But I don't consider myself a very funny person. I don't consider any sort of possibility of getting by on personality alone, which a lot of comediennes do. They work themselves

up to a sort of speeding existence and just sort of go. It's just too hard for me. I can't do that.

GOLDSTEIN: So you could never see yourself as doing any sort of stand-up work?

CURTIN: No, I find that tremendously masochistic. I don't like that whole way of life. I find it very sad. There are so many people who go into it that aren't cut out for it. It's the kind of thing that you have to devote your entire life to jokes. I can't do that. There are other things I'd rather devote my life to than jokes. They get up in front of a whole group of people and try out material, and from time to time they get up there just to fail. Just to have two hundred, three hundred people say, "you were a piece of shit, and we don't like you." That's what makes them go

on even further and I find that very difficult to live with.

GOLDSTEIN: In terms of acting, we've seen you do other things, for example, *The Love Boat*. We were trying to figure out why a nice woman like yourself would want to go and to *The Love Boat* which has a reputation as being a piece of fluff.

CURTIN: I did it because I wanted to see what the real world was like. In television *Love Boat* is a prime example of what ABC is about. It's about tits, it's about good lighting, and it's about hair.

GOLDSTEIN: ABC is called the 'hard nipple network.'

CURTIN: Exactly. I found out I didn't have California hair, because the place was so humid that it was like

(continued on the next page)

Chubby Barnard Girl Makes Good

by Emily Klein

and Marianne Goldstein

As any of our proud administrators will inform you, Barnard has produced more Ph.D.s and M.D.s than any other women's college in the country. An internationally known anthropologist, several highly acclaimed novelists and poets, and numerous government officials, to name a few, have passed through the hallowed gates of Barnard Hall. But this is not really unique—each of the Seven Sisters can point to their illustrious alumni. But perhaps no other prestigious women's college can claim to have produced a stand-up comedienne.

Joan Rivers' resume may read something like this: 1. Highest paid opening act in Las Vegas at \$55,000 a

week, 2. First woman to guest host the Tonight Show, 3. Authoress of the best-seller, "Having a Baby Can Be a Scream," 4. Barnard graduate, Class of '54.

"I was your basic chubby, intellectual Barnard girl," Rivers recollected. "For example, in Trilling's class, I was the one in the back of the room, taking all the notes. I was shy and would never look up."

Rivers, who claims that she was an A student, transferred to Barnard from Connecticut College for Women during her junior year. She majored in English Literature and wrote her senior thesis on "Sun Imagery in 'King Lear,'" under the guidance of Professor David Robertson.

"I transferred to Barnard because I found that Connecticut College just wasn't enough," Rivers said. "Once I got here, the culture shock was wonderful. Barnard has a much more educationally oriented atmosphere."

Rivers is currently traveling throughout the country plugging her new movie, "Rabbit Test," which she directed and co-authored. The movie is about the plight of the world's first pregnant man and stars such T.V. personalities as Paul Lynde, George Gobel, Jimmy Walker, Imogene Coca, and Rosie Grier. The man-with-child is played by Billy Crystal.

"Rabbit Test," she explained, "is not for little old ladies with chains on their horn-rims. We poke fun at almost every ethnic and professional group in America except Eskimo orthodontists."

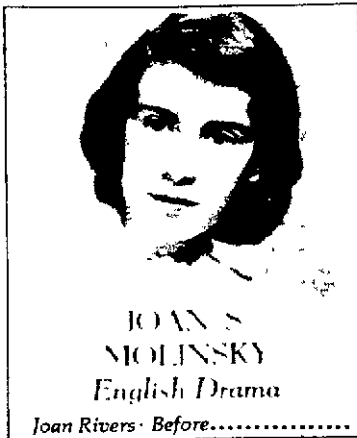
Rivers began her performing career

while still at Barnard, acting in the campus productions of "Desire Under the Elms" and "Othello," in which she played Emilia.

After graduation, Rivers moved down to the Village where she associated with Woody Allen, George Carlin, Dick Cavett, and other rising actors and comedians.

But she found "very little demand for an actress who could play Shakespeare with a New York accent. Comedy became a matter of self-preservation." Describing her life during this period, she said, "you would make the rounds and you would overcome the embarrassment by being funny."

Has Barnard been a source of material for Rivers' nightclub act? Perhaps her 'fat thigh' jokes stem from her recollections of Barnard Greek Games: "All I remember," she said, "is a bunch of chubby girls with glasses, jumping around in togas."



working in a shower and my hair just went "pchl." I got a chance to work on film even though I didn't look that good and my friend, Fred Grandy, is a regular on the show.

TSARNAS: How does it feel doing a show that is politically controversial?

CURTIN: I've always done that type of show. And I think it's important to do politically controversial shows. But, I would not necessarily go out and seek them.

I think that they are important and I feel good about it. I feel as though I'm doing something that's a little bit different from the norm.

TSARNAS: Do you agree with the political stances on your show?

CURTIN: Not all the time. I find that it's difficult—in Weekend Update particularly. George Wallace for instance; I felt that we had sort of done enough.

The guy is a complete write-off, but he's probably in a lot of pain and he should be left alone for a minute.

But nothing I've ever done has ever really bothered me.

TSARNAS: Do you find yourself cast in stereotypical female roles? Like, why weren't you ever a Killer Bee?

CURTIN: I was thankful I was never a Killer Bee.

Because of the nature of the show you have to go with your strengths. I am the mother. I am the talkshow host. I am the person what can do that kind of thing and can get away with it easier. I would have done different things, like jumping out of windows. I'm not the most athletic human being in the world, and jumping out of windows was a treat! It gave me opportunity to try, and while I probably looked ridiculous, doing it, it was fun.

TSARNAS: Do you consider any of your coworkers to be geniuses?

CURTIN: Yeh. Dan Ackroyd.

TSARNAS: Definitely. He does the best Tom Snyder imitation I've ever seen.

CURTIN: He can do anything. He is by far a genius.

TSARNAS: What do you consider a genius?

CURTIN: Someone that excels beyond the limits of what you're used to.

Dan is, as far as this kind of comedy goes, as far as doing a character in approximately three minutes time, Dan, is a genius. Dan is also a genius at writing. He's a conceptual genius. Dan has definite ideas about the things he wants to deal with in his life and ignores the rest of the world. To try and carry on a conversation with him is virtually im-

possible unless you know every road in Canada and can talk about potholes and heavy equipment. Those are the things that interest Dan and those are the things he likes to talk about. However, he is incredibly bright and just doesn't want to deal with the fact that he's incredibly bright. He could carry on a one-to-one conversation with just about anybody but he chooses not to and that's fine.

GOLDSTEIN: How do you feel about the impact that your show has had?

CURTIN: I think it's terrific, but I think that television does strange things. It makes everything bigger than life. In that sense I don't think it's necessarily good. Before we were on this show we were normal people. We were people who could go to the grocery store, go to the cleaners, who could go out and look for work the way other people do. Because of the impact this show has had and because of television itself it makes people treat you differently. I don't like the "celebrity," and I don't like what television does to individuals or concepts. I don't think it's good or healthy for people to look at something like it's that much beyond them.

TSARNAS: Why don't you like to give interviews?

CURTIN: I don't like the whole idea of them. The reason I'm doing this is because Liz (Welch, her secretary) said you were very nice and you had called a lot and I thought, "Oh, okay" and it was a college newspaper.

Also, it makes your opinion so much more important that somebody else's opinion, I don't like that.

I can understand Lorne (Michaels, the producer) giving an interview but the others, we're drones the way everybody else is. We're here doing our work and what we say is no more important than what anybody else says, and half the time not more interesting.

TSARNAS: How was New Orleans?

CURTIN: It was the worst.

TSARNAS: You went down during Mardi Gras, didn't you?

CURTIN: Yeh and that's why it was so bad.

It was like dealing with 15,000 drunken people who were bound and determined to throw up on your shoes. And it was just horrible. We were in the old quarter and because of the crowds we couldn't go outside of our hotel unescorted. They'd get you, you know, they'd sort of crowd around you. They were like oysters, you know, just sort of making that cluster around that little piece of dirt.

TSARNAS: So, did they recognize

you?

CURTIN: They recognized anybody that was down there. They kept thinking that Buck Henry was Jack Lemmon and they wouldn't leave him alone.

TSARNAS: Who was your favorite Guest Host?

TSARNAS: That's really hard. I feel a certain affinity to Buck Henry because we went through New Orleans together. What we went through was beyond the call of duty. We were just sitting in the middle of twenty thousand people who were just throwing things at our faces, and chanting our names.

TSARNAS: How about George Harrison?

CURTIN: We didn't really work with George Harrison. They taped that separately because there was a big security problem. He went to the taping and it was very difficult to be in the same room with a BEATLE. It was like "Oh my God!!!!"

Working with him would've been very different. None of us could've reacted in a normal way with George Harrison. He's a legend. We grew up with him.

GOLDSTEIN: What sort of impact has the show had on your personal life?

CURTIN: I don't go out much. Big parties are easy to deal with because once you get in it's much more comfortable than going to a friend's house and where there might be people there that you don't know. It gets very boring after a while to be the center of attention with all these people who treat you as though you're something different. They expect a lot out of you. Just innumerable questions about your work and it becomes very tedious, very uncomfortable.

TSARNAS: Do you every plan on leaving New York to move out to California or perhaps the suburbs?

CURTIN: I love the suburbs but I probably wouldn't like it now. And, I don't want to go out to California. I don't like it there.

Did you know that when Los Angeles was founded the town planners were in the oil business and they mapped out the town so that you would have to have a license. I hate L.A. for that reason because there's no place to walk. You can't walk in L.A.

GOLDSTEIN: I was there, they do have sidewalks.

CURTIN: A couple. In Beverly Hills they have them next to some shops so you can park your car and you can walk to the window and then go inside. In the residential areas, there are no sidewalks. People just don't walk. People take their dogs out and hold the leashes outside the car door.

The Band Plays The Last Waltz

by Susan Davids

The Last Waltz is more than a concert documentary a la "Gimme Shelter" or "Woodstock." *The Last Waltz* is more of a documentary on the people behind the music: Robbie Robertson, Rick Danko, Levon Helm, Richard Manuel, and Garth Hudson—The Band.

In their 16-year history on the road and in the recording studio, The Band has become one of the tightest, most well-respected groups in rock and roll history. *The Last Waltz* attempts to document their feelings at the end of the road, at their farewell performance as a touring entity at San Francisco's Winterland theater.

They debuted there in 1969 as The Band, after having played as the Hawks: first as back-up to Ronnie Hawkins (known as "The King of Rockabilly") then with Levon Helm as the frontman. After a short time on the road they received a phone call from Bob Dylan which ultimately led to their new name, a string of well-crafted albums, and the reputation they now hold.

On Thanksgiving Day of 1976 a film crew under the direction of Martin Scorsese (*Mean Street*, *Taxi Driver*) moved into Winterland and shot what turned out to be a most elegant movie. Not at all documentary in appearance, *The Last Waltz*—with a shooting script of 300 pages that choreographed each camera movement to lyrical and musical changes—is at once as distant as a feature film, and as intimate as a documentary—and a concert documentary, at that.

Scorsese uses snatches of interviews with the Band, interspersed between concert footage, to arrive at a human portrayal of The Band in relation to that concert—which could easily be blown out of proportion by the awe-inspiring list of friends who showed up to celebrate with The Band.

Among the luminaries are their old mentor, Ronnie Hawkins; a newer mentor, Bob Dylan; fellow Canadian and part of another legend-in-their-own-time group, Neil Young; Joni Mitchell; Van Morrison; Muddy Waters; and Eric Clapton (whose guitar trade-offs with Robertson are a beautiful sight to see and hear. Clapton moves like Water, and Robertson like sparks of electricity.)

Scorsese's name came as a surprise to many as a choice for directing a film

about rock music; yet he does an admirable job with *The Last Waltz*. The chopiness of the talk segment and of the segues into concert footage were sometimes annoying and got to be predictable; yet most of them were interesting and often amusing, as The Band looked back on their long career.

Scorsese himself did the interviewing, which might have been a mistake. While the man is a wonderful director he seemed ill-at-ease in front of his cameras often mumbling or asking rhetorical or bland questions.

The Band however, were wonderful subjects. Robertson, the guiding force



The Band in the new film "The Last Waltz"

and principal songwriter, shared most of the insights, while the rest of the Band provided personal touches—particularly funny were the scenes in which Danko, Robertson, and Manuel were playing an impromptu version of "Old Time Religion," and a scene where Manuel described the era out of which The Band emerged as The Band.

A picture of The Band as people emerged—as five individuals that meshed into an incredibly powerful unit on the stage.

Although Scorsese showed much sensitivity for the Band's music, and his choreographed shots are smooth as silk and create the effect of actually being there, much of Robertson's smoking guitar work (at one point Ronnie Hawkins fans Robertson's guitar during a particularly "hot" lick) is lost because the camera stayed focused on just the waist up. Robertson's hand would come flying up after adding a flourish to his lead, and the camera would stay up above the waist, making it impossible to see the hands of this master craftsman at work.

Of course the usual complaint is: they

didn't show enough. That's true again. The decision to make this into a piece of history documenting the aura that The Band generated, rather than just recording dutifully the whole concert, can be argued on both sides. Perhaps both versions should have been filmed.

The good aspects of the movie by far outweigh the bad. The most outstanding technical achievement is the crystal clear sound. The film opens with a black screen with these words on it: "This film should be played LOUD." The sound is incredible. According to United Artists, it is the "first 35mm music documentary"; the "first to use a 24-track recording system"; and it has "one of the longest mixes in history." All that was produced into a "Dolby surround stereo" film of the highest quality.

Far and above it all is the spirit that pervades the film Robertson wanted the event to be "more than a 'final concert.' We wanted it to be celebration . . ." When Neil Young joined them he said that "before I start I'd just like to say that it's one of the pleasures of my life to be on this stage with these people tonight." And that is the bottom line to *The Last Waltz*, a joyous musical tribute to a remarkable band.

Those who already love The Band will enjoy *The Last Waltz*; and for those who are not familiar with them it is a good introduction. The Band plays a lot of favorites, among them "Up on Cripple Creek," "The Night They Drove Old Dixie Down," "Shape I'm In," "Opelia," "Stage Fright," and "The Weight."

There is a line from the song Ronnie Hawkins performed with The Band, "Who Do You Love" that says it all: "You shoulda heard just what I seen . . ."

The Last Waltz is scheduled to be released on April 26. It has a PG rating due to a slang word used; it was bleeped from the final copy.

An Evening with James Earl Jones

by Rosemarie Robotham

The man in our midst Friday evening (Apr. 7) was James Earl Jones, the extraordinarily talented Black actor who is currently portraying the late actor-singer-activist Paul Robeson in a controversial play of the same name at the Booth Theatre.

More than being a gifted human being, Jones is a man of great personal warmth. He is a big man, copper-skinned with unexpected green eyes. His slow broad smile transforms his face making it curiously gentle, the expression almost childlike in its receptiveness. As he spoke, the gathering listened, enthralled by a voice as big as the man and as deep as the commitment underlying his words.

What is his commitment? The answer emerges within minutes of hearing him speak. A man who believes that "as part of our training as an actor, we should learn to evoke the essence of a person of another culture," he is committed to fostering human understanding between ethnic groups and generating for progress in Black theatre in America. "It behooves every artist to generate for change and to generate for progress," he said.

The turnout for the "Informal evening with James Earl Jones," sponsored by the New World Theatre Company of Columbia University, was so large that some guests were obliged to

stand as there were no more seats. Jones began by making a few autobiographical statements, but he was eager to begin the question-answer exchange which he considered "more important."

Born in Arkabutla, Mississippi, Jones received international acclaim for his 1968 Broadway performance in "The Great White Hope." His varied career, before and since, has included numerous on and off-Broadway plays, motion pictures, television appearances and radio narrations. Among his theatre credits are "Moon on a Rainbow Shawl," "The Blacks," and several



Shakespearean works. His film credits include "The Great White Hope," "Claudine," "The River Niger" and "A Piece of the Action."

The close, almost psychic bond he feels between his father Robert Earl Jones and himself ("My father didn't have any direct influence, he just always stood there at the back of my mind."), and the fact that he stammered during early adolescence and was therefore forced to develop the art of non-verbal communication, are the embryos of his career.

"I, as an actor, am obliged to do one thing, follow a parallel line to the experience I am given and in that parallel line, come as close as I can at certain points" in an effort to "expand something about the character that you may not have understood to begin with." He mentions regretting only one role that he has ever done; a petty criminal in "Deadly Hero." "I will never do another criminal unless he is a big criminal," he stated, "because you have to have room to explain why he is a criminal or else you're doing some kind of injustice to the idea of a human being."

Asked about the opportunities available to Black actors today, he said that the Black experience is "one of the most fertile fields for drama. It is the most varied, the most traumatic, in

(continued on page 22)

Star Without a Name Debuts at Riverside

by Rachele Klapper

A walk through a winding Gothic hallway—an elevator ride up to the tenth floor—one hardly expects the intimate atmosphere of the Riverside theatre that one then encounters. But, seated in one of the 250 seats grouped in a semi-circle around the squat stage, one begins to feel that he is viewing the scene as he would a neighbor from across the street.

And this is the perfect atmosphere for *The Star without a Name*, a love story set in pre-war Rumania, in a small town where everybody doesn't, indeed, watch their neighbors from across the street, where gossip is the bread of life, where "the whole town looks through windows." Mihail Sebastian, the playwright, expertly portrays the dull, sard, and plecty side of small town life in the first section of his play. It accurately portrays life in a community where they

physical lack of plumbing parallels the more spiritual lack of privacy—life in a town for which the express train doesn't even stop.

However, the town does have one 'unknown' where the schoolgirls are not allowed to be seen, where blood can ultimately be exchanged with the mother city, and that is the railroad station. And it is from this unknown that a beautiful young rich girl alights one evening to discover the precious qualities that this small town has.

Mona feels that she lacks something in her life, but has never had time to consider if she was happy, discovers that these people are blessed with a special gift. The express train doesn't stop for them, true. But this has allowed the town folk, in their unhurried way, to notice nature and take the time to appreciate its many wonders. As Mona learns of the Big Dipper from the

astronomy professor, we have our love story developing. He has discovered a star which as yet had no name, but which henceforth will be called Mona. However, as a star never leaves its path, Mona cannot leave hers of luxury living in Bucharest. Yet we know that she is not the same girl who has left. The 72.3 degree bath she was accustomed to is now no longer sufficient, even necessary. The joy of washing with well water at dawn has been revealed to her.

You may not feel that washing with well water at dawn in a joyful mood even to be envied, certainly not in America in this day and age. But I think this well illustrates perhaps the clearest point that the play makes all evening. We take things for granted in our life; we rush by the world in our express train. We need to set aside time for ourselves just to observe and appreciate.

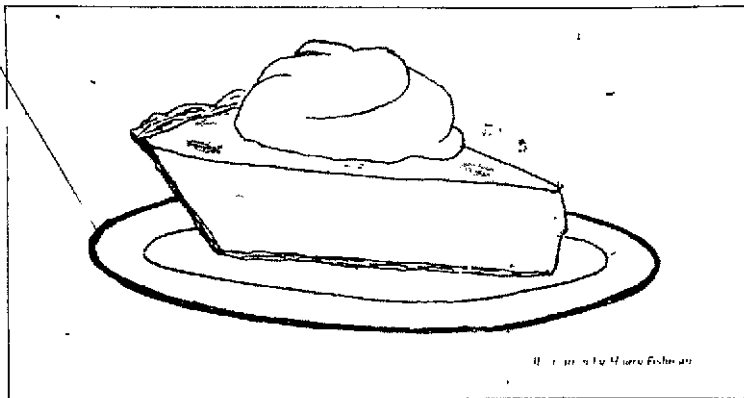
Pigging Out, Elegantly

by Elizabeth A. Clark

Of all the noshes in the world, coffee and pastry have to rank among the best—in this writer's stomach at least. Since they are available in endless variations, coffee and pastry can make a filling breakfast, a refreshing tea, and an outrageous dessert (this is not a strict schedule—the time is always right for a cinnamon bun or Florentine cookie). I must not be the only one whose eyes glaze over and whose pulse races at the prospect of cannoli and espresso since there are hundreds of such shops all over the city. Those selected for review in this article, therefore, have been chosen either for their proximity to places in the city frequented by Columbia students or because they are legendary and hence a part of that "Big Apple" experience the Admissions Office told you about.

Known to most students and neighborhood residents, the **Hungarian Pastry Shop (HPS)** between 11th and 110th on Amsterdam offers wonderful croissants—sweeter and moister than the traditional French type—which seem to be the most popular item there (although the cinnamon raisin rolls have numerous loyal fans). A selection of four tea cookies may be had for 35 cents—the perfect finale to dinner at V & T's. The atmosphere could be compared to the Burgess smoking room—with food. Be prepared for much graduate conversation which involves using the words "esoteric" and "bourgeoisie" as many times as possible in any given sentence. (I once saw a man set up his portable typewriter and tap away amid the coffee cups.) Prices seem a bit steep—65 cents for a croissant—but the bottomless cup of coffee more than compensates for this.

Along the same lines as the HPS, but with a more distinct German influence, is the **Cafe Geiger** over on the East Side. Its location on East 86th between Third and Lexington makes it a convenient and worthwhile stop for all Art Hum and History students doing research at the Metropolitan Museum. Fewer breakfast pastries are available but the torten and marzipan confections fill in the gaps. Choose your order in the front, take a seat, and the waitress will serve you. Cafe Geiger is also a full scale restaurant offering German specialties. The service is excellent and the prices are reasonable.



The Italian counterpart to the other two coffee shops has to be **Cafe Reggio** in Greenwich Village on MacDougal Street between Bleecker and West Third. Typical "Village" atmosphere with dark wood, small tables, bentwood chairs, etc.—you get the picture. Great Cappuccino, a good selection of other coffees and teas (try espresso with Sambucca), and Italian soft drinks are offered. The pastries include cannoli, cheesecake, biscotti and several others on display in an old glass case. Prices are in the \$1-\$2 range. Sandwiches are also available. Highly recommended—the clientele alone provide substance for a sociology paper if not a gossip column.

Moving back uptown and into a new ethnic group—**Au Bon Pain** in the Citicorp Center (Lex. and 53rd) is a new and welcome source of sustenance. If you have spent the morning in search of a job in the surrounding office buildings, a book at Barnes & Noble, or a sale at Bloomingdale's, **Au Bon Pain** is a cheap yet high quality place to restore flagging spirits. Not a coffee shop at all, it is a French bakery which sells delicious brioche, croissants, sweet rolls, and chocolate buns with American coffee to go. A cup of coffee and sweet roll came to 85 cents on my last visit. The atmosphere of Citicorp's central atrium may be a bit chaotic, but it is fascinating and reasonably comfortable all the same.

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The results of Commuter Action's Survey provided no great surprises, although the informative value was high. Besides helping the organization to plan for the future, the results may serve to dispel some of the myths regarding commuters at Barnard.

We tried to survey all commuters but given the size of the project problems were inevitable. Of about one thousand surveys distributed only 55 were returned.

Yet it seems that not all commuters are desperate to live on campus—56 percent (31 responses) indicated that they were commuters by choice while 44 percent (24 responses) wanted to dorm but couldn't because of the lack of housing (7) or for financial or personal reasons (17).

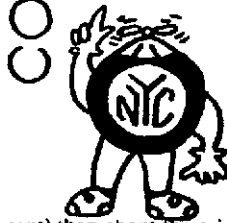
McIntosh Center got a great deal of comment as well. As one survey put it, "McIntosh is great." In general, the center is well-liked and is described a "very comfortable," "convenient," "relaxed," "friendly," "homey," "cozy," and basically "a very nice place."

McIntosh is not without its problems, and these were often sharply pointed out. There were several overriding complaints: poor lighting, excessive noisiness, bad and overpriced food

(with long lines), messy and inconsiderate students, overcrowded conditions at lunchtime, and poor upkeep of the facilities.

The library was described as catering to residents, and it was faulted for not opening early enough. More special privileges for commuters are desired with respect to return times and desk copies, presently considered inconvenient. Incidentally, it seems that more people knew about the existence of the Commuter Action office (96 per-

Commuter line



cent) than about the existing privileges. (39 percent).

Also considered serious are the domination of activities by residents and the need for commuter solidarity, with a call for a closer resident relationship. The least serious problem was considered to be residents' attitudes towards

commuters although some did comment on the difficulty of forming close relationships. Some commuters felt isolated from campus social life because of the late hours for events and limited free time.

Thirty-three percent said that they did not participate in extracurricular activities. In fact, 48 different organizations were cited, including a few teams (there were complaints about the hours of competitions and practices) as well as organizations at Columbia. Yet in another question 33 percent said they felt able to participate fully and freely in campus events, but 60 percent felt they were not able to do so.

It seems that commuters have been resourceful in dealing with their own individual situations and those that wanted to have become actively involved in campus life. These individual responses, although only a small sample show a need for a broader approach to the commuter situation, especially in social activities. "When Commuter Action no longer has to plan activities specifically for or specifically oriented to commuters, they will have made a major victory." Well stated.

Rosemary Volpe.
Commuter Action
Executive Board

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(continued from page 6)

constitution will be another aim of the new board. "We won't let this lag," asserted Lofrumento. "We have virtually no constitution. The one we have now is ancient and is in sore need of updating."

Within the constitutional change, Lofrumento expressed the desire for a gradual switch of the officers' terms from January to January. Both the president and the V.P. of Government must be rising seniors when elected, and as it now stands, have to juggle their theses along with their jobs. If an election change were to be made, the officers would be able to "enjoy their senior years, and also be around the first semester of the new officer' terms for general advisement and 'help'."

Moonitz would like to see the establishment of a review committee to revise and objectively view Undergrad and its duties. Other plans include holding another election for Senator in the fall, tightening up the election guidelines, and re-organizing the ISC (a statewide student lobbying group) on campus—perhaps even helping to institute internships on Albany and Washington, D.C. "We need to prove that students can do things," she said, emphatically.

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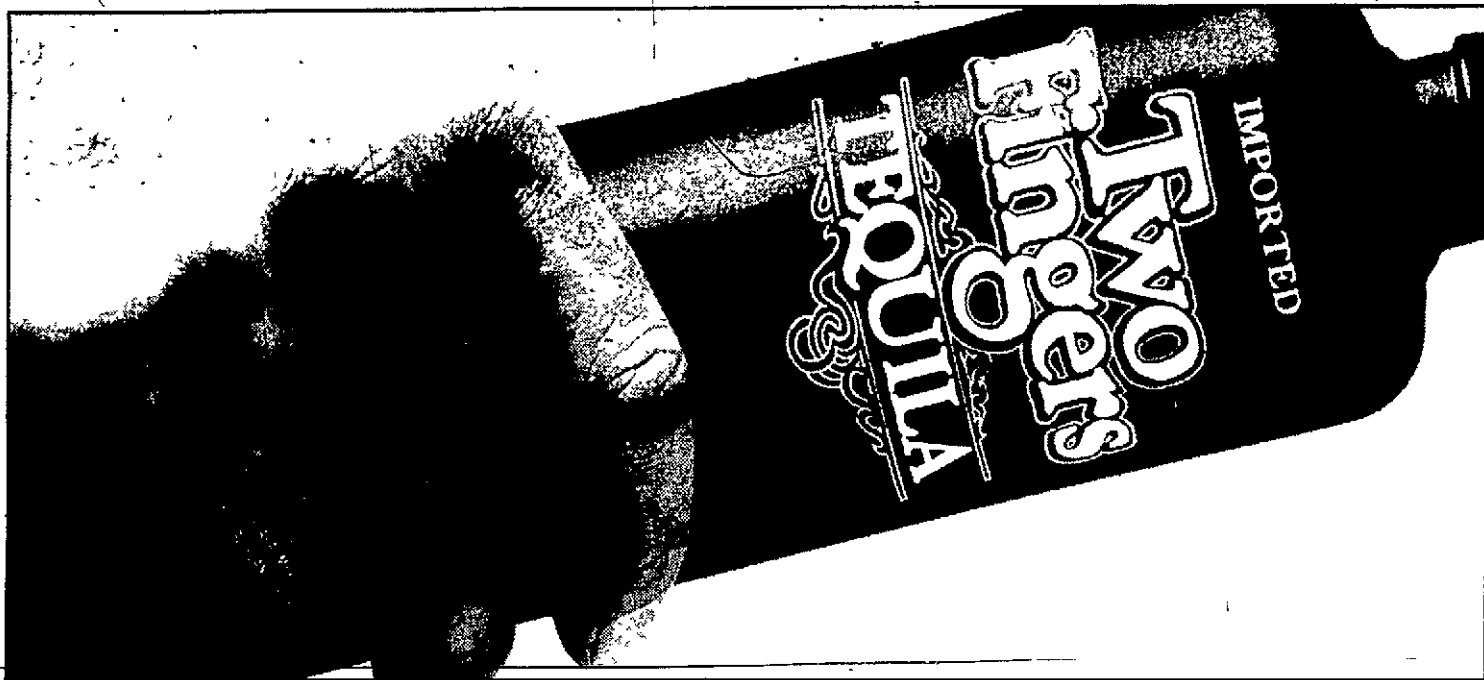
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(continued from page 6)

Questions, dealt with problems inherent in writing a feminist novel. Issues raised included how far a novelist's politics should penetrate her art, the needs and limits of an artist's autonomy, how to maintain authority, and where a novelist's vision comes from.

The tone of the conference was echoed by Shulman's parting words: "The question of the relation between politics and fiction is almost a non-question," she said. "If you write out of deep passion, it just follows that what makes your work feminist is your deep commitment to those feminist ideas."

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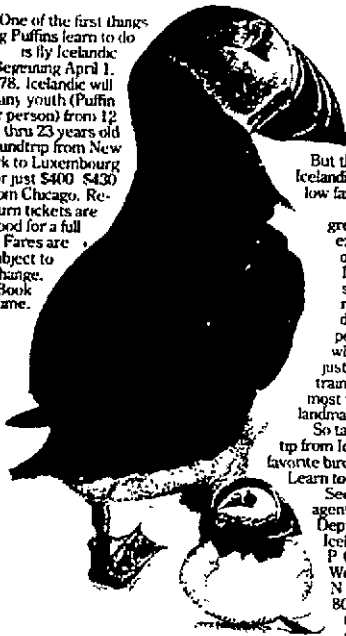
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Jones (continued from page 16)

many ways the most glorious and in many ways the most tragic of the American experience."

Given who he is and what he believes, Paul Robeson is a fitting hero for James Earl Jones. "Anyone as endowed (as Paul Robeson was) is walking, living proof of the totality of humanity . . . He was so total that he felt a moral pain . . . that he has brothers who are not allowed to walk totally and he just couldn't walk it by himself without saying, "Hey, how about them?" They saw fit to annihilate Paul Robeson because he threatened change."

The play, "Paul Robeson," has been objected to by an illustrious list of 56 men and women, including Paul Robeson Jr. whose private protest, that no play can or should address itself to his father, generated the "social apparatus" of the public protest.

"I cannot account for everyone's precious memory of Paul," he explained, but he can and does account for Philip Hayes Dean (the playwright's) and his own. "And if any body else has any other image, they should write a play," he added, to applause.

Admitting that certain details of the play were altered for purely theatrical or symbolic reasons, he asserted that these neither "maligned" any character, nor damaged the historical authenticity.

But the play will go on, because James Earl Jones, for one, believes in it. "We will never account, as a nation, for what we let happen to Paul, whether we caused it, or we stood by and watched it," he said solemnly. "We will never, never overcome that . . . moral pain. The censorship against him was so total that we were not allowed to know him . . . The only question I want people to ask coming of that play is 'Why am I not that committed!'"

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Bulletin Board

This is *Bulletin's* last issue for the semester. And because this year is drawing to a close, *Bulletin* will be losing some of its hardest workers. Jami Bernard, Editor Emeritus has been a constant source of mirth, comfort and hot gossip; Mimi Klein taught us how to Gestalt ourselves into peacefulness and provided yogurt, cigarettes and a shoulder to cry on; and Julia Lachter, who ought to be nominated for sainthood was the best damn Managing Editor I could have asked for, except for when she got mad at me.

Thank you, folks. Thanks for everything.

The Editorial Board would like to thank the following people for their time and their effort.

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Laura Kuperman
April Tully
Barbara Osborn
Rachelle Klapper
Janet Reiser
Paula Gribetz
Amy Gerber
Celeste La Tassa
Lynn Goddman
Lori Papayanni
Rumi Sarkar
Matina Kharzanov-Medvedev
Tamar Gershon
Jean Evans
Karen Schlossberg
Caroline Apovian
Miranda Papp
Barbara Elliott
Deborah Paiss

God bless:

May May
Mr. Coffee
Jon
Sallie
Siew Thy
Salem Lights
Bill & Peter
(the light table aces)
Ms. Patell
Ms. Smith
Ms. Miller
Tab
maybe Marissa
Tsarnas, Pfeiffer
and Lachter
and my predecessors
Ellen
Janet
and
Jami

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The Deadly Nightshade

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Bernard Bids Barnard Bye-Bye

by *Jam Bernard*

One thing is for sure the closer we get to graduation—I am going to miss all the bad times I had at college.

Good times are all very well and good, but warm glows leave me cold. It's the bad times that comprise "the college experience," and when I finally tumble into bed at 5 a.m. and can't sleep for all the birds roosting noisily on my window ledge, I realize I am going to miss incredibly the harrowing activities that have kept me up until that ungodly hour every night for the past four years.

The bad times were fulfilling. They satisfied some primal urge for the in-

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teresting that only tumultuous mental and physical battles could provide. And if it was really torture and despair that I wanted above all else, I certainly came to the right place.

Already I am nostalgic for the im-passes and the illnesses and the endless rows of styrofoam cups trailing after me during finals week. I never had to lie once when obtaining paper extensions on grounds of "personal problems"—everything as a person problem. *Bulletin* was a personal problem. And if I hadn't been going through some existential life crisis the month preceding the term paper, I'd

make it a point to invent one and then talk myself into it.

Barnard was a game of wits+me against my commitments. How to slum it, how to bypass deadlines, how to receive extensions on extensions. I was an apt student, and if there was one thing I learned from my early mentors at Barnard, it was the golden rule+what are they going to do, kill you? Thus, the fear of God quickly eased into second place as my motivating force. It was the fear of ex-pulsion that drove me.

How can I bring myself to leave a campus whose every square foot is im-mortalized as the historic spot where this argument occurred, or that misun-derstanding, or that stunt bound to amuse a few at the expense of many? The entire local environs is guided with such history, my personal history of four stormy, exciting years in which I learned that no one my age understands me and no one of other ages cares to.

Along with my diploma (which is not immediately forthcoming anyway), I will officially accept my Barnard legacy, which is a delicate combination of neurosis and paranoia which took years of careful study to adopt as a lifestyle. What can possibly replace it in the out-side world? Sweetness and light? I happen to enjoy neurosis and paranoia, and I thank Barnard for developing it so highly in me; I cannot possibly part with it save for ample monetary reim-bursement.

The people who love Barnard burn themselves out on her. By the time they are seniors, they are mere shells of their former selves, still chairing committees and editing publications, compelled even in their exhausted states to continue doing something for the school they so love, the school that will turn down their special project proposals in the end anyway. We love the idea of Barnard, the concept and philosophy behind it. But we hate the way it's run and many of the things it did to us.

Provided Barnard remains in-dependent, I will donate money (once I get my hands on some) in the interests of cloning more like myself. But in the meantime, Barnard is already a bit-ter-sweet memory of all the dumb things I've done on the way to becoming my presently impeccable self, and if those birds don't get off my window ledge I am going to beat their furry faces in.

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