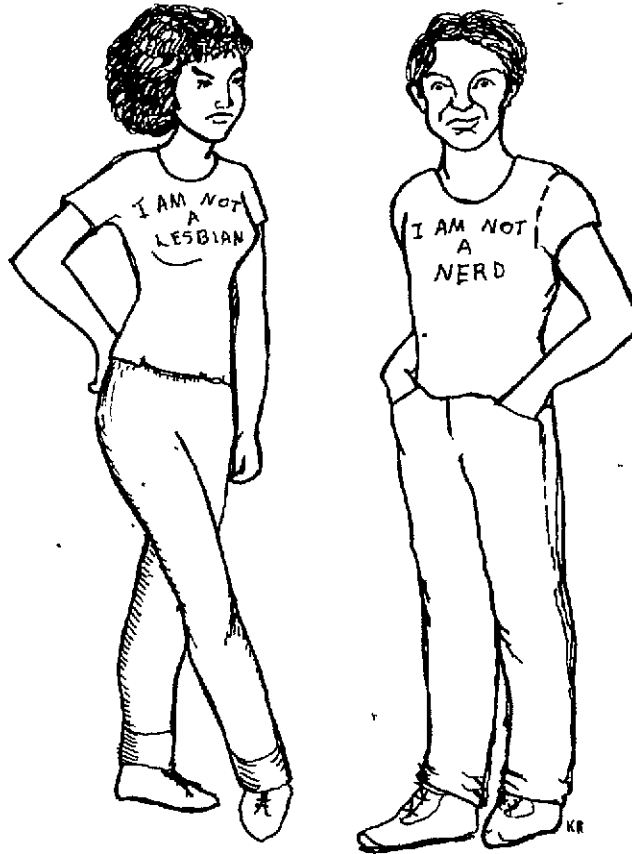


BARNARD BULLETIN

Vol. LXXXIII No. 17

November 8, 1978



**SEX AND THE
SINGLE GUY**

BULLETIN

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Where are you, Cathy?

All veloxes by
Marianne Goldstein

A Letter From The Editors

Recently, the editorial board of this publication has been charged with abusing our privileges as journalists by deliberately presenting our readers with biased and inaccurate accounts of conflicts within the administration. We have also been accused of embarking on personal vendettas against administrators with whom we disagreed on various issues of policy.

Students too, have criticized us for our issue concerning the changes in the academic standards of the school and think that because we report that admission criteria have been lowered that we are insulting them personally, and that we think they are academically inferior to those students who started here as freshmen.

These charges are without foundation. Even as a student publication with a small circulation, we are just as committed to the principle of journalistic objectivity as any large, professional newspaper. As journalists, we deeply feel that we have an obligation to inform this community of both the problems and the positive assets that the college possesses.

We support Barnard College. We would not pay the high tuition, endure academic hysteria and work the long hours required to publish this paper if we were not convinced that we were deriving some enduring good from the time we spend here. Yet, because of our work, we become familiar with the problems that threaten this institution. In reporting them, our only intention is to work toward change for the better, not to malign the character of those involved.

We are not deliberately anti-administration, nor are we anti-transfers or anti-freshman. We are also not a house organ, spewing out pabulum or propaganda. We always do our damndest to tell the truth.

If we make mistakes, it is because we are human. Not only do we attempt to publish under strict deadlines, as professional a newspaper as possible, but we are also full-time students, carrying course loads as heavy as any pre-professional on this campus. So if any student doesn't like what we write, we urge them to come help us do better. Administrators, if we misinterpret your comments, don't stop talking to us, but blister our ears about it. We can take it. Just remember that we are as willing to print good news as bad.

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TWU Contract Set; 65 Still No Contract

By Maria Rudensky

A two-year contract between Barnard College and TWU local 264 with provisions for a 6% across the board wage increase for both years was successfully negotiated last week. The union of maintenance workers and security guards had originally demanded a 15% increment for the first year and 10% for the second. When asked why the union's negotiating committee decided to accept the reduced offer, at this point, one source commented, "They (Barnard) wouldn't have given us anything more." Milton Tamis, secretary-treasurer of Barnard local 264 told Bulletin he thinks the membership will accept the contract at the meeting that was to be held on November 3.

The pact, which will be retroactive July 1, will provide eighteen tuition credits for employees. Vice-President for Finance and Administrator, John McBride told Bulletin allotment sick days will re-

The Union Update

main unchanged from the previous agreement. If an employee has been at BC for 6-12 months, he or she is granted 5 sick days. If employed for 12-24 months, a worker is entitled to 2 weeks or fifteen real days. From 36-60 months gives an employee 4 weeks. Workers with more seniority are guaranteed 4 weeks, but according to McBride, "individual cases will receive more than that."

District 65, the clerical worker's union, remains without a contract. There has been no negotiating session since October 25, at which time Barnard was presented with a contract by 65 to which the College has not yet responded. The last offer made by the administration amounted to a 6% increase. Gail Klement, 65 negotiating Committee says that "that's not what we went out on strike to get." When asked if 65 would accept 6.5%, Klement stated, "At this point, no. Besides, we're still demanding another pay

grade with high workload and responsibilities. The bottom of the pay scale may do better, but we're still working on getting more for the top."

Klement does not see the settlement between 264 and Barnard as detrimental to 65's bargaining position, "We did not agree to sign together, we just agreed to support each other". As of November 3, no new negotiations with Barnard lawyer, Joseph Parauder had been scheduled.

Ntozake Shange Is Reid Lecturer

Ntozake Shange, poet, playwright, and Barnard alumna, will be at Barnard Monday and Tuesday, November 13 and 14 in the Women's Center Reid Lectureship Series. Ms. Shange will speak in a public lecture, "Falling Out of Words" on Nov. 13 at 4 pm in Lehman Auditorium, and at the Women's Issue Luncheon on Nov. 14 in the James Room, Barnard Hall, where the title of the talk will be "They Are Colored, Period" (Please make reservations for the luncheon by Nov. 10 or come without lunch). Also on November 14 is a preview of Ms. Shange's work in progress, as she directs the New World Theatre in "From Okra to Greens: A Total Environment for Black People", from 3:30-5:30, in the College Parlor, Barnard Hall.

Tolliver New CAO Director



Joseph Tolliver

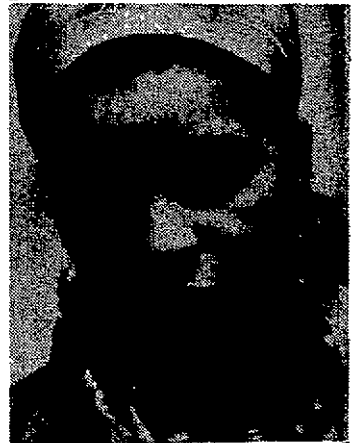
Joseph Tolliver, the new Director of College Activities, assumed his post on November 1. A native of Oyster Bay, Long Island, and a graduate of SUNY-Plattsburg, he holds a B.A. in history, and an M.S. in Educational Counseling. At age 29, his previous experience

in college administration includes a year's employment as a graduate assistant in Admissions at SUNY-Plattsburg, and five years as the Assistant Director of Student Activities at Pace University's Briarcliffe/Pleasantville campus.

Tolliver says that his main objective as he begins to work at Barnard is "to find out what is going on, and what procedures have and have not worked in the past, and to act accordingly."

Tolliver then said that he doesn't always trust people who come into a job saying that they are going to "turn things around."

"I'm just going to do my job and learn what it entails, so that as I become more knowledgeable, I can see what changes need to be made."



Ntozake Shange

"Cuban Women Today"

By Ellen Goldbaum

Addressing herself to the progress of the women's movement in Cuba at this year's first Women's Issues Luncheon, Margaret Randall, poet-journalist-oral historian, paid long overdue respect to the women's movement of a foreign country.

With seventeen years of firsthand experience about life in Cuba under her belt, the author of several books of poetry gave a brief background about the events leading up to the 26th of July revolution in 1959. Because of the need for more man/woman power during wartime, women filled vital positions as messengers, nurses, doctors, etc.

From this point on, the Cuban women's movement gained momentum. Education was universalized. Job possibilities opened up. Half of the women graduating from universities were trained for previously male-dominated careers such as architecture or engineering, and the illiteracy rate dropped from 23.9% in 1959 to 2.9% in 1961 and included many women who had just learned to read and write.

"By the late sixties," Randall explained, "if you were to ask a Cuban if sexism existed in Cuba, they would say 'No, that's completely solved', and I think they basically believed it, because the changes had been so great." The 1970's however, revealed shortcomings in the women's role in Cuban political life.

On July 26, 1974, the most important Cuban national holiday, Fidel Castro delivered an extremely moving speech on television. "I wish I could describe to you in ways other than words what he said," Randall declared. "He said that the revolution had been wonderful but that something very terrible had happened. In the last election, only 75 of the nominees had been women and only 3% were elected. This brought it home to Cubans that yes, sexism was still alive and well in Cuba."

In Randall's opinion, "the best efforts of human beings are working in conjunction with the government whereas in the United States, most best efforts of human beings are

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Broadbent to Direct Fin. Aid

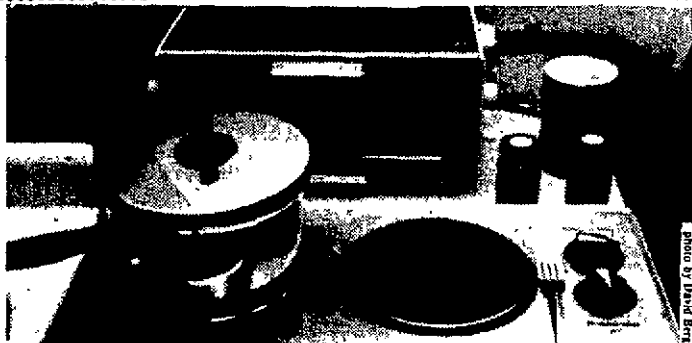
By Maria Rudensky

After a two-and-a-half year search for a new Director of Financial Aid, Susan Broadbent has been named to the position. Broadbent is currently Director of Financial Aid at Hunter College, a post she has held for one-and-a-half years. In an interview last week, she stated that Barnard's small student population and "commitment to excellence" were the main reasons

which moved her to chose to accept the job here. In addition, she cited the smaller bureaucracy, and the more intensive counselling Barnard students receive. She first heard of the opening at the end of August and was interviewed during October by President Jacquelyn Mattfeld, Vice President for Student Affairs Barbara Schmitter, Vice President for Finance and Administration Jack McBride, Controller Brett Combs, and Director of Admissions Christine Royer.

Broadbent, 35 years old, grew up in Orange, Connecticut near New Haven and attended Mt. Holyoke

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McDermott vs. The Hotplate

Inherent in the recent battle between Columbia dorm students with hotplates and the fire department is the question of campus meal plans. If necessary, may the meal plans accommodate a crush of students who have been barred from dorm cooking?

According to T.J. McDermott, head of the meal plan in BHR, there have been about eight dozen new signups since the hotplate issue started. Hewitt cafeteria, however, really "has no place to extend, unless we build a bridge over Claremont!" The cafeteria, with 775 members presently on the plan, may accommodate from 100-150 more. At the present, the cafeteria is operating within legal capacity of both rooms. What may be required in the event of significant increase in sign-ups is an extension of the meal hours. "Students would learn to accommodate

it... but even then, there's a limit. People won't want to eat breakfast at 11 and then lunch at 1, or lunch at 3:30, and then dinner at 6."

What are the implications for changing the setup of the kitchen? No real innovation is needed in the kitchen, said McDermott. However, more manpower would be necessary, he said, "opening up new student and union jobs".

The only possibility that might present a serious problem is an increase in kosher 'meal plan members. So far, Yeshiva University has been able to accommodate about 100-110 meals a night (of these, 94 are contracted). "But this is only a small fraction of the potential market (for kosher students)," said McDermott. It's possible to have a lot more students signing up.

COMPUTER COURSE CARDS

All students should check their McIntosh boxes for the computer program card. Your name will appear on the grade sheets of the courses listed on that card. If there are any errors, they should be reported to the Registrar immediately. If a card hasn't been received, ask at 107 Milbank.

McAC SKI TRIP

Get away from it all this winter break on McAc's ski trip, January 7-13. For \$215, the trip features a 5-day lift ticket at Mt. Mansfield in Stowe, Vermont, round-trip bus transportation, accommodations in The Holm lounge, and downhill lessons. The trip is limited to 40 skiers, so make your reservations soon in 209 McIntosh with Doris Miller or Ted Chin. For more information, call x4125 days, 866-1075 evenings before 11.

KING TUT

Get a sneak preview of the Metropolitan Museum's King Tut exhibit! Nora Scott, curator emeritus of the Egyptian Art department of the Met, is holding an illustrated lecture on "Ancient Egypt", an introduction to the Tutankhamun Treasure exhibit. Reservations must be made for the lecture, which will be held in the Faculty room of Low Library

STUDENTS TO THE REGISTRAR

The registrar asks that the following come to 107 as soon as possible: Rebecca Amitai, Laurabeth Jane Barnett, Melissa Brown, Elizabeth Clark, Jennifer Crichton, Rachel Furer, Linda L'Esperance, Deborah Menton, Daphne Preminger, Andrea Shaw, Ellen Sporos, Joan Storey, Cathleen Trainor, and Penny Tsaras.

HEALTH SERVICE BOOKS

Funded by Undergrad, the Health Service Committee, has donated several books and pamphlets to be used in the waiting room of the Health Service, and for general circulation among students. The materials cover a variety of topics, from rape, wife-beating, sterilization, birth control, and general health, to histories of medicine and women in that profession. Nurses may direct a patient to the books,

news BRIEFS

which may be checked out with a Barnard ID. The books, among which include **Our Bodies, Our Selves, The Ambivalence of Abortion, Seizing our Bodies, The Politics of Women's Health, and Women Against Rape:** have arrived and are now in the Health Service waiting room, 202 Barnard Hall.

MINORITY GRADUATE FELLOWSHIPS

Candidates are being selected for the National Science Foundation's program of Minority Graduate Fellowships, for minority individuals demonstrating ability and aptitude for advanced training in the sciences. Deadlines for application is December 8. For further information write the Fellowship Office, National Research Council 2101 Constitution Avenue, Washington, DC, 20418.

VETERAN'S BENEFITS

All students receiving educational benefits from the Veteran's Administration are required to file enrollment certification form 22-1999 without delay, and submit to the Office of the Registrar an attendance verification form signed by each instructor by the 5th of each month. It is the student's responsibility to file these forms. Failure to comply will result in termination of benefits. Questions should be directed to the V.A. representative in 208 Philosophy Hall or by calling 890-6000.

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Barbara Elliot's article in the Oct. 23 Bulletin (Housing: Finding a Room of One's Own) incorrectly quoted Monica Smith. The statements attributed to Smith were actually made by Michelle Mattia.

Celibacy

(Continued from Page 8)

prise visit on E., the girl who had been my best friend since grade school, and was one of the people I most admired. She had been going out with a guy I'll refer to as The Jackass, and they made a terrific couple. I was truly happy for her in only a way that one close friend could feel for another—I personally didn't like The Jackass, but he was making her happy, and if she was happy, so was I.

Anyway, when I got there I set out to find her, and soon did, in the student union. Eager to catch up on each others lives, we sat and talked for a long time, until we were joined by The Jackass. He expressed surprise at my presence, and told me, in no uncertain terms, the E. was booked up for the weekend. "Well, tonite we're going to dinner with friends, and tomorrow we've got a brunch, and then I'm taking her shopping for boots, and then we're going for a drive, and we have a cocktail party tomorrow night, after which we're going out to dinner. . . ." *as nauseum*; he finally announced to me that I could see her Sunday afternoon. Throughout all of this, E. just sat there glumly, saying nothing, staring at the floor. When the Jackass finished his recitation of the weekend's agenda, I looked at her, waiting for her to say something—anything—but she said nothing; not a word. I'm still not sure if I was more shocked than hurt, but I do remember being too stunned to even protest their behavior. I quickly gathered up my stuff, and took the next train home.

I was upset by this on two counts: first, that she had let herself become cowed under by this guy, and, most importantly, that her priorities had suddenly shifted, and a woman who had always been outspoken and fairly independant had now become an extension, an appendage of someone else. It was at that moment that I had my "click". He was running her life. I never wanted someone to run my life for me—I wanted to call my own shots! And in one of those blinding moments of truth, I realized that if this is what I wanted, I would have to learn how to be independant and self-sufficient.

(Continued on Page 19)

Who Are Your Student Leaders?

Recently, *Bulletin* polled approximately 100 Barnard students, to see how many were familiar with who their student leaders' are. Well, guess what? They didn't. For example, only 33 knew who Suzanne Lofrumento is, while 27 knew Paula Franzese, and Ellen Doherty was recognized by 9.

So, for everyone's information, here are your student leaders, with information about their majors, hometowns, class years, and the activities in which they have been involved.

Randy Gottlieb, a junior, is one of the two student representatives to the Board of Trustees. Hailing from Brooklyn, New York, she is a History/Education major. SM# 157



Margo Amgott



Darleen Yee

Margo Amgott, the Officer for the Board of Undergrad also acts as floor counselor for Six Jay, and has served as the treasurer of the B/C Bridge club. Born and raised in New York, she is a senior and an anthropology major. SM# 559

Darleen Yee, '80 is this year's Vice President for Student Activities, as well as Junior Class President, and was last year's Editor-in-Chief for *Asian Journal*. She is working on a double major in Biology and Environmental Conservation and Management, and is from the New York Area. SM# 477



Maria Tsarnas



Paula Franzese

Maria Tsarnas, an Economics major from Englewood Cliffs, New Jersey, is *Bulletin's* Assistant Editor. She doesn't have time to do anything else. SM# 490

Paula Franzese, McAc's president, was last year's recipient of the Marion Churchill White award for the sophomore who has made the greatest contribution to her class. She headed Commuter Action, as well as serving on the Committee on Instruction, and the Food Committee, among others. She is a junior, a Political Science major, and is from Brooklyn, New York. SM# 122



Margo Berch



Ellen Doherty

Margo Berch, the Senior Class President, was last year's Undergrad Treasurer. She has served on the Committee on Instruction, and on the Health Service Committee. SM# 527

Ellen Doherty, senior Student Trustee, was the 1977 recipient of the Marion Churchill White Award for the outstanding sophomore, and was in chair of Honor Board, as well as serving as *Bulletin's* photography editor. She is from Boston, Mass., and is completing a double major in Political Science and Philosophy. SM# 610



Edna Pezone



Marianne Goldstein

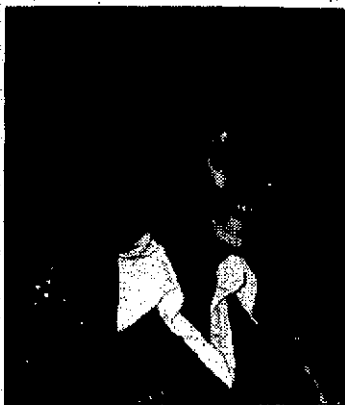
Edna Pezone, Undergrad's Treasurer, is a senior English Major from North Carolina. She was on the crew team, and is involved in RAA, and the B/C chorus, among others. SM# 832

Marianne Goldstein, the Editor in Chief of *Bulletin* is a Women's Studies major from Scarsdale, New York. She has served on the Women's Center Executive Committee.

All photos by Jeanna Tsarnas



Lois Moonitz



Suzanne LoFrumento



Lynne Rambo

for the last two years, and sits on the Women's Studies Committee, the Publications Board, and the Financial Control Board. SM# 662

Lois Moonitz, '79, is the Vice President for Student Government, and is a transfer from SUNY-Albany. She has done work with the ISC, the New York State Assembly, the Civil Liberties Review, and NOW legal aid. A Political Science major, she is from West Hempstead, New York. SM# 2031

Suzanne LoFrumento, the President of Undergrad, was last year's Vice President for Student Activities. She has also chaired the McAC Social committee, and was an Orientation sponsor. A senior, she is from the New York area, and is a French Area Studies major. SM# 759

Lynne Rambo, '81, who was recently elected to fill Barnard's seat in the University Senate, is also serving on the Honor Board. She has also been a member of the BHR Dorm Council, and the Tripartate Financial Aid Committee.

Commuter Tracks

Commuting: more than 54% of Barnard students do it. Naturally, such a large constituency of the student body should play an important role in the college. Here's a concise list of things to do, things to know, and ways to get involved.

Overnite facilities: the *BHR Commuter Room* is available for \$3.00 an evening. Reservations are made at the Reid Desk, and should be done a couple of days before you'd like to stay. The charge includes the supply of clean linens, blankets, etc., but towels are not provided. There are 6 bunk beds in the room, with a couple of desks, bureaus and chairs. (Be prepared to pay a \$5.00 key deposit, refundable when the key is returned.) If you're planning to stay over with a resident of BHR, cots are available for \$1.00 an evening. Again, reservations are made at the desk. **Plimpton** and "616" have available overnight guest rooms, which must be reserved by a resident of the respective dorm. In Plimpton the room consists of 2 single beds and a bathroom; "616" is about the same, minus the bathroom. Linens

aren't provided. Rental is \$3.00/evening; and Plimpton requests a \$10.00 deposit, returned at check out.

McIntosh Commuter Lockers: you may be wondering why you have been advised not to keep any valuables in your McIntosh locker. Here's why: The duplicate keys to each lock were stolen, along with the locker deposits, from the College Activities Office. The locker deposits will be returned to each student at the end of the year, but until the matter is further investigated, don't leave valuables in the locker.

Free Tokens: almost. The Commuter Action taken lottery is now underway. A chance of .50 cents can win a month's supply of tokens. The drawing will be held on Nov. 17.

Food: it's important to have student input going into the choice and quality of food served McIntosh's Snack Bar. If you are interested in serving as a commuter representative to the Food Committee please contact me right away.

McIntosh Center: Structural renovations and innovations for the

center have been proposed. Let your opinion be expressed. Please give us suggestions, ideas and feedback concerning the Center, so that we will be able to channel them through the House Committee of the McIntosh Activities Council. Address all ideas to the McAC office, 206 McIntosh Center.

Commuter Action: is *your* organization. We serve as the student to student channel on a social and advocacy realm. Stop by the McAC office with any questions, problems, and complaints you may have. The office is open from 10:00 am thru 4:00 pm on weekdays where you'll be able to talk to Michelle Pallai, President of Commuter Action, or leave a message. Commuter Action has a full calendar of social events planned for both semesters, ranging from talent shows to ice-skating parties to a 3-day Ski Trip during intercession. Look for the Newsletter of Commuter Action, outlining current happenings, and check the McAC Calendar for event details.

And so, until next time, keep on chugging, and may you get a seat on that big train of life.

—by Paula Franzese

Celibacy—It's a pretty ugly sounding word. It smacks of novitiates, convents and nerdy girls who are too hopelessly hideous to Get Laid. I am celibate, even though I'm not hideous, or even Catholic. I've adopted this lifestyle not for reasons religious, or even psychological, and I do not anticipate remaining this way for the rest of my life. I can't even forthrightly say that I've adopted celibacy as a way of life; it has more or less been thrust upon me (no pun intended) because of the dearth of 'eligible' men. The fact of the matter is, I won't sleep with just anyone; and as a result, I'm sleeping alone.

they are not a) fucking various assorted men like bunnies, or b) securely situated with one person. I'm sure that at one time or another, we've all gotten the "have I got a boy for you" treatment from a friend or relative; but the unspoken message is really "have-I-got-a-boy-for-you, you-poor-lonely-unwanted-creature, (I know you're too incompetent and/or undesirable to find someone on your own)—but if you have a man in your life, you'll be so much happier".

My being celibate is not really a political statement though this does come into play. I don't feel that I'm any less of a woman without a man

IN FAVOR OF BOYFRIENDS

By Rachel Heisler

It is a well known, if somewhat painful fact, that some of the most emotionally traumatic problems which a girl will encounter in her lifetime will be caused by her 'boyfriend'. Yet I am among those who believe that none of these agonizing dilemmas amount to anything when one considers the potential joys which a boyfriend can bring. Philosophers and psychologists alike have dedicated scores of volumes to pondering this phenomenon—and there are no clear cut conclusions to the question "is it necessary to have a boyfriend?"—but the interesting conclusion to which they all lead is this: the supreme happiness which a conventional boyfriend-girlfriend relationship can bring makes this special bond something which all girls will actively seek out at some point in their lives.

Most girls, however, are perceptive enough to realize that the most enduring and fulfilling relationships are those which ignite spontaneously—one cannot will oneself to fall in love. Lisa R, one of the many girls interviewed on this topic, stated that "a boyfriend is never necessary—so should not be actively sought, so that if it happens, all the better". However, in considering the fact that having a steady boyfriend might constrict her social life here at Barnard, she remarked that before entering college, she and her boyfriend redefined their relationship, so as to keep all channels open to other social situations (like dating other people). Another girl, however, was so deeply in love with her boyfriend, and got so much out of their relationship, that she felt no need to date other men even though her boyfriend attends another university and they rarely see each other.

Another coed pointed out that although a boyfriend can greatly enhance a girl's life here at Columbia, he can also have a detrimental effect on her academic pursuits—as she learned through a bitter experience early in the semester. She

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ON CELIBACY

Call me lussy, call me stuck-up, but I realized a while ago that the one area of my life that I had any direct control of is my love life. My last *affaire de coeur* was so miserable (and its end so heartbreaking), that I decided that given the choice of being unhappy, though attached, with someone I was not fond of, or managing my life on my own, I would opt for the latter. I am not the type of person who can just sleep with someone and have that be that. Which is not to say that this is not a perfectly viable lifestyle for those who can live with short-term passion. But I am not one of these—I crave intimacy in my life, but not merely the physical variety; I like the intimacy of shared jokes, interests and childhoods. I have trouble saying goodbye. I know that celibacy sounds crazy in these days when sexual liberation has become so accepted, it is almost chic.

If you think back about ten years to the (now infamous) Linda LeClair incident (she was, to refresh your memory, a Barnard student who caused a scandal when she moved out of college housing into an apartment with her boyfriend) you'll have to agree that, yes, we've probably come a long way baby; but we haven't come that far. If we've come such a long way, then why in the hell do so many women feel that they'll be seen as social rejects if

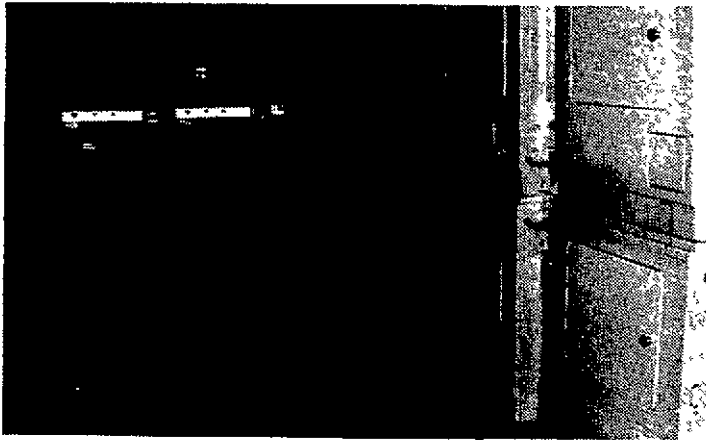


photo by Helena Tsarova

on my arm. (As the popular saying goes: "a woman without a man is like a fish without a bicycle") Part of being a woman in the 70's is having the realization that you can be your own person—and not someone else's—and still live an enjoyable life. Sex is only one way of adding pleasure to our life.

Several years ago, Jane O'Reilly wrote a terrific piece in Ms. entitled "The Housewife's Moment of Truth," in which she discussed what she called the 'click' phenomenon. A 'click' is a moment where everything sort of comes together in such a way that you gain a new insight and understanding into life. I had a 'click' several months ago when I went upstairs to pay a sur-

(Continued on Page 5)



SMITH AND HOLYOKE: ‘WE HAVE TO BE STRONG’

For all of you Barnard Women who have bitter complaints about the social life at Columbia University, there are women from single-sex colleges who can relate more heart-rendering, tear-jerking, grueling stories. One case study was done in the Five College area in Western Massachusetts which contains two of the little Seven Sister schools Mount Holyoke and Smith Colleges.

How do these women who don't have a men's school across the street get along? "We have to be strong," commented one pre-med, jokingly. Many women, however, do choose an all female college to avoid the distractions presented by the opposite sex. But when too many Saturday nights have been spent grubbing, even people in the above category find the need for drastic action.

Unfortunately, the Five College bus that deliver Mount Holyoke and Smith Women to Amherst College frat parties have among other undesirable names been called "cattle cars". A truly ungrateful attitude on the guys' part, but with a five to one (women to men ratio), it's very easy to get spoiled. One Columbia male who frequents Mount Holyoke

A GUIDE TO MEETING MEN

THE LAUNDRY ROOM

While the laundry room may not be the place to meet "Mr. Right" or "Prince Charming" (though there have been outstanding cases), it is definitely a place to strengthen casual acquaintances. Someone you may have seen in the lunchroom or who passes you in the hall a great deal may be doing his or her laundry the same time you are. Since this mostly-on-Sunday, can't-wait-another-day task is not generally pleasant, striking up a conversation may help to pass the time. Some people, however, may prefer an absorbing novel while waiting for their clothes to dry, while others abandon their belongings for an hour. But for those who would rather yap the time away while guarding their clothes from the kleptomaniacs, you will be more successful, for empathy tends to unite.

BHR COFFEEHOUSE

The BHR Coffeehouse is not really the place to make new friends, but it does present a pleasant atmosphere with mellow music in which to chat with friends, as well as find out who pigs out every night at ten o'clock.

THE ELEVATOR

Though it is rare, people *have* actually fallen in love while riding in the elevator. One Barnard student

reports that despite the crowded space, a couple was passionately smooching, and when the two had to depart, the woman asked her lover, "What was your name again?" Others, however, feel that they were rehearsing for a play

THE PUB

The chances of meeting a man at the King's Crown Pub, in the basement of John Jay, are peculiarly high; the sorts of men you meet there, however, make the use of the word "peculiarly" especially apt. The Pub is small, dark, and deafeningly noisy, with a typically collegiate ambience of the beer-and-

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THE SINGLE WOMAN'S LIFE OF INDOLENCE

By Jami Bernard

Jami Bernard '78 is now working for the New York Post as well as doing freelance writing for other newspapers.

If "independence" means a life without going to classes, then for one thing, I got in a lot of practice even while I was still in college, and for another thing, it's a wonderful existence which I would trade only for more money and a larger apartment.

At first, of course, there was that terrible moment when everyone my age dropped out of sight, only to be replaced by people just older enough than me so that I couldn't relate to them. And when I called my mother from my new apartment and told her I was afraid of mortality, the next day she sent a taxi to my door with a portable TV.

But despite these minor inadequacies, the post-college life is a good one.

Independence means that, with my future in my hands and the field wide open, I can sleep late if I want to. And it means a weekly paycheck that doesn't quite meet either my standards or the rent. And it means having my own touch-tone phone whose melodic seven-digit overtones have led to phone bills too embarrassing to speak of.

But let's face it. There's nothing more fashionable these days than being a single woman in New York. Every day, hundreds of people ask how they too can be single women in New York, and for a little money, I tell them to ditch their boyfriends and move to Manhattan. But that's just the easy part.

The single woman in New York has a certain aura, and to exhibit it she's got to have certain things. One of which is personality. If you haven't got any then you're in a heap of trouble. But if you're vibrant and can pick out a Rembrandt from a line-up, you may just be material for that most-elusive of New Yorkers—the single woman.

Before feminism came along, women were supposed to feign interest in a man's activities, ideas and hobbies... even football. But the dark ages are over, thank goodness,

and now the successful single woman feigns interest in everything—especially houseplants, organic foods, and political struggles overseas.

Becoming a single woman in New York—that intellectual yet kinky, composed yet alluring, self-sufficient yet poetic entity, takes time and effort. No one ever said fashionable images were easy to come by. Or cheap, for that matter; so let us first discuss the initial cash outlay.

You'll have to move into a brownstone within bicycling distance of Zabar's. And even before you hang those authentic bamboo shades and spider plants and Picasso prints, or straw woven mats and beanbag chairs around, you'll want to take out a subscription to National Geographic.

Your spare time will be devoted to jogging, sipping cappuccino in cafes, taking courses at the New School, and humming softly to yourself in the street; your hobbies will be stripping the fireplace and dieting.

Your local department store, no matter where you live, will be Bloomingdale's.

Don't worry if it takes a while to become acclimated to your new role as single woman in New York. Not

everyone can adjust rapidly to so complex an existence. To make the transition easier, here are some things you can practice doing:

- Talk to your houseplants
- Buy lots of TV dinners
- Live with Siamese cats
- Strum a guitar in your window seat

- Go off your diet just this once
- Work 9-5 as a receptionist in midtown

- Throw intimate dinner parties and serve quiche

- String a hammock
- Get food stamps
- Think up clever retorts to men on the street

- Buy matching decorator bath towels

- Look fresh as a daisy
- Read Proust on your front stoop
- Call your parents every night after the rates go down

The point of being single used to be to lose that status as quickly as possible. But not anymore! Now I'm beginning to realize there's something fine and timeless about leading a life of indolence, leaving the dishes and cancelling appointments; in other words, leading the same life I led in college, only without the tuition.

B-C SOCIAL COMMITTEE: THE ALTERNATIVE

By Eileen Tabios

A degree from Barnard or Columbia no longer means just having a quality education. It also means being eligible for "New York's most intellectual singles club."

Formed five years ago, the Barnard/Columbia Social Committee presents unattached graduates with another alternative to singles bars, computer-dating, blind dates or your mother's idea of a "perfect mate". Their alternative is a variety of monthly events ranging from tennis parties to lectures by distinguished personalities.

"The Committee is a group of individuals with a similar university background," said Committee President Barbara Lovenheim,

B'62, when asked what advantage her group had over other singles organizations.

Because of the Committee's policy of admitting only Barnard or Columbia graduates, those attending the activities will meet others who "possess similar interests", according to Lovenheim.

She cited the monthly lectures as one of the more popular activities presented by the Committee. "This year, we will be presenting Richard Reed, Mimi Sheraton and possibly Mike Wallace," said Lovenheim.

In the past, the lectures have been presented by such speakers as Margaret Mead, Erica Jong, Joseph Papp, Gabe Pressman, Judith Crist

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Meeting Men

(Continued from Page 9)

pretzels variety. The initial impression it gives is one of jolly undergraduate camaraderie, but this quickly fades in the face of the mindlessness of the conversations and the alarming speed of the pickups. The crowd attracted by the Pub is large, but unfortunately not diverse. The men are athletic and dull, and opening lines have included such gems as: "Hi, I play football." Conversations that follow from opening gambits like these elevate banality to unheard-of heights. Taken all around, your chances of meeting men at the Pub are high, but your chances of meeting men you will ever want to see again are dismally low.

THE LIBRARY— by Marvy Goldstein

Many people I know scorn the social life at Barnard and Columbia, complaining about the animals at the Pub and at frat parties, the nerds at McIntosh dances ("night of the living dead" was the phrase I heard describing one poor fellow), or the snobs at St. Anthony's. It's obvious that these people simply do not know where to go to meet people.

The library as a hangout is, really, the most logical place in this institution of academia. With the common bond of endless assignments, people may as well panic together, and have fun while they're at it. Being Seen is crucial. Even if you don't run around from table to table chit-chatting with people you know, you're still there, Being Seen—sitting with that studious frown on your face. Very attractive! You know—exposure, if nothing else. Built into Being Seen is the looking or glancing game, played while taking breaks between paragraphs or problems. It is sometimes mistaken for trying to concentrate, but we all know it's a game! The glancing game involves a quick glance at a fellow student—long enough for him or her to know you are glancing. The question for the glance is, "Does he/she know that I know that he/she is giving me the eye?" And the glancer wonders, "Does he/she know that I know that

he/she knows that I'm giving him/her the eye?" Anyway, you get the point. The covert come-on. A come-on like anywhere else... but this is the library! Discretion must be exercised.

The Barnard library rates low on the scale. Located in Lehman Hall, the main problem is that it's too small and sectionalized. People will go to the first floor simply because they have reserve reading to do; they do it and leave. The fighting is poor and it's quite noisy. There is ample opportunity, however, to play the glancing game, but for some reason, it's not done with the same enthusiasm as in other places.

Burgess Carpenter library, located on the fourth floor of that grandiose multi-columned structure

Be Strong

(Continued from Page 9)

and Smith commented to a transfer from the former school, "How could you have left? It's so pleasant up there. I'm always treated so well when I go."

Often, though, the Single-Sexes import men from colleges within a two-hour driving distance radius for "mixers." Dartmouth, Harvard, other Ivy Leaguers and of course a significant number of men from Holyoke Community College make their appearance. However, studying all week long and not being around men can cause an overreaction when hydrogen meets flourine. Such was the case when one dorm invited a frat from M.I.T. for an overnight party. Come 5 a.m., many of the guys were well taken care of. To say that most of them landed in bed would be a gross exaggeration, though many did find refuge in the arms of the sexually starved intellectuals. Considering that the guys were from M.I.T., they were overall a well adjusted and good looking group, so the women cannot be admonished for such spontaneous behavior.

At least, at Barnard, if you're not going out with anyone, it is possible to have men as friends and acquaintances. They are in your dorm and in our classes, and therefore, classtime is more colorful, more pleasurable, more stimulating...

known as Butler Hall on the Columbia campus, has been alternately described as the "Beautiful Peoples' library" "the place to go when you're feeling low". Here, the glancing game is in full swing. Wall-to-wall carpets, big plush chairs, and panelling add to the class of the place. Somehow, the caliber of people frequenting Burgess are a bit higher—they are serious enough to study conscientiously, yet are always willing to take a break

The last library up for consideration is College study hall (first floor, Butler). There is a sense of camaraderie in College, especially during finals, when it's open 24 hours a day. However, College is not the ideal studying place. As a matter of fact, it's one big party much of the time—especially after 9:30 pm.

Getting back to the scarcity of men in a little community in western Mass., do Mount Holyoke and Smith women quarrel? No, they get on rather well because they avoid each other. Some who can't cope with the social situation join the anachronistic, pseudo-hippy set at "do-your-own-thing" Granola University, better known as Hampshire College. Students generally come here from the other five colleges to take courses such as photography or judo.

At Hampshire, many of the students live in modules (a contrived Greenwich Village with skylights and mini lofts), bake their own bread, make their own guitars, and, of course, use only natural herbal shampoo. Preservative-free bread may be healthy, but not much can be said for the zingers that were being served at a party except that they make you forget where you are (A zinger is a combination of entirely hard liquor: tequila, vodka, scotch, and some grenade for color), not to mention the valuable brain cells that are demolished.

Other women deal with their social situation by hitting the road on weekends. Winter weekends and other social events at the nearby schools are generally well-represented by Mount Holyoke and Smith women. However, this takes time, a car, and energy, most of which are not always available.

So, if you think your social life doesn't come easily...



Sexual Struggle In *A Dream Of Passion*

by Barbara Osborn

A Dream of Passion, a turbulent new film by Jules Dassin (*Phaedra, Never On Sunday*) successfully integrates the play-within-a-play technique creating a compelling contemporary vision of Euripides' *Medea*. Dassin parallels a Greek production of *Medea* with the life of an imprisoned American woman convicted of infanticide. The parallel becomes complicated, but Dassin balances all its aspects, reaching a plateau of tension and involvement which is maintained throughout the film.

The central conflict is introduced early in the film. The director of *Medea*, played by Andreas Voutsinas, feels that *Medea* murdered in anger and passion. Maya, (Melina Mercouri) in the central role, is uncomfortable with the interpretation, and seeking further understanding of the role, learns about an imprisoned American (Ellen Burstyn) who murdered her children upon learning that her husband had taken a mistress. Maya discovers that this "contemporary *Medea*", Brenda, although obviously deranged, is not vicious and cruel, but rather

childlike, small and frightened, lapsing in and out of reality. As Maya and Brenda's tumultuous friendship develops, the story of the murder unfolds. Brenda murdered her children coolly and deliberately, not in rage, and Dassin convincingly presents this motivation as the only plausible one. Brenda's only lever with her husband was that which she loved best—her children, and so she sacrificed them for love.

Maya understands both what motivated Brenda and, by comparison, what motivated *Medea*. Her interpretation of *Medea* becomes more resolute, and completely contradicts the director's vision. The theme of sexual struggle, in *Medea*—between Jason and *Medea*, and in the film, between director and actress—is developed throughout the film. Every man is ineffectual and impotent. The men in the film maintain a sham of poise, and deny the reality which Maya tries to compel them to acknowledge. As a result, they are dominated—completely controlled by the women they interact with. Dassin's vision is surprising. He is willing unabashedly to condemn

men, to laugh at them, and to expose their pitiful condition.

Nothing in the film, however, is played for laughs, and this becomes a fault. There are comic elements in the action, but only outside the context in which it is presented. A little relief from the pervasive tension would be welcome. The one flaw of the film is that it works on such a constant level of intensity that although one leaves the theatre reeling, the following day no one element or scene seems particularly outstanding. It is, however, a film that respects the viewers' intelligence. Literary references abound and symbolism is used tastefully.

Dassin should be congratulated simply on the brilliance of his far-reaching and fascinating comparison. The analogy lends insight not only into each aspect, but succeeds in making Greek tragedy more accessible to a modern audience. As if *Medea* was performed in contemporary dress "*A Dream of Passion*" opened November 3rd at the Gemini Theatre, 2nd Avenue at 64th Street.



by Wendy Dubin

What is a postcard? Is it simply a piece of paper, a material device to facilitate and limit written correspondence between two people? The current show of **ARTISTS' POSTCARDS: SERIES II** (Series I was presented last year) at the Cooper-Hewitt Museum (5th Ave. at 91st St.) suggests that it is much more.

The exhibit displays the new series of postcards as traditionally framed and hung art works. It includes profiles of the artists whose works are being shown as well as examples of some of the artistic and technical processes used in printing their cards. The viewer who has brought to the show a pre-conceived idea of the postcard as a simple tool of correspondence may come away with new awareness of the many functions and possibilities of the postcard as an actual art object.

The fifty-one contributing artists include well-known painters and sculptors like Alex Katz and David Hockney and photographers like Duane Michaels and Chris Von Wangenheim. But they include also cartoonist Edward Koren, author Tom Wolfe, dancer Martha Graham, the late architect Louis Kahn, and a variety of poets, filmmakers, designers and printmakers; in fact, not only established "fine" artists but artist-craftspeople from many disciplines.

Artists' postcards differ from standard art reproduction cards in several ways. The images on the cards are new, created specifically for this series. The original works are made in exact postcard dimensions so they do not have to be scaled down or reduced to postcard size. The techniques used are chosen and applied specifically to capture the impression and intent of the original creation. And each card is printed in a limited edition of 20,000. In these ways, each postcard, like any artist's print, becomes an individual work of art.

As small but significant art objects, these postcards reflect the changing standards, values, and attitudes of the art world. They display the continually evolving and advancing mediums and technical formats available to artists and the increasing variety, diversity, quality, and sophistication of this

Artists' Postcards At Cooper-Hewitt



Regine and Christine, by Chris von Wangenheim

popular art form.

Yet Artists' postcards are not "hands off" museum art in any sense. Since each card, aside from the one dual-image Artists' Postcard Special, costs only twenty-five cents, contemporary works of art are offered to the public in an inexpensive and widely accessible form. And because of the use of the postcard, not only the purchaser enjoys the work. Each may be enjoyed by any number of people who come in contact with it in the mailing process.

The image on a postcard must be as limited, simple, focused, and concise as its message must be, due to the unavoidable restrictions of size and space. Each card may stand alone, and be appreciated as a work of art in itself. Yet in fulfilling a functional role, the personal message of each artist's image combines with the personal, even if casual message of the sender. Thus the value of the written message increases, enhanced by the intrinsic worth of the artist's pictorial image.

The reverse is also true. As a functional product for communica-

tion, each card may be thought of as incomplete without the necessary elements brought to it by the sender as composer and by the recipient as spectator. Not until the pictorial and written messages are viewed and read is the function or practical utility of the card fulfilled. The work of art is completed through the combined efforts of several contributors and participants. The postcard becomes a means for intensified personal communication, the expression of an artistic vision and a vehicle for expanding the realm of art.

The show runs through Dec. 2nd, and admission is free on Tues. nights.

Nazis And Ionesco

by Claire Martin

It is hard to imagine a more powerful or provocative evening of theater than Jack Garfin's production combining the film "The California Reich" and Eugene Ionesco's "The Lesson," short of pairing "The Sorrow and the Pity" with "The Man in the Glass Booth".

An evening at the Harold Clurman Theatre is not, to the company's credit, what is referred to in the trade as "an audience, show". Nor is it very pleasant. But it is enormously thought-provoking, baring the audience with questions left unanswered.

"The California Reich," a documentary about the four California branches of the American Socialist White People's Alliance (more commonly, the American Nazi Party), is shown first, on a screen that lowers to the center of "The Lesson's" set.

Like Marcel Ophuls, who directed "The Sorrow and the Pity," directors Walter F. Parkes and Keith F. Critchlow investigate their subject

(Continued on Page 18)

Dance Uptown:

Perfection Realized

by Rumu Sarkar

The phone kept ringing and ringing and ringing...

I leaped out of bed thinking it was some warning bell saying I was going to miss my first class. But no, it was a *Bulletin* person asking me to do a review on short notice. I accepted in a dim stupor suddenly remembering that I had FOUR papers to write on that same weekend. Dance Uptown; it sounded interesting. In spite of my ballet background, I would need all the help I could get.

I furtively went to the Friday performance hoping I didn't have "CRITIC" stamped on my forehead. The program looked promising at least — very abstract titles and extensive credits, in short, very sophisticated.

Two of the four pieces were choreographed by Mitchell Rose, one of the artists working on this particular project funded by CETA. The first presentation, named "Hue and Cry" consisted of a core of Barnard students from the Dance Workshop program. A minstrel with a French horn tucked under his arm wandered out to the spotlight and provided a background of strange, atonal resonances. He was intended to be fugitive. But what was he running away from? The restraints of structured society, no doubt. The dancers lined up at one end and really looked like a gym class in their shorts. Rose, as the leader, whistled, whereupon the dancers would run or walk across the stage in formation. There was a visible exercise of will on the part of the dancers as some of their movements did not seem to entirely mesh with the command. The stricken cries of the dancers added to the atmosphere of unreality that pervaded the dance. Unfortunately, there seemed to be a visible emotional displacement of the dancers from the type of involvement required by the piece. This was apparent in the constrained, self-conscious movements of the dancers. The arbitrary assignment of symbolic terms such as religion, reason and serf only heightened this



Debbie Ascher in "Hue and Cry"

to a farce as there was no role projection. The emotional gap was only bridged when the dancers came forward and announced their names with forceful personality.

The second Rose piece was much more enjoyable and the level of difficulty in the choreography was greater. The music was by Prokofiev light and airy in quality. The dance at first sparkled with jest at classical ballet but during the length of the work did not make any definitive statement. The dance was so abstract or obscure that no real statement of purpose could be derived. The dancers moved to the music instead of letting the music reflect their motions and emotional states. The movements were sweeping and balletic but were often repetitive variations of the same basic theme. The easy grace of the dancers created an impression of lightness and delicacy and their movements often complemented each other, the two pairs of dancers serving as coordinate focal points. Rose tried to make use of too much space forcing the spectator to choose one sphere of movement.

The third modern dance movement was a peculiar combination of monastic asceticism and a Western spoof. The eerie neon lighting ef-

fects enhanced the mystical atmosphere, the starkness of the white costumes adding a weird dimension. Again, the symbolism was hard to follow. The background figures accentuated the solo figure in some complex self-awakening or process of enlightenment. The lithesome figures of the dancers and their anonymity carried symbolic import that was appealing.

The second part, seemingly unrelated, was a parody on the Western, complete with cowgirls, cactus and guns in the same eerie light. The comic element was strongly emphasized but other than relief from the earlier solemnity, it seemed rather pointless and irrelevant.

By far the best piece of the whole program was "Haunt" based on traditional Irish dance. The three dancers provided a well-balanced yet divergent interpretation of womanhood. The traditional jig, for example, was extrapolated into an idealized form of dance taken up at significant junctures by each of the dancers and finally lapsing into exhausted energy. The intergration with the music and the other dancers was well done but still abstract in that the dancers would transcend sound and simply become bodies in motion.

Dance Uptown is a good opportunity for self-expression through creative motion. Dance becomes ecstasy when perfection is realized.

BULLETIN'S TEN MOST COMMONLY USED THREATS

- 1) I'm gonna break your legs
 - 2) I feel like putting my face through that plate glass window
 - 3) I'll go write for Spec
 - 4) Oh, go eat thumbtacks
 - 5) I'm gonna slap your nose right off your face.
 - 6) Suck a Moose
 - 7) But I have a midterm next week. . .
 - 8) Want a knuckle sandwich?
 - 9) If you make me eat another thing I'm gonna look just like the Goodyear Blimp
 - 10) Go get Mary.
- JOHN BULLETIN and you, too, can learn the fine art of self-defense.

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READING SKILLS

864-5112

Social Committee

(Continued from Page 10)
and George Plimpton—all Barnard/Columbia graduates or having Columbia graduates or having Columbia affiliation.

Each lecture, which usually draws about 250 people, often begin with an open bar for the first hour, followed by the speaker, a talk and question-and-answer period, and then another hour or so of socializing.

Most of the 1,500 people currently on the mailing list are in their twenties and thirties. Attendance at cocktail parties, dances and other activities usually average 200 people.

Four Barnard alumnae began the Committee when they decided to do something about the problems of being single in New York City. "We were fed up with Fire Island, East Hampton and organizational mixers so we decided to set up a social group with common intellectual interests," one of them told a New York Times reporter in 1974.

Their unique concept certainly seems to have filled a void. At a recent dance at the Harvard Club, most of the singles had been to previous events and many had been coming for years which should prove that the Committee is highly successful as a singles organization.

In fact, Lovenheim said that several people are on record as having met a permanent mate through the activities.

Another advantage of the Committee over other singles organizations is that it is non-profit. Besides financing future events, money from the activities also contributes to Columbia and Barnard scholarship funds.

Thus, the hundreds of Barnard/Columbia singles who took advantage of free hustle lessons at the Copacabana, who had a chance to personally meet anthropologist Margaret Mead after her lecture, and who attended museum openings, concerts and even ice-skating parties not only met new people but also contributed to their alma mater.

People attending the activities

also "pay at the door" so there are no dues to worry about.

Indeed, Lovenheim said present seniors can join The Committee as soon as they graduate. Those interested in getting on the mailing list may write to:

Ms. Barbara Lovenheim
Barnard/Columbia Social Committee
315 East 65th Street
New York, N Y 10021

Cuban Women

(Continued from Page 4)

against the government."

Randall ended her speech by relating a story that points to the further development of women's rights in Cuba in the future. "There was a movement in one of the boys' dorms at the school my daughter attends, to try and get the girls to wash and iron all the boy's uniforms. It took the girls exactly one day (in a school of 4500) to organize themselves against the boys and they made sure that not one girl went along with that idea."

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Notes From

I hope you all got through midterm week alright. Just think in 6 weeks you'll be doing the same thing all over again but then you'll get 4 weeks to recuperate. I'm only mentioning all this to show how fast time has gone by. Here are some things Undergrad's been doing and is planning to do:

Club Meetings—Darlene Yee has had several club meetings and has finally gotten budgets, constitutions, membership lists, and calendars of proposed events from most of the clubs. The rest of you better get them in or you **WILL BE PENALIZED** through budget cuts. If you are planning an event get the information to Darlene so she can post it on the McIntosh event bulletin board and have it printed on the "Master Calendar" which gets circulated throughout the University. In addition, thanks to McAc especially the Commuter Action Committee, who allowed Undergrad to give two rooms they were occupying to 8 other clubs for office space, these clubs now can function at a better level. Commuter Action now occupies the Jean Palmer Room as often as it can be signed out. This is on the upper level of McIntosh next door to the McAc Office.

Budgets—Edna Pezone has finally paid off all old club bills from semesters as well as years past that were owe due. Reminder, get requisitions in to her by Tuesday at 3 PM in order to pick up your check by Friday at the BURSAR'S OFFICE.

Winter Grants—Margo Amgott is working on this program with the Internship program of the Career Placement Office. Due to midterms, the deadline for application has been extended. Speak to Margo about info. (Undergrad X2126 or Home X6080).

Rep Council Meetings—Lois Moonitz has had several meetings already. The next is Thursday November 9th 4 PM in the Jean Palmer Room. Everyone is welcomed to these meetings. If you have a gripe, your representative is there to hear it and to report it at her

There will be a
THIRD CLUBS MEETING
of the
**UNDERGRADUATE
ASSOCIATION**

Thursday, November 9
1:00-2:00 p.m.

110 Mcl. (Rec. Room)

All club meetings are mandatory!
Be sure your club is represented...
For further info, contact Darlene Yee (x2126)

Renaissance Theater in Northern Italy: the Court and the City

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for the Humanities

Sponsored by Medieval & Renaissance Studies Program

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call: 280-5418, x5417

or write: Prof. M. Lorch
206 Milbank
Barnard College
Columbia University

Undergrad

committee meeting which also has faculty and administrative members (i.e. Housing, Financial Aid, Health Service, Budget Review, Admissions & Recruitment, College Activities Policy). The next Housing Committee Meeting is the week of November 13th.

Meetings with Dean Schmitter—Undergrad has arranged to have five meetings this semester with Dean Schmitter. Two have already passed. The next 3 are: TUESDAY NOV. 14th 12 NOON/WEDNESDAY NOV. 29th 8 AM/ and TUESDAY DEC. 12th 12 NOON — in Dean Schmitter's Office. Up to four club presidents can sign up for these meetings. A list is posted on the Undergrad door the Friday before the meeting. Problems pertaining to your club can be discussed at these meetings. Some issues already discussed have been security in McIntosh, housing, mailboxes, and the possibility of a new STUDENT HANDBOOK which would elaborate in detail on Clubs, Government, Social Life, etc. . . all information specifically for students.

President's Advisory Committee—As a member of this committee, I'd like to inform you of what we've been discussing. We've had four meetings already and it seems like it will be a weekly meeting. This committee's purpose is to help advise President Mattfeld on matters pertaining to the future of Barnard College. We help in making plans and priorities for the college's budget. This committee has been meeting jointly with the Budget Review Committee. One meeting was already devoted to student priorities. The following is a list not necessarily in priority order of subjects discussed: Security, Food Plans, Doubles, Overcrowded Classes, Financial Aid, Maintenance improvements for McIntosh, BHR, and the Health Service, and Course Requirements. Another meeting was devoted entirely to Security Problems. For info. on these meetings, contact me (x7409), Darlene Yee (x1039), or Wendy Silverman (x1296).

So that's what Undergrad's been

up to. If you ever want to come to an executive board meeting to discuss something important. We hold one every Thursday from 1-2 PM in our office 101 McIntosh (x2126).

Suzanne LoFrumento
President of Undergrad

People who live in glass houses shouldn't throw grapefruit juice cans.

Leif Grane

Professor of Ecclesiastical History, University of Copenhagen, Denmark will speak on:

Scholasticism, Humanism and the Reformation

November 13 — 4 p.m.
The James Room, 4th floor, Barnard Hall

Thursday Noon Meetings 1978

Nov. 9 — Jan Hartman,
Emmy Award Winner for Best Script, 1978
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James Room (4th floor, Barnard Hall), at noon
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The Fourth Women's Center Reid Lectureship

Barnard College
November 13-14, 1978

Ntozake Shange, poet and playwright, will be at Barnard College for a day and a half to share some of her experiences as an American Black woman in the arts

Schedule of Events - with Ntozake Shange

Monday, November 13:
Public Lecture
"Falling Out of Words"
4:00 p.m., Lehman Auditorium
Altschul Hall, Broadway and 119th Street
Reception immediately following lecture in Altschul Lobby

Tuesday, November 14:
"They Are Colored, Period."
A Women's Issues Luncheon
12:00 Noon - 2:00 p.m., The James Room, Barnard Hall

(Please make reservations by November 10 or attend without lunch)

Tuesday, November 14:
Preview of a Work in Progress
Ms. Shange will direct The New World Theatre,
a Barnard/Columbia student group in
"From Okra to Greens: A Total Environment for Black People"
3:30 to 5:30 p.m. The College Parlor, Barnard Hall

Reception immediately following, 5:30 to 6:30 p.m.
Co-sponsored by the Barnard Organization for Black Women
and the New World Theatre

Ntozake Shange is the author of the 1976 award-winning Broadway hit, "For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf." She has written two other works for the Public Theatre, using theatrical space to weave together poetry, movement and music. In addition she has written a novella, short stories, numerous magazine articles and most recently, a collection of poetry, *Nappy Edges*.

Ms. Shange graduated from Barnard in 1970 where she was a founder of the Barnard Organization of Soul Sisters, the predecessor of the present Barnard Organization of Black Women. She has an M.A. in American Studies from the University of Southern California and is a frequent lecturer at colleges and universities.

Nazis

(Continued from Page 13)

with a conscious detachment, openly receptive to information. Parkes and Critchlow let the people in the film become the celluloid equivalent of the Rorschach test. The result is profoundly more effective than a biased film.

The Nazis in "The California Reich" come from working- or lower-class backgrounds, many have prison records, and many have histories of mental instability. Their meetings resemble the Boy Scouts gone awry, with swastika armbands, children shrilling "Heil Hitler" and cakes celebrating the Furher's birthday. They believe in their cause with a frightening fervor

"The Lesson" (in English), which follows after a brief respite, is an incisive adjoinder to the film. It is a snappy, tight production of Ionesco's absurd play. Joseph Wiseman plays the Professor, a teetery, fretful old man, and is at his best during the long discourses on mathematics and linguistics. Didi Conn, as the Young Pupil, matches Wiseman point for point. Her reedy little-girl voice and *gamin* appearance, which bring to mind Minnie Mouse, are perfect here. She does all that her director asks of her, and does it so effectively that one wonders why she troubles with pap movies like "You Light Up My Life" or "Grease" at all.

It is a tricky thing to combine film and theater; there is always the risk of looking like a '60s "happening". Garfein strikes a balance in this production that is delicate and true. He doesn't presume to present his audience with any answers; he merely spreads the exhibits before us. The result is at once bracing and disturbing; it is off-off-Broadway at its best.

(Continued from Page 5)

Picture yourself working on the South China Morning Post! It's not so far out of reach if you make it as a Luce Scholar. This program places scholars in professional internships in Asia, favoring students whose leadership potential is in areas unrelated to Asian specialties. Graduating seniors and recent alumni of Columbia and Barnard are eligible. For further information, contact Professor D. Puchala, x4618.

Celibacy

(Continued from Page 5)

Sex is something I think, that one has to learn to live with, not without. Sometimes its very tempting to fall into bed with someone, and just use them for sexual release; but I'm not an animal and I would only be betraying myself. As an older friend of mine once reminded me, no one has ever died from lack of sex. I know that I can have fun, and have a fairly decent social life without having a boyfriend; in fact, I have a great deal of mobility and can have alot of different friends with different interests, and I never have to be in the position where I'm

locked into one clique, and wind up spending all my free time with the same people.

I like my life; other people might not. As a friend of mine said to me not long ago: "I like celibacy—it gives me so much time to do other things!"

Boyfriends

(Continued from Page 3)
chose to terminate that relationship after realizing that the boyfriend had come to dominate all of her time, and the relationships did not allow sufficient time for her studies.

"To have or not to have a steady boyfriend depends on your ability to live independently", said Nehama

D., "don't become dependent on your boyfriend—he shouldn't be a necessity or a prerequisite to happiness on campus—but simply an added attraction to college life."

Some women latch on to men for security, a sense of identity, or simply because it is what all of her friends are doing, but having a boyfriend will only bring you grief if you take one for the wrong reasons. A girl must be strong enough to realize that the only thing which might be necessary on campus is a self confident outlook on life—so that when she does find someone she loves, she will gain maximum fulfillment from the relationship, without losing her identity in it.

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A Heavy Statement Film

by Marianne Goldstein

The Big Fix wouldn't be much of a movie if it weren't for the overwhelming presence of Richard Dreyfuss. To simply say that he adds to the film is a gross understatement—he *is* the film. As Moses Wine, a nostalgic 60's radical from Berkley turned private detective, who is divorced, the father of two precocious sons, and who plays Clue in his spare time ("Just trying to perfect my craft") Dreyfuss is the embodiment of the cynical, wise-cracking yet intelligent man Roger Simon created in his 1973 novel on which this film is based.

Yet The Big Fix, which is a terrific novel, just doesn't make it when transferred to the screen. The plot has been trimmed down (and it was pretty spare to begin with), and in the process some of the books more interesting characters have been deleted. And the characters from the book who do remain in the film have been reduced to shallow stereotypes. The book was written clearly, plainly but with a pervasive wit which was reflective of the laid-back, mellowed-out atmosphere in which the story takes place. The film is so laid-back that it has gone even one step further—it has become dull. Even the big climax is unexciting, as the viewer waits for Dreyfuss to come up with another one-liner to save the scene. The novel was particularly rich in its descriptions of Los Barrios, and of the ritzier sections of Los Angeles. Unfortunately, the film has the look of a made-for-TV movie.

The plot is fairly simple. One of Wines' old Berkley girlfriends come to him with an assignment—to try and find out who is trying to smear the gubernatorial campaign of one Miles Hawthorne, a polyester doubleknit version of our basic knee-jerk liberal (or as Wine puts it: "Hawthorne is California's answer to Melba Toast"). There is evidence that Howard Eppis (an Abby Hoffman-like character who authored a book entitled "Rip It Off") is responsible for the sabotage and it is Wines' job to find him among the remnants of the 60's underground and stop him. There are alot of subplots in the film including a familial struggle between a wealthy domineering father and his ne'er do well son, and a Ceasar

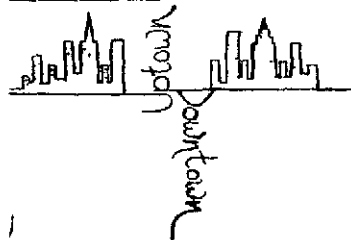
Chavez-like character who is kidnapped because of his friendship with Eppis.

Thematically, the film seems to veer off in several directions. On one hand it would like to be a craftily plotted suspense story built around a theme of greed and revenge. On the other hand, though, The Big Fix wants to be a witty social satire that deals with the big question of What Ever Happened To The Big Campus Radical Of The 60's. According to Roger Simon (who also authored the screenplay) they turn establishment, move to suburbia, and go into advertising (In one of the films more absurd scenes, Wine, Eppis and their children parade around Eppis's backyard swimming pool singing "We Shall Not Be Moved;"). Unfortunately, neither theme is adequately explored, and as a result the film seems shallow and insipid. A perfect example of this is the scene where Wine is riding home with Lila Shea, his Berkley girlfriend. Lila charges Wine with having become cynical in his old age. "The 60's are over, Lila", he sagely reminds her. "Oh, are they?" she replies, raising an eyebrow. This, of course leaves the viewer to ask the next question: "Huh?"

In order to show the viewer how college students have changed over the years, Lila and Wine go to visit a classroom where a famous William Kunstler-like lawyer is teaching. One of his students bluntly ask him if the course is Pass/Fail, adding that he needs "a 3.1 to get into Dent School." And, in the films most ridiculous moments (ironically meant to be the most touching) Wine finds himself getting teary-eyed over some videotapes of a Chicago-7-like protest group (the California 4) of which Eppis was a member.

The Big Fix aspires to be a Heavy Statement film and although it misses this mark, it is still an entertaining one. As was noted before, Richard Dreyfuss really carries the film—this is because his is the only character allowed to develop to any depth. His portrayal of Moses Wine introduces us to a man who is at once cynical, yet concerned; very definite, yet very confused, with a tough exterior, and a heart of Mar-

(Continued on Page 22)



By Marianne Goldstein

Devotees of the Belmore Cafeteria are usually at a loss to explain their affection for the place. As one cab driver told me: "I love it for the people, the coffee and the linzer cookies"; another shrugged his shoulders and said: "Beats me. I guess its because they have good coffee. I dunno."

The Belmore is located at 28th Street and Park Ave South, and seems to be the number one hangout of this cities cabbies. Early in the morning and again at lunch time, taxis line the adjacent streets two deep, and inside the hacks occupy much of the back section, all with copies of the Daily News (now, the Post), all with cigars, and all with loudly voiced opinions. The atmosphere, for the uninitiated, is a little intimidating—everyone seems to know everyone else, as greetings are often bantered back and forth between the regulars and the women behind the counter. But there is no need for nerves, because after your third or fourth visit, you, too will become a regular, and will warrant the special attentions of the aproned women behind the large glass counter.

It's hard to describe the waitresses at the Belmore without making them sound cheezy—they're not. They've got to be the sweetest bunch of men and women I've encountered; sometimes they're ornery (especially during the lunch time-rush), but catch them at off-peak hours, and they treat you like family. The difference between the waitresses here, and those at another eatery is that the Belmore's

Really,
folks.

are career waitresses, not just transients on the lookout for another job. These women are pros, and they all know their craft inside-out.

I've only been hanging out there for about a month or so; **Bulletin** does its production work down the street, so I've become pretty familiar with both the waitresses and the neighborhood. I was quickly tagged as "the one who looks just like Sally Field" (I really don't), and I'm now the recipient of friendly hellos. For example, one early Friday morning I stopped by for my morning caffeine fix and my once a week treat—a piece of the Belmore's superb pastry. Two hours later I was back again—this time for two more coffees. The waitress peered over at me across the counter. With a look of Jewish-Motherly concern she told me: "Too much coffee is not good for you, dear. It's not good for the complexion, it's not good for the stomach, it's not good for the kidneys. You want maybe I should get you a glass of milk?" I quickly informed her that I was on a diet, and milk had more calories than I could afford to ingest. "You want maybe I should find you some skim? Besides, you had a linzer cookie this morning—what's this diet business? All you young girls want to starve yourselves to death!" I wound up with a pint of milk.

Another time, I came in to grab a sandwich. I had a lot on my mind, and I must of looked pretty worried because the waitress slipped me an extra pickle—pretty impressive, considering the sign over the counter informs one that "YOU Can Have ONE Pickle Per Order!" As she slid my plate across the counter, she winked at me.

Some people like their eating places to be antiseptic, or elegant, or toney. The Belmore is not one of these—the ambiance is early Hewitt Cafeteria, its clientele doesn't even make a habit of doing the Times crossword puzzle, and we young college girls tend to stand out like sore thumbs—though at times I have spotted Vuitton-bagged women attacking chicken salad, and briefcased men digging into some blintzes. But it's for this reason that the Belmore is special and entertaining. Their brand of hominess may be annoying to some; I love it, though, and look forward to each visit.

"FABULOUS IS THE WORD FOR 'THE WIZ.'"

REVIEWS BY DAVID KATZ

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For further information, contact the Dance office, x2995,

or Holly Williams x6268

The Big Fix

(Continued from Page 20)

shallow Fluff. The other characters are all excellently acted, although they come off as mere stereotypes. Particularly good is Rita Karin as Wine's Aunt Sonya, a crusty old revolutionary-at-heart who is portrayed as a crazy septugenarian who likes to curse and tell stories about the Albanian Labor Party. Susan Anspach is a properly flaky Lila Shea and Fritz Weaver makes an effective domineering-father-figure.

But, if I were you, I'd wait until The Big Fix hits the Olympia before I'd go and see it. In the meantime, stay home and read a book.

Newsbriefs

(Continued from Page 5)

EDUCATION PROGRAM

Applications for the 1979-80 Education Program are now available in Room 336 Milbank. Interested juniors can pick up application forms and a description of requirements at any time. The applications are due by November 13. A list of next year's Education Program members will be posted by the end of this semester.

WELLA ADVERTISEMENT COMPETITION

The Wella Corporation is looking for students to advertise their Wella Balsam shampoos and conditioners in a race to win the 1979 National Student Competition. Competing students will develop complete advertising campaigns from the case study designed by Wella's ad agency, and will compete in the American Advertising Competition in June. Students interested in advertising, marketing, and communications should especially take heed to this competition. Contact Judy Geurin de Neco, or Fran Karlinert at 879-4722 for further info.

NIKON PHOTO CONTEST

Are you amateur photographers interested in winning \$1,500 in Nikon equipment? This is the first prize in the sixth annual Nikon/Nutshell Photo contest, open to amateur student and faculty photographers. There is no limit to amount of entries. For contest entry blanks, write Wilma Jordan, Nikon/Nutshell Photo Contest, 505 Market St., Knoxville, Tenn. 37902. Deadline for all entries is January 20, 1979.

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By Deborah Paiss and Kerry Koutsouris

What is that special essence that typifies the Barnard woman or the Columbia man? In the ongoing Battle of Broadway, this ponderous question has troubled us all. Each side of the street has its respective opinion of the opposing institution, but just exactly what are those distinctive stereotypes that characterize us all? After careful research and documentation, taken from a cross-section of the population, we now bring you the definitive listings of the C.U. man and/or woman. So, the next time you're explaining to a Bowery Bum or Shopping-Bag Lady in Port Authority what a nice person like you is doing in a place like this, this list will enable you to wax eloquent on the subject of Barnard-Columbia affairs.

Barnard Women

1. Pseudo-Artsy
2. Yves St. Laurent T-Shirt
3. Doesn't do windows
4. Avant-guard
5. Favourite saying: vasectomies are the best invention since Tampax
6. Wears three-piece suits
7. Militant feminist
8. Likes cats
9. Uses the Columbia Spectator to line kitty litter box
10. Says "tomato"
11. Favourite seductive line: Come up and see my Kafka
12. Reads Playgirl for the prose
13. Favourite fetish: Into Quiana
14. Neurotic—Compulsive
15. Favourite song: "Yes, we have no bananas" but we're trying"

Columbia Men

1. Pseudo-intellectual
2. Polyester khaki-pants
3. Doesn't do windows
4. Apres-guard
5. Favourite saying: an I.U.D. is an I.O.U.
6. Wears three-piece suits
7. Militant Chauvinist
8. Likes dogs
9. Uses the Barnard Bulletin to paper-train his dog.
10. Says "tomato"
11. Favourite seductive line: Come up and see my slide-rule
12. Watches Charlie's Angels for the plot.
13. Favourite fetish: Into Rubber
14. Compulsive-neurotic
15. Favourite song: "Yes, we have no bananas, but we're trying"

Ed.'s note—The authors of this article will be on leave next semester to co-author their forthcoming book—"What to wear to your Lynching on College Walk."

DICK AND JANE GO TO C.U.



Calendar

Bach Cantatas at Holy Trinity Lutheran Church (CPW and 65th St.). Each Sunday at 5 PM.

Mark Rothko—The Guggenheim Museum (5th Avenue at 89th St.). through 1/14.

Ornament in the 20th Century and Postcard Designs at The Cooper-Hewitt Museum (5th Avenue at 91st St.). Closed Mondays.

The New York Philharmonic—A program of Messiaen and Beethoven 11/9, 10, 11 Evenings at 8:30.

Anabelle Gamson and May O'Donnell—Concert Dance Company. Alternating performances. Dance Umbrella, 2nd Avenue at 12th St. 11/7-11/12. 8:00.

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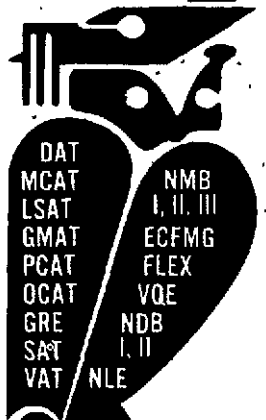
(Continued from Page 4)

where she majored in English Literature. She holds an M.A. in English Literature from Yale and is currently working on her doctorate in the field at the Graduate School of the City University of New York. "But I'm studying for myself," she commented, "in financial aid you need something to keep you sane." Future plans include a possible position as a Dean of Students and ultimately the presidency of a small college.

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