

Barnard College's Weekly Newsmagazine

BARNARD BULLETIN

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March 5, 1979



PHOTO BY R. ANDERSON FOR THE BULLETIN

The Dollar Value of the Barnard Degree

When the economy is stricken with runaway inflation, the people who lose are the ones who can just barely keep up in the first place. Students and their families are a prime example.

As a result of such inflation, Barnard tuition is going up 8½%, room rent is being increased by 17%, the meal plan is also going up 8%, and there doesn't seem to be much that we can do about it. Barnard's costs have risen, and as a non-profit institution, it can't afford to lose money if it is to survive.

But if we are expected to pay almost \$8000 per year to attend this school, we as consumers have a right to know what our money is being spent on. If the price hikes are not going to be used to improve services, but only to maintain them at their present level, then we have a right to see exactly how it is to be apportioned. We must be able to satisfy ourselves that our money is being spent on giving us a quality education, and not being used to pad the bank accounts of some administrator.

We therefore must demand that the budgetary process be opened to our full scrutiny, and that administrators be prepared to answer in public all questions about the fiscal processes of the college.

The budget will not be ratified by the Board of Trustees until late April or May. Before it is finalized, students must voice their concern about how the college is being run, and about how their families' money is being spent.

Open forums have been scheduled for students to meet with President Mattfeld to ask her questions and voice concerns. Students should use these opportunities to state their grievances. We also urge that administrators be prepared to give full and detailed explanations of how the budgetary "pic" breaks down to any student or parent who wishes one.

We must have a voice in the way this college is run. It's our future that's at stake, and it's our money that will determine whether or not a Barnard degree is worth anything in this world.



High upon Low — steppin' out with last week's balmy weather.

Photo by Marie Rudensky

BULLETIN

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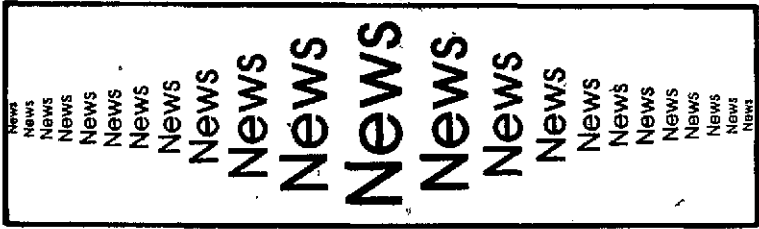
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COCO Update

by Nancy Tappan

The Co-ordinating Council (COCO), at a meeting on Thursday, March 1, accepted amendments to the proposals reorganizing the Tri-partite Committee system of the Barnard College Government.

According to Undergrad Vice-President Lois Moonitz, COCO accepted a change in the charter of the Committee on Admissions, which would now allow for three student representatives to the committee, two of which would be upperclasswomen. "The third seat would be an at-large seat, which could be held by a freshman. However, there will be no mandated seat for a freshman," said Moonitz.

Another compromise was reached concerning the student representation on the Health Services Committee. "The general consensus on COCO is that the freshmen are a special constituency who need representation on a Health Services policy

committee. Therefore, COCO decided that Undergrad could make a stipulation in the election by-laws that one of the three student seats on the Health Service Committee must be held by a freshman," said Moonitz.

Moonitz also said that the election by-laws will probably be changed to provide for autumn elections to fill at-large and freshman positions on the College Committees.

"As it stands, the students on COCO are fairly satisfied with the compromises that were reached last week," said Moonitz. "The main thing that we're not happy with now is the reduction in student representation on the Housing Committee."

The proposed changes in the College By-Laws and the Undergrad Elections by-Laws will be discussed at a meeting of the Student Representative Council meeting on Tuesday, March 6, at 4 p.m. in the Jean Palmer Room, McIntosh Center.

Undergrad's Constitution

Revised

The Undergraduate Association will present its rewritten Constitution to the students on April 2, 3, and 4.

Undergrad's constitution has not been updated since 1964; of student government as it presently exists, as well as details of the functions of all Tri-partite committees and the duties of the five Undergraduate officers. The revisions will purge the structure of such non-functioning committees such as the Board of Proctors.

Undergrad V.P. for Student Government Lois Moonitz commented, "We require all clubs to have updated constitutions, it's not fair that Undergrad's is 15 years old."

The Constitution Committee must still draw up club and election guidelines, and will then present the entire document to Joanne Blauer, Deputy Assistant to President Mattfeld, for editing. The final copy will then be presented to the students for approval.

Students are invited to a forum on March 22 to question Undergrad officers about the revisions.



Photo by Maria Ruffenst.

Former New York City Council President Paul O'Dwyer discussed his experiences in public life during an interview with Columbia TV last week. He spoke of his first involvement in American politics in the 1920's. As an Irish immigrant he supported the Democratic Party because it was "the thing you were supposed to do at the time." His background continued to influence his political views since he has been a lifelong supporter of trade unions, benefits for underprivileged and minority rights. O'Dwyer is now practicing law with his own firm.

-Linda Peleanu

Letters To The Editor

'Despotic' Allocation Policies

To the Editor:

Apparently, accusations of inequality and inefficiency against the Undergraduate Association have recently been extremely common. I dislike aggravating this already tense situation, but nevertheless I feel compelled to express resentment for Undergrad's allocation policies.

Our (the Chinese Students' Club's) spring appropriation was drastically reduced by 60 percent from the already modest fall allotment. When we approached the Financial Control Board and inquired about the reasons for this decrease, we were given arguments which rival a drunkard's soliloquy for logic and clarity. Apparently, they did not consider the merits of our numerous past and proposed future events. Rather they based their estimates upon the totally incorrect contention that "there are too many Asian clubs" specifically and too many ethnic clubs in general. This remark indicates an ethnocentric bias which violates every concept of intellectual impartiality and objectivity.

We understand the financial shortage which plagues the Undergraduate Association and in-

deed every other sector of Columbia University and Barnard College. Yet I sincerely believe that our appropriation is much too small, considering that we are one of the largest student organizations, representing over 250 Chinese students at Barnard and over 600 at

Columbia. I urge all the readers to try and end the despotic, condescending, and unresponsive power of the Undergraduate Association.

—Chester Lee
President-Chinese Students' Club
C'79

Bulletin Needs Analysis

To the Editor:

This is not a "what-I-think-about-feminism-and-Playboy" letter. Hopefully, everyone has put in their two cents and the air is clear for us to get on with it.

It does seem that newspapers are headlining such crucial topics as pornography, fashion and the old "new morality" as feminist issues. To the extent that these need to be dealt with, it is as symptoms, not problems. Better yet, let's deal directly with structured inequalities.

It may be that the women's movement hasn't so much allowed itself to get bogged down in this morass, as it has allowed itself to be so portrayed in the press. After all, ravings against college-educated bare

breasts sell more papers than concern about Title XX day care cuts.

But the *Bulletin* doesn't need to sell itself. It has a responsibility not to get snagged on this stuff. We need to see articles about lobbying for reproductive rights, Headstart funding, proposed state constitutional amendments, Medicaid abortions, the advocates of children's rights, and many, many more. Not to mention broader issues — full employment, the social services budget, civil rights court precedents, unions — as they affect all people, including women.

So let's see some analytical stories. *Bulletin* ought to do better.

—Barbara Locklin

News Briefs

Asian Dance Forms

The Asia Society's Performing Arts Program and the Dance Notation Bureau presents Three Master Classes in Three Asian Dance Forms; *Yakshaguna — Dance-Drama from South Kanara, India* on March 10 or 11, *Aspects of Peking Opera* on March 17 or 18, and *Balinese Dance* on March 24 or 25.

All dance classes will be held at the Dance Notation Bureau, 505 Eighth Ave., at 35th St., 23rd floor. For cost, registration and more info., contact the Dance Notation Bureau at 989-5535.

European Community

The second lecture in a series on the European community, "*The European Community as a Dynamic Partner in a New International Economic Order*," will be held on Monday, March 5, at 8 pm. This lecture will be conducted by Pierre Maive, the Chief of Mission, Delegation of the Commission of the European Community at the United Nations. Sponsored by Maison Francaise in East Hall.

French Environmental Protection

General Jacques Degas, Delegate General of the "*Espaces Pour Demain*" movement and specialist in environmental problems, will be lecturing upon "The Protection of Nature and of the Environment in France." The lecture will be illustrated by a film and will be

followed by a panel discussion consisting of Pierre H. Colas-Thibouville, U.S.A. delegate to "*Espaces Pour Demain*," Robert McNulty, President of "Partners for Livable Places," William K. Reilly, Jr., President of the Conservation Foundation, and Peter Stein, New York Director of Trust for Public Land.

This lecture, co-sponsored by the Center for Advanced Research in Urban and Environmental Affairs at Columbia, will be held on Wednesday, March 7, at 8 pm, in East Hall.

Majoring in P.I.A.

Sophomores interested in majoring in *Program in the Arts* (music, dance, writing, theater, visual art) may pick up application information in room 207, Barnard Hall or call x2952. Deadline for submission is March 19.

Cytology Lab Assistant Rosa Crum surveys damage to Barnard Greenhouse plants that were affected by the recent cold spell. Apparently, the greenhouse on the roof of Milbank Hall did not have heat over the weekend of February 23 when temperatures dropped to 23 degrees. Some plants are suffering from growth retardation. Others were killed outright.

Class exercises in cytology have been cancelled or postponed until specimens recover or new plants are acquired. Financial loss is impossible to estimate, said Dr. Donald Ritchie of the Biology Department, who acquired many of the plants over a long period of time.



Dorms To Get Smoke Detectors

By Marcy Goldstein
and Maria Rudensky

At an estimated cost of \$450,000, heat/smoke detectors will be installed in Barnard dorms as authorized by the Barnard Board of Trustees last week. The early warning system will be put in both the on and off-campus dorms "by September," according to Vice President for Finance and Administration Jack McBride.

"The money will be borrowed back from the room and board fees over a period of three years," according to McBride. "Most colleges are putting in similar systems, especially since the fire at Providence College last year." McBride also said that the lack of heat/smoke detectors did not constitute a blatant violation of the New York City Fire Code.

The system will feature a smoke detector in every room, and heat detectors throughout the dormitories with continuous temperature monitoring. In addition, a "rate of rise" instrument which is equipped to detect flash fires will be installed, according to Robert Devine, Director of Buildings and Grounds. "No system is perfect, but if someone fiddles with it, the alarm will go off," he added. McBride stated that he did not "expect students to interfere with the heat detectors," but he thought the smoke detectors will probably be "tampered with."

As a result of another authorization made by the Board of Trustees, storm windows will be installed in the Brooks-Hewitt-Reid complex to aid energy conservation. McBride added that all rooms will get the double windows, regardless of their exposure. New ventilation is also planned for BHR. These improvements will "pay for themselves," said McBride, with the lowered fuel bills next season.

Boserup to Speak at Barnard

By Ellen Goldbaum

The role of women in the economies of underdeveloped countries was a neglected field of study until internationally esteemed economist Ester Boserup, one of Barnard's 1979 Gilderleeve lecturers, began exploring it.

Starting March 19, Boserup will be in residence at Barnard. On Tuesday March 20 at 4 p.m. in Lehman Auditorium, she will speak on "Technological Change and the Roles of Women." There will be an open discussion with her at the

Thursday Noon meeting in the James Room on March 22, will make her final presentation on "Women and Economic Growth in the Developing World" in 304 Barnard Hall later that afternoon.

In one of her books, *Woman's Role in Economic Development* Boserup, writing from economic and sociological perspectives, pursues the question of how economic development affects the status of women in regard to the marriage codes and family hierarchies which have been traditions for centuries.

Called a pioneer in her field, Boserup studied economics at the University of Copenhagen where she received her Ph.D. She became the head of the Danish National Bank in 1940 and has since worked with various United Nations Organizations including the World Bank. Boserup presently serves on the U.N. Expert Commission for Development Planning and the U.N. Commission on the Status of Women.



Ester Boserup

Convention Reps Ignore Women's Affairs

By Wendy Silverman

The University of Pennsylvania hosted the first Intercollegiate Conference, with the eight Ivy League schools, and the University of Chicago and Stanford University, from Feb. 24-25. A representative from Barnard were also present, in recognition of Barnard's affiliation with Columbia.

The aims of the convention were to exchange ideas, information, programs, and perspectives on academics, extra-curricular activities, minority affairs, student government, student life, the role of the university in social and political affairs, tuition, financial aid and admissions and women's affairs.

The Women's Affairs committee, which included the representatives from Barnard, discussed the following topics: active recruitment of qualified women faculty and students, availability of a women's studies program, student health services, day care facilities for students with children, security, housing, women's organizations on campus, lesbian and gay rights, methods of dealing with sexual harassment, and compliance with Title IX. They found that:

—All ten universities have few women faculty members, and fewer tenured women faculty members. Inequities within departments exist. Delegates from the University of Chicago complained that the "Old Boy" system still continues and that women faculty members are "made to feel unwanted."

—A program in women's studies is not considered "academically rigorous," at eight of the ten universities represented. Neither Brown nor Harvard-Radcliffe, two recently merged schools, have a women's studies program. Of the ten universities which attended the convention, only Barnard and the University of Pennsylvania grant a Bachelor's degree in women's studies.

—Abortion is included in four of the universities' health plans. Cornell also provides abortion under a supplementary insurance plan. (Columbia's health fee includes abortion; Barnard's does not.) The Harvard-Radcliffe plan includes an optional financial

rebate of 14 cents if a student does not want to contribute to abortion.

Resolutions were drafted and voted upon on the second day of the convention. The General Assembly passed a resolution of opposition to the reinstatement of the peacetime draft. The resolution was co-sponsored by the Women's Affairs Committee and the Committee on Social and Political Affairs. A resolution calling for more active recruiting of women faculty members, and more equitable promotion of all employees was also passed, sponsored by the Women's Affairs Committee, which also called for the immediate ratification of the Equal Rights Amendment.

Members of the Minority Affairs

Committee walked out of the convention on Sunday afternoon, because they felt that the convention did not sufficiently represent minority students. The Women's Affairs committee, sympathetic to the Minority Student Affairs committee, told the General Assembly that no minorities had been on the Women's Affairs committee, and little attention had thus been paid to the needs of minority female students. Nor was there any discussion of the hiring and promotion of minority women faculty members.

Columbia's Caucus said that in the future, more minorities and Barnard students will be included in the delegation

New Wave Washes Over Barnard

by Maria Rudensky

In what is billed as the first of major annual concerts, the David Johansen Group will perform at Barnard on March 23. The New Wave ensemble which has appeared at the Palladium will play before an audience of 1,350 in the Barnard Gym Broken Hearts, a Columbia-based group led by Jeff Strell which recently had engagements at CBGB's will open for Johansen.

Paula Franzese, President of McIntosh Activities Council and organizer of the concert said that other bands that were contacted but could not appear.

Tickets for the David Johansen Group are available in the McIntosh Ticket Booth from 12 to 6 Monday to Friday. Admission is \$5 with a CUID and there is a limit of 5 tickets per ID.



Devil's Advocate Fills the Gap

Political awareness is back at Columbia. Along with the newsletter soon to be published by the '78 Committee, another political publication is in the works. Titled *The Devil's Advocate*, the new publication was created to "fill the gap in political coverage on this campus." *The Devil's Advocate*, conceived and edited by Rei Roth-

berg (Columbia '80), and is a non-partisan paper whose primary functions are to provide a forum for political groups on campus and to keep students abreast of campus, city, and national political news.

Anyone interested in working on *The Devil's Advocate* should drop by the office at 306 FBH or call X1016 for details

American Childbirth "Dehumanizing"

By Eileen Tabios

"Childbirth in the United States is characterized by dehumanization, depression, violence and danger," said Susan Strane, guest speaker during the third in a series on "Women: Violence and Violation" Tuesday at Earl Hall.

Strane, representing the Metropolitan New York Childbirth Education Association, spoke on the topic "Childbirth: Who's Delivering Whom?" as part of the series sponsored by Women's Center, Women's Collective, Lesbians at Barnard, Women's Counseling Project, Earl Hall Center, Catholic Campus Ministry, and the Episcopal Campus ministry. ministry.

"One of the five characters of dehumanization (of the birth process) is the medical monopoly on childbirth care," said Strane. "Most doctors are men because the United States did something around the turn of the century that no other country did—they (U.S.) outlawed midwifery," she explained.

"One obstetrician even said, 'We have re-written the birth drama to make ourselves the stars and not the women; we even accept congratulations



Susan Strane

photo by Debra Schmidt

from the husbands and we wonder why women are resentful" added Strane.

Another dehumanizing factor is the hospital setting which "isolates the mother from her friends and relatives when she needs them the most," said Strane. "Women are strapped to a cart and pulled to the delivery room, and the nurseries usually have rules of feeding babies every four hours and too bad if the baby is screaming," Strane added.

Specializations in the birth process "from obstetricians to the maintenance staff," also cause a disinterest

by the specialists in other areas of the childbirth process which don't touch their speciality, according to Strane.

"And many specialists have conflicting goals," continued Strane, "obstetricians are concerned with the comfort of the mother while the pediatricians are concerned about the care of the baby."

Strane cited the "reliance on technology" and the "manipulation of power and status" by those involved in the birth-process, especially the doctors, as other factors dehumanizing the birth experience.

A slide show compiled by Suzanne Arms, author of *Immaculate Deception*, focusing on alternative birth methods to hospital delivery was also shown by Strane. The slides presented three women who chose to have their babies at home, one mother who defied hospital rules although she had her baby at a hospital, and another who had a baby through a cesarean operation.

Hospital delivery is a "cold experience," said one of the mothers who had her baby at home. "I loved having the support of having people around me who loved me, who loved my child and who loved what was happening," she said.

Another mother said she had the baby at home because she felt it was important to make her own decisions during the birth process. "I felt good for my mother who was there because she hadn't had the chance to see me born and she could see her granddaughter being born," she said.

One mother who had her baby at the hospital got up and walked to the nursery when her baby was taken there. "She's a very contented baby now and I think it's because I didn't let administrative rules get in the way," she said.

Students Fight for Abortion Rights

By Risa Gerson

The Committee for Reproductive Choice, a Columbia community group of concerned women, has been meeting in the Women's Center at Barnard the past few weeks discussing feminist issues such as sterilization abuse and abortion rights. The group was started by several Barnard women who first became aware of the problem at a meeting of the Committee for Abortion Rights and Against Sterilization Abuse (CARASA), a national group with local chapters.

At the February 27 meeting, two representatives from CARASA spoke, emphasizing the need for availability of good, cheap, safe birth control, adequate abortion counseling in the woman's primary language, cessation of involuntary sterilization (especially of blacks, native Americans and other minorities), availability of day care centers, pre and post natal care, and

freedom for sexual choice

Legislation attacks on hard-won abortion rights have intensified. Some states have instituted their own legislation which puts extreme psychological pressure on women who opt for abortions: Louisiana rules that a woman who has an abortion must have a funeral for the fetus.

The Barnard group supports CARASA platform but is unsure if it will affiliate with CARASA or remain independent. The Barnard group is now working on educating the Columbia community through films, speakers and guerilla theatre. The current aim of the group is to spread information on the rally of March 31st, protesting sterilization abuse, and demanding abortion rights. The New York City rally, sponsored by the ad-hoc International Women's Committee on Abortion rights, will be in conjunction with demonstrations and rallies throughout the world.

Dance



Dance Theater of Harlem

Twyla Tharp at BAM

Eddie Shellman

Visual drama and long supple stretches

by Claire Martin
Judging from the six works presented Feb. 24 at the City Center Theater, the Dance Theater of Harlem

is very big on extension: dancers' long, supple stretches (often on toe point) characterized the pieces, only two of which were choreographed by the

same person. The devices of extension and toe dancing are teased in "Introducing . . ." a bright, witty piece by Choo San Goh. In the latter part of the dance, a sleepy ballerina is unsuccessfully coaxed by three male dancers into performing classical ballet maneuvers. The obstinant dancer (China White), looking drowsily irritated, allows herself, to be positioned into pirouettes and other movements that require toe dancing, but makes no effort to perform, and

The French 'Cid' of an Epic

The Maison Francaise's production of *Le Cid* will be costumed, according to convention, in the styles of the Baroque. Which disappoints some members of the cast, who campaigned for jeans and switchblades—a West Cid story.

Some cast members also, they would have you believe, urged director Nathan Gross to do a fantasy interpretation of the play, as *The Wizard of Cid*, punning on the comic strip.

Gross said no. Just keep it in the original French.

Judging from a recent rehearsal at the Maison, Gross is capitalizing on the comedy in *Le Cid* ('a tragicomédie,' reads the French script, that will be performed in the original French), and is perfectly satisfied with the humor suggested in the script. He urges his 11 actors, all Barnard or Columbia college students, to take advantage of the comic situations, and does not hesitate to lead from the director's chair to demonstrate what he wants.

"I want as many laughs as I can get out of this scene—at your entrance, a big laugh, and when you courtsey, and when you exit," Gross, who teaches

French at Columbia College, told Athena Viscusi, who plays Infante, one of the principal roles. Gross suggested changing one of her lines (he has done a lot of that, and editing, according to producer and faculty advisor Charles Potter), in order to clarify a word. "It's better to do that line with a minor mistake, and get the idea of marriage across, then let the audience miss the idea," he said.

"The level of acting is very good, and the level of language is very good," said Potter, who was at the rehearsal. He added that a lot of the play's student actors have spoken French most of their lives, because of French relatives or because they lived in France. "You can say they've spoken it — long enough. Of course, I'm still nervous everything won't come off."

Gross, ebulliently directing in the adjoining room ("What?" he shouted at an actor. "Are you afraid to laugh at a tragedy? Why, you're supposed to!") seemed in higher spirits about the play.

Le Cid will be presented March 7 through 10 at Minor Latham Theater. Tickets are available at the theater box office, ext. 2079.



'Le Cid' in rehearsal at the Maison Francaise, with Vivian Stroff, Luc Droal, directed by Nathan Gross.



Judy Tyrus

softly collapses into the men's arms while they attempt to carry her through the motions. The contest of wills ends when the men, exasperated, leave her stretched cat-like on the floor and walk offstage; she peeks to make sure they're gone, then hops up and walks brightly away.

"Biosfera," choreographed by HDT director Arthur Mitchell, is just the opposite, full of tight, hard leaps and short, rapid kicks and thrusts. Danced by Judy Tyrus and Mel Tomlinson, it is the kind of pas de deux a pair of muscular gymnasts might dance, with movements that are contortions of ballet leaps, kicks and spins, and some real gymnastic exercises as well: such as Tomlinson's memorable aerial somersault, perfectly executed).

"Adagio No. 5" opens and closes with one of the program's most striking images, a woman squatting,

Tharp Teases Social Dancing

(but 'Hair' needs cutting)



Jennifer Way and Anthony Ferro in "Baker's Dozen"

Most of the dancing in Twyla Tharp's *Baker's Dozen* takes place closer to the wings than center stage. Something just offstage seems to fascinate the dancers, who dash forth from the wings only to return to them a moment later; the audience is left to guess what lures them.

Baker's Dozen seems to be derived from, and to poke fun at, conventional social dancing. The piece is divided into a suite of four dances, with duets, trios and quartets of dancers who leap and dive into each other's arms, and whirl partners in aerial cartwheels that

spooft the swoops and dives of ballroom dances. Bright, tinkly jazz composed and played by Willie "The Lion" Smith accompanies the piece.

Less successful is a selection of dances from the movie "Hair"; anyone who sat through the piece (and its deafeningly loud music) is excused from attending the move. *Hair* pieces are unimaginative, simply fitting the dancers' bodies to the songs' words. The effect is a Happening, one of the 60s hallmarks that died a welcome death.

Indian statue-like, on the soles of the feet of a man lying on the stage, while another man walks in slow, measured steps across the floor. Choreographed by Royston Maldoom to slow, halting music by Gustav Mahler, the dance depicts a troubled emotional triangle, with a distraught, indecisive woman (Stephanie Baxter) who flits from a man who dances in sensuous, melting curves (Tomlinson) to another, who is straight and tall (Ronald Perry).

The program also contained two premieres: "Sensemaya," a ritual dance of a Mayan myth, and "Secret Silence" a company premiere that abstracted classical ballet movements—women flitting quickly across the stage on toe point an ongoing backdrop to seven men who each performed their own private dances of leaps and spins, creating a kaleidoscopic effect. "Sensemaya" was the simple and straightforward

retelling of the Mayan's legend of how the Earth Monster (wittily portrayed by Cassandra Pieffer and Karen Brown, in a jumble of arms and legs) was separated by two gods to create heaven and earth.

The last dance, "Rhythmtron," was visually dramatic, from the opening image of a priestess (China White),

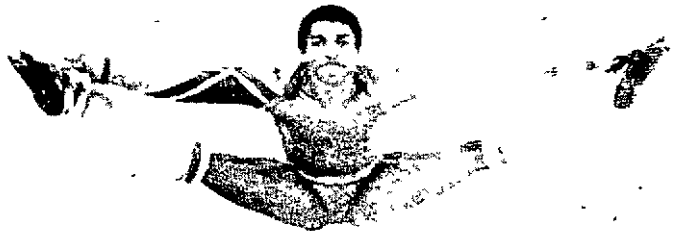
1903 is quite similar to the *Hair* dances, but more successful. Tharp uses three Randy Newman songs (*Sail Away*, *Suzanne* and *Dayton Ohio—1903*) and, again, choreography that is more drama than dance (slouching and stumbling in *Sail Away*, a song about black slaves dreaming of a promised land). In *1903* is about disillusionment: of the blacks (*Sail Away*), of a girl seduced (*Suzanne*) and childhood (*Dayton, Ohio, 1903*), and Tharp's solo dancing is so abstracted from the lyrics as to suggest a literal interpretation. The *Hair* dances were line-singing; *1903* is the blues. But why does the Newman music have to be played at rock concert volume? Doesn't Tharp trust her audience enough to let everyone hear the stuff at a lower level?

The Pershing Rifles Company H-8 was used, and that is the correct phrase, in *What a Piece of Work is Man*, which says something, a bit ambiguously, about war and corruption. The presence of the Pershing Rifles Company H-8 is distracting (are they or aren't they? Only a check of the program lets you know for sure — they're for real) and a device that is perhaps too obvious.

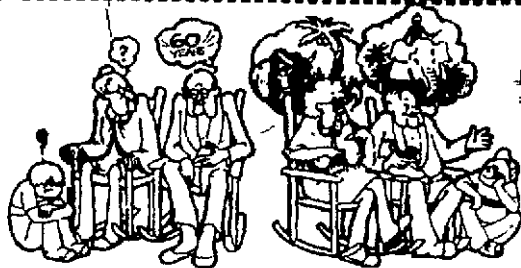
Jennifer Tipton provided the subtle lighting, and the graceful costumes were by Santo Loquasto (*Baker's Dozen* and *1903* and *Chapters and Verses*), and 60-ish costumes in *Hair* were by Ann Roth. (C.M.) •

cloaked in fiery-colored gauze that split open and formed a canopy, to the final image of a living altar formed by all 14 dancers.

Live music for each piece except "Introducing" and "Secret Silence" was conducted by Robert Bass and Tania Leon. Edward Effron provided lighting.



Hinton Battle



Some People

Graduate from college
Get a job
Get married
Start a family
Get promoted
Retire at 65

Other People

Graduate from college
Join Peace Corps or VISTA
Travel & experience the world
Get a job, get married, etc
Retire at 65

The choice is yours

PEACE CORPS and VISTA
recruiter will be conducting interviews with seniors & grad students. Monday, March 5 in the Career Placement Office, 9:30-5 p.m.

Coed staff for Jewish Camp in Wisconsin. Waterfront Director, Arts & Crafts, Music, Israeli Dance, Teen Village Director, Cabin Counselors and Camp Secretary. Write: Camp Interlaken JCC, 1400 N. Prospect Ave., Milwaukee, Wi. 53202.

APPLY NOW FOR BARNARD COLLEGE RESIDENT ASSISTANT POSITIONS

1979-80

ELIGIBILITY

Full-time Barnard and Columbia Students who will have Junior or Senior status for Academic year 1979-80.

FOR APPLICATION FORMS AND FURTHER DETAILS CONTACT

Director, Residential Life
Barnard College
McIntosh Center, Room 210
280-3095

APPLICATION DEADLINE: MARCH 21

Sarava:

Cuckoldry At Its Best

By Chendy Kornreich

"Sarava," based on Jorge Amado's film "Dona Flor and Her Two Husbands," is a fun musical.

The plot is absurd—in one scene, Dona Flor's second husband, hearing his wife has a man in their bedroom, is afraid of being labeled a cuckold, when he learns the man was the ghost of his wife's first husband, he says he'd have preferred a living man so he could have killed him.

"Sarava" set in the festive atmosphere of a Brazilian carnival, is replete with a wild array of colors, the choreography add to the festive



Tovah Feldshuh

atmosphere. Tovah Feldshuh is a brilliant Flor, she electrifies the audience with her dancing and singing. Vadinho is played as a carefree, seductive and sometimes crude gambler by P.J. Benjamin Betty Walker, who is humorously effective as Flor's mother; and Carol Jean Lewis, a casino lucky lady, stand out among the supporting

The story of "Sarava" is so outrageous that it allows only for an enjoyable evening. Even if you paid no attention to the plot, but enjoyed the festive colors, music and dance, the vivid sets and costumes, it would be worth the trip down to the Mark Hellinger Theater.

DANCE FOR THOSE WHO CAN'T

26 Hour Marathon to
fight Muscular Dystrophy

— WE NEED COUPLES —

Friday March 30-Saturday March 31 at
McIntosh Activities Center

For Information — Lower Level McIntosh 11-2 p.m.
or call Amie at x1646

Sponsored by Circle K, Commuter Action & Ukranian Clubs

Women's Coffeehouse

We are planning a women's coffeehouse featuring
music/theater/dance/mime, etc. at Barnard on
March 21.

Women interested in performing or planning should
contact Pam 865-3932, Box 914
or Terry 865-8687, Box 1095.

Sponsored by Lesbians at Barnard and Women's Collective

Whitman: No Male Chauvinist

WALT WHITMAN

An Exhibition of
Manuscripts and
Rare Books



The Gallery
Barnard College Library
February 14-March 9 1979

Walt Whitman is no male chauvinist. 'Democracy in silence,' he wrote, 'biding its time, conjures its own ideals — not of men only, but of women.'

Whitman's views on the conditions of the American government in the 19th century can be seen in an 1871 edition of *Democratic Vistas* which is now on view in a rare exhibit of his works in Wollman Library.

The display is a collection of original manuscripts that illustrate many revisions in his work that never got into print (his sloppy hand writing may have been a factor), and letters from various stages in Whitman's life. Among those included were letters he wrote to his mother and friends during the Civil War, and some correspondence he kept with other literati such as Tennyson and Wilde.

The items on display were provided by Charles E. Feinburg, the foremost Whitman collector in the country, and from the Feinburg collection at the Library of Congress.

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OVER 57 BRANDS OF BEER
DRAWS THE CROWD TO THE
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- CHARCOAL BROILED HAMBURGERS AND FOOD FAVORITES

LIVE ENTERTAINMENT IN OUR JAZZ ROOM

2911 BROADWAY (near 114th St.) 666-8750



Steven Shahan as Clarence Darrow

photo by Debbi Schmidt

Showtime 5: Small Budget, Big Talent

By Lynnea Benson

The *Showtime Five* series is a new concept of on-campus theater providing performers with a chance to showcase their talent before a non-paying (and often delighted) audience.

This week's performance was a double bill, featuring August Strindberg's *The Stronger* directed by Donna Johnson and *Selections From Clarence Darrow*, which starred and was directed by Steve Shahan.

Steven Shahan, an English major in his senior year at Columbia, has

brought a thoughtful and entertaining characterization of Clarence Darrow to the stage. The script for his one-man show was taken from the play *Clarence Darrow* by David W. Rintels.

Talent such as Shahan's exemplifies the quality of the *Showtime Five* presentations in the past weeks. Nina Hennessey and Freddy Rabuse sang *Songs for Friends*, a cabaret selection of tunes; Carol Hess and Paul Epstein performed *Rags and Pastimes*, which featured dance and ragtime tunes. On March 5, Kenneth James puts the *Accent on Eliot*, as well as Shakespeare. Future productions include songs from Stacy Shulman on April 2, and dance from choreographer Diane McPherson.

"There is not much room in the budget for *Showtime Five*," says Amy Gewirtz, manager of the Minor Latham Playhouse. "The most publicity we can afford is posters, so most of the information is passed through friends of the theater. It's really too bad, because *Showtime Five* offers a variety of forms of theater to Columbia for free."

ERNESTO CARDENAL

Nicarguan poet, priest and revolutionary, reads his poetry at 7:30 p.m. Tuesday, March 6, in Altschul Hall auditorium. Admission is \$1. The reading will be in Spanish.

Sponsored by the Barnard Spanish Department and the Columbia University Center for Translation.

In Concert

The DAVID JOHANSEN Group

with

Broken Hearts

Friday, March 23rd

8:00 p.m. (Doors open at 7:00 p.m.)

Barnard Hall, Barnard Gym

Tickets \$5.00

Tickets on sale Monday-Friday, 12 noon-6:00 p.m.
at The Ticket Booth, Lower Level McIntosh

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David Van Tieghem, David Shapiro

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NEW MUSIC

TAKING PLACE

April 1st at Carnegie Hall
12:30-5:00 pm, 57th St. & 7th Ave.

Tickets available at the box office 247-7459

A Limited Number of Specially Priced Tickets will be available
to the Columbia University Community this week only!
WEDS. THROUGH SATURDAY: RECORD DISCOUNT
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FINIS

How the Barnard Bulletin changed my life



Before: fat, poor, unknown and unhappy



After: famous, rich and sexy

Last Monday, at Michael's Pub, while I was waiting for Woody to finish his last set so we could limo over to a little private club, Diane came up to me and asked, "Say, how did an unpretentious kid like you get to be so hip, so jive, so . . . neat?"

My throat tightened as I remembered the darker days, before the first mention in "People," before the invitations to opening nights started pouring in, before the YSL salesmen began asking to wait on me . . .

Once I was a lot like you.

Schlepping around the Upper West Side, watching sitcoms in my spare time, writing term papers full of sludge about obscure authors, porking out on cookie sales at the campus grocery.

Then I hit bottom. A meaty-looking jock told me I was too illiterate for him, and left me with egg on my face at The Pub.

My last friend in the lonely world picked me up by the loops of my bell-bottomed jeans and set me straight while she guided me toward the Barnard campus.

"Annie! Get ahoid of yourself! Start writing for the *Barnard Bulletin*!"

"Gee, Karen, they do a lot of writing and stuff over there, don't they? I'm not so sure I'm into that typewriter scene!"

Because, aside from brushing aside copies of *The New York Times* and the *Washington Post* while I reached for the Sunday comics in the *Daily News*,

I knew absolutely nothing about journalism.

"Annie, why don't you give it a go?"

Looking into her self-assured blue eyes, I knew Karen was right. I decided to give it a shot.

At first it was really hard, or "difficult," as I would say now. Writing short, active-verb sentences instead of long ones that began with quotations from Melville or Cervantes, and took up three-fourths of a page, was not easy. Substituting one-syllable words like "said" for the more familiar synonyms such as "substantiate," "explicate" and "clarify" was hard, too.

But I started to feel the beneficial effects of newspaper writing in just one short week.

In no time, I had cut my 10-sentence leads down to a snappy 18 words, memorized the Rules in *Strunk & White*, and switched from Sloan's chablis to a crisp, understated Montrachet.

Soon, I was spending part of every day in the *Bulletin*

office, earning the affectionate nickname of "Cub" and breaking important news stories.

I realized that many of the most wealthy, influential, famous and classy people in this world once worked on their college newspapers — Thomas Jefferson, Karl Marx, Mark Twain, Jane Austin, Virginia Woolf, and many others who are yet alive today.

Then I met Bob. The first guy who realized there was more to journalism than "All The President's Men" and "His Girl Friday." And I fell in love. . .

Today, I'm on top of the world with a promising career, a wonderful man, and close friends that you only know through the Style section of the *Times*.

Can the *Bulletin* do for you what it did for me?

Well, I'll tell you a little story. A few years back, scientific studies showed that when dairy cows listened to classical music, the quality and quantity of their milk markedly improved. Now, if mere music can do that for plain old moo-cows, just think what an expanded writing career could do for you!

Can you afford to work for *Bulletin*?

Is the pope Polish?

Surveys show that *Bulletin* readers are among the nicest and most affluent audiences on American college campuses.

And, thanks to *Bulletin's* special introductory offer, you can join FREE OF CHARGE for as many weeks as you like — without any obligation!

Start the *Bulletin* habit today.

Remember, the longest journey begins by getting dressed. Don't let this opportunity slip through your fingers. Head down to the *Bulletin* office, 107 McIntosh, right NOW, while you're thinking about it.

And get ready for an astonishing improvement in your life.

You may start using napkins with every meal and begin dressing for dinner. You could lose your taste for Cheerios.

And the next time you're in an elevator, thinking about writing an obscenity on the wall, you'll find yourself asking,

"Really. Would a *Bulletin* writer do this?"

And then you will write it anyway. But it will be catchy and grammatically correct.

Magical Foils: Not Reynolds Wrap

By Mary Ann D'Alto

Does the Barnard Fencing Team have magical foils? This year's record is 8-1. So far their only loss was to University of Pennsylvania (ranking second in the country) 10-6. There are five meets left, including one at N.Y.U. considered the toughest. Since the Bears have already beaten such

traditional strengths as Hofstra, Hunter and St. John's, they have confidence they can duplicate their success again.

In previous games the fencing team sliced their opponents with heavy scoring. The Bears beat St. John's 11-5 and William Patterson 11-5. The Hofstra game was a tough one but

Barnard pulled through, winning 9-7. Kisto-Nagy was sick for the Yale meet but even so Barnard won 8-8 on touches. Barnard took Jersey City and Hunter 14-2. Both opposing teams had poor first-year fencers and since Barnard women have all fenced at least seven years, it was child's play. The Queensborough game was another Barnard victory, 11-5. The Pace game, 10-6, was attributed to some junior varisty substitution. Barnard beat Princeton, which had two good fencers and two beginners, 11-5.

On March 10 the Bears face N.Y.U. in the Intercollegiate qualifying rounds. This important game determines which teams go to the Intercollegiate Finals in San Jose California this spring. The N.Y.U. fencing team is considered second only to Princeton, but with a Princeton victory, the Bears can lunge into the big match with assurance. Tension will be tight but the Barnard team anticipates a good showing. Last year Barnard placed 22nd in the country's fencing teams and that team was not as good as this year's team. The Bear's power may be strong enough to pull them through the Intercollegiate—the all the way to sunny California.

STUDENT-FACULTY BASKETBALL GAME

WEDNESDAY, MARCH 7

5:00 p.m.

in the Barnard Gym

See the Barnard Varsity Team Play an Array of Great, Would-Be Great, & Not-So-Great Faculty, The Likes of

Roberta Bernstein, Margie Greenberg, George Kelling, Bob McCaughey, Kate Moore, Bob Palmer, Dick Pious, Marty Purvis, Marian Rosenwasser, Pat Samuel, John Sanders, Kathryn Yatrakis et. al.

REFRESHMENTS IN BROOKS LIVINGROOM for all Participants and Spectators after the game.

Upcoming Games

Basketball: Barnard vs. NYU, 6:30 p.m. Monday, NYU
Basketball Barnard vs. Barnard Faculty, 5.00 p.m. Wednesday, Barnard Gym
Fencing: Qualifying Rounds at NYU, Saturday
Track and Field: Barnard at the Eastern AIAW Championships, Saturday, Princeton

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TUESDAY, MARCH 20th

"A NIGHT AT THE OPERA"

The Marx Brothers

directed by Susan Wood

with Margaret DuMont and Kitty Carlisle

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