

Barnard College's Weekly Newsmagazine

BARNARD BULLETIN

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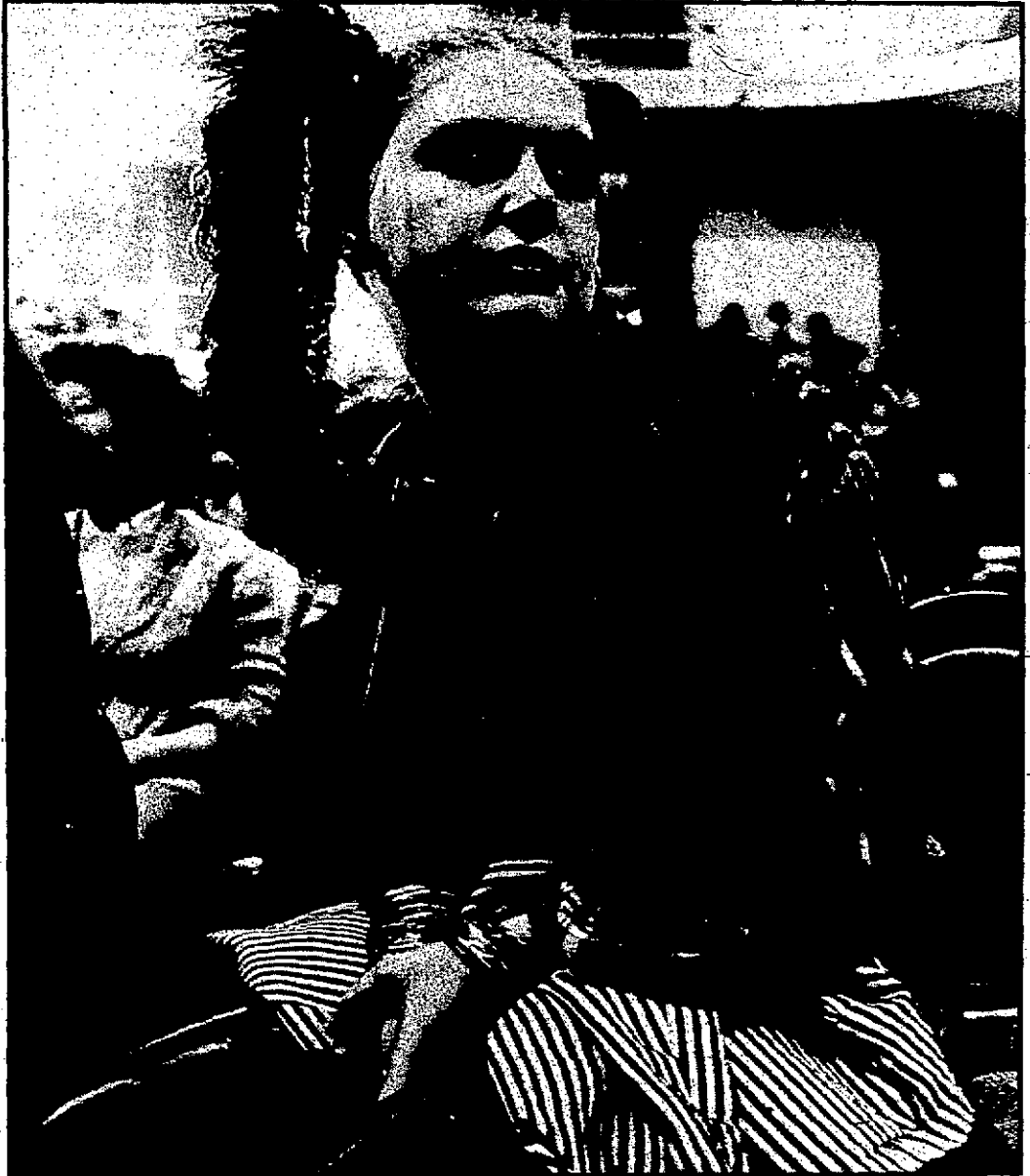


photo by Rosalie Poznanski

Right On, Financial Aid

We really get where you're coming from

Inspired, perhaps, by the new trend toward folksiness that Jimmy (not James) Carter began, the 1979-80 Barnard financial aid applications invite students to include "a brief, descriptive paragraph about what makes you you." (Emphasis theirs.)

—Aw, gee, that's really so neat, you know? They really care about us. They know we're more than just a bunch of hard, cold statistics. They know we're people with "honors, outside interests, aspirations, (who perform) volunteer services."

And they want us to share these things with them, to, in their words, "enable us to know how you feel that you are special."

Seven lines are provided for an autobiographical summary, and if that's not enough, applicants are invited to use the other side of the page if they need more space.

Now, the Financial Aid folks are really right on. Their space is so *together*. It's too bad that other offices, say, the Bursar's and Business offices aren't following suit. It would be so neat to receive a bill for \$6,735.00 (plus a 26 percent increase) that asked somewhere, maybe just under the totaled expenses, whether we could, like, come up with the bread, and offer an alternative, like interest-free loans or taking it out in trade. That would let us know that *they* really know where we're coming from. That bills are, like, really a heavy thing for students.

The Bursar's office would be so much better if they would just get away from that *oppressive* window. It's like a jail, you know? Dealing with the Bursar would be so much more *mellow* if they could just get behind replacing their locked door (so *negative*) with, maybe, long strands of beads — sort of '60s-ish, you know? — and lay some Jackson Browne or Eagles or BeeGees on their stereo. (Wait! Does the Bursar's Office even *have* a stereo? No? No wonder they're on such a hostility trip. Feed 'em a Panasonic, like five minutes ago.) And maybe the office staff could get into spreading out some munchies for students, fof, like, when they're waiting in line. Really. You learn so much about where someone's coming from if you break bread. It's hokey but true. Believe it, for sure.

Rambo Finally Seated In Senate

By Maria Rudensky
and Marcy Goldstein

Five months after she was elected and one year after Barnard's last Senator graduated, Lynne Rambo was seated as Senator pro tem in the Columbia University Senate last Friday.

Rambo, a sophomore, was granted the power to vote in the Senate by the Elections Commission even though she was elected by a plurality of 29%, less than 33% required by the Election Code. (Columbia College Senators for

example, are elected by a preferential system, thereby avoiding the 33% requirement.)

Lois Moonitz, Undergrad Vice President for Student Government and Barnard Elections Commissioner made efforts last semester to allow Rambo to be seated without a run-off by having Pam Newman, the runner-up concede her votes to Rambo. Since Newman is on a leave of absence from Barnard, the candidate with the next highest amount of votes, Shelly Einbinder, was asked to

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concede to Rambo or participate in a run-off. The Senate Elections Commission has yet to decide about the appropriateness of candidates conceding votes to other candidates. The issue will remain unresolved until the Commission meets. Despite her non-voting status, Rambo has been a member of the Sub-Committee on Student Life of the Senate Student Affairs Committee, an appointed position, since her October election.

According to Tanya Stenson, a Senate staff member, the Senate Elections Commission decided to require the run-off "right after the Barnard election." Frances Natyson of the Commission told the Senate Friday that "there is no provision for procedure in the case of runners-up." She asked the full Senate to seat Rambo while the matter was being clarified.

Mattfeld Justifies Tuition Hikes

By Eileen Tabios

Tuition and housing increases are the result of the Board of Trustees' attempts to curb the cost of running dormitories, said Barnard President Jacquelyn Mattfeld, at a meeting with students held in the Brooks living room on Tuesday, March 20.

"For eight years, Barnard has been running at a major deficit, caused by housing and food service costs," said Mattfeld, speaking to 60 students.

"The trustees were alarmed that the college had been using up actual endowments to make up the deficits. The debt is being paid out of money that usually is used for scholarships and student activities," she said.

Last year, there was a 12.2 percent tuition increase and a 20 percent increase for room and board fees. The estimated increase for 1979-80 includes hikes of nine percent (tuition) and 17 percent (housing). Exact figures will be available in early April.

Trustees had planned to phase out budget deficits over a two-year period, which means there should not be any more surprising jumps in tuition and housing fees—except for inflation adjustments," said Mattfeld.

When she was asked about a Barnard-Columbia merger, which has been rumored for several years, Mattfeld replied that she was opposed.

"My own view is that we need as much diversity as possible in educational institutions in our country, and a great deal is lost when the country turns to one kind of institution."

She said the present relationship between Barnard and Columbia is "unusual" (although similar relationships exist at other colleges, including the Smith-Amherst-Holyoke set-up, and at the Claremont colleges in Claremont, California). She said she would not want to change "as long as there's a plentitude of applicants and qualified faculty who enjoy learning in a college and university."

However, Columbia University President William McGill, in one of his "Bull with Bill" sessions, said that "with the financial pressure of the '80s, the resistance (toward a



Photo By Mona Rudency

"Barnard is not going to be in financial distress in the next 3 to 5 years."

merger) should disappear."

"Barnard is not going to be in financial distress in the next three to five years," said Mattfeld. "I don't know anybody who's willing to project more than three to five years."

If Columbia College becomes coeducational, that's Columbia's business, said Mattfeld.

"Barnard still leads in the United States in the number of women who go to medical and law schools," she said. "We're number one in receiving Ph.D.'s in the last decade. Women's colleges find it easier to go co-educational; for example, we're more quick to put in male faculty and male physical education courses. When a male school goes coed, it is slow to see a balance of women to men in the administration and in activities."

Mattfeld said she doesn't mind the current relationship with Columbia College, although she would like to see coordinated academic catalogs, which would help solve scheduling problems.

"Barnard's faculty is considering modifying its course credit to agree with Columbia's point system," she said, "to help cut the red tape."

Applications to Barnard have increased 22 percent this year,

she said, which is part of a three-year trend, an increase she attributed to more vigorous college recruiters and more visits to alumnae.

Although Barnard expects that 500-510 freshmen will enter the class of 1983, Mattfeld said there would also be an effort to get more transfer students, because freshmen students "create more need for faculty" for classes like Freshman English.

The increased demand for on-campus housing has been caused by more and more students who want dorm arrangements, said Mattfeld. In the 1960s, when students were often disenchanted with college-administrated services, "Barnard was not buying buildings because we had not known that, ten years later, students would want housing," said Mattfeld.

"We've pretty well combed the neighborhood, and we're locked in because students don't like to walk north. They want to stay between 115th and 120th streets, and Morningside and Riverside Drives, if they want campus housing. One building has become available over at Cathedral Parkway, but students feel that's not a good neighborhood if they're going to pay tuition."

Letters To The Editor

Bad Allegations

To the Editor, *Bulletin* Readers, and Members of the Chinese Students' Club;

We are writing in response to Chester Lee's letter in the *Bulletin*'s March 5th issue. As President of the Chinese Students' Club, Lee expressed his resentment of Undergrad's allocation policies. Firstly, Undergrad's allocation policies. Undergrad has never been accused of being inefficient or unequal in terms of allocation. For example, Undergrad made and posted spring budget allocations before the first Undergrad club meeting of Feb. 1; Undergrad also recognizes and funds a wide variety of clubs, including five Asian clubs. We are hardly biased in terms of ethnic organizations.

Yes, the Chinese Students' Club's spring allocation was reduced 60 percent but from what Undergrad considered a more than generous fall-budget of \$500. Lee "approached" the Finance Control Board to inquire about the reasons for the club budget decrease and to petition for a larger allocation; he was informed by Undergrad that club budgets depended upon past fall activities, proposed spring activities, proposed spring budget, balance of budget from the previous semester, and the number of Barnard members.

Undergrad resolved not to increase the Chinese Students' Club's spring budget allocation because their club activities did not warrant one. In addition, the Chinese Students' Club started this semester with outstanding bills from the fall yet submitted a spring budget that indicated to Undergrad that they would absorb great losses on most of their spring activities and simply not break even.

Undergrad is not despotic or condescending toward ethnic clubs, we were responsive to the Barnard members of this club by protecting them from the double-dealing policies of their club officers. Perhaps, the Chinese Students' Club should "clean up their act" and work on their Undergrad club

charter renewal before they petition for more Undergrad monies.

Suzanne Lofrumento, Undergrad President

Lois Moonitz, V.P. for Student Government

Darlene Yee, V. P. for Student Activities

Edna Pezone, Undergrad Treasurer
Margo Amgott, Officer of the Board

Bad Textbook

An Open Letter to Dr. Ruddick (Columbia Psychology Department)

We feel that the use of Norman Cameron's book, *Personality Development and Psychopathology*, printed in your Abnormal Behavior Class (W3300x) is inexcusable. The book is steeped in sexist tradition and we feel that it is disastrous for young women in various stages of development to be subjected to the stereotypical propaganda as required reading, nor should young men have their prejudices reinforced and given credence by the Ph.D., Yale University after Dr. Cameron's name.

We also feel that your failure to respond to the sentiments of the numerous students of both sexes who have approached you concerning this issue is regrettable and an indication of your lack of concern for the impact of "only words" on the human mind.

Your students, Fall 1978

Bad Coaching

To the Editor;

Re: the article "Basketball Blues" in the Feb. 26 issue of *Bulletin*.

While I agree that Barnard is not set up for a basketball team, poor playing conditions are only a very small part of the problem. Although Barnard is unable to recruit athletes, there are many quality basketball players here whose potential has not been tapped because of the coaching of Patricia Samuel. When Ms. Samuel became coach in Sept. 1977, the Barnard basketball team was committed both to developing a strong squad and to strengthening the athletic program. Since then a

viable team with much potential has been reduced to a handful of players whose only bright spot is the end of the season.

First, there has been little or no attempt made to attract new players. Tryouts were so poorly advertised this year that only seven new women came out. Second, due to favoritism, erratic coaching, and a lack of discipline, two veteran players, and, more importantly, three freshmen have left the team in this year alone. This is in addition to the four players who did not return this season.

Finally, on a number of occasions Coach Samuel has behaved in a highly unprofessional manner. She has repeatedly lost her temper and yelled at her players in the full view and hearing of the spectators, officials, and the opposing team.

One should look further than bent rims for the source of the basketball team's troubles this year

Virginia Dillon
B'80

Bad Journalism

To The Editor:

As members of the Tripartite Housing Committee, we realize that one of the duties of the *Bulletin* is to watchdog our efforts, however, exaggeration takes the place of objective journalism, it is our responsibility to set the record straight. An article in *Bulletin* from December 6, 1978, states "The Tripartite Committee system . . . handles the policy affairs of one particular area." Again, in the February 26 issue, *Bulletin* states that " . . . in the past, Tripartite Committees have made and decided on policy." The facts are, simply enough, that no Tripartite Committee has the final authority over policy issues. We serve solely in an advisory capacity.

The coverage of Plimpton doubles is a prime example of distorted journalism. Obviously, the issue is a highly sensitive one, to which the committee has devoted a great deal of time and effort. It is unfortunate that these efforts were not reflected in the articles and editorials *Bulletin* devoted to the issue.

Rita D. Gunther
Karen M. Stugensky
Beth Amy Susman
Student members,
Tripartite Housing Committee

The Game Room Rip-Off

By Bethia Straus

A rash of burglaries has closed the McIntosh recreation room, according to Joe Tolliver director of College Activities

Game machines in the room were broken with chisels, pliers and hacksaws said Tolliver

Game rooms in general are fair game for anyone who wants to be a vandal get money or just use the games in off hours' he said

Ever since the recreation room opened there were people who tried to cheat the machines in order to play for free he said He had expected that it was, he said, part of running a game room After a while safety devices were added to the machines and there were limited hours the room could be used

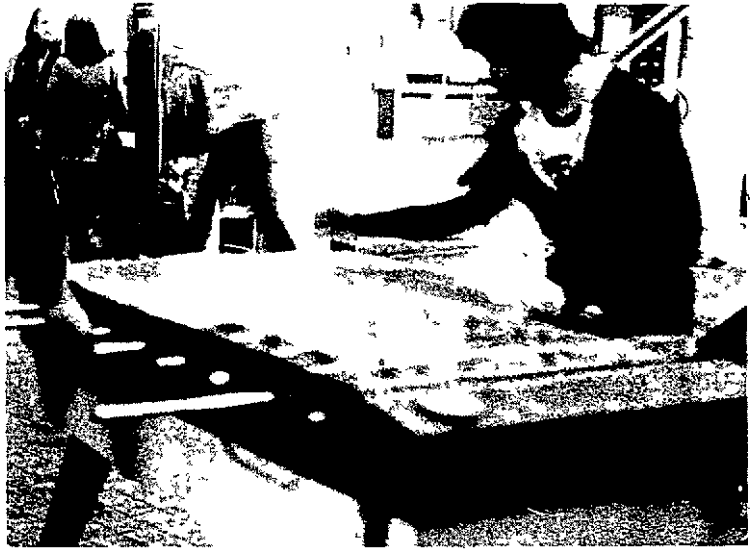
However on Friday March 9 the first day of spring vacation someone broke into the game room and kicked in the pool table's glass panel broke several padlocks and chiseled open the juke box Tolliver figures that the burglary took place over several days

It was bound to happen said Ray Boylan director of security, because 'the game room was in an isolated spot and McIntosh is fairly accessible in the evenings' The only solution would have been to hire a full time attendant but since the room was so new there wasn't enough money to fund a guard Tolliver said

This was not the first burglary incident at Barnard said Boylan Other cases of forced entry have happened but sometimes are not discovered until several days after the robbery has taken place since crimes often take place in rooms that aren't used often That makes it hard to ascertain when the crime occurred and harder to figure out who did it

Property is usually stolen, not money said Boylan Calculators and typewriters are a favorite item of thieves

Boylan said most of the crime could be attributed to non Barnard thieves



Fair Game for Vandals?

Working Women Attain Higher Status

By Linda Peteanu

The most recent in a series of Gildersleeve lectures entitled 'Technological Change and the Role of Women' was given last Thursday by the Danish economist Dr Ester Boserup

Dr Boserup discussed the ways in which the social position of women has been affected by the distinctions made between the productivity of men and women

She put this distinction into historical perspective Karl Marx and Adam Smith both considered domestic work (performed mostly by women), to be unproductive This distinction followed from the widely accepted hypothesis that "all productive work puts capital back into the economy" while the work of domestics serves only to "make life nice for the rich"

The growth of industrialization blurred the distinction between the productivity of men's and women's work Textiles and foods, which had formerly been produced only in the home, were now produced by factories The number of workers in the factories increased, and, as a result, more goods were produced at lower cost Thus, Dr Boserup said, "female labor played a significant

part in the development of the Industrial Revolution" Because women were now doing productive work—as the economists of the time defined it—they attained a higher social status

The growth of industry in developing nations today parallels that which took place during the Western Industrial Revolution In Third World countries, Dr Boserup explained, female labor is preferred because women are considered "docile" and "less inclined to join labor unions and make themselves difficult" The status of these women increased as they entered the labor force, as did that of Western women

Women entering the work force in these countries, are faced with a number of obstacles

They often do not have access to reliable methods of birth control, and are thus burdened by large families Family and home responsibilities are often so strenuous and time consuming that women are unable to seek outside employment

There are nevertheless, some women who have been able to work, Dr Boserup calls them an "elite" Often they crusade for feminism and for legal rights of women in their countries

Profs Plan Power for Women

By Nancy Tappan

They felt discouraged, angry and helpless. They shared common problems and common adversaries. They were also determined to work together, to formulate strategies for the future, and to more effectively meet the needs of those they serve.

They were all women.

Some 65 educators, administrators, and directors of women's studies programs, women's centers, research institutes, libraries, and feminist publications gathered at the

Barnard College Conference on Special Programs for Women in Higher Education, held from March 14-16.

The conference was held at Columbia University's Arden House Conference Center in Harriman, New York. It was led by a committee of Barnard faculty and administrators, and was funded by a grant from the Rockefeller Foundation.

Ann Beuf, Coordinator of the Women's Studies Program at the University of Pennsylvania, sounded what was perhaps the pervading

theme of the conference.

"Women students think that all their battles have been fought for them, that society has changed enough for feminism to be accepted. We feel that we have struggled for ten years, and yet we see few tangible victories for the women's movement," she said.

"If we are to work for social change and women-centered education, then we must learn to coordinate our efforts," said Elizabeth Kennedy, Professor of American Studies and Women's Studies at SUNY-Buffalo

Keynote speaker Florence Howe, editor of the *Women's Studies Newsletter* and Professor of Humanities at SUNY/College at Old Westbury, reiterated the need for more coordination and communication.

"We must establish our own networks for the dissemination of information, so that we do not compete unfairly for scarce resources, and we don't waste our energies constantly reinventing the wheel," she said.

"We must also teach women how best to obtain and use power, so that they might bring about change in policy-making bodies that affect higher education."

Professor Howe also stressed the need to reteach "the basic ideas of feminism that we learned in the early days of the women's movement."

"We have to go back to teaching basic feminist theory and consciousness raising. If we don't, we are dooming the present generation of students to repeat the errors we first made," she said.

Resolutions were passed overwhelmingly by the conference "recommending action and reaffirming principles." These include:

—A call for more research on specific changes that have occurred as a result of women's actions and about the impact of women's programs in higher education.

—A call for greater coordination, exchange of information, and sharing of concerns.

—A statement of support for the rights of lesbians, and a call for all programs to "examine the issue of homophobia, and how it divides women from each other."



photo by Nancy Tappan

Housing Registry Wants You

Barnard Space Ltd., the new off-campus housing registry for commuters, is now taking requests.

Barnard Space Ltd has been started to meet the housing needs of commuters. Listings of available apartments, rooms with other Barnard women, and "live-in" situations (e.g. free room in exchange for shopping or baby sitting) will be available.

On April 20, Barnard Space Ltd. will be meeting with community leaders at the Cathedral of St. John the Divine to explain this new program. Clergymen and officials will talk with neighbors about the new service. Anyone with a room on the upper West Side can call the Office of Residential Life at Barnard and leave information concerning room, cost, and required services

According to Georgie Gatch,

Director of Residential Life, "we started working on this late in January, and already the interest it has generated has been phenomenal."

Commuters can fill out housing request forms to specify individual needs.

"There is no guarantee of housing. We are providing a service and will try to meet the needs of the commuters. However, other options should still be considered," said Ellen Doherty, a senior who works in the program.

"This is just the beginning of a service. We hope to help, but we are not perfect," said Gatch.

Apartments will be available beginning in May. For further information call Ellen Doherty, Office of Residential Life, x3095.

—Judy Fried

Short Subjects

"Old Boyfriends" never dies — it just breaks up
 "Fastbreak" into a winning season
 Irving is the only one worth listening to in "Voices"
 "Hair" — The Sixties Lives!



Talia Shire

by Claire Martin

Movies like *Old Boyfriends* make you wonder what kind of movies Avco Embassy *refuses* to distribute.

Maybe Avco really knows how boring and pointless *Old Boyfriends* is and released it anyway hoping that names like Talia Shire, Richard Jordan, John Belushi (especially Belushi), Keith Carradine, Buck Henry, John Houseman and Paul Schrader (*Taxi Driver*) would bring in audiences.

Old Boyfriends is about a woman's journey in search of self as reflected in the eyes of old lovers, a potentially intriguing concept. The woman (Shire of *Rocky*) is a little—heck, absolutely—bonkers. She lies compulsively and has it developed twice attempted suicide. What on earth her Old Boyfriends ever saw in her is a mystery.

The interviews with the men are abortive and don't accomplish what she said she intended. She seems more interested in trying again or paying dues, than in piecing together a self-image.

What was director Joan Tewkesbury getting at? Why is Shire's little journey so angst-riddled? Her experiences aren't particularly remarkable—one Old Boyfriend (Jordan, who had proposed, unsuccessfully several times, another O.B. (Belushi, who's not bad at all) pantsed her in high school and told the guys she'd

gone all the way and the brother of another (Carradine) was a sweet first love. In fact, her experiences are pretty run of the mill.

Fastbreak, on the other hand, is a zippy, clever vehicle for Gabriel ("Welcome Back, Kotter") Kaplan and an authentic picture of college basketball to boot.

Kaplan plays a New York delicatessen clerk who is offered the chance of fulfilling a lifetime fantasy—coaching a college

basketball team—by a bankrupt, publicity-hungry Nevada college

So Kaplan recruits four street-wise Harlem kids—one who's wanted by the police, another who's got a contract out on his life as an unemployed pool shark,



young woman (a court whiz) who tapes up her torso to play on men's teams and one college kid, a quarterback who tends to forget tackling is not allowed in basketball for his starting lineup. Kind of a cross between the *Sweathogs* and the *Bad News Bears*.

The premise is a little unrealistic but the lively script (by Sandor Stern) and direction (Jack Smight) that takes pains to be authentic make *Fastbreak* appealing and animated, an enjoyable (if predictable) story.

Continued on page 10

Aspiring Hoofers! Barnard Dance Ensemble

brings to you

CAROL HESS

Ace Tap Dancer

To Teach Beginning Tap Classes

Series of 3 Classes — Attend as many as you can

SATURDAY, MARCH 24 10:30 a.m.-12:00

MONDAY, MARCH 26 6:00-7:30

SATURDAY, MARCH 31 10:30 a.m.-12:00

All Classes Held in Studio II, basement of Barnard Hall

*wear taps or leather-heeled shoes or boots

FREE!

During the summer of '77, there were some news articles in The New York Times about a strange kind of "New Wave" music that originated in England that was on its way to New York City. Supposedly it symbolized the hostility of Britain's teenaged rebels who had been raised in poverty.

According to The New York Times magazine, "punk rock" consisted of "fast, loud, short, intensely emotional songs": fans and musicians wore anything old, stapled, tied or pinned. The "Punk Look" included oddly colored lipstick, weird eye makeup, offensively decorated T-shirts and safety pins—which could be used either as an earring or a lip-ring—a new ornament.

This music captures their imagination and inspires them. They have a reaction against everything in Britain, including clothing. They express their discontent by tearing it up. Part of their everyday experience is fighting, with their parents or the police, who assault them because they're a little drunk. They're trying to substitute their own culture for one that was put together by people who had nothing to do with them.

In short, with its raw lyrics and crude three-chord simplicity, punk rock stood as a rebellion against everything and everyone in today's society i.e. drugs, violence, sex, anarchy, teenage rebellion and, even music itself.

Ileanna Tsarnas



Keith Dunlap
Casual drummer

Photo by Ileanna Tsarnas

Casuals:

Breaking Through the Punk Zone

By Ileanna Tsarnas

"Why do we play rock and roll? To get rich and famous I guess," says Danny Wattenberg, lead singer of the high energy rock band Casuals.

Casuals consists of six Columbia University students; Danny Wattenberg, lead singer; Keith Dunlap, drummer; Ed Shanahan, bass; Dave Pannet, keyboards; Jesse Nahn, rhythm guitar; and Friar McColister, lead guitar.

The Casuals began one year ago when, in an attempt to relieve the boredom of Furnald Hall, Danny went

over to visit Friar in Carman and play punk rock records at full blast. Danny was developing an interest in rock and the New Wave, and often went down to New York punk rock clubs and listen to performers.

"Well, look, I can sing better than that, and I can dance better than that, I'm going to start a band," he said to himself. So he did, and Casuals were born. Within one year they were performing at one of New York City's hottest punk rock nightclubs, CBGB's.

"I think the type of rock we're trying to put across is a high energy rock, real

rock and roll that moves people on a musical level and lyrically and poetically," said Danny one evening recently in the modern apartment he shares with Keith.

None of the Casuals dress or look different from the rest of the student body, except for an occasional skinny tie—no Koolaid-colored hair, safety pins, or ripped t-shirts. But they're attempting to break down the barriers of the smooth, technically perfect music favored by the majority of the students. Casuals think that because they add to the general enrichment of the lives of the students, they are part of campus life.

"It's really great to see some of these uptight Barnard chicks losing control right in front of the stage—just like going wild too. When you see them the next day it's like nothing ever happen-



David Johansen, Friday night

Johansen: Here's to New Wave

by Jamie Morrone

The David Johansen group played an hour and a half of fast-paced New Wave rock n' roll to a packed Barnard gym Friday night.

The front few rows of the audience

consisted mainly of "David's friends," many dressed down to the latest in punk fashions, while the rest of the audience alternated largely between the spiffy collegiate and designer punk looks. Lead singer and ex-New York

ed," Danny said.

"We're not normal in dress by Columbia University's standards . . . but, anyway, what's wrong with safety pins and colored hair? You should conceive of your body as a canvas. You should do it whatever you want," said Danny, "that dress was originally part of a whole ideology that originated in England and was carried over here for a while and then kind of just died. It's *passee* as fashion," said Friar.

Since they're such fine musicians why are the Casuals playing music that is typified by the press as crude and simplistic. Danny quickly responded by saying that "rock and roll itself is very basic." Keith added that "complexity isn't always desirable. Some people like more simple things. There's aesthetic beauty in simplicity."

Get the Punk Rite Here

The Ramones one of the most popular and accessible punk bands, have begun to catch on in the rest of the country, after enjoying popularity in New York, now that they've had their picture on the cover of *Rolling Stone Magazine*. Their music is repetitious and unpolished, but it has a vitality and wit that lesser bands don't have. They are, according to one fan, "Magnificent! Totally mindless."

The Clash is another major New York band, who recently played the Palladium. Their music has a political overtone that reflects their working-class English backgrounds.

Blondie is probably the most commercially successful of the New Wave bands. Their music is eclectic, fusing rock and disco, '60s "beach music" and hard rock. Deborah Harry, their charismatic lead singer, has been called "the Marilyn Monroe" of punk rock.

The Plasmatics is more avant-garde than musical. They stress sex

and violence in their act, and their lead singer used to be in a live porn show on 42nd Street. They are rough and vulgar on stage and their music is vacuous. They think of themselves as a parody of New Wave bands. And they're right.

Hurrah's, 61st ST. off Broadway, alternates between disco on weekdays and live bands on weekends. The Ramones and Blondie have played at Hurrah's recently.

Mudd Club, 77 White St. (two blocks south of Canal St.), has live music on week nights and, on weekends, with New Wave and rock. The \$5 cover includes one drink.

CBGB's, Bleecker St. at the Bowery, is one of the city's older punk clubs, and features New Wave groups like the Mumps and the Talking Heads. The clientele is every bit as interesting as the performers.

Club 57, Irving Place, 8th St., has two clubs at those locations, where the music is New Wave or pop.

—Drusilla Clough

Doll Johansen managed to keep his own leather jacket on for fully half the show, a feat of physical endurance, as the room was warm and the performer didn't sit still.

He began with a Russian-split jump into "Cool Metro" and ended the second encore, the Dolls' "Personality Crisis" with a run down from the drummer's platform. The set consisted of mainly of songs from his group's debut album, and those tentatively scheduled to appear on their upcoming album, due near the end of May. In addition, "for all the power-pop people," Johansen played a typical humorous rendition of "Build Me Up, Buttercup," and a fine first encore of the Motown song "I'll Be There."

Johansen, who in a post-concert interview commented, "I like Bruce Springsteen. He's a real man about the stage," was himself very much the man about the stage. At various times he picked up a guitar, an acoustic guitar, a harmonica, and a tambourine; in addition to which he donned different hats for particular songs, and even rolled up his pant legs during the new, reggae-flavored "She Knew was Falling in Love."

While the group's forte is loud, full-bore rock which serves as a vehicle even for some of their ballads, a few of their songs demonstrate that they needn't limit themselves so readily. "Lonely Tenement," the leanest song of the debut album, was one of the evening's most effective numbers, with Johansen on his knees for most of it. Johansen, who put on a red servant-uniform type cap for the song, which features some lines starting "In a lonely union hall," remarked later on the role which politics now play in his music. "I try to keep it (politics) down to a low raw. I'm a pretty political person. But politics and show business don't mix so well. I think some people have done it pretty well, like the Smothers Brothers. Some people can really do it, and some people can just sort of slobber on it. I try to keep away from it in my show, cause I think people have enough politics in their life. They have to be nice to this person. There's so many political angles in your personal life. When we give a show, we basically want to entertain. Maybe I try to plant a little seed here and there. I don't do tirades. When I was with the Dolls, I used to do

(Continued on page 12)

OUR
41st
YEAR

PREPARE FOR:


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Continued from page 7

Amy Irving is really the only remarkable thing about *Voices* which is about a would-be rock star (Michael Ontkean) who falls for a deaf teacher (Irving) Formula stuff along the lines of *Ice Castles* (where the girl's a blind skater) and *Slow Dancing in the Big City* (with an about to be crippled ballerina with an upcoming big dance)

She is remarkable because, like Meryl Streep in *The Deer Hunter* Irving manages to command attention throughout a full-length movie in which she has fewer lines than most of the supporting actors That Irving also manages to look alert and fresh throughout a plotful of smarmy contrivances—a mother who doesn't want her to date a boy who's not deaf Ontkean's shaky musical career and his Peyton Place family life plus a script that calls for her to be an aspiring dancer as well as being deaf—is testimony to her skill

But as for *Voices* well they don't make em like they used to but they sure try hard

Continued on page 11

Barnard Senior Class and The Dean of Studies Office

invite all students to a
**SENIOR SCHOLAR
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Wednesday, March 29 3:00 p.m.

James Room, Barnard Hall

This year's three senior scholars will talk
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PLEASE COME TO A SPRING MEETING

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Continued from page 10

Hair is energetic and a little thoughtful; if you think it went out of date when the clock began striking midnight on Dec. 31, 1969, think again.

Milos Forman wisely doesn't try to update *Hair*; he lets it stand as a period piece, with the ragtag appeal of tattered clothes and lovebeads. *Hair* is gently nostalgic, washing over the violence of riots and demonstrations in favor of the clear sightedness of the anti-Establishment, anti-war hippies—who were, as everyone knows now, Right On.

The scenarios of the stage version are linked in the movie by a young draftee (John Savage, who was dynamic in *The Deer Hunter*) who is semi-shanghaied by a bouncy band of hippies led by an irreverent wag (Treat Williams, in a witty and intelligent performance). The hippies introduce the draftee to the mind-expanding pleasures of dope, LSD and party-crashing, and try to dissuade him from going to boot camp—an effort that has, ultimately, tragic consequences.

The musical numbers, choreographed by Twyla Tharp, are more successful than in most movie-musicals because Forman doesn't make the mistake of pretending the numbers are organic. He just calls time out and lets the energy of the songs and dances carry the film a particularly successful ploy with "Black Boys-White Boys" and "Sodomy." The only drawback to the musical sequences is the filming of Tharp's choreography (which looks much better on film than it did at Brooklyn Academy of Music). The editing is a little unhappy; too many tight shots and not enough long ones that let you see the vibrant dances.

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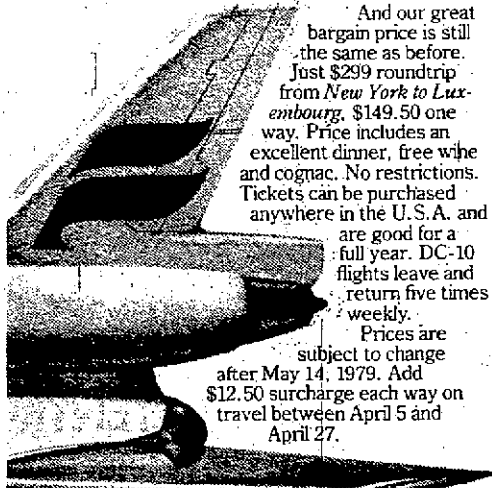
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Johansen

(Continued from page 10)
tirades."

Whether it is due to the lessening of political content in the songs or not, Johansen's new group is doing considerably better than the New York Dolls. And they are not totally apolitical, having recently appeared at the Todd Rundgren benefit concert for Indochinese refugees. Although the new group remains, as Johansen admitted, an East coast band, this is somewhat better than the Dolls, who rarely made it beyond southern Connecticut and the New York area. Quite a few of his fans might insist that this is a sign that the times have caught up with the singer; the Dolls, dismissed at the tie by many as a sign of the decline and deace of rock in the early Seventies, are now considered to have been the immediate progenitors of punk/New Wave music. Particularly New York punk—Johansen is a native of Staten Island, met most of the Dolls in the Village, and met two of the members of his current band on the Staten Island Ferry.

Throughout the interview, conducted by Bulletin and WKCR reporter Adam Liptak, Johansen was amiable and relaxed, if somewhat tired. He was dressed in normal street clothes, with no leather jacket, and the only outer signs of his profession were perhaps his thinness (although compared to some rockers he looks remarkably healthy), and his hair, which was wet from either the concert or a shower after. He seemed fairly confident of his music and his new material, which includes a song called "Soweto Woman." When asked about the potential for basic rock n' roll to play outside of New York City, he answered, "Springsteen does it, we do it. Springsteen plays in gardens, which we haven't; we don't play places that big. We probably will. I think there's lots of people who want to get out and rock. And it's a rare breed that can rock these days. I mean, now there's disco. I can understand why people do it, I don't put 'em down for it."

"But you know that song "Soweto Woman" that we did, that's kind of discoish. You know where Soweto is, it's a place in Johannesburg. The people there dance their asses off." Anyone taking umbrage at that statement will have to wait till the new album comes out to check on the lyrics, and recall the many danceable political songs of the late Sixties in the meantime.

Sign-ups for Barnard College Elections begin Monday, April 2

Lists posted outside 101 McIntosh

MANDATORY MEETING
for all Candidates
Wednesday, April 11th at 6 pm
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Open to all undergraduate Barnard and Columbia women who are interested in joining the Volleyball Team next Fall. No previous competitive experience necessary.

Join the Student-Faculty Committee and The Associate Alumnae of Barnard College at the

Emily Gregory Award Dinner honoring PROFESSOR DONALD D. RITCHIE

Professor of Biology WEDNESDAY, APRIL 4th at McIntosh Center

7:00 p.m. — Champagne reception (upper level)
8:00 p.m. — Dinner (lower level)

Tickets may be purchased at The Barnard Box Office or the
Barnard College Activities Office McIntosh Center

Students \$8.50



Others \$13.50

Deadline for Purchasing Tickets March 29th

BEJART: High Camp and Cheap Thrills

By Naomi Goldberg

Maurice Bejart's bonanza ballet, *Amor Di Poeta*, which premiered two weeks ago at the Minskoff Theatre, is strictly for lovers of high camp and extravagant spectacle.

It is the story of a poet, his struggles, his fantasies, and his misperceptions of reality. Actually, it's supposed to be symbolic, but the multitude of characters in explosions of glitter destroy any desire to decipher the allegory. It's cheap amusement, like seeing the lights of Broadway without entering the theatre. Bejart's fantastic imagination and daring is admirable. He mixes all aspects of the theater: spoken voice, opera, varied styles of music, elaborate scenery and costume. Yet, somehow, in this mass hysteria, he loses his true medium of expression, which is dance itself.

Most of the choreography is scattered: mindless classroom combinations filled with repetitive high jumps, piroettes and tours en l'air. The wide assortment of characters are differentiated solely by their costumes which are ironically alike in their glittery, overdone style. No attempt seems to have been made at developing their dance movements. It's embarrassing for the performers and tiring for the audience.

Strangely, Bejart seems to be fascinated with the ballet barre and its routine exercises. Of his last five ballets, three contained this motif—a dancer holding on to a barre doing his plies and tendus. Balanchine, in less of a story, says more in movement, because he understands the subtleties of the language of dance. Bejart hasn't surpassed the classroom. In the middle of the ballet, a voice offstage (Bejart) says to the poet, (Jorge Donn) with too many cliché thrusts of his arms in heated desperation, "one must work, since work on close examination is less boring than fun." Okay, fine; delving into work, if it's important, is fun. Then why is Bejart always on the periphery?



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*It seems the days go so fast
The future quickly turns past
Here we are, both strong today
But where will we be tomorrow?
Well, that's what good songs are for
They keep good memories in store
I'll always be with you
I just want you to know*

Randy Parnes

**"Trailing sparks of vitality
and love."**

Randy Parnes was a meteor. She flashed across the lives of a lot of people, trailing sparks of vitality, wit, love, and life in her wake.

Her light went out in early March, snuffed by a cancerous darkness she had eluded for over two years.

She was a musician, a writer, a director, and an actor, and the moving force behind the Barnard-Columbia Musical Theater Repertory Company, which staged "Dames at Sea" last fall. She was very young, only twenty, but she earned in her sincerity, vivacity, and gentleness that made people love her.



and want to be guided by her

"She somehow managed to find time for everything and still have two zillion friends," said Helene Anne Fluhr, who was one of Randy's first friends when she transferred to Barnard from Carnegie-Mellon University in 1977.

"She dearly loved life. She embraced it recklessly and completely, and she taught those around her to love it, too," said another friend, a musician, at the memorial service.

"She seemed to burst into a kind of stardom, radiantly attractive and creative, always in a crowd of friends, on her way to something exciting," said a family friend who had known Randy from the day of her birth to the day of her death.

Randy was a lyricist-songwriter, and she was good, too. She and Debby November, another Barnard student, had been taking musical theater lessons this year from Aaron Frankel at The New School, where he was coaching them as they wrote a musical. When Randy was 17, she was one of five kids in the country to be chosen for the directing program at Carnegie Mellon.

"She really knew how to direct people; she had a knack for getting the best out of them," said her father, Paul Parnes, who is also a songwriter.

She left Carnegie-Mellon after her first year, disillusioned, Helene Fluhr said, by the music program, and attended New York University for a short time.

Then she learned she had Hodgkin's disease (a form of cancer that swells lymph nodes) and she decided to transfer uptown to Barnard, so she could see more of her parents, who live at 91st St. and Riverside Dr. She introduced herself to the Barnard-Columbia community with style.

"Two weeks after school started (in 1977), Randy did this amazing thing: she threw a party for a bunch of people she didn't know, and held it at her parent's place on Riverside," said Fluhr.

"She invited everyone from Columbia Players and everyone from the Barnard Theatre Company, and that was something that just wasn't done—there was a lot of rivalry between the two groups. She knew about five people at her own party. And met a lot of others. What a great way to make a debut!"

Randy Parnes did not live the life of a sick person. She was determined, her friends said, to meet the disease on her terms only; she was too busy to accept a compromised life. She was in the top ten percent of her class and was usually involved in at least two theater projects ("The only vice she really had was addiction to the theater. And to music," said her father). She wrote the music for the campus productions of Strindberg's "Ghost Sonata" and Shakespeare's "Midsummer Night's Dream," as well as for several children's theater projects.

Then, in early March, after two remissions, the disease Randy had been fighting began to take over her body. For the first time, she didn't feel up to performing her music, at a gig at the Furnald Folk Festival. Just before spring vacation, she suffered a relapse that lasted three painful days until she died.

Randy Parnes was not a saint, and not everyone loved her—there was a waitress at Tom's Restaurant who thought Randy was a "real pain" because she was so rowdy. But she had a profound influence on the people who knew her. And they miss her.

They grieve over the loss of a gifted young woman—at the same time they marvel at the way she hugged close her precious life.

*Though I must finish this song
Let's keep on loving along
I'm not scared to close my eyes
My mind will never lose you
So I don't know how we'll end
I know we've both got a friend
I'll always be with you
My dreams will be with you
I'll always be with you
I just want you to know*

—*I'll Always Be With You*
By Randy Parnes

Randy Parnes' parents suggest contributions in Randy's name to the M.J. Lacher* Fund for Hodgkin's Disease, 48 E. 91st St., New York, N.Y. 10028.

*M.J. Lacher was Randy's doctor.

Fencers Duel Way To San Jose

By Mary Ann D'Alto

The Barnard fencing team won the metropolitan tournament on March 9, qualifying for the national tournament, which will be held April 3 in San Jose, Calif.

Representing Barnard were Eika Kristo-Nagy, Helen Valsamis, Natalie Dumanoff, and Caroline Noe, who each fenced eight bouts with different fencers from Baruch, Brooklyn, City College, Hofstra, Hunter, New York University, Queens College, and St. Johns.

Kristo-Nagy was in the toughest pool, and even her quick maneuvers weren't enough to keep her from losing twice. Valsamis and Noe, in two other pools, were undefeated. Since the bouts count

equally, the joint effort of the fencers pushed them into first place, winning a total of 28 bouts:

The Barnard fencers who will be competing in the national tournament are Kristo-Nagy, Valsamis, Dumanoff, Noe, Ylkowsky, and Menke.

In other local sports news, the tennis and track teams are beginning to prepare for the new season. Cathy Moore recently represented Barnard in the two-mile run at the Eastern AIW indoor track and field tournament, and Tina Steck is competing in the national tournament. The tennis team will play Marymount College on March 30, and the track and field team will sprint against Lehman on March 31.

SPORTS ACTIVITIES

Tennis: Barnard vs. Marymount, March 30, 3 p.m. at Marymount.

Track and Field: Barnard vs. Lehman, March 31, 4 p.m. Van Cortland Park.

Archery: Barnard vs. Ramapo, March 31, 12 noon, Barnard Gym.

Profs Teach Basketball

By Bonnie Jacobsen

The Barnard Varsity basketball team vs. a "great" Faculty team. "This is going to be fun," I thought, heading for the gym.

I was not disappointed.

The Faculty proved to be skillful. Robert McCaughey neatly set up passes as John Sanders, grinning broadly, made the baskets. ("McCaughey's a hot shot," said Sanders, who was dressed in the baggiest boxer shorts I've ever seen.)

By the end of the first half of the game, the score was 17-11, Faculty.

"How's it going?" I called to Margie Greenberg, Barnard's Director of Athletics. She grimaced and gestured thumbs-down.

By the middle of the third quarter, the score, with the help of student coach Pat Samuel and Annette, McCabe, was tied at 21. Then professor Martin Purvis scored, and the quarter ended with the faculty leading.

In the last quarter, students and faculty scored in quick succession, but the faculty kept just ahead. Although student Anne D'Adesky scored seconds before time ran out, the final score was 33-32, the faculty's game.

Leslie Harris, a student, attributed the faculty's advantage to height, but Marian Rosenwasser (5'11") denied this.

Pious said he couldn't understand why scouts for the National Basketball Association consistently overlooked the game, and added it was too bad faculty members couldn't play in the National Invitational Tournament (to which Columbia University's team was not invited, a sore point with Columbia basketball team members.)

"They'd have to think really hard before taking St. John and Wagner over us," said Pious, referring to the NIT's snub of the Columbia team.

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