

Barnard Bulletin

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Photo by Melody Davis

Bella at Barnard: Power, Politics and Women

by **Violanda Botet and Anne Pontrelli**

Although women have gained a great deal in the past few decades they are still essentially oppressed especially in the power structure of government where the decisions are made said Bella Abzug former New York Congresswoman and feminist activist

Speaking as the guest lecturer for the Fifth Reid Lectureship sponsored by the Barnard Women's Center Abzug declared that women can be agents of social change only if they establish their economic independence and learn how to use their political pressure

"With the recession taking place now and I do believe we are in a recession women who were the last to get hired are the first to get fired Yet the government seems to think women must make a sacrifice and lose their job money for the military budget is increased all the time said Abzug

"President Carter declared a national agenda for the equality of women in 1978 said Abzug He informed an Advisory Board of 40 women representatives of our different roles in society and he asked us how we thought we could bring about equality of women to this country but when we presented our ideas including a \$5 million displaced homemakers bill he was in the process of revising the budget and he felt he had to cut out the bill

Abzug claimed that the pressure she placed on Carter in the dispute over the budget led to her firing as the head of the committee in January

The government didn't realize that you can treat the budget as a woman's issue But we can For instance out of the 550 billion dollar budget of this country only about 2 billion, outside of child care is aimed at women's programs The problem between the committee and the President arose I think because the President did not expect us to question his finances I however believe a nation's budget reveals a nation's values

"Women cannot be equal until their economic well being has been taken care of," Abzug said, "and despite all the supposed committee and consciousness raising in this country for women's equality our dream of equality has not been fulfilled" Citing reports that indicated 51% of women work and yet 80% of them are in the lower end of the pay scale, Abzug said "If we can't get

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[Unfairly] Fixing Blame

On Wednesday, November 14, *The Columbia Daily Spectator* printed an editorial attacking the Barnard Office of Residential Life — specifically Director Ione Georgianna Gatch and Associate Director Frances Kleinman, for “unacceptable behavior”, being “unable to manage issues of great concern to students”, and (not caring) about the quality of student life.

The issue in question in the *Spectator* editorial is valid. The Housing Office has been plagued with problems this semester and last. Yes, students were not given adequate notice that their rooms would not be ready for occupancy at the originally specified time. Yes, the managers of the College Residence Hotel have been slow to respond to complaints about security and maintenance. But to blame Georgie Gatch and Fran Kleinman for these problems is unconscionable and defamatory.

Spectator alleges that Gatch and Kleinman deliberately lied to students asking about the date at which the Embassy Towers would be ready. What they fail to realize is that the Housing Office is dependent on the landlord to provide them information on the status of the apartments, and on the higher-ups in the administration to exert pressure on the owners if they do not appear to be upholding their end of the contract.

Thus if the owners of the Embassy Towers keep saying “just a little more work to be done — next week” it is up to members of the hierarchy with greater standing than Gatch and Kleinman to deal with them, and with the long slow legal process involved in every such battle.

Whether or not the powers that be are exerting such pressure, or if they feel that such pressure is unwarranted, is unknown. Any question to that effect solicits a “no comment” or an evasion.

The other facet of this problem of which students should be made aware is that Barnard is virtually trapped by circumstances into dealing with the Embassy Towers. Administrators including Vice-President for Finance and Administration Jack McBride, Vice-President for Students Affairs Barbara Schmitter, Deputy Assistant to the President Joanne Blauer, Gatch, and others spent much of the summer combing the city for other options; other buildings which could house as many students, at a reasonable cost, and close or convenient to the campus. Needless to say, the housing shortage in Manhattan is so critical that such a dream building simply does not exist. The Embassy Towers was, and still remains, the most viable option open to us now.

But they have us over a barrel and they know it. They are calling the shots. They are taking their own sweet time in completing the renovations, because they have a contract with Barnard and they know that Barnard can't afford to back out. Legal action against them would take years to conclude, and the first priority is to get everyone housed.

It is obvious that it is not in Georgie Gatch's or Fran Kleinman's best interest to lie to students. Why should they? Their job is to oversee college housing — not to be expected to cover up for someone else's mistakes.

We call on the administration to refuse to knuckle under to smug and shady landlords. The building will be ready for occupancy sooner or later. Once students move in, The Housing Office must be vigilant in monitoring complaints against the Towers. If and when such complaints arise, they must marshal all resources available (including legal action) to uphold students' rights as tenants.

And we call on *Spectator* to remember its responsibilities, and not to resort to mudslinging.

Bulletin

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Dorm Funding Uncertain

by Debra Withers-Sax

Plans for Barnard's new dormitory are currently being drawn by a special task force of faculty, alumnae, and students, said Georgie Gatch, Director of Residential Life and chairperson of the Dorm Task Force. The final report will be submitted to the Board of Trustees by early February for approval or modification, she said. However, because Barnard's application for an HUD loan was rejected, plans are contingent on finding an alternate source of funding.

Although no prediction of cost to students is available, if Barnard is unable to receive low-interest loans or donations, the new dorm "will be an expensive proposition," said Vice-President for Finance and Administration Jack McBride. Since Barnard was denied a HUD loan earlier this year, the administration is presently looking to solicit funds and will apply for other loans before construction begins.

"If everything goes into place and we get the funding we need, the earliest prediction for completion of the dorm would be in September of 1982. The building wouldn't start until autumn of 1980."

"Since this is probably the last building on which we will be spending money, we want to make sure it has all the facilities we need," he added.

To accomplish this goal, the Dorm Task Force is weighing the physical requirements of the building to accommodate handicapped students and to determine whether the purpose is to house upperclasswomen or freshmen, Gatch said. The 16 member task force is working with smaller committees to determine if the new dorm will "just offer shelter or if it is to be a community."

The proposed dormitory, completing the final corner of BHR quadrangle would be 17 stories high and house 300 students. Two floor plans are under consideration by the task force depending on whether the dorm will house upper or underclass members. The first plan is of a typical corridor floor plan with a lounge and study area on each floor, and predictably the other is a suite floor plan, with four 4-6 student suites on each floor.

Included in this dorm scheme will be television and game rooms, a laundry, and perhaps a dining room on the top floor taking advantage of the view, in exchange for "the valuable nature" lost to the dormitory," said Gatch.

Building a dormitory above McIntosh is still a viable consideration despite the detailed plans for BHR quadrangle. It was reported that concerns has been voiced against this choice because commuters

would feel that their "turf was being invaded."

Gatch disagreed, saying that as a dormitory McIntosh would instead broaden commuter/resident interaction. "This end of the campus looks like Wall Street at the end of the day. After five it all closes down; classes empty, Milbank empties. I'd like to see the building as expanding the residential community from the southeast area of campus," she said.

The proposed dormitory, despite its size, will not erase the necessity of maintaining a proportionally large commuter population, said Gatch. "The reality will remain that the number of students interested in living on campus will far exceed the number of available beds," she said.

"Hopefully with the new dorm we can offer some kinds of services to commuters, such as making rooms available to accommodate individual needs, such as athletic schedules or family pressures."

"I'd like to see a system of rotating rooms, or of commuters being housed for a semester "to get the 'campus living' students are looking for," she added.

Gatch remarked that coinciding with the new dormitory plans is a major revision of policy by the administration in housing policy. Sparked by last spring's housing shortage, a revision of housing priority in housing assignment, given the increasing freshman class size and housing pressures, but the Board of Trustees is considering changing this policy to give freshmen priority, she said.

Bella *continued from page one*

equal economic status in fact, what effect can an ERA statement have?"

"The 1980's require women to become a major independent political force, clearly demonstrating to the existing power structures, which are largely male, that we [women] regard our own needs as priorities. Albeit, we recognize that as we project this, that seeking our equality is essentially seeking changes in society as a whole, which will affect the priorities of men and women," said Abzug at the political science workshop "How Can Women Move from the Outside In?"

Abzug stated that her main interest is "to make women of all levels understand that they have an enormous potential which has not been used." She praised the achievements of the women's movement, but stressed that, unless women are prepared to move in an organized way, they will remain at a "plateau".

Urging women to support women, Abzug pointed out that, in the past, women have put their energies into "back-breaking" political work in the support of men who "have not been exceptional". She stressed the importance of women delegates at political caucuses—feminists who are dedicated to the women's movement and not

"some politician's mother, or aunt, or grandmother, and that we get all delegates—men and women—to support the priority program for women."

"To think that [American women] have lived in a country, priding itself on great egalitarianism, for 203 years allowing surrogates to represent us is incredible", said Abzug "Women must change the institutions as they are, because they are not ready for us. We have to change them."

Abzug warned against allowing the movement to stagnate. She said that women must not be content with being identified as "firsts" in any field, but that there must be "seconds and thirds and finally stopping the count." Abzug said that many people believe that equality has been achieved. "80% of working women are segregated into low paid jobs," she said. "Equality is an illusion. We all agree on equality, but those who control the true power are preventing it."

Women can achieve this equality by making their power—as consumers and as voters—felt throughout the political system. Abzug advocated the support of the "uncommitted slate" in the New York presidential preferential primary. She explained that women must commit themselves to programs rather than to candidates. "We're not jumping into your camp until we see what you're going to do—not say—do," she said.

Abzug also urged the support of Women U.S.A., an organization which works for "equality and economic justice for women."

During the question period, one student remarked that a professor commented on the small number of women in the U.S. Senate, saying "at least there are no lesbian affairs". The student also remarked on a Columbia film organization that plasters walls with "Battle of the Bitches" posters. Abzug said she was "appalled that there should be [that] sort of sexist advertising on campus and not be any protest."

Abzug concluded urging women to participate in the feminist movement. "You've got to get out there and fight harder, because it's your world," she said. "The future is yours. In the year 2000 you're going to be running this country. You're going to be either allowing yourself to be led by others, or you're going to be running it together with men."

Abzug also argued that in the political arena, women have a long way to go, and the delay in the passing of ERA was indicative of this.

"Most people in this country support the ERA," said Abzug, "every poll proves this even in the states that have yet to ratify it. Six presidents have supported it, and yet, it still hasn't been passed." Abzug blamed this partly on the fact that women have not organized enough to make their political

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Notes from Undergrad

Security: For years the stacks in Butler Library have been an invitation for crime and acts of sexual offense. The dimly lit corridors, so called security phones that do not function and the lack of a surveillance system contribute in making all women of the University potential victims. The occurrences of women being violated in the stacks have been increasing in the past few weeks and Undergrad has initiated a campaign for better security measures within the Butler Stacks. This campaign to remedy the present situation can only be successful with your support. If you have been victimized or have witnessed any such acts of perversion, theft or molestation please bring it to Undergrad's attention to give us more statistical support. All such information will be kept extremely confidential.

Pottery Co-Op Update: Barnard's architectural firm has determined that the plans for converting Room 110 McIntosh into head quarters of the potters co-op and a commuter quiet lounge in addition to the conversion of the McIntosh eatroom into a fully equipped darkroom are indeed feasible. The construction for all three endeavors will begin on December 21st, 1979. The firm has estimated that the construction will be completed by next January. Undergrad is now

requesting suggestions for the details of the interior design of the commuter lounge. The blueprints for all three plans are available for your consideration in the Undergrad office. We will be forwarding all suggestions to the architectural firm until Monday, November 26th.

Winter Festival: Applications are now being accepted from all members of the C.U. community for works of art to be displayed during Winter Festival (Feb. 4-8). Categories included in the art display are: Fine Arts, Sculpture, Ceramics, Photography, Graphic Design, and Crafts. In addition, if you have a talent you'd like to showcase, such as Dance, Voice, Theatrics, Poetry Readings, Mime, etc., please sign up for an audition. Forms and sign up sheets are posted outside the Undergrad Office, Room 116 McIntosh.

Spring Festival: We are presently interviewing for the position of coordinator of Spring Festival. This year Spring Festival will take place on Sunday, April 27. Sign ups for interviews are posted outside the Undergrad office.

Food Services Update: The Ad hoc watch dog committee is presently formulating a

proposal for a commuter meal plan, whereby commuters could begining in the fall eat in Hewitt cafeteria at discount prices. In addition we are still lobbying for the reduction of prices and a revision of format in the McIntosh snackbar. On November 19-21 a questionnaire will be distributed asking all students who eat in McIntosh to rate the quality and prices of the food served to give us a better understanding of the Barnard student's budget allowance for meals. We suspect that the financial aid office's allotment for a commuter's meals is totally inadequate. Therefore, we urge you to fill out and return the survey.

Deadlines, everything else, and other extraneous variable: The deadline of the Central Committee have been pushed up to December third instead of the first week in February due to a change in the schedule of the Board of Trustees. If you have any suggestion for policy recommendations please inform us before December third so we can include them with the Central Committee's. We will be publishing proposals on Monday, December third so that there will be a two week period for all input and feedback. The committee to determine Winter Grant allocations will be meeting on Friday, November 30th to decide on Winter Grant allocations. Budgets for all clubs are due December third.

Paula Franzese
President Undergrad

Bella *Continued from page 3*

pressure felt.

"Women have to realize we can withhold support from candidates until they prove they will support our issues. Now in the upcoming primaries we have to put leverage on all candidates. In this way we can make the election machinery work for ERA and other issues."

Abzug also promoted Women USA, a newly-founded group that provides a vehicle of communications between the housewife who might write one letter or make one phone call and active women's political groups. The group calls for mass action by individuals, such as sending women's most outrageous grocery bill to Congress and placing stickers on expensive food items saying "this price is too high."

"Getting women to protest in these ways may not change the system overnight," Abzug said, "but it gives them the feeling that this country belongs to us too, and this is an idea and that has not been made clear to women."

The biggest stumbling block to women's equality may be social traditions, according to Abzug. "Do you realize every year, there is Women's Day, recently, the United Nations had Women's Year and Carter has made 1975 to 1985 Women's Decade? Just the fact that we have to title these ideas to remind ourselves seems to imply we might forget

women if we didn't have them. It clearly points out that women are still not integrated in society."

On national issues such as nuclear power, Abzug voiced her dismay on public apathy.

"Oil companies are being deregulated and the profit figures go sky high, yet people sit back and accept this. We remain silent. And still the government thinks nuclear energy might be the answer. I remember sitting in the Congress in the 50's and hearing people testify that nuclear power was safe. They lied to us. Nuclear power is not safe. We know this now and yet the public has not forced a moratorium on an issue that affects us and our children. Again, we talk about Salt II while the 80's may prove to be the pinnacle of the nuclear arms race."

"I consider myself an activist for world peace, that's why I was against Vietnam and that's why I'm against the accelerating nuclear arms race which threatens the world."

Summing up, Abzug restated that the women's movement in this country has the "potential to be the most dynamic movement in this country." The 80's present a challenge to women to use their majority to push action reforms.

"I've been in the women's movement since I was born. I believe our place is in the House and in the Senate and everywhere else in this world."

Newsbriefs

Notice From the Registrar

The deadline for tentative program filing has been extended until Thursday, November 19, at 5 p.m.

The Women's Center and the Anthropology Department will sponsor a lecture on

The Use and Abuse of Anthropology: Reflections on Feminist and Cross Cultural Understanding, by Michelle Rosaldo. Free brown bag lunch, Sulzberger Parlor, 12 noon-2pm.

A Commuter Assistant program has been designed specifically to address "the commuter's plight." Twelve upperclass women have undergone the same rigorous training as the Resident Assistants. Each Commuter Assistant has been assigned to a group of freshmen and modeled after the role an RA plays on her/his floor, offers a similar support program for those commuting students who need help with personal or academic problems.

The Commuter Assistant's office is located in the lower level of McIntosh in room 103 where a CA is available at all times in case of an emergency. Each CA is on duty at least five hours each week, and a schedule of each CA's hours is posted on the office door.

A Barnard Professor Testifies

The Imperial Ex-Presidency

by Nancy Tappan

A series of joint hearings were held earlier this month by two Senate Subcommittees on the subject of federal funding for the expense incurred by ex-Presidents. A fascinating subject for a student of political science, but remote from the concerns of the general Barnard/Columbia public. The interesting thing about this story is that a Barnard professor was called to give testimony before the committees, and his testimony may result in legislation saving the taxpayers millions of dollars.

John W. Chambers, Assistant Professor of History has done considerable research on what he terms "the quasi-public Office of the ex-President."

"The reason I was asked to testify is that my research shows that the perquisites accorded former President have increased haphazardly, beyond the spirit in which the original appropriations were intended," said Professor Chambers.

The Subcommittee on Civil Service and General Services of the Committee on Governmental Affairs, meeting jointly with the Senate Appropriations Subcommittee on Treasury, Postal Service, and General Government, is reviewing the Former Presidents Act of 1959, and the Presidential Libraries Act of 1955. These acts appropriated public funds to support the activities of ex-Presidents insofar as they could be shown to be public responsibilities, said Professor Chambers.

In his opening remarks at the hearings, Senator Lawton Chiles (D-Florida) said that "this year for the first time, the amount we will spend on former Presidents will be more than the appropriation for the entire White House operation."

In an article printed in the July issue of American Heritage Magazine, Professor Chambers traced the history of the lives and activities of the twenty-nine men who lived to be former U.S. Presidents. He showed that most of them supported themselves and their families on private fortunes, or by taking dignified and suitable positions in the community—serving as university chancellors and trustees, heading various philanthropies, and serving as unofficial older statesmen. Madison, Monroe, and Jefferson all died virtually penniless. Grant died bankrupt and reviled for his involvement with a swindling investment firm on Wall Street.

In the twentieth century, it was recognized that an ex-President must avoid activities which would exploit or demean the dignity of his former position, said Chambers. "It was also recognized that ex-Presidents have duties and activities related to their former office for which they deserved financial help.

Ex-Presidents are continually asked to speak at colleges and universities on their actions and policies as President. They often serve as leaders in their respective political parties. William Howard Taft co-chaired the War Labor Board during World War I, and Herbert Hoover was appointed by President Truman to head a commission studying the executive branch of government."

In 1955, The Presidential Libraries Act was passed to provide for the maintenance of Presidential libraries, papers repositories, and museums. The facilities were to be built at private expense. According to figures



Professor John Chambers

compiled by Senator Chiles, the first year's allocation was \$63,745.

In 1958, at the request of Harry Truman, the Former Presidents Act was passed, allocating funds to former Presidents to allow them to maintain an office and staff to help them with their public responsibilities.

"Truman was never rich," said Professor Chambers. "He told Speaker of the House Sam Rayburn that he spent half of his in-

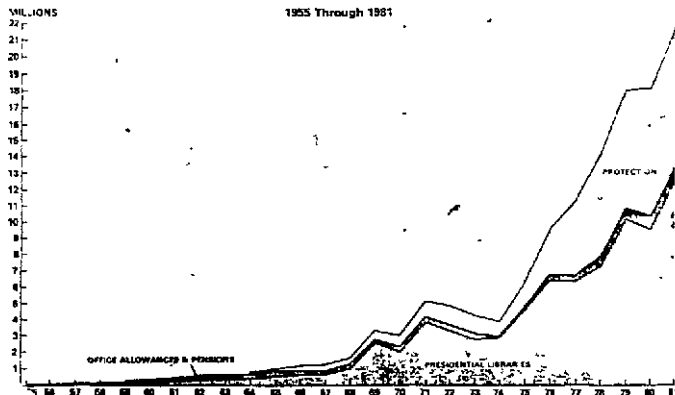
come (\$30,000) just answering his mail and answering requests for speeches. He said that if no pension or stipend was forthcoming, he would have to take some business contracts just to keep ahead of the hounds."

After the assassination of John F. Kennedy, Congress appropriated funds for round-the-clock Secret Service protection for former Presidents and their widows.

Between the maintenance of the libraries, the Secret Service protection and the office allowance, Chiles noted that "the cost of former Presidents to the U.S. taxpayers has grown from approximately \$64,000 in 1955 to an estimated \$18,300,000 in 1980. This is an increase of 285 times. Part of this growth is explained because the Congress has passed new laws expanding the types of services provided to former Presidents. The major portion of this growth, however, is explained because the programs initiated by Congress have become much more expensive and comprehensive than originally intended."

The impetus behind the hearings reviewing these acts is the recent financial success of the two living ex-Presidents, Gerald R. Ford and Richard M. Nixon. "Nixon and Ford have each earned millions of dollars from their memoirs, from exclusive contracts for interviews, and from personal appearances," said Professor Chambers. "The original intent of the acts were to allow ex-Presidents to retire with dignity, and not have to enter into business or commerce. Recent ex-Presidents are taking advantage of public funds that they arguably do not need. Ford has 12 staff members. Nixon was reimbursed for an electric golf cart to transport him around the San Clemente compound. The ultimate objective of the hearings will be to draft a bill putting a ceiling on the amount that can be spent by an ex-President. There are areas of responsibility for which former Presidents need and deserve public funds. But the gray or questionable areas have grown enormously. We are trying to pull away from an Imperial Presidency. If this bill passes, then we will also be relieved of the burden of an Imperial ex-Presidency."

COSTS RELATED TO FORMER PRESIDENTS AND THEIR WIDOWS



Winter Sports: A Season Preview



By Mary Witherell

Two more sports are about to kick off their seasons in the Barnard Athletic program. They are guided by two, new, young coaches who have made a big impression on the women. They feature several senior standout performers plus several talented young players who are sure to see much action. They stress teamwork and are united to one cause: winning.

The tidal-wave optimism present on the swimming/diving team about this year, began prior to this report with a meet against New Paltz College at the Columbia pool on Friday. The women assembled under the tutelage of former Brown University head swimming coach Lynda Calkins-McKenna and Columbia diving coach Jim Stillson is an accomplished group of thirteen underclasswomen and five upperclasswomen. With such a seeming im-

balance of experience and youth, enthusiasm might seem false, but these five "elder stateswomen" have among them amazing credentials which place them in top contention for Ivy honors this year.

Leading the parade of candidates is All-American, All-Ivy, Eastern Champion, three-time Ivy Champion, two-time State Champion and two-time AAU semi-finalist senior co-captain Tina Steck. Tina is considered by many people to be one of the best divers in the United States, as is evidenced by her record of achievement. She will, without a doubt, win many competitions this year and she personally has hopes of repeating as Ivy and Eastern champion.

Her general attitude, however, carries far beyond individual achievement. She characterizes Calkins-McKenna as "very organized and enthusiastic" and states firmly that despite the comparative weakness of

Barnard's athletic program and swimming/diving team in the past to other Ivy teams, she's been "glad to have been a part of its growth and development."

Senior Co-captain Jean Baker, who specializes in free and backstroke, has proven to be an inexhaustible worker and a principal adherent to the policy of building a sense of comradeship among the swimmers.

"Jean's a strong leader," stressed coach Calkins-McKenna, "who contributes a lot of her personal time to the members of the swim team."

In addition to Baker, Calkins-McKenna will be expecting strong swimming from juniors Cindy Clifford and Mary Kellogg. Clifford is a 1978 and 1979 State Championship Qualifier who specializes in the butterfly and breaststrokes and individual medley. Kellogg, a transfer whom Calkins-McKenna classifies as "an extremely hard worker and a

leader," will hopefully bring home the bacon in freestyle, backstroke and individual medley.

With an excellent backbone of experienced athletes and a huge crew of eager freshmen, Lynda Calkins-McKenna feels she is in a good position to record a winning season.

"We feel very happy with what we have shown thus far," she commented, "and with the addition of our freshman swimmer strength, feel this will be a strong building year. We feel we can win."

The basketball season commences with an away game on November 27 against CCNY, but as far as new coach Nancy Kalafus is concerned, she has been in season personally since October.

"All I think about is basketball," she declared, scratching her head.

Indeed, she might be very perplexed as to what more she and the hoopsters can possibly do to prepare for their season opener.

"Our practices have been much more constructive than last year's," affirmed co-captain senior Lesley Harris. "Nancy's started us from the basics and I believe that a big part of our success will come from our support of the basic skills training."

Basic skills are a priority in any coach's mind, and Kalafus has to feel satisfied with the Bears' standing in that department. There are standouts, however, who will be vital to the team's success.

The preliminary need of a basketball team is a strong center who can rebound, play defense and key the offense. Barnard has an excellent asset in senior Virginia Dillon. Listed at 5'10½", Dillon's size appears to be somewhat of an enigma, because, according to Coach Kalafus, "She plays as if she were bigger than that." Dillon will be the key rebounder on the team, and her defensive play probably will radiate from her play under the boards.

The guard spots have also been filled with capable hands. Seniors Diana Wood and Lesley Harris will start and provide experience and leadership on the court, since they have already played together before.

This steadying influence might prove to be crucial to the eventual winners in the battle for the forward spots. The leading candidates are 5'8" freshman Nora Beck, 5'5" junior Lisa Pitts and 5'8½" sophomore co-captain Verne Bigger. Their collective maturity as players might not have totally blossomed yet and the presence of the three seniors will help the Bears' control immensely.

They will be aided, however, by the versatile and vocal Verne Bigger. Bigger, a first year player although a sophomore, was named co-captain by her teammates because she adds a special dimension to the Bears' attack: she can be used interchangeable as both forward and center.

"I am looking for Verne to contribute basically as forward and second-string center, if Virginia (Dillon) gets into foul trouble," theorized Kalafus. "She can contribute positively to our rebounding power and do some scoring as well. However, she's going to be very important to us for another reason. She was voted captain because her spirit and enthusiasm will be able to keep us up during the long season."

Bigger, referred to as "Bigs" by her teammates, seems perfectly suited to her role. In conversation she is modest about her individual importance, yet dignified and

dedicated to the prospect of furthering team cohesion.

"It's nice to win," she began, "but it must be accomplished the right way. If a team has no unity, then winning isn't all it's cracked up to be."

Certainly, it takes more than unity to win ballgames, but Nancy Kalafus and her hard-working women have found all the ingredients and it just remains for them to mix them together. If they are successful at this recipe, Nancy predicts they'll win almost all of their games against Metropolitan teams.

With both teams prepping as the final steps towards their actual competition, things seem to be looking up for the improving swimmers, divers and hoopsters. Their respective mentors, Calkins-McKenna, Stillson and Kalafus, have worked vigorously and the fruits of their labor might be just reaching its point of ripeness.

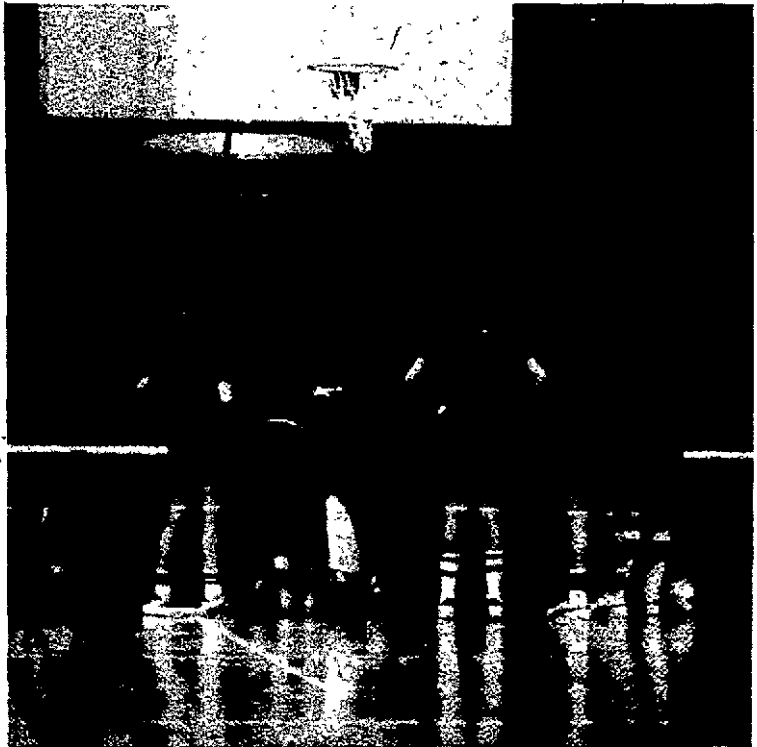




Photo by Melody Davis

A View from Within

by Teri Sivilli

After her speech she ate a piece of spinach quiche and drank part of a cup of coffee I carried the remainder of the coffee into the interview for her. She didn't want it. She didn't want any more Diet Pepsi, either, although the Women's Center had stocked their fridge for her. There was nothing brash or abrasive about Bella Abzug as I sat opposite her, just fatigue in her eyes.

I'm surprised there aren't more people here more women here, said a passerby. When you speak at other universities, don't you get a larger crowd? I do, said Abzug, but here they're jaded. And they're students. They don't know what they're facing when they get out into the real world.

"I would not support a candidate who was not for women's issues," said Abzug. "I'm not in favor of supporting a woman just because she's a woman. You have to be strong on women's issues. That's the point. There is a commonality (among women) . . . but it's not sufficient. And I think that women have to build that commonality and that unity if there is going to be any meaningful change in the structure," she said on

campus this week as Barnard's Reid Lecturer. Mrs. Abzug declaimed the attitudes that any woman is better than any man, saying that there was no use in electing a woman to office if she were just going to uphold the present white male elitist power structure. Also, she feels that it is much harder for a woman to go into politics than it is for a man.

"Women have to become involved in the issues, and in community and political activities. You can't just go into politics. That's not normally the way it works. It's true that some people with millions of dollars, who have their own personal wealth, have done it that way, but that's very unfortunate. The average woman that runs has to become involved as a factor in the community on some significant issues that affect the community, women's issues as well as other general community interests. You should become involved not only in community activities but also in political campaigns, you should work in the process so that you get to understand it and know how to win in it," she said.

"Women are essentially not the products of special interests which often back can

didates. Abzug continued. "They're not usually the product of deep political machinery and they're usually more independent."

Bella S. Abzug was born on July 24, 1920 to a middle class family in New York. At the age of eleven she decided she wanted to be a lawyer. She says she used to fight in the streets a lot. She wanted to play immies with the boys on the block and they wouldn't let girls play and so she fought with them and played immies and eventually she became an immy champ. Her parents gave her a doll carriage instead of the bike she wanted. She thought the bike would be more fun because you could go places.

First becoming involved in political activity by preaching Zionism on the subway, she was elected president of the Student Council at Hunter College and was graduated with a BA in political science. After holding six jobs in as many months she decided to fulfill her dream and enrolled in the accelerated program at Columbia University's School of Law. She says that law school is all a blur. After graduating she worked as a labor lawyer and then in the 50's was active in the

civil rights struggle. She describes herself as 'always having been an activist.'

No candidates have yet declared for the 1980 Senate race in New York. Because of her near success in the last Senate campaign Abzug feels she has a good chance of winning the election, though she has not yet decided whether or not to run.

"I ran for the Senate and lost by less than 1%. But the big thing about the senate race is that I won the conservative cities, three suburbs, including Westchester and Suffolk counties, and indeed when I went into New York City my liberal vote was split."

"Since I did run and lost by less than one percent, I think I demonstrated my capacity to get votes in very tough areas and I don't know that any of these people have. And I don't know who's running. So I'm going to look and see who's already running, and what the field really looks like on the Republican side as well as the Democratic side before I make a final decision."

"New York needs a leader. I don't know which of these candidates are leaders:"

An attorney for more than 30 years, Mrs Abzug was a member of Congress for six years. She was the first woman in history to run for the United States Senate from New York State, and first to run for mayor in New York City.

As senior New York State member of the House Committee on Public Works and Transportation, she authored legislation bringing about more than \$6 billion in public works, economic development, sewage treatment, mass transit and countercyclical anti-recession aid.

On her first day in the House, Abzug proposed a resolution to end the Vietnam war; she became the first to call for impeachment of Nixon.

In 1976 she originated, authored and steered through Congress a measure providing federal aid to New York City for the cost it incurs providing police protection for UN and diplomatic missions. Such legislation had been unpassable for 30 years.

Abzug wrote and helped pass the first "interstate transfer" law, which enables states to trade in federal highway funds to upgrade mass transit systems. Specifically intended to re-route the \$1 billion for the planned 'Westway' project in Manhattan, it has not yet had that effect, though other states have taken advantage of the legislation.

Founder of the National Women's Political Caucus, she wrote the first law banning discrimination against women in obtaining credit, loans and mortgages, and fought for the Title IX Equal Opportunity in Education Legislation.

Also, she helped write and pass the Freedom of Information and Privacy Acts and the "Government in Sunshine" Law, which opens up government agencies to

public scrutiny.

In 1975 the United Nations proclaimed an International Women's Year; the events of that year served to inspire eventually the First National Women's Conference in Houston. President Ford appointed 35 women and men to the National Committee on the Observance of International Women's Year; Bella Abzug was named presiding officer and introduced legislation to the House that, when passed, empowered the National Commission to convene a National Women's Conference. The main objective of the Conference in 1977 was ratification of the National Plan of Action; when amended and ratified it provided a consensus on the needs of American women.

In 1978, President Carter named Abzug to co-chair the National Advisory Committee for Women. This Committee, consisting of over 40 leading women, was created to implement the National Plan of Action adopted under her leadership in Houston.

The first action of the Committee was an analysis of the 1979 budget and the impact that anti-inflationary budget cuts and increased military spending had on human needs programs. The Committee prepared papers applauding the anti-inflationary intent of the budget, but opposed the cutting

of many programs that would affect women. The women connected military overspending and domestic underspending. Abzug was fired.

Evidently there were differences of opinion about the purpose of the Committee stemming even from its formation. The women on the committee felt that they had been given a mandate to advise the President on how best to achieve equality for women, using the guidelines set up by the Houston conference. TIME magazine commented at the time of Abzug's firing that Carter conceived of the Committee "more as a ladies' auxiliary" with a paltry \$300,000 budget and no office space.

Abzug explained that "the women who were on that committee all get together frequently anyway — we all work together and many of us are now on Women USA, which is an information network. President Carter created a great credibility gap when he fired me. We were acting on a direct mandate from Houston; there was Carter's budget, supposedly pro-women, and when he fired me a lot of people complained. Many women — and men — wrote to me saying that they felt they had been fired. If anything it created a great deal of solidarity among women."



Photo by Melody Davis

Reflexive Theater:

Romantic Comedy and Dancing

by Preeva Adler

Reflexive Theater: *Romantic Comedy and Dancin'*

There has been theater about war, theater about peace, theater about psychology and even theater about people. Not to be left behind the by "me" generation, Broadway has now given us theater about theater, who needs illusion when you can have self-indulgence, after all?

Romantic comedy, a new play by Bernard Slade, has a fairly simple plot. Boy meets girl, but is engaged to someone else; boy and girl love each other from afar for years. Two marriages and a divorce later, boy and girl finally get together. The 'twist' to this plot is that boy and girl write—you guessed it—romantic comedy for Broadway, and become writing partners and fast friends.

A play about writing plays, self-indulgent as it is, succeeds in this case because, it works. The tone of the play is faintly ironic because of its reflexivity, and the script and casting are marvelous. Tony Perkins is perfect as a dapper, proper, tightly-controlled to the point of exploding playwright, and Mia Farrow is thoroughly convincing as an even more proper, parsimonious, New England (Peyton Place?) school teacher.

The two principals, and their supporting cast play off each other to perfection. When Perkins, the playwright, accuses Farrow of taking 50% of his royalties and still having "the first nickel" of them. It calls to mind an earlier remark made by his agent, Blanche

(Carole Cook) that Perkins was born yelling "I'll take one in every color." Another happy choice was casting Greg Mullavey as Leo Janowitz, a journalist who marries Phoebe. Mullavey, who showed us all that he was just a working stiff as *Mary Hartman*. *Mary Hartman's* husband, gives us a polyester mirror to Perkins' Savile Row image. It is a loveable mirror, however, and we end up feeling a little sorry when he becomes noble and leaves Perkins and Farrow alone together.

Romantic Comedy is a funny commentary on the humor of being a writer, and on frustrated love. It's assumptions and gimmicks are just plausible enough to be believed, and the sight of Anthony Perkins jumping around in his underwear yelling about how embarrassed he is, is worth the price of a ticket.

The best thing about *Dancin'*, on the other hand, is the fact that Michael Caine was in the lounge at same time as this reviewer. *Dancin'* has been hailed as "a new musical entertainment" everywhere from Times Square to prime-time TV, but in fact, it is neither. Enervating and contrived, yes. New and entertaining, no.

The show opens with a dancer in a cutaway coat telling the audience that this performance will have none of the trappings that musicals usually have. This musical he says will have no plot, no one-liners, no boy meets-girl (except for one segment), not even a 'g' at the end 'dancing'. Tonight, we are told, we will only see "dancin'", a whole

lot of self-conscious commentary, and more of *Pippin* and *A Chorus Line* than anything else.

Instead of giving a recital of modern dance that has somehow wandered onto Broadway, which would have been fine, Bob Fosse has tried, as he did in *Chorus Line*, to give some insight into the way dancers feel. Unfortunately, with only dancers to tell us, the entire production comes off as a smug, self-centered community being smug and self-congratulating.

Dancer do everything in *Dancin'* they tell us about the instruments. They tell us about Mr. Bojangles, they tell us that gladiator-like figure in red tights next to Mr. Bojangles is Mr. Bojangles's spirit, and they do their own singing (or singin'). These dancers are so self sufficient, they probably built the sets too. If they didn't have to dance, they'd probably storm the orchestra pit.

Mostly, the dancers tell us about themselves. The problem is, they're so happy with themselves we don't care. "Dancers live to dance to the sax" we are told. Wonderful, dance to the sax, we think. "Dancers love to dance to the blues." Are you going to dance already? we wonder. Eventually the dancers do dance, to an assortment of drums, in an assortment of abstract costumes. By that time, our interest waned. It is not revived very much by the dancers telling us exactly what drums they are dancing to.

Bob Fosse's choreography has a very interesting relation to music. Except for some notably good tap-dancing, and one abstract piece called "Fourteen Feet," he either ignores it or changes it to fit his dances. "Sing, Sing, Sing," a classic jazz piece of the 30's and an jumping song if ever one existed, becomes a series of tableaux and small gestures, which build up a considerable tension which only can be released destroying the program or your escort, because nothing happens to release it on stage.

Despite all its flaws, there are some good things about *Dancin'*. The fighting, by Jules Fisher, is excellent. The quality of the dancers themselves is very good, and Gary Chryst is as good on Broadway as he was in the Joffrey Ballet. Ann Reinking (Reinkin'?) is beautiful, but you're goin' to see the same choreographin' you saw in *Pippin*.

Phi Beta Kappa

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

Julie E. Cumming (Music and Medieval & Renaissance Studies)
Aspasia E. Draga (Biochemistry)
Paula A. Franzese (Political Science)
Beth R. Gross (Biochemistry)
Nancy McGregor (Political Science)
Loretta J. Mester (Economics and Mathematics)
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A Piggyback Odyssey

by Preeva Adler

Sometimes, a picture is worth a thousand words. In the case of the cartoon of Jules Feiffer, it can also be worth \$100 of analysis. Feiffer has been showing us ourselves for a long time. His drawings and captions show us what we are like when we're depressed, elated, obstinate, and angry. In *Tantrum*, a pictorial novel about a middle-aged man who reverts back to the age of two, Feiffer shows us what it is to run away.

Leo, the central figure, is a typical middle-aged man, with typical mid-life problems. He is harassed on the job, intimidated by his secretary, and impotent.

He is depressed and beset upon by his children. In an effort to bring some perspective into his life, he sits on the ledge of his bedroom window and gazes out at the street below.

Leo is not winning or losing. His life is a giant stalemate, and he doesn't like the score. So, he gets out of the game. He turns into a two-year old. He has all his memories, intellect, and feelings, of a middle-aged man, but the body and tastes of a two-year old. In his baby body, he goes searching for someone to take care of him. Leo doesn't want his children's problems, boss's problems, or wife's problems anymore. He



wants piggyback.

Naturally, he doesn't get it. Leo, in his search for someone to take care of him, finds that people are too busy taking care of themselves. Every one he approaches, his mother, his brothers and sisters, even people on the street, has their own problems and preoccupations.

Feiffer uses Leo to show us just how isolated people really are from one another. The reactions of Leo's family to his condition are both amusing and disturbing. Every one that Baby Leo talks to responds to him with a monologue cataloguing their troubles. Not once does anyone ask him how he came to be two years old, or why he did it. Instead of gathering him to her bosom, his mother threatens to call the police. His brother talks about his coke habit.

Faced with this unsympathetic family, Leo goes back to his wife and children. His efforts at evading responsibility, however, have only worsened the situation. He is farther than ever from his wife and his children, and they want him back in his former state. Hence, they drag the two-year-old Leo to a lawyer, and he runs away.

Once away from his family, Leo finds that even a two-year-old must make decisions. When he finds the woman of his dreams, his brother's wife, anorexic and emaciated, he finds himself taking care of her. Without thinking, he becomes responsible for her. The more responsibility he takes for her health, the more wrinkled he becomes. Leo is learning that you can't get out of the game. When he is with Joyce, he has all he wants: piggyback, ice cream, diapering and powdering . . . but he also becomes Joyce's reason for, literally, living. Once again, Leo cannot take the responsibility, and leaves.

His next resort for powder and piggyback

(continued on page 151)

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The Price of Magic

By Geoff Cohen

"The Magician of Lublin," based on Nobel Prize winner Isaac Bashevis Singer's novel, is the story of a Jewish Magician who wants all of God's magical secrets. It is directed by Menahem Golan, a man with four Academy Award nominations for Best Foreign Film.

Yasha (Alan Arkin) is the Magician. A man with a very high opinion of his magical abilities, he sees only his own feelings and none of the people around him. Yasha does Wallenda-like tightropeing, Houdini escapes, attempts to fly, and juggles the lives of four women. The cost of his juggling act is the life of one woman, the actual slavery of another, and the symbolic slavery of two others.

Unfortunately the movie is a technical embarrassment. There are poor cuts. From mistress to mistress without much move-

(continued on page 16)

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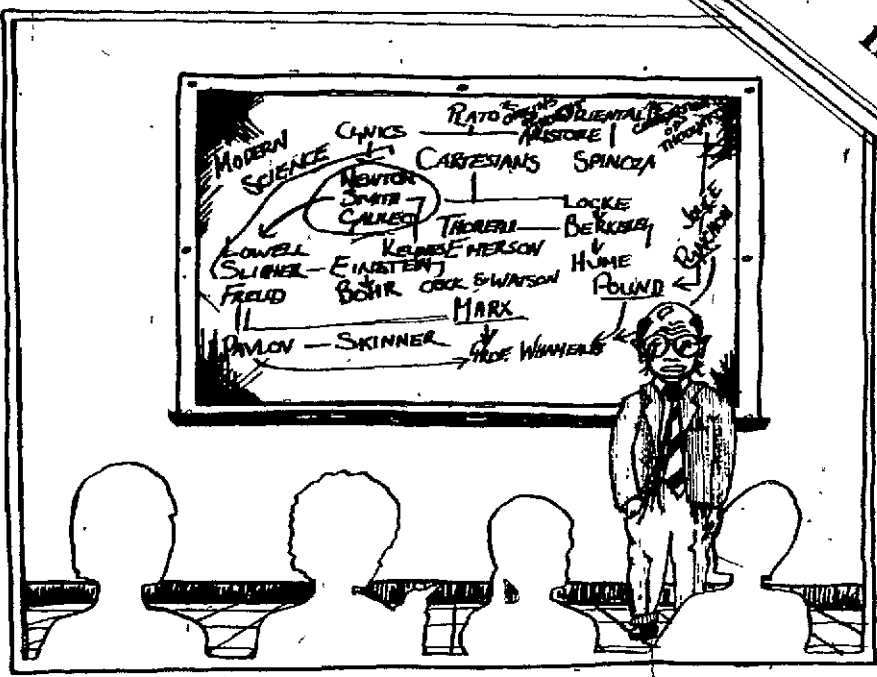
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finis



Will This be on the Final?

Tantrum *continued from page 12*

is Charlie's secretary. Miss Swallow Forging a note from Charlie, Leo passes himself off as one of Charlie's nephews, who must be taken care of.

With Miss Swallow, Leo gets more than he bargained for. Her ministrations in the bath turn him back into a middle aged man, and he runs for home, naked. When he gets there, he puts on a suit, and surveys the household situation; it is not good. The apartment is a mess, and his wife is becoming wrinkled and irritable. He and the children put the house in order.

Then Leo, back on the window ledge, speaks to his wife. "I'm stuck," he admits; "maybe I can make being stuck work. Please stop holding your breath, Carol, you're turning blue." His wife does not respond to his pleadings, however, and Leo throws a tantrum in frustration. His wife responds to this by turning into a baby; she is tired of responsibility also. Then Leo gleefully joins her in babyhood, and they both run away from their children, into the sunset.

All social comment aside, *Tantrum* is a delightful work. Feiffer's drawings are elegant and true to the mood he portrays. When a hectic scene is portrayed, it looks as if Feiffer was on the verge of breakdown

when it was drawn, with lines barely converging and shooting chaotically over the page. On the other hand, calm moments are uncluttered and simply drawn.

The characters that appear in *Tantrum* are simple also. Feiffer takes the most evocative elements of personality and makes them dominate his characters. What little is seen of each one is enough; they are modern archetypes. This is what makes his work so appealing. He gives us outlines of characters which exist in all of our lives, and lets us fill in our personal particulars.

Feiffer's spoofs of modern types are worth noting also. Mr. Aperture, the chic photographer whose camera bag gives Leo a free flight to Palm Springs, is going to do a spread on Jerry Ford for *People* magazine—and to get in some golf. Joyce, Charlie's beautiful wife, on the verge of starvation trying to get herself down to pure "essence", tries to break pieces of her body off. Women that Leo meets on the street are preoccupied with their childhoods and obscene phone calls; and tell everyone they meet on the street so.

Which brings up the depressing points of *Tantrum*. Even though it is an amusing picture, the deeper meaning of Feiffer's picture-novel is that modern society is too concerned with itself, and with escape of some sort. Everyone in *Tantrum* is busily

trying to retreat from the world or themselves in some way. Leo, in his wanderings, is taken to a secret meeting of middle-aged men who have reverted to two years old. They want their way, and give the rest of the world the raspberry. Leo's mother never deals with any issue herself, all she ever refers to is her husband. "Your son Charlie is a killer," says Leo, after he has seen anorexic Joyce. "My husband has a sore throat," she says. Leo's three sisters, especially, cannot deal with the outside world. Their reaction to Leo's reversion is first, not to talk about it, and second, to bicker with each other over who caused it. Joyce is so averse to the world that she literally wants to destroy herself. "Leo," she says, "I want to break my body off, piece by piece, kill nothing, *nothing* is left. Help me break myself off at the waist."

The title, *Tantrum*, adequately sums up the subject matter of this book. *Tantrum* is about rebellion against the restrictions and responsibilities of adult life and the reasons for that rebellion. It is also about self-absorption. Its beauty, and the beauty of all of Feiffer's work, is its ambivalence. Society's problems are serious and pervasive; they are also amusing. So is this book.

Alfred A. Knopf; 183 pages \$8.95

Magic *continued from page 12*

ment, just cut and Yasha is in the arms of another one. There is a whole set of amateurish misty dream-like love scenes. During a waltzing scene, the camera points off into the sky. The picture begins reeling and you feel like you have been on a merry-

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go-round too long. Then, in a city that is very industrial, the set is clean. There is not any trash, garbage and litter on the streets. Not in the rich or poor sections. The air is clean, no smoke, no pollution at all. The poor 'peoples' clothes look as if they have just been dry-cleaned.

Overall, the technical problems and the sections of poor acting do not draw away

from a terrific plot. Irving White and Menahem Golan, who did the screen play deserve some praise for not ruining the novel. The characters have lost none of their realism. If the plot does not interest you, Maia Danziger and the London Symphony Orchestra make it worthwhile. Alan Arkin is a comedian, chosen to portray a man who is suppose to humor people, but whose antics are humorless. Danziger's portrayal of Magda, Yasha's lover-apprentice, is perfection. She portrays a gentle peasant in love with a Jew. She lives with pain on a daily basis, she knows about all of Yasha's other women, and it torments her no end. This young actress, who's neck gets longer throughout the picture, moves the audience to pity, hatred, and finally despondency.

Valerie Perrine's Zeffel convinced me of the woman's peasant sleaziness, from the first time she pulled up her blouse to expose her breasts to her menage a trois with a madam and a white slave trader. Louise Fletcher's Emilla, a supposed regal Countess is more reminiscent of Big Nurse dreaming of a world in which she wanted to belong. Lou Jacobi plays Yasha's manager, who believes in him. He sets a fine example of a manager who has his client's best interests in mind. Shelly Winters as Magda's mother does well as a woman who has her own interests in mind. It does not matter to her that her daughter, a gentle, is romantically involved with a Jew just as long as the money keeps coming in. The music composed by Maurice Jarre, performed by the London Symphony Orchestra is excellent

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