

Barnard Bulletin



Volume LXXXVI No. 2

Monday, February 4, 1980

Security Adds Personnel and Expands Facilities

by Helen Gremmell

Changes designed to make the Barnard campus a safer place are being made in the security system. The first of these is the addition of a new vehicle, most probably a light blue Ford Bronco. The vehicle was supposed to have arrived on January 20th, but because of a complication in the order it will be delayed indefinitely. As it has not arrived yet, the Security Department is not ready to make a policy statement.

However, Ray Boylan, Head of Security, is emphatic about the rules that will govern the use of the present jeep and the new vehicle. He says, "The Security Office will not be used as a taxi service." "The vehicle will be used primarily to patrol the grounds. Rides will be given only to women who are alone on campus at night and need an escort to their dorms. Escorts will be provided only in the area of 110th street and 122nd

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Photos by Lisa Callahan



Louis Sample, Security's new night supervisor.

Explanations Nor Forthcoming Surcharge Rescinded

by Judith Fried

"We have to correct the conditions in the business office," stated Jacquelyn Mattfeld, President of Barnard College. Mattfeld, in an interview with Teri Sivilli, Editor-in-Chief of *Bulletin*, claimed that the estimated fuel consumption figures for the 1979-80 year, used to determine the 1979-80 budget, were different from those determined for Barnard by Lehr Associates, the firm employed by Barnard as consulting engineers. Referring to the difference in the essential figures, Mattfeld questioned the authority of the people in the business office who rejected the advised figure. Since that December 13 interview, Mattfeld has been unavailable for comment.

According to John McBride, Vice President for Finance and Administration, the engineering firm never recommended the figures used in the budget. The figures were to determine the expected fuel consumption and cost of the fuel for the 1979-80 year. McBride claimed that when the engineers studied Barnard's energy expenditures (an action many schools are making across the country), they only recommended modifications to be made. The budget was based on a three year average," he explained.

"Expected cost savings were enclosed in the (April energy conservation) report," said Ray Kallberg, of Lehr Associates. The report was "about 100 pages long and told where cost and consumption savings could be accomplished and what the expected savings would be," he said.

"There was an enormous, unexpected (fuel) rate increase that we worried about," stated Barbara Schmitter, Vice President for Student Affairs and Dean of Studies. "We needed to act, and added a surcharge because the business office reminded us that it was time for billing," for the Spring semester. According to Schmitter, the engineers came in November, four weeks early, "to check consumption versus the April prediction. We had saved an unexpected amount."

"The budget base we used (for the

cost prediction) was too high," claims McBride.

"Our 1979-80 steam consumption was over-estimated. The (energy conserving) modifications appear to have permanently lowered the amounts of energy consumed by the College, making it necessary to utilize a new base for projecting consumption," stated Mattfeld in the letter sent to Barnard students and their parents rescinding the energy surcharge.

At a meeting, immediately after the surcharge was rescinded, Mattfeld explained to Paula Franzese, President of Undergrad, that the "inflation factor was put in twice." Franzese understood that "it was a human error."

"The business office estimated for an increased consumption rate but didn't take into account the probable increase in cost, estimating a too low cost," explained Mattfeld to Sivilli. Mattfeld claims that this too low unit cost was put in the budget, and was later given to McBride and herself.

Barnard administrators are usually given a 12 month contract lasting from July 1 through June 30. "All administrators serve at the pleasure of the president," said Jane Rehtwisch, Personnel Assistant. "If you get a note saying 'We're looking forward to seeing you again next year' you assume your contract has been renewed." According to one Barnard professor, who wishes to remain anonymous, the faculty had come to believe that the mistake, the imposition of the surcharge, was due to "gross incompetence."

When asked about the "human error" and who had used the incorrect inflation factor, Sallie Slate, Director of Public Relations, answered, "You've already spoken to Dean Schmitter. Why are you asking me? I'm not going to help you!"

Brett Combs, Controller, refused to speak when questioned about the discrepancy. Combs relayed through his secretary, the suggestion of contacting public relations. Upon being told of Slate's uncooperativeness, Combs still refused to comment.

Looking Inward: Barnard Self-Study

by Annie Postrell

In preparation for the forthcoming evaluation by the Middle States Association for Higher Education, Barnard has been conducting an intensive review of all aspects of the college which concentrates on academic concerns. This rigorous assessment, entitled Barnard Self-Study, will provide a report for the Middle States Association and will supply information for Barnard's own planners, trustees and administration.

Every ten years Barnard College, as do other members of the Association, voluntarily undergoes a review by a visiting team from the Middle States Committee. However, according to Barbara Schmitter, Vice President for Student Affairs and Dean of Studies, it has been 20 years since the college has conducted such

an intensive self-evaluation. In 1969, the study specifically sought to examine the relationship between Barnard and Columbia. In contrast, Self-Study attempts to gain an overview of the Barnard experience although matters of curriculum will receive special attention. In the spring of 1979, a set of objectives was drafted and it has served as a focal point for the coordination of the various committees. Schmitter said that Self-Study is "on target . . . and exciting" but that it is also "a lot of work". The team from the Middle States Association will visit Barnard in the spring of 1981.

"The Middle States Association and Barnard see accreditation by the Association as hardly in question," said David Robertson, Chairperson of Self-Study's Steering Committee. Rather, Self-Study

"provides the opportunity to look at ourselves and to see how we stand as we enter the decade of the 80's," said Robertson. Those working on the study are beginning "to combine, in a single document, reports just being submitted by the Committees . . . The draft is due this spring," he said. Robertson asserted that "from my point of view it (Self-Study) has brought together numbers and numbers of faculty and students who might not have been acquainted," and that the work effort has generated "a marvelous community feeling." He also expressed appreciation for the administration's invaluable assistance and for the cooperation of all members of committees "who have managed to put in hours and hours of hard work."

According to Paula Franzese,

APOLOGIA

Lee Malone was inadvertently omitted from the article on the Emily Gregory Award in the last issue. She is the co-chairman of the Emily Gregory Award Committee.

Daniel Gil Feuchtwanger took the photographs of Professors Howard Teichmann and Elaine Pagels that appeared on pp. 4 and 5 of the last issue. His credits were omitted.

Lisa Callahan's name was misspelled in the production box on page 1 of the last issue.

Leslie Ostrow's name was inadvertently left off "No Time for Talking."

Bulletin Regrets the Errors

Inside . . .

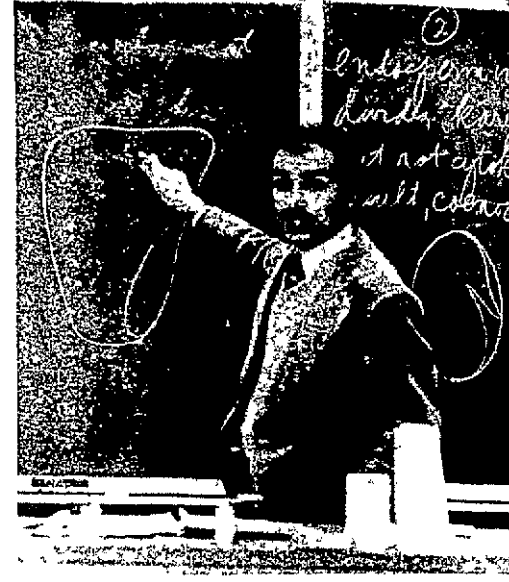
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President of Undergrad, Barnard Self-Study and the Central Committee are two parts of the reassessment effort. Franzese described the Central Committee as a "direct channel", one which pro-

vides a "microscopic examination" of the College and "proposes changes." Franzese added that Self-Study seeks to establish a set of objectives for the College by "taking a step back, and just looking."

Photos by David Gil Feuchtwanger



Dr. Phillip Ammirato

A Closer Look

Ammirato

by Violanda Botet

He is charming. As he speaks a smile flashes across his face every few minutes. His name is Philip Ammirato, this year's recipient of the Emily Gregory Award. Because the award was originally created to single out the professor who, in the opinion of the selecting committee "best demonstrates excellence in teaching and devotion to students, Ammirato has been placed in an unique position as a successful teacher he can speak out about professors and about students.

Teaching was a "deliberate choice" for Professor Ammirato. Since 1974, when he came to Barnard, he has learned to understand the psychology of a class.

"I don't think it's important that a teacher be very articulate in class and I don't think he has to be the most organized person in the world. But I do think he has to be convinced that the subject matter is important enough to be communicated to other people. I'd have to say this is one of the more essential things," said Ammirato.

At present, Ammirato has approximately 400 students in his Introduction to Biology course. A huge class like that may overwhelm some teachers, but Ammirato claims that he has "grown into it."

"When I started teaching biology, there were about 80 to 120 students in my class. The class then grew to 260, 300, 330 and finally to 400 members. The increase did not overwhelm me because it came gradually. My experience has been like that of a singer who, as he trains, sings louder and louder until finally he can sing to a whole auditorium. Teaching, in many senses, can be considered a performing art," said

Ammirato

Ammirato is quite satisfied with the college's science requirement. He stated:

"I think that a year of science is adequate especially since you're allowed to pick any science. I remember that in the late 60's the requirement was two years of science with laboratory. But then Barnard re-evaluated the curriculum and decided to allow students to explore more on their own."

"As far as keeping a balance between the arts and sciences, Barnard has managed it very evenhandedly," said Ammirato. "I just wish the sciences would get a bit more money. After all, when there's a new development in the humanities, all the teacher might have to do is go out and buy a new book. In science, a teacher must purchase very expensive machinery. Now that Barnard has initiated a fundraising campaign, I hope that we will get a little more financial support," he added.

Ammirato himself has already helped the Biology department by winning a \$26,000 grant from the National Science Foundation. But he said, the amount of money available to fund the sciences swings up and down according to the country's mood. Ammirato commented:

"In the 50's with Sputnik the sciences received a great boost from the government. After the 60's money for the sciences declined. It's hard to predict what turn the trend will take in the future."

A certainty in the future of science is increased participation by women. "Women for so long have been consciously and unconsciously told

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Dance on the West Side

College Dance Festival . . . Preview at Lincoln Center . . . Performances at Riverside

by Ute Witkowski

A man and a woman and the entire process of creation out of chaos. Two droll aliens who move like we do only differently. The cat and mouse who play Tom and Jerry. The French mime duo, Claire Heggen and Yves Marc, otherwise known as the Theatre du Mouvement, take on these roles in original choreographed works being performed at the Theatre of the Riverside Church through Feb. 3. Their audience on January 30 included several groups of children whose gasps and laughs demonstrated just how clear and understandable the mimes' movements were. In the first piece on the program, "Equilibre Instable", Heggen and Marc played two lovable alien creatures. Each danced a polished solo with precision and control using vocabulary featuring strange, gravity-defying leans and tilts. They delighted the children with deadpan, full-audience stares and double takes. Ceaselessly moving, they flowed from abstract gestures to everyday moves made suddenly absurd. Claire Heggen especially brought howls of laughter from the audience with the tiniest movements of a single finger. Both mimes showed excellent timing and sense of the comic. Their colorful costumes (by Gilbert Moreaux) created an alien effect by covering their faces, also making their communication skill the more remarkable since it had to rely solely on body language.

The third piece on the program was also extremely comical. The children were enraptured from the moment Heggen and Marc walked to the stage through the audience in adorable cat and mouse costumes (by Heggen). The technique in "Cartoon" is precisely opposite that of "Equilibre", but got just as many laughs, thereby demonstrating the comic versatility of the mimes. While "Equilibre" depended on recognition of familiar movements made absurd in a subtle distortion, "Cartoon" is an all-out, burlesque parody of animated films of the Tom and Jerry variety. It includes brawls, props, a travesty of a wedding and the obligatory chase sequences; but what really endeared the piece to children and adults alike was the additional development of the characters who play the cat and mouse caricatures. The transitions between layers of characterizations were done flawlessly and added another dimension to this highly enjoyable piece.

Sandwiched between these two comic works was "The Mutants", a sobering work concerning the phenomenon of a man and woman forming a pair, forming a unity. It also concerns the recreation of creation itself in miniature in the male-female relationship. Their flowing metamorphoses allowed the audience great freedom of interpretation: I saw them in Aristophanes' vision of the creation of male and female in Plato's *Symposium*, amoeba-like single-celled organisms created by lighting and differentiating and perhaps most bizarre of all, standing, amorphous, swaying, barely-animate pillars. Again, the mimes' amazing control created and sustained these nightmarish illusions, and moreover made them simultaneously frighteningly alien and identifiably personal. Heggen's hands created entire animals that

held conversations and fought and multiplied, while her and Marc's limbs intertwined and blended so that they actually became one being and separated, only to unite again. The culmination of this strange evolution is, of course, the development of Man. Heggen and Marc create a chilling moment when their anonymous beasts painfully become human, and in doing so, lose their symbiotic unity, become self-conscious, and by shedding their masks, become different. This is mime with a message. It deserves the highest praise and attention, and the respect we have accorded other movement disciplines.

Six Barnard dancers performed a new work by Diane McPerson at the Gala Concert of the American College Dance Festival. The performance took place on January 26 in the Gerstwin Theater at Brooklyn College. This concert concluded a three-day festival which included classes, workshops, concerts, a critics forum, and a seminar for college dance directors. The pieces presented were selected by judges from those auditioned by 16 colleges in Maryland, Pennsylvania, New Jersey, and New York. One of the two judges, Judith Stuart, explained that the quality of the choreography and the technical ability of the performers were the main criterion in

the selection process, but that the choreographer's willingness and ability to implement the suggestions of the judges also weighed in the decision. Ms. Stuart and Robert E. Dunn, the second judge, were also concerned with presenting a balanced and interesting program.

Works in styles ranging from jazz to tap to modern were performed by dancers whose training varied equally as widely. They evoked responses ranging from boredom to embarrassment to excitement.

"Night Sail," the piece presented by the Barnard dancers, elicited one of the most enthusiastic responses from the other dancers and choreographers as well as from the

audience. The dance is a visual poem on night on the sea, on the silent, gentle motion of the water and on moonlight rippling on the waves.

The six Barnard dancers were more than equal to the movements assigned them. Sue Jacobson, Suzannah Lewis, Laura Eimicke, and Joanna Reis were lovely, confident waves. The fine orchestration of their movements and the eerie music of Steve Reich impressed and entranced the audience.

The second motif, the shimmering moonlight sprites, dances by Jennifer Palo and Pat Cremus amused the audience. These enchanting

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Equilibre Instable by Theatre du Mouvement and *Flight* by Pauline Koner and Dance Concert.

Dance

continued from page 4

otherworldly creatures were consumed by Annette Beck in baggy silver outfits which tended to obscure the dancers' limbs and their more subtle gestures.

All the dancers performed with elegance and confidence, though Judith Palo, formerly of the Eliot Feld company deserves special praise for her inspired sparkle.

Because this was their first audition, it was encouraging for the dancers to be chosen to participate in the Festival; this Gala Concert effectively demonstrated the quality of Barnard's dance program. This semester, however, Sally Heß will be filling the position of choreographer now occupied at Barnard by Diane McPherson.

The Barnard community will have the opportunity to view the piece during the Winter Festival.

Just around the corner from Milbank Hall, on 120th street, and totally unknown to most Barnard students, an exciting, eclectic, and inexpensive festival of dance is lighting up the intimate Theatre of the Riverside Church. This is one of the very few theatres in this city that is completely suited for viewing dance, and the only one that is as convenient to the Columbia community as Amir's Falafel. The Riverside Dance Festival will showcase a bewildering diversity of companies working in ballet, jazz, modern, ethnic, mime — in short, almost any movement art form. But more importantly, many of today's bright, new and innovative choreographers will stage establish-

ed works and premier new ones. The festival will continue through June, and with student tickets at only \$3.50, students will be offered an excellent entertainment alternative.

The Pauline Koner Dance Consort presented an unusual and varied evening of modern dance on January 23, the first evening of their engagement at the Riverside Dance Festival. The program opened with a moody, dreamlike piece called "A Time of Crickets". The music by Michael Colina is a marvelous collage of cricket sounds, voices, percussion instruments, snatches of half-remembered melodies, and flowing, natural transitions — precisely the kind of music one might dream. We experience in this night, those strange and rhythmic rituals of men and women in twos and fours and "the complete consort dancing together". A rollicking, folksy, almost primeval dance is especially effective in bringing to life a verse from T.S. Eliot's "Four Quartets": "In that open field, / If you do not come too close, if you do not come too close, / On a summer midnight, you can hear the music, / of the weak pipe and the little drum, / And see them dancing around the bonfire . . . / Leaping through the flames, or joined in circles, Rustically solemn or in rustic laughter . . . Keeping the rhythm in their dancing, / As in their living in the living seasons / The time of coupling of man and woman . . ."

The thick, hot, pulsing atmosphere created by Colina's music and Koner's archetypal movements is almost frightening. There is little of the Noble Savage in Koner's faceless, anonymous *melange* of bodies throbbing in unison. It is a truly magical dance, evoking the

earth mother and our own primeval "elves" — the power of the dancer's mad circling is stunning.

There is also a slightly goofy dance of four women who dance mainly with their hair. It does have a certain dreamy quality, but I had a hard time relating it to the rest of the dance. It also inadvertently pointed up the brilliant and controlled technique of the male dancers, who proved throughout the concert to be much more together than the women, higher in energy output, and consistently rewarding. However, "A Time of Crickets" is carried by Martha Curtis, the woman in blue who brings the night with her, whose dance is simple, lyrical, and moving. She is: At the still point of the turning world.

"Neither flesh nor fleshness; Neither from nor towards; at the still point . . .

Where past and future are gathered." Her dance creates a timeless, ageless night; one can smell the roses and feel the yearning and the strength of a woman dancing herself into the night.

Almost all imaginable movement types are exploited in this piece, and it is their juxtaposition that creates much of the dramatic tension that drives the dance. Martha Curtis' woman in blue dances so differently from the rest of the company that she seems almost to belong to some other species or dimension. Her slow, suspended, tranquil circling contrasts sharply with the angular jerkiness of the men's dance, and with the high-energy frenzy of the company dances. Within these other dances, Koner artfully alternates fast and controlled dancing with fast and abandoned dancing. The dreamy romanticism of the "Enchanted Garden" pas de deux is contrasted with the daringly flung limbs and inarticulate shouts of "On a Summer Midnight" and "Wingswept". This amazing diversity of speed and quality of movement seems arbitrary at first, but it is quickly resolved in the motion of the dance itself. The dance is a turning world, and all the varied elements are spinning about their axes, the still point that provides an immense magnetism, a centripetal cohesion that drives in its stillness the whole great world whirling about it.

After such a difficult and draining piece as "A Time of Crickets", the audience was hardly ready for "Solitary Songs", a piece that frankly went right over my head. The music by Luciano Verio is a strange collage of spoken words in several languages and music. It is very effective in setting a theme for the

dance, but also somewhat distracting. One is tempted to ignore the dance while trying to understand the vocal selections.

In the first movement the dancers' motions are cramped and painful, their bodies disjointed as they seem to struggle for utterance. It is a dance that tears the audience along as it recreates that single-minded human drive for expression. The dancers' bodies are turned into voice; they find vocal expression and dance it, and they scream. Koner's ability to choreograph human emotions and the basic struggles that define sentient human life is overwhelming. It is amazing that even someone like myself, who managed not to catch a single one of the many allusions in this work was so profoundly moved purely by the dancing.

The next two movements elaborate the struggle into one of man against man in war. There is a memorable dance centered about a column of white light. The dancers gather around it, they huddle up to it, scoop it up in their hands, and yet shield their eyes from it. It seems to add a motif of blindness and nakedness to that of that of muteness already in the piece. The final movement gives an emotionally satisfying resolution to the struggles in the work; it is a classically structured piece, taking the audience through pity and fear and acting out for us our paradigmatic strivings. It is not at all a "pretty" dance, but it is beautiful, and satisfying, and exhausting; well worth seeing not once but several times.

The Dance Consort saved the most recent and most fun piece for last, and what a finish for the evening! "Flight", a crazy and exuberant trio of dances, begins with "Kite Flight". Six dancers in purple and green costumes use their exquisitely trained bodies and most of the dance vocabulary, as well as all levels of the stage, to fly. They lie on the floor, carry one another, or just suspend themselves miraculously on one leg. One receives the impression that there is absolutely nothing that Pauline Koner can't do with movement and imagination.

Her fantasy came up with two more flights, both of them hysterically funny in their different ways. "Heavenly Flight" is an off day in heaven. The angels are prim and dignified; they arrange themselves in saccharine, drippy poses, like Victorian cherubim, and then are suddenly mortified by an epidemic of hiccups. The result, of course, is heavenly mayhem. "Flight of Fancy," the final work of the evening's program, was a frenzied dance featuring seductive Spanish

women and equally seductive Spanish men who refuse to let themselves be seduced, and are much more involved in themselves and each other.

This week at the Theatre of the Riverside Church: Kelly Roth and Dancers will present original choreography in the Limon/Murray Louis tradition, Jan. 31, Feb. 2 & 3. Tickets are \$3.50 for students, or a TDF Dance voucher plus \$1.00 Call 864-2929 for information.

This week's Big Event in dance on the West Side was the Gala performance presented by the New York City Ballet on January 24 at the New York State Theater to benefit the School of American Ballet. The school has provided the city ballet and the rest of the ballet world with fine dancers trained in the classical Russian tradition.

In recognition of this service, the National Endowment for the Arts has awarded the School a \$250,000 Challenge Grant, and the Gala performance launched a campaign to raise matching funds for the school. The audience included many dance aficionados eager to support the traditional foundation of ballet as well as its finished performance. There were also many parents and friends of current students at the school, and others who came merely to see an evening of great dancing. All were well rewarded. The mothers were enchanted by "Circus Polka", an adorable piece by Jerome Robbins that features a ringmaster, David Richardson, and hordes of little girls in pastel tutus. Fans of Balanchine's pure, classical ballet were better satisfied with the second piece on the program, Peter Martins' 1978 "rossini Pas de Deux", than with the opening piece, Balanchine's "Walpurgis Nacht Ballet". Martins' "Pas de Deux" is an almost self-consciously traditional work, and it exploits the precision and daring of the dancers, Sean Lavery and Heather Watts. Tonight, however, while Lavery was putting out his sparkling best as he always does, Watts danced elegantly but unenthusiastically. The exquisite technique that has made her a superstar was evident, but she was lacking in energy.

Balanchine's "Walpurgis Nacht" seemed to ignore its music completely. The electrifying score of Gounod's *Faust*, on which the ballet is based, ought to have inspired ecstasies of movement from Balanchine. Watching Suzanne Farrell heroically overcoming both bland choreography and Adam Luders' inept partnering to bring some texture

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Memoirs of a Master

By Diane Barrans

The Magic of Dance by Margot Fonteyn; 326 pp. illus. Borzoi Books.

"People can be magical and theatre can be magical . . . Some of them are famous, some forgotten, but all in their time and place had magic."
—Margot Fonteyn

It is this conviction that succeeds in making *The Magic of Dance* by Margot Fonteyn palatable and even attractive to the prospective buyer. Fonteyn, through her own enthusiasm, saves this book from becoming "Everything I Already Knew About Dance And Additional Info I Didn't Really Care About."

"I am the one regarding this scene . . .", a statement made in the early passages by author Fonteyn, is exemplary of the rather self-gratifying viewpoint taken in each of the seven divisions of *The Magic of Dance*. While the author freely admits that this book is "not a history of dance",

the front cover propaganda blurb purports that "Margot Fonteyn shares with us her personal vision of the history of dance."

The fact is that Fonteyn, over a period of three years, collected and collated facts, paintings, photographs and dance history minutia, sufficient to offer the public an entertaining and easily readable book about the world of dance, past and present.

In *The Magic of Dance*, the reader is reacquainted with personalities such as Fred Astaire, Anna Pavlova, and Isadora Duncan, and introduced to the likes of Bee Jackson, World Charleston Champion, and Saharet, famous, or rather, infamous for dancing the Cancan. We follow as Fonteyn, in her erratic manner, leads us from the 1500's and brings us up to date, outlining as she goes the causes and effects of dance development and its catalytic individuals.

The author gives an insightful

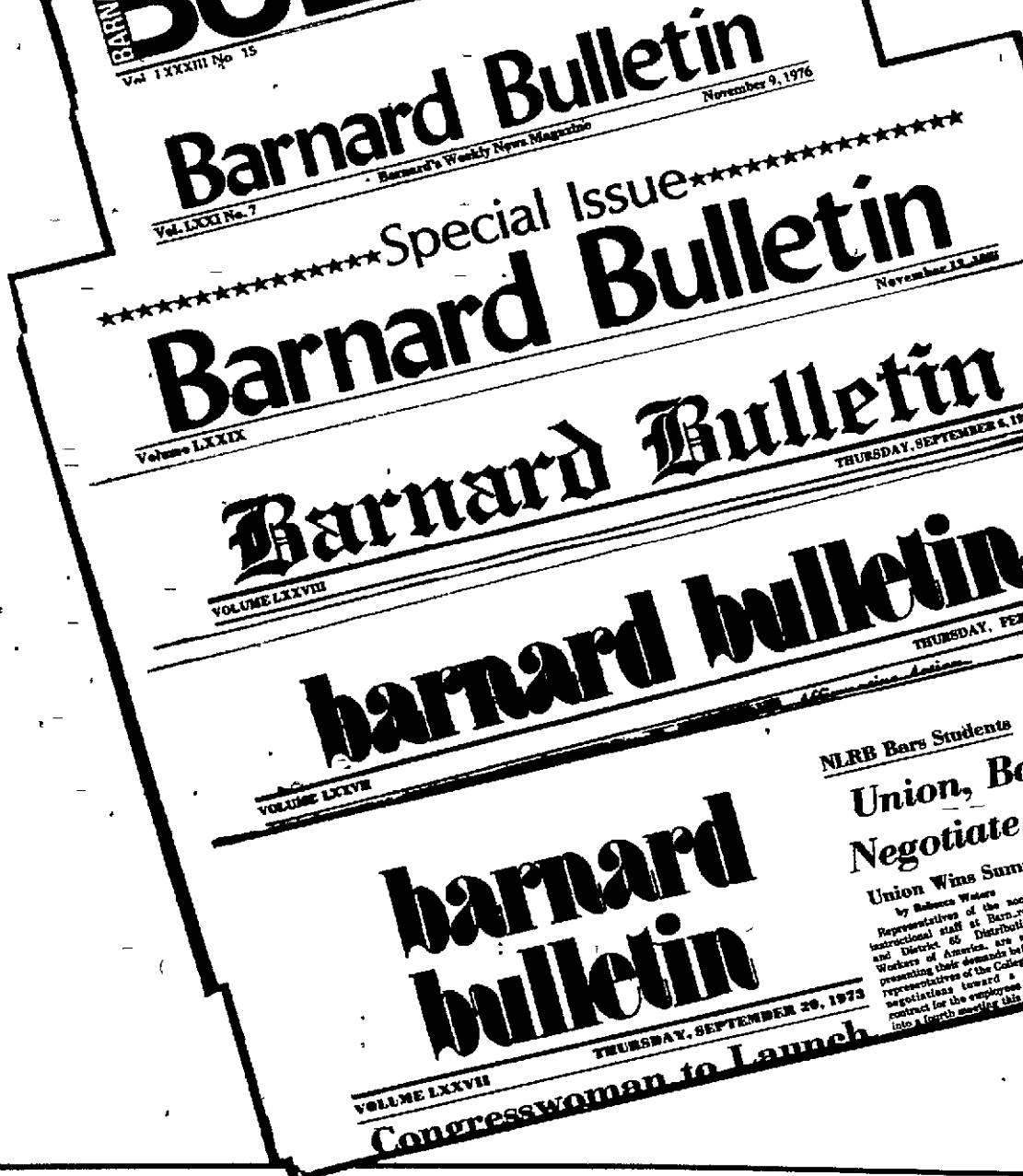
analysis of the flexible boundaries of the dance world, and avoids discrediting any fads, crazes, or trends that might have influenced dance as it exists today. While not a comprehensive work, Fonteyn manages to allude to, if not specially include, most contributors.

Mini-biographies of the "biggies", and trivia about minor participants, accompany the more than 350 photographs and paintings, compiled in this volume. Fonteyn's style of presentation parallels the content itself — ranging from in depth and analytical to superficial and gossipy. The phrasing is intelligent and pointed, the conclusions, sound and rational. Although Fonteyn is conveying her own opinions rather than "experts consensus", she is knowledgeable and convincing. It is obvious that Margot Fonteyn is a part of the "Magic of Dance" and that she has made, through research and inquiry, the concept and reality of dance a part of herself.

Retrospective



Bulletin has collected here a sampling of some of the issues that have confronted Barnard and **Bulletin** in the past ten years. Happy New Decade.



Union, Barnard Negotiate Contract

Union Wins Summer Count 2 to 1

by Rebecca Waters
Representatives of the non-instructional staff at Barnard and District 65 Distributive Workers of America, are still presenting their demands before representatives of the College as negotiations toward a first contract for the employees move into a fourth meeting this week.

some of the assistant directors jobs placed them closer to managerial positions. The Washington NLRB decided to hear the appeal involving the assistant directors but accepted consideration of student eligibility for the unit. In its April 16th notification to Barnard that it would hear the

Lilliput And Brobdingnag

Harrison Salisbury has in the past few days insisted on the importance of a diversified, free and critical press. As dutiful English students will know, nothing makes an already small thing look more petty or ridiculous than describing it in terms of the epic - something much larger than itself - but though the BULLETIN isn't the Times, or the concerns of the College, the national interest, Mr. Salisbury's words may apply here.

Recently, BULLETIN has been criticized for being too narrow in its interests and too restrictive in its approach. It compares, they say, unfavorably with the grandiose achievement of that news daily from across the street.

Whether by Barnard's good luck or misfortune, however, the College exists in New York City next to Columbia University. In town with the Times and the Voice, for BULLETIN to cover the city would be superfluous, and when such an admirable job is done by our colleagues at Spec to do most aspects of university affairs would be obviously pointless. One can read about the mayor or about old movies practically anywhere, but you can only read about Barnard in the BULLETIN.

No matter how good the Spectator, in this little society of ours diversity of opinion and a multiplicity of outlets is crucial. This is one force that will keep the university a vigorous community.

What is being strived for then is a newspaper appropriate to Barnard College. What is most appropriate are subjects directly related to the College, that is, both 'Barnard' news and news that concerns the woman student, since Barnard is a college of women students.

Within Barnard the biggest threat to the College's vigor and flexibility is that, as a small place within a large place, events here tend to get passed over. The insular atmosphere imposed from without seeps down into College life until the residents themselves become convinced that nothing is going amiss here.

If a society's health is guaranteed at least in part by a critical, active press, and since this is what is needed at Barnard, a press that deals substantially with the College specifically must first of all be established. Barnard students are most affected in their lives here by decisions made at Barnard. These decisions will reflect their desires more if they are told what is happening here. The opposite threatens from within. Barnard is a very small place and its intimacy necessitates politeness so that issues are often obscured again as a result of its size. Students must resist insularity from the events at the College created by Barnard's place in a university and Barnard itself should rely less on pressure from its own pleasantness.

It is not frivolous to have interest in women or in Barnard or to publish a newspaper which concerns itself with both. If Barnard is to survive interest, criticism, and change must come from within through the members of the Barnard community itself. If insularity within persists, change will finally be imposed from without to a resisting little College.

A Barnard newspaper functioning even within all the restrictions and contradictions inherent in its nature can reflect and create positive change.

Page 4 - BARNARD BULLETIN - November 29, 1973

Is Barnard Autonomous?

Ever since I came here a year and a half ago, I've heard Barnard's identity as a women's school being tossed back and forth like an offer at a negotiating table. Last year was the big anti-merger decision, which certainly appeared to be some sort of commitment to an independent women's college. Literature is sent out by Barnard fund-raisers soliciting money from alumnae invoking the holy name of women's education. A headline in BULLETIN last week read that "GO! Reaffirms Barnard Autonomy," because rather than switching to a point system they chose to retain the course plan, merely adding three courses to the graduation requirements, to "bring it more in line with Columbia's."

I can't help, but ask what people actually mean when they say autonomy around here. Where is the autonomy in orienting our education out of a need to bring the Barnard system closer to Columbia's, a fear that if Barnard women don't carry a work-load directly equivalent to that of Columbia men, then the Barnard degree is "too easy" and consequently not worth as much. Aren't we ever going to stop telling ourselves we're worthless if we're not in compliance with male standards and goals? The civil rights people realized a long time ago that "separate but equal" education was just an indirect way of keeping people in their place. If what we want is to be in the same place as Columbia, we'll get there a lot faster if we just stop fighting and use the structure they've already provided. If what we want is to be separate, then what we also must want is to be qualitatively different. It seems like a big waste of time, energy, and money to work and

work for a women's school and then settle for defining ourselves in terms of pre-existing male values. Haven't we come too far to let ourselves lose like that now?

Anybody who says the strike of District 65 wasn't a feminist issue, wasn't an issue which concerned everyone at Barnard, isn't acknowledging the first strength of feminism, and of Barnard as a potentially feminist institution. Feminism starts only from our own awareness of ourselves as living, breathing women. The greatest weapon we have is the fact that we are not men, and we don't have to be trapped into proving our effectiveness, but can realize that each one of us inextricably affects every other. When the picket signs said, "Martha Peterson Support Your Sisters," this was not simply a personal attack on one individual in what must surely be a difficult position. More than that, it is an outcry against the betrayal of the feminine position, against the oppression of women by women, which is so much more dangerous than anything men can possibly do to us.

Maybe it's still too radical a demand to ask Barnard to commit itself to our education as women, to take strength in not being a male institution, rather than weaken us all by trying to equal one. But the whole question of the strike has offered a perfect opportunity for us to begin to find our independence from Columbia, if any such thing really exists. Barnard is still a women's college, even though it doesn't often seem to know it. Martha Peterson is in a position of power rarely occupied by a woman. She can choose to align herself with the women who work here, with the college as a

total community of interests we all share together. Or she can defect from our side and move with Bill McGill, with the people (men) who have always had the power and who experience unions only as a threat, the ones who stand to decide that Barnard continues to exist only as long as it remains convenient to Columbia.

The strike has been settled. It may not be an overwhelming victory, but it's still a victory. It's a first step, for all of us it leaves me feeling as if I've just passed through the eye of a hurricane, but that the storm is nowhere near over. We're in an interesting position and we still have many choices to make. Barnard has a lot of work to do if it wants to grow up to its identity as a fully adult women's college, run by and for and with women. Not the least of the problems we must deal with is that Barnard really is pressed for money. The bulk of the wealth and external power of this country is and always has been in the hands of men. We all know that they take care of their own, and so Columbia gets the money, not us. But in the long run, we're not going to win by competing, but by a complete re-ordering of our priorities. To compete is just to submit again to a different sort of control. If there isn't enough money to both pay the workers and redecorate the deanery, to both keep tuition within reason and maintain a fourteen-story science tower of which one third is used, then it's obviously time to ask some questions. Now is the time to stop and ask who and what we are, and what we want to become. Every action is ourselves.

-Terry Lowe

February 7, 1974 - BARNARD BULLETIN - Page 5

Peterson Resigns to Head Beloit; Search Committee Seeks Replacement

by Lisa Lerman and Robert Brager
Martha Peterson resigned her post as president of Barnard College in June, 1975, to accept an offer of the presidency of Beloit College in Wisconsin. Leroy Breunig, former Dean of the Faculty, was appointed by Barnard's trustees to be interim president until a permanent successor is found. The Board of Trustees, which has the mandate to select a new president, decided to form a search committee composed of trustees, faculty, and students to explore the options.

Peterson spoke about her decision to leave Barnard in an interview with Buletin. "It came about very suddenly. I had been thinking about other kinds of jobs with different demands... and I found I was pretty weary of living in New York—but I didn't want to give up working with students." Asked why she left during the summer, she commented, "It's not good to stay on after you've decided to leave."

A midwesterner at heart, Martha Peterson seemed excited about moving to Wisconsin. "It's a very good college. I had no doubts about taking the job," she said. She was attracted by the prospect not only of a less urban environment, but also by a simpler political situation than the network of interrelationships between Barnard and Columbia. With reference to this aspect of the change, she said, "I suspect that part of the attraction of

Beloit is that it's a free-standing college. There aren't all of these relationships."

Peterson has throughout her career entered areas of work not previously open to women, the most striking example was her acceptance of an invitation to join the Board of Trustees of the Exxon Corporation in 1974. This challenge exists also at Beloit. "I was intrigued by the fact that a woman had not been president," she remarked.

Replacing Peterson is a difficult, though not impossible task. The Board of Trustees selected a Search Committee to recommend candidates for the presidency. They are Helene Kaplan, William Golden, Richard Furland, Elizabeth Janeway, and Samuel Milbank of the Board of Trustees, Bernard Barber, Mary Mothersill, Bernice Segal, Ann Sheffield, and Leonard Zoller of the faculty, Gwyneth Murphy and Michele Evans, students, as well as ex officio and alumni members. The Board of Trustees will make the final decision.

Elizabeth Janeway, a member of both the Board and the Search Committee, acknowledged that the Committee "has a sense of the sort of person we are looking for." That person, Janeway stated, must "have imagination, to see where we are going."

Finally, Janeway emphasized that

"This is a time in higher education in which someone who is alive to the world outside is needed, someone a quality of understanding of our changing society."

Mary Mothersill, professor of Philosophy and chairwoman of the department, stressed personality and strong intellectual leadership as two qualities prevalent to her. She stated that "the college has changed so much. The ideas of what a liberal arts college can and should be, what the responsibilities are to the students are things that have changed so much since 1967. These aspects need examining."

Gwyneth Murphy, President of Undergrad and a student member of the Search Committee, described the criteria being used to select a new leader. "The primary consideration of myself and the members of the Search Committee is that the new president have a firm commitment to women's undergraduate education."

"The students have more voice than I thought they would. The trustees listen to what we say because we have another perspective on student life at Barnard," asserted Murphy. "At the same time Michelle and I are at a disadvantage because all of this is completely new to us."

The Search Committee has met five times, and has nine more scheduled meetings.

September 15, 1975 - BARNARD BULLETIN - Page 13

No Man's Land: A Competitive Tradition

by Margaret Zweig

When I came to Barnard two years ago I was completely ignorant of Barnard's past. And as a junior, two years later, I was just as ignorant. Madam X Magazine asked me, as a College Board member representing Barnard, to tell them something of my school's history and the past I knew nothing about. With an article for Madam X in mind, I decided to find out about Barnard's folklores.

I went first to the New York Historical Society as our own library was closed for the summer. I read about Barnard's recorded past and found her location on some of the oldest maps of New York City. It was here I found that Barnard's unwritten history began long before its actual founding in 1889.

I was in fact about to trace Barnard's spirit of competition as far back as the Revolutionary War. Here the American

"They knew how to eat, behave in public, and they never walked across Broadway without their hats."

Lieutenant Colonel, Thomas Knowlton, led. During the Battle for Manhattan, the site which is now Barnard lay between the British and American forces. It was no man's land.

Finding this one bit of information, I became intrigued with Barnard's past. I'm sure every Barnard student will be delighted to hear that where Columbia now is there was once an insane asylum.

There is of course a limit to what can be learned from books. To recreate the living history of Barnard I need personal interviews with those who have lived it. Mrs. Nora Percival, the former Director of Alumnae Affairs and Miss Julie Marsteller, Barnard Library Archivist, have given me invaluable aid in contacting ex-

ceptionally expressive alumnae with a wealth of memories. When I wrote to them requesting interviews their enthusiastic response was overwhelming.

Mrs. Marie Bernholz Flynn, Mrs. Marie Bernholz Flynn, class of 1918, was one of the first to respond to my letter. "I am of an age," she said "where people answer their mail punctually, not at all like young people today."

One of Mrs. Flynn's greatest powers is her memory, recalling with amazing clarity Barnard's traditions as she knew them. She made me aware through our almost weekly visits together that Barnard had a very rich and colorful past.

There were social traditions and there were academic traditions, but there were always traditions. As we sat in her warm and inviting living room, eating the cookies and tea she had prepared for me, Mrs. Flynn told me that being a 'lady' was in itself a tradition. Special training for

word clearly enunciated. "An Austrian Army Awfully

Barnard girls were always 'ladies,' she went on to tell me. I sat straight and primly in her high-backed, flowered chair so as not to give her the impression the tradition had ceased. They knew how to eat, behave in public, and they never walked across Broadway without their hats."

Mrs. Flynn has a very unusual solution to the problem of today's table manners: "I should ever run students: 'If I should ever run into some money, I would go on to elaborate, 'I would supply the dining halls with white napkins and tablecloths. This is the only way to learn how to eat."

Teas were also very important. "We didn't run to the tables to snatch all the cookies we could get like you see today. (When she said this I felt a gnawing sense of guilt.) Every class gave a tea for the freshmen and the freshmen reciprocated in the second semester.

Even as the target of Columbia's spring riots and party raids, Barnard women adhered to decorum. As we all know everyone likes to be rioted on. But Mrs. Flynn, who has in her sixty years of intimate contact with Barnard seen many about to have any of our girls disturbed by any red-headed Columbian upheavals "was not to be fazed. I held my cane in front of the door and shouted 'Go on home! We have enough kooks of our own.'"

As I learned from Miss Gillies at the New York Historical Society, the Spring Riots have on occasion involved the burning of the wooden fence around the tennis courts. The painting of the "N" and the "A" of BARNARD was one of the milder misdemeanors attempted by the Columbia undergraduates. One wonders why it took them so long to think of it. More daringly, in 1932, they stole the Greek chariot from the Barnard freshmen in order to keep them from performing in the traditional Greek games. Imagine the chase scene that

must have ensued, the chariot rolling down the Low Library steps, as the freshmen recaptured their chariot just in the nick of time for the games.

Class rivalry permeated all aspects of college life and even found its way into traditions. Mascots, colors, songs and flowers became identified with particular classes. It is now a mystery (maybe an alumna can help us out) how and when, the Barnard Bear was cast in bronze and found its way into the gate outside Barnard College.

Songs were ever present on the Barnard campus during the years 1914-1918. Some of Mrs. Flynn's happiest memories of her Barnard years are associated

with the fun of singing and writing songs. "We sang all the time; we never stopped singing." Many songs grew out of the rivalry that existed between the classes. The Odds and the Evens classes. The Odds and the Evens (by class dates) became a source of endless colorful anecdotes, quips and songs: "It Takes Two Odds to Make an Even," or even more potently during World War I, "I'd Rather Be The Kaiser's Daughter Than To Have To Be An Odder!"

"The sophomores have been known to greet the freshmen in a 'lumpy' manner," Mrs. Flynn confesses, but always in the spirit of good, clean class rivalry. An entering freshman found herself in need of protection from the sophomores—and so a Junior Sister was provided her. Their bond to each other was so strong that the relationship frequently lasted a lifetime.

Mrs. Flynn will never forget her freshman sister. "One day I saw an entering freshman looking quite confused. I asked her if someone was helping her.

When she said 'no' I said 'I will be your Junior Sister.' Mrs. Flynn paused for a moment in quiet reminiscence. "We became very close friends and we would still be friends," she said haltingly, "but before graduation she died."

The most colorful of competitive traditions were the Greek Games. The Barnard Greek Games with its Greek gymnasium was built with these games in mind. The Barnard freshmen and sophomores with dyed cheesecloth robes, painted chariots pulled by four stock-footed horses (ears felt would have been rigged) ran stylized and choreographed chariot races reminiscent of the classical elegance of ancient Greece. In

And, as in every age, there were things one didn't discuss. "Everyone knew of the one Barnard student who was living with a man but it was not a topic of conversation. There were lectures on the reproductive system and apparently that was shocking enough, as some girls fainted." Mrs. Flynn recalls the humor of the situation. "Nobody in my class fainted. We were all disappointed that we had no fainters."

Barnard has never been without controversy—sometimes serious but often just for the sake of fun. Mrs. Flynn remembers the many hours of arguments in the "Class Studies" (each class had its own study and each year progressed from one room to another). "We loved to argue. We argued about everything—politics, college, a dress, anything." There was a sense of fun in these arguments—they never lost their sense of humor. Mocking, caricaturing, making fun of the professors, and singing silly verses was as important as reading the newspapers everyday.

For every major event there was a ceremony. All Columbia entering freshmen had to roll an egg with a spoon down Broadway. "Barnard was always," Mrs. Flynn told me with conviction and a sense of humor "much more civilized than Columbia." The freshman's introduction to Barnard's social life was a welcoming tea with candies and apples consumed to a tone of the hurdy-gurdy. A solemn ceremony known as "mysteries" was the highlight of the initiation rites. The sophomores, in caps and gowns, would line up on either side of the boardwalk holding pumpkins

Formalities and rules were part of the training for a sense of responsibility. The honor system was a network of codes, written and unwritten. But, as everyone knows, rules are made to be broken. There was an art to cutting things you did, like going to see a Broadway show for fifty cents. One graduate, who in light of her misdeed confessed: "I shall go nameless, confesses: 'I had no excuse for cutting that class except that I just didn't want to go. My note to the registrar read simply 'Mental Turmoil'."

No Barnard body would make a public display of herself. But

(Continued on page 7)

"I held my cane in front of the door and shouted 'Go on home!' We have enough kooks of our own."



A team waits at the ready for the start of the Greek Games in the Barnard gym, 1918.

(Continued from page 6) when the great Armistice was declared in 1917, these very proper young ladies waited until one in the morning to do a snake dance down Broadway.

Radical behavior was nothing new—then or now. Mrs. Flynn explains, "Young people are always radicals. At that time it was subversive to be a woman's suffragist and we were all suffragists."

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presentation of the mystery book. There was also the senior show and ball, baccalaureate, class day, commencement, and

the senior banquet for which certain sophomores were elected to the honorary position of waiters. Corsages, candy kisses and, at one time, lemons were distributed. The ceremonial planting of ivy, the commemoration in Latin, the diplomas printed on parchment gave a sense of stateliness to the occasion.

undergraduates, not be permitted to go off campus without their hats was a student-imposed restriction.

Barnard's early years were characterized by a strong group spirit fundamental to the making and sustaining of tradition. Each student identified strongly with her class, and with the school. The intellectual excitement

common to Barnard students flourished in this friendly atmosphere. In the words of the eminent journalist, founder of Parents Magazine, and member of the class of 1908, Mrs. Eva Elise von Baur Hansi:

"We were one big happy—I started to say family...we were actually happier than most families."

Even the edict that

graduation was not merely a matter of picking up your diploma and running out. It was a full week of special events and ceremonies, a week of rite de passage for the graduating senior.

Senior Week began with "step singing" in the Milbank quadrangle. The four classes stood in front of caps and gowns, the freshmen on the sidewalk. Imagine the emotion of the moment as the graduating senior president handed her cap and gown to her successor. "There was a sense of belonging together," Mrs. Flynn nostalgically remembers. Each class had a song to sing to the incoming President and to the other classes, followed by the

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Barnard Banjo Club, 1960.



Horses and chariot: Greek Games, 1917.



Javelin throwers in 1917 Greek Games. Photos by Ira L. EHR's Studio.

Wed. Night Trustees Vote Unanimous

Trustees Vote Mattfeld New Barnard President

by Beth Falk

In a special meeting yesterday afternoon the Board of Trustees approved the Presidential Search Committee's unanimous recommendation of Jacquelyn Anderson Mattfeld as the next president of Barnard.

Mattfeld, who is currently dean of faculty and academic affairs at Brown University, will take office on July 1, 1975. Enthusiastic about coming to Barnard, she said, "I am tremendously excited about being the president of a college that has been educating women to lead strong and interesting lives since the turn of the century."

In an exclusive hour-long interview with *Bulletin*, Mattfeld discussed her educational experiences and ideas, her thoughts on Barnard and her personal life. When asked if she felt conflicts about leaving Brown, Mattfeld replied, "It's always a hard decision to decide to leave a job if you've put a great deal of your person into it. I feel somewhat like a tree that's been repotted several times."

The newly appointed president expressed the opinion that Barnard should remain an institution for women. "The women of Barnard have a good thing. The school has an identity of its own, its traditions and education. It's an important tradition to keep." She felt that the relationship between Barnard and Columbia should "minimize the problems and maximize the advantages of both institutions," and added, "It is a particular plus that Barnard is part of the cluster that makes up the University."

Concerning the vocation of college president, Mattfeld asserted her belief that an administrator should be "a worthy representative of both students and faculty."

"An administrator is someone who exists to create an environment under which the best learning is possible. I will function according to what the students and faculty want of their president."

Mattfeld vocalized a particular interest in the education of minority groups. She was described by Brown's Associate Dean Karen Romer as "sensitive to the concerns of excluded and oppressed groups." Mattfeld explained, "I've always been interested in making quality institutions available to the handicapped, older people, minority students and women. I really care about that. It's easy



Jacquelyn Anderson Mattfeld

to forget that all of these groups have a lot to give. It is their right to have access to the very highest institutions."

While at Brown Mattfeld has been instrumental in balancing the racial and sexual distribution of the administration. There are presently four Black deans at the college and five women. In last year's student strike, Mattfeld emerged as one of two Brown administrators whose credibility was trusted by Black students.

Born in Baltimore, Md., in 1925, Mattfeld has extensive experience in teaching and administrative work. In 1947 she received a diploma from Peabody Conservatory of Music. Her B.A. was taken at Goucher College; in 1959 she received a Ph.D. from Yale.

She has taught in the music departments of Brown, Sarah Lawrence, Harvard and the New England Conservatory of Music. She would like to teach a course in music history at Barnard "if the music department will accept me as faculty." I have no illusions," she added, "that one can be both a president and still do exciting research or full-time teaching."

A specialist in early music, Mattfeld came to Brown in 1971 after working for six years at Sarah Lawrence as provost and dean of faculty. At Massachusetts Institute of Technology, she was associate dean of student affairs from 1963 to 1965. Before that she worked as associate dean of instruction and dean of East House at Harvard.

Jacquelyn Mattfeld's numerous publications include an

article in *Daedalus* (fall 1974) titled "Liberal Education in Contemporary American Society." Also published was a scholarly work in the *Journal of the American Musicological Society*, "Some Relationships Between Texts and Cantus Firmi in the Liturgical Motets of Josquin Des Prez."

In addition to her position at Brown, Mattfeld serves as a trustee to Goucher College, and was recently appointed to the Board of Directors of McGraw-Hill, Inc. She is on the Policy Board for Change in Undergraduate Education of the Association of American Colleges, and has been chairwoman of the Yale University Council Committee on the Education of Women since 1973.

Mattfeld, who is divorced, has two daughters; Stefanie, aged twenty-three, "doesn't like me to interpret her," and Felicity, twenty-one, lives and works in Cambridge, Mass. She described both as "nifty people," adding, "I am very close to both of them, although they maintain their own identities."

When asked how she spends her free time, Mattfeld exclaimed, "Friends! And I love good conversation, theater, reading, taking walks." According to a reliable source, she is an excellent cook. One of her classic phrases is "Double the best ingredients."

Mattfeld seems happy at the prospect of living in New York. "I love the human variety in New York," she remarked. "I like being in a place that is artistically active."

Jackie's Cherry Chocolate Bavarian Cake

Here's a recipe from President Mattfeld (dictated to us by her) whose culinary qualifications were familiar to us before her arrival here. This dessert is simple to make—only one pan is required. Try it and you'll see why, on giving the recipe Mattfeld commented, "Needless to say, I'm famous for it."

- Ingredients:
- 1/4 cup butter (one stick)
 - 4 tbs. baker's cocoa
 - 1 cup sugar
 - 2 eggs
 - 1/2 cup flour
 - 1 tsp. baking powder
 - 1 cup chopped walnuts or pecans
 - 1 can sour pie cherries



Melt butter in saucepan. Add cocoa and mix until smooth and velvety. Then beat in eggs until batter is shiny and gooey. Next, mix in flour, baking powder and butter, pushing them down somewhat into it. Bake at 350 degrees for 30 minutes until inserted straw comes out clean or until pie is moist and gummy in the middle. To serve, cut in wedges and serve with whipped cream and rum or vanilla ice cream.

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Vol. 1,000 No. 7 Special Inauguration Issues November 9, 1974



A Day To Celebrate Barnard: Mattfeld's Inauguration

by Dorothy Cheney

Inauguration ceremonies were held at Barnard College on Friday, November 9th. The inaugural ceremony which took place at 3 p.m. in Riverside Church, featured two morning panels on undergraduate studies for women. The inauguration on Friday was quite different from the 1967 inauguration of Mattfeld's predecessor, Marjorie Petrowsky. President Charles Rorer of the Barnard English department recalled the last-day ceremony during the period of crisis in Columbia University. "There was fear of disruption," she said. "Friday was a glorious day for Barnard." Rorer continued, "The program was beautifully organized, and Riverside Church was a beautiful and appropriate place for a national ceremony," she said.

The ceremony, termed "dignified" by Professor Hester Eisenstein, consisted of a full academic procession, traditional choral music, greetings from faculty, students and student representatives and a keynote address by Mattfeld.

The approximately 1000 guests in attendance included 94 college and university presidents in attendance. The Harvard (1968) delegates led the group of 1400 delegates. The group of 1400 delegates included the presidents of the following colleges: the University of California (1965) and the University of Michigan (1965) presided over the ceremony.

Miss Joan M. McLaughlin, president of Barnard from 1971 to 1972, presided over the ceremony. One student representative, McLaughlin, presided over the ceremony. She expressed the hope that Mattfeld would follow in her footsteps as the fourth dean of Barnard.

The choral music sung by the Barnard-Columbia Chorus which was inaugurated during the ceremony was, as Rorer remarked, "appropriate to Mattfeld's field of scholarship."

Coverage was given by Mike Pines

McIntyre '48, president of the Associated Alumni of Barnard College William J. McGill, president of Columbia University, Mary Ann LeFevre '77, president of the Barnard Undergraduate Association, the Barnard Postscript, acting dean of the faculty and Eleanor Thomas Elliott, all members of the board of trustees.

McGill was "impressed, interested and surprisingly interested in his remarks," said Rorer. Her comment was echoed by many students and alumni present at the ceremony.

President's greeting was hailed as "moving" by one faculty member. He described Mattfeld not only as a fine administrator but also as a scholar who "writes and speaks in the tradition of American literature."

Mattfeld was introduced by Elliott and presented with the trust seal of Barnard. Elliott, who spoke of Mattfeld as a person of "action and passion," draped the gold sashes and silver sashes around the new president's neck.

President Mattfeld's speech of acceptance, presented the new president, "I have access to her intellect. Dorothy said in her description of Mattfeld that she is a woman who is 'legally at home with hard facts as she is with abstract ideas. She is not afraid to make decisions and live with the consequences.'" Mattfeld is a champion of women and it is a happy occasion that she was inaugurated by Barnard's other girl to Barnard, former President McLaughlin.

"Today is a day to celebrate Barnard," Mattfeld declared in the opening words of her address. In opening the meeting of the inaugural ceremony, Mattfeld stated that Barnard should be proud to be counted among the great universities of the world. She stated that Barnard is not a university of higher learning in its own right, but a university that has been recognized as one of the great universities of the world.

McLaughlin stated that each year who entered the campus in the Barnard gym. During the inauguration ceremony, she stated, "I hope that the 'transfer' of the banner upon in the gym, suggests the continuation of the 'day' of the inauguration, again for Barnard."

"It's a pity you aren't a boy; you'd have gone far."

— Edward Mead,
Father of Dr. Margaret Mead

Margaret Mead, class of '23, world-renowned anthropologist, author and lecturer, died last Wednesday at the age of 76. Although she had been suffering from an undisclosed form of cancer for the last year, Mead did not enter the hospital until October, preferring instead, to continue at her post as Curator for the American Museum of Natural History.

In addition to the 33 books she authored, co-authored and edited, Mead leaves behind her legacy of insights into social customs, personality and its relationship to culture, national character and family life, to name but a few. In recent years she had addressed herself to pertinent social issues of the day, such as women's rights and changing attitudes toward sex roles.

As one of the earliest and most articulate leaders of the women's movement, she won respect and legitimacy for the principles of feminism. Her sense of duty, her insight and her scorching sense of humor will be sorely missed.

As Ellie once said to Joanie Caucus in the comic strip *Doomesbury*, "I'm switching to Margaret Mead for my role model." We would all be advised to follow her example.

An Appreciation

She was, of course, no ordinary anthropologist; she was so much more than that. Yet she was primarily an anthropologist: to her colleagues, her vast public, and in her own estimation. Given her life to live over again, she concluded in her autobiography *BLACKBERRY WINTER*, she would be an anthropologist once more.

Page 2 — BARNARD BULLETIN — November 20, 1978

Her father had been an academic economist, devoted to making sense of the world; her mother, a reformer, a conscientiously inspired improver of people and society through moral exhortation. In her role and persona as anthropologist, Margaret Mead sought to fuse both these influences.

Boas had his students pursue urgent "salvage anthropology," analysing fast-disappearing North American ways of life from their already residual fragments. Mead, however, persuaded Boas to let her develop his central concern with cultural integration not through such

about the world, so that the world might tell them something about themselves: about how contingent and culture-bound their views were of human nature, of childhood and adolescence, of gender identity and conventional morality.

Among anthropologists she was a pioneer, in her interests and also in field techniques, such as the systematic use of photographs, films and recording tapes. A paradox, that an abiding concern with technique could characterize this least technical or narrow of anthropologists. She addressed humankind in general, being as ready to speak to people about people as she was to anthropologists about anthropology.

Transcending professional confinement, she remained, however, an anthropologist. And because she made anthropology matter to people through what she made them feel about her, she became a public or national institution, a secular oracle, a modern sphinx invoking her anthropological understanding to pose the riddles of her own discordant culture. Like all anthropologists, she remained deeply rooted in her own background: she became her profession's and her country's voice to an entire world whose cultures were her parables.

Clive S. Kessler
Assistant Professor
of Anthropology



Persuaded that her literary talents were unexceptional, she inclined towards the social sciences, including sociology and psychology. But in her senior year at Barnard she was admitted to a course with Columbia's Franz Boas, the founder of modern American anthropology. She thereby acquired a metier, a most exacting mentor, and also the compassionate personal and professional friendship of Ruth Benedict.

Clive S. Kessler is an Assistant Professor of Anthropology at Barnard.

historical reconstructions, but through the examination of living cultures seen as functioning, coherent entities, internally articulated with distinctive adult personality types grounded in varying patterns of childhood and adolescent experience.

This she did intensively from 1925 until 1938, in Samoa and Manus, in several New Guinea societies and Bali. She went, she said, not as a narrow antiquarian or professional, but to find out about people who were human beings like ourselves in everything except their culture. She used anthropology to tell Americans



Ragamuffin

by Jamal Bernard

Howwid wonders if it's true what they say about *Bulletin* editors . . .

Two years ago, when I sidled into the *Bulletin* office and shyly asked for a column, I didn't realize only lesbians wrote for *Bulletin*. Perhaps they thought I already knew, but I had only just arrived at Barnard that day and naturally, my source network was not completely set up.

Everyone else knew. They knew just as surely and intimately as they knew who was sleeping with whom in their dorm. They believed as only one can believe in historical truth. Though not wanting to be labeled heretic, I asked, "Are you sure? Is it true?" And they replied, without a moment's hesitation, "But of course, silly. Everyone knows it's true."

I then began to wonder if any non-lesbians had slipped through the ranks of the *Bulletin* hierarchy. Did one become gay through association with these journalists, or was there, somewhere in the paper's constitution, a prerequisite stating sexual preference before acceptance of articles? And what about the men of the staff? Were they homosexual or had they undergone sex changes in Sweden? Or were they just spies for the general student body?

Or maybe the popular definition of a lesbian is a woman who refuses to laud

men on basis of sex, the way a bitch is someone who refuses to go out with a guy she doesn't like. In that case, it is understandable from whence this labeling arose.

Don't get me wrong—I perfectly agree, that journalistic talent is dictated by sexual affiliation. Of that there can be no question. We're all experts here at telling someone's inclinations by one's writing style—there is a whole 'nother lexicon devoted exclusively to lesbians. Lesbians don't use certain prepositions or adjective-noun combinations, and every copy of *Bulletin* they distribute contains a secret potion that will turn you against your heterosexual lover if you read it. A woman's appreciation of other women, and a feminist bent to a feminist college's newspaper, both betoken acute homosexuality, to be sure.

Now that I knew the truth of the matter, I knew I'd never get anywhere on the *Bulletin* if I didn't become obviously gay, and quickly, so I sat in my room, concentrating real hard, doing isometrics and headstands in the hope that someday I'd be a lesbian editor. In the meantime, I realized my mission was to put a stop to all would-be *Bulletin* staff who were straight. I suggested various screening processes whereby we could weed out the unsuitable heterosexuals. I was pleased to hear that many people who had never met me assured others of the truth of my social life.

Bulletin wishes to preserve its image just as much as the next guy.



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New Publication Not For Feminists Only

by FROVA ADLER

In December, a new publication appeared on campus. Its cover was adorned with the phases of the moon, and its subhead "A Barnard Feminist Publication" raised more than a few eyebrows. Inside, it was a listing of organizations and a calendar of events. The name on the cover raised a few eyebrows, also. *Calendula* is not a common word.

"We found the name pretty much by accident," said Susana Fried, a member of the Collective. "I spent a few hours looking through a thesaurus and a dictionary, and I thought *Calendula* sounded nice." *Calendula* is the generic name of the marigold, and is also "little calendar", after the first day of the lunar month.

Calendula is published by a collective of the same name, which got its start at a Women's Collective meeting in September. "I was saying why I was at the meeting," said Sonia Levin, "and I knew I wanted to do something, but I didn't know what. Susana mentioned a newsletter. Lisa (Parrish) said 'great,' and here we are." The collective's "base" of 12 members came from varied sources. One even joined in response to an ad in *Spectator*.

The first issue of *Calendula* was funded "on a shoestring budget" by the Women's Center. The Collective gives them monthly reports. "They're very happy with us," Levin said. "There were some who didn't believe we could do it, but on the whole they've been very supportive." *Calendula's* later issues will be funded by Undergrad. "We submitted a \$2,600 budget, but I don't know what we'll get," Fried said.

Calendula is published by a collective, not a managing board, as is usual with other campus publications. There are pros and cons to the collective method, but *Calendula* is happy with it. "We've learned a lot from the difficulties," said Lisa Parrish. "We're all committed to it, so it works," Fried added. "We spent a lot of time on structure. We figured out what had to be done, and how to get it done. Everyone has areas of responsibilities. You have to have someone to look after the details." There was general assent on the point. "Take distribution, for instance," Fried continued. "Someone is in charge of writing a list of places, etc., but everyone's going to be doing distribution."

"Everyone's involved, everyone's learning," Levin said. "It's really nice to see something through from beginning to end." Parrish said. Fried agreed that "We're concerned with process as well as product. I really think the process of doing is more important than what comes out. If the process feels right, then what comes out will be better."

The collective structure poses an intellectual challenge, also. To begin work, the staff must agree on what to print. "We're well versed in book knowledge, but that's not all we're doing. Learning how to express yourself without alienating people is really valuable," Fried said. Amicable settlement is key to the *Calendula* collective's operation, since decisions are by consensus, not majority. "You're not compromising yourself when you try to see somebody else's point of view, you're finding common ground," Parrish said.

Calendula, the collective hopes, will become common ground for the Barnard community. "One of our original ideals was to tie together the different groups," Levin said. "We want to be open to all different types of people."

The decision to call the publica-

tion "feminist" was a major one for the collective. "Women's issues" was considered also, but dismissed as being inaccurate, though unoffensive. "Feminism" means something really positive to us, but not to others," Parrish said. "Someone told Debra Withers-Sax that *Calendula* looked really good, but when she asked him what he thought of the inside, he said 'I wouldn't read anything as radical as that.'" Generally, the collective takes such incidents in good humor. "We weren't worried about being palatable, we were worried about being well thought out," Parrish said. "If we explain ourselves clearly enough, people will react honestly, not through preconceived notions. What's important is that we're showing ourselves."

The Collective considers Barnard a good, if not perfect, place to explore feminist views. "People come to school and say 'hey, where's the feminism?'" Fried said. "It isn't as active as it could be, but it's here. If you throw out a comment, at least you're not throwing it into the abyss," said Eileen Clancy. "We see this as a time when more and more people are becoming involved with feminism. There is an incredible growth of concern in Women's Studies. There's a lot going on with Women Against Pornography," said Lucy March, a School of Interna-

tional Affairs student. "The slide shows were very well attended."

Calendula also features a "quote of the month," a blatantly chauvinistic remark made by a professor during the month. Their first quote was from Kenneth Janes, who, when asked if the Barnard College Theater Company would be

staging anything of particular interest to women replied that he would not be putting on any "all women, rah-rah, lib-lib, tearjerkers." "We thought it was very important to come out and say that there is sexism on our ivory tower campus," Parrish said.

The Collective expects to put out

the next issue of *Calendula* at the end of February. They hope to receive and publish poetry, graphic material and essays from outside their group. "We don't want strictly scholarly feminist things," said Parrish. "Just drop the stuff by the Women's Center, we'll pick it up," said Levin.



Eileen Clancy (above left) and Sonia Levin (above right) and Susana Fried (below left) and Eileen Clancy (below right) of *Calendula*.



The Peaks and Pitfalls Of a Publishing Career

By Craig Carson

When one thinks of the publishing industry, certain images come to mind: Max Perkins chatting with Hemingway over martinis; a scene from Rona Jaffe's trashy novel, *The Best of Everything*, in which a young Vassar graduate becomes a top editor overnight; a sequence in the grade-B movie, "Return to Peyton Place", when innocent Allison Mackenzie writes a best seller, travels to New York and instantly falls in love with her agent.

True, the publishing industry does offer glamour: Ken McCormick, an editor at Doubleday, could be considered a modern Max Perkins, and some authors do achieve instant fame and fortune, such as Jayne Anne Phillips (*Black Tickets*) or Judith Krantz, whose novel, *Princess Daisy*, was recently auctioned off for over a million dollars. These cases, unfortunately, are the exception.

There are, however, many other sides to the industry that are far less prestigious yet just as rewarding. The peaks and pitfalls of a career in publishing were recently revealed at "Introduction to Publishing", a conference held last month for college

students, writers and free-lancers at the New York Sheraton.

Organized by Richard Huttner, a Manhattan literary agent, and by Marcia Bernstein, an area librarian, the conference featured presentations by publishers in such diverse areas as copy editing, acquisitions, marketing, publicity and subsidiary rights. The speakers described their careers and offered advice on how to find job openings in their tight industry.

"There are no rules for entry," noted Martin Asher, Editor-in-Chief of Pocket Books. It was this comment that seemed to prevail throughout the conference as publishers revealed their sources of entry to students from area colleges. Norman Goldfind, president of Baronet Publishing Company, placed an ad in the *Times* volunteering his services; Manuella Soares, currently an editor at Crown Books, started as a writer for soap opera magazines, and Asher himself did not even go to college.

"It's an industry that's filled with English majors," announced Marian Waxman, Special Projects editor at Macmillan. Doubleday, the largest house, typically hires ap-

proximately seven graduates to their training program each year; Morrow has openings for 15 yearly in their editorial department. Consider these figures with literally hundreds of summa cum laude English graduates seeking jobs in that field, not to mention Doctors of Philosophy who have decided that they don't want to teach. It must also be remembered, Huttner pointed out, that publishing is a small industry consisting of only about 33,000 employees, ranking between peanuts and plumbing in amount of annual sales.

Realistically speaking, jobs in publishing are hard to come by, but are not impossible to obtain. Waxman described some "classic" entry-level positions which are basically apprenticeships and "a good way to get your foot in the door." For trade books, the editorial assistant position involving secretarial-type duties is a recommended way of working up the ladder.

"Assistants do the dog work," admitted Lawrence Ashmead, Executive Editor of Lippincott and Crowell, "but additional work will pay off." He suggested that a would-be graduate should attempt to

"latch onto a senior editor" and offer to read manuscripts on the side. Assistants showing promise often receive promotions.

Another advantage to publishing is the advancement that women have been making in the industry. Formerly, Waxman pointed out, male editors would have female secretarial help, and now the opposite is true in many cases. The only drawback to the assistant route is the salary, which is notoriously low. One assistant, Steven Battaglia, recently bemoaned his \$6,000 a year job in a new book, *The Hardcover Blues*.

But there are other methods of entry as well. College textbook publishing houses often hire college graduates as sales representatives. In many cases, they go on to become project editors in fields that they never studied in college. "The best college text editors are those without training in the discipline they are assigned," conceded Greg Gore of the Association of American Publishers. Such editors often produce more readable and less specialized college texts.

The art editor position is another highly recommended entry position. Often known as the "physical" side of publishing, the production department offers higher salaries, and according to Peter Mollman, Vice President of Production at Random House, more pressure. "It's a state of controlled chaos," he admitted, adding that "an outgoing nature" is needed in his deadline oriented office, which he labels as "the antithesis of the quiet proofreader's position." Mollman, however, thrives on such excitement and proudly boasts the result of his department's recent efforts: the striking cover of John LeCarre's best-seller, *Smiley's People*.

While Waxman listed "a broad knowledge, a desire to want to read everything and a knowledge of writing" as essential attributes to graduates who are interested in trade books, Asher said that "an ability to do figuring" is a necessary quality for work in mass-market paperbacks. "We put out eighteen books a month and do a lot of things

at once," he continued, citing *Star Trek* and the thriller best-seller, *Flowers in the Attic* by Virginia Anders, as examples of Pocket's December list.

More and more houses are accepting graduates of college summer publishing training programs, several speakers pointed out. These courses are now offered at such colleges as Sarah Lawrence, Radcliffe, NYU, Denver University, and Stanford. Summer school courses are offered at Georgetown University, American University (both in Washington, D.C.) and CUNY.

Journalism students often end up in promotion departments of houses, explained Sarah Gallick, Publicity Director at Pocket Books. "Marketing tactics are becoming more and more sophisticated," she stressed, adding that "a degree is not as important as an articulate and aggressive nature." She herself was responsible for the fanfare created to spark interest in the paperback version of John Irving's *The World According to Garp*. "We were told that it was a literary success in hardcover but that it couldn't reach a mass-market," she related. Her rigorous campaign involving T-shirts and covers with six different colors (cleverly done to take up more rack space in bookstores) is an example of the creative talent that is required for a profit in publishing. "Sydney Sheldon pays the rent at Warner Books," she concluded, showing that less literary authors enable houses to pay salaries and to concentrate on more serious efforts.

Publishing might not be a well-paying profession for beginners, but each of the contributors to the conference remarked that it is a personally rewarding career. Ashmead recalled that having faith early in the writing careers of Helen Van Syke and Patricia Hysman later proved gratifying, as both are now popular novelists, and Hysman's *Nurse* is currently on the top of the *Times* list.

"You must get rid of your pretensions," advised Sherri Knox of Doubleday, referring to low salaries in the industry. "Publishing is a labor of love."

Dance continued from page 5

and character to the dance, one wonders why the Balanchine that created those marvelous, horrifying Maenads of "Orpheus" has allowed his Faunian witches to pique about daintily in pastel costumes that seem to have escaped from "Symphony in C". One also wonders why Heather Watts was allowed to extend herself brilliantly in the opening dance and then was asked to carry the second.

The third piece on the program, Peter Martin's new "Eight Easy Pieces" set to music by Stravinsky for two pianos, is a gentle, flawless joy. Martin's excellent musical sensitivity and wit make this an unusual and delightful piece. The three women, Susan Gluck, Roma Sosenko, and Stacy Caddell, dance exuberantly and with a crystal clarity. The pianists, Arthur Gold and Robert Fiszdale, played beautifully and added a special flavour to the dancing. The presence of the two pianos on stage, and the delicate way that Martin choreographed them into the piece by letting his dancers to either direct themselves to the pianos, or by allowing the music to signal their mood, or even to give Stravinsky's lovely score the entire stage for a while, served to weave the bodies and music together into harmony; it is almost a "pas de

cing" for three dancers and two pianos. The lyrical fusion and organic interplay of music and movement in this work was especially satisfying after the disjointed confusion of "Walpurgis Nacht".

The evening's show-stopper was the eagerly awaited revival of Robbins' classic "Fancy Free", and a more exciting ending for the night can scarcely be imagined. The Robbins of "Fancy Free" is the Robbins of "West Side Story"; he is the Robbins whose uncanny eye can transform everyday movement into heart-jolting, breathtaking ballet. The ballet is American to the last degree; the scenery by Oliver Smith and music by Leonard Bernstein recreate a hot summer night in New York City in 1944. The dancers (Peter Martins, Jean-Pierre Frohlich, and Bart Cook) are three sailors on shore leave, drinking and looking for a good time. They find their good time in the shape of three alluring girls (Lourdes Lopez, Stephanie Saland, Florence Fitzgerald) who pass by, whom they try to win, and through their over-eager bumbling, of course, lose. The current restaging of this 1944 ballet, to premier on January 31, is danced with remarkable energy and individual characterization by all six dancers. It boasts a strange blend of ethnic and atmospheric authenticity

with a powerful universality. It is accurate for America's wartime, but captures and recreates a humorous, human pattern unbounded by country or era. It is a ballet that belongs in the City Ballet repertoire along with "Who Cares?" and other characteristically American Ballets. Its appeal is undiminished-by-time, nor does it depend on nostalgia for meaning, but we still relate to it and find ourselves dreaming parts of it to snatches of Bernstein's score. It is perhaps the one truly archetypal American ballet.

Kurrik Explores Negation

by Leslie Ostrow

In the beginning, there was the Word, and it was always Yes. In *Literature and Negation*, Barnard professor Maire Jaanus Kurrik traces the evolution of the theme of negation, the process of saying "No" from which emerges the modern concepts of both nihilism and individualism. It is an impressive survey of literary and philosophical trends inclusive of every historical period from the early Christian to be modern with a special focus on the nineteenth century novel which Kurrik views as the unique literary form which "comes of age in an age of negativity," and is therefore the best representation of the propensity toward negation in all literature.

Kurrik dates the possibilities for negation to Genesis in which God creates woman because "It is not good that the man should be alone." This act of creation is the first to include "negation and absence, by not being purely affirmative." From here, man goes on to negate and deny at first his world, then himself, then, as thought grows more complex, parts of himself.

While Kurrik presents her evidence in a precise and logical fashion, it is unfortunate that this type of literary criticism is extremely inconcrete and difficult to digest. As a concept, negativity is intangible at best and nearly incomprehensible at its worst. It is therefore almost impossible to write about it without losing the reader in a hopeless bog of rhetoric. This too often occurs in

Literature and Negation.

The structure of the book, too, is a hindrance to the reader. Kurrik never poses a clear and succinct thesis. Instead, each chapter is a discourse on a specific literary or philosophical text, with nary an overview or generalization in its entirety. One wishes, too, that Kurrik had defined at the outset exactly what she means by negation and negativity, and what she believes its far-reaching consequences to be. Instead, the reader must fend for himself as to definitions. *Literature and Negation* is a broad and important work on a rarely explored topic. If only it were more readable.

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Lynda Spins Fins for Wins

by Mary Withersell

While the record books will always say the Barnard 1979-80 swimming/diving squad was a losing team, the women and coach Lynda Calkins-McKenna believe in keeping a different kind of record. The actual achievements of a 1-7 team are few, but the progress the swimmers have made in six months is immeasurable and their positive outlook defines the value of the year better than any score.

"From the insights and predictions I got from the team members when I was interviewed for this position last May," said Calkins-McKenna. "I would say that we are better than what they projected. As the team's confidence improved over the season, I believe their outlook changed. Now they are really pushing themselves, their strokes are starting to flow, and they have improved tremendously."

"Tremendously" is a vague word, but there are several indications that Calkins-McKenna isn't far from the truth. The first of these indications is that seven new team records have been set at five different meets in four different events this year. The leading record smasher is junior Mary Kellogg, who has broken the 500 meter freestyle record three times and has also sunk the 100 freestyle mark. Immediately behind her is senior co-captain Jean Baker, who holds the best Barnard times in history in the 50 and 100 backstroke.

While these two women have been consistently first and second place finishers all year, the truly amazing feat the mermaids have accomplished this season has been to post personal best times in ever increasing rapidity.

Wednesday night's meet against Fordham at the Columbia pool is a perfect example. A phenomenal nine personal best times were recorded against the Rams, including Baker's team record in the 100 backstroke (1:15.4). According to Calkins-McKenna, this sudden trimming of seconds off individual times can best be attributed to hard work and good conditioning, but breaststroker and distance freestyler Rebecca Owen has her own explanation.

"An important reason why we've done so well is our coach," Owen said. "Lynda's a great coach, because she's calm and subtle but she gets her point across. She helps us do well because she gives us a lot of encouragement. From the beginning she has always emphasized team unity and through her we have picked up a good attitude where we cheer each other on. Our team is now based on mutual support."

While the Bears swim as a team, they also, unfortunately, lose as a team. Many explanations are offered by both the coach and her team, including lack of experience and the absence of an all-year training program. The one opinion which is universally held by the team, however, is that improvement has occurred which will continue into the 1980-81 season.

"We do better meet after meet," said Rebecca Owen, and based upon the Fordham meet results, her observation appears to be true.

The score was 72-67 Fordham, the closest score in a Barnard swim meet all year except for a single victory over Adelphi, 70-63. It was also a triumph for the individual members of the team, as nine personal bests were recorded. But it was, most importantly, the night senior co-captain Tina Steck qualified in one and three meter diving for the preliminary stage of the

National Championships, the zone competitions. If Tina can place in the top eight to ten positions in these 'elimination-like' rounds, then she will earn a ticket to the National Championship finals, an achievement she has reached three times before in her career at Barnard.

Steck is very modest about her accomplishments, which include being named All-Ivy and All-American, and prefers to not discuss what she has done to get where she is but what she has to do to get where she wants to go.

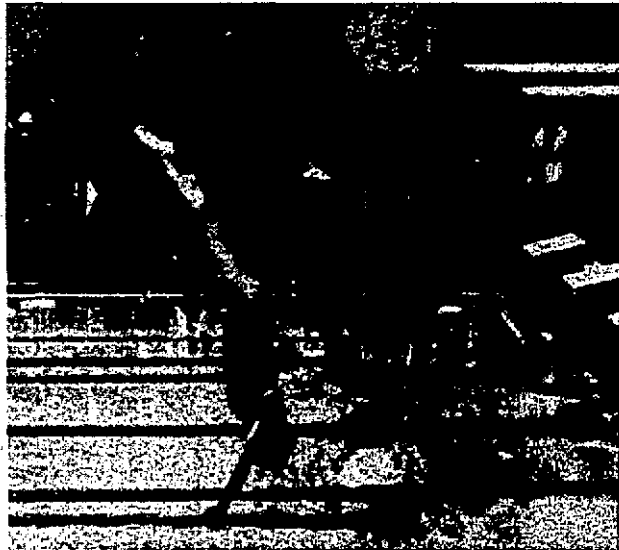
"I've been working out twice a day and my diving's finally starting to get better," the slightly-built Steck said. "I'm not going to work on anything specific to prepare for the Nationals. The only thing I've got to work on is my own confidence."

The swimming team as a whole hasn't progressed as far as yet, but Calkins-McKenna believes she has a good core of young swimmers and is

sickbed to record her personal best time in the 100 freestyle, and didn't even place in the scoring. Such is the atmosphere of Barnard swim meets. Unpredictability is the key word.

What could be more unpredictable than a diver entering a freestyle relay, and leading her quartet to second place?

That's just what another of the fabulous freshmen, Debbie Katzenstein, did. After placing third in both one and three meter diving competition, Katzenstein grabbed a bathing cap and swam the anchor leg of the 200 freestyle relay and brought the squad that also included Tina Steck to second place. When Katzenstein dove into the water she was in third, behind the Barnard relay team of Kellogg, Denise Quirk, Bessie Ballantine and Mary Regan and the Fordham entry. She inched up on Fordham during the first 25 meters and passed them in the last 25, without the aid of a flip turn. After all, she is a diver. Her swimming style caused the Barnard team to break up into laughter and rejoicing mixed with a little friendly jealousy. As one slightly out of breath teammate exclaimed, "She's got the third best time on the team, and she doesn't even practice it!"



Frosh Debbie Katzenstein dives against Fordham. Photo by Lisa Callahan

hoping they will perform well in the upcoming Ivy Championship and possibly finish in the top five in the Metropolitan Title meet. In the Fordham contest, some of those new swimmers began prepping toward that goal. Rebecca Owen, a freshman, won the 100 meter breaststroke and placed second in the 50. Another freshman, Debbie Alexander, swam to personal bests in the 100 meter butterfly and 100 meter individual medley. A third frosh, Sally Mills, got up off the

This is the nature of the Barnard swimming/diving team. The season is nearly over, and there have been some good and bad moments. Although the scores haven't been the most impressive, Calkins-McKenna is optimistic. Exuding confidence when she speaks of it, she stresses her team's strong points and is obviously very proud of them when she says, "They're fantastic; they've done a beautiful job and I believe they'll continue to improve next year."



Valerie Schwarz

Photo courtesy of the Office of Public Relations

The Athlete Is a Scholar

by Mary Withersell

It is truly sad that some of the seniors who will graduate in May will never have joined a club or activity on campus. They will leave Barnard no richer than when they came here because they never got the 'real' Barnard education, in which a person can learn more outside class than in. They have missed it.

In sharp contrast to the Uns — that is, un-aligned, un-involved and un-interesting — is Valerie Schwarz. A senior hoping to attend law school next year, Valerie will leave at Barnard a legacy of leadership, outstanding representation and action.

Valerie Schwarz is a four-year member of the tennis team. She has been the captain since she was a sophomore, and has been the President of the Committee on Intercollegiate Athletics (CIA) for two years. She is also the athletic representative to the College Athletic Committee, formerly called the Tripartite Athletic Committee (TAC). Schwarz is also an outstanding student, a finalist in the New York State Rhodes Scholarship competition.

Her oldest (and probably easiest at this point) commitment is to the tennis team, coached by Marion Rosenwasser. When Schwarz was a freshman the team was just a 'club' and Rosenwasser jokes that when she held tryouts in September she was immediately impressed with Schwarz, because she was the only player who knew how to serve correctly.

As the tennis team grew up, so did Schwarz' and her commitment increased until she was given the title

of captain. Things began to improve for the team as better skilled players joined, and Schwarz moved up and down the tennis ladder, now maintaining a spot somewhere in the lower half.

Many people think that the captain of a team is supposed to be the best player. This is not true, because

(Continued on page 15)

sports



sports

JOX BOX

Compiled By Mary Withersell

Archery — Coach: Louis Thompson

Feb. 9 — Eastern FITA Championship at E. Stroudsburg State College

Feb. 16 — Brooklyn (Away)

Feb. 22 — James Madison at Barnard Gym 4:00 PM

Feb. 23 — NYS Championship at Bardsch

Handball — Coach: Nancy Kalfus

Jan. 17 — (L) Pace 73-74 (Away) High Scorer: Virginia Dillon, 24 points

Jan. 23 — (W) St. Joseph's 54-33 at Barnard Gym High Scorer:

Veran Bigger, 13 points

Jan. 25 — (L) Stuyvesant 55-46 at Columbia Gym High Scorer:

Nora Beck, 15 points

Jan. 26 — (L) Lehman 46-39 (Away) High Scorer: Nora Beck, 10 points

Feb. 1 — Harvard (Away)

Feb. 2 — Dartmouth (Away)

Feb. 5 — Baruch (Away)

Feb. 8 — Brown at Columbia Gym 5:46 PM

Feb. 11 — Midway (Away)

Feb. 13 — Yale at Barnard Gym 7:00 PM

Football — Coach: Salpinx Spencer

January 1 — Princeton at Barnard Gymnasium, Princeton 14-0

January 11 — Princeton at Barnard Gymnasium, Princeton 14-0

January 13 — Princeton at Barnard Gymnasium, Princeton 14-0

February 7 — Tri-meet: New York, Harvard, Hunter at Barnard Gym 10:00 AM

Feb. 5 — Tri-meet: Vassar, New Paltz, SUNY Purchase at Barnard Gym 6:00 PM

Feb. 9 — U. of Pennsylvania at Columbia Gym 1:00 PM

Feb. 13 — Queensboro (Away)

Feb. 21 — New York University (Away)

Feb. 23 — Princeton at Columbia Gym 1:00 PM

Feb. 26 — Stevens and Occident (Away)

Swimming and Diving — Coach: Lynda Calkins-McKenna

January 22 — (L) William Paterson 51-83 (Away)

Jan. 25 — (L) St. Francis 58-89 at Columbia Pool

Jan. 30 — (L) Fordham 67-72

February 1 — Dual meet against Brooklyn and Hunter at 7:30 PM

Feb. 7 — Montclair (Away)

Feb. 9-10 — Metropolitan Championship at Fordham

*Dive That Stick is scheduled for the 1980 Zone meet. Meet competitors who are not qualified for the National Championships will be invited to participate.

*Note: meet times are in 100 hour time zone. Calling (1-800-4277)

**All Barnard team meets must be held at the Columbia Pool

***New York State meet set to be held at the Columbia Pool

****New York State meet set to be held at the Columbia Pool

Outdoor Track and Field — Coach: Kate Moore

February 2 — Princeton at Barnard (Away)

Feb. 9 — West Point (Away)

Feb. 17 — The College of William and Mary (Away)

March 6 — Barnard at Princeton (Away)

Schwarz

continued from page 14

the captain's role is not to win for the team but to make the members of the team winners. This process has nothing to do with victories and defeats. The real purpose of a captain is to be a friend, confidante and advisor to team members.

According to the members of the tennis team, Schwarz has accomplished that.

"She's a leader," says Laura Shisgall, a first year team member, "But a good leader because she's not on a power trip. You can tell she knows what she's talking about, but she's not demanding. She provides, rather, a calm, stabilizing influence. She's very good at what she does."

Teammate Meg Storey echoed Shisgall's statements, adding that "Because Valerie's a senior, she commands a special authority on the team, particularly on away meets, when she helps keep us calm. She's always cheerful, never raises her voice and is just always there."

While Captain Schwarz's value to her teammates may be understood, less recognizable is her value to her coach. At the same time, though, Marion Rosenwasser showers such praise on Schwarz that it becomes obvious that not only do they have a close working relationship, but they also appear to like each other very much.

"I'm going to miss her very much (when she graduates)," says Rosenwasser, "because she has always acted as the middle person between the coach and the team. I know that with Valerie around, if my point of view isn't understood, she will try to clarify it for the team. Even though she's not the most skilled player on the team, her personality is such that she commands a lot of respect. She's like a mediator who can strike a nice balance between all parties."

Political ability such as Marion Rosenwasser described above has helped Valerie in other groups, too. In CIA and TAC, there is usually negotiation taking place with one member of the administration or another, whether it be concerning priority housing for athletes, increasing the athletic budget, or renovation of sports facilities at Barnard. Schwarz, through her interest in political science and her belief that women should receive equal treatment and opportunity in sports as men, brings tremendous skill to her positions. Marjorie Greenberg, Barnard's Athletic Director, believes Schwarz's best qualities stem from her ability to articulate well.

"She's open-minded, and hence can understand other people's points of view," asserts Greenberg. "Then, because she expresses herself well, she can incorporate other opinions on many issues into her own perspective. That gives her greater conceptual understanding of problems so that she can express a good overall picture of things."

It is precisely these attributes in Schwarz, says Greenberg, which has led to the tremendous success she has had as a speaker for Barnard at the Association of Intercollegiate Athletics for Women (AIAW), Delegate Assembly and the Students Leadership Council.

The love affair the directors of the assembly program have had with Schwarz's presentations started in January 1979, when she attended her first Delegate Assembly in Los Angeles, California. Schwarz had been sent to the nationally prominent conference as our delegate due to her involvement with CIA. She also, however, was there to deliver a presentation about Barnard's committee system and the part it has played in the development of athletics in the College. According to Schwarz, one of the reasons Barnard expanded the number of vars'

sports from three to eight in three years was because of the action of students through committees. She said that she had been surprised that other universities didn't have a set-up like ours, so she thought that the topic was a worthy one for discussion.

The delegates liked her speech so much that they not only asked her to return next year to the 1980 Assembly in Washington, D.C., but also invited her to attend the Student Leadership Conference in Washington to be on a three member panel with a college student named Nancy Harrelson, the student representative to the AIAW.

Now that she has returned to New York City, her first preoccupations are receiving an acceptance into law school, and a few broader topics, the first of which concerns a new policy of the National Collegiate Athletic Association (NCAA), which has decided to offer national championships to women's sports for the first time. Previously, the AIAW had all rights to women's athletics, partly because they were the pioneer association for women and partly because, according to Schwarz, the NCAA didn't think women's sports were important enough to merit attention. Now, with the possibility of television contracts and other sources of revenue from coverage of women's sports, the NCAA has opened its offers in what, says Schwarz, is "an insult to women by trying to duplicate the AIAW and take their power away from them." There are many people at Barnard who agree with Schwarz, particularly Margie Greenberg, who says that the intrusion of the NCAA into AIAW territory could have wide-ranging implications on women's college sports from general confusion of interests down to specifically changing the rules.

The next topic which Schwarz believes is of vital interest to Barnard is reaching some sort of common ground between athletes and non-athletes at Barnard.

"I don't like seeing athletics as an isolated part of the college," explains Schwarz. "I would ideally like to see some interaction between the athletes and other groups involved in administration. I'd like to see more acceptance of scholar-athletes around campus. I think it's an exceptional person who is able to combine academics with athletics, and I think it deserves more recognition and respect."

Schwarz also expressed the desire that athletics be of greater importance to the student body, although she tempered the expectations she has with "now that Barnard athletics is getting much more coverage, and good coverage, this year than previously from the *Bulletin* and *Spectator*, at least people know we exist."

Marion Rosenwasser says Schwarz will be a tough act to follow for the next tennis captain and Margie Greenberg pointed out that Schwarz won the Margaret Holland Bowl last year as a junior, along with Diane Wood. It is rare for a junior to be so named. The award, named for Barnard's physical education chairperson from 1945-64, commemorates someone who has given of herself throughout her years at Barnard to fellow athletes. It is an award, says Physical Education Department Chairperson Marion Philips, to laud "devotion and leadership".

And it was given a year early to Valerie Schwarz.

Security

continued from page 1

street. The vehicles will not be used for routine movement and will not give rides during the day. All rides must be cleared with the supervisor on duty. The student must either request one in person or telephone the Security Office.

The vehicles will be available for transport after the library closes at around 11 p.m. at the main gates, and they will also be there at the end of any late evening event at Barnard. A new schedule time will also be announced with the policy statement.

Another addition to the Barnard security force is Louis Sample, the night supervisor. Before coming to Barnard he was Head of Security for Co-op City, a policeman, and a fireman. His duty is to supervise the midnight security shift. Ray Boylan says that he is doing an excellent job, and that he is "well qualified, efficient, and congenial." Mr. Sample is on duty from midnight to 8 a.m.

The last change in the security

system is the addition of a training program for the guards. The Security Office is adapting this system from John Donagan Studios, an established commercial firm. It is a general program that will include residential and library security. The

program will begin in a month and will take approximately two months to complete. Each shift will be given a 45 minute lecture each week by Ray Boylan. These lectures are designed to make the guards more aware of certain security problems.

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Mel Brooks
EXCERPTED FROM THE WASHINGTON POST

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Ammirato

continued from page 2

they can't do science. There is a tremendous underutilization of women in all the sciences with only a little relief in biology. Hopefully, as women become more aware (of the available opportunities) they will respond by getting involved. If that does not work, I think science holds the key to the future in oil, agriculture, and many other things. Women, as one half of the population, will in a sense be forced to enter scientific fields," said Ammirato.

Professor Ammirato, being a native New Yorker, feels comfortable in Morningside Heights. "I really do not think the neighborhood is that bad though maybe I'm viewing it through experienced eyes," said Ammirato. "In either case, I don't think you should pick your education on the location of the school. Barnard and Columbia do have a role in keeping up the neighborhood, and as I am a scientist, I know everyone has a role in his environment. What I wish would happen is that the West Side revival that is going on now would spread further uptown because that would certainly help us," Ammirato said.

Well, if the neighborhood hasn't changed, according to Ammirato, Barnard College certainly has.

Said Ammirato, "I think since I came here I may be a little older and certainly a lot more experienced. In any case, I feel as though my decision to become a teacher has been reaffirmed."

Professor Ammirato's hobbies, aside from his research in tropical yams, include music and a growing collection of plants. He used to play the violin, but would not pick it up now for fear of the "sounds that would come out," he said. Ammirato is also the associate editor of the oldest journal in the Western Hemisphere, the *Bulletin of the Torrey Botanical Club*, and he occasionally lectures at the New York Botanical Club.

Newsbriefs

Women's Issues Luncheon — Jeanne Pool will talk on "Making Music Our Own. Etudes for Women", February 12, 1980, Noon to 2:00 pm, James Room — fourth floor Barnard Hall.

Lunch available for \$3.00 (\$2.00 for students) is payable at the door. Reservations necessary for lunch. If unable to keep your reservation, please cancel by noon Monday, February 11.

Sponsored by the Women's Center, 100 Barnard Hall, 280-2067.

Cinema 5 Theatres are offering special half-price admission cards to students and faculty members in the New York area. These cards can be used Mondays through Thursdays at all performances and on Fridays until 5:00 P.M. These cards are valid through August 1980 and can be obtained for \$1.00 at any Cinema 5 Theatre box office upon presentation of a valid student I.D. and one other form of personal identification. Consult the College Activities Office, 209 McIntosh, for names and addresses of Cinema 5 theatres.

All Women's Studies Majors

Please leave your name with Suzanne Wemple, 413 Lehman by February 8th in order to update our mailing list

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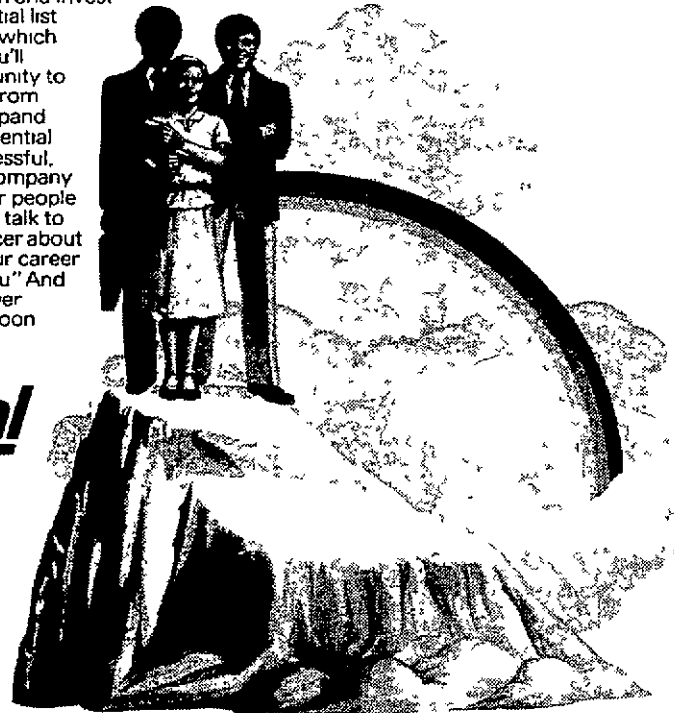
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