

Barnard Bulletin

Volume LXXVI No. 6

March 3, 1980

Housing Costs Soar: Uniform Prices Set

By Violanda Botet

After six months of debate and consultation, the Barnard Board of Trustees has released its policies concerning this year's lottery and housing procedures. The policies were adopted after reviewing recommendations from the Ad Hoc Trustee Committee, the Ad Hoc Administrative Committee and the newly formed Student Central Committee. The new policies were announced last week.

Paula Franzese, President of Undergrad, commented that the policies are "very fair, given the housing limitations we have."

Although the policy states that room drawing will continue to be based on the residents' class year, several changes will be instituted for 1981.

— There will be an 18 to 20 percent increase in housing charges. All singles, including Columbia rooms will be \$1,800 and doubles \$1,600.

— Senior commuters will be allowed to fill out a provisional lottery card, but will be granted housing only if additional housing is found. If additional room is not found, the commuter's lottery number will be used to establish a priority waiting list for the fall.

— A \$200 room deposit will be required before next spring's lottery. The deposit will not be applicable for this year.

— An Appeal Committee will be established so that students can have a forum in which discretionary housing decisions may be reviewed.

— There will be an increased number of overnight commuter rooms, possibly in 616 or Plumpton, to add to those commuter rooms already established.

This year, for the first time, the housing policy was established after the Board of Trustees reviewed the recommendations put forth by a Student Central Committee.

"We're very proud and pleased with what the committee did," said Franzese, "and I'm elated that the Trustees listened." The student committee will continue to work year round, according to Franzese, because the policy is subject to renewal in 1981.

Franzese voiced concern over the decision to allow commuters to only fill out provisional lottery cards. "I'm disappointed because there's still a chance that they won't be housed, but overall the policy is good simply because there aren't enough beds."

The Board of Trustees has suggested that in the future, if enough housing is acquired, freshman non-residents be offered their choice of at least one year of College housing. "In other words," said Franzese, "freshmen would have the opportunity to pick what year they could count on living on campus."



Barnard Health Service

Photo by Margaret Packerman

Barnard Gains New GYN and Diet

By Pia DeGirolamo

Several changes have been made in the Barnard Health Service. According to Harriette Mogul, M.D., Director of the Health Service, the most important amongst these are the addition of a new female gynecologist and the development of a weight loss program that makes use of behavior modification.

The gynecologist, Joyce Newman, M.D., graduated Phi Beta Kappa from Barnard in 1961. A physicist before becoming a physician, Newman has an interesting and varied list of credentials. She holds a master's degree and a doctorate in physics from New York University, has done research for NASA, and has published her work. In 1975, she graduated from the New York University School of Medicine and in 1978 became Chief Resident in the Department of Obstetrics and Gynecology at Mount Sinai Hospital. Mogul is enthusiastic that Newman's

services would be available at Barnard. She commented, "Dr. Newman is very exceptional and we're very lucky to have her here."

Concerning the new weight loss program, Mogul credited Nurse Arlene Esman of the Health Service with first having "noticed students who could use nutritional counseling" and asking what could be done about it. With the assistance of Esman, Mogul began to create a new weight-control scheme.

Since at least 10% of students who visit the Health Service do so because of weight problems, the Service already had a variety of diets to recommend to students. But diets, being an on-again, off-again phenomenon, usually do not solve weight problems permanently. Thus, a new program was needed that could claim longer-lasting success.

Currently, the weight control plans which have the highest success rates in maintaining weight loss are

those which incorporate behavior modification techniques. Behavior modification is a form of therapy based on a study of human psychology that stresses the role of environmental conditions in eliciting and maintaining behavior. Applied to weight control, behavior modification alters environmental conditions that trigger overeating and reinforce proper eating habits. Strategies are designed to restructure situations in which the lure of food is greatest. Because each person can work out her own methods to avoid difficult times, behavior modification can be a creative process. The brighter you are, the better you can use it," said Mogul, "that's why it's perfect for Barnard students."

Essentially the principle aim of such strategies is to break detrimental stimulus-response patterns that associate various activities with eating, e.g. studying and eating, watching television and eating and so on.

cont. d. on p. 3

Networking Connects Students and Alumnae

By Laura Ammann

Networking allows women to design strategies for job improvement and advancement, women with common goals and a shared professional status come together to communicate moral support, advice and inside tips on job openings.

Networking is not a novelty. In fact, it's just an old cliché for an even older system. According to Martha Greene, Director of Barnard's Career Services Office, housewives have al-

ways used networks among each other to find out such things as the name of the best butcher or the nicest pediatrician. Now, networking has taken a turn towards business and professional concerns and is geared towards making women more self-sufficient. The existence of the New Women's Network indicates the today's women are seeking the camaraderie and reciprocity of support that they wouldn't find in the "old boy" network. Women are striving to maintain a selective networking system in order to uphold a common identity, while also trying to avoid the exclusive elitism of male networks. "We (women) have to make it on our own because men will always exclude us. We are required to situate ourselves and if women talk to other women, then this can be done," commented Kim Healey, Associate Director of the Career Services Office.

The Seven Sisters are recognized for having well established networks, and Barnard is no exception. "At Barnard, it's called the Contact File System, and the names of 1500 alumnae are filed by profession into 17 volumes available to all

Women Learn To Strike Back

By Helen Grossmell

A Committee Against Sexual Harassment has been formed in response to a number of incidents occurring last semester, and especially in response to the flasher incidents in Butler library. The purpose of the committee is to promote greater awareness among students and to establish a support system.

The committee draws its mem-

cont. d. on p. 2

Students Attend Intercollegiate Conference at Harvard

By Pia DeGirolamo

Harvard will be managing the second annual Ivy League undergraduate conference on April 11-13 for students to exchange information on relevant academic issues.

The "Little Eleven Conference" was organized for the first time last year by students at the University of Pennsylvania and consisted mainly of representatives from the Ivy League Schools. This year's conference at Harvard has changed its title to the "Association for College Research and Communication Convention" to indicate the conferees'

desire to obtain a wider cross-section of colleges.

The five major issues to be discussed at this year's convention have been pre-selected by representatives from the various colleges and universities. The topics, each with a number of subheadings, are educational policy, sexism and racism in educational institutions, tenure in teaching and student voice in the matter and the responsibilities of the institutions to provide student services. In addition, Barnard and Columbia have arranged for a special two-hour period during which dele-

gates will air their views on the proposed merger of the two schools.

John Nehrer, of Columbia College, is the University coordinator for the conference. Mary Bergman is the Barnard representative. Appealing to all students as well as to the special interest groups on campus to support the project, Bergman hopes to be able to gather an accurate consensus of views on the five issues.

Bergman will also act as chairman of the committee on sexism. This committee will review programs to develop and strengthen women's

cont. d. on p. 2

Notice
Bulletin will take a two-week break for midterms and resume publication on March 24.

APOLOGIA
Laura Ammann's name was misspelled in last week's issue. Also, Becky Skinner should have had credit for production.
BULLETIN REGRETS THE ERRORS.

Joseph Boloncho, *Plato: Was He John or Edgar?*
Columbia University Press, New York, 235 pp

About 2300 years ago a man named Plato wrote a series of books which have become enormously popular and influential. Even today, they are selling well in college bookstores across the country, causing many people to stop to inquire: Did Plato have a first name?

The question is an obscure one, but now Professor Joey "Two Dogs" Boloncho of the Greek and Latin Department has come out with a fascinating new study of the life of

HARASS

cont'd from p 1

bers from the Women's Collective, administration, student government and staff of *Columbia*. Jane Gould, Director of the Women's Center, is president. The program is not exclusive to Barnard, but rather is part of a growing, national concern about sexual harassment.

Paula Francese, President of Undergrad, said the incidents of sexual harassment have not been handled well in the past, and that "Security does not meet the needs" of these women. The committee intends to be a central network of people to whom women can turn for assistance. The network is based in the Office of Residential Life, and any student who has been harassed should contact Georgie Gatch, Director of Residential Life, Fran Kleinman, Associate Director of Residential Life, or any other member of that office.

A Speak Out is tentatively planned for March 26 from 4-6 pm in the James Room. Members of the committee will speak about their roles, and a guest speaker will discuss campus-wide action. Also, several women who have been harassed are expected to speak.

A Case of Confused Identity

By Paul Gulino

Plato, which pays special attention to the question of Plato's first name — whether or not he had one and if so, why one ever called him by it. Boloncho's work pursues the problem along two main routes — the writings of Plato, and the writings of his contemporaries.

In his own works, Plato is never mentioned, except at one point in the *Gorgias* when Socrates refers to him as "Henry Plato" or, simply, "Hank." In fact, it is in this dialogue that Socrates convinces him he is not Horatio Plato, his younger

IVY

cont'd from p 1

studies, to stop sexual harassment and to improve security procedures on campuses. Barnard's success in these programs will provide other schools with valuable information and ideas. Many schools are especially interested in setting up programs for women's studies and will benefit from Barnard's experience.

Unlike last year, when only one Barnard student was elected delegate to the conference, this year equal numbers of Barnard and Columbia students, including those from the engineering and nursing schools, will be selected. Barnard's representatives do not comprise a separate delegation, but are a part of the University's contingent. The Barnard members will be working closely with Undergrad.

The selection of the 15 delegates who are to attend the conference has already begun, however, anyone who wishes to help in any way should contact the Undergrad office.

brother. (However, as Boloncho points out, Socrates fails to convince him he is not Sally Plato, his younger sister) an identity problem he would carry throughout the remainder of his life.)

The writings of Plato's contemporaries are a more fruitful source of information. Xenophon, an archival of Plato's, tells us his original name was Lawrence Plato, a name that earned him much ridicule from his childhood friends. Writes Xenophon: "Whoever heard of an Ancient Greek named Lawrence?" we all thought. It was a ridiculous name, and Plato was ridiculous for having it! As a result, Plato was never allowed to play in the sandbox with the other Ancient Greek children, and instead sat off to the side and began to contemplate the universe. It was at this point in his life, Professor Boloncho suggests, that he first form-

ulated his theory of Forms, as he could now taunt the other children by telling them there was a perfect sandbox in heaven and that he would be the first one in it.

As a result of these childhood experiences Xenophon tells us that Plato changed his name when he came of age, but had difficulty in choosing the right one. He was Bert Plato when he wrote the *Apology* and Tom Plato when he wrote the *Cratylus*. Dissatisfied with the *Cratylus*, he rewrote it, called it the *Republic*, and changed his name to the unlikely one of Oliver Van Brocklin Plato. He enjoyed this name immensely, reports Xenophon, and was always anxious to utter it out loud upon request in social gatherings.

He remained Oliver Van Brocklin Plato for over thirty years, and Boloncho suggests that this was probably the happiest time of his life. "These must have been exuberant years, when Plato was able to

dance and sing in the fields, and tell his name to anyone who would listen." With old age, however, came insanity, and with insanity came the name Plato Plato, which he kept for the remainder of his life.

On the whole, Boloncho's book is a concise, well-written and learned work, and in fact his recent stay at Bellevue is hardly manifest at all, with the exception perhaps of his curious and unexplained digression in Chapter Three concerning orange popsicles. The book is a must for students of the classics, and serves as a good introduction to the work he is just now completing, *Did Homer Have A Last Name?* to be published later this year.

join bulletin
join bulletin
join bulletin
join bulletin
Come to 107
McIntosh

Affirmation of Negation

To the Editor,

Thank you for pointing us toward Professor Maire Kurrik's book *Literature and Negation*. Since the stores were initially sold out of the book, since we've never met the Professor in question, and finally, since we felt that without Ph.D.s, we weren't really qualified to evaluate her work, we hesitated to write. However, after the *Library Journal* wrote that Mrs. Kurrik's book was a "brilliant revisionist interpretation of the novel," and after the Editor of *World Literature Today* labeled her

book a "stellar performance," we wanted to read her work for ourselves and to render our own opinion.

Frankly, after reading many traditional works on the structural, thematic, and psycho-analytic approaches to the novel, it was refreshing to read a bold and innovative work which combines both literature and philosophy through the theme of negation. Here, in Professor Kurrik's work, negation represents that rupturing, that tearing apart, and that principal of divisiveness, which our culture so often seeks to deny and to repress. Generally, our Western culture is filled with books which analyze our affirmations of unity, of harmony, and of order, but Professor Kurrik clearly sees that in the West, we often seek to sublimate and to repress our potential desire for disunity: i.e. for madness, for death, and for those fearful problems which arise as a result of the conflicting, dualistic polarities of our human nature.

At the heart of her thesis, Professor Kurrik illustrates that if we repress the conflicts which are created by our dualistic natures, to such an extent that we refuse to even confront the paradoxes within ourselves, then we begin to negate the essence of our individuality. Further, if we repress the conflicts which are posed

by our simultaneous life wish and death wish and by our simultaneous impulses toward sanity and insanity, to the point that we deny the existence of these conflicts, then we begin to allow apathy and inertia to dominate ourselves. And, at the point that we allow apathy and inertia to dominate, we begin to negate life itself.

But, transcending her thesis, which is brilliant in nature, there is yet another level on which this book appeals: Professor Kurrik's ability to effectively interrelate Hegel's definition of negativity, Nietzsche's negation of Western culture, and Lukacs' theory of the novel, together, with the thoughts of Lear, Emma, Ivan, Anna Karenina, and many others is astonishing. As well, the dazzling synthesis of the body-soul-mind split, through the works of Marx, Kant, Kierkegaard, Freud, Descartes, Goethe, and Shakespeare, is superb. Hence, after reading this book, we began to understand why Professors like Marie Kurrik, Edward Taylor, the late Mark Van Doren, and the late Lionel Trilling have become such legendary figures in Columbia University.

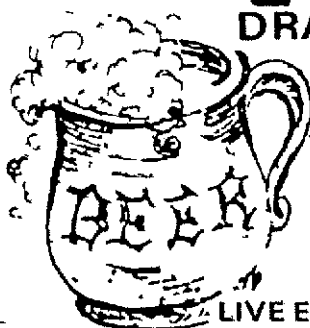
Sincerely,
Lydia Craigmyle
and Youngsook Choi

symposium



RESTAURANT NITE CLUB LOUNGE RESTAURANT NITE CLUB

OVER 57 BRANDS OF BEER
DRAWS THE CROWD TO THE
WEST END



- STUDENT PRICES
- CHARCOAL BROILED HAMBURGERS AND FOOD FAVORITES

LIVE ENTERTAINMENT IN OUR JAZZ ROOM

2911 BROADWAY near 114th St. 666-8750

FOR YOUR INFORMATION

Barnard students in C.U. Dorms now have mailboxes in McIntosh Center. Check with College Activities Office for your number.

Bulletin

is a not-for-profit weekly newspaper published by the students of Barnard College. Signed letters to the editor are welcome. We're at 107 McIntosh (x2119) and wish you were, too.

Editor-in-Chief

Teri Sivilli

Business Manager

Debbie Menton

News Editor

Judith Freed

Sports Editor

Mary Witherell

Reviews Editor

Leslie Ostrow

Photo Editor

Lisa Callahan

Copy Editors

Susan Falk

Linda Peteanu

Composition of Bulletin is done at Collage Publications, Inc. printing is done by World Journal, Inc.

Health Service

cont'd from p. 1

Since the feeling of satiety does not set in unless one's attention is directed primarily toward the act of eating, one can unconsciously consume large amounts of food without ever really feeling full. Awareness of one's actions is thus the first prerequisite for the successful modification of undesirable behavior including poor eating habits.

Mogul, who has taken courses in behavior modification, is an avid supporter of this therapy. Despite her subspecialty training in endocrinology and its application to obesity control, she remains unconvinced of the effectiveness of traditional medical treatment of weight problems. "The reason I'm so sold on behavior modification," said Mogul, "are the statistics on the traditional dietary medical approach — only 1% of the people who diet achieve weight loss. But with behavior modification, after a one year program, the best places, namely Stanford University and the University of Pennsylvania, have had a 30%-60% success rate."

Mogul also dismissed straight psychotherapeutic approaches to weight loss. "If you can successfully control your problem, that's what is important," said Mogul. Psychother-

apy, which tries to identify the causes of one's problem within one's personality, has proven to be ineffective as a medical dietary regimen. Regarding the desirability of changing external rather than internal conditions, it seems that working "from the outside in" as with behavior modification, often eliminates both visible symptoms as well as their hidden psychological causes. For example, if someone has a weight problem and a poor self-image, losing weight is likely to improve the self-image.

Though she questions their ability to function effectively on their own, Mogul has not altogether rejected psychotherapeutic and medical solutions. Instead, she has incorporated them into the new "Barnard Eating Plan." A combination of behavior modification, diet and general counseling, the program will be run not only by Mogul, but also by Denise Saks, M.D., of the Barnard Counseling Service and Eisman. Both are trained in nutrition.

Since behavior modification lends itself easily to group therapy, Mogul is planning to conduct the program in group form. The sharing of a common problem and the encouragement of one's peers reinforces the attempts made to stick to the tenets of the plan. Meetings are tentatively scheduled for Tuesdays and

Thursdays at noon. Those interested should contact Mogul to discuss the times available to them. If a student is not able to attend the group sessions, Mogul will arrange to see her on an individual basis.

You can help prevent blank spaces like these. Join Bulletin.

Network

cont'd from p. 1

other Barnard alumnae and undergraduates. The contact file was established between 1975 and 1976 to help answer women's questions concerning career goals. Martha Greene explained that the purpose of the contact file is to help women who are embarking on a career, moving into a new field, or even moving into a new city. For a woman entering a new field, the system is a subtle means of expanding her ideas and making herself known. For an employer, it is a means of finding potential employees from among Barnard alumnae. The filing system is also instrumental for undergraduates who want to obtain information about particular careers. The system is available to students so that whether through an interview or a telephone conversation, they will be able "to learn about work." Commented Greene, "Contacts can enlighten college students who really don't know what there is to do. Students don't know about some professions because they don't have such a focused label." Contacting alumnae enables them to find out exactly what a person does, what they should do to prepare for such a job and what future prospects that field may hold. Added Greene, "The contact system is used every which way," but it exists primarily to provide "very specific help" for students and alumnae.

Barnard also provides a contact file in Boston and Los Angeles, and is part of a system in San Francisco which is open to all the Seven Sisters. Barnard Business and Professional Women, Inc. (BBPW) is another small, active network of about 125 alumnae, located in New York City which serves the same purpose.

The alumnae involved in the Contact File System and BBPW reject any attempt by Barnard women to use the network as a job-finding source. According to Greene, "The contact file is never used to ask for a

job — we must live by the rule. We don't want alumnae to withdraw from the file because people were asking them for jobs." In the past, Barnard alumnae have been willing to assist other women embarking on new careers. "The alumnae are very exciting, generous people, and they are wonderful with students, recent graduates and other alumnae," Greene said. "Seeing someone who is successful and productive can be such an inspiration. And the system works so well because Barnard women understand one another so well."

But mutual admiration is not the only requirement for an effective network. Alumnae must provide accurate information and advice, be it promising or discouraging, in order to make the network worthwhile.

Janet Roach, Producer/Director of Documentaries at CBS news, has helped a lot of Barnard women, but she said of the experience that "they probably found it very discouraging talking to me." She has met a number of what she called "inexperienced undergraduates with dreams of walking into the world of television." Talking with her has awakened them to the realities of the profession. Even though she must often give aging advice, she considers the contact system "very helpful. I only wish it had been there when I was in school. Barnard gets students moving," she added, "and talking to an alumnae can give them a boost in the right direction."

Alison Kilgour, editor of the "Letters" column in *Newsweek* magazine, has also been contacted by Barnard women interested in her field. "Theoretically, the contact file is a good idea and a very wise thing to do — it is helpful to talk to people." She too has found that general advice about the realities of the profession tends to discourage people.

Talking to an alumnae can enlighten students to the grim realities of a profession, but the alumnae believe it's worthwhile to prepare women, in order that they may avoid misconceptions. Alumnae have, at times, been able to channel women

through entry-level positions, or have provided useful names in the business, but the main purpose of a network is to make contacts, receive and give advice and seek information on job development. The new women's network will provide for women what the "old boys" network never has: mutual support and advancement for professional women.

Support Big Business. Earn money on your study breaks. Call Bulletin, X2119.

HARVARD this summer



Harvard Summer School

The nation's oldest summer session offers a full range of open enrollment liberal arts courses and pre-professional programs along with access to the University's outstanding libraries, museums, athletic facilities and calendar of cultural activities.

Liberal Arts and Education

Undergraduate and graduate day and evening courses in more than 30 liberal arts fields, including intensive foreign language classes. Four-week graduate courses and eight-week evening programs in education.

Pre-Professional Offerings

Basic courses as preparation for careers in medicine, law and business.

Special Programs

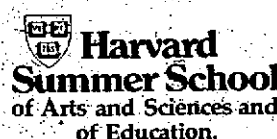
Six-week Dance Center and Career Strategies Workshop.

Academic Calendar

June 23-August 15

For further information

Return the coupon below or contact Harvard Summer School, Dept. 2, 20 Garden Street, Cambridge, MA 02138. Telephone: (617) 495-2921



Harvard University does not discriminate in admissions, educational policies, scholarship and loan programs, athletics, or other programs on the basis of race, religion, sex, national origin, color or handicap.

Please send Harvard Summer School catalogue and application for:

Arts & Sciences and Education
 English as a Foreign Language
 Secondary School Student Program
 Dance Center

Name _____
 Address _____
 City _____ State _____ Zip _____

Return to Harvard Summer School, Department 2, 20 Garden St., Cambridge, MA 02138

Arts

Kimmelman in College Parlour / Horror

Film / Folly on Broadway / New

Musical / Ailey at Riverside

Virtuoso Delights Barnard Audience

By David Tseng
In the first of its three-concert season, the Barnard Performing Arts Series, BRAVO!, presented pianist Seth Kimmelman in a recital in the College Parlour on Tuesday, February 26.

Kimmelman's program consisted of six works: Sonata No. 9, "Satanic Mass" by Scriabin; Capriccio on The Departure of His Beloved Brother by Bach; Copland's Piano Sonata; Beethoven's Piano Sonata in B-flat Major, Opus 22; Nocturne in D-flat Major by Chopin; and Bartok's Allegro Barbaro.

Kimmelman began the Scriabin rather shakily. His technique was excellent, but the piece lacked the somber "satanic" fortes and pianos that the composer meant it to have. However, towards the end, Kimmelman managed to play with more authority, pounding out loud sections and tinkling the soft ones, perhaps indicating that the tentative begin-

ning was due to nervousness. The Bach Capriccio, a straightforward composition, also began with apprehension. Kimmelman had some trouble with the slow trills in the beginning, but then, the College Parlour piano isn't in the best of conditions. For the most part, though, he played with polish and effortlessness, bouncing the off-beat passages from the downbeats. Kimmelman offered a consistently clean interpretation of this work.

In Copland's Piano Sonata, the main problem was not the pianist but Copland himself. The sonata was filled with the dynamic hammering octaves, cascading in syncopation, and the stark melodies that are so identifiably Copland. In this particular work Copland didn't know when to let go of a certain motif, an alternation in slow notes between the low and high registers. This motif was the gist of the final third of the piece.

cont'd. on p. 7

Romero — Master of Horror

By Judith Fickelman
The curves of her body were easily detected under the diaphanous material that seemed to float about her. Her face was expressionless, but there was a look of longing in her eyes. She took his arm. Blood oozed down her chin. As she chewed the stews along the bone, the hand moved — a lost gesture before it was eaten.

office hit. Like *Night of the Living Dead*, they are not impressive technically. Romero never went to film school. He feels there is a certain freedom working in genre films and it

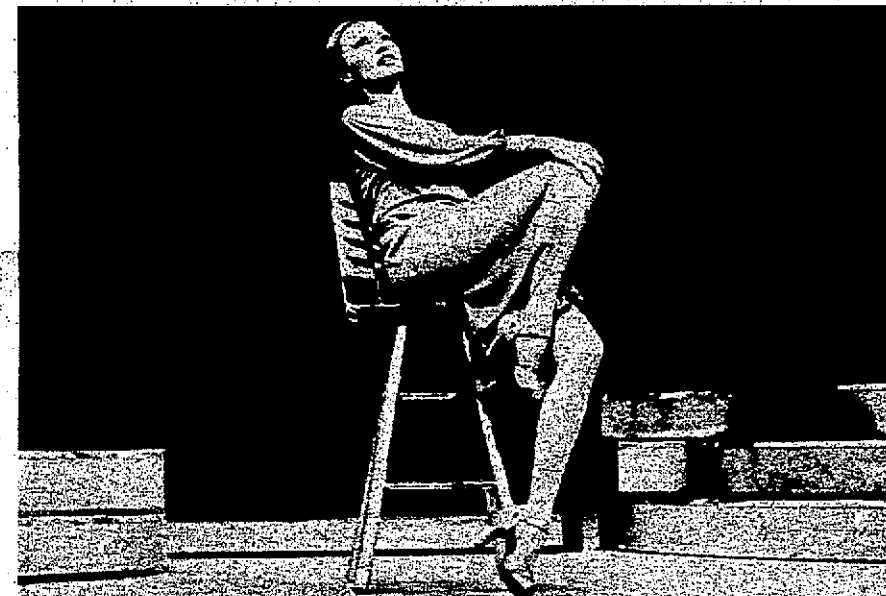
cont'd. on p. 7

Does that whet your appetite? Certainly if you're a zombie or even a devotee of horror films. You could be home watching TV or reading a book. Hearing the wind howling down the shaft you are tempted to stay where you are. But like one possessed, you wrap yourself up, perhaps string garlic around your neck, and go to the movies.

One of the best known filmmakers in the horror genre is George Romero. After graduation from Carnegie-Mellon, he and some friends started a company. They got some equipment and made commercial and industrial films. With *Night of the Living Dead*, they entered the realm of full-length features.

They sold the film and the distributor absorbed most of the profit. After their success, the group splintered, and each of them feeling the film was his, formed his own company.

Romero went on the make *The Crazies*, *A Marathon* and *Down of the Dead*, which became a major box-



In Praise of Folly

By Eleanor Johnson
Matt Friedman, a Jewish Accountant from St. Louis, has come to propose marriage to Sally Talley, the radical spinster daughter of the richest family in Lebanon, Missouri. Sally's family regards Matt as a "Communist traitor infidel", and Sally as utterly crazy. It is the summer of 1944.

This is the basis for *Talley's Folly*, Lanford Wilson's newest play, now at Broadway's Edison Theatre after a successful run at the Circle Repertory.

Matt and Sally do love each other, but they are afraid to admit it even to themselves. Matt is a gregarious, wise-cracking schlemiel who has trouble with objects, like cigarette lighters, and who expresses himself best in terms of a joke. Sally acts cold, is very good at keeping people at a distance, which is where she prefers them. These are only poses, though, adopted to mask deep hurt. In order to love, they must risk everything and one another enough to share that hurt. Matt feels ready to

take the risk, but he must pull Sally out of herself.

Trish Hawkins plays Sally. During the first part of this one-act play, she is so thoroughly enclosed in her shell that she is almost unpleasant. One is tempted to ask what Matt saw in her in the first place. But as she painfully allows her secret to be dragged into the light, she is revealed as a very sensitive, caring person.

Hawkins is best when she is portraying the vulnerable Sally, for the character's reserve at the beginning is all on one level, and somewhat annoying. When Sally starts to open up, however, Hawkins' performance takes off and grows to such a peak that Hawkins is able to play her most powerful scene with her back to the audience and yet keep all the attention riveted on her.

As Matt, Judd Hirsch has the easier role. Hirsch begins with a friendly chat with the audience. His vulnerable side is shown much earlier than Sally's, although he is the more comic character, he is also the more tender. Matt must be an extraordinary man to brave the prejudice of both Sally's family, and Sally herself. Hirsch makes the extraordinary Matt a very real person.

Technically, *Talley's Folly* is a marvel. All the action takes place in

cont'd. on p. 8

Clockwise from upper left: Seth Kimmelman; Judd Hirsch and Trish Hawkins of *Talley's Folly*; Scene from *Housewives' Cantata*; Horror; another scene from *Housewives' Cantata*.

Lots of Glitter, No Substance

By Alice Paucker
Programs rustled and fur coats swished. The critic from the Times was there. As we settled into our seats, we could feel the opening-night expectations riding high: "It's a new musical with a new song! It's going to be a real hit!"

After all, what do you get when you mix together snappy dialogue, witty songs, a slick set, and three actresses singing, dancing and joking their hearts out? In the case of *The Housewives' Cantata*, the "new musical" at Theater Four, you mainly get disappointed.

The disappointment comes from various sources and is intensified when the excellent credits of many of those who worked on the show are considered. One of its producers is Cheryl Crawford, who brought *Brigadoon*, *Paris Your Wagon*, and *Porgy and Bess* to Broadway. The playwright, Willy Holtzman, has written for Seltzer and Meira and Jim Henson and *The Muppets*. And Raymond C. Recht, Marshall Spiller and Judy Dearing, scenery, lighting and costume designers, respectively, each bring a wealth

cont'd. on p. 7

Ailey Company Displays Tremendous Exuberance

By Ute Wittkowski
A group of brilliant and beautiful young dancers sizzled across the Theatre of Riverside Church stage during the Alvin Ailey Repertory Ensemble performance here recently. The evening opened with a funny mimed piece about the family conflict surrounding a daughter's marriage. Leslie Woodard as the Maid and Ted Pollen as the Groom were especially good at combining deceptively simple steps with all-out clowning and characterization. Woodard's Maid dusted her way across the stage in a series of suspended arabesques and various attitudes of her long lovely legs that contrasted hysterically with her holed, irritated expressions and gestures.

Estelle E. Spurlock's "Two in One," the second piece, is a violent, frightening struggle between two women. Regina Good, in a black unitard, combats Coco Palaez, in white. She defeats her, and is herself in turn defeated. The movements are terse and spare, giving every gesture a powerful significance. The women dance with their entire bodies, expressing a sinister strength through their feet and shoulders and thighs as well as their hands. Such unalleviated tension is unusual in choreography for woman's dance. The well-conceived reversal in fortunes of the dancers is mirrored in the repetition of the music, "Playing Sleep" by Stanton Davis. The two work together to create a frightening world

in which these two antagonists become so violently polarized that they seem to be two parts of one entity, reflected and reversed in the mirror of each other.

Talley Beary's explosive "Congo Tango Palace" concluded the first part of the program. It shows the relationships between dancers in a Spanish Harlem Ballroom very much a la West Side Story, and it is fast paced, brilliant and exciting. The music, "Sketches of Spain" by Miles Davis and Gil Evans, demands absolute precision and musical sensitivity on the part of the dancers. This was sometimes missing in the ensemble pieces, but was made up for by the sheer exuberance of the com-

cont'd. on p. 8

Fencers Skewer Princeton

By Renata Pompa

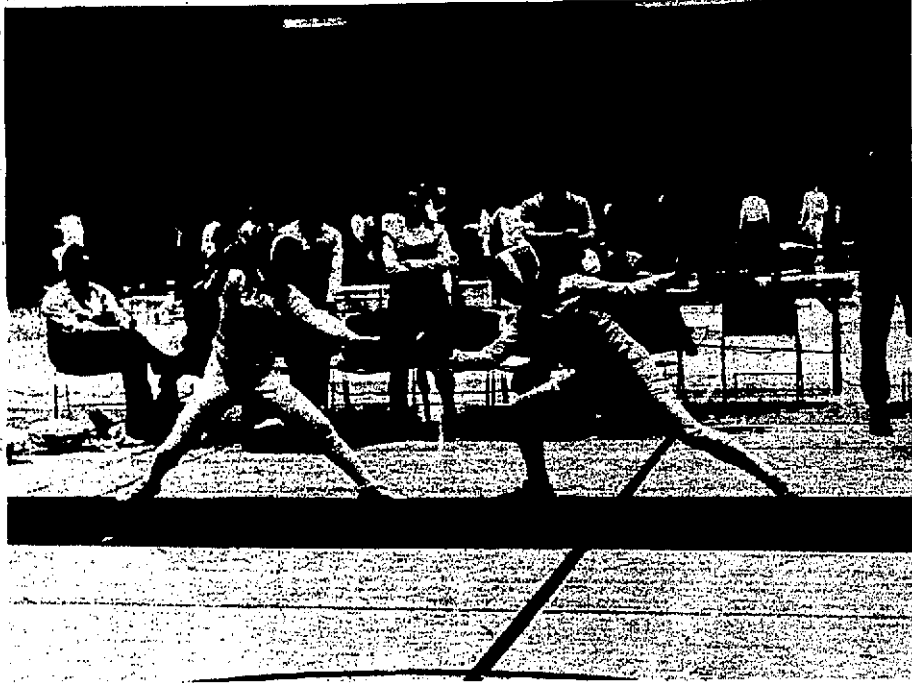
"Fast" is a word that describes the Barnard Varsity Fencing team, usually, but on February 23, last Saturday, they were simply "too good" for their competition. The Bears defeated Princeton by a score of 15-1. One look at the defeated Princeton team produced visions of suicide samurai style. They had been trounced.

What makes a good fencer? There are several theories. A fellow spectator at the meet claimed, "You get a book, read it and you know how to fence." Fencer Carolyn Noe said, "It's hard work like anything else in the beginning...perhaps like dance." Coach Semyon Brover, however, outlined the qualities more carefully. He felt a good fencer needed good concentration and experience in matches. These were, according to Brover, the qualities that produced a victory over the Princeton team. As Brover explained after his squad disposed of them, "Princeton is a new team -- they don't have the experience." In a couple of years, we can wait and see. He went on to say that this meet was to be a warm-up for the Barnard team -- they go to Brooklyn this Friday for the Qualifying Round of the National Intercollegiate Women's Fencing Association (NIWFA) Nationals -- and the score certainly proves it.

The varsity team is made up of four starters, Tracey Burton, Carolyn Noe, Captain Lesley Yulkowski, Anne Ryan and substitute Judy Whiting. It is a relatively new team in terms of experience in fencing together. Junior Carolyn Noe is the only one of the four to come from last year's varsity team. Ryan and Yulkowski fenced on the junior varsity team last season and Burton -- the number one fencer -- is a freshman.

Burton, an accomplished athlete, is planning to fence in the Junior Olympics this spring, as she did last year. Not only did Burton's four victories in four bouts against Princeton, matched evenly by Lesley Yulkowski's four victories, inspire all the fencers, it even reached a little boy in the audience, who tried a few lunges himself. If the child had been a girl slightly older, one might have thought that Brover might have wanted to recruit her for Barnard, but Coach Brover does not like to recruit.

Brover, an immigrant from the Ukraine, has just arrived at Barnard and the United States. His fencing career spans twelve years, and through experience, he has learned to stress the importance of working together and working hard on his teams and in his fencing classes. Hence, he feels that recruiting is, "not so good for the team as a



Carolyn Noe (R.) fences against Princeton.

Photo by Peter Kurzman

whole." He then added, "The recruited member of a team only works for himself and not his teammates. In fencing, working together is critical."

Coach Brover's plans for the

varsity team in the near future includes a meet this week, on Friday, at Brooklyn College. This will be an important match for the Barnard team as it is the Metropolitan Qualifying Round for the National Cham-

pionships, to be held later this spring. When asked how his team might do, Brover replied, "It looks good, if we do what we can do," with his quiet, confident smile. On garde, opposition, it seemed to say.

Archers Take State Title

By Mary Witherell

Petra Hubbard has a t-shirt which reads 'Archers Love Perfect Ends.' She must have worn it last weekend, because she couldn't have dreamt of two more perfect days.

On Friday, February 22, Barnard hosted James Madison University, from Harrisonburg, Virginia. Madison is a strong team which features Janet McCullough, runner-up Outdoor National Champion, who led her team to sixth place in the Nationals last May.

Madison was favored over Barnard, which placed ninth in the same Nationals. Hence, it was no surprise that they won 1531-1404. Of note; however, was Petra Hubbard's 502 points (out of a possible 600 in Indoor Archery), her highest score in competition in her career. Second only to McCullough's 535, Hubbard's 502 was greeted by Louis Thompson, Archery coach, with jubilation.

"Petra was ecstatic," said Thompson, "and now she looks as though she has put her shooting together permanently. I have great expectations of her individually, but for the team itself, I'm hoping to bring them back to their pars quickly, because it's hard to achieve some sort of consistency when everyone isn't shooting well. What is more important, though, is that I know that this entire team has the potential to shoot well. I know they can do it." The archers know too, and while Saturday's State Championship was not the greatest display of marksmanship the Bears have ever executed, it was still a very successful enterprise. Again in the thick of things was sophomore Hubbard.

Hubbard had picked up the bow and arrow as a freshman like her teammates. She has progressed; however, with such rapidity that she, together with Senior Nancy Ketcham and Junior Ariane Daguin, form a talented trio of archers. Said Thompson, "When they're feeling good, any one of them can shoot in the 500s because they're all close. That's very good because it spurs growth through competition. Then they can all improve together."

This 'togetherness' has had its positive and negative aspects this season. For instance, at the Eastern Federation of International Target Archery (FITA) Championships on February 9 at East Stroudsburg State College in Pennsylvania, Barnard's top three finishers scored within five points of each other, showing team consistency and good scores. Ketcham led the parade, tallying 473 points. She was followed by Ariane Daguin with 470 and Hubbard with 468.

Unfortunately, Daguin and Ketcham now are caught together in a mid-season slump which has brought their scores down into the mid 400s. Thus, Thompson needed someone to take up the slack left by

the many members who are also having trouble with their shooting. Luckily, there was Petra Hubbard.

Hubbard shot a 492 at the New York State Championship at Baruch College on February 23, the day after the team played Madison. Not only was it the best score by over 40 points, giving Hubbard the Individual New York State Championship, but it also helped her team to edge Brooklyn College for the team title, 1380-1342. That victory was the second State Title in two years for the Bears and also the second Individual Title in two years, although last year it was won by Nancy Ketcham.

"I had no idea that I would win anything," Hubbard said of the NYS Championship. The first inkling I had was after competition was over when Mirela (Trofin, Class of '79) came up to me and said, 'Petra, I think you did it.'"

What happened after she learned of her success? "Pure bliss," Hubbard said.

"Archery is 85% mental," she said. "The minute negative thoughts come into your mind, you have to combat them. That's where Louis is most valuable to us as a coach. He constantly tries to make us as comfortable as possible and he helps to calm us down. He tells us that each arrow is individual from all others. What that means is that just because I'll hit the five ring on the target once, which is not a good location, that shouldn't stop me from shooting a ten the next time. It's of the utmost importance to have a very positive attitude; because nobody can give you confidence in yourself but yourself."

With a new trophy and State Champion, the Archers, according to Thompson, will be trying to regroup and get back together by their next meet, a home contest against Glassboro State College on March 15 in the gym at noon. If old sayings

cont'd on p. 7

Box

Compiled by Mary Witherell
Archery -- Coach: Louis Thompson

- Feb. 22 -- (I) James Madison at Barnard Gym
- Madison -- 1531
- Barnard -- 1404
- Janet McCullough -- 535
- Petra Hubbard -- 502
- Susan King -- 497
- Nancy Ketcham -- 468
- Sandra Williams -- 497
- Ariane Daguin -- 468
- Feb. 23 -- New York State Championships at Baruch College, Barnard
- (Repeat as State Champion)
- Top Three Results:
- Petra Hubbard (Barnard) 492
- Valerie Scorsone (Brooklyn) 448
- Nancy Ketcham (Barnard) 447
- March 15 -- Qualifier State College at Barnard Gym, Noon
- March 22 -- Middle Atlantic FITA (Away)
- Barnard -- Coach: Nancy Kalafas
- Feb. 19 -- (W) New York University 66-36
- High School Virginia Dillon, 24 points
- Feb. 26 -- U. of Pennsylvania at Barnard Gym
- Feb. 29 -- Ivy Championship at Yale
- March 5 -- Barnard (Away)
- March 7-8 -- EAIAW Championship at Harvard
- March 21-23 -- AIAW Championship at Central Michigan University
- Fencing -- Coach: Semyon Brover
- Feb. 21 -- (I) New York University 7-9 (Away)
- Feb. 23 -- (W) Princeton 15-1
- Feb. 26 -- Swarthmore and Queens (V and IV) (Away)
- March 8 -- Qualifying Round, National Intercollegiate Women's Fencing Association Championships at Brooklyn
- March 27-29 -- NIWFA Championships at Ohio State University
- On February 23, substitute fencer Tracey Burton won 4 of 4 bouts. Lesley Yulkowski won 4 of 4 bouts.
- Swimming Diving -- Coach: Lynnda Collins-McKernan
- Feb. 22-24 -- Ivy Championship at Princeton
- Princeton -- 687
- Dartmouth -- 173
- Brown -- 411
- Pennsylvania -- 121
- Harvard -- 403
- Barnard -- 78
- Yale -- 395
- Cornell -- 64
- Test Stock placed second in both one and three meter dive competition, with 794.85 and 623.80 points respectively.
- Feb. 28-Mar. 1 -- EAIAW Championship at Penn State
- Indoor Track and Field -- Coach: Kate Moore
- Feb. 17 -- Backyard Invitational (Away)
- Fifth Place 440 Run -- Jenny Norris
- Third Place 220 Dash -- Shirley Rouse
- Third Place 60 Dash -- Shirley Rouse
- Second Place 800 Run -- Jenny Norris
- March 1 -- EAIAW Championship at Harvard
- Match 5 -- Queens (Away)

sports



sports

Housewives

cont. d. from p. 5

of experience to *The Housewives Cantata*. All of the show's glitter and polish, however, can't make up for what it lacks in subtlety and innovation.

The Housewives' Cantata has a cast of four. There are the three Green sisters — Flora (Patti Karr), Lily (Sharon Talbot) and Heather (Forbesy Russell) — and Everyman (William Perley), every man in each of the sister's lives. Spanning the period between 1962 and 1980, the show is about how each of the women handles love, marriage and housewifery. Flora, the eldest and a nice girl type, marries a lawyer in the beginning of the show, becomes a housewife and mother and decorates her home a la MoMA. Lily, the middle sister, is a smart, sultry housewife. She marries a rich dentist, beats him, gets divorced and becomes a highly successful advertising consul-

tant Heather, the youngest, is a cheerleader turned flower child who joins a commune where she becomes a communal housewife. She marries her guru who becomes a CPA and she ends up giving poetry workshops at Vassar. Each in her own way manages to avoid being "just a housewife." Even Flora is persuaded to run for her Neighborhood Council. And although each has had to suffer along the way, there is hope for Heather's daughter, Maya, because *times have changed since 1962*.

There can obviously be no objection to this message but the way in which it is presented can be questioned. The time has passed when the idea that women should be allowed to choose what they want to do with their lives have to be treated in such a simplistic manner. These days, if a show is going to concern itself with a women's issue, it can do so confidently, more realistically, as well as with more sophistication.

Kimmelman

cont. d. from p. 4

and it led nowhere. But Kimmelman played with excellent articulation and genuine warmth. A gallant try, but the work was simply too long.

After intermission, Kimmelman returned to play Beethoven's Piano Sonata in B-flat major, Opus 22. Correctly, he chose to perform the work in the muted, but slightly romantic manner that characterizes early Beethoven. Clearly enjoying this half of the program, he pushed the tempo in the Beethoven ever so subtly and slowed it with just as much smoothness. His adagio was quite beautiful, and contrasted nicely with the playful minuet and rondo that followed.

The Chopin Nocturne and the Allegro Barbaro by Bartok were both performed with finesse. In the Chopin, Kimmelman made the most of the Chopinesque tunes, properly using the pedal at appropriate moments in order to more fully resonate the haunting harmonies.

His use of the pedal in the Bartok, however, sometimes had a tendency to muddle his otherwise masterful technique. On the whole, Kimmelman performed with precision and animation and presented a

fine opening concert for the series.

Apart from the musical aspects of the recital, Kimmelman behaved with true professionalism, a description that unfortunately did not apply to the CTV cameramen. Their rude antics, including continuous whistling, were distracting, the noises of the cameras and of the photographers (who should have taken pictures either before or after the performance), undermined the mood that Kimmelman attempted to create. Fortunately, BRAVO! coordinators realized that the bright lights and whirring cameras belong to Alice Tully Hall and not to a small recital room like the College Parlour; the cameras and cameramen were shut off for the second half of the program.

BRAVO! will present flutist Carol Wincenc on Thursday, March 27th and pianist Ruth Laredo in a concert lecture on Thursday, April 10th. Both concerts are at 5:30 pm in the College Parlour at Barnard Hall. Tickets are available at low subscription rates (\$6.00 for students, \$10.00 for Friends, \$15.00 for Sponsors) or at single ticket rates of \$3.50 per concert.

Horror

cont. d. from p. 4

is one of the areas in which an independent with a limited budget can compete with Hollywood.

Asked how he felt about the audience laughing at parts of the film, Romero answered, "I don't mind, I laugh at it too. It's part of genre film. The secret is this: instead of goofing on it — be straight with it, be innocent about it."

Horror films work with their audiences like ghost stories told in dark cabins at camp. To be effective the teller must remain serious and pretend that he is believing all he is saying. It doesn't matter that you suspect there is a counselor outside rattling the branches at the right moment or tapping on the wall. If he taps out a comic rhythm, pauses, and gives the two-beat answer, you will laugh. If he runs about in a sheet and trips on it, you are relieved. If the tale is told in earnest, you are sure that

somewhere it really happens. Where? The closer to your experience, the more mundane, the more frightening. A native of Pittsburgh, Romero returns to it in many of his films. His visions linger, and like a good film, they haunt you.

Was it at dawn that they came from all directions? Silently they shuffled forward. Their faces were blank. The zombies entered the building where they would take the LSAT, go to class or go to work. *Night of the Living Dead* lives.

Archery

cont. d. from p. 6

do carry meaning and real dimension, then there is one adage which pertains to the Bears' future. Nothing succeeds like success.

But even if this could be ignored, it would still be difficult to accept the show's glibness and the possibility perhaps it didn't pretend to be more than a light hearted parody of an important issue.

The show's twenty songs, composed by Mira J. Spektor with lyrics by June Siegel, were somewhat enjoyable in the beginning, but became repetitive as the show progressed. With such titles as "Dirty Dish Rag," "Song of the Bougeois Bearnick" and "Gunnereve Among the Grapefruit Peels," the lyrics while often clever and amusing tended to be trite ("I hope you won't become just a sweet sugar plum").

Holtzman's background as a comedy writer is evident here as he nimbly jumps from witticism to witticism ("He's a better father to his Sony than his daughter") and leaves the audience lagging behind, unable to emit one more chuckle.

Of the actresses who energetically act, sing and dance their way through *The Housewives Cantata*, the most convincing is Forbesy Russell, as Heather Ms. Russell manages to give some depth and sincerity to her portrayal of what would otherwise have been a one-dimensional character. In addition, William Perley, as Everyman, does an admirable job as he switches back and forth between his roles as three different husbands, two different lovers and a judge. Does she have a Queen Victoria complex? Rechts set was attractively, efficiently, and obviously

expensively designed. It was fitted with a stunning array of objects, ranging from kitchen appliances to a dentist's chair.

The musical numbers were acceptably sung and exceptionally well coordinated and choreographed. They had a lot of sparkle. The problem here, however, is the same as with the dialogue, lyrics and, to some extent, the set. One becomes tired of all that sparkle. Overall, *The Housewives Cantata* leaves a stunning but hollow impression.

SPECIAL THANKS

to our twelfth hour darkroom tech, Joachim Kim.

PHILHARMONIA CONCERT TONIGHT

Stravinsky — Dances
 Concertantes Act I,
 Scene III from
Rake's Progress

Lauren Wagner, Soprano

Ravel — Pavane
 Andrew Wilder, Conductor
Mother Goose Suite

8:30 p.m. BROADWAY
 PRESBYTERIAN CHURCH (114 & B'way)

Admission: \$1.00 w/ C.U.I.D.,
 \$2.00 without

THE GODDESS IN INDIAN ART AND CULTURE

March 3-7, 1980

Five lectures by Dr. Prapatidya Pal
 Monday, March 3 *Conceptions of the Goddess* Low Library Rotunda Columbia University 6:30 pm
 Tuesday, March 4 *The Black Goddess of Bengal* Lehman Auditorium Barnard College 6:30 pm
 Wednesday, March 5 *The Pan-Indian Black Goddess* Lehman Auditorium Barnard College 6:30 pm
 Thursday, March 6 *The Goddess as Cosmic Energy* The Asia Society 112 East 64th Street 6:30 pm
 Friday, March 7 *The Nurturing Mother* The Asia Society, 112 East 64th Street 6:30 pm

Congratulations!
 You've just discovered how to avoid months of frustrating job-hunting with a **\$99* investment**



Every year thousands of college graduates use Career Blazers Career Clinic to open doors, get interviews and obtain offers for the best jobs. Now it's your turn to take advantage of the NO-RISK \$99 INVESTMENT CONSULTATION that gives you everything you need for a professional, successful job search.

ALL THIS FOR ONLY \$99*

- Personalized, professional resume
- Personalized cover letter
- Quality printing of 100 resumes and 50 cover letters, plus 50 white-wove envelopes
- Professional guidance to the hidden job market
- Job search, counseling and much, much more
- 100% money-back guarantee if you're not satisfied

Prove to yourself that putting Career Blazers' 30 years of placement experience to work for you is smart, practical and economical. Stop by any weekday 8:30 to 8:30 (Sat. to 5) for a FREE NO OBLIGATION CONSULTATION, or telephone for a firm appointment. Career Blazers' Career Clinic counselors are on salary, so there's no high pressure — just a sincere desire to help you get your career off to a fast start.



CAREER BLAZERS' CAREER CLINIC SINCE 1949

500 FIFTH AVE. • NEW YORK 10036 • PHONE 730-7171
 © 1979 Career Blazers Career Clinic, Inc.



*For single-page resumes.

Folly

cont'd from p 5

the dilapidated old Talley boathouse (popularly known as Talley's folly), and John Lee Beatty's set is a miracle of lattice, lichen-covered planking, overgrown trees, and just-short-of-rotten wood.

Director Marshall W. Mason uses the set to great effect. Although the staging is often intricate, not once does the play ever look "staged".

The lighting by Dennis Panchy

is truly amazing. It is difficult for a lighting designer to do well on grand effects such as sunsets and moonrises (both of which occur in the play), but even harder for him to pay attention to all the subtle details which blend to give a show an atmosphere. Panchy does all this and does it extremely well. Even the sound effects by Chuch London are quite realistic.

Lanford Wilson, by his own admission, is known for writing plays about "drug freaks and queers." With *Talley's Folly*, he has made a complete break into the world of gentle, romantic comedy, and he has succeeded beautifully. Who says they don't write plays like that anymore?

join bulletin
join bulletin
join bulletin
join bulletin
join bulletin
join bulletin

Come to 107
McIntosh

across ethnic boundaries by Norman Kauahi and the sparkling Susan Dillon. The piece closes with the brilliant trans-dance, "Happy-Go-Lucky Local," reminding us of happier days, and sending us back to the real world with a slight case of jet lag and a big, sloppy grin.

Ailey

cont'd from p 5

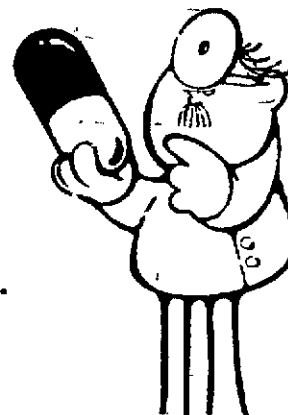
pany. Jeffrey Ferguson and Susan Dillon danced a hot, sexual, violent pas de deux, in which Dillon uses Ferguson shamelessly and obviously revels in their perfectly balanced relationship. Norman Kauahi's strong, fluid, macho Spanish solo which was a technical knockout, was surprisingly expressive at the same time. The pattern of the social dances, and the flowing of individuals in and out of the groupings, makes this a high-speed, high-energy portrait of youthful social relations.

The central piece that night was "I See the Moon...And the Moon Sees Me," a strange, thoughtful exploration of the powers of the moon. The music of Robert Ruggieri is otherworldly and insistent, and the costumes by Judy Dearing and lighting by Douglas Drew contribute to the illusion of a moonlit, Grimm's fairy tale night, where forces which are not natural are at work. Regina Hood's "Crescent" "Moon and "Eclipse" solos emphasized the sinister qualities of moonlight and a young girl's peculiar responsiveness to the moon's mysterious forces. A magical revel of "Half-Moon Gypsies" portrayed the strange activities in this nocturnal land of fantasy. Greery and sexuality in a dappled woodland. "Full Moon," a brilliant pas de cinq featuring Leslie Woodward and Lauren Overby, George Randolph, Ted Pollen, and the exquisite Norman Kauahi, erupted into absolute madness. The dancers' entire bodies writhed and were twisted about by the power of the moon, they became driven, scarcely-human be-

ings. The overall effect of such expert expression and intense illusion was powerful. The audience could not help but believe that strange forces were indeed at work; the silence in the packed theatre was one of transported belief, the tension of existing in another plane for that short duration.

Regina Hood's short "Eclipse" solo was absolutely necessary to return us to this world, and relieve us of our collective fantasy. An unusual piece, it demonstrates the power of dance as sympathetic magic, and the continuing ability of people, caught off guard at a dance concert, to be gripped by the magic and become a part of the illusion.

"Deep South Suite," a southern celebration of Duke Ellington's classic music, choreographed by Dianne McIntyre, brought the evening's program to a rollicking finale. Its southern movements and ethnic jokes were energetically, almost recklessly danced by Jeffrey Ferguson and Company. The piece included a flirtatious vignette on romance



Get Well, Lisa.
We miss you.

SPECIAL FOR BARNARD STUDENTS
Our best hair style: Haircut shampoo Local Conditioner Blow Dry all for \$11.00 \$20.00 value except Saturday. Special offer with this ad
VISIT UNISEX HAIR DESIGNERS
Try our precision hair cutters and expert hair stylists. 1020 Amsterdam Ave., Cor. 110th St. 642-9090. Guaranteed to Please You.

READ FASTER \$98
5 weeks guaranteed course
DOUBLE or triple your speed.
Understand more retain more
Nationally known professor
Class forming now
READING SKILLS 864-5112

zooprax (MFC)
the film society of Barnard College

GIRLFRIENDS
directed by **Claudia Weil**

Tuesday, March 4, 7-9-11

Saturday, March 8, 7-9-11

All performances \$1.00

Discount Memberships also available

LEHMAN AUDITORIUM ALTSCHUL HALL BARNARD

LIPMAN GUITARS
The Serious Guitar Shop
NEW, USED, CUSTOM-BUILT
ACCESSORIES
REPAIRS
RENTALS
Over 40 models from Les Paul
to Fender Telecaster
100 North Central Avenue
Hempstead, N.Y.
946-6393

Psychotherapy
Moderate Fees
865-2807

PREPARE FOR: **MCAT · DAT · LSAT · GMAT** **GRE · GRE PSYCH · GRE BIO** **PCAT · OCAT · VAT · MAT · SAT**
MMB I, II, III · ECFMG · FLEX · VQE
NDB I, II · NPB I · NLE
Flexible Programs & Hours
Visit Any Center And See For Yourself Why We Make The Difference

For information please call:
 Manhattan 212-832-1488
 Brooklyn 212-338-9399
 Long Island 516-248-1134
 Westchester 914-423-8899
 Albany 518-438-8148
 Buffalo 716-838-5182
 Rochester 716-247-7879
 Syracuse 315-431-2879
 E. Brunswick 701-846-2882
 Bergen Co. 201-488-4779
 New Haven 203-783-1189
 Hartford 203-584-7927

STANLEY H. KAPLAN
EDUCATIONAL CENTER LTD.
TEST PREPARATION
SPECIALISTS SINCE 1928
836 Madison Ave., NYC 10022

For information about
Other Centers in More Than
80 States U.S. Cities & Abroad
Outside N.Y. State
CALL TOLL FREE: 800-223-1782

This Summer Study the Most Exciting Subject in the World: New York City.

New York University's College of Arts and Science offers undergraduate students a unique study program: Summer at Washington Square.

Students can choose from two areas of study: The Cultural Scene in New York featuring courses in drama, film, literature, art, and urban ethnic music and The Urban Environment including courses in presidential politics, urban government, media, and economic issues. Normal course loads of two 4-credit courses will be encouraged and students may select from one area of study or a combination of both.

Course work will be enhanced by guest lectures, theatre performances, museum tours, and other activities that will allow students to take full advantage of the city. The National Democratic Convention will be one of the highlights in New York this summer.



All courses are held in historic Greenwich Village. Dormitory housing is available.

The six-week program begins June 9. For more information, call (212) 598-2425 or mail the coupon below.

NEW YORK UNIVERSITY
A PRIVATE UNIVERSITY IN THE PUBLIC SERVICE

College of Arts and Science
New York University
910 Main Building
Washington Square
New York, New York 10003

Attn.: Professor Roger Oliver

New York University is an affirmative action/equal opportunity institution. BC-3/80A

Please send me information on Summer at Washington Square.

Name _____

Address _____

City/State/Zip _____