

Barnard Bulletin



Volume LXXVI No. 7

March 24, 1980

College Prepares for Transit Strike

Barnard has devised emergency measures to be implemented in the event of a city wide transit strike. Academic and administrative activities will continue and all students and employees are expected at Barnard as usual. The "Transit" Committee will be distributing a memo this week which will contain information explaining emergency measures. If called for, the strike will begin at 12:01 am on Tuesday April 1.

To ease the difficulties commuting students may face all residents are being asked to take-in commuters. Students seeking overnight arrangements may get information in the Commuter Office, 203 McIntosh. Living rooms in various dorms will serve as emergency overnight facilities, additional bathroom and shower facilities will be available in Barnard Hall, and daily baggage checks will be established. Coin lockers are available in the tunnel, Hewitt cafeteria and McIntosh Snack Bar will extend hours. A sign up board for car pooling will be

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photo by Jackie Birnhak

Fewer Students To Receive Aid

by Pia DeGirolamo

On March 13, Georgia Gatch, director of the Housing Committee announced that a \$2,000 base rate would be applied to the range of Barnard housing facilities. Uniform rates would eliminate the disparity in the cost of Barnard-owned rooms. Differences in prices of singles and

doubles will of course still stand.

Returning students who are presently receiving financial aid will find that increased housing costs will be matched by corresponding increases in aid. Because of higher costs, Barnard will not be able to assist as many incoming freshmen as it has in the past. Committed to providing 100% of a student's demonstrated need, Barnard doesn't offer partial scholarships. Thus, the increased total aid packets will be distributed to fewer numbers of students.

Financial Aid funds are taken from the college's endowment, gifts, government grants and operating funds, which consist of tuition and fees. Needing more money to effect a number of improvements on campus, the Board of Trustees placed a 12% ceiling on the amount of aid that can

Barnard Announces Housing Increase

by Violanda Boter

The Barnard Rep Council voted last Monday to send a resolution to the Barnard Housing Office, administration and the Board of Trustees stating that increased room rates for the 1980-81 academic year be no more than the 18 percent national inflation rate. They also asserted that Barnard students living in Columbia dormitories should not be charged more than the University charges its own students and price differentials between Barnard rooms be maintained.

"Upon hearing both sides of the issue," said Paul Franzese, President of Undergrad, "the Rep Council made its decision and I hope the Trustees

will listen."

Recently, there has been a heated controversy over the fact that Barnard students living in Columbia dormitories have anywhere from a 20 to 70 percent increase in their room rates.

"Georgie Gatch (director of housing) has mentioned ball park figures of a low \$1800 to a more likely \$2000 for a single in college dormitories," said Marcia Sells, student representative to the Board of Trustees. "If unchanged \$2000 figure for singles and \$1800 for doubles would be uniformly adopted for all rooms.

"That's mean it you are paying \$1100 for a room at John Jay this year, you may be paying \$2000 next year," said Sells, the Columbia man living in the same room down the hall may be only paying \$1400 for the same facility.

Although the Trustees had originally said that room rates would go up approximately 20 percent due to inflation and energy costs, there was a confusion as to how the 20 percent increase would apply to the various college residences.

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Columbia Dictates Barnard Tenure

by Violanda Boter

Dissatisfaction among Barnard administration and faculty has been growing in the past few months over the issue of Columbia's role in awarding tenure to Barnard's associate professors.

"I think that the (Barnard) faculty unanimously agrees that the tenure system is unsatisfactory," said Charles Olton, Dean of Barnard faculty. "I have yet to find one (professor) who agrees with the status quo and I think the changes they want are substantial, not just minor."

Olton and many Barnard faculty members have expressed concern over the tenure procedures stipulated in an intercorporate agreement between Columbia and Barnard. They have also voiced complaints about the university's overall attitude.

As a prestigious university, Columbia is often concerned that its full professors be renowned scholars

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Carol Wincenc, prizewinning solo flutist will perform at Barnard, March 27.

Women's Studies Seeks Director

by Judith Fried

The Women's Studies Program at Barnard is undergoing major administrative and curricular alteration. "We are conducting a nation wide search for someone who can run the program" said Suzanne Wemple, the present coordinator of the department. The program is also losing two instructors.

A letter announcing the position has been sent throughout the country in order to "get someone who is the best in the nation" in the Women's Studies field, said Wemple. According to the letter, "an associate, or full professor in humanities or social science" is desired to begin the full-time posi-

tion in the coming fall. "Both teaching and a research commitment in women's studies are necessary qualifications" called for in the letter.

Though applications are due on April 15, "We may not be able to find someone," said Wemple, but the search will continue until the most qualified person is found. "We are looking for someone familiar with the more modern period of feminist theory," said Wemple. "The administration would not let us continue the search unless they were committed" to the Women's Studies Program, stated Wemple.

The other significant alteration in the department is the departure of

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Women's Studies

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two faculty members. Hester Eisenstein, Coordinator of the Experimental Studies Program who teaches the required Junior Colloquium in Women Studies Program, is leaving at the end of the semester. Catharine Stimpson, Associate Professor of English, who teaches *Sex, Gender and Symbols*, and *Sex, Gender and the City*, two courses popular with both Women's Studies and non-Women's Studies majors, is also leaving. She is taking a position at Douglass College, the women's college of Rutgers University.

Other professors at Barnard are being sought to teach these classes. If replacements are not found within the college, outside instructors will be sought for these courses on a part-time basis. A visiting professor has already been obtained through the Women's Studies Program to teach *The Homosexual in Literature*, a course not offered this year because no instructor is available to teach it.

Housing

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Instead what the Trustees seem to want is an equal price rate for all singles (\$2000) and all doubles (\$1800), especially in the cases of the less expensive Columbia rooms, the price increase could be almost 70 percent.

The confusion, which comes a week before the room lottery drawing, has prompted Undergrad to call for a week long delay of the drawing until the administration distributes a fact sheet explaining the manner in

Transit

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posted in the upper level of McIntosh. Special hotlines with taped messages will be set-up to announce the latest information. Health Service hours will be extended and all residence halls are equipped with first aid kits. Library hours will be extended, contingent on staff availability.

The personnel office is organizing efforts to assist Barnard employees. The reassignment of parking lot spaces, the securing of additional off-street parking in the area, and the establishment of secure areas for bicycle parking are a part of their plan. The College is also seeking other

which the increase will be applied. Undergrad also wants to delay the room drawing so that students will be aware of the final Trustee decision and how their financial aid packages will be affected.

"The Trustees explained to us that they wanted to equalize room rates so they wouldn't be a possible caste system," said Sells. They are worried that poorer students would be forced to always live at Columbia while those that could afford a higher rate would live at other college residences.

"I think they are promoting a different kind of caste system," said Sells. "Because only the rich will be able to afford to live on campus and the rest will have to commute or leave all together." Franzese added, "If Barnard is going to make her students pay \$500 or \$600 more than Columbia students for the same facilities, then she is penalizing the student for using Columbia's resources. I think that has severe implications for a school that prides itself on its rela-

gency housing on campus for employees and are considering flexible and staggered work hours. The University will provide limited bus service on selected routes. More specific information will be communicated this week. Employees are asked to complete and return a questionnaire to the Personnel Office today in order to gain a better understanding of the staff's needs.

Please check mailboxes and bulletin boards in McIntosh for current news, tune to WINS or WCBS for bulletins, and call these numbers only if absolutely necessary. College information, x5262 and Security, x3362.

tionship with Columbia," said Franzese.

The entire Board of Trustees is not set to meet until April 16 and some Reg Council members have suggested that the lottery be postponed until after the Trustee meeting.

"I think postponing the lottery that far back would be a mistake because it would force the drawing to be around finals, and I don't want that," said Sells.

Apparently the misunderstanding occurred when the Trustees agreed that 'room increases would be equally 'distributed' throughout Barnard residences," said Franzese. "We took it to mean that a 20 percent increase would be added on to this year's cost for the particular residence."

For example, John Jay single would be 20 percent more than the \$1100 a student may pay now and a BHR single would be 20 percent more than the \$1400 it might be now.

EDITORIAL

Housing Costs Protested

The decision of the Barnard administration to implement increases in room rates and to establish uniform rates for all rooms is totally unacceptable. An increase on par with the current rate of inflation would be understandable, an increase which will in some cases amount to almost 70% is not. Nor is it understandable that a closet-sized room in John Jay will cost the same as a room in a suite which is furnished with a kitchen and bath. The Administration claims to fear that unequal room prices will create student "ghettos" in some dorms. They should fear, rather, the impoverishment of over half the student body. The uncertainty as to whether or not financial aid rewards will be raised to cover the increased costs is just another unconsidered hardship for the student.

The timing of the announcement, and the uncertainty surrounding housing costs for the 80-81 school year, which have not yet been set, leaves the students with only the option of either picking a room at an

unknown cost or delaying the lottery. The second is not really an option to delay the lottery would mean that room drawing could occur as late as exam week. This is a predicament which should be avoided.

It would appear that a reasonable, equitable solution does exist. Room rates ought to be set now, and the students ought to be informed of those rates before room drawing begins. The notion of uniform room rates must be abandoned; housing costs should reflect the quality of the housing. The cost of a meal plan should also be considered; it is simply unfair that a Barnard student living in BHR would be required to pay more for her room than the Columbia student living next door (the increases do not apply to Columbia students in Barnard dorms), and that student would be required to subscribe to a meal plan. It is also unfair to price campus housing out of the reach of many students. The entire decision must be reconsidered.

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.

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Ad copy should be in the Wednesday prior to publication. For any additional information please contact *Bulletin* x2119.

APPLY NOW FOR BARNARD COLLEGE RESIDENT ASSISTANT/ COMMUTER ASSISTANT POSITIONS 1980-81 ELIGIBILITY

Full-time Barnard and Columbia Students who will have Junior or Senior status for Academic year 1980-81

For Application Forms and further details contact:

Director, Residential Life
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McIntosh Center, Room 210
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APPLICATION DEADLINE: March 31



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Notes From



by Paula Franzese
President of Undergrad

On the Increase in Room Rates On Monday, March 17th we were shocked to learn that the Barnard administration plans to increase room rates 25%-50% for the 1980-81 academic year. The cost of all Barnard dorm rooms, including those rooms in Columbia dorms, will be approximately \$2,000 per year. We believe that the implications of such a measure would be devastating. In addition, the administration and Housing and Campus Environment Committee voted to establish equal rates for all Barnard rooms. We feel that the imposition of such a party coupled with the unfair and exorbitant increase in room costs will lead to the establishment of an elitist caste system, for only those students who can afford to pay this rate will be able to live in college housing.

On March 17th, the Rep Council was presented with these plans. Upon hearing arguments for both sides of the issue as presented by both the student representatives of the Housing Committee and the Student Trustees and Executive Board of Undergrad, the Rep Council formulated and strongly approved the following resolution:

- 1) We are opposed to raising dorm rates for the 1980-81 academic year beyond the national rate of inflation.
- 2) We firmly contend that the rate for

a Barnard room in a Columbia dorm must equal that charged by Columbia for an equivalent accommodation.

3) We urge that the differences in room rates between the Barnard dormitories be maintained.

We are calling upon the students of Barnard College to support these resolutions.

On The Possible Transit Strike If the April 1st transit strike does occur, and it is very likely that it will, it is going to hit home. Barnard and Columbia have resolved that classes will continue during the strike. With the more than 45% of Barnard's commuters who would be directly affected by the shut down of mass transit, we are calling for the support and cooperation of all Barnard students. Today you should be receiving a memo from the administration outlining all emergency procedures. Residents are now being called upon to accommodate commuting students. Sign up sheets listing those rooms will be available this week. A coordinating car pool effort is now underway in the upper level of McIntosh. In the event of a strike, the hours of the Hewitt cafeteria and McIntosh Snack Bar will be greatly extended. A host of additional facilities will be made available.

Needless to say a strike will impose great inconveniences for all members of the Barnard/Columbia community. The administration, Resident Assistants, Commuter Assistants,

staff and Undergrad are doing everything they can to help lessen the difficulties and meet the needs of all Barnard students. Let's all work to stay on the right track.

Forum on Sexual Harassment On Monday, March 24th the Barnard Committee Against Sexual Harassment (BASH) will be sponsoring a speak-out on the issue. We strongly urge your attendance at this Forum scheduled to begin at 4:00pm, in the James Room.

On the establishment of a Commuter Meal Plan Undergrad's ad hoc Food Committee will be holding an open meeting on Friday, March 28th, at 12 noon for all commuters to determine their preferences for a Commuter Meal Plan which would be established in addition to the regular Meal Plan. The plan would begin in September, 1980.

The Food Committee needs to know what you would like included in the commuter meal plan, especially with regard to number of meals per week, hours, etc. Please voice your concerns at this crucial meeting to take place this Friday at 12 noon in the Jean Palmer Room in upper level of McIntosh.

Energy Committee Becomes Official

by Pta DeGirolamo

Barnard Undergrad is presently organizing an Energy Awareness and Conservation Committee. According to Paula Franzese, President of Undergrad, the committee will "monitor energy consumption and blatant waste" on campus. The committee is expected to be approved by President Mattfeld by March 26. Students, faculty and administrators will jointly oversee the committee. Student representatives will be chosen in the April 15-17 election. Annual elections will insure the perpetuation of the committee.

The idea for such a committee was formulated in response to the energy surcharge which had been contemplated last semester by the administration. The additional fee threatened to raise tuition for residents and commuters to meet double digit increases in fuel costs. Found to be the result of management errors,

the surcharge was rescinded. Considering the seriousness of the energy problem, the possibility of such extra costs still exists.

The Energy Awareness Committee will investigate the need for any future surcharge. The committee intends to keep students and administrators conscious of responsible energy use by offering innovative solutions to problems of energy waste. Members will inspect facilities and recommend ways to maximize their efficiency with a minimum of energy expenditure.

Any new construction on campus will be examined by the committee for evidence of energy conservative environmental design. Even simple solar technology will be investigated for possible use.

Undergrad is also planning an advertising campaign to publicize the committee's efforts and encourage student support.

MORTARBOARD WANTS YOU TO JOIN THE 1981 EDITORIAL STAFF

If you have leadership abilities and a good head for organization, pick up an editorial application and a description of available positions at the *Mortarboard* office, Rm 102. Editorial applications are due on April 4th!! Past yearbook experience is not essential.

Columbia Players Presents

"Sexual Perversity in Chicago"

A Play by David Mamet
Directed by Amy Porter

Thurs-Sun
Mar 27-30

8:00 PM

\$2.50/2.00 w/UID
07FBH



BARNARD COLLEGE ELECTION '80 SCHEDULE

All College Positions

SIGN-UPS — Mon. March 31 (10 AM) — Thursday April 3 (12 noon)

Guidelines Meeting — Thursday April 3, 12:00. All candidates must attend

Platforms — Due by Monday April 7, 5:00 to the Bulletin Office

Campaigning — Wednesday April 9 — Thursday April 17

Come into Undergrad Office for details or call x2126

Beth Mann
Elections Commissioner

Poignant Story Of Father And Daughter

FILM



Scene from Joe and Maxi

by Alex Parker

Maxi Cohen's mother died of cancer in 1977. Shortly afterwards Maxi, a young New York film-maker, decided to make a film about her father, Joe Cohen. Her mother's death had intensified her need to know and understand her father better. *Joe and Maxi*, which opened at the Greenwich Cinema, began as an attempt to fulfill that need.

Eight months after filming began, Joe Cohen found out that he also had cancer. He allowed Maxi and Joel Gold to film despite his health, and *Joe and Maxi* ends with his death.

There is no denial that this sequence of events seems almost too ironic. But there are a number of reasons why *Joe and Maxi* works and why it should be seen.

First of all, it flows. The film is a series of scenes which seem as though they should be disjointed, but yet manage to mesh together naturally to tell a story. Each scene explores some element of Joe's character or his relationship with Maxi, while contributing to an understanding of the film in its entirety. The scenes move smoothly and easily from the seaside lot where Joe owns a trucking

business, to a doctor's office, to the dinner table.

Another reason for the success of the film is the fact that it doesn't sentimentalize a subject which could easily be made tearful and melodramatic. The film-makers stick to their documentary style, knowing that the irony and poignancy of the situation speak volumes.

The actors themselves seem to overcompensate for the sadness of the circumstances by adopting a macabre attitude coupled with a corny sense of humor. Joe Cohen is constantly laughing at the fact that he has cancer. In one scene, he glibly goes through a blow-by-blow description of the treatment he is receiving. In another, he shows Maxi some red lumps on his arms and legs which indicate that the disease has spread. When Maxi asks him what

he wants for Father's Day, Joe answers "I just want to be around next Father's Day, that's all."

At first, Joe's seeming lack of concern renders the film's truthfulness dubious. Filming a man's raw emotions about death seems cruel as well as unrealistic. But as the film progresses, the emotions become more and more convincing. *Joe and Maxi* works because it is a realistic presentation of a real situation. Of course, it is inconceivable that anyone behaves completely naturally before a camera, but *Joe and Maxi* should not be viewed skeptically. People are actors by nature. They exaggerate every situation. That the Cohens may exaggerate a little more on film should not make them endearing rather than doubtful.

becomes a little girl again in the presence of her father. The dialogue is as effective as the acting. In one scene Joe gets angry with Maxi for constantly aiming the camera at him exclaiming "This may be a documentary but I'm not a document. I don't want to be on film."

There is something recognizable in both the characters and what they are saying is another reason why *Joe and Maxi* is such a good film. It is universal. Not everyone has to live through such a crisis, but the relationship between Joe and Maxi is common to many of us. In addition, there is the generation and cultural gap between Joe and his two sons as well as the problem of a young woman seeking to know herself better. These themes appeal to everyone and renders the film even more attractive.

Each character is presented in such a clear and touching way that congratulations are being Joe is a philosopher a la Archie Bunker, but with more insight. His son, Danny is a typical adolescent-freshman who attends Cornell. The elder son Barry is a quiet law student. And Maxi herself is the "rebellious girl who goes off to the city for a career," but who

Joe and Maxi is a film that meets all the challenges inherent in the task it tries to accomplish, and this makes it a film worth seeing.



and
Undergrad

THE UNDERGRADUATE ASSOCIATION OF BARNARD COLLEGE COLUMBIA UNIVERSITY NEW YORK, NY 10027

are proud to present

GRAHAM NASH

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Wednesday, April 23rd, 1980

The Barnard Gym (Barnard Hall)

8:00pm Tickets on sale soon



Scene from Joe and Maxi

by Elizabeth Picard

Yvonne Rainer began her artistic career as a singer and choreographer, initially dancing with Martha Graham, then Merce Cunningham. Later she broke away to concentrate on her own work and to explore the film media since 1972.

Journeys From Berlin which played at the Bleecker Street Cinema, Rainer's fourth feature-length film, is about women and politics. Not women in politics, but two separate themes, at times interweaving, often running parallel lines, not quite merging. That Yvonne Rainer wished to make a film about terrorist violence and the related urban alienation of women, is obvious. What is more difficult to understand is why

Rainer chose to isolate the universal issues of terrorist violence and urban life as a dilemma facing women.

The movie's springboard is Germany, during the era of the Bader-Meinhof terrorist group, active from the early 60's until its leading members were imprisoned in 1976. This leftist commando underground, in the later years of its activity, believed in action through violence. They followed the Marxist creed, but were in truth an uniquely German out-

Self-Observation: Journeys From Berlin

growth. The harsh reality of the Berlin wall is a phenomena Marx could never have envisioned. Ulrike Meinhof, a female leader of the group, died in prison in 1976. It was reported that she committed suicide, but it is generally believed she was assassinated.

The three women travelling through *Journeys From Berlin* question the life and fate of such personalities as Ulrike Meinhof. The camera leaps back and forth from the

stoic streets of Berlin to what resembles the grubbier corners of upper-westside Manhattan. The women tell their stories of unanswered political questions. A young girl reads from her journal. We never see her face, but her voice is always recognizable from its tones of adolescent desperation. Who am I? Why is this the way we are all going?

Each time the girl's voice floods the screen, the image of Stonehenge appears. The contrast between the

runs of civilization and the young girl's vulnerability is strongly emphasized.

Another faceless voice is that of the intellectual woman. Like the young girl, she has many questions. But she is not interested in the 'why' of things, but the 'because' inequality, violence, revolution. She has no answers, and the male friend to whom she directs her questions doesn't either. He answers in a fatherly, apathetic voice. "Did you read this? Did you see that or the other?" Despite her friend's entertained indifference, the woman's political scrutiny is unflinching. Did the Bader Meinhof terrorist group turn to violence because there was no other choice? Is personal struggle a result of political struggle — or is it the other way around? "Revolution," she says, and the camera shows a curious object d'art. "Violence," she repeats, and we see a wooden spoon, a bouquet. "Inequality," she continues, and a hand juggles an endless score of old photographs, beautiful women, film stars, and women with no names. Juggled among photographs, images and voices, the activity becomes tiring. Is the character writing her PhD on German terrorism, or does she personally the dialectics of thought before action in a dissatisfied woman's life?

The third woman (Annette Michelson) is the only major character to own a face and a voice. This boorish woman speaks English with a stiff German accent. She imparts long embittered monologues to distant people behind desks whose faces are never seen. As with the other two women, there is a constant in-

Columbia Prof Poses As Extraterrestrial

by Paul Lerner

The film *Simon*, which opened recently at the Cinema 1, tries to walk the narrow line between absurdity and possibility, and too often it falls off.

Simon, written and directed by Marshall Brickman (who co-wrote *Sleeper*, *Annie Hall* and *Manhattan*) and starring Alan Arkin, is about an assistant professor at Columbia University who comes to think he is an extraterrestrial being. He is brainwashed into believing this by scientists at a government think tank who like playing around with the attitudes of the American public. (They've been jamming the Nielsen ratings system for six years, at one point registering seventy million people watching Donny and Marie instead of the actual one thousand two hundred.)

Arkin is excellent. Arkin is always excellent. His pantomime of the evolution of life — from plankton and fish to primate and civilized man — is the best segment in the film. But his character as written is too narrow. One of his lines is "Save the world? I can't even get a regular checking account."

Madelne Kahn appears in the film for a short time as a mock super-intellectual who claims to have written a book on oral sex that has been declared a masterpiece by both Norman Mailer and Bess Myerson. The rest of the supporting cast is very good, including many well-known character actors as the scientists, who are led by Austin Pendleton. Pendleton is good, but why is he wearing leather throughout the film? Is this a social statement?

The problems in the film all belong to Brickman. It is his first film, and the fact is obvious. Although he is supposed to be the one of the Brickman-Allen team most interested in narrative structure, *Simon* is designed awkwardly. The use of a narrator in the beginning of the film is quickly abandoned. Precious little is shown of Arkin's character, Simon Mendelsson, before he is brainwashed. There is a certain delight in see-

ing Arkin bicycling around North Campus, or taking off in a helicopter from South Field, or lecturing to a sparsely attended course on the future of science only to be asked by one girl "Will this be on the final?" But this does not explain why Arkin, after becoming convinced he is some kind of prophet, tries to eliminate the more annoying manifestations of pop culture in favor of Shakespeare and Mozart. This is rather Brickman talking, or rather, "whining" (to quote *Manhattan*).

The portrayal of today's youth in the film is in the old school of "What is the world coming to?" Arkin is given refuge by a group of nubile youngsters who worship television. One young girl, when asked to define heaven, says "Disco."

There are many very funny visual and verbal jokes, but overall things just don't click. There are a couple of good pokes at psychoanalysis (Arkin says "I'm a toaster, I can say it. I feel good now.") and the media (Simon calls a press conference. He wants to reach "All mankind — full media coverage"). But more time is spent on following the narrative, which is not strong enough to support the attention. Is this a serious film being funny? Or a funny film with serious parts? Or a somewhat muddled comedy? If this is supposed to be primarily realistic, why is there a scene with Austin Pendleton having sex, or whatever, with a computer named Doris?

Simon owes a good deal to Woody Allen, and more specifically, to *Sleeper* which it echoes in some shots. But Brickman is not as inspired. Many jokes don't work, the simulated spaceship is on the shape of a breast, Pendleton compliments a wine by saying "It has a lovely nose." Brickman reverses Allen's white on black credit design, black on white doesn't look as good. And Woody Allen knows enough about depth in a film to prevent a shot in which someone looks as if they are sucking on a telescope which is actually several feet behind.

The issues and objects satirized

in the film — television, muzak, sanitary toilet wraps and America's preference to junk over culture — have been done before and better. The current *Being There* is a deadly accurate attack on television that treads perfectly the line on which *Simon* wobbles. There seems small reason for Arkin to become an expatriate in the end. And where *Being There* ends with a shock, a bang, *Simon*'s last shot — reminiscent of an Edward Hopper painting — is one of those during which you say to yourself "Please, don't end here. Any

place but here. But it ends, with a whimper.

Simon is a good movie, but it should have been better. Max Wright and Wallace Shawn are excellent as scientists, Judy Graubert is good as the woman who really loves Simon and David Suskind and Dick Cavett are great at briefly being themselves. The music's good, too.

Marshall Brickman's films will probably get better and better. As for this one, it falls into the category of Nice Try.



The Ad Hoc Food Committee

is presently working on the establishment of a

COMMUTER MEAL PLAN

We urge all commuting students to attend a crucial OPEN MEETING to formulate a proposal for the specifications of such a meal plan.

Date: March 28th, (this Friday)

Time: 12 noon

Place: The Jean Palmer Room, (upper level McIntosh).

You are what you eat. Please Be there!

For further information please contact Paula Franzese, x2126

by Julia D. Lisella
It was a Thursday evening around 6:00. The snowfall couldn't have been any heavier as we slipped and skidded our way up Broadway and over West End Avenue.

The doorman greeted us with a confused smile as we tried to explain who we were and what we wanted. "We have an appointment with Carol Wincenc," we told him as we shook the snow from our coats. "OK," he said, and began to walk away.

I realized I had no apartment number and so I followed him to his car by the television in the lobby. "Could you tell us Ms. Wincenc's apartment number?" He pulled out an address book and after much rummaging through the scribbled W's we found Wincenc-14G.

At 14G Carol Wincenc's husband met us and we laughed together about finally seeing in the flesh the voices that had exchanged words five or six times within the two days prior to arranging the interview. As we walked through the hallway we heard the last notes of a flute practice coming from the next room.

Carol Wincenc, an up and coming solo flutist, appeared in her living room ready to take our drenched coats and prepare some tea.

In her own element, Carol seems self-assured and comfortable. She is used to being interviewed and willing to share her success story with us.

At thirty years old Carol has entered one of the most competitive

art worlds around, she has had her first chair position in the St. Paul's Chamber Orchestra in Minnesota for five years and won first place in the 1978 Naumburg Solo Flute Competition.

She does not attribute her interest in music or her success in it to any mysterious drive. Growing up in Buffalo she was surrounded by music, her mother being a piano teacher and her father a conductor. "It was there, it was just provided, it was ready," Ms. Wincenc recalls.

Describing the Naumburg Competition that thrust her into her career as a flute soloist, Ms. Wincenc explained that competitors were screened out by tape. Out of the 105 applicants, 45 were listened to and the number narrowed down to six in the trials.

In the art world so many people are out there doing their thing and I believe there's room for everyone, I really do. If you're good you'll find your space, she said assuredly, and added "but it's not enough to be just good. You need someone fussing over you, some good PR."

In Wincenc's eyes the obstacles are few. As a woman in a male dominated field she commented, "I've never been discriminated against. Yes, there are less women than men in the music world and yes, there's been tremendous change. There are some major orchestras with more women than men, in principle positions no less."

Wincenc's education has taken

Wincenc Comments On Career

her from a year in Rome to two years at Oberlin, to a completion of her bachelor's degree at Juillard.

But describing her five years with the orchestra she said, "I was restless. I wanted to have a musical life that had more variety." She added with a smile, "And I admit it, I am egomaniacal and I just wanted to stand out more. I was hungry. The timing was in the stars, so to speak. I was ready, the competition came. And the follow-up, that's the important thing."

The follow-up has been hectic according to Wincenc, but worth it. She has been on the Marlboro tour since February. She also teaches privately and will be teaching at Manhattan School of Music beginning April 9 with a master class. In the summer she will be playing with Jean Pierre Rampal and has some recording plans with Paula Robison.

Her Thursday, March 27th concert at Barnard in Sulzberger

Parlor at 530 will include works by Varese, "Density 22.5," Prokofiev "Five Melodies for Violin and Piano" (transcribed for flute), Honneger's "Danse de la Chevre," Polenc's "Sonata for Flute," two smaller pieces by Enesco and Shostakovitch a Hayden Sonata for Flute, Stravinsky's "Pastorale for Voice" (transcribed for flute) and Bach's "D Minor Violin Sonata" also transcribed.

Wincenc sets the program is a good chance to hear music not usually heard in the flute repertoire.

As the interview came to an end, we noticed some exotic wood en, ceramic and porcelain flutes on a shelf. We didn't request any virtuoso performance, but Wincenc did send us off with a breath of sound from her favorite porcelain flute. "See she said as she tapped it, 'just like a kitchen sink.' She smiled pursed her lips and gave us a note.

MUSIC

Heartaches Visually Interesting But Flawed

by Eleanor Johnson
Heartaches of a Pussycat is currently at the ANTA theatre on Broadway after having had enormously successful runs in Paris and London's West End. It is visually rich, well acted, and has a charming story, yet the play as a whole does not work.

Heartaches of a Pussycat is performed by Le Groupe which originated in Argentina but is now based in Paris. It was inspired by the drawings of the 19th century artist Grandville particularly by his *Private and Public Life of Animals*, a satire on social manners of the day using animals instead of people. The plot was adapted from a short story by Balzac.

The play is a melodrama, and the stage has been altered in keeping with the period. It is about a beautiful white kitten whose name is, of course, Beauty. Born in the Irish countryside Beauty is taken to London and prepared for her entrance into society. She is married, for

financial reasons, to a fat old tom cat, and soon finds herself attracted to a dashing young attaché of the French Embassy. The jealousy of a once-rejected suitor turns her romance into a tragedy. However, she is able to write a book about the whole affair, thereby raising enough money to commission a statue of her lover.

Because this is a play about animals not people, the actors perform entirely in masks made by Rostislav Doboujinsky, most noted for his animal heads in the film *The Tales of Beatrix Potter*. The masks are flawless, combine exact reproductions of animals and birds with an almost human expression on each one. The masks force the actors to express all emotions with their bodies, for their faces are never seen. They succeed very well at it. You never have to wonder what a character is thinking, because you know by his movements. Emilio Carcano's settings are exquisite. They also show what would have been seen on a stage in 1840 a few



Scenes from Heartaches of a Pussycat

pieces of furniture backed by detailed, hand-painted backdrops, and the occasional roof-top for Beauty and her lover to play on. At the side of the stage hang mock red-velvet curtains, and in front are very prominent footlights. A lot of hard work has obviously gone into the interesting and accurately detailed sets and costumes. The costumes by Claude Gastine, are each appropriate to the particular animal. Even though they are ordinary clothes, they continue the illusion without resorting to paws, tails or fake fur. Beverly Emon's lighting is rather common-

place. With all this going for it, the play doesn't work and it is difficult to say why. It may have been because of the masks. Two hours, with intermission, is a long time to watch actors whose mouths don't move when they speak, and whose faces don't change expression. It becomes tedious (I have been told by a friend that the play has been shortened since I saw it.) Or it may be due to the rapid change in styles. The play moves from very physical farce to social criticism to tender romance very quickly. It is bewildering to think

that you have just settled into the tone of a scene, only to have it changed out from under you. The production's official opening was postponed in order to adapt the piece more to American audiences. Its problems may have been ironed out. As the visual aspect is of greater importance than the text, it would perhaps be more accurate to think of *Heartaches of a Pussycat* as a ballet with words added. (There is actually a short dream-ballet in the second act.) But it seems as a play that is also visually interesting, *Heartaches of a Pussycat* never quite gels.



Professor Honored In France: Greene's Poetry Commended

by Cesar Loaza
Bilingual poets are not a recent innovation. Bilinguality has come to be necessary both to appreciate the works of poets in other languages (Robert Frost defined poetry "That which cannot be translated") and to gain a better feeling for the workings of language itself by being familiar with the limitations and possibilities of several of them. But the same mastery of language we expect of poets tends to exclude the possibility for poets to work in more than one language. It is difficult enough to master another language well for ordinary purposes, and even when one speaks it as naturally as the native tongue, but poetry calls for absolute mastery. In *Transfuges*, Barnard professor Tatiana Greene writes in English and French, and works equally well in both. In either language, Greene exhibits certain constant preoccupations.

The first part of *Transfuges* is entitled *Pierre Perdues* (Lost Stones), and by the poem's theme it could have been called "Temps Perdues." Greene exhibits certain ages of nature grouped around meditations on memory and the passage of time.

The first two long poems, "Enfance" (Childhood) and "Jeunesse" (Youth) set the tone for the reflections and reminiscences that follow. Greene often paints pictures with Whitmanesque lists of objects mentioned around a dominant emotion: "Trains; confitures bleues. Coussins, animaux en peluche, les voeux." Often

she directly asserts the need for a fuller, more vibrant existence, as in the end of *Jeunesse*, or creates more reflective, less assertive statements, as this couplet from "Memoire": "Que facile est l'oubli pour les cœurs exaltés! Et la joie seule est vraie lorsque l'aube renaît." (How simple for exalted hearts to forget! and only joy is true when dawn is reborn.)

"Memoire" is signed "on an airplane over the Atlantic," and the epigram directs us to a much more subtle but natural preoccupation of a French poet living in New York. The experience of America. There are few poems specifically about the American experience due to the reflective rather than the observant nature of most of them, but Greene's "Broadway Baroque" is full of exciting images set in a broken, jumping rhythm, as is "Hudson-West Side." Notable is "New York 1974," in which the poet addresses the city to give it meaning while recalling other poets who have done so in the past (Curiously, all foreign: Garcia Lorca, Cendrars, and Mayakovsky), and "Le Nouveau-Monde," in which Amer-

ica engenders various reflections on man's uneasy dominance of nature. "Mais que dire de cet effort? Sur l'humain la nature? L'Amérique te prends ton homme, Le consacrant amerement." ("What to say of this effort! Superhumanizing nature? America, you seize your man/ In his bitter consecration.")

The ambivalence the poet feels between constant search for new modes of being and the simultaneous linking with the past by way of memories is indicated by the title given to the second and longest part of the collection "Transfuges" ("Deserters.")

Alternating between a desire for the intense present and some experience of life outside time, the poetic voice is often ready to give in. "Repose-toi/Dans la forêt des heures les oiseaux ne viendront qu'assourdis (Rest/In the forest of hours the birds will only arrive muted.)"

All the same one never knows when the unseizable experience will arrive, conveying a state almost beyond words: "Si tu as réussi."

The third section of this collec-

tion comprises the "Poemes en Anglais," and happily there is no decline in Greene's power of expression. The English poems include some of the best in the book.

Several reflect on the experience of writing poems, such as the first (untitled) one, which begins with a recollection of a Parisian visit and concludes "And there it was, the moment I was after." My personal favorite is "Pour Riva Simone," in which a voice in the poet's mind takes one side of the argument between plunging ahead with an active life full of promise ever renewing itself and the exploration of the self by wounding the waters of memory. Look back, no harm comes from looking back, and choose from time only those speckled moments/ Which, neon-like, will dot your life till the next stumble."

In other poems, paintings, music, philosophy, and literature provide aids for "the circumvolutions of the self... to move across categories." On occasion, a fleeting peace is grasped: "So set a smile upon my face for I have done! With petty

crumbs uneaten and gone dry./ For I have done with minutes, seconds, hours/ And I only have time for a time less time."

Many, more concerns, and much more evocative poetry, are found in *Transfuges* than any review can hunt at. Greene uses many poetic forms from rigorous rhymes to the freest of verse. Her poetry is modern in style, oblique, symbolic, allusive yet seldom hermetic.

Through all the poems, whatever their subject, Greene's life-long love asserts itself, "dans la fond une croyance C'est les mots" (At bottom one belief in the words.)

On March 11th, the Société de Poet Français awarded Tatiana Greene the "Prix International des Amities Françaises" for her work as "Teacher, critic and poet." The prize is given every two years to a nominee who "Teaches and serves French poetry abroad." Greene commented that she was "very pleased" to receive the award, and that she had "a wonderful time" in Paris.

LITERATURE

Net Women Optimistic For Success

by Mary Witherell

"This year's team has the potential to win every match it plays."

These are the feelings of Marian Rosenwasser, Tennis Coach, about her eleven member team. Optimism is running at a premium at tennis practices these days as the squad prepares for its first dual match of the spring season this Friday, March 28, at Queens College. Despite the memory of a full season which appears rather undistinguished at first glance, the netwomen view the upcoming schedule with high hopes.

One explanation for their eagerness lies within the misfortune of last semester's tennis schedule. Barnard was just starting to play good team tennis by the third meet of the year according to Rosenwasser, against the College of Staten Island, whom they beat. The team had scheduled four difficult opponents consecutively within ten days and Rosenwasser said later that she was extremely interested to see how her team would fare against the tough ones, especially now that they were playing excellent, coordinated tennis. Unfortunately, it was not meant to be. Two weeks of intermit-

tent rainshowers forced the cancellation of three consecutive matches, against Queens, Fordham, and Vassar. The fourth, played against Army, was able to be salvaged when the sun finally came out. For Barnard, it might have been better if it too had been cancelled. Barnard hadn't had any practice in two weeks, they were very rusty and their timing was off.

The rain made conditions at West Point so bad that the match was moved to a drier court five miles off the base, which was another nuisance. The final score read 0-7, but Rosenwasser said that if a few of the singles matches had been won, it might have turned the contest around.

The poor singles play was an inevitable casualty, says the coach, of a limited practice schedule. Over the entire fall season the Bears were 2-3 with three rainouts, which Rosenwasser believes was the crucial factor in crippling the women's play for the rest of the season.

The lesson the team has learned from the disappointing fall season is obvious. Over the winter season break, the team conditioned twice a

week and played tennis twice a week at the Baker Field Indoor Courts. Even more unbelievable is the fact that they began playing outdoor tennis at the Riverside Tennis Courts Complex during the mid-terms week in early March. One team member said she came to practice with mittens. Although these playing conditions are bad, it is so difficult for the team to adjust completely from indoor to outdoor tennis that the women and their coach wanted to make sure they would make that adjustment by the beginning of the spring season. For that reason they began playing at an earlier date.

Freshman team member Karen Adler described what it's like to play outdoor tennis.

"It's extremely different from indoors. The conditions are really a factor. Most obviously there is wind and sun to contend with, but there is also an adjustment needed in timing of the racket speed. The surface is changed. There's a big difference between clay indoor courts and cement-based outdoor courts. The bounce of the tennis ball is harder and quicker outside, so you have to alter your swing to the height of the

bounce of the ball and the speed the ball acquires."

Rosenwasser nodded her head as Adler spoke, and then added that conditioning was more required in outdoor tennis than indoor because of weather conditions and the increased speed of the tennis ball.

No matter how well conditioned and prepared a team may be, the one misery all coaches have had to suffer in college and pro sports is injuries. Since it is impossible to prevent them, the one way coaches have survived them is by having capable replacements at hand.

The big difference, according to Rosenwasser, between this year's squad and the previous years' is the depth. While most tennis teams have two players contending for the number one spot on the ladder, at Barnard there are three in the position to have a chance at it, Karen Claxton, Cassandra Dauphnot and Adler. All three have different approaches to their games and different assets. Claxton, says her coach, is the most aggressive and consistent of the three. Adler has the best form and technique and plays a better serve and volley game than either two, and Dauphnot, who just joined the team this semester, is termed a "retriever" by Rosenwasser. As this term suggests, she is very adept at returning shots and therefore has become a very competitive. Hang in there tennis player.

She arrived at just the right time, for Karen Adler had injured her left knee ligaments soon after the beginning of the semester. She will be out of action for two to three weeks, a serious blow to the overall strength of the team, but not a disabling occurrence because there are other capable hands around her.

The realization of this achievement hit both Adler and Rosenwasser.



ser as the biggest sign of the improvement of the tennis team this year. Adler stated that she's seen tremendous improvement since last semester, illustrated by the fact that, as she said, "Now I play people up and down the ladder."

Rosenwasser went on to explain that a tennis player should not practice against the same player all the time because she will become predictable. In a real match, the player will then have difficulty adjusting to someone with a different style than that to which she is accustomed. Therefore, Rosenwasser said, "Intra-squad competition makes for a more harmonious atmosphere. It's a good feeling to know that there's someone above you that you might be able to catch and motivating to know that there are people behind you who could move up very easily if you slack off. That's a healthy competition."

The tennis team's extra-squad competition is extremely healthy, too. The coach singled out Queens and Fordham, who are scheduled within five days of each other, as the toughest opponents her team will face because of their depth and tennis tradition. Fordham particularly has a dangerous arsenal, featuring freshman Mary Beth Spiliotis, third place finisher in the New York State Association of Inter Collegiate Athletics for Women (NYSIAIW) Championships, held last fall in Rochester, New York. Although Rosenwasser's eleven will go into both competitions intending to win, the coach has a more specific goal in mind, which she hopes she will instill in her team permanently.

I don't want my team ever to go into a match and decide by looking at their opponents in the warmups whether they're going to win or lose. That's not the right attitude to have, because warmups aren't always accurate measures of talent. If you decide beforehand that you're going to lose, then you will lose. Playing a good caliber of tennis is really what's most important because the biggest frustration I have is seeing players go out and play and know they can do better. Even if you win, it isn't as enjoyable if you didn't play well. I think that on any given day, anyone can win a tennis match, if they have the talent and play up to it. This team has the potential to do that. In short, I want them to play to win."

Looking At Barnard Sports

by Mary Witherell

While most of Barnard has been submerged in mid-term studying, an important departure has occurred. Two teams have completed their seasons and a third is moving towards its concluding matches with a resounding ascension.

The two teams whose seasons are history are the basketball and swimming/diving teams. Both saw their final team action of the year at their respective Ivy Championships. The swimmers, who finished the regular season at 4-12, seven of the losses against Ivy opponents, went to Yale University for the championship round on March 1 and 2.

The Ivies, notorious for their grueling championship scheduling, had each team playing two games in two days. From this the two best teams emerged and played the championship game on Monday, March 3. The remaining teams played a third, a consolation game, on Sunday on Sunday.

Although Barnard's first two contests were not much to write home about, the seeding procedure was partly responsible.

The Bears, by virtue of their last place seeding in the tournament, were matched up against the number one seed, defending champion Yale. Not only was Yale made up of recruited players even down to the benchwarmers, but they were playing on their home court for their home fans against a team they had beaten easily during the regular season.

The Bulldogs tiddled the Bears'

defense with rapid fire passing and good positioning down low near the basket, which resulted in the taller and stronger Yale women getting the ball close to the hoop before the defense could even set up. Their shooting percentage was excellent because most of their shots were short jumpers and layups.

A novice basketball fan might say, "Why didn't Barnard play tighter defense?" But the problem was not one the Bears had created. Yale wasn't going around the defense to take their easy shots. Rather, they were going right through it with passes, positioning, and...elbows. The Yale team won 87-27.

By Monday, they were losers like everybody else for they were whipped by Dartmouth 74-57.

Although Barnard Coach Nancy Kalatus couldn't choose a favorite prior to the championship, she said later that Dartmouth took control of the title game in the second half. Ironically, Yale seemed to do itself in against the Big Green with what was its most fearsome weapon against Barnard: its shooting. Yale shot a pitiful 37% in the second half, while Dartmouth shot 60% and was able to steal its first Ivy Basketball title since the inception of women's Ivy play.

Barnard went on over the weekend to lose to Brown 70-21 and then to Cornell 48-41, both on Sunday. Coach Kalatus and the team were pleased with the Cornell game; it was the closest Barnard has come this year to beating one of the Ivies. Most of the players see a victory over an

Ivy League school as an important goal for next year.

This is the first year of actual recruitment here. Kalatus hopes that if she can draw two of her prize high school seniors to Barnard the whole program would be able to take several immediate strides forward. If that should occur, beating Yale won't sound so incredible anymore.

Another team at Barnard is fighting to reach Ivy contention also. They not only use their elbows and

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USVBA Provides Off-Season Activity

By Robin Gross and Ellen Hammer

Juniors Robin Gross and Ellen Hammer are both members of the Barnard Volleyball team, and both participate in the USVBA activity.

The competitive season for women's volleyball is short and intense tryouts are staged before fall classes meet, the first match often coincides with program filing week, and players strive to peak for the Ivies, which mark the season's end in the first week in November. The rushed season puts an extra strain on both players and coach — often players hit campus in less than top-top shape after a leisurely summer vacation. It's hard to assimilate all the qualities necessary for a successful season, such as conditioning, timing, teamwork, in, under, four weeks.

Ideally, the volleyball season

should not be eight weeks long, but should continue at least through the spring semester. Some Division I teams can extend their season. Unfortunately, the Barnard Gym cannot accommodate any varsity year-round, nor can the Physical Education Department support one.

Traditionally, players either had to be adopted by another team in the off season, or supplement weekly team workouts with individual conditioning to stay in shape.

Thanks to the hard work of varsity coach Mary Curtis and instructor Jean Föllansbee, all that is part of the past. Barnard now offers a volleyball program to suit the needs of many undergraduate women on campus, varsity and non-varsity players alike, for Barnard is represented by two USVBA teams.

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"Until ten years ago, sports at its most competitive level was a game for adults. Many amateur athletes were able to participate successfully in several consecutive Olympics and maintained a high competitive edge for several years. Young athletes were only rarely able to beat out an older athlete in competition, and so the younger generation had to wait patiently for the veterans to retire before they could have their spot of glory.

The last decade has changed this. The average age of competitors in many sports has decreased as both the younger men and women are being taught more in a shorter period of time and are conditioning their bodies to adult standards. In short, youth has arrived.

The athletic program at Barnard has begun to benefit from this change in the last two years. Freshmen arrived who were so talented that they became key figures in their teams' success almost immediately. In a program where experience had been often the biggest asset a team possessed, people with little experience were coming into the situation and performing equally as well, if not better, than players who had had college coaching for three and four years. Although people might have thought this sudden arrival a fluke, after this year's mass invasion of freshmen, people started to analyze the reasons more seriously.

"I believe that the presence of so many excellent freshmen on our teams reflects a new, general trend in women's athletics," said Director of Athletics Marjorie Greenberg. "Recently, the United States has increased opportunities for women through the passing of Title IX (the emancipation bill of women's athletics, which provides women with the right to equal funding and opportunity to participate in athletics as men). Women two or three years ago didn't have the same opportunities they have today. This has resulted in the athletes becoming more skilled than before at an earlier date, hence, we've been getting freshmen of higher quality because of the new advantages they've enjoyed in high school."

Not only are there more 'quality' freshmen, but the 'quantity' of freshmen on each team has also risen. Most of the teams are composed of a substantial percentage of freshmen. Some, like the swimming, tennis and fencing teams, are more than 50% underclassmen.

Within this large group called the Class of 1983 are four standouts. They collectively reflect the positive growth the Barnard sports program has attained, individually, they reinforce the general trend toward augmenting women's athletic programs across the nation. They are Nora Beck, Tracey Burton, Jenny Norris and Shirley Rouse.

Nora Beck is an 18 year old point guard and small forward for the basketball team. While at 5'8" Beck is not a tall player, she was the team's leading rebounder, with a 6.9 average per game. Coach Nancy Kalafus attributes this statistic to Nora's aggressiveness and superior strength, but Beck says her rebounding skill

Freshman Athletes Show Increased Skills

By Mary Witherell

came from a different source.

"Last year, I played center on my team, so I had to play against all the big people. That's how I learned to box out and rebound against players who are taller than I am. I'm used to it."

Playing center has also helped make Beck a very flexible ballplayer. In addition to her rebounding skills, Beck is also an adept ballhandler, plays good defense, has good offensive skills, and according to Kalafus, "Good court sense." This helped her become the number two scorer on the team at 8.2 points a game.

"Nora's one of our key players," Kalafus said, "because she has a good overall knowledge of the game. I'm extremely comfortable playing her at either the forward or guard position because she's one of the stronger players on the team. What's perhaps more valuable about her, however, is that she's very enthusiastic and team oriented. She's rare in that she really loves practice, and also in that she was able to come in as a freshman with skill and knowledge but didn't try to take over. Rather, she just made it her business to help individuals."

Beck, who said she came to Barnard to be in the city because she's interested in the arts and plans to major in English, has many interests outside basketball. She plays the piano and has been studying classical music for eleven years. In addition, the first sport she played in high school was not basketball. Beck ran cross-country and was a miler on the Track team as well. These interests, coupled with her schoolwork at Scarsdale High (Upstate New York) didn't leave her the time to play basketball, so, as incredible as it seems for someone who has had such an outstanding season, Beck didn't play basketball in high school until her senior year. In her on-court hustle and off-court spirit, it seems as though she's trying to make up for lost time.

"I'm already counting the months until next season," Beck joked.

"I think it's really important for freshmen to get involved in college," she added, more seriously. "It's a way of meeting people. The only problem with joining things is that you have to know for sure that it is what you want because you have to accept the fact that you will have to give up some time from school work for it. I know I find it hard, and I try to balance myself, but I want to do everything."

Beck's involvement in activities can be analyzed in miniature in her approach to basketball. She starts in and finishes almost all of her team's games and in between accumulates a great deal of playing time because she doesn't commit many fouls. Typically, though, if it were up to Beck, she would play every minute of every game. Color Nora Beck a standout in

a class of standouts, enthusiastic, as she says, "I hate it when she (Coach Kalafus) takes me out."

Fencer Tracey Burton never has to worry about getting taken out. With a calling card of credentials the size of Burton's, it would be nearly impossible for anyone to fill her shoes.

This 18 year old athlete participated in field hockey, track, cheerleading, twirling, softball and tennis during her junior high years and at the beginning of her freshman year in high school. Then, she took up fencing and dropped everything else except tennis. By her senior year, she captained both squads at Brentwood High School (on Long Island).

Individually, she is even more impressive. She has been the Long Island Junior Champion since eighth grade and the Senior Champion for the past two years. She is also the North Eastern Junior and Senior Champion and two years ago finished fourth in the Under-20 Nationals. This placing won Tracey a trip to Israel to represent the United States in an Under-18 Tournament named after Andrei Spitzer, the Israeli fencing coach who was murdered by terrorists during the 1972 Munich Olympics. Burton has also placed second in the Under-20 Nationals in Indiana and will compete in June for the first time in the Senior Nationals. Her ultimate goal is to earn enough points in the next four years to be selected for the 1984 U.S. Olympic fencing squad. As a preparation for reaching this most difficult of fencing goals, Burton will be running, weight training and fencing continuously for the next four years. Before she can begin preparing for the future, though, Burton and her teammates must get psyched up for the present.

This week Burton and the fencing squad travel to Ohio State University to compete in the Intercollegiate Nationals. Burton will be vying for the individual National title at the same time. Burton said that if she reaches the quarter-finals individually, she will qualify for membership on the Olympic squad for the upcoming year. This is extremely important to Burton because it would not only provide an opportunity to fence with the best American fencers, but would also permit her a chance for high-level international competition. The prospect of fencing difficult opponents is one which lights up the face of the number two-ranked junior fencer in the nation. Burton, after losing only one bout in all her high school competition, beating all the Columbia Fencing team members and more than three-quarters of her female competition, is constantly looking for truly challenging bouts. Her reasons, outside the obvious one that constant practice is necessary to maintain a sharp fencing edge, are based upon the psychological tomfoolery which is part of

fencing at high skill levels.

"I fence worse against worse people," says Burton, "because psychologically I cannot get myself to move. When I fence people at a higher level, because I know that they're clean, well-taught fencers with good technique, I fence better because I enjoy fencing them more. I get psyched."

Barnard Fencing Coach Seymour Brover is hoping she and her teammates get psyched to perform their best in the Nationals, but as far as Burton's future with the team and in individual competition is concerned, he shows that he's not too concerned. In fact, sometimes he doesn't even remember that she is a freshman.

"She may be a freshman at Barnard, but she's not a freshman in fencing. She may be the number one fencer at Barnard but she still is the hardest worker, and she may be an aggressive fencer and a team leader, but she's also very acceptable to criticism. Her physical condition and emotional outlook are both very good. I think I'll see her in Los Angeles (the site of the 1984 Summer Olympics) in a few years. Absolutely no kidding."

Jenny Norris has an analytical way of looking at things. Take, for example, her explanation of why the 880 Meter Run is her favorite event of the four she has entered at various times this year. The 880's my favorite because the effort of running is sustained just long enough to exhaust you, but not too long. It's just the right combination between sprinting and distance.

Norris, a 19 year old student in addition to being an excellent middle distance runner, usually has an appropriate response to any question asked of her. Considering majoring in applied math, Norris, therefore, likes preciseness. When asked what made her join the track team, however, she is suddenly at a loss for words and can merely conjecture at what happened in that distant past, September 1979.

"When I was in high school," says Norris, "I planned to continue running but then when I was in the off-season I didn't train. Also, after graduating I took a year off from school and moved from my home in Riverside, Connecticut, to an apartment in New York City, and the combined lay-off hurt. It never occurred to me to join the track team and I probably wouldn't have even thought of it if Kate (Moore, Track Coach) hadn't sent me an introductory letter which mentioned when the practices were starting. It just sort of happened after that."

Moore has been please with Norris' performances thus far this year, which include placing third in the 800 Meter run against Army at West Point on February 9, and placing second in both the 440 and 880 runs at the Bucknell Invitational on

February 16. Norris also has been working on setting a time under or at 5:00 in the 1500 meter (metric mile) race and is currently working to break her own high school personal best in the 880, 2:21.7. To do this, though, she'll have to shave four seconds off her best college time. So Moore is cautious in her praise of both Norris and sprinter Shirley Rouse.

"I'm delighted that they've tared so well against the standards of the other athletes in their division, people who have been running longer but they still have a lot of work ahead of them to reach their goals. I sincerely believe that they have the talent, but now it's a question of developing it, and that's not going to take a small amount of time at all."

Considering the limited track background that Shirley Rouse has, the progress she has already made seems unbelievable.

Not only did Rouse not run track at all in high school at Christopher Columbus in the Bronx, but the sport she did play and the team she captained handball was more than just a little bit different than the sport she participates in now.

Rouse runs the 60 and 220 Meter sprints, anchors the 220 X 4 Relay team and long jumps. At the Bucknell Invitational, she placed third in both 60 and 220 events, but her biggest day came at West Point on Feb. 9, where she placed fourth in the 200 Meter sprints, third in the Long Jump and recorded the first first for Barnard this year, in the 55 Meter Dash. Shirley's time was 7.66 seconds, 15 tenths of a second off qualifying time for the Eastern Association of Intercollegiate Athletics for Women (EAIAW) championships and one-tenth of a second above what she and Coach Moore had set as the time to shoot for. 7.5. Rouse terms the victory over Army and University of Pennsylvania sprinters as the highlight of her season. She described the moments immediately following the end of her race.

"It was really close at the finish, and so I just was standing there. I didn't know if I had won, but then Kate came running up to me telling me I had. I started to get excited but I told myself to just wait until the results of the photo finish are in and don't get your hopes up too high. When we finally heard that the win had come to me, I felt really pleased. I was glad to know that I had done so well and happy to have pleased Kate so much. She's taught me a lot about form and technique and she puts her all into coaching, so why shouldn't we put our all into running?"

Rouse's track philosophy is like an apple which hasn't fallen far from the tree. She and Norris have absorbed a great deal of their coach's views about winning and competing.

"The reason why they do so well in competition," says Moore, "is because they're hungry to win. They're real competitors. I can always depend on them to give a tremendous effort because when they do something, they like to do it properly."

One tangible effect this desire has had on them is to help them find goals for this year and next year. Rouse says she wants to make the

continued on page 12

Volleyball

continued from p. 8

The United States Volleyball Association (USVBA), is an organization for volleyball enthusiasts of all ages and skill levels. There is competition on three levels from November to May each year, culminating in regional and national VBA championships. There are AA teams (the highest skill level), A teams and B teams of people who are just getting acquainted with serious power volleyball. Barnard is represented by both an A and a B team, which practice two times a week, two hours each practice.

The A team is comprised mainly of varsity players but the roster also lists two highly skilled non-varsity players. Jean Follinsbee plays for Barnard's A team and so does Coach Curtis. The idea of a player-coach is foreign to most Barnard sports, but it is not unusual for women's USVBA teams. Mary loves the game, having played four years of collegiate volleyball, and has taken advantage of this opportunity to compete. Competing adds to her responsibilities however

"I like being a player-coach," says Curtis, "but here's where a player-coach gets into a touchy situation. I take on a player's perspective on court and evaluate my own strengths and weaknesses. If, at the same time, another player is having problems, I must evaluate what corrections need to be made. This takes away some of the enjoyment of the game because it affects the rhythm and teamwork on court. It also makes it harder to evaluate my own faults."

Barnard's B team consists of non-varsity players, none of whom have had any previous competitive volleyball experience. In fact, some of these players have become interested in power volleyball through Barnard gym courses. The enthusiasm and improvement exhibited by these women have been inspiring, and have shown that USVBA serves many needs, not only those of the varsity members, but those of non-varsity members as well.

Primarily club team gives people who do not consider themselves highly skilled a chance to try volleyball competition at a level above that of intramurals. Not only are players exposed to the more technical aspects of the sport (individual and

team skills, timing, and the like), but they also become involved in the fun volleyball generates. Tournaments offer players a chance to meet and socialize with local players and teams.

USVBA has greatly developed on-campus interest in volleyball. It has shown that volleyball is a challenging and exciting sport in which a player can learn to enjoy the intensity of the game and to develop in-court concentration.

USVBA accomplishes many goals. It helps insure a more synchronized returning varsity, it offers competitive experience that non-varsity players could not have otherwise obtained, and it helps develop potential that might have past unfulfilled through Barnard's gate.

APOLOGIA
Peter Karcmar's name was inadvertently misspelled in the last issue
BULLETIN
REGRETS THE
ERROR

Thanks to Harold for being there.

Facts

continued from p. 8

shoulders to get a good position, but they also resort to kicking to get where they want to go. They are the swimming/diving team and they capped their 3-7 season with a seventh place finish at the swimming Ivy Championships at Princeton on February 22-24.

Not surprisingly, Princeton took the team title for the third time in four years of league competition. They were 25 meters ahead of everyone else in the pool, scoring 847 points to runner-up Brown's 463.5. The pleasant surprise for Barnard though, was defeating Cornell, whose team had sunk the Bears 118-32 in the regular season.

As the season had progressed the team began to really get into condition, and according to Lynda Calkins-McKenna, the swimming coach, so many swimmers improved their personal best times so often that she couldn't even single out two or three as having had the most outstanding season. Because eight of the fifteen members of the team are freshmen, the future bodes well for

the mermaids.

Barnard beat Cornell 78-64 in the Ivy League competition. Many of those 78 were tallied by senior Tina Steck, who placed second in both one and three meter diving, with 394.85 and 423.85 points, respectively. Also outstanding this final weekend for Barnard were freshmen Mary Anne Cunningham and Amy Appelbaum, who swam to personal best in three events. Mary Kellogg, a junior, broke the team record in the 100 Freestyle for the umpteenth time this year, lowering it to 59.92 seconds. Jean Baker, '80, swam to a personal best in the 200 Backstroke, set a team record once again in her specialty, the 50 meter Backstroke, at 34.96 second. All five relays, involving Kellogg, Baker, Denise Quirk, Mary Regan, Rebecca Owen and Sally Mills, were outstanding. Team bests for this year were set in the 200 Medley and 200 Free Relays and three team records were smashed in the 400 Medley (4:59.79), 400 Free (4:22.11) and 800 Free (9:46.65) Relays.

The performances at the Ives were very positively received by Cal-
continued on page 11



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ANNOUNCEMENT OF UNIVERSITY SENATE SPRING ELECTIONS

Most of the University Senate's elections this spring will be held during the following period

Nomination Period	March 19-26
Campaign Period	March 27-April 4
Voting Period	April 7-16

Some schools may be varying slightly from this schedule so please check with the appropriate dean's office or the Senate (406 Low) for more detailed information.

Elections will be held to fill the following seats.

Architecture 1 Tenured 1 Student	General Studies 2 Tenured 1 Non-Tenured 1 Student	Health Sciences 2 Tenured 1 Non-Tenured International Affairs 1 Student	Administrative Staff 2 Seats Research Staff 2 Seats Barnard College 1 Faculty 1 Student
Arts 1 Student	GSAS Philosophy 2 Tenured 1 Student	Journalism 1 Student (fall election)	Teachers College 1 Faculty 1 Student Observer
Business 1 Non-Tenured 2 Students	GSAS Polit. Science 2 Tenured 1 Student	Law 2 Tenured 1 Non-tenured	Union Theological 1 Faculty 1 Student Observer
College 2 Tenured 2 Students	GSAS Pure Science 2 Tenured 1 Student	Library Service 1 Student	
Dental and Oral Surgery 1 Student		Social Work 1 Student	
Engineering 1 Tenured 2 Students			

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Facts

continued from p. 10.

kins McKenna, who said that they "swam their best", but it is also a tribute to the teams' progress to learn that if they had not been going to the Ivies that same weekend, six members of the swimming team and all four members of the diving team would have qualified to compete at the New York

Tenure

continued from p. 1

with extensive academic publications. Barnard as an undergraduate institution with a small endowment places an emphasis on a professor's teaching style and his interaction with the students. This conflict of interest can be resolved, said Olton, if associate professors from Columbia and Barnard are matched against appropriate reference groups.

"At Columbia, said Olton, a great deal of research can be done because they have excellent facilities and each professor may have several graduate students helping him out. Many of these projects are also heavily funded and the professors have a lighter teaching load. In contrast, Barnard professors have a lower productivity rate because we don't have the equipment or the supporting funds. Teachers' aides are few and the teaching load is heavier.

Olton pointed out that because these limitations are almost inherent to any small institution, the Barnard professors cannot be expected to produce as many research papers as Columbia faculty. University officials should therefore rate Barnard professors on teaching ability, not personal achievement in publications.

Our professors should be rated by just professors from Smith or Vassar or any similar institution. We can not be expected to be compared to Princeton, Yale or Columbia," said Olton. The standards of excellence must be equally high at Columbia and Barnard, but the reference group against which you measure excellence may be different.

Before being granted tenure, a Barnard faculty member must be reviewed by two committees, which in turn submit their recommendations to the Board of Trustees. Barnard does not have a representative on one committee and has a minority representation in the other.

Every Barnard associate professor is reviewed for tenure after completing a seven year teaching term at the school. If the instructor requests it, he or she may be reviewed before the seven years. In both cases, the teacher is either granted tenure after being reviewed or is fired. It's a get up or get out kind of system," said Olton.

The process begins with a review of the candidate by a University budget subcommittee. The group, consisting of George Fraenkel, Dean of the Graduate School of Arts and Sciences, Arnold Collier, Dean of the College, Ward Dennis, Dean of

continued on page 12

State Association of Intercollegiate Athletics for Women (NYSALAW) Championships in ten different events. In addition, two divers, Steck and freshman Debbie Katzenstein, qualified to compete in the Eastern AIAW Championships at Penn State. Unfortunately for Katzenstein, she separated her shoulder about a week before the Easterns and couldn't attend the competition, but Steck finished seventh (349.15 points) in one meter diving and fifth (376.90 points) in the three meter event.

While the swim team takes full stock of its achievements this season and learns to appreciate the rewards of post season play that seemed longer than the regular season, the fencing team embarks today upon the most important road trip of the year. They will be competing in the National Intercollegiate Women's Fencing Association (NIWFA) National Championships to be held at Ohio State University in Columbus, Ohio, from March 27-29.

The journey to these Nationals is a long and grueling one, both literally and figuratively. To drive there takes seventeen hours. To qualify to drive there takes hours of practice, a winning season and third, second or first place at the Sectional Championships. Barnard finished in second place in the Sectionals behind St. John's University and before CCNY. There were eleven metropolitan

area teams entered at the Sectionals, which took place on March 8, 1980, at Brooklyn College. Each team fenced eleven rounds with four bouts in each round. At the end of the competition, Barnard had won every round except the one against St. John's. The Bears' overall record in bouts was 31-5. That score assured them of a berth on the Nationals Qualifying teams' list for the second year in a row.

In 1978-79, Barnard placed tenth in the Nationals on the strength of experienced seniors and

the talent of runner up National Champion Eika Kristo Nagy. This year, new coach Semyon Brover had to start from scratch with younger, less experienced fencers. In the earlier part of the season, they struggled a little to gain a sharp competitive and aggressive edge. Brover often commented on the fact that they were not fencing up to their ability, but he also had the confidence in them to believe that consistency was all they were lacking. The individual scores of the four varsity fencers tallied against the best metropolitan competition does not

prove that they have reached their peak, but they certainly present an impressive picture. Junior Ann Ryan won eight bouts and lost one; Sophomores Lesley Yulkowski (the captain) and Caroline Neke both won nine bouts and lost one each, and number one fencer freshman Tracy Burton went 8-2, fencing the number one fencers of each team. Barnard faced. The reader may form her own conclusions, but the facts remain the same: Barnard has a team competing in the National Championships. It can be done.

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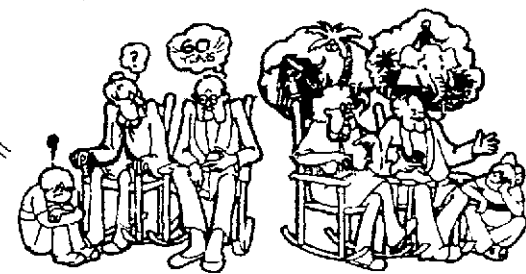
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- Get a job, get married, etc.
- Retire at 65

The choice is yours

Tenure

continued from p. 11
the School of General Studies and Harvey Ficker, Dean of the School of International Affairs. There is no Barnard representative on this subcommittee.

If the subcommittee approves the candidate, an ad hoc tenure committee composed of faculty members outside the associate professor's department, is brought together. This committee contains three university representatives and two Barnard representatives.

Barnard officials have expressed concern in some instances that University officials on these committees do not understand Barnard's special position as a woman's institution and are primarily concerned with the University's needs.

"There was a case of a teacher

whose expertise was on a woman's topic," said Olton, "and one committee member (from Columbia) just couldn't understand why Columbia would need a professor on that subject."

Olton and the faculty are also upset over Columbia's attitude at tenure proceedings.

"I think Columbia has a legitimate interest in knowing that Barnard is first rate and that we meet Columbia's general standards," said Olton, "but I think it is very unproductive for one to presume to tell the other what to do and that is what it (Columbia) is trying to do." Olton specifically pointed out that some of the ad hoc committee members know very little about Barnard. "I think some of them think Barnard is just another part of Columbia," said Olton.

Frosh

continued from p. 4
Eastern and Norris says "I'll be damned if I don't break my high school time in the 8:00 this year." In addition, both have brought a sense of optimism to the team.

"We're a young team," says Rouse, who is only eighteen herself. "I think we do pretty well because all the women try hard. Not for one moment have they ever given up. That's what our team is all about."

Through bringing youth, skills and enthusiasm to Barnard's athletic program the freshmen have given it a real shot in the arm. Athletes the caliber of Tracey Burton came here for the liberal education Barnard of-

fered, other athletes like Shirley Rouse came because it was near home and had a good environment.

Whatever their reasons, they've come, and according to Margie Greenberg, there's more where they came from.

"I would venture to say that we should get (through recruiting) a good crew of freshmen next year. Barnard is now beginning to draw scholar-athletes, as word is getting out slowly but clearly that there are opportunities here in athletics. Our program is developing, and these freshmen are a positive sign that we're building."

You might even call Beck, Burton, Norris and Rouse the cornerstones upon which the foundation will be laid.

Journeys

continued from p. 5
age to go with her personality. She is the patient behind the psychiatrist's desk wherever she is — in an open room, a post office, a train station, any public place. Two spheres of reality are created. In the shadows people continue to carry out the petty, daily course of life. In the foreground, life has stopped, symbolized by this dried-out woman who cares for nothing and no one.

In an art so radically different from the dance, Yvonne Rainer remains a craftsman, a spokesman of the Theatre du Silence. In fact, her film *Journeys From Berlin/1971* is strongest in construction and weak-

est in plot. It is a series of perfect phrases, coming at us so rapidly that we are overwhelmed by each segment and can no longer grasp the total frame. Despite this failing, if so it can be called, Yvonne Rainer stands among the most innovative of present-day film directors. Few peo-

ple can draw from the rich plane of experience Rainer has at her fingertips. As a director, she is promising, and it is to be hoped that the elements that make *Journeys From Berlin/1971* so interesting will be further developed as Rainer continues to explore the film media.

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