



## Santore Leaves Barnard Four History Profs. Remain

By Jeannette Walls

John Santore, visiting professor of history, announced that he will not return to Barnard next fall.

"Technically, I did not resign," said Santore, "I withdrew my request for re-appointment."

With Santore's announcement Barnard's rapidly diminishing history department was reduced to four members. Professors Darlene Levy and John Chambers were recently denied tenure. Professor Chilton Williamson will also be retiring at the end of next year.

Annette Baxter, chairman of the history department, said temporary replacements are being sought and the vacancies should be filled by fall.

"I regard Professor Santore to be an outstanding professor and his presence at Barnard has vastly enriched the history department at Barnard in the last few years," said Baxter. Baxter said that Santore's decision was based on the "difficulties in his path from higher authorities." She added, "Rather than cause problems for the history department, Santore stepped down in a most selfless way."

"According to information I received the majority of the members of my department voted to reappoint me for the 1981-82 academic year. Certain members of the administration, however, offered objections for 'budgetary reasons.' As far as I was concerned, this response was representative of the general atmosphere of insecurity in which the junior faculty at Barnard

have been forced to operate and rather than pursue the matter any further, I have decided to withdraw my request (for renewal). My decision was at bottom a protest, not only against my own treatment, but against the treatment of my colleagues, John Chambers and Darlene Levy, as well.

Baxter spoke with concern of the "irreplaceable losses" of Levy, Chambers and Santore. "Because people of such high quality have (no job security), it's hard for me to imagine that Barnard could succeed in

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John Santore

Bulletin Photo by Jessica McVay

## Barnard Grading Policies Changed A+ Added: Pass/Fail & WF Altered

By Mary Beth Forshaw

The grade A+, will become a possibility for Barnard students next fall, as a result of a vote by the college's Committee on Instruction (COI) and the faculty.

According to Vilma Bornemann, Dean for Academic Services, other COI decisions for next year include: the minimum grade that a student could receive and choose a pass/fail option was raised from D to C-; a distinction is being made between courses in which pass/fail was the only option and ones in which pass/fail was taken in lieu of a grade; and unofficial withdrawals—WF—will no longer be included in the grade point average.

The highest grade now available to Barnard students is an A, valued at 4.0 grade points. Columbia College students, however, are graded on a scale that includes an A+ valued at 4.3 grade points, and if a Barnard student achieves an A+ in a Columbia course, it will be recorded as an A on the final transcript. Conversely, a Columbia student will not receive an A+ in a Barnard course, though possibly deserving the grade.

Bornemann said that the major reason the COI recommended adopting an A+ grade was to produce equity in the classroom, preserving the fundamental rights

of teachers and students. In the past many have become indignant when the distinction between an A and an A+ had been removed by the Barnard Registrar's Office because of the difference between grading policies of the two schools, Bornemann said.

Bornemann added that Barnard is now "trying to align itself with Columbia in matters of procedure because our students share the same classrooms, and disalignment leads to a lot of confusion."

In addition, many graduate schools and testing and evaluating programs evaluate student's grade point averages on the

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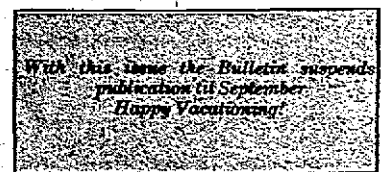
About 100 students gathered at Altschul Plaza April 15 to participate in a Teach-In sponsored by the Student Ad Hoc Committee Concerned with Tenure. Speakers included Duncan Folley of the Economics department, Hanna Lessinger of the Anthropology department, Marcia Sells, president of Undergrad and several speakers from the student ad hoc committee. The tenure process, its technicalities and perceived faults were discussed and active participation in protesting the tenuring process was encouraged. "It appears, unfortunately, from the attrition of our faculty, and junior faculty in particular, that the effects of a Columbia controlled tenure system has extended beyond the concerns of these faculty members (those denied tenure)," said Sarah Ross of the student committee. "It is clearly unwise for a person to invest seven or eight years in a college from which she or he will most likely be denied tenure . . . We must express to both the Barnard and Columbia administration that we feel the present tenuring procedure is detrimental to the high standards of Barnard College."

## 1981 Election Results

President of Undergrad: Nancy Poundstrong  
Vice President for Student Govt: Rosemarie Ieda  
Vice President for Student Activities: Judy Yee  
Treasurer: Michele Sivilli  
Officer of the Board: Carolyn Oscar

SENIOR CLASS OFFICERS  
President: Rosa Alonso  
Vice President: Patricia King  
Treasurer: Michelle Lynn  
Secretary: Nancy Tuttle

Bulletin Photo by Jessica McVay



## Guest Editorial

# "Moral Majority" Seeks To Limit Reproductive Rights

by Anne d'Adesky and Susan Seizer

In the past year, abortion has assumed the forefront position in the struggle for women's rights. "Reproductive Rights" is a pro-abortion concept which supports a woman's right to control her body, and opposes sterilization abuses. Now, more than ever, our basic human rights are under attack in the Congress through several pieces of legislation. The debate over abortion, in such a legislative context, is being approached from a point of view that demonstrates little regard for women's rights or freedom, a point of view the 'Right to Life' and 'Moral Majority' share.

Their strategy has consistently been one which seeks to present abortion as an emotional issue, rather than truthfully representing it as the political issue which they clearly recognize it is—an issue of power, the power to control a woman's body and who should have that power.

The current tactics of the "right" focus on the controversial and unanswerable question: When does life begin? Regardless of whether the answer to this question could ever be "proved" to the satisfaction of the medical and scientific establishment their "decision" should in no way effect what remains a religious issue.

No one religion, nor any "scientific"

conclusion, should be translated into legislation that in any way limits a freedom granted by our Constitution. The anti-abortion strategy is based on the hope that an answer of "life begins before birth" will grant a status of "personhood" to the fetus, which would then be entitled to full human rights under the Constitution.

Accordingly, abortion would be considered homicide, and a woman who miscarries tried for murder. Under the guise of protecting the fetus, the mother's personal rights are being denied.

The "Human Life Amendment," for example, would seek to ban certain types of birth control, including the IUD.

Perhaps the most difficult obstacle for pro-choice women who consider abortion as a right is the inability to be involved in the legislative debate.

The most pressing debate from which pro-choice women are being excluded is an April 23 public Senate subcommittee hearing on the Human Life Statute. The subcommittee, chaired by John East, an anti-abortionist, will be allowing only evidence from the scientific and medical community with regard to the question of when life begins to be presented. This excludes testimony from gynecologists, as well as women who have had abortions.

Once again a decision affecting women

is in the hands of men.

Should this statute become law, the decisions affecting women will be placed in the hands of the courts, whose position of abortion remains unclear. The pressure, however, on the courts to uphold newly-passed legislation cannot be denied.

In protest against this hearing, women are mobilizing. One pro-choice strategy calls for women to write to the subcommittee asking to testify at the April 23 hearing. With letters of rejection in hand they will march on Washington, picketing what they consider to be a flagrant disregard for their rights, and demonstrating the fallacy of this "public hearing."

The Barnard Community has responded by forming BARRN (Barnard Abortion Rights and Reproductive Network),

which, during the next few weeks, will set up a table on the Barnard Campus with information, letters of protest, and petitions. BARRN meets on Thursdays at 5:30 in the Women's Center.

Members of BARRN address this article to you. Reproductive Freedom is a basic civil right. Who do you want to be making decisions about *your* life? You, or Them? No one will speak for you on this issue. If we do not speak, we will not be heard. The idea central to Reproductive Freedom involves taking control of our lives. Make this your first step.

(For more info: call Anne at 864-2228, or Susan at 865-3194, or contact CARAS [Committee for Abortion Rights and Against Sterilization Abuse] at 267-8892.

## Bulletin

is a non-profit 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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## 'Tis a Pity She's Poor

The senior class received in their mailboxes this week a letter outlining the events planned for Senior Week. The pieces of paper also included the prices for senior week: \$18 for the basic packet of tickets including the barbecue, movie, brunch, FBH and pub nights; \$6 for the senior luncheon and \$20 per person for the Senior Ball at the Waldorf.

We do not mean to criticize the senior class officers for their planning; the slate of activities is varied and well-planned. The price of the week of events, however, gives one pause. Over half this school is on financial aid; it is obvious that many of them simply don't have an extra \$44 sitting around.

The members of the Senior class were given an opportunity to vote on the location of the Senior Ball. Included in the information about the ball, and influencing the vote, was the stated threat by Columbia College and Engineering class officers that even if Barnard did not vote to hold the ball at The Waldorf, they would, and Barnard could have its own ball. This threat probably influenced the vote; what should have influenced it more was some consideration for one's class members. Very many people simply do not have enough money to afford \$20 for a ticket, plus the cost of a dress and transportation. Senior class president Alexandra Thomson has objected to the Waldorf all along on these grounds; it is a pity that the members of the senior class will be divided during the last week of their college life because some of them are richer than others.

Beyond this, the cost of the rest of the week is also too high. President Futter has generously supported the Senior week events; however, much more should have been done with fundraising—much more that could easily have been done.

The senior class will be selling mug-imprinted with the Barnard seal during the next several weeks. The expected revenue from this is approximately \$300, hardly enough to fund any event, and thus the Senior Class has once again been forced to depend on the generosity of the president and the pockets of the members of the class. (One hates to think of what would have happened if some emergency had depleted the President's discretionary fund.)

At the beginning of the school year, there were plans to open a student store to sell such items as notebooks, t-shirts, gym clothing, all imprinted with the Barnard logo. Such merchandise is not available on campus and the store could have generated a great deal of revenue. It was planned that such a store would be passed down from Senior class to Senior class, generating revenue for each successive year to be used for Senior week and the class gift. Unfortunately, Undergrad took it upon itself to take over the planning of the store, and their adulterated plan was put into effect: the McIntosh kiosk is being used as a central outlet for only those bookbags and t-shirts that were previously sold at various outlets around campus. The damage that was done has only showed up this April, with the \$44 ticket price tag for Senior Week. An added problem is that the Senior Class is only budgeted \$200 per semester by Undergrad.

Complaining can have no effect for this year; however, the new Senior Class officers are already aware of the problem, we believe, and we hope that they will be able to rectify the situation for the class of '82.

For now, we regret that some members of the Class of '81 may well not be with their classmates during Senior Week.

## Letters

To the Editor:

Last week in this space Tracy Goodis (B '82) complained about the jokes made about the attempted assassination of Ronald Reagan and the serious wounding of James Brady, his press secretary. She said she didn't want to live here any more, but didn't know where else to go. Well, Tracy, settle down, it's not going to change much if you leave the Heights.

Humor, as I've discovered from personal observation and research, is more often than not a reaction to and a means of dispelling tension. Whether that is the tension of a movie stunt or a real-life assassination attempt, humor is used to make one feel that a moment of crisis has passed, or will pass, or must pass. Jokes about the Reagan shooting are a normal reaction to the tension of the act and the realization that, in some frightening and bizarre way, the American political spotlight has focused on the "Shooting Gallery" aspect of modern America.

We are the generation of assassination. Many of us count the murder of President Kennedy as our first memory. Jokes were not made then (an episode of the satirical T.V. show, "That Was the Week That Was" was yanked off the air because of its Kennedy jokes) because it was a "new" experience at that time (the last major series of assassinations had ended nearly 60 years previously).

Now with political leaders from Nazi head George Lincoln Rockwell to Black Muslim leader Malcolm X to John Lennon to Ronald Reagan all being shot at, and sometimes killed, the endless whirr of bullets has become a drone—frightening in its

implications that the U.S. has become a Banana Republic, but a drone nonetheless—and tension has built to an almost unbearable level.

It rushes Humor, with its rubber bullets and guns that shoot tiny flags saying "BANG!" and some of that tension is dissipated. Some tension remains, but not at the previous unbearable level.

The humor shown during the period of tension when news reports gave us our first word about the shootings was a normal human reaction to a situation in which one feels helpless. The jokes were not personal cuts against Reagan or Brady; their names could have been replaced with other names and the jokes would probably have been just as effective.

As for the claim by Ms. Goodis that this sort of reaction in any way destroyed this campus' "legacy," I disagree. "Respect for human life" does not enter into this discussion. Ms. Goodis should, instead, wonder about her own "respect for sanity in the face of insanity."

To cite a Presidential assassination attempt as the one time when humor should be cast aside—when other, less well-known people are suffering the same fate—it is downright selfish and inhuman.

Humor is a response to a situation. "Sick" humor is a response to a "Sick" situation.

Besides that, Mr. President, how'd you like the hotel?

Howard Gershen  
Columbia '81



## Santore

Continued from Page 1

getting more people of such high caliber and retaining them."

Baxter said that having "such outstandingly excellent" professors has cre-

ated a "moment in the history of the Barnard history department that can not be relived.

"These professors are sterling quali-

ty," said Baxter, "in their professional qualifications and their personal humanity, their ability to communicate with students and colleagues, and their dedication to Barnard College."

Baxter called Santore a "very gifted teacher and a man of personal charisma who gives of himself in a most unstingy fashion."

"It's beginning to be demoralizing," said a history major who asked to remain unidentified. "After three years of trying to find a major the department is being destroyed. I chose history because the professors are always so interesting and in-

terested in you. Santore's one of the best."

The student went on to say that the atmosphere at Barnard is "detrimental for both the students and the professors." She added that "at this point the students are going to have to do something" to show their dissatisfaction with the faculties' job insecurity, but like the professors, the students have to worry about their reputation with the administration.

Santore said he will work as the Assistant Director of the Center for Italian Studies of Columbia University and will finish working on a book he is writing on the French communist party.

### Senior Bear Pin Awards

Vivian Altman  
Pamela Berlin  
Claudia Campbell  
Lisa Deitsch  
Rita Ganther  
Sharon Katz  
Chen Kornreich  
Gail Latimore  
Jean Pederson  
Lisa Rodke  
Ann Ryan  
Marcia Sells  
Teresa Sivilli  
Alexandra Thomson  
Victoria Weisin

### Senior Certificate Recipients

Cathleen Allen  
Andrea Cioffi  
Debbie Cisternino  
Esther Fein  
Theresa Minikami  
Susan Ng  
Michelle Reilly  
Debbie Schmidt  
Susan Shiroma  
Carol Wallack

### Bonnie Yellin

### Honorary Awards

Faculty Member  
Marcia Welles  
Professor of Spanish  
Administrator  
Barbara Robbins  
Business Office Accountant  
Administrative Office  
Office of Disabled Students

### Junior Certificate Recipients

Rosa Alonso  
Paula Cornacchio  
Sharon Epstein  
Susan Falk  
Judith Fried  
Evelyn Giaccio  
Michelle Grosz  
Janice Hardiman  
Dolores Kong  
Deborah Menton  
Andrea Mercado  
Guiliana Musilli  
Linda Peteanu  
Maria Saketos  
Charmaine Wilkerson

Barnard Class of '81 presents:

## Wuthering Heights

Starring Lawrence Olivier

7, 9, 11 P.M.  
Wednesday, April 22

Aitchell Hall  
\$1 Admission

(Barnard Seniors Check McIntosh  
Mailboxes for Senior Information)

## Give yourself the Competitive Edge.

You've got a lot going for you—brains, education, ambition—but it may not be enough. In the job market you'll be up against people just as qualified as you—some even more so. And when companies in publishing, advertising, T.V., public relations and other creative fields select people for entry level positions, many times they choose individuals who can prepare their own work—from typing drafts of news releases to providing finished copy. You won't be hired as a

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## THE BEAR ESSENTIALS\*

### DEADLINES

The pass/fail deadline of April 22 cannot be extended under any circumstances. The last day to file tentative programs for Autumn 1981 is Tuesday, April 22.

### EXAMS, INCOMPLETES, GRADES

An updated summary of what every Barnard woman MUST know about final examinations, final grades, and incompletes has been tucked in every campus mailbox.

### SIGN UP FOR LABS

If you plan to take a laboratory course in Autumn 1981, it is essential that you sign up with the appropriate department as soon as possible.

### SENIORS

Commencement invitations were mailed to parents on April 13. Seniors who wish to mail additional invitations to other relatives should go to the College Activities Office, 209 McIntosh, on April 27 or soon thereafter when Commencement tickets will also be available. There is a limit of two such invitations for each participating senior.

### OCTOBER GRADUATES

If you have not already filed a diploma name card, please do so at 107 Millbank. Although the deadline is April 25, it is extended to May 8 for any May candidate who cannot graduate in May. October graduates may participate in Commencement.

### RA AND CA POSITIONS

Students who have applied for RA or CA positions for 1981-82 will be notified of their acceptances on April 25.

### ROOM DRAWINGS

Room drawings will be conducted from April 21 to 24 in the lobby of Aitchell Hall.

April 21-23 5-10p.m.

April 24 9a.m.-4p.m.

The room selection schedule and floor plans have been posted outside the Housing Office on the upper level of McIntosh.

### SUMMER COURSES AND STUDY LEAVES

No summer session or study leave applications will be processed between May 13 and June 1. Students who plan to study elsewhere next fall or take summer courses for degree credit should file applications now. Bear in mind that members of the faculty, whose signatures are required on these forms, are not normally accessible after the end of the term.

### HELP WANTED

Five undergraduates (NON-Seniors) are needed to assist in distributing Commencement regalia from Sunday, May 10, through Wednesday, May 13. Minimum wage will be paid. Contact Mr. Joseph Tolliver, Director of College Activities, x 2096/x 2097.

### JUST WANTED

Bonnie Aronowitz, Lissa Barrow, Kelly Bolton, Carrie Chernov, Irma Coll, Paula Cornacchia, Pamela Curran, Annette Fisch, Gabrielle Gosselin, Anita Jackson, Zia Jeffrey, Elizabeth Ochoa, Lissa Puts, Amy Poe, Laila Moshiri-Yazdi, Elizabeth Pressel, Frances Rudner, Elaine Safran, Laura Samerson, Nancy Strauss, Sheryl Thomas, and Rachel Williamson are urged to see Ms. Reading, 107 Millbank, immediately.

### ERRATUM

One crucial word was missing in last week's item on courses that do NOT qualify for the distribution requirement—the word "Distribution." Before you submit your Autumn Term program, consult the Registrar's bulletin board for the corrected text.

### PARKINSONS 2ND LAW

Delay is the deadliest form of denial.

\*Vital information provided by the Student Service offices as a paid announcement.

# Gildersleeve Prof Speaks on France since 1968

by Elizabeth Wisniewski

It's May 1968 in Paris. Millions of students, workers and intellectuals are storming the streets. Was revolution finally happening in Western Europe? Leftists were optimistic. Conservatives feared the worst.

The insurrections in Paris in 1968 may not have changed the world, but they certainly had a profound influence on the development of French social and political thought. In an effort to assess the impact of the events of 1968, Dominique Desanti, the second Gildersleeve professor selected this semester, gave a lecture on April 14, entitled "Whither France: 1968 and after."

Desanti, a renowned scholar and feminist, writes regularly for *Le Monde* on cultural issues and teaches a seminar on "Woman and Cities" at Paris VII of the University of Paris. She is the author of a number of books on a variety of subjects, including literature, politics and the biographies of feminists. Her latest book, *Le Chemin du Père*, a novel, addresses the problems facing young people today.

In the Gildersleeve lecture, Desanti explained the changes in French society since 1968 by focusing on the differences between young radicals then and now. "Young people are like sky rockets," said Desanti. "Once a sky rocket is launched, you look back at it, you criticize it."

Desanti described the lives of five radicals between the ages of 17 and 20 in 1968. They each started out with a different strategy for social change, influenced in varying degrees by movements such as Marxism, feminism, ecology, the revival of ethnic identity and gay liberation. "They wanted to leave their future prospects, their easy and pleasant lives to change the world," said Desanti.

According to Desanti, these five leftists, like countless others, soon became disillusioned with the existing movements, due to society's resistance to sweeping social changes and the rigidity within the hierarchy of their own movements.

"There was not only disappointment, but bitterness about the failure of ideologies," said Desanti. By the end of the 1970s, ideology had a significantly less important influence on young people.

A new movement, however, quickly emerged in France, psychoanalysis, popularized by eminent figures such as Jacques Lacan, who opened his seminary in the late 70s. Although psychoanalysis is used in the U.S. to bring people back to the norm, Desanti emphasized that in France the young people "received it as an ideology."

"Young people had experienced the inability to change the world, they now tried to change themselves and thought that Lacan's rereading of Freud would help," said Desanti. Psychoanalysis did indeed help for a while until divisions began to appear in the movement and Lacan's seminary was dissolved.

Desanti acknowledged that young people still join political parties and social movements, but she stressed that it was not usually in the name of a grand design for the future. "Young people do not look for ideologies anymore. After psychoanalysis, young people became more interested by what was happening in their own lives," said Desanti.

Thus the events of 1968 represented the culmination of the efforts of young people to liberate their society. Today they are more concerned with the liberation of the individual.

The shift in emphasis can be seen in



Dominique Desanti

the development of the feminist movement in France. "For a very long time, French radical feminists felt that if they changed society, the woman's question would be solved by itself. But it was not like that. You can be extremely revolutionary and still remain sexist, unconsciously of course," said Desanti.

During the early 70s, the feminist movement in France encompassed two main groups, the advocates of freedom of contraception and abortion and disillusioned leftists. The disillusioned leftists

turned to feminism because they felt that the grand designs of the existing movement failed to delve into specific but crucial issues such as women's rights.

Specific causes like feminism have proven to be very rewarding in France. Women now have access to contraception and abortion, feminist gains which have a significant impact on the relationship between couples and between parents and children. "The key issues are 'new' motherhood and

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Bulletin Photo by Andrew Cybren

## Media Wave Corp. Tries to Transform C.U. Campus Life

by Sherry Jetter

They are creative. They are dynamic. They are unique. They are MediaWave—an original media-theater organization first sweeping Columbia University's campus only a few months ago. In this short time, MediaWave has attracted an active membership of forty students along with a few New York City professionals—artists, musicians, writers, actors, dancers and video-artists.

According to Stuart Cohen, founder of this new avant-garde "corporation," the organization is trying to restructure the mass-media "by employing the mass-media as a unified text, and bringing fine art to a mass-media audience." Structured like a traditional corporation, MediaWave exploits corporate marketing techniques and public relations strategies to relay its message. Mysteriously, they create a "media-wave," whose turbulence will culminate with a multi-media event.

We are now in the midst of a "media-wave." We are now in the midst of being transformed. The MediaWave Corporation wants to convert our "routine existence" by utilizing the message-giving potential of the local media as an art form that is "aesthetically and intellectually stimulating, and in which everyone participates," said Cohen. For this purpose they combine mass-media with a theatrical event.

"It is the public who allows the forces to flow. We cannot do it without them," said Liz Ludes, president of the club. "Without them there is no mediawave. The audience becomes part of it as they put the pieces together and use their minds."

These puzzling pieces constitute the MediaWave Corporation project, known as *Agoge*, the namesake of a third century Egyptian magic love charm, which is said to give the holder legendary power to lure a lover. "What we've done is translate the ancient concepts of gathering and focusing magical power into a twentieth century mass-media technological motif," explained its author Cohen. "Agoge is a magician casting a spell over the mass-media to draw his ex-lover to him," he continues, "as the Magician casts a charm over the mass-media, the audience is drawn to the man in the same way as the woman, his ex-lover, is drawn to him in the play. They feel the same thing. The public becomes the characters, lost in this fictional structure."



"Fictional Structure?" This is the organization's abstract term for "American reality," notoriously shaped by big business through the mass-media. With this media consciousness as their point of demarcation, the corporation dabbles in the concepts of mind control and thought manipulation, similarly creating their own "fictional structure" through their project *Agoge*. This artistic mirror-image of corporate promotional operations is reflected in various outlets of the local consumption

system (e.g. Soho News and WKCR).

The entire project can be broken down into categories of Theatrical Event, Public Works, Radio, Film, Newspaper, and Dance. They perform, in the words of Cohen, as "advertising for the theatrical event, as corollary media-texts which broaden and articulate the themes of the theatrical event, and as extensions of the theater into the world."

The mystery enshrouding this event is mounting. The mediawave is reaching its crest. The public is constantly bombarded with obscure messages. Posters exhibit a seductive woman, garbed in tight-fitting evening gown, suggestively opening a door and relaying a message to "Go To Him". The mood is intensified to heighten our

curiosity. Additional signs urge us to "Remember" and "To Send Dreams to Put a Voice in Your Ear". We are provoked to question the meaning behind these clues (which are, in fact, alluding to themes in the play). Simple flyers publicizing solely the time and place of the finale, the theatrical event, will attempt to lift us out of this fog. As interpreted by Miss Ludes, "a feeling will develop of going to a play and understanding that we have been drawn into

The diversity of the texts is matched by the organization's variety in members. "We are from different cleats within the university," says Cohen, a confident senior, who envisions his present undertaking as a prototype for future mass-media conventions of a larger order. He proudly reports, "freshmen through seniors, we are a good demographic spread."

Ludes, also in her senior year and a rookie in dealing with theater and the arts, sees the group as "consisting of people from various arts and interests, who up until this point hadn't found a way to get involved in campus life." She feels that MediaWave offers "an outlet for various types of people." One a writer, the other a lawyer-to-be (their personality differences complement each other), agreed that as an open structure "this project has been a learning experience for all."

"I don't control it anymore," said Cohen "now the project moves on its own." Prior to acquiring its corporate status, the group was a private organization. In February, it went public, when it held its first open meeting. Two benefit concerts, featuring five bands, followed and were held in campus dorms to raise money. Seeking further support, and "Industrial Pageant" was held on April 14th, where the MediaWave Corporation presented itself and its operations by means of video-tapes, slides and films. At this time, the corporation took the opportunity to highlight some of the themes of the play *Agoge*.

Finance, however, is a weak spot in the budding group. Remaining on campus

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# Three Modern Artists Discuss Works at MoMA

by Valerie Bottenus

By definition, criticism is subjective. Whether the topic is art, music, or literature, it is a good guess that no one among us has never remarked, "but how do you know that is what the artist meant to say?" The job of the critic is not to make statements on a work of art; it is to offer interpretations, allowing the viewer to proceed from there.

An advantage of contemporary art is that its creators can be consulted. Such was the case at the Museum of Modern Art on Saturday morning (April 11th), when three of the eight artists whose work comprises the "New Work on Paper I" exhibition were on hand to discuss the inspirations and motivations behind what they do. Alan Cote, Joan Snyder, and William Tucker all represent highly different styles, emphasizing the requisite for show—that each piece be done in, or on, paper.

*"My vision is never frozen as in a photograph."*

Alan Cote's abstract images, spread evenly over the entire surface, have no central point of focus. Short, agitated-looking black lines predominate, leading energy. Cote said that rather than depicting objects as they are in nature, he strives to redistribute visual experience. Not just one view, but the appearing and reappearing of parts are what concern him.

"My vision is never frozen as in a photograph," said Cote—a statement that calls to mind Cézanne. And, while saying "I never take a whole concept from another artist," he feels that art nowadays too often tries to negate what came before. "The only way to deal with influences is to accept them, not deny them."

Joan Snyder is certain about where her artistic roots lie. Sheltered as a child, her first painting class was not until she was a college senior. "It was the first thing I ever did that I did well," she said, adding that her work is highly personal. Colors play an important role, suggesting specific feelings and ideas. Hence she feels a link between her work and German Expressionism. "The first paintings I made looked like Jawlensky, even though I'd never seen Jawlensky," she said.

Single image painting Snyder considers boring, incorporating a range of representational forms into her work. "Make a symphony" is Snyder's constant guiding thought, helping her to achieve a unification of disparate elements into the cohesive whole for which she yearns. Maintaining spontaneity without sacrificing complexity is essential here.

Though with only two works in this show, William Tucker is not the least represented. On the contrary, these studies for sculpture confront the viewer upon entering, leaving a powerful impression. This sculptor is primarily concerned that his creations are realized in life. He concentrates not on details, but on capturing light and atmosphere in terms of sculpture, and finds that this is where drawing becomes helpful.

The arc and circle on view do not seem as unemotional as they might at first. Realizing the hardness of edges in sculpture, he purposely makes those in his drawing hazier. Commenting on a finished piece, Tucker said, "I became more involved with the conditions in which it was going to exist, and tried to anticipate those," adding that his works will probably become softer with time.

An impressive aspect about this rare treat of entering the artist's intimate world

was the sense of true commitment that all three have to the contemporary art movement. Their works are true projections of themselves and how they relate to the world. This relationship, however, is not always one of ease, but this only adds to the symbolic richness of their art. Snyder stated, "The more complex and personal the subject matter, the more embarrassing it becomes."

comprising only the first group of artists practicing today whose work the Museum of Modern Art intends to exhibit each year, the next show is scheduled for July, 1982. John Elderfield, who organized "New Work on Paper I," has long been familiar with the careers of these eight, and feels that the juxtaposition of their diverse styles allows for an excellent sampling of

*"The more complex and personal the subject matter, the more embarrassing it becomes."*

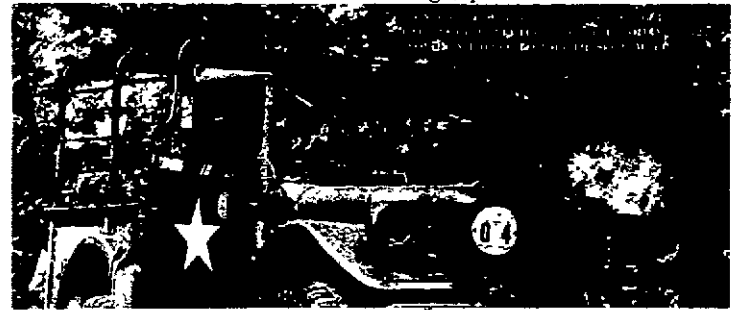
Cote reemphasized Snyder's point, saying that his pieces contain "a lot of information that I don't literally want everyone to understand."

And while Tucker's work is not filled with hidden meanings, he admits that his large arc has several vanishing points. This inconsistency is intentional, as he explained that an exactly realistic rendering would, for him, be neither satisfying nor powerful.

Cote, Snyder, and Tucker are joined by Yvonne Jacquette, Tom Holland, Ken Kiff, Jake Berthot, and Dan Christenson in

the current art scene's vast range. He said that, unlike in previous eras, there is no consensus of public and critics alike concerning art. Even the 1960s, despite their upheaval, recognized movements like Pop. The number of competing factors today makes this impossible. Nevertheless, Elderfield says that high level of ability of these eight as a unifying factor: "There's a coherence here," he stressed, "that's not seen in a lot of other art being made now."

"New Work on Paper I" can be seen through April 21st.



## HONORS DAY EVENTS

Thursday, April 23, 1981

### PHI BETA KAPPA INITIATION

Sulzberger Parlor  
(Third Floor, Barnard Hall)

3:00 P.M.

### HONORS ASSEMBLY

304 Barnard Hall

4:15 P.M.

### PHI BETA KAPPA ADDRESS

Patricia Tobin  
writer, critic  
member, Rutgers University faculty

"Mystery and the Academy"

### RECEPTION

James Room  
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# Sports

## Alumna Tina Steck Revisits Scene of Athletic Triumphs

by Renata Pompa

Although called a trend by some popular notions, team sports are here to stay at Barnard. After two years of former Athletic Director Marian Rosenwasser's direction, and four years under present Director Margie Greenberg, the program has caught a secure foothold at Barnard. With the approach of the Celebration of Women in Sports, taking place tomorrow, April 21, athletes like champion diver Tina Steck, who was an integral part of the program's developments, warrant recognition.

Steck, who graduated in 1980, will be the keynote speaker at the Sports Reception at 7 PM in McIntosh Center and her speech, she says, will be on a topic very familiar to her: Barnard and the programs in sports. "The two go together very well, I think," she said.

The road has not always been smooth for Steck. She remembers with mixed memories the early days. "When I was younger I remember driving all around the state for meets," she said.

Steck originally began swimming at summer camps and after-school groups. Her interest in diving started when she was about 11 years old.

"I went to a private high school, Newark Academy, and there I represented my school in AAU meets and the Easterns," she said. Convinced of her growing success in diving, Steck became friends with Columbia diving coach Jim Stillson.

"At the end of high school in my senior year Jim came with me to meets and he was, in fact, my trainer," she said. Jim Stillson, Steck admits, "attracts young divers from everywhere."

Not only did Stillson attract divers to himself, but also to Barnard in the case of Steck. Under Stillson's direction Steck was one of the original Morningside Muggers, aka Morningside Swim Club. "I guess you could say I was an original muggger," says a modest and unassuming Steck.

The next step after these prestigious beginnings was college. The Big Ten athletic power schools did not interest Steck even with their well-known rigorous sports programs. "What I wanted to do was attend a good academic school and also be involved in team sports in diving," she said. With Barnard, Steck saw a chance to do both, and she grabbed it.

Steck began attending Barnard when it lacked the athletic program it now has. Steck says, "It was completely student-run through the RAA. Without people like Marion Philips, Margie Greenberg and tennis coach Marian Rosenwasser, the sports program would probably have taken much longer to develop."

In all fairness, however, some of the credit for the rapid improvement of the program in 1978, goes to her. She became Barnard's first All-American athlete, in 1978, her second year here, and was a State, Metropolitan, Eastern, and Ivy League Champion. The coaches at Barnard encouraged Steck to participate in these meets, although Steck most often went as an individual participant. It was at this point that she started to see differences forming between collegiate and AAU diving.

"It used to be that the AAU meets showed swimmers who were better skilled and more enthusiastic. Now the college meets were picking up in skill and determination," she said.

Also considered more than a trend by Steck was the growing realization at Barnard that a well-rounded education was one that includes sports and the result was a team sports program.

For her efforts in this development, Steck was honored at last year's sport reception. A new award, to be called the Steck Award was created to be given to the athlete of greatest distinction, each year. Steck said she was shocked by the announcement.



Bulletin photo by Lisa Cullahan

Tina Steck

"I really couldn't believe the award. It was as if someone noticed I was working on both my goals: academics and being the best athlete I possibly could," she said.

Considering that Steck is held as an example to all aspiring athletes at Barnard of how to succeed, it is only fitting that she will also be the Steck Award's first recipient.

Steck is no longer involved in team diving since graduation from Barnard, but she speaks of the bittersweet rewards of leaving a team and program that she had a hand in starting.

"I miss being on a team, of course. But if I really missed it a lot, I'd still be diving," she says. The Steck family, however, remains in the diving forefront. Steck's bro-

ther coaches a swim team at a college in New Jersey. "I'm still in touch with it this way," says Steck.

And she also still exercises, and is currently training for the L'EGGS Mini marathon this spring. "It's really hard to even just think without exercise. Even now I run and walk to work, because I'd go crazy if I wasn't exercising."

Steck enjoys life in New York, working for a public relations firm that coordinates political campaigns. Steck, who was a political science major, feels this combines her studies well.

As for Barnard she says, "It's just too recent to really reflect on leaving it. But on sunny warm days, I still feel I should somehow be sitting on the steps of Low library."

## Bears to Shuffle Lineup at Seven Sister Tournament

by Mary Witherell

In a games-of-aces, deuces, pairs and matches, tennis coach Marian Rosenwasser now introduces "the full house."

She is the proud possessor of an 11-member team that has no stars, one senior, the best dual match season record in its history (7-6), and something that no other school in the city can boast of: enough depth to take the number one and two singles players and put them in doubles combinations.

Coach Rosenwasser has decided to put second singles player, co-captain Karen Claxton '82 into one of her two doubles pairs going to the Seven Sisters Invitational Tournament this weekend, April 24-26. At the moment, it is anywhere from "likely" to "possible" to "seriously being considered" that the first singles Karen Adler '83 will play either with Claxton or in the other doubles pair. Third singles player Amy Landers '82 will then be moved up to play first singles in the tournament, and a second singles player will be selected by the coach on the basis of challenge matches among the players in the middle rings of

the tennis ladder.

While some people may not immediately see the logic of tampering with a set lineup just for the last competition of the year, the coach presents a shrewd argument.

"I know that this is something I've never done before," said Rosenwasser, "but I'd like to try it because at Seven Sisters I want to present what I think is our strongest lineup to maximize our chances. Karen Adler has earned the right to play singles there but I don't think that she's in the condition to play two or three tough singles a day at the tournament. After she played two matches against St. Johns (Apr. 13, Bears' last dual match), she was exhausted and that's made me think about this seriously."

Rosenwasser defended Adler by saying that she personally loves to watch her play singles because "when her strokes are on and she's moving, she's a beautiful player to watch." But, beauty doesn't always win points, and so Rosenwasser said she believed that "considering how her stamina wanes, I'd say she's a better doubles player than singles player."

With Claxton and Adler on doubles, singles play appears to be resting on the shoulders of Landers, a transfer from Duke University who is playing her first year of college tennis. The coach, however, said that her first decision in selecting the lineup for the Seven Sisters was putting Landers in one of the two singles spots. The crucial difference between Landers and Adler, Rosenwasser says, is conditioning.

"There is no question in my mind that Amy Landers should be playing singles," Rosenwasser said. "She's always match tough, never chokes, she's consistent, and she's got the kind of conditioning that a singles player needs."

Going 11-2 in singles matches over her first year didn't hurt, either. Landers' record was by far the best of anyone on the team, and her rise on the ladder from the near bottom to the third spot was equally impressive. With each shot ringing with consistency, Landers built a reputation as the person whom the team could always count on for a point.

In her last singles of the dual match season, Landers played third singles

against St. John's. Rosenwasser said that her goal going into St. John's was to be still in the match by the end of the six singles matches. After Karen Adler lost first singles in three sets, 6-4, 3-6, 4-6, and Karen Claxton, who was not feeling well that day, lost 0-6, 0-6, the coach's plans appeared to not be working. Landers' consistency paid off once again, as she was able to stick it out against her tough opponent to squeeze out a victory, 7-5, 6-7, 7-5, by the narrowest of margins.

Landers now says that this was the closest match of the year for her and could have gone either way, but attributed the win to the improvement in the mental aspect of her game this year.

"What I have learned most this year," said Landers, "is that confidence and a mental edge play is such a big part of winning. In that match, what won it was that I was able to hang in there longer than my opponent was."

Landers' win was followed by freshman Jennifer Deutsch's close defeat, 5-7, 2-6, which was another point lost by Barnard, since Deutsch was leading 4-1 in the

Continued on Page 7

# Harriers Make It To States

by Lisa Maxwell

The Barnard Track and Field team's outdoor season has been marked by fine performances by many members of the team. At East Stroudsburg, on April 7, several people qualified for the State Championships.

In the 1500 meter run, senior Mary Evans and freshman Ylonka Wills both beat Sue "Corly" Carden, one of the best runners on the Stroudsburg team. Evans set a new team record and qualified for the States with a clocking of 4:53.5. Wills followed immediately after, also qualifying for States with the clocking of 5:00.9.

Junior Tracy Lafond, holder of the team record for the 400m, came in first and qualified for States in 1:04.6. In the 200m dash, Andrea Littlejohn, a freshman, placed second.

Co-captain Julie Levin and Cindy

Babski both qualified for States in the 10,000m. In the field events, senior Maria Hairston qualified for States, placing fourth in the discus.

Six women qualified for the States at the C.W. Post Relays, April 10 and 11, with Wills reaching a personal best in the half mile and Evans and sophomore Wendy Perkins just missing qualifying for States in the same event.

Coach Kate Moore foresaw a bright but challenging day ahead for the team at the Ivy Championships at Yale, held on April 18th, hoping to place particularly well in the 10,000m and the 5,000m.

According to Moore, "Distance events in the Ivies have some of the top distance runners in the country, therefore, the distance races will offer the toughest competition." Nevertheless, Moore hoped the team would do well.

# Tennis

Continued from Page 6

first set when she aggravated an old injury, losing a good deal of mobility.

Junior Kathy Sevala came back to take her singles 6-1, 7-5, to give Barnard its second point against St. John's three. That left one singles and three doubles left to decide the match.

Freshman Amy Briguglio was the sixth singles player and the former number one singles player at Saint Francis Prep in Queens took her first set easily 6-1. She ran into problems, however, in the second set and dropped it on an 8-6 tiebreaker, 6-7. That left the third set.

Rosenwasser has said throughout the year that her squad is a team that doesn't quit on the court. She said that she could point to Briguglio's play against St. John's as yet another example, as the rookie came back to take the third set and the match 6-1.

"Briguglio won that match because she had just lost on Saturday (April 10, vs. Cornell)," said Rosenwasser. "Sometimes when you lose you say 'I'm not going to let this happen to me again.' In her second set she had problems but rather than give up she pulled herself back together and came back stronger than ever in the third set."

Although Barnard went on to lose the

match against the Redmen, 4-5, losing two of the three doubles, Rosenwasser said she wasn't at all displeased with their team. The spring season saw the Bears go 2-4, with defeats to Lehigh, Fordham, Cornell and St. John's, but it also saw the team develop a strong, deep lineup that Rosenwasser believes is the key to building a winning team.

Against St. John's the coach had to shuffle players around due to injuries and academic commitments, but it didn't hurt the team's game plan at all. St. John's is considered the best team in the city, handing out scholarships and having tennis facilities, while all the tennis team here has is dedication, exemplified by Kathy Sevala's daily pilgrimage from Queens at 6 AM. Rosenwasser said she has a lot to be proud of.

"There is just no other team in the city that has the depth that we have and I can be justifiably proud of that because we don't have the physical situation the other schools have and that makes it hard just to maintain interest," she says.

Considering that tennis is the only team other than cross-country to have put together a winning record, Rosenwasser has succeeded in doing much more than "maintaining interest." She has stacked

By Mary Withereil

Sports from Here to Eternity

Archery—Coach: Al Lizzo

Apr. 11—Atlantic City Archery Classic

Apr. 25—Philadelphia Invitational

May 6-9—U.S. Collegiate Archery

Championship at Arizona State

University

Tennis—Coach: Marian Rosenwasser

Apr. 7—(W) Iona, 7-0 at Baker Field

Scoring:

Karen Adler (83)—6-3, 7-5

Karen Claxton (82)—6-1, 6-4

Amy Landers (82)—6-4, 6-3

Amy Briguglio—(84) 7-5, 6-4

Cassandra Dauphinais/Jennifer

Deutsch—6-1, 6-1

Meg Storey/Kathy Sevala—6-3, 6-3

Holly Prigerson/Karen Panton—6-0, 6-6

Apr. 10—(L) Cornell, 1-3 (Away)

Scoring:

Karen Adler (83)—0-6, 1-6

Karen Claxton (82)—1-6, 2-6

Amy Landers (82)—3-6, 2-6

Jennifer Deutsch (84)—1-6, 3-6

Kathy Sevala (82)—2-6, 2-6

Amy Briguglio (84)—4-6, 6-4, 3-6

Adler/Claxton—4-6, 0-6

Cassandra Dauphinais/Deutsch—3-6, 3-6

Meg Storey/Sevala—7-6(7), 7-5

Apr. 12—(L) St. John's, 4-5 (Away)

Scoring:

Karen Adler (83)—6-4, 5-6, 4-6

Karen Claxton (82)—0-6, 0-6

Amy Landers (82)—7-5, 6-7, 7-5\*\*

Jennifer Deutsch (84)—5-7, 2-6

Kathy Sevala (82)—6-1, 7-5

Amy Briguglio (84)—6-1, 6-7(6-3), 6-1

Adler/Cassandra Dauphinais—7-6(7-3),

1-6, 6-2

Landers/Meg Storey—2-5, 2-6

Landers/Holly Prigerson—6-1, 0-6, 3-6

\*The tennis team concludes the regular

season at 7-6.

\*\*Amy Landers, in her first season of tennis at Barnard, compiled a 11-2 dual match record.

Apr. 24-26—Seven Sisters Invitational Tournament at Mount Holyoke College

Outdoor Track and Field—Coach: Kate Moore

Apr. 1—Stony Brook, 171-119 (Away)

Highlights:

Sarah Frim (84): First, Discus (83'); Second, Javelin (70'8")

Liz Macomb (83): First, Javelin (82'3")

Maria Hairston (81): Second, Discus (73'1"); Second, Shot (29'54"); Third, Javelin (69'6")

Mary Evans (81): First, Three Mile Run (17:41); First, 800 Run (2:34.2)

Wendy Perkins (83): First, Two Mile (12:56); Second, Three Mile (19:05)

Ylonka Wills (84): First, Mile (5:38.2); Second, 800 (2:29.2)

Nancy Hoguet (83): Second, 440

Andrea Littlejohn (84): First, 100 Meter Dash (13.7)

Shirley Rouse (83): Third, 100 Meter Dash (13.97)

Julie Levin (81): Second, Two Mile (13:36)

Apr. 7—(L) East Stroudsburg State College, 47-110 (Away)

Highlights:

Mary Evans (81): First, 1500 Run (4:53.5); First, 800 (2:23.3); Second, 800 Run (10:39)

Ylonka Wills (84): Second, 1500 Run (5:00.5)

Tracy Da Fond (82): First, 400 Dash (1:04.6); Second, 400 Hurdles (1:22.6)

Andrea Littlejohn (84): Second, 200 Meter Dash (25.3)

April 10-11—C.W. Post Relays (Away)

Apr. 17-18 Ivy Championship at Yale

Apr. 25—Cortland Invitational (Away)

May 2—NYSIAAW Championship at St. John's

the deck against the opposition for future seasons by stacking her own deck with quality players and by recruiting more for next year.

As Landers says, "We've got a really young team, except for me, and so I feel really good about next season," so the team does seem like a blend of youth and experi-

ence next year. The pair of Jennifer Deutsch and Amy Briguglio '84, and the trio of Kathy Sevala, Karen Claxton and Landers, '82, will be heard from frequently next year, if all goes as the coach has planned.

After all, a pair and three of a kind is a full house, isn't it?

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Monday, April 20: Edward Rosenfeld,  
Schiff Room, Earl Hall, 8 p.m.

Wednesday, April 22: John Sanders, Jack Nelson  
East Wing, FBH, 7:30 p.m.

Friday, April 24: Barry Commoner, Bill Bobenhausen  
Altschul Auditorium, SIA, 7:30 p.m.

Concert: Friday, April 24, Sundial, 2-5 p.m.

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## Desanti

*Continued From Page 4*

'new' fatherhood," said Desanti.

In a recent interview, Desanti emphasized that even more specific struggles are now occurring as offshoots of the well-defined feminist cause. Now women doctors are fighting for equal rights as doctors. Women lawyers are seeking total equality with their male colleagues.

Such a focused struggle for social change entails a special type of education, one that emphasizes the value of the individual with the group. Desanti's seminar on "Women and Cities," for example, provides young people with such a perspective.

The class is geared toward the independent study of the work of women with professional careers in cities. Students examine the functions of women in a particular field and then present their results to the class. Specific findings on the status of women in each profession are used as the basis for conclusions on the role of women in cities.

This method of analysis differs greatly from a Marxist view, for example, because

of its focus on the individual as the unit of study rather than the group.

"Young people today have a different system of values," said Desanti. "They work at what interests them. It's not in the name of any ideology."

According to Desanti, the failing economy has increased the disillusionment of young people since 1968. As career prospects narrow, young people respond by either becoming more competitive or more apathetic.

Given the rising inflation, saving money is no longer the key to prosperity. Planning ahead is no longer the vogue. Living for the present has thus become a necessity both for economic reasons and in the interest of self-fulfillment.

"This generation no longer has the intention to sacrifice the present to the future," said Desanti. "The young people in 1968 were ready to make that sacrifice."

*Portions of the interview were translated from French.*

## Media Wave

*Continued from Page 4*

for only this one-time event, the organization is not recognized as an official Ferris-Booth Hall society, and therefore does not have a reliable funding source. Hopefully, the followers will amplify the message and establish a more permanent campus base in

**IMAP—Inter-Media Arts Project.**

It is bizarre. It is intriguing. It is enigmatic. And according to its creator, "it is the 'American Dream'—living through power, control and through the media... like Abraham Lincoln, William Randolph Hurst, Mickey Rooney, and Judy Garland." Still, its mystical charm will crystallize into understanding as the medlawave continues to progressively roll, engulfing its audience at Columbia University with a day-long cycle of out-of-theater events, which will climax in the evening at a theatrical event held in Ferris-Booth Hall.

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