

# Barnard Bulletin



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Fifty Cents

March 9, 1983

## Amsden Challenges ATP Vote As 'Unobjective'

By Barbry Kogon

The Barnard ATP has made its formal recommendation to President Ellen V. Futter moving to deny Assistant Professor of Economics Alice Amsden a tenure re-nomination. With this recommendation in hand, Futter can take one of two courses of action. As the ATP has only made a recommendation, she can either accept it or reverse it. If Futter chooses the former, the tenure process continues and the case is referred to an ad hoc committee, consisting of two Barnard professors and two Columbia professors as well as an academican from an outside institution, which will review the tenure dossier and make its formal recommendation whether or not to grant tenure to Amsden to Columbia University President Michael I. Sovern.

If, however, Futter concurs with the opinion of the ATP, Alice Amsden will be the third consecutive woman to be denied tenure in the Barnard Economics Department. According to Charles S. Olson, Vice President for Academic Affairs and Dean of the Faculty, as well as the non-voting

chairman of the ATP, President Futter participates as actively as he does in all committee meetings. In light of this, he stated that it is quite rare for a president to reject the recommendation of the committee. "We don't go through the long process of a detailed and thorough reading of the dossier to then have the decision reversed. So, technically she could reverse the decision. It is possible, but not probable."

The proceedings of the ATP, the President's Advisory Committee on Appointment, Tenure and Promotions, which is composed of five Barnard professors in addition to Olson, are strictly confidential so the question "why" remains unanswered.

Labeling herself an "independent thinker," Amsden believes that the inability of the tenure committee to make a positive recommendation was due, in part, to the tenure decision process as a whole. Amsden explains, "I think there are a lot of women who have experienced the same injustice that I have experienced. I think part of the problem that women who are of an independent mind face is that the stan-

dards used to judge them are designed to reproduce the institutional structure as it now exists. The standards are used as a means of reinforcing existing values and this type of process does not allow for any re-examination of the very values upon which this process is based. And so I think that when an independent woman comes along who does challenge those standards, there is no object basis for judgment and I think the tendency is to reject them as not being equally qualified with people who have voted the line. There is no place for them in this world."

Amsden characterizes herself as leading an independent life and is many ways deviating from the norm. It is those factors, she feels, which negatively influenced the committee's decision-making process, a process which is inherently subjective. "I think that people feel themselves when they think they can make an objective decision based on another person's value especially when they have power over them. I think a decision making process values their objective. A lot of different values

are brought to bear, when considering someone's work. Their scholarship is not an abstract, isolated phenomenon when it ties in with a whole set of values. Given this, when it comes time to judge somebody's work and that work goes against the established norm, then I don't think there is any objective basis.

"When people like me who are highly qualified, who have a very strong publication record, who have high praise from my peers are turned down, I think to myself, 'why?' And I think people debate themselves when they say the decision in my case was done on an objective basis. I don't think it was."

Amsden feels that she challenges the line in "every conceivable way." For one, she cites her approach to research: "We all start with some notion of how the real world works and we are constantly trying to integrate our empirical understanding with our theoretical understanding of the world. We start with a problem. Well, I look at the reality behind the statistical

*(Continued on page 1)*

## Co-ed Housing Set to be Increased

By Rosemary Siciliano  
with Cindy Kaplan

As of February 24, Columbia and Barnard reached an agreement and finalized plans to increase the level of co-educational living for both colleges' dormitories. An agreement has also been reached to allow students to remain in all Barnard dormitories during intersession. The new co-ed housing exchange will involve 229 beds, an increase of 20 over the current program. In addition to the dormitories currently involved, McMan will be included and the ratio of men to women will be rearranged in RIR to allow the 6th and 7th floors of Hewitt and the 6th floor of Brooks to have a 50-50 ratio of men to women. The dormitories that will partici-

pate in the exchange include Plimpton Furnald, John Jay, Wallach, Livingston, McMan, Hewitt, and Brooks.

Working with the Barnard Committee on Housing and Campus Environment and Columbia Undergraduate Dorm Council (UDC), the Student Housing Advisory Committee (SHAC) of which George Gatch, Director of Residential Life, Roger Lebecka, Dean of Students of Columbia College, and James Parker, Dean of Students, School of Engineering, are members, reached the agreement long after studies had shown a strong desire to step up the degree of co-ed living. According to Heidi Bachana, the chairperson of Barnard's Housing Committee, the campaign for a better level of exchange was initiated

two years ago. No progress was made at that time because little time remained for negotiations before room selector. Last year, Barnard was waiting for the results of the Barnard-Columbia negotiations and the housing committee was delayed again.

This year, armed with evidence from a college wide survey that over 70% of the students wanted more co-ed housing, students again approached the Administration. Both Barnard and Columbia College administrations were cooperative. However, there were disagreements over the issue of Freshmen co-ed living, with the students supporting the option, while President Futter and the administration were in firm opposition. Results of a Freshmen survey indicating they would have preferred a co-ed option did little to sway the administration, which maintained that Freshmen were not yet prepared for that kind of arrangement; and that it would hinder the growth of "a real feeling for Barnard." They also contended that the main Freshmen dorm, Reid, was set up originally to house only freshmen and there was no way that provision would be altered.

Although the Columbia UDC had originally sought more co-ed housing despite Columbia's going co-ed, it reversed its stand two weeks before the agreement, saying they would soon have their own

*(Continued on page 1)*



George Gatch

## WKCR to Have Festival Honoring Women

By Nancy Workman

For the first time in its history, Columbia University's campus radio station, WKCR (88.9 FM), will present a festival in celebration of International Women's Day. The theme of the 18 hour-long festival will be "Women Struggling for Change"; it will be broadcast from 6 A.M. to midnight on Sunday, March 13. The program will feature live and taped interviews with women from all over the world, live music and readings, taped reports on issues of concern to women, round table discussions and recordings of international music by women.

The festival was coordinated by a collective of Third World women at Columbia made up of Jessie Cadet-Legros and Liane

Maria Noel from Haiti, Nafisa Hoodbhoy from Pakistan, Sonia Rivera-Valdes from Cuba, Pat Burke from Grenada and Maria de Lourdes Hinojosa, WKCR's program director, from Mexico.

The goal of the festival, says Hinojosa, is to present the condition of women in society, with an emphasis on the Third World and North America, in an educational way, "but we also hope to offer some practical advice about how to get involved in women's issues."

The opening segment of the festival, from 6 to 10 A.M. will focus on Haiti and will be broadcast in Creole French. The program usually scheduled at that time would also have been in French. Hinojosa

*(Continued on page 1)*



Maria de Lourdes Hinojosa

The Bulletin will be taking a break for a couple of weeks as we bid the teachers and staff a happy and safe March 20th, and we will meet on March 22nd.

# OPINION

## Editorial Autonomous or Not?

The denial of tenure to Alice Amadin demands a re-evaluation of the tenure process at Barnard. One of the most disturbing aspects of that process is the continuing influence of Columbia in Barnard's tenure decisions.

It is only under the new agreement reached last year with Columbia that Barnard has an equal say with Columbia in tenure decisions. Previous to this agreement, the ad hoc committee formed to vote on the tenure recommendations of each college was composed of three Columbia professors and two Barnard professors; now it is composed of two members from Barnard and two from the rest of the university and one member from outside university. Obviously Columbia must be consulted at this stage because the granting of tenure is a university decision.

However Columbia is also consulted at the very first stage of Barnard's tenure process as well. The applicant's dossier, upon which the Committee on Appointment to Tenure and Promotions bases its decision, includes a recommendation from not only the applicant's academic department but from the corresponding Columbia University department as well.

How can Barnard claim to be an autonomous institution when Columbia is involved in the making of the most basic and most crucial of its decisions—the nomination of its tenure candidates? True, the tenure process is reversed when Barnard departments make recommendations on Columbia tenure decisions, but should this process exist at all? If Barnard is autonomous, its internal decisions must be internally produced.

Barnard is in a period of growth and self-definition. A new president, a revised agreement with Columbia that assures Barnard's continued existence, a strengthened curriculum, and a flourishing capital campaign are all symbols of Barnard's autonomy and self-sufficiency. Barnard must assert its autonomy in its tenure process as well.

## Goodbye Bears

Barnard and Columbia's new athletic consortium once again reminds us that we don't live in the best of all possible worlds and that we have to make the best of what we're given. The consortium is beneficial to both institutions: Columbia will be able to offer intercollegiate athletics to its incoming female students immediately since the new students will be entering a pre-existing program; Barnard will now have Division I and Ivy League status. New funds will enable the school to actively recruit athletes and to overcome the financial stumbling blocks that hindered the development of first-rate intercollegiate athletics.

Despite these advantages, it is difficult to view the consortium without some regrets. Intercollegiate athletics have only existed at Barnard since 1975 and it is sad to see the Barnard.

## Notes From



Students often regard college elections as unimportant. Many believe that student government has no power to affect college policy or even student life. Needless to say, we find that such opinions serve only to contribute to the kind of political atrophy which afflicts not only college government, but the democratic process in general. A vicious cycle is initiated when voters become apathetic. The electoral process becomes ineffectual once the majority of voters decide as a forgone conclusion that their votes do not count. At that point, elected officials may stop being responsive to their constituents' needs since the concept of political accountability loses significance.

Apathy is a pronounced problem in college elections. Students too often are either unaware or uninterested in the opportunities for change that exist within the mechanism of student government. Thus they do not run for office or even vote. Yet when they feel that their rights and needs are being ignored they become incensed at the lack of control they have over their lives in college. Their dissatisfaction is understandable given the exorbitant cost of their education. However, they should voice their opinions on relevant issues and

July Yee  
President

Ruth Horowitz  
Treasurer

Ramona Bowers  
Officer of the Board for Student Activities; generally do not take advantage of their rights as students and citizens.

Being a student is being a member of a specific kind of community. It is a well-established fact that communal life can only thrive and flourish when the community members take an active hand in shaping their common goals and needs. It seems a shame that in college, where individualism can make such a difference, the members of the community fail to seize the opportunity to influence the quality of their lives.

All we can do is urge you to run for office and/or vote in the upcoming elections. All offices are waiting to be filled for the 1963-64 academic year. We must elect people who will discharge their duties efficiently, responsibly and enthusiastically. Elections sign-ups are from March 21 to April 1, outside the Undergrad office from 115 McIntosh. Come by for more information!

Mary Bergam  
Vice-President for Student Government

Aroza Sanjania  
Vice-President



## Letter to the Editor

To the Editor:

The recent announcement of the agreement to offer a single program of athletics for University undergraduate women through the Athletic Consortium apparently has raised many questions.

I would like to clarify one which concerns Physical Education. The program at Barnard has a long-standing history of outstanding courses taught by a highly professional faculty. In fact, historically, the Physical Education program was established as a model for women studying in liberal arts colleges. We are proud of our heritage and continue to be dedicated to educating women and following the career of the ancient Greeks.

—Mesa Susa in *Corpus Sano*.

Our current program of intercollegiate athletics, an extension of our physical education program, was established in 1975 in response to student requests and desire for opportunities to develop their potential skills to the utmost and to test them through competition. These opportunities will continue to an even greater degree through the consortium.

Let me assure the other 2500 or so Barnard students that, although the spotlight has recently been on athletics, the continuation of the outstanding instructional program in Physical Education as well as Dance will proceed in high gear and will flourish.

—Marion H. Phillips

Chairman,  
Physical Education Department

## Bear Essentials\*

SOPHOMORES: Are you thinking of becoming a Junior in September? If so, your class adviser wants to see you!

RESIDENT ASSISTANT/COMMUNITEE ASSISTANT SELECTION: Applications will be available Mar. 9 at the following required information session: Commuter Assistants: 12 noon, Jean Palmer Room, McIntosh; Resident Assistants: 8:00 p.m., Brooks Living Room. Completed applications due MAR. 23. Any questions, please contact Office of Commuter Affairs, 208 McIntosh, x3040, or Office of Residential Life, 210 McIntosh, x3096.

LOTTERY AND ROOM SELECTION DATES: Housing Lottery will be held on MON., MAR. 23. In order to

participate, eligible students must submit a \$200 deposit to the Bursar by MAR. 22. A Bursar's receipt and Lottery Card must be turned in to Office of Residential Life, 210 McIntosh, by noon, MAR. 22. Room Selection dates are APR. 7, 11, 12 and 13. Watch your mailbox or come to Office of Residential Life for further details.

LIBRARY HOURS: MON-FRI, 9-5, MAR. 14-15. Closed MAR. 12, 13, 20. RESUME WRITING WORKSHOP: Must bring typed draft of resume. All students welcome FRI., MAR. 11, 1-2, 11 Millbank.

\*Important information provided by student services offices as a paid announcement.

## Barnard Bulletin

107 McIntosh  
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Giselle Harrington speaking at the conference.

By Judith Barnard Gilbert

On Friday, March 4 at 9 a.m., two hundred registrants filled the James Room for the opening of the Conference on Female Adolescence, sponsored by the Barnard Women's Center, Education and Women's Studies Programs. The one-day conference consisting of lectures, workshops, and presentations by female high school students addressed the problems, misconceptions and cultural influences on female adolescence and sexuality from a feminist perspective. The diverse audience included teachers, professors, community and educational activists and organizers, psychologists, scholars, high school and college students, and parents.

The primary issues addressed at the conference were the meaning of adolescence in a social and cultural context, differences and commonalities among adolescents according to race, class and sexual preference, the sources of power and control which define the adolescent experience in society and particularly in school, the extent to which feminism has affected the lives of teenagers today, and the process of becoming a woman in the 1980's. Gisela Konopka, Professor Emerita of Social Work at the University of Minnesota, addressed these issues as the first speaker of the morning lecture session.

"Adolescence is the no man's land between childhood and adulthood," Konopka said. "It is not, however, purely preparation or pre-adulthood. A more appropriate word for this stage of maturation would be 'adolescenthood.' It is a rebirth, and not only a transitional phase." Konopka continued to define adolescence as a "biological time, the most important stage of sexual maturity, which should not be considered a period of rebellion. Rather, it is a period of rethinking, of experimentation. It is a coming to self identity, a period of reevaluation." Konopka explained that adolescence is a more difficult period for females than males "because parents are more interested in girls' maturation than boys' due to the greater risk for girls during this time because of the possibility of pregnancy. As a result of this risk, the pressures are greater for young women than for young men, because there is a constant wavering between exploration and simultaneous suppression of their developing sexuality. "We are not living in a permissive society. That's a myth."

Konopka offered the audience the results of a recent survey she conducted on one thousand adolescent females of mixed racial, ethnic and social backgrounds from all over the United States. The two major demands these youths expressed were to be listened to and taken seriously by adults, and not to be treated by the book. "Each person is unique and should be treated as an individual," Konopka said. "Although young women are taught to think for themselves, they are ultimately punished when they do so." In summarizing her survey results, Konopka revealed that most young women want autonomy at a younger age than normally allowed, and that they want to be treated as individuals. The young women surveyed also attached a high value to family life, but emphasized that family relationships should be based on mutual respect, and not upon subordination of the woman. Having children was also valued by these young women, but only as a choice rather than an obligation.

In closing, Konopka said that "these days, children aren't given any real strengths, only Utopian or miserable visions of life which are not accurate representations of how things really are. It used to be that the primary cause of female teenage suicide was pregnancy out of wedlock. Now the greatest fear of young women is the fear of an empty life. Their greatest struggle is to find meaning in life."

Konopka's speech was followed by a presentation of personal statements by students from the John Dewey, United Nations International, and Human Resources Center high schools. One student spoke about her experience of having a mother in law school, others about male-female relationships in their native lands of Argentina and Jamaica contrasted with those in the United States. Other students read their own poetry about life in New York, about their own self images, and about their relationships with their parents. Other students spoke about their personal reactions to pornography, the sex-type and stereotyping of teenagers as delinquents, and about racism and sexism.

The student presentations were followed by the two final speakers for the

## Two hundred women attend conference on adolescence and sexuality

morning lecture sessions. Carol Peacock, author of *Hand Me Down Dreams* (Schock, 1981), opened her speech on "Adolescent Sexuality and the Mother-Daughter Bond" with the amusing yet hard-hitting question, "Who among us in this room has a completely serene and resolved relationship with their mother?" Peacock addressed the urgent problem in the rise in unwanted teen pregnancies. "The Reagan administration describes this as promiscuity, but it is not. It is a lack of contraceptive information," Peacock said, supporting her statement with quotes from young women who found themselves pregnant as a result of their ignorance about birth control.

She read from her quotes, "I didn't come, Carol, so I didn't think it could happen. If the woman doesn't come, that means she can't get pregnant, right?" Or, "We did it standing up." Or finally, "I skipped five pills so I took them all at once."

Konopka continued, blasting the Reagan administration, the Moral Majority and the Right to Life for their attempts to put a lid on female sexuality. "Perhaps the sexuality the Reagan people fear is their own. . . Behold the new sex object in America: The female adolescent. She is being used and exploited by people who need to keep their own sexuality in check. They define her as promiscuous so they will know that they are pure." Making indirect reference to the proposed "Squad 145," which would prohibit consensual access to contraceptives by female minors, Peacock said, "These people withhold the information the adolescent needs if she is to grow up in a sexually responsible way. Should the adolescent get pregnant unexpectedly pregnant, she is then punished by these people who have secretly envied her sexuality. All along she receives no assistance. Instead she is trapped in a poverty cycle made up of women like her and the small, dependent children they struggle to support. People whisper she got pregnant for the welfare money. Have you ever known anyone who got rich on welfare?"

In closing, Peacock declared that "the pregnant young woman is a new political tool, used to explain all that is wrong in

America. She is the symbol of rampant sexuality, the fragmentation of the nuclear family. Such sequestering is sleazy, unfair, inhuman and intolerable. The root of teenage pregnancy is not promiscuity but the legacy of women handing down poverty to their children... Ultimately, it seems clear that we cannot abandon her, for she is one of us."

Following Peacock's eloquent speech was Geri Wilson of the National Black Child Development Institute, who addressed the issues of racism, imbalances and the teenage female sex-hype in the media. "We are not all Brooke Shields," Wilson announced as she held up a copy of this

Golden, a Women's Studies major and panelist in the workshop, explained that the purpose of the group was to "explore the feelings among Barnard students about feminism. There's a problem because people are afraid of feminism—especially at Barnard, because most of the students here are upper-middle class and white, coming out of Barnard with a good education and the assumption that, yes, they can 'have it all.' They don't really consider that this wouldn't be possible without the accomplishments of the feminist movement, so they think that feminists are a bunch of wild and crazy women who are complaining

that's going to turn people off." Elkins said that Barnard students with whom she had spoken admitted that the lesbian image scared them away from the label or from associations with campus services like the Women's Center. Elkins expressed disappointment at this irony, because "although the center here supports lesbian organizations and events, the majority of people using the center are heterosexual. In spite of this, it's acquired a lesbian image simply because it's concerned with feminist issues."

Barnard students Georgia Pestana and Stacey Cumberbatch addressed the issues of the relationship of working class

**"I don't label myself a feminist, not for me, but to the guy next door, that would mean that I'm a lesbian and that I hate men. It's very hard to get heard if you assume a label that's going to turn people off."**

month's issue of *Life* magazine, which features the teen sex-symbol in a string bikini on the cover. "As we struggle to free ourselves in sex liberation, we will come to understand" the contradictory images which shape us," Wilson declared. "Minority teens aren't generally seen in the public media, and when they are, they are stereotyped... These teens are at interactions with images which can diminish their self-esteem and change their values... Show us some variety in the portrayal of teens. Show us some afro, some corn rows... Give us a broad diversification and portrayal of women and teens in the media. These emerge from a childhood in which they have already been socialized. We need images of independence, autonomy and individualism."

The morning lecture session concluded with Wilson's words, and the conference resumed with the workshop sessions in the afternoon. There were a total of fifteen workshops taking place on the Barnard campus, on topics including teen romance and sexuality, feminist perspectives on birth control and pregnancy, women's history, educational and child care programs for teen mothers, adolescent legal rights, female adolescent fiction, and issues in the lives of disabled adolescent girls.

One of the workshops, entitled "Are We Living In A Post-Feminist Generation?" was produced and presented by Barnard students in response to Susan Bolotin's recently published New York Times article of that same title. Jane

about nothing."

Eleanor Elkins, also a Women's Studies major, stated in her presentation that the majority of Barnard students she surveyed didn't seem to feel a "need" for a Women's Center. "They seemed to feel it was for weak women, and women who need support from other women for personal or academic difficulties. If you have a problem, you're a feminist, and if you don't, you're a student. I find this very ironic, because although the feminist community at Barnard is small, it contains some of the strongest individuals I know. Their involvement with Women's Center's activities doesn't mean they are deficient human beings. It just means they realize that women need to work together for social change." Elkins continued to say that these Barnard students who don't "need" to consider themselves feminists suffer from what she calls the "Ivory Tower Syndrome." "I think that education is not a guarantee that they're going to get more than fifty-nine cents to every dollar that their male colleagues get, and that's what they're expecting. I expect that they're going to be surprised, and then angry, and then maybe feminist."

Elkins also addressed the question, "Are you a feminist if you don't label yourself as such?" She quoted a woman interviewed in the Times' article who said, "I don't label myself a feminist, not for me, but to the guy next door, that would mean that I'm a lesbian and that I hate men. It's very hard to get heard if you assume a label



Barnard student Maria LaSala at the Conference

and black women, to the feminist movement. "The image of the superwoman has been exposed as a myth," Pestana said. "Suddenly women are being told they can't have it all. The woman involved in a demanding career, as well as in child rearing, is under physical and emotional strain. This strain is caused by 'having to do it all.' But this problem has become a problem only since upper-middle class white women have entered the job market. It is good that the problem of working mothers is being addressed, but regretful that the address is almost restricted to upper-middle class white women who don't have jobs as much as they have careers. Working class women have always worked outside the home. Attention must also be paid to the problems of working class women who can't solve their problems by having other working class women to take care of their homes and children."

Cumberbatch addressed the relation-

Continued on page 4

# FEATURES/REVIEWS

Of the Italian masters represented, including Correggio, Filippo Lippi, Titian, Tiziano, and Giorgione, the Da Vinci studies stand out; *Head of the Virgin* serves as an example of Leonardo's unsurpassable ability to convey laudable and solemn yet delicate expression through the manipulation of his masterful "sfumato" technique, or gradation of light and dark. *Studies for a Nativity*, with its portrayal of the humility of the Virgin, apparently led to the famous painting, *Virgin of the Rocks*. The two works on exhibit on the front walls of the show are perhaps the largest and most apparently mannerist-influenced works. *Cupid Presenting*

*Pygmalion* by Schiavone shows the effects of frontal lighting on a tangled mass of undulating foreground figures; this heavily layered drawing was the drawing plan for a low relief to be placed on a chapel ceiling. Federico Zaccaria's *Paradise*, a drawing for a narrative work which was to be painted as a ceiling fresco, gives a full sense of the swirling of the many figures, with Christ, flanked by the Virgin Mary and St. John the Baptist, as its focal point. These few works only touch upon the breadth of the exhibit. One realizes, or perhaps recalls, the fundamental nature of the relationship between drawing, painting, and sculpture in the Renaissance.

## The Metamorphosis of Despair

By Hilt Priedlander

Seldom do dancers display such unabashed emotion and very seldom do they offer their enthusiasm and energy so generously. Throughout their program, the Jaded! Dance Company expressed the irrational highs and lows of human existence. The company's name is indeed appropriate—the whole performance seemed to be a euphoric celebration of the soul embodied in the art of dance. All of the choreography was set to jazz or blues and used a combination of modern, jazz, ethnic, and classical ballet techniques, a mixture Kevin Jeff, company director and choreographer, calls "Klaviative Movement."

To get a feel for the company's style, imagine a fresh, not-so-refined version of Alvin Ailey. This type of comparison comes naturally. Their techniques are similar, many of the dancers studied at the Alvin Ailey Dance Center, and like Ailey the ballets tended to emphasize the suffering and discrimination in black history.

One of the show's best moments was Jeff's performance in a word-weary piece called "Like It Is," choreographed by Kelvin Rotardier. Jeff was able to transform Terry Callier's melancholy blues into a supreme expression of human suffering. Callier used catchy lyrics like "funky junky" and "sweet St. Peter, sweet pussywillow eater," which helped create a kind of sardonic, cynical mood. Jeff embodied the feeling with every muscle and bone in his body. He moved under, over, and around a solitary bench, falling, reaching, and lamenting. Jeff transcended the stage and forced the audience to actually feel what he and those treacherous webs of unfamiliar that hold so many people in their diurnal places.

"Flack" and "Dedication" followed a similar theme but lacked the cool subtlety that accounted for the effectiveness of "Like It Is." Although "Flack" did offer choreography to music by Roberta Flack and Peabo Bryson) seemed "rhythmic" and "sassy" men, it lacked the sophistication seen in Rotardier's work. Exaggerated movements over-emphasized the bleak mood and did not compliment the

mellow swing of Flack's and Bryson's melancholy music. The gestures were overpowering and but for Krystal Hall's calm fluid solo, any great impact the piece might have had was lost.

"Dedication" was less guilty of this type of melodrama because it was more allegorical. The piece portrayed the violation of the black man's homeland, his experience through the years, and finally the goal of the future—the Promised Land. The dancers led us on an early celebration of optimism about the future. It was an appropriate ending for the program. As they turned, jumped, and booped, they collected the evening's array of sentiments into one explosive display of despair metamorphosing into fervent hope.

Not all of the ballets, however, were of this genre. Jeff's "Signature" and "Morning Mist" were tasteful, abstract displays of the dancers' technical capabilities. Possessing both spectacular technique and a compelling stage personality, Wayne Rhone stole the attention with grand jumps and multiple turns in true bravura style. Interestingly, it was with the more balletic technique that the dancers' energy and zest were most evident. In these works narrative music did not induce the dancers' sentiment. It became evident that this group was inspired by dancing itself. Similarly, the choreography was good but not spectacular and it was obvious that without the dancers' exuberance the ballets would have become uninteresting.

The company is in need of some technical refinement and polish but this can be corrected with time and experience. A love for dance cannot be learned and it is precisely this passion, possessed by each and every dancer, that makes the Jaded! Dance Company such fun to watch.

### Apologia

The photographs that accompanied last week's article on January interurbans were unfortunately reversed in printing. Sarah Jane Ross is actually Elizabeth Fried and Elizabeth Fried is Sarah Jane Ross. Our apologies.

**Starting March 30<sup>th</sup>**  
**On Campus**  
**Free listings for Who, What,**  
**Where, When, and**  
**How Much. Call x2119**  
**for details.**



Studies for a Nativity by Leonardo da Vinci.

## 15th & 16th Century Italian Drawings At the Met

By Joanne Heyler

15th and 16th Century Italian Drawings, an exhibit at the Metropolitan Museum of Art, is in the tradition of the Met, a highly searchable venture. The vast and varied array of works, from the most popular great masters to those less known, line the walls of three small but luxurious rooms. While viewing the exhibit, one gains a marvelous sense of discovery and insight from being allowed a chance to scrutinize the more technical, linear, and developmental aspects of Italian Renaissance works and their artists. At the same time, the delicacy and fluidity of these drawings works charmingly at a strictly aesthetic and emotional level.

The different stages to which the drawings are developed strikes one as interesting, and gives the exhibit a special depth. Many of the beautifully delicate and fully developed drawings could be and are classified as great works in themselves, while others are more suitably described as rough sketches or studies. This variety emphasizes the different purposes and roles of drawing, including that of progression toward the finished painting, or sculpture. Though arranged somewhat austere, all the works lead to a fuller understanding of the important techniques and concepts of Italian Renaissance visual art.

While the exhibit's most attractive features lie in the sketches and studies of influential artists such as Michelangelo and Leonardo Da Vinci, some equally interesting works come from artists less famous. *Martyrdom of a Penitent Saint* by Camillo

Procaccini is such a work, fascinating in its incredible development of detail. With black chalk, grey wash, and white on brown paper as materials and a highly refined and subtle type of cross-hatching, Procaccini has created a full, rich, and emotional portrayal, with generous and precise manipulation of chiaroscuro and perfect linear perspective.

One could contrast the careful polish of this work with the intriguing roughness of works such as the preparatory drawing *St. Christopher Bearing the Christ Child* by Giovanni Antonio de Pordenone and *Measured Drawing of a Horse Facing Left*, attributed to Andrea del Verrocchio. These studies reveal to the viewer the meticulous and mechanical problem-solving which underlies the finished product of the rich, expressive painting or sculpture. In *Measured Drawing*, we see the strictly mathematical method of determining the proportions of a horse. The artist uses the horse's head as the standard of measure, and the outlines of the horse are created by the small lettered phrases describing its measurements. In a later work, Pordenone's *St. Christopher*, we see a more developed aesthetic sense and greater emotionality; here also, however, the main point is clearly the drawn grids which plot the angle at which St. Christopher leans, as well as the proportion of his body and the inclusion of compasses. The perhaps unintentional lyrical and light use of white ink adds a sculptural volume and solidity to the work, which is reminiscent of Michelangelo.



Studies for the Libyan Sibyl by Michelangelo Buonarroti.

## Off-off Broadway

# The Floating Rep in Action

By Michael Epstein

The Floating Repertory Company, a small-scale, unpretentious theater group known for producing high-quality shows with a low budget, almost drowned last Thursday night with its presentation of *A Lamb of Snow* by Anna Marie Barlow; the company, however, was more than adequately resuscitated by its second play, a revival of Sam Shepard's *Action*.

To put it bluntly, *A Lamb of Snow* was absolutely terrible. Depicting a domestic struggle between a prospector and his pregnant wife during the 1890's, I was almost aroused by the script's dull dialogue and contrived metaphor in which the woman blames her prior miscarriages on her husband's mining practices and the environment. Equally amusing were Val Herendricks and Carol Julian as the husband and wife, who, in their awkward movements and forced expressions, seemed more like figurines from those hilarious *Mad Theater* spoofs on the old *Saturday Night Live*. In fact, even Leonard Pugh Garsell would have walked out, the show being more reminiscent of an innocuous high school flop than a romp with the ridiculous.

*Action*, on the other hand, was terrific. An absurdist look at the frenzied world of four alienated hobos, driven insane by their own neuroses, delusions and cruelties, the play was masterfully performed by actors Howard Korder, Julia Glander, Rob Neukirch, and Maggie Low. Korder, delighted the audience with his crazed antics and apoplectic storytelling. By far the finest performer of the evening, Korder elicited belly-laughs with his stubborn battle with an easy chair, and evoked our sympathies as we realized that Shooter's struggle was less against the chair than against his own warped mind. The overall reaction to the production was quite positive, the audience being more interested in the quality of Sam Shepard's writ-

ing and the company's consummate performance than with gaudy scenery or sophisticated special effects. One fellow theater-goer said she had never seen a performance of Shepard more accessible to unpretentious tastes than this production. Judging from the chuckles, gasps and sighs throughout the act, I am inclined to agree.

Rob Neukirch in *Action*



Those who derive perverse pleasure from suffering through theatrical duds should show up at 8 o'clock sharp at the Courtyard Playhouse at 39 Grove Street and see *Lamb of Snow*. If, like most people, you like quality theater, enjoy your dinner a bit longer and see *Action* at 9. Performances are scheduled Thursday through Sunday through March 27.

## Adolescence

*Continued from page 2*

ship of black women to the feminist movement. "What does it mean to consider oneself a feminist?" I don't know, but I think to define oneself as a feminist is a personal issue. I've never considered myself as a feminist for one main reason. I've always associated the idea of feminism with the aspirations of the white middle class women to liberate themselves politically, economically and psychologically from the constraints of white male dominated society. "Cumberbatch explained that she has chosen to focus her energies on the issues of African people, women and men together, and our aspirations as one people to liberate ourselves politically, economically and psychologically from a white male and female dominated society. In my life experience, the issue of racism has always dominated over the issue of sexism. The women in my life, my mother and my grandmother, have always worked, and have worked alongside my father and grandfather to secure a better future for me. I've always been encourage to fulfill my potential as an individual. The options have always been a broader scope. This is not based on the identification with feminism on the part of my family, but an identification with the African race which has survived on the contributions of both men and women."

When asked how she felt about the notion of a "post-feminist generation," Cumberbatch said she felt uncomfortable by it, although the workshop ended with the general consensus by the rest of the panel that "we are *not* living in a post-feminist generation." As Golden said, "to say that is to say that feminism is over, that it's dead. Well, I'm living proof that it's still very much alive."

At the end of the day, the audience assembled in the James Room for the final session of the conference, which was a musical presentation by other Barnard students, singing out about their own personal aspirations, and their adolescent and current life experiences. After the conference, Janie Kritzman of the Barnard Women's Center and member of the Conference Planning Committee, expressed satisfaction with the day's events. "The conference accomplished what one hoped it would," Kritzman said. "In terms of feminism, it opened up the issue of female adolescence as an acceptable dialogue, it legitimized it. It also reached out to people who work with young women, like teachers and administrators, and broke down the elitist structure between scholars and activists by bringing together these different groups. The notion of teachers as field workers breaks down barriers. . . . It was successful, I'm very pleased."

## Don't Worry —



**The Bulletin  
Will Be Back  
On March 30<sup>th</sup>**

## SPORTS

## Yale Foiled; Bears Take Second at Regionals

By Mary Withereil

This weekend the fencing team brought Barnard Intercollegiate Athletic one of its final moments of glory by taking second of eight teams at the NCAA North-eastern Regional Fencing Championship held at Brandeis University.

In the process, the Bears qualified to compete at the NCAA Nationals in two weeks, making them the first and also perhaps the last Barnard team to go as a unit to an NCAA national championship. While other individuals have gone and will go in other sports, only the fencing team can claim the distinction of qualifying as a team. For a program about to lose its identity in a consortium in exchange for the opportunity to offer Barnard athletes the best possible competitive experience, the fencing team's success means so much more than it normally would. There is an

two-pool structure where in each round only the top half would advance. In the Bears' first round action, they beat SUNY-Purchase 9-3 and Brandeis 9-4 (in championships, as soon as one team wins the ninth bout the match is stopped) and advanced, along with Yale in their pool, to the second and final round. In those first two matches, Piazza won 6-0 and senior captain Tracey Burton 6-1.

Then the Bears faced Yale in the opening match of the second round and what transpired was perhaps the most exciting dual match Barnard has ever participated in.

Things started off very badly, as Yale jumped out to a quick 5-1 lead. Yale's top fencers, sophomore Andrea Metkus and senior Diana Mendley, each beat the Bears' best fencers, Piazza and Burton, respectively, during that stretch.

death touch, Mendley made an attack, which Burton said she parried and then scored a touch. The director, however, called the touch against Burton and gave the bout to Mendley, and set off a controversy which shook up Barnard to the point of impending rage. Burton explained her feelings at the time.

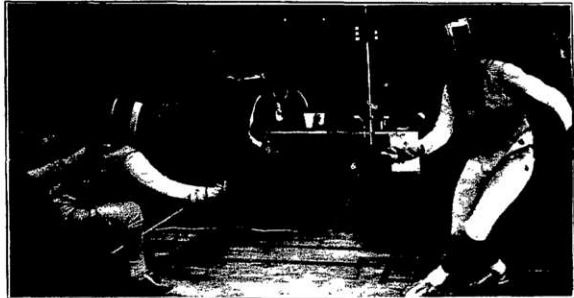
"I said to myself, the only way we're going to win this is to go out and really fight for it, because we can't even depend on the officials to make the correct calls."

Burton and her teammates were "really aggravated" with the Mendley loss as well as the Yale fencer's poor sportsmanship during and after the bout. In fencing there is a certain etiquette about what things are appropriately said and done on the strip and what things are not. Mendley, a particularly vocal and physical fencer,

Everson, "that tenacity to win. They definitely could've turned it around without her but her effect on them was certainly an edge."

After Yale won its fifth bout, the Bears went on to tie and won four of the next five to bring the score to 6-5 Yale with the touch score all tied at 38. There were several important bouts in that stretch, but the most important ones were the victories both freshman Retay Kavalier and Piazza earned against Mendley. Kavalier's win was the first of the two and brought the score to 5-2 Yale, but more importantly, it was sweet revenge for the team and a real indicator of how closely knit this team is. As Burton said, "Our team is built on the support we give each other. That's what makes us so good."

The second major hot spot, Barnard got itself into during the match was when it



Lisa Piazza '85 faces Andrea Metkus '85, a fencer from Yale. Metkus may be of the same caliber but does not possess the style of the Piazza.

"We really went out there and did what we were capable of doing. We were all hot together; we all put it together at the same time."

— Tracey Burton '83

enduring gift of pride to an athletic program whose personal lifespan is almost over.

One of the main reasons Barnard has cause to celebrate is the work of sophomore Lisa Piazza. Piazza, whose 42-6 dual record tells only half the story, is an almost certain qualifier for the individual competition of the NCAA National Championship after her performance this weekend, which was delivered under adversity and strain.

On Saturday, the team event was held. Eight teams had qualified and the tournament was set up in a round-robin

The Mendley-Burton bout, however, was called the turning point of the match by Barnard in retrospect. After Burton, who throughout the season has collected a 40-8 dual record, fell behind to Mendley 2-0, she rallied to score three unanswered touches to bring the score to 2-3. Mendley scored the next touch to tie it at 3-all, and then time ran out in the bout. The director, when a bout is tied at the end of regulation time, is instructed to add as many touches as necessary to both sides to bring the score to 4-4. Then the two opponents fence for one touch, which decides the bout.

As Burton looked to score the sudden-

was criticized by Barnard for making antagonistic comments during her bouts and for hitting Burton during one exchange on the mask with the bell of her foil (the top part of the handle) with malicious intent, according to Burton. Regardless of what she did, what is sure is that Mendley unknowingly psych'd up the Bears with her antics on the strip. Even Barnard coach Sharon Everson, although she would not specify whether she thought Mendley was a dirty fencer or not, said she would attribute the Bears' subsequent turnaround to "Diana Mendley's impact."

"She gave them that little edge," said

found itself down 5-8 to Yale in bouts and down 48-42 in touches. Worst of all, Metkus, the defending collegiate national champion and arguably the best college-aged fencer in the United States, was fencing for the ninth bout. Tracey Burton was her opponent, however, and when Burton fences with confidence, few fencers can match her intensity. Burton cleanly defeated Metkus, 5-3, to bring the score to 8-6 Yale, 47-51 in touches.

Piazza and Kavalier were fencing the last two bouts, and knew they needed to do more than just win their bouts for Barnard

Continued on page 10

# Fencing

Continued from page 9

to be able to pull this over! Barnard had to make up the four-touch lead Yale had as well. Piazza started that march off very well by besting Sarah Henry 5-2. The score now was 7-1 Yale, but on touches things were even closer, at 22-23 Yale. Kavalier needed to win by at least two touches and the pressure was on.

The Yale-Barnard rivalry goes back a long way. The last time Barnard beat Yale was January 27, 1979, by a score of 55-57 touches (Lisa Piazza was M at the time). The closest Barnard's come since then was that past dual season, when the Bears lost by seven touches. Thus, while the combatants of the Mendley influence and the history of the Yale-Barnard rivalry, it is a gross understatement to say that Barnard really wanted to win.

And so when Kavalier won 5-2 over Jane Lebachatz, to give the Bears an 8-3, 55-57 victory, the Bears had reason to be jubilant. Said Burton, "I think the Yale win was most indicative of our ability. We really went out there and did what we are capable of doing. We were all hot together, we all put it together at the same time."

After the Yale match, the Bears suffered a slight setback against Hunter, but still managed to win 5-7. Once again, Kavalier proved the drama, as she won over the eventual champion of the individual event the next day, Sharon Monplaisir, provided the winning margin. Monplaisir was a tremendous athlete who has an aggressive, feisty-created game, where she is constantly running at her opponent at full speed and scoring touches with such power that often her foil is bent backwards at a 90-degree angle after a single touch. She also is left-handed, and that makes her game very effective against righties, where the side she attacks, the right side, is the weakest side, defensively. Kavalier, however, is left-handed too, and her right side is her strong side defensively. So since Monplaisir didn't change her game to accommodate Kavalier's different skills Betsy was able to score almost all her touches by just parrying Monplaisir's blade and hitting her with her own rapier.

It wasn't until the next day during the individual competition that Monplaisir changed her game and became able to beat Kavalier, who, not unrelated to that occurrence, was knocked out in the first round. But for Kavalier, her moment of glory against the feisty, acrobatic Monplaisir had come earlier, at a more opportune time for the Bears.

Barnard finally met its match in Cornell, and was beaten 9-6 to finish second to the Big Red in the tournament. The overriding factor in the loss was the clearly superior depth of the Cornell team. One indicator of this depth is that not one Cornell fencer made the finals of the individual competition the next day, and yet Cornell was far and away the superior team at the Northeastern Regionals. Everson earned their skill up. "Although we were off our routine to be first (in this competition), Cornell certainly was the deserved winner."

On the day, both Piazza and Burton went 10-4. With five matches and 71 bouts overall, however, the competition was a grueling experience and the team did not even get back to its hotel after dinner until 11 p.m. Thus, for the three fencers going on to the individual competition—Burton, Piazza and Kavalier—there was no rest for the weary. Everson explained the situation, saying "the team event was a long

day, it's very tough to come back when you've had so much intensity. Your personal rhythm is thrown off."

Initially, both Burton and Piazza were able to conserve energy for their fatigue. Both took first place in their six-woman pools in the first round and advanced to the second round in fine style. However, by the time the second round of fencers began, Burton was beginning to lose her composure and Piazza was starting to look, as she put it, "uncomfortable."

"It's not an active thing; it's more a state," she said. "It's hard to analyze whether it is what you're doing the strap that's putting you in this state, or whether it's more a matter of maybe you didn't get enough sleep that night."

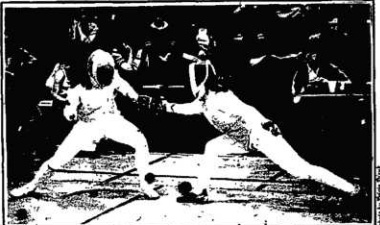
When she was asked if there might have been more pressure on her than she could bear, Piazza replied, "It's not that there was more pressure on me. It was more that now I can't deal with the pressure because I feel uncomfortable."

In Piazza's second round there were four people (including Piazza) in a position to finish with three wins. Only the top three would advance to the finals. And if Piazza had lost her last bout, she would have finished fourth. If she had lost, she would have lost more touches scored against her than the other three. However, if she won her last bout, she would have had four wins, which would have placed her first in the pool. So, in that sense, it is a situation where she could have had all or nothing. Piazza said later she had no idea that this was the case, and was assuming all through her last bout that she had already won enough bouts to move into the finals.

That was not the case, however, and when she fell behind to Cornell's Karen Lesser 4-0 with just a minute remaining in the bout, everyone in the Barnard contingent was edging on the sidelines. Then Piazza, uncomfortable but not, pulled a dramatic upset by scoring five unanswered touches in a span of forty seconds to win 5-4 and take first in her pool.

Meanwhile, Burton was having a tough time of it in her pool. After defeating her (by this time) arch-rival Mendley to open her action in the second round, Burton lost a bout to Andrea Metkus 5-3 which featured, among other things, a trade by Yale coach Henry Hartustian and a change of directors with the score tied 3-3. Hartustian had been upset by the directing, as had most of the coaches, for all of the tournament. In this bout, however, he became enraged after Burton tied the score at 3-3 and demanded to the tournament committee that the director be replaced. The tournament director, in fact, was the person who replaced the director, and immediately she made two questionable calls against Burton which gave Metkus the bout.

In Burton's next bout, against Rand Samet of St. John's, with the score at 2-3 in Burton's favor, at the tournament director, still officiating at the match, called two more consecutive touches against Burton which made the score 4-3 against Burton. In both cases, Burton said, the director missed her parry riposte completely and called the touches against her because she did not see Tracy make her counter attack at all. What is most important to note here is that had those two touches gone to Burton she would have won the bout 2-5. After Burton argued vehemently with the director, she turned her back on the other fencers and walked to the end of the strap, in an



Lisa Piazza '85 gains sweet revenge against Yale opponent Diane Mendley '83.

attempt ably explained, to try to compose herself. The director attempted to get her to go to the end guard line and Burton replied that she was not yet ready. The director then gave Burton a severe boot warning (a very rare occurrence in fencing) for delay of bout. By this time, Burton said that she was not composed with the least and Samet scored the last touch with little difficulty to win 5-3.

After this bout, Everson attempted to intercede for her distraught fencer and the tournament director, in anger, refused to direct any more bouts in the tournament. After a new director took over the match, Burton won two more bouts and was tied with two other fencers with three wins each. However, Burton finished fourth and did not advance to the finals because she had two more touches scored against her than the third-place finisher, Samet. The reality of the situation was that those four touches lost against Metkus and Samet determined who the finalists were. Burton was knocked out, and took seventh overall. Samet eventually finished fourth.

After the results were in, Burton was disconsolate, knowing that the standing for this tournament were likely to be important criteria for selection by the five-member NCAA National Fencing Committee to compete in the individual national championships at Penn State. The committee selects six fencers from this region, based on season record, strength of season quality of opponents beaten, and placing in the regionals. Although Everson said she felt Burton still had a "strong chance" to be selected, Burton herself was concerned.

"It's a horrible feeling not to have control over something like that (selection to compete at Nationals), especially when it's not your fault."

The major question to be asked, of course, is "was the director correct on her call?" To this question, Everson did not address herself, but instead defended her reaction to the calls, which was what precipitated the tournament director's refusal to continue to direct, saying, "The directing is very spotty. . . ."

Continued on page 11

## WOMEN IN AMERICAN ARCHITECTURE

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# Barnard/Columbia Archers Shoot Down Lehman by 166

By Maya Martin

In an outstanding victory for Barnard/Columbia, the archers overhauled Lehman College by 166 points with a score of 886-714. The team who walked away from the New York State Championships with both first place trophies in women's and mixed teams two weeks ago, continued to

with about ten to twelve archers who have the same caliber in their competitive game. The incredible depth of the archers that make up the Barnard/Columbia mixed team enhance the performance and confidence of each team member. Coach Peter Dillard commented, "Our team has enough depth to make up for any slack. If any teammate



(from left to right): Alexandra Plinkerson, Letia Liss, Sara Lipton, Hung-Wei Yeh, Julie Turner of the Barnard/Columbia mixed team.

succeed with this defeat of the Lehman College archery team last Wednesday, March 4. Hung-Wei Yeh, a Columbia archer, gained 243 points, Julie Turner '86 gained 217 points, Rosa Haritos '88 won 212 points and Jane Yu '88 won 207 points for the Barnard and Columbia mixed team. All three women are Barnard students.

The team is fourteen members strong

has a bad day, someone else is able to compensate."

The team has begun aiming at targets sixty centimeters in diameter from a distance of twenty-five meters in preparation for the upcoming FITA Mid-Atlantic Indoor Championship in Reading, Pennsylvania. This competition will test the stamina of the Barnard/Columbia archers.

## Fencing

Continued from page 17

this, there's so much pressure on both fencers and directors, that I can appreciate the position of the directors. However, if the director isn't giving a quality performance I feel it is my duty to try to do something about it. It's true that the old adage is that it all balances out in the end, but in this type of competition, where every touch counts, you have to be really sharp."

While the Duran controversy is still unfolding, after Piazza made the finals by the skin of her teeth, she went 1-4, only scoring sixteen touches in five bouts, and took fifth place. While that finish is outstanding in its own right, Piazza was second in the nation and an All-American last year and so was not pleased with her results. Everson remarked that Piazza fenced completely differently on Saturday and Sunday, that there was something vital to her fencing missing on the second day.

"When Lisa fences relaxed, she fences her best," said her coach. "She has what I would call a relaxed intensity, a calmness where she sees what is coming at her and reacts, but doesn't overreact. It was a different Lisa fencing on Sunday, though. She lacked the sharpness, the edge to her game. She seemed out of rhythm."

Piazza agreed with this evaluation, adding that she hasn't really felt good about her fencing in about a month. However, since she can't really put her finger on

what is wrong, she does not really know what is the "answer." One of the things she has realized lately, she said, is that worrying will not help the situation.

"When you realize worrying about it is creating the problem," said Piazza, "the way to respond to that is to say 'Forget it. It's not important enough to get upset about.' When you make a conscious effort not to care, sometimes that loosens things up, and gives you a greater chance to adjust."

The next few weeks will be so hectic for Piazza that she fortunately may not be able to think about her problems this weekend at all. First the fences close out their dual-meet season against St. John's this week; then from March 17-19 they compete in the NCAA National Championship. Following the NCAAAs, the Bears will go to St. John's again to fence in the National Intercollegiate Women's Fencing Association Championship, a long-standing tournament organized by the parent organization of all collegiate fencing. Then, after all that excitement, Piazza will board a plane for Budapest, Hungary, to compete for the United States at the Junior World Games from March 31 to April 4. Thus, for the next month, including midterms and spring break, Piazza's mind will be on fencing.

And everyone else's mind will be of the fact that it will be the last time she wears a Barnard uniform.

## JOX BOX

FENCING: Coach Sharon Everson

March 17-19 - NCAA Championship at Penn State 9:00 am  
March 25-27 - NIWFA Championship at St. John's 9:00 am

SWIMMING: Coaches Lynda Calross-McKenna and Jim Stallion

March 10-12 - NCAA Swimming and Diving National Championship at Canton, Ohio

ARCHERY: Coaches Al Luzzo and Peter Dillard

TOUR - Lehman College in Barnard Gymnasium  
March 12 - N.J. State Indoor Championship at Clifton, N.J.  
March 19-20 - Mid-Atlantic Indoor Championship at Reading, PA  
March 27 - Queensborough in Hartard Gymnasium

TRACK AND FIELD: Coach Kate Moore

March 11-12 - NCAA Nationals at Portia, MI

TENNIS: Coach Debra Ashurst

March 12 - Hunter College Invitational Awas 1:00 pm  
March 23 - Manhattanville Awas 1:00 pm  
March 28 - Lafayette Awas 1:30 pm



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Come and Join Bulletin  
SPORTS

# WKCR

*Continued from page 1*  
 explained.)  
 From 10 A.M. to 1 P.M., there will be a general introduction to the festival, including international music and a round table discussion by the women of the collective addressing the struggle of women around the world for political and social change.  
 In the segment for 1 to 4 P.M., the program will deal with Latin America and the Caribbean; the broadcast will be partly in English and partly in Spanish. Collective members will examine the condition of

women in El Salvador, Nicaragua, Cuba, Guatemala, Puerto Rico and Haiti and will play Latin American women's music. Black Cuban poet Nancy Morejon will read from her own works and various Latin American actors and actresses will read other poetry. At 2 P.M. folk singer Beverly Grant will perform live.  
 From 4 to 8 P.M., major issues in the North American women's movement, including reproductive rights, disarmament, day-care, racism within the movement, lesbianism, unordination of women, under-

mounted women workers and MaryKooli nna will be discussed in taped reports. American women's music—folk, jazz and blues—will be played.  
**Women of the Calabash, an Afro-American women's percussion group, will perform live at 8 P.M.** Following them will be a series of five interviews with women from Pakistan, Iran, Ireland, South Africa and Ethiopia. Each woman will deliver a brief statement about women in her country and then answer questions from members of the collective. Audience questions and comments will also be accepted during this segment.  
 The festival will end with a discussion by the collective members of "where the women's movement is going and where we should be putting our energies," Hingoes said.

Although International Women's Day is March 8, the collective chose to broadcast their program on the 13th in order to reach women who might not be able to listen on a weekday. In addition to the festival, various events in celebration of the day have been taking place since last weekend. Hingoes will present a segment of women's comments on these events during the final part of the broadcast.  
 Putting together the show, said Hingoes, was a "collective process"; each woman chose certain countries and issues to cover. "For me it's been more than just working on a show; it's been a whole education about working in a collective," Hingoes commented. She added that WKCR has been "fantastic" in supporting the festival and will also be presenting a festival of women's jazz.

## Housing

*Continued from page 1*  
 women. The deans and students of SHAC decided to increase co-ed housing anyway. Gatch stated, "We're pleased with the additional spaces. Working on the co-ed issue with Housing Committee was a very beneficial and positive response to students' requests." Although no exchange for East Campus and '816' has been set up at present, Gatch assured that, "if there's any way we can do this on an experimental and limited basis we will."  
 The decision to open Barnard dorms for intercession was made with little opposition, as the additional cost was relatively

low. However, the co-ed housing negotiations did influence the decision in that the committees needed to present an even exchange for Columbia men, and since they have the option of staying in campus during intercession they shouldn't have to lose that option when choosing a Barnard dorm. Another major factor was the success of Barnard's January Internship program, and the need for housing for students who will work in the city over-break.  
 Plans for dining services, security, and Resident Assistants over intercession have not yet been finalized.

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## HARVARD

this summer

Harvard Summer School, the nation's oldest summer school, features over 100 courses, 250 day and evening liberal arts courses and pre-professional programs. The diverse curriculum includes courses appropriate for fulfilling college degree requirements as well as programs designed for career and professional development. The most substantial of these likely has access to the University's outstanding libraries, museum, athletic facilities, and cultural activities with the additional benefit of Cambridge and nearby Boston. Housing is available in Harvard's historic, modern, and scenic residential facilities.

**Pre-Professional and Education**  
 The Summer School offers all basic courses necessary for pre-medical preparation. Of interest to pre-law students are classes, undergraduate and continuing. Students courses include computer programming, financial accounting, the sciences, and a business writing workshop. Non-credit review courses for the GMAT, GRE, and MCAT are offered. Grad school level courses in education and in management theory and applications are also available.

**Special Programs**  
 These include the Harvard Summer Class Center Drama Program, Expository and Creative Writing Program, English as a Foreign Language, and the Ukrainian Summer Institute. The Harvard Health Professionals Program is for others, minorities and economically disadvantaged students.



interested in the health professions. A special introductory course program for qualified high-achieving juniors and seniors is also offered.

**Academic Calendar**  
**JUNE 27-AUGUST 29, 1983**  
 See further information, returns the coupon below or call (617) 495-2921 information 907-495-2498. 24-hour consultation request line.

Please send a Harvard Summer School catalog and application form to:  
 Arts & Sciences Education  
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 Summer School System Program  
 Health Professionals  
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Harvard Summer School  
 35 Garden St. Dept. 143  
 Cambridge MA 02138