

Barnard Bulletin



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Fifty Cents

March 30, 1983

Tuition And Financial Aid Increase

Tuition Up 9.8% To \$8,950

by Lulu Yu

Amidst a general rise in costs and decline in federal aid for students, Barnard College is increasing its tuition by 9.8% to \$8,950 next year.

Housing costs will be raised by 10.8% to \$2,674 for a single room and \$2,390 for a double, while costs for the meal plans will be up 9.1%, said Maurice Arth, Vice-President for Finance and Administration.

Both Arth and President Ellen Futter said that besides trying to meet the rapidly increasing utility costs, the college is attempting to make up for the decline in federal support in student financial aid.

"Everyone at the college recognizes that tuition is high. I think it is also important to note that even though it is high, it does not cover the cost of what it costs the college to provide an education to students . . . 9.8% is a larger number than I wish it would be. It is a smaller number than most of our peer institutions," said Futter at an interview with *Bulletin*.

She cited Princeton, Brown, Yale and Cornell, which all have a two-digit figure for their percentage increase in tuition.

"We believe," said Futter, "that it is crucial at this time in the nation's as well as



President Ellen V. Futter

the college's history that we must provide as much financial aid as we possibly can. Financial aid expenditures on the college's behalf will go up."

Tuition:	8,950
single-room	2,674
double-room	2,390
fees	340
19 meal plan	1,665
15	1,490
10	1,375
expenses	800

Aid Expenditures Rise 13%

by Lulu Yu

Starting next semester, more Barnard students will be eligible for financial aid and some of those who are already on aid may be given larger grants.

Suzanne Guard, Director of Financial Aid, said last Thursday that there will be a 13% increase in financial aid expenditures next year to facilitate several significant changes in policy.

Incoming freshmen who apply for but are denied financial aid can expect to receive college grants in their sophomore rather than junior year if they demonstrate need. This means that they only have to wait one year, rather than two, to receive college aid.

According to Barnard's policy of aid-blind admission or "admit-deny," students are admitted regardless of their financial needs, but they may be denied financial aid due to limited college funds. These students are called "no-fund students" or "admit-denies".

Guard said that in the class of 1986, the College admitted 63 "no-fund students" but only ten of them could afford to come to Barnard. She said that the new one-year policy had been tried several years ago and



Suzanne Guard

about 15% of the "no-fund students" came to Barnard. The policy, however, was changed into the present two-year one when federal aid cuts were launched by the Reagan administration.

Another major change in policy is that a student's guaranteed grant will now be based on the entire package of her expenses rather than on tuition and fees alone. This means that the college will now make up for whatever amount a student still needs after the deduction of state and fed-

Health Services to Relocate to Brooks

by Cindy Kaplan

Barnard College Health Services plans to move to new quarters in the basement of Brooks Hall once renovations there are completed. The change of location will enable the Health Service to operate more efficiently and, at the same time, will free its present location on the second floor of Barnard Hall for the construction of new classroom facilities.

According to Julie Michaels, Associate Director of Public Relations, three steps are involved in this undertaking. The space to which Health Services is moving is presently used for administrative offices, lockers, and the T.J. McDermott Food Services. The food service will be consolidating its operation in order to give space to the Health Service. Construction will be-

gin on this area once it is cleared, probably during the summer. Michaels said that because of the high ceiling, it will be possible to add another floor for a more efficient use of the space. The second step involves the actual move of Health Services into the new quarters during intersession next January. Once this is accomplished, the third step, renovation on the second floor of Barnard Hall, will begin. The classrooms created will be used primarily for the new Freshman seminars. The rooms are scheduled to be ready for use in the fall of 1984. Michaels said that the renovation is "part of a general plan to upgrade Barnard Hall's interior".

Dr. Harriette R. Mogul of Health Services said that she viewed this move "very positively." "We have been functioning with out-

moded facilities for a long time," explained Mogul, who feels that Health Services will be able to provide better service once it is situated in the new location. The staff will remain the same size, but because of the economical facilities, it will be able to see more students in the same amount of time. Mogul said that it would be possible to switch to a schedule consisting of more appointments, although "walk-in" service will be available.

"It is not a tremendous increase in space but mostly a re-utilization of it", said Mogul. The new location, which will be on two floors, will include several examination rooms, a conference room for group therapy, and observation rooms. The latter will enable Health Service to keep students un-

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Trustees Elect Two New Board Members

by Amelia A. Hart

On February 15th the Trustees of Barnard College elected two new members, Joseph Flom and William Kessen.

According to Olga M. Hughes, Secretary to the Board of Trustees, Flom and Kessen were not elected to replace departing trustees but to fill up previous vacan-

cies on the board. The Trustees were given permission by the New York State Board of Regents in October 1979 to enlarge the board to thirty. The election of Flom and Kessen brings the number of trustees to twenty-nine.

President and Trustee Ellen V. Futter said she was pleased with the new trustees. "Both of these are very, very good

appointments and continue to make for a very strong board."

Flom, described by Futter as one of the leading lawyers in the United States, is a member of the New York law firm of Skadden, Arps, Slate, Meagher & Flom. Commenting on his appointment, Flom said, "I'm delighted. It is a fine group of

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Vacation was fun to the max, but you know, working on *Bulletin* is just awesome, so, like, we decided to start publishing again. We're in '87 McIntosh if you'd like, you know, to join. It's soo much fun. Totally.

DEINSIDEINSIDEIN
NEWS
New Grants Total Over
\$300,000
REVIEWS
High Steppin' Strutters
Ferreri Madness
Heroin at Columbia
Snafu-ed by LaZoo
SPORTS
Tennis Returns

SIDEINSIDEINSIDEIN

OPINION

Notes From



The purpose of this week's column is to remind you of several items you are likely to be interested in.

SUMMER GRANTS. If you are planning to do an unpaid internship or project during the summer, Undergrad can offer you financial assistance. Each year Undergrad allocates \$5,000 for the funding of individual and group projects conducted during the winter and summer recesses. This year over \$3,000 is available for Summer Grants. Most of the money will be used to finance projects developed by the students themselves. The rest of the money will be given to students participating in the internship program coordinated by the Career Services Office. The purpose of the grants is to assist students who would otherwise be unable to complete their projects or internships. All Barnard students are eligible for the grants except graduating seniors and those who have received two or more grants in the past. In order to be considered for a grant you must submit a proposal to Undergrad no later than Monday, April 11. Please come by our office (Room 116 McIntosh) and pick up application guidelines.

NOTE: Those of you who received Winter grants and still have not submitted your summaries to Undergrad cannot apply for Summer grants!

STUDENT STORE. As you all know, Undergrad opened a non-profit store last October. Its purpose is to make available to the Barnard community a wide selection of Barnard imprinted items at low prices. The store has been a success. Students, admin-

Judy Yee
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Mary Bergam
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Ruth Horowitz
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Vice-President for Student Activities

Ramona Romero
Officer of the Board

istrators and faculty members use the store, as do Barnard alumnae, for whom we have established a mail order service. If you have not been by the store lately, please go and check it out (it is located in room 103 McIntosh and it's open during midday hours). It offers good quality sweatshirts, sweatpants, shorts, tee shirts, nightshirts, mugs and much more.

SPRING FESTIVAL. This year's Spring Festival will take place on Saturday April 30. It is a day long, carnival type event sponsored by Undergrad. Among the main attractions are a caricaturist, an astrologer, and a barbeque. If you wish to help plan Spring Festival, please leave a message for Luisa Liriano—this year's festival coordinator—at the Undergrad Office (x2126).

ELECTIONS. All student government positions for the 1983-84 academic year are open. Among the offices waiting to be filled are those of the Undergrad executive board, Barnard representative to the University Senate, all class representatives to all college committees. We urge you to run for office. You can make a difference! If you want more information about what the position you want to run for entails, please come see us. We'll be happy to talk to you. You must sign-up and submit a platform by Friday, April 1. Pick up candidate guidelines from our office.



Office Hours

Serge Gavronsky
French Department

Editor's note: We're pleased to begin a new editorial feature this week, *Office Hours*. It's an opportunity to hear Faculty views on any topic they choose to discuss, and we're hoping the topics will be many and diverse. If you have any comments about an *Office Hours* column, please send us a letter and we'll be glad to print it.

Ever since Jack Lang, French Minister of Culture, spoke out against American media imperialism and specifically *Dallas* and its nefarious influence, French culture has been trying to come up with some original answers to these apparently majority-defined questions of taste. A few weeks ago (Concorded over to Paris) a group of American intellectuals (Sontag, Millett, Mailer, Styron . . .) were asked by François Mitterand for their suggestions concerning the present economic state of the world. Why not, *après tout*, ask writers and thinkers, given the fact that so-called specialists (the French Minister of Finance included) have yet to come up with some satisfactory solutions. More recently still, the French government decided (in the footsteps of Etienne) to clean out American expressions which had crept into the French language. After all, the influence has gone in the other direction, *n'est-ce pas?* ever since Guillaume le Conquerant. But what struck me as most indicative of a growing gulf between American and French culture was a February 20th performance in the Hunter College Auditorium of a new French play: *Camus ou l'été invincible*. Highly acclaimed by French critics, this play, founded on Camus' own writings proved to be dispiritingly boring, wooden and totally incomprehensible as a representation of the-

atricity. What, I asked myself, has happened? The difference has never been as sharply defined between contemporary American culture and what goes by that name in Paris. Rather than carrying on about the distinctions made between low and high cultures, I think it is about time to appreciate the special contribution that contemporary French criticism(s), literature and thought have made and the need to inform our student of this rather radical shift from what at one time seemed a perfectly understandable aesthetic manifestation. Jack Lang is right. There is something now that is characteristic of French culture and that is its impermeability to classic western aesthetic preoccupations and a desire to break from traditional patterns of thought. Once again, as the tigers growl at the gates, the French are reinventing the avant garde. In years to come, we shall look back at this formative period and say: How come we didn't realize that a new way of seeing the world was being defined? *Vive la difference!* But only to the extent that as attentive readers of the French "event" we can inform our students of these developments that are at this moment transforming what once seemed to have been a cultural definition only mildly modified from the seventeenth century to the present.

Bear Essentials ★

HONOR CODE: Established in 1912, the Barnard Honor Code states that each member of the College recognizes the principle of honor in academic life. At its core is the understanding that each student will accept responsibility for her own actions and for the integrity of our community. A Barnard student will not ask for, give, or receive help in examinations or present oral or written work that is not entirely her own. The use of books or other materials and the manner in which they may be used in an examination or paper, must have the instructor's prior approval. Any member of the College who has first-hand knowledge of a violation of the Honor Code has an obligation to report it to the Dean of Studies, Vilma Bornemann (x2224), or to the Chair of Honor Board, Lee Walsh '83 (x1069).

SOPHOMORES: See your class adviser to declare major, fill out audit of work taken and outstanding. Remember that program planning for Autumn '83 (with major adviser) begins the week of APR. 11. A major elective form is to be filed with the Registrar and with your major department by APR. 15. Check departmental and Regis-

trar's bulletin boards for major meetings.

FRESHMEN: Check your student mailbox (next week) for schedule of program planning meetings with your class adviser.

PRE-MED APPLICANTS: For 1984 we intend to hold in these weeks classes and lectures immediately following.

HEALTH CAREERS PANEL: Meet recent Barnard alumnae who are pursuing interesting careers in the health field.

THURS. MAR. 31, 4:00, South Campus Park.

CAREER PLANNING WORKSHOP: Discover your best skills and learn about many kinds of work. You must sign up and attend all three sessions.

THURS. MAR. 31, APR. 7 and 14, 4:00, 11MILBANK.

RESUME WRITING WORKSHOP: Work on actual resumes. Bring typed draft. All students welcome.

FRI. APR. 1, 12-11, 11MILBANK.

INTERVIEWING WORKSHOPS FOR SENIORS: interested in being interviewed. Sign up in 11 MILBANK and bring resume.

WED. APR. 6, 10:30-12:30, 301 L.

*Important information provided by the Student Service Office at a paid subscription.

Barnard Bulletin

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Barnard Receives New Grants Totaling Over \$300,000

by Sarah Morgenthau

Barnard's Capital Campaign goal to raise \$20,000,000 to strengthen its endowment and revitalize its campus is steadily becoming a reality. Since the start of the campaign in 1972, Barnard has already received \$12,500,000 in grants and private donations; grants represent 40% of this total. James Crawford, the Grants Officer in the Development Office, enthusiastically added that this "... will change (positively) any day now. ... in the corporate area because quarterly meetings come up in April or May." This is remarkable considering that grants often can take one to two years to be processed. Mr. Crawford said there are at least ten pending proposals right now.

The college's latest grants from corporations and government agencies are a \$166,500 scholarship endowment from the Starr Foundation, a \$25,000 unrestricted contribution from the Bankers Trust Com-

pany, \$100,000 for campus renovations from the Arthur Vining Davis Foundation, and \$10,000 from the William Randolph Hearst Foundation. These grants are not only used for scholarships but also toward projects that are visible on the campus. Barnard's latest computer additions to the psychology department made possible by the \$80,000 grant from the National Science Foundation and the \$200,000 taken from the \$488,000 grant from the Pew Memorial Trust is a chief example. The \$150,000 grant from National Endowment for the Humanities has been used for the new humanities program for freshmen. The construction of 49 Claremont was a big step forward in the College's goal to supply additional housing.

These latest grants are a reflection of Barnard's reputation outside the college signifying people's belief in Barnard's future. Mr. Crawford said, "... students should know that the corporate community

is backing us." In many cases Barnard has received the largest grant a corporation will give to a liberal arts college. For example, the NEH contribution of \$150,000 is the largest it gives for any type of academic support.

Barnard is doing well not only in the amount of its support but in the prestige of the corporations and foundations who are donating, e.g. NEH, NSF. Before any money is given to an institution, its health and future are carefully assessed. The Capital Campaign goal to upgrade Barnard's image internally and externally seems to be already in achievement.

Although the College is highly distinguished, Barnard's endowment remains astonishingly small. According to 1981 figures, Barnard, relative to the other Seven Sister Colleges, has the smallest endowment. Wellesley in 1980 was leading with an endowment over five times that of Barnard's, followed by Smith, Vassar, Mt.

Holyoke and Bryn Mawr. Radcliffe's endowment was only slightly above Barnard's.

Because of diminishing federal student aid, it has become imperative that Barnard, in order to maintain its high quality of students, help students shoulder the burden of high tuition. Barnard has earmarked \$4,000,000 for financial aid in its goal to increase its endowment. Barnard also has many physical needs. According to the information put out by the Development Office, Barnard's aim is to renovate, maintain, and improve many of its buildings that are long overdue for basic restoration. Barnard Hall, Milbank Hall, Brooks, Hewitt, Reid dormitories, 116th Street dormitories, computer capability, campus modification for the handicapped and its campus grounds are of prime concern to those behind the mobilization of Barnard's Capital Campaign.

Trustees

people to be associated with and a fine institution."

Flom is currently Chairman of the Board of Editors of the National Law Journal, and a Trustee of New York University Medical Center and the Federation of Jewish Philanthropies of New York.

Kessen is the Eugen Higgins Professor of Psychology at Yale University. He has written several books on child psychology and has been a member of the social Science Research Council, and the Carne-

gie Council on Children. Of his election Kessen said, "I'm delighted of course. I've been interested in academics and curriculum concerns for some time now. It's an honor and a great opportunity."

Kessen admitted he was surprised by his election but added that he was pleased because he was particularly interested in women's academics. Futter commented, "We think he'll make an important contribution to the college as a professor from another leading institution with a good, interesting perspective."

The Board of Trustees elects members from recommendations submitted by a nominating committee chaired by Mary Louise Reid. Sallie Y. Slate, director of Public Relations, said the board tries in its selection of members to get a representation of various aspects of running a college. "There are some alumna on the board, there is an architect on the board, a public relations person on the board, several bankers on the board, a lawyer on the board. There's no central casting place for trustees."

Apologia

In case you didn't notice last week, the photographs of Georgie Gatch and Maria de Lourdes Hinojosa on the front page were reversed in printing. Needless to say we're sorry about that.

In last issue's article on the female adolescence conference, Maria LaSala was incorrectly identified as a Barnard student. She is an employee of the Women's Studies Center. The quote excerpted from the article was not the opinion of Ms. LaSala, but of a student who attended the conference.

EMILY GREGORY AWARD DINNER

honoring

Associate Professor Viviana Zelizer of the Department of Sociology

at

*McIntosh Center, Barnard College
Monday, April 18, 1983*

*Champagne Reception 6:30 p.m.
Dinner 7:30 p.m.*

**Subscription: Alumnae, faculty, staff, \$15.00
Students, \$7.00**

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Toes is Tops



Lara Teeter and Natalia Makarova in *On Your Toes*.

by Dorothy Kauffman

Question Which Broadway musical is currently being revived for the second time, boasts the combined creative forces of some of the most important names in American musical theater history, contains three ballets, and stars one of the world's great ballerinas?

Answer *On Your Toes* at the Virginia Theater

This musical first opened in 1936 and featured a young, unknown dancer called Ray Bolger. Its book was written by that grand man of American theater, George Abbott, along with Richard Rogers and Lorenz Hart. Abbott also directed; Rogers and Hart, of course, composed the score. And, oh yes, the choreographer was a fellow named George Balanchine. *On Your Toes* was the first musical which gave the choreographer separate billing.

The musical was unsuccessfully revived in 1954 with Bobby Van and Elaine Strich. The critics declared that the book seemed dated and labored.

Although its score is not one of the strongest Rogers and Hart collaborations, *On Your Toes* does contain a song, "There's a Small Hotel," which has become a classic. The musical is considered revolutionary in at least one significant respect: it's one of the first, if not the first to integrate dance and song into the plot of the musical. *On Your Toes* contains three ballets: the first, "Princess Zehobia," a take-off on exotic ballets such as *Les Sylphides*, second, a number entitled "On Your Toes" and third, the cult classic "Slaughter on Tenth Avenue," with its barroom setting, and seedy but passionate atmosphere.

In the current revival, George Abbott, still indomitable at age 95 after 120 shows and 70 very successful years in the theater, is again the director. In addition to

directing, Abbott has also drastically rewritten the play's dialogue in order to freshen up some of the more dated lines.

This production has had more than its share of the usual problems before arriving in New York. Balanchine fell ill (he is still in the hospital with an increasingly debilitating disease) and the task of restaging the ballets fell to the famous New York City Ballet dancer and Balanchine's named successor, Peter Martins. In addition, the woman playing the ingenue lead was replaced just weeks before the New York opening. The 25-piece orchestra could not fit comfortably into the pit of the Virginia Theater, so the pit had to be enlarged. And to top everything off, during the Washington try-outs of the musical, a piece of scenery fell on the star and great ballerina, Natalia Makarova, causing a broken right shoulder blade and a concussion. She and her partner were replaced for the Washington run, but she healed quickly and there isn't the slightest visible strain or impediment in her dancing.

Even though some of the dialogue was re-written, the plot of *On Your Toes* remains nevertheless corny and contrived. It centers on Junior Dale, the son of professional vaudevillians, who instead of pursuing a career on the stage, becomes a mild-mannered music teacher. He falls in love with one of his pupils, Frankie (a woman), but temporarily deserts her for a glamorous and tempestuous Russian ballerina, Vera Baronova. Vera, in turn, believes her lover and dancing partner, Konstantine Morrosine, to be unfaithful, and seeks revenge. Another one of Junior's pupils, Sidney Cohn, has composed a jazz ballet (rather shocking for that time), but the demanding impresario of the ballet company, Sergei Alexandrovitch, refuses to mount such a project, declaring that one could not possibly dance to such "modern" music. The rich financial backer of the com-

pany, Peggy Porterfield, is eager to give this new ballet a chance and convinces (actually "threatens" would be more accurate) Sergei to produce it.

The ballet is performed with Vera and Junior in the leading roles (Junior had temporarily returned to the stage out of his attraction to Vera who was only using him to make Konstantine jealous). Meanwhile, the provoked Konstantine, who has underground connections, arranges for a hit man to shoot Junior at the end of the ballet "Slaughter on Tenth Avenue" when, at the final moment, he is supposed to collapse onstage anyway. The police arrive in the nick of time and everything ends happily. Junior returns to the ever-faithful Frankie; Peggy and Sergei, go off together, Vera, who has always loved Konstantine, is reunited with him. The happy ending for Vera and Konstantine is somewhat jarring: this man had just arranged for the cold-blooded murder of Junior but Vera doesn't seem to hold that against him.

It should be emphasized that even though the plot is contrived, in the context of the musical it works nevertheless very well. The musical has been directed and is played with the right mixture of gaiety, good-natured humor and forthrightness which overcome almost all criticisms about the plot.

The musical, while not prime Rogers and Hart, does contain several memorable numbers: the haunting "Quiet Night," the humorous "Too Good for the Average Man," and the aforementioned romantic "There's a Small Hotel" which sends smiles of reminiscence to all members of the audience over the age of fifty. The music was conducted superbly, with a great sense of excitement and enthusiasm by John Maurceri, primarily known as an opera conductor. (He led the triumphant production of *Candide* at the New York City Opera last season.)

The dancing is distinctly above average in comparison to the current Broadway fare. Much of the criticism levelled against musicals in the recent past has been that they contain little music and even less dance. No one could possibly say that about *On Your Toes* which brims with good music and energetic dancing. Perhaps the highlight as far as dance is concerned arrives with the *On Your Toes* number which involves a friendly competition between Russian ballet dancers and American tappers. The number is invigorating, and like the rest of the show, bristles with fun.

The plumb role of Junior is played by newcomer Lara Teeter. He is enjoyable to watch and thoroughly professional in both his acting and dancing. He does, however, lack a certain charisma or flashiness that could have made this role a real gem.

Christine Andreas is Frankie, Junior's long-suffering beloved. I have previously seen her in the leads of *My Fair Lady* and *Oklahoma* in which she has always displayed a rich and lovely soprano voice. Her acting is at best tentative, at worst simpering. At the performance which I attended her singing was unacceptably inaudible (I was in the second row!) and many of the last words of the songs were lost. Admittedly, the role doesn't require great acting skills, but her "I'll suffer through this and win the guy in the end attitude eventually becomes wearing.

That adorable bear of a man, George S. Irving, does another one of his wonderfully ethnic performances as Sergei Alexandrovitch. His acquired full-bodied Russian accent could make a Romanov weep. When he sings a few bars of the lovely "Quiet Night" with his beautiful deep voice, one wishes that he could have had an

entire song to himself.

Dina Merrill, sophisticated and classically beautiful as ever, looks appropriately wealthy in her series of stunning outfits. The role Peggy Porterfield, however, calls for more of a comedic touch, and Merrill retains a somewhat aloof stage presence.

The dancer-turned-actor, George de la Peña (who played the title role in the film "Nijinsky") has the thankless part of Konstantine. He is called upon to look passionate, disgusted or menacing and little else. Fortunately, his dancing is fine—if only there were more of it!

Natalia Makarova, in her "speaking" debut as the volatile Russian ballerina, Vera, steals the show. It's true that her petulant outbursts smack of the acting novice, but what the heck! Makarova, a defector from the Soviet Union, has been a prima ballerina for many years. Her dancing is a model of perfection and grace. She has a thick and funny Russian accent that you could cut with a knife. ("I didn't know that dancers could speak!" exclaimed one delighted member of the audience after the curtain fell.) But most unexpected of all is her comic flair and timing which proves highly enjoyable. When Makarova berates her faithless lover, she mocks him for wearing two-inch lifts on his shoes to make himself appear taller. "Two-inch liar! Two-inch liar!" she screams. And then, looking pointedly at his pelvic region, adds with mock-serious disgust: "Everywhere."

On Your Toes is one of the few plays or musicals on Broadway which makes you feel that your money has been well spent. The music, dancing, and high spirits result in a winning combination and I haven't seen such a smiling audience since *The Pirates of Penzance* several years ago. *On Your Toes* is three hours of pure entertainment and fun.

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Director