

OPINION

Letters to the Editor Undergrad Pres. Blasts SDC

To the Editor:

The Students for A Democratic Campus has received much attention and has mounted a considerable publicity campaign. Although the group has concentrated its activities on the Columbia campus, it has also been active here at Barnard. Two members of the group are running for positions on the Barnard student government.

I am sad to say that if these candidates are any indication of the group as a whole, one can characterize the SDC as uninformed, unqualified and even irresponsible. In their platforms, both candidates demonstrate a complete lack of understanding of what Undergrad is, of its functions and of its procedures. They know little, if anything, about current Undergrad activities and concerns. That, however, has not kept them from finding fault.

They both strongly criticize Undergrad for failing to address student concerns. They argue that we have failed to present student views to the administration, and that we make no effort to inform the student body of our concerns and activities. It is interesting to note that their platforms are full of negatives, and make no reference to their past activities and qualifications.

In view of their criticisms, I am forced to ask: "Where have they been this past year?" It is quite obvious that they simply don't know what is going on and have not bothered to find out. Undergrad has addressed every issue of concern to Barnard students, both through Notes From Undergrad and personal contact with stu-

dents. We have expressed student opinion to President Futter during our bi-weekly meetings with her. The fact that we are not picketing outside Barnard Hall doesn't mean that we have not addressed issues such as tuition increases, financial aid and the denial of tenure recommendation to a popular professor.

Criticism, even if unjustified, is acceptable when those criticizing have made an honest effort to understand, that which they criticize. Furthermore, criticism must be accompanied by specific suggestions on how to improve things not just a list of the changes that one desires. The SDC makes many proposals, but fails to explain just how they, if elected, will accomplish their goals. Moreover, current student leaders, both at Barnard and Columbia, have taken action on many of the issues the SDC addresses (i.e. financial aid and tuition increases). Undergrad specifically has been a dues paying member of the Independent Student Coalition, offers financial support to Lesbians at Barnard, and has had input into the recent curriculum review.

Candidates have the responsibility to understand the duties and limitations of the offices they seek. The Barnard SDC candidates have failed on all counts. They fail to realize that as student leaders they would represent all students and not just those who share their political persuasion.

I urge students to carefully examine every candidate's qualifications and motives before voting.

Judy Yee
Undergrad President

Victim Defends Attacker

To the Editor:

On February 27 I was mugged in the face several times on the IRT subway by a man who said, "Give me everything you have. I'm hungry." He was apprehended by transit police. On arrival at the police station, he was found to be homeless, had 2¢ in his pocket and had been staying at the Men's Shelter. He was a black man from Detroit with a previous arrest for subway fare jumping.

On March 4 I was subpoenaed to appear before a Grand Jury for his indictment. I went but refused to sign the indictment. Instead, I delivered the following letter to District Attorney Elizabeth Holtzman:

"... Is there such a severe shortage of defendants that a man with 2¢ in his pocket living in the Men's Shelter at the

time of his arrest must be indicted?

The real defendant in this case is clearly Ronald Reagan. The *daily silent violence* of Ronald Reagan is the underlying cause. A man who believes that in event of Limited Nuclear War 20 million dead would be "an acceptable level of violence" should not be allowed to run loose in the streets, let alone in the White House.

Let an indictment be drawn up naming the real defendant, Ronald Reagan.

Dennis Thomas (the defendant) has no charge to answer. Accordingly, I formally request that the indictment drawn up against him be dismissed."

The defendant was released.

Discovery.
Sidney Simon
Brooklyn



CHIEF... I FOUND TWO MORE TIJUANA TENNIS PROS SEEKING ASYLUM...

Bear Essentials

SENIORS: A letter with important commencement information will be in your campus mailbox.

SOPHOMORES: Time is running out! You must complete your audit of degree progress with your class adviser before planning your program with your major adviser. **MAJOR ELECTIVE FORMS** due in Registrar's, **FRI, APR. 15.** Sophomores in extreme distress about choice of a major see Dean Dobbin, 105 McInnis.

MAJOR DEPARTMENT MEETINGS: **APR. 12 ENGLISH:** 1:30, Solberger; **APR. 13: GERMAN:** 1:30, 300 McInnis; **RELIGION:** 5:30-7:30, East Lounge, East Asian Studies; **4th floor, SPANISH:** Noon, 207 McInnis; **APR. 14: AMERICAN STUDIES:** 2-4, 400 Lehman; **ARCHITECTURE:** Noon, 500 Barnard; **ENVIRONMENTAL SCIENCE:** 2-4, 200 McInnis; **APR. 15: BIOLOGICAL SCIENCES:** 12:30, 400 McInnis; **APR. 17: URBAN STUDIES:** 1:30, 401 Lehman; **APR. 18: ANTHROPOLOGY:** Noon, 328 McInnis. Check departmental and Registrar's bulletin boards for other meetings.

PROGRAM PLANNING MEETINGS FOR AUTUMN '83: Check your campus mailbox for the schedule of **REQUIRED MEETINGS for FRESHMEN** with their class advisers (**WED, APR. 13-MON, APR. 18**). Please note two corrections: Dean Rowland will meet with her advisees, Class of '83, 1 PM, **APR. 14**; Mr. Stuchman will meet with his advisees, 417 Lehman, **APR. 15, 1 PM.**

FINANCIAL AID DEADLINE has been extended to **WED, APR. 20.**

PRE-MED APPLICANTS for 1984: All CAS applications are available in 105 McInnis. Profile sheets are due. Representatives from Medical Program at Yale, France will be on campus **THURS, APR. 14, 12-1, Jean Palmer Room.** **SPRING CRAFTS FAIR and BAKE SALE** sponsored by the Office for Disabled Students, **THURS, APR. 14, 12-4, 4th floor Lobby, Corbett Room, Gateway, 1983.**

* Important information provided by Student Service office as a paid subscription.

Barnard Bulletin

107 McIntosh
290-2119

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Mead

Continued from page 1
are fundamental and incredibly right."

"Despite the glaring faults, it certainly remains an important work in the exploration of Balinese culture."

Professor Mortan Klass of the Anthropology Department said, "We're looking at a human: she was not perfect, she was not a goddess, or an earth mother, but a human being."

Professor Robert Murphy of Columbia University, describing Mead's contributions to anthropology as a discipline commented, "In Anthropology there are no right answers but only right questions, and Margaret Mead asked some of the oldest questions and some of the best ones."

"I used to wince when I said I was an anthropologist and someone would say, 'Oh, like Margaret Mead.' Now I say, 'Yes, just like her, but she's a hard act to follow.'"

Join Bulletin

Johnson

Continued from page 6

She dismisses the myth that ideal conditions are essential, suggesting that much good writing has been accomplished under adverse circumstances: "Hermetically sealed-off writers probably will not have anything interesting to say after awhile. There's a certain sameness in the fiction I read. I don't think it's a bad idea for writers to be out in the world, whether it's working a full-time job or being on the road."

In discussing Barnard in *Minor Characters*, Ms. Johnson comments that it took her some time to get over her negative feelings about the school. This was mainly due to the fact that "writing was taught by sexist males who were good technically but who did not feel the life of a young girl was very interesting material." She comments that this was largely due to the times, since in the 50's "the standard attitude towards young women was that they would marry soon after they graduated, and become cultured wives. Traditionally, women did not write, and if they did, it was thought to be dull, or shocking, if they wrote about sex."

Ms. Johnson feels that things have improved vastly for women and women writers, who can now write honestly about their lives: "We'll never go back to the dark ages women's writing again."

In general, Ms. Johnson thinks the 80's are a more difficult time to be young than the 50's, citing economic restraints as the major difference. "It's much harder for a young person to come to New York or San Francisco and decide to be an artist or a writer and live on the edge of things. It requires a great deal of money to do even that. It's harder to pursue a more bohemian lifestyle." She cautions, however, that this lifestyle is not for everyone and many young people can wreck their lives "trying to be something they're not cut out to be."

For the future, Ms. Johnson is planning another novel in which she will use a more mixed form: she comments, "It's rather hard to discuss at this stage. Writing *Minor Characters* will affect the rest of my work . . . I'm really interested as to how this new novel will turn out."

On Campus

April 13
Riverside Dance Festival presents
Dancemoves/Irene Feigenheimer
8:00 pm. at the Theatre of the Riverside
Church
Reservations: 864-2929, \$6 or TDF + \$1 or \$4
for senior citizens and students with I.D.

The Italian Cultural Institute and the Center for Italian Studies present
The Piano Duo, Pastorino Pang
8:00 pm, Teatro Piccolo, Casa Italiana
Reservations: 280-2906, \$5, \$3 students,
members, senior citizens and children.

April 15
Myra Dradwell Day
A Symposium on Women and the Law
12:00 pm—7:00, Columbia Law School

Riverside Dance Festival presents
Dancemoves/Irene Feigenheimer
8:00 pm at the Theatre of the Riverside
Church
Reservations: 864-2929, \$6 or TDF + \$1 or
\$4 for senior citizens and students with
I.D.

April 17
Riverside Dance Festival presents
Dancemoves/Irene Feigenheimer
2:00 pm at the Theatre of the Riverside
Church
Reservations: 864-2929, \$6 or TDF + \$1 or
\$4 for senior citizens and students with
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Albee Out On A Limb

by Michael Epstein

On Tuesday, April 5, the hearts and minds of New York's most illustrious drama critics turned excitedly to the Lyceum Theatre, for what they hoped would be a significant theatrical event: the triumphant return of Pulitzer Prize-winning playwright Edward Albee to the Broadway marquee. Electricity was in the air as the city's best and brightest took their seats, pens poised tensely atop paper as the curtain rose on Albee's latest creation, *The Man Who Had Three Arms*. What they saw, unfortunately, was more shocking than electric; in fact, one might almost say the evening was an unmitigated disaster. Almost, that is, except for the performance of Robert Drivas in the title role.

The play is beset with such a large array of problems that to articulate them in detail would not only be a waste of time and newsprint, but a cause of depression for most critics. Briefly, the script was poorly written. The show was presented as a lecture, with the title character spewing out frenzied descriptions and anecdotes from his past to what is supposed to be a captivated audience. Yet, the audience was anything but captivated; the sheer monotony and lack of action of plotless drama elicited

yawns, snickers and embarrassed grins as some of the audience chose to quietly exit the theater instead of enduring Albee's contrived ennui. Equally boring was Albee's direction or lack thereof. Instead of energetic blocking, most of the action takes place behind one of two lecterns. Even Albee's attempts to transcend the time and space of the lecture through flashbacks were dry, rendered ineffective by contrived symbolism and the seditary postures of Drivas' supporting players, William Prince and Patricia Kilgarriff, who walked in and out of bland stereotypes with little warning.

Despite Albee's script and direction, Robert Drivas sparkled as the tormented man. He was at once funny, bitter, whimsical and contemplative—a true professional who not only delivered his lines with precision, but ran a remarkable spectrum of emotion. An articulate man with a look and sound vaguely reminiscent of a young Robert Preston, Drivas had won over the audience by the end of the second act with his charm and pathos. Ironically, the utter leasiness of this play enhanced Drivas' performance as the pathetic freak. I, for one, could not help feeling sorry for him.



David Schmitt and Alexander Wilson.

by Rosemary Siciliano

It seems the fashion these days to produce movies or plays aiming to convince the general audience that homosexuals are normal, sensitive people who happen to prefer lovers of their own sex. So, it didn't surprise me that the press release for *The Other Side of the Swamp* (by Royce Righton) described the plot of the show as "a two character gay love story." But, if I wasn't surprised by the subject, I wasn't excited either. Here we go again, I

thought, and from the start it seemed that I had good reason to be somewhat cynical, if not bored with the whole idea. After all, I'm already familiar with the stereotypical male homosexual persona. On one hand, Alexander Wilson plays Terence Jenkins, a stuffy, meticulous, emotionally high-strung gay male, complete with ascot, effeminate posture, and exaggerated speech (not to mention his penchant for a good cane whipping). His lover-to-be, Leslie Brown, played by David Schmitt, fits the

Photo: Tom Lewis

by Adrienne Bürgi

La Belle Epoque is the name of a current exhibit at the Metropolitan Museum's Costume Institute. About 150 men's and women's costumes and accessories of the period between 1890 and 1920 are tastefully displayed by lifelike mannequins in an atmosphere of casual classical music and richly decorated parlors and salons.

"La Belle Epoque" witnessed the rise of the Ballet Russes, painting by Picasso, Gauguin, and Matisse, and the exciting modern dance innovations of Isadora Duncan. Clothing of this period is at a sort of transitional stage between the restricting bodice and bustle of the 1890's, and the free, corsetless flapper dresses of the 1920's.

The fashion of this time included the adoption of the "hourglass" silhouette by women. The cumbersome bustles were replaced by closely-fitted jackets worn over draped skirt-dresses, which, while no longer trailing behind, were worn down to the ground. Velours and intricate details such as braiding and appliques were used to decorate skirt edges, collars, and the bottoms of sleeves.

A day suit displayed for a lady of 1892 consists of purple satin, brocaded in paisley design, trimmed with dark purple chenille, and adorned with swags of beads and satin bows.

Hats were imperative for women at this time, and they were often quite striking or frivolous, with feathers, veils, glass stones, ribbons, sequins, fans, and other ornaments, depending on the occasion and the daring of the lady. Outfits were not complete without gloves and frilly parasols, some elaborately laced and ruffled to make great objects of show as they topped off a woman's apparel.

The exhibit displays clothes for various occasions and activities in and out of the house. A marvelous ball gown, dated 1902, is made of white satin, bordered with black velvet in the increasingly popular Art Nouveau scroll design, and trimmed with black velvet and white net. You can almost hear the swish of the material as the wearer mingled with the guests.

A simple tea gown of the year 1900, designed for receiving guests, is far from simple as it includes a black and green floral brocade, trimmed with black velvet and pleated black chiffon.

In front of a Seurat "Grande Jette"-type painting of an enormous, leisurely park scene, mannequins sport a variety of summer suits, all remarkably light-weight and airy, compared to the richly brocaded or fur-lined creations for the more elegant events. Still, stylishness was not sacrificed for hot weather. A 1904 summer suit of white linen and tape lace, with net insets

along the sleeves and bodice made for an attractive and cool dress for a day in the park—with a matching bow-topped parasol, of course.

Just as colors for women included bright purples, greens, and yellows, it appears that the men of that period were not without their own flashy set of colors and designs. The drab black or gray suit which many people of today imagine typified the turn of the century was only a small part of



1884. LADY'S STREET DRESS

the array of styles that existed in men's apparel. A sporting jacket of 1910 consists of beige wool checkering, reaches the top of the legs, and was worn over a bright, solid red vest with a patterned black tie. With that, there were tight black slacks worn with knee-high leather boots, and last, but not least were the sunglasses and sports

audience gets a genuine glimpse of the thoughts, feelings, and interaction between the lovers.

They first meet in a bar, and return to Terry's apartment in Kensington. He is more wealthy and polished than Leslie, and it appears that their polarity will stand in the way of even a one night stand. But they have a common link; they are both actors. The relationship begins, and it emerges early on that Terry experiences a great deal of anguish and shame over his sexual preferences. Terrified that anyone should know, he spends much of his time in a nervous fright, drinking and drugging his fears and insecurities away. Leslie, who openly accepts his homosexuality, minimizes

cap, creating what was perhaps the most debonaire athlete of the cricket circles.

It is difficult to imagine this sort of clothing without somehow experiencing the feel of the period. Fortunately, the displays are enhanced with backdrops, so that the mannequins are seen in context.

It should be kept in mind that the wearers of most of the clothing in the exhibit were people of high society, aristocrats, and, in several cases, royalty. The show depicts contemporary dress accurately and shows how the homes or favorite ballroom settings appeared. The paintings decorating the many walls of the "salons," not only give a sense of the art of the time, but also offer a glimpse into the lives of these people. "La Belle Epoque" is without question an appropriate title.

For the rest of the population, who were not so fortunate as to afford a sumptuous wardrobe, there was an alternative to the sequins and beaded silks, since several fashion innovations were occurring. A real

La Belle Epoque



Walking costume in the Bohemian style worn with hat tilted forward to balance the swing of the skirt; 1907



revolution of the 1890's was knickerbockers for women. These emerged as the solution for cycling, an activity that was almost impossible with long skirts.

At this time, too, balloon sleeves became common and fur muffs were almost universally worn. They were small and could be carried on one hand, leaving the other hand free for lifting the dress.

Blouses and starched linen shirtwaists were also becoming fashionable. Lace and frills adorned these blouses, and by the first decade of the 20th century, lace was worn to a great extent on collars, collarettes, sleeves, overbodices, and petticoats.

By 1911, one of the strangest garments ever worn by women had appeared. This was the hobble skirt, which constrained the legs so completely that walking in that narrow tube of the skirt was almost impossible. The feminine silhouette at this time resembled a triangle on its apex, and these skirts were so tight that they left no room for pockets; thus, the handbag resappeared.

Dresses and skirts continued to be full length in 1912 when a kind of tunic overskirt made its appearance. By early 1914 this style had become the feature article of dress upon which the attention of designers was concentrated.

Going through the exhibit, it is inter-

esting to note the subtle changes and the direction of fashion from 1890 to 1914. The end of the 19th century witnessed the slip of the wide sleeve down over the forearm, facilitating the wearing of short capes. An elegant white ermine fur jacket trimmed with black-tipped ermine tails and black velvet ribbons demonstrated this innovation at the exhibit.

Men's clothes were now divided into formal and informal wear. The formal consisted of a long frock coat with silk lapels, white or gray waistcoat, striped trousers, an all-the-way-round stiff white collar and a silk top hat. Informal wear consisted of a checked suit or knickerbockers, a Norfolk jacket, and a straw hat. By this time, men's evening dress had been divided into the formal tail coat and the informal dinner

jacket. Each of these modes are represented at the *Belle Epoque* showing.

Besides clothing, the exhibit offers a chance to see interesting accessories from satin slippers to rhinestone necklaces and elaborate hair combs made of horn and silver. If you visit *La Belle Epoque*, which runs through September 4th, make an effort to see the shoes. If you can actually see them underneath those long, flowing gowns, you'll notice they're remarkable. Women's shoes were high and tightly buttoned, and a man's formal evening dress may have included black patent leather shoes with bows on them. With such details in clothing during "La Belle Epoque," from head to toe for both sexes, it may very well have been difficult to discern who was really the belle of the ball.

Computer Age Calls Upon the Prowess of Writers

by Natalie Wigotsky

In an age that is becoming more and more computer-oriented, problems are developing for those without computer background. We cringe at the thought that this foreign and intangible system is governing our lives. If the computer is to determine our actions and our decisions, then it is frightening to think that we may not be in control. It seems that a new presence is invading our world, a new governing force, a new "big brother," and we don't know how to press the correct buttons to make the whole thing work for us.

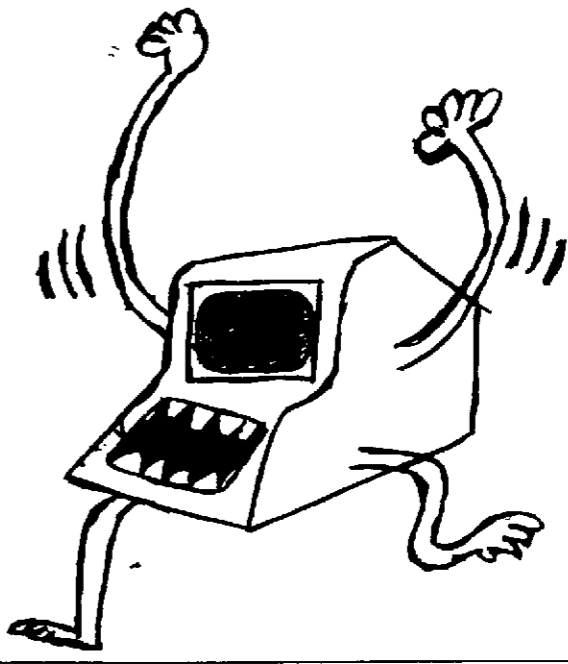
The problem lies primarily in the system itself. It is complex and science-oriented, and the computer companies do not make it easier. They print manuals that an Ivy League physics major would have trouble understanding. In a technical age in which everyone is not technically-oriented, we need a means of taming the formulae. We need to be able to control this theoretical language so that it is tangible to everyone. We need a link for the layman, so that he can be involved in this world.

Computer manufacturers are acting on this by hiring technical writers who can provide access to this new field, a path which enables everyone to get inside the computer. These technical writers, who have starting salaries comparable to those of recently-graduated engineers, do not

necessarily hold degrees in computer science; many are fine arts or humanities majors. What they provide through their simplified writing of "computer rules" are explanations for the person who is not familiar with computers, which enables them to understand how to operate computers. Through this new system, a consumer can now buy a console, pick up the manual, and understand how to operate this new toy.

This writer is put in an up-front position: he is in charge of linking the computer's brain to the customer's ability to control this brain. Instead of reading a three-hundred-page manual which describes the machine's specifications in detail, the consumer can read one written in much simpler language. For people buying computers, the greatest anxiety lies in trying to hack away at the incomprehensible terminology. The technical writers are alleviating some of the pain by simplifying the language and injecting cartoons and interesting graphics which make it fun to learn. People do not enjoy investing \$4,000 in a computer to then have to spend three months trying to decipher the user's manual. In the end, won't the company with the easier-to-understand manual triumph over the fancier machine with the information that is hard to read and difficult to understand?

Continued on page 8



Bulletin Graphic by Natalie Wigotsky

Swamp Attempts to Portray Gay Relationships

tough, masculine, handsome, you'd-never-believe-he's-gay type. Although it turns out that these generalizations are played so prominently in order to melt them away under the light of the men's love for each other, they do much to obscure the point of the play. Understanding this design cannot excuse its initial hindrance to the development of the relationship between the two men, and the credibility of their love.

Fortunately, the attempts to shock the last dram of reticence or embarrassment about homosexuality out of the audience (Schmitt tends to walk about the stage in underwear of varying colors, and at one point the two men kiss on stage, finally fall off, and in lieu of the emphasis on sex, the

zes the importance of sex, saying "What is sex for but for fun?" He is the instrument through which the major themes are voiced. "It takes all kinds to make a world."

In the four years the play covers the two men come to need and care for each other. Terry helping Leslie on his way to success as an actor and playwright, who in turn supports him as he loses his own wealth. Terry's fear of being found out keeps him in hysterics for most of the play, and luckily, when these scenes become tiresome or overly melodramatic, witticisms pop up unexpectedly to the rescue. In the middle of one of Terry's tantrums, he lifts the tension by adding to his list of inadequacies that "he is older than God's Grandmother." The laugh here is much ap-

preciated, and the two actors show their best in their happier moments when they bounce witticisms off each other with wonderful timing.

This part of the show makes it worthwhile to go see. It is not just another gay love story—no more than *Dr. Zhivago* loses if you've already seen *Gone With the Wind*. It only suffers a loss in its weak beginning and drawn out ending when Terry pours out his emotional and psychological history in unnecessary explanation.

However, the parts are played with sensitivity and energy, and the central, most touching concern of the work, the lovers' relationship, owes much to the actors' performances.

Alumna Publishes Major Novel—Minor Characters



Joyce Johnson, author of *Minor Characters* published by Houghton Mifflin Company, 1983

by Florence Wetzel

In her book *Minor Characters*, Barnard alumna Joyce Johnson discusses her life within the nucleus of the 1950's Beat Generation, including a two-year relationship with Jack Kerouac, author of the Beat bible, *On the Road*. She also examines her life as a young writer who fought against the stereotypes that have hindered women. In a recent interview, Ms. Johnson talked about *Minor Characters*, and about her views on writing, Barnard, and today's youth.

Ms. Johnson started *Minor Characters* in 1980, interrupting the novel she was

writing at the time: "I went to hear some jazz one night and there was something about the whole atmosphere that brought me back to the 50's, and I began to reflect on how many people had not survived, and what a toll it had taken on my friends. I suddenly knew that the time had come to write the book."

The twenty-five years that had passed also gave her the necessary perspective. "If I had written the book at twenty-three, it would have been very different, largely a tragic love story." She added, "I also did not want to go through life as 'the girl who knew Jack Kerouac.'"

Although Ms. Johnson has published

two other books (*Come Join the Dance*, a novel about a young girl in her last weeks at Barnard and *Bad Connections*, the story of a woman's extramarital affair), *Minor Characters* "seems like the first book I've ever published, due to all the publicity it's gotten." It is also her first non-fiction work, but she did not find the change in genre difficult: "I proceeded as if I was writing an autobiography in that I did not interview people. I decided it was my version of events and not actual fact that was important. I was true to my memory, even to my lapses of memory . . . Memory is a great editor."

This is an interesting statement in light of the fact that Ms. Johnson herself works as an editor at Doubleday. Even with a nine-to-five job that usually runs later, she manages to find time to write. "I discovered that it's impossible for me to go through an entire day at the office and then come home and write, so I write at the beginning of the day. The book sort of accumulates page by page," she said.

But she also feels that "serious writers should be responsible not only to their own work, but to the literary community as well. I come out of a tradition of writers

supporting other writers—that was something the Beats did, by trying to help each other get published and being very involved in each other's work. I feel something of the same spirit in my work as an editor."

According to Ms. Johnson, there was generally a more do-it-yourself attitude toward the arts in the 50's. "If a publisher wouldn't publish your stuff, you'd get together with a few friends, pool your money, and start a magazine, or hold a reading. Writers constituted their own audience." She adds, "Now there seems to be an increasing reliance on grants. If art and literature are to persist, people will have to start to take things into their own hands again."

When advising young writers, Ms. Johnson stresses that they should have no illusions about supporting themselves by writing. She feels, however, that disciplined writers will always find a way, even if they have to work a full-time job and make other sacrifices. Ms. Johnson also stresses consistency: "Try to write every day, not just save it up for vacations or weekends."

Continued on page 3

Life: Offensive Yet Amusing

by Peter Millis

By switching media from television to film, Monty Python has been able to increase the scope, depth and grotesqueness of their hysterical human and societal caricatures. Their latest celluloid opus, *The Meaning of Life*, not only makes the audience laugh a lot, but contains scenes to provoke and offend all but the most unconscious of moviegoers.

Life of Brian, the six member British comedy team's previous effort, desecrates organized religion with considerable subtlety and skill. *The Meaning of Life* goes further with equal adroitness by defying

either directly or indirectly any attempt whatsoever at finding a *raison d'être*. People, institutions and social situations are warped almost beyond recognition allowing the audience no convenient home base, keeping them adrift in the riotously absurd happenings on the screen. I laughed incessantly throughout, and left the theatre both grinning and feeling pathetic. The person I was with only "sort of liked it" because she "had trouble laughing at herself."

Beware the "liver donor" scene and the "Eat man in the fancy restaurant" scene. Go.

PRE-LAW STUDENTS:

The E.C.S. Pre-Law Society and the Dean of Studies presents:

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Time: 4:30 P.M.
Place: Sulzberger Parlor

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SPORTS

Foilers Finish Tenth at NCAA; Third at NIWFA

by Maya Marin

The NCAA Women's Fencing Championships, held on March 17-19, featured twelve strong teams such as Penn State, the University of Pennsylvania, Cornell, Barnard and Yale. Barnard was seeded seventh as a result of the team's season record and the fact that the team also placed second in the Regional Qualifying competition.

The Barnard team seemed "overwhelmed" and "out-of-balance" because of the strong competition. Barnard's first opponent was Stanford, a team that the Bears had never fenced against before. Tracey Burton '83 gained three points for Barnard as did Lisa Piazza '85. Betsy Kavalier '86 gained one point; Donna Gaston, the fourth member of the Barnard varsity team, put in a good effort but was unable to score any point. The final score was 7-9 in Stanford's favor. Coach Everson commented that this loss was definitely a "disappointment."

Barnard faced #2 seeded Ohio State next. Burton gained one point and Piazza won three for Barnard. Sheila Sokolowski

'85, a member of Barnard's JV squad substituted for Gaston for two bouts. Out of sixteen bouts, Barnard managed to win only four, and Ohio State defeated the Bears 4-12. This was the second loss for Barnard, which put them in the consolation round.

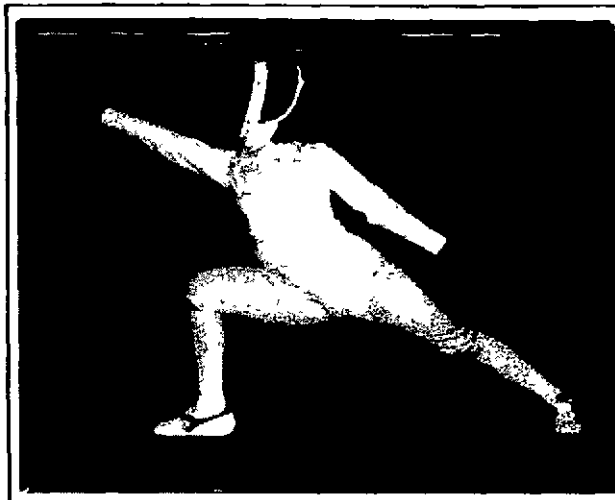
In consolation, the foilers fenced Notre Dame and defeated them by a score of 9-5. Since Barnard was no longer in the top eight of twelve teams, the Bears then moved to fence for ninth place. In order to do this they had to defeat the #1 rivals, Yale. In previous meets scores were close, with Barnard losing once by seven touches and with Barnard winning by just two touches. Going into this fourth match, the pressure started to build.

Yale was really ready for this particular match because they had lost to Barnard by a close score previously. As a result of Yale's eagerness to win, the team defeated Barnard 9-3. This left Barnard in tenth place in the NCAA finals.

Last year, Barnard also finished tenth but out of sixteen teams and not twelve. Coach Everson noted that the "combined strength of the meet" made it a "wonderful meet to fence in. It was a true national championship that was hard fought."

The third and final day of the NCAA Championship was devoted to individual competition. Qualification for this event was determined from: the fencer's Regionals' record, the strength of the school's schedule, the opponents and the percentage of meets won individually. Tracey Burton and Lisa Piazza were two of the twenty-four collegiate fencers to participate in this event.

In the first round, the fencer's competed in a seeding round. Piazza finished 2-3 and Burton 4-1. This placed Burton in a high seeding position. In the second round Lisa finished 3-2 and Tracey finished 2-3. Everson commented that the strong draw-



Maya Marin

Tracey Burton '83 has gained two more All-American titles to add to her collection—one from NIWFA and the other from NCAA competition. Burton also made second Team All-Ivy.

ing of fencers made Burton and Piazza ready from the first touch. Burton lost her final bout in this round to O'Neill, from U. of Penn, with a score of 5-4.

The final round was the direct elimination—two losses and the fencer was out of competition. Here is where Burton regained new confidence and displayed some of her best fencing coach Everson has ever seen. Burton was focused and defeated her opponent O'Neill by 8-0. Her second opponent was Angelakis, from Penn State, who is also current USFA Senior Women's Champion. Although Burton remained assured and positive, she lost the bout 8-4. However this was only her first defeat.

Burton's third match was against Monplaisir, from Hunter college which went touch for touch and proved to be a most exciting and very aggressive game. Burton lost her final match 8-7.

Piazza fenced first against Farkashazy of Wayne State and won 8-7. Piazza then

fenced Botegen from California but lost 8-4. Her third match was against O'Neill. Lisa yielded to her opponent 4-8.

Burton finished seventh and is a member of the second team All-American, while Lisa from her season record qualified for the first team All-Ivy. Burton from her season standings finished second team All-Ivy.

Anticlimactic to the NCAA was the NIWFA championship on March 25-27. Here Barnard finished third following #2 Temple and #1 Yale. This achievement was a true team effort. Burton finished third and gained her second All-American for the season in individual competition. Piazza finished in eighth place individually.

The Barnard fencing schedule has come to a close for the season. The most important achievement this year has been the team's effort to work together as a unit. They suffered the defeats together and cheered their victories. This unity and fidelity has brought this Bear team through so much more than anyone could ever know.



Bulletin photo by Maya Marin

Captain of her team, Burton has won 84% of her matches this season.

Daly Thrusts Javelin Toward Nationals

by Maya Marin

At Southern Connecticut last weekend, Barnard claimed two highly esteemed personal records. No Barnard relay team or individual runner came in any lower than fifth place even though Barnard faced competition from Southern and Central Connecticut, Stonybrook and Trenton State, to name a few.

In the four by 800 meter relay, the team of Rebecca Wallach '85, Jennifer Nail '86, Mary Booth '86, and Maria Desloge '84 finished with a time of 10.38 minutes, in fifth place.

Helen Doyle '85 ran the 10,000 meter run in a little over 45 minutes. Doyle came in first and won this race. This was only one highlight of the day.

Freshwoman Carey Daly thrust her javelin 40.78 meters. Not only did she win the event, but Daly also qualified for the NCAA Championships in Naperville, Illinois this May.

Two Barnard runners participated in the 5,000 meter run. Ari Brose '84 finished second with a time of 18.57 minutes and Katey Murphy '86 finished fifth in a little

over 20 minutes. Brose's time is important to note as she is only .37 minutes shy of qualifying for the NCAA Nationals also. The upcoming meets for the next month and a half will give Brose enough time to better her speed to qualify for this event. Coach Kate Moore commented that if Brose did qualify, it would be an excellent opportunity for her.

Moore is also looking forward to the meets at St. John's and the Penn Relays where the Bears will have more chances for NCAA qualifying events.

Netwomen Set Back by Fordham University

by Maya Marin

Barnard faced tough competition last week against Fordham University, the current Division II Champs, but the Bears lost by a score of 3-2 on March 30. Even though Barnard suffered defeat by only one point, each player tried to hold her ground, and the individual scores show this aspect of the match.

First on the Barnard ladder was Leesa

Shapiro '83. In the opening set, Shapiro's opponent claimed victory 5-7; however, Leesa came back in the next set to defeat her opponent with an easy 6-2 score. The final set played, went to Shapiro, who came through with another 6-2 victory for Barnard.

The most impressive match of the Barnard—Fordham singles play proved to be freshman Philippa Feldman. Feldman

had lost the first set 0-6 but then returned with a 7-6, and 6-3 win. In the 7-6 set that Philippa gained, she was down 0-3 and had to use her strategy to secure that set.

Karen Panton '84 lost two sets 6-2, 6-2 and Debbie Dzierzeski '86 lost the final two sets 6-0, 6-0. The only doubles match played consisted of the team of Amy Brigglio '84 and Kay Diaz '86. Their oppo-

Continued on page 8

JOX BOX

ARCHERY: Coaches Al Lizzio and Peter Dilliard

April 16-17—Eastern Regional Championship
Atlantic City, NJ

TENNIS: Coach Debra Abshire
April 15-17—Middle States (Trenton)



Phi Beta Kappa Announced

The Barnard section of Phi Beta Kappa is happy to announce the election of the following Barnard students

Lisa Allison	Political Science
Martha L. Baer	English
Andrea J. Baron	English
Sharon Barth	Economics
Emily E. Bestler	English
Mary E. Bingham	Economics
Dina Blanc	French
Christina M. Boufis	English
Tina Charnoff	Architecture
Mary Jung Me Cho	Economics
Kathryn A. Clokey	Philosophy
Cassandra G. Cook	English
Patricia A. Cremus	English
Flavia Destefanus	Medieval and Renaissance Studies
Elaine R. Friedman	Biochemistry
Susan D. Gargulo	Art History
Polyxene Gazetas	Biochemistry
Louisa Gilbert	Anthropology
Bernice E. Hoffman	American Studies
Ottobe Jarmel	Philosophy
Mardi S. Katz	Political Science
Minta Kay	Political Science
Hyung L. Kim	Biology
Ellen D. Knox	Urban Studies (English)
Abigail S. Koppel	English

Rachel Landerer
Ellen S. Levy

Sharon Liberman
Donatella L. Lorch
Irene Mallia
Saralyn Mark
Jean Simonoff Marx
Mary Anne Muriello
Vivian B. Newman
Miho Nishimura
Jennifer Norris
Nadine M. Orenstein
Leslie A. Perrell
Barre R. Phelps
Christine M. Proeiv
Madelyn A. Rapp
Rifka D. Rosenwein
Julia E. Rothchild
Elma R. Sagarman

Rona J. Schonfield
Jennifer E. Spiegler
Ellen J. Spitzer
Mariko A. Takahashi
Judith Thompson
Carol R. Turubiner
Mary K. Vint
Dorit R. Wohlmuth
Grace C. Wright

Political Science
American Studies and Art History

Art History
Oriental Studies
English
Biology
Political Science
Biopsychology
Psychology
Economics
Mathematics
Art History
French
Economics
Economics
Health Studies
English
Philosophy and Psychology
Economics and Mathematics
Political Science
English
Biology
Architecture
Economics
Economics
Environment Conservation
Economics
Biochemistry-Chemistry

The initiation will take place on Thursday, April 28th, 1983 at 3:30 p.m., in the James Room, 414 Barnard Hall.

Tech Writers

Continued from page 5

"Now the writers are involved in the development process—it usually means extra writing, but the product is much better in the end," said Charles H. Sides, lecturer at M.I.T., who has just begun teaching an eight-week seminar on technical

writing to three hundred employees of the Raytheon Corporation.

One would assume that background in computer science and education would be of advantage in entering this profession. One technical writer for the Apple Computer Company remarked, however, "The fact that my computer science background was so limited turned out to be a great

asset, because it allowed me to look at the product from a layman's perspective—if I couldn't understand it, I knew my users couldn't." The writer had taken only one computer course while in college at Stanford; in order to learn to operate the machine, he constantly used the computer at the company for his own work, and expanded his knowledge by asking questions of the other employees. What one apparently needs in this profession is empathy for the customers; the writers have to put themselves in the buyers' places so that they can see if their writing will be effective and helpful. While many of the writers

may feel that their lack of scientific or technical backgrounds does not hinder them, some, like Elizabeth Babcock of Data General Corporation, differ in opinion. Babcock, who majored in music at Wellesley, writes instruction manuals for computer users. "I enjoy my job tremendously," she said, "but sometimes the programmers I work with have a hard time respecting me, because I don't come from a technical background."

Prospects for technical writers seem good due to the growth of the computer industry, and because many people feel a need to have computers in their homes.

Tennis

Continued from page 7

nents Luz de Carvalho and Susan Tully of Fordham won with a score of 6-2, 6-0.

The two victories of Shapiro and Feldman made the final score 3-2 in Fordham's favor. Barnard's current record for the spring season is 1-2. The Barnard vs. Iona match that had been scheduled for April 5 was postponed. That match will take place on April 22nd at Baker Field.

HEY . . .
WRITE
FEATURES

The 4th Annual MYRA DRADWELL DAY A Symposium on Women & The Law

Friday, April 15
12:00-7:00

The Columbia Law School
Run for Equality begins Noon in Riverside Park at 116th
Sponsored by the Columbia Law Women's Assoc.

The Third Annual Samuel R. Milbank Lecture in Health and Society "THE ETHICS AND ECONOMICS OF HIGH-TECHNOLOGY MEDICAL INTERVENTION"

By

Michael E. DeBakey, M.D.
Chancellor of Baylor College of Medicine
Thursday, April 14
12 Noon
Lehman Auditorium
Altschul Hall

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Robb David S. Silber, director

PREREGISTRATION FOR FALL 1983 BARNARD PSYCHOLOGY COURSES

DATE: April 14 & 15
TIME: 9:00-5:00
PLACE: 415 Milbank
HOW: Seniors put their names on posted sign-up sheets; Non-Seniors enter a randomly drawn lottery

WHICH COURSES: Psych. 1005 Learning with lab
Psych. 1008 Perception with lab
Psych. 1609 Statistics
Psych. 1117 Physiological with lab
Psych. 1127 Developmental with lab

All other courses will enroll students on the first day of class in the Fall.

FALL 1983 COURSE OFFERINGS ARE POSTED ON THE BULLETIN BOARD OUTSIDE 415 MILBANK.
PICK UP MORE DETAILED PREREGISTRATION INFORMATION OUTSIDE OF 415 MILBANK.