

Barnard Bulletin



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Fifty Cents

February 6, 1985

CISA: Hawks & Doves Debate US-USSR Ties

by Sarah Morgenthau

On the weekend of February 7-9, 1985, exactly forty years after the historic Yalta conference and the beginning of an increasingly heightened U.S.-Soviet hostility, students at Columbia University will host a Conference on International Strategic Affairs (CISA). Columbia Law Professor Richard Gardner, who will open the floor on Friday, said, "Never has the issue of nuclear weapons and the question of how to deal with them in defense planning been so important. It is one of the basic questions facing our country and that which we are going into negotiation about in Geneva. The timing couldn't be better."

The three-day symposium will be divided into three areas: "Arms Control," "Defense Systems and Strategic Thought," and "Present and Future American Reshaping of the Strategic Triad."

Center for World Affairs President Adam Tanner, Vice President Consuelo Marquez, and Comptroller Morris Hadley have been diligently working for the

last fifteen months to obtain college students from across the country and many prominent American and Russian policy experts, including William Colby, Armand Hammer, Marshall Shulman, Richard Pipes, David Garth, and Richard Allen to participate in the conference. Members of the Center's Board of Counselors, Alfred Stepan, Richard Pious, and Zbigniew Brzezinski, worked closely with the student officers.

The CISA conference, like other events the Center has hosted in the past few years, is an attempt to contradict accusations that students are conservative, apathetic, and only interested in making money. Tanner said, "We are concerned about world problems but at the same time we are willing to confront them."

"Activism among students does exist," says Marquez. All the other

forums the Center has sponsored such as the Iraqi-Iranian debate held at Columbia last spring have had such a great turn-out that its members were driven to organize further events. A second CISA conference on U.S.-Soviet relations is already being planned for next year.

In order to participate in this conference, students were required to submit their general qualifications and a 10-20 page paper on either the arms race or U.S.-Soviet relations. The papers were really impressive, says Marquez. They seem to indicate that students are not just grade-grubbing; that there is a great deal of student involvement in world politics. Fifty students were accepted from such schools as Berkeley, Harvard, Dartmouth, Yale, and Columbia.

Students will be presenting their pa-



Prof. Richard Gardner

pers and speaking with policy experts during designated interim periods. Experts will comment on the students' papers and

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Freshman Seminars: Quality Goods

by Shelagh Lafferty

With the spring Freshman Seminar Program already into its third week of the semester, Professor Robert McCaughey, Director of the Program, released a mid-year progress report based on student evaluations of the fall Freshman Seminars.

The evaluations offered by the students enrolled in the Freshman Seminar Program this fall were overwhelmingly positive, said McCaughey, who based the survey on 229 submitted evaluations.

More than three out of every four respondents expressed satisfaction with their seminar. Seventy-one percent of the freshmen surveyed stated that every Barnard freshman should be required to take the Freshman Seminar.

Twenty-eight percent (28%) of the students noted that they felt the seminar had "a significant to positive" impact on their writing skills. Another forty-five percent (45%) claimed the program had only a

marginal to positive effect in this area.

One of the purposes of the report was to try to determine whether those students who responded positively to their seminars shared a correlation between a student's feeling about her seminar and a set of variables, including whether she was placed in her top seminar choice, the section and cluster she was enrolled in, her Scholastic Aptitude Test score (verbal), her grade in the seminar course, and her intended academic and career interests.

McCaughey established a satisfaction index for four questions dealing with how the students benefited or did not benefit from their seminar experience. Students were asked to rank different aspects of the course from one to five (1-5), five being most satisfied. Therefore, a student who positively rated each part of the seminar would be assigned a satisfaction index of 20. A student negatively rating each phase of the seminar would be assigned an index of 5.

According to the report, the mean satisfaction index averaged 16.2 for all responding students. Students with satisfaction indexes of 17 and higher were labeled "Enthusiasts," and those with 13 and lower were called "Non-enthusiasts."

McCaughey said that neither the cluster a student was in nor whether the student got into her first choice seminar among the five clusters seemed to make a significant difference. If anything, initial disappointments seem to have contributed to ultimate satisfaction, he said, pointing out that of the five survey respondents who received their third choice seminar, paradoxically wound up as "Enthusiasts."

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Blood Drive: BC To Give Gift of Life

by Anne Metcalf

Because of its enormous success in October '84, Barnard's Blood Drive has been hailed as a model program by the Greater New York Blood Program. By percentage of blood collections, Barnard's Blood Drive is one of the best of schools in the New York vicinity, and other schools are using the ideas behind the College's program.

In October '84, over 200 people came to donate blood at Barnard and a record of 18 pints was reached, 81 pints more than that of the preceding year's Drive.

The goal of the upcoming February 11 and 12 Barnard Blood Drive, according to Allison Breitbart, Officer of the Board of SGA and Co-Chair of the Drive, is to "beat our record of last year." The Drive is being sponsored by SGA and co-chaired by Breitbart and Susan Quinby, the Associate Director of the Office for Disabled Students.

New to this year's Drive is increased faculty and staff involvement, with the designation of Blood Captains. In the dorms, Resident Assistants, named as Blood Captains, have been going to students and asking for their pledges. It is hoped that, in being approached by some-

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Barnard Trustee S. Milbank Dies

by Anne Metcalf

Samuel R. Milbank, Trustee Emeritus of the College and Chairman of its Board of Trustees from 1956 to 1967, died on January 3rd at his home in Princeton, New Jersey.

Mr. Milbank was first elected to the College's Board in 1950, furthering a family association with Barnard that began in 1897, with the building of Milbank Hall through the support of his cousin, Elizabeth Milbank Anderson.

Mr. Milbank was instrumental in endowing an interdisciplinary Chair in Health and Society at Barnard. He was awarded the Barnard Medal of Distinc-

tion, the College's highest honor, in 1978. Upon his retirement in 1979, he was named a Trustee Emeritus of Barnard.

Arthur G. Altschul, Trustee Emeritus of the College and former Chairman of the Board of Trustees, said "Sam will be sorely missed. There are few people with that kind of dedication and direction."

He was a wonderfully humane, gentle, kind person, who carried on the Milbank family tradition most ably and effectively. He was especially sensitive to the interdisciplinary activities (which have put Barnard in the forefront of engagement).

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INSIDE THE BARNARD BULLETIN

OPINION

Editorial

An End to Indifference?

So it begins—a new year a new semester. But the echoes of angry voices remain, voices that denounced the apparent apathy of America's youth. In the midst of recent elections—both at the national level and on our own campus—the commitment and integrity of the student population in the United States was called into question. The elections have passed—should the accusations remain?

On November 24, 1984, British rock musicians and recording engineers donated their talents and facilities to produce a hit single. One hundred percent of that song's profits will benefit the starving population of Ethiopia. A similar album was completed in the United States on January 30, 1985. Also in November, Columbia University's Oxlam campaign raised nearly \$13,000 for world hunger—almost twice the amount ever raised here in one semester. A percentage of that money will be given to the Broadway Presbyterian soup kitchen. Students at Yale University refused to cross picket lines in support of University clerical and technical workers during a ten-week strike this past fall. On January 21, 1985, the student councils of Columbia College and the School of Engineering adopted a resolution asking that the University administration recognize and begin negotiations with the clerical workers of District 65, who serve the Columbia community.

Those angry echoes of this past autumn should remain only that—echoes. They lack sufficient strength to give voice to further accusations of apathy. We at the *Bulletin* hope that those accusations will remain invalid.

Kristin King, Anne Metcalf, and Rebecca Johnson dissent from this editorial.

THIS SPACE IS FOR YOU.

Letters to the Editor welcome.

Bear Essentials★

A WARM WELCOME to our new Freshmen, Transfers and visiting students! This column is one of the best ways to learn of up-to-the-moment changes and announcements affecting your college life. The student service offices which bring you this information on matters of academic policy, essential deadlines, meetings, and events invite you to become acquainted with their resources and staff members. Be sure to go to these offices when you need their help:

Career Services Financial Aid
College Activities/Health Services
Counselor Affairs Program for the Disabled
Dean of Studies Registrar
HEOP (Higher Residential Life)
Education Opportunity Program

MEDICAL REPORTS are required of every registered student at Barnard. Please go to the Health Service, BHR, basement, x2091, immediately if you have reason to believe that you have not filed your medical or questionnaire. The College is compelled to cancel the registration of any student who fails to make this vital information available to our medical staff. **MAY '85 GRADUATES** are reminded to file their Diplomas Name Cards with the Registrar by **FRI., FEB. 8.** Consult Dean King in 105 Milbank, x2024, if you have not received a letter in your campus mailbox concerning Commencement. **PRE-MED** students for 1986 are invited to attend a meeting with Dean Rowland

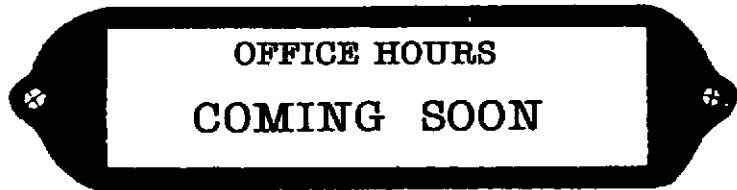
MON., FEB. 11, 12-1 PM, in Sulzberger Parlor.

REID HALL IN PARIS: An orientation meeting for interested students will be held **TUES., FEB. 26, 5:30-6:30 PM**, at Maison Francaise.

COLLEGE-WORK-STUDY FUNDS are available for **SPRING 1985**. To extend your CWS award or to be eligible for the waiting list (maybe you are already on), go to the Office of Financial Aid, 14 Milbank, x2154, for an appointment. Upon extension or receipt of a CWS award, students should notify Elayne Garrett, the Student Employment Officer, in the Office of Career Services, 13 Milbank.

STUDENT PAYROLL is now on the computer, making this process more efficient and cost-effective. Students are urged to add their Social Security number on the list for the name to every subsequent form sent. Many thanks for your cooperation.

BARNARD MAILBOXES have been the subject of many complaints from various departments of the College and every student must have one. McIntosh boxes for all students who do not live in BHR, 415, 29 Chambers, or Frisvold. If you do not live in the aforementioned dorms, you must have a McIntosh box. If you had a McIntosh box last year or before and have moved into one of these dormitories, all your campus mail may be going incorrectly to McIntosh. Be sure Doris Miller, 209 McIntosh, x2096, has your current campus address/mailbox accurately listed.



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WINTERFEST

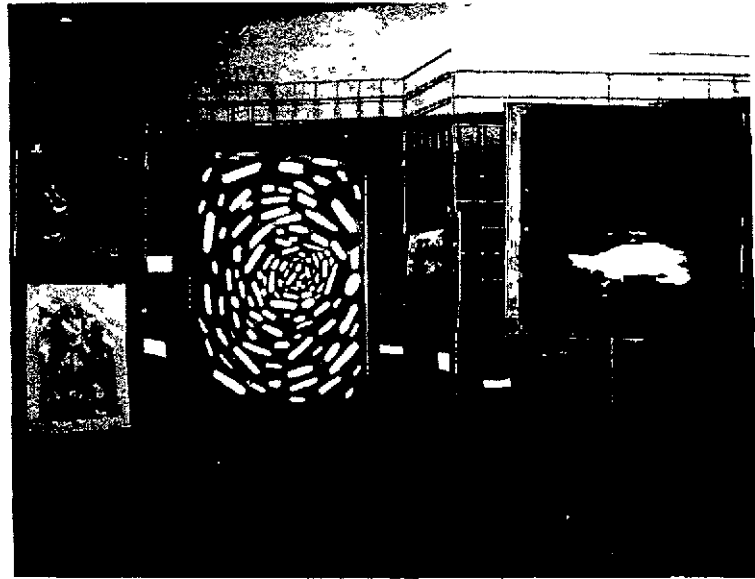
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A Celebration of Women in the Arts



Which way to Winterfest?

Photo by Andrew Cymore



Artfest at Winterfest

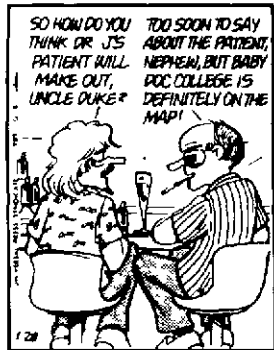
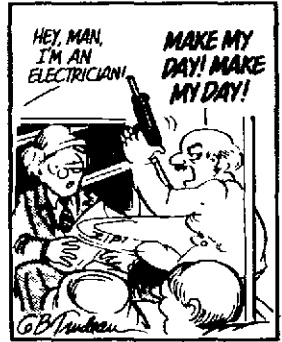


Only 329 more shopping days left until Christmas

***Bravo to
the Winterfest Committee***

Doonesbury

BY G.B. TRUDEAU



FILM: "Seventeen" of Middletown Series

by Valerie Bloch

Depending on whom you ask "Middle America" is a location, a concept, a category, a state-of-mind or a down right insult. Once a time-worn show-biz cliché, "Will it play in Peoria?" is now a threat. Or so it would seem after seeing Joel DeMott's and Jeff Kreines' feature length documentary on coming of age in Muncie, Indiana, "Seventeen."

"Seventeen" was originally part of a series of feature length documentaries about Muncie Indiana scheduled to be broadcast by PBS. Peter Davis' Middletown Series was aired in 1982, but PBS took exception the tough language and the explicit interracial romance scenes of "Seventeen" and refused to air it uncensored. DeMott and Kreines refused, and thus the film was not broadcast. It will be shown, in tact, at Film Forum, February 6-19.

DeMott and Kreines lived with the kids they were filming for an entire year, and became close enough to their subjects to really catch them in candid, uninhibited situations. "From the beginning," say DeMott and Kreines, "we mixed easily with the kids because we each use only a one-person rig—a camera/tape recorder combination that allows the filmmaker to work by himself, unhampered by sound people, lights, crew, or crates of paraphernalia. It helped too, that one of us is male, one female: we could film those moments of high girlishness and boyishness that arise only out of earshot of the opposite sex."

The result is feeling like a fly on the wall, witnessing the forbidden intimacies of peoples' lives. The technique is effective: it makes you very uncomfortable. This is cinema verite at its most grungy, depressing and real.

We watch these teenaged tyrants as they try to terrorize their cooking teacher, gossip in the halls, get drunk, get high and go nowhere—real fast. The folklore of the American teenager is well-trodden turf, and it's all there: the fast cars, the basketball games, the prom, the mean parents, the mean teachers, the amusement park, the double dates, the after-school giggles, the after-hours get-togethers, the annoyance, the frustration, the lust and the awkwardness.

Sound like a remake of "Porky's"? "Fast Times at Ridgemont High"? Wrong. These are not Hollywood scripted lives. They are not planned, they are not pretty. This is a documentary, remember, and everything is familiar because it is real. The everyday lives of these working class teens and their parents are grey, dead, claustrophobic, and we feel badly for them. These are lives of quiet desperation.

But not quiet enough. Noone talks, noone says, noone asks, everybody screams his head off. Yelling and screaming and fighting and laughing, these people will die of their own voices if they don't kill us off first. Everyday Muncie seems like a cross between a Mamet night-

mare and "The Young and the Restless." These people love drama, complications and starting trouble. They seem to thrive on the tragic: it gives them an occasion to rise to.

Rebellious, rambunctious Lynne, a white girl, is dating John, a black guy. "I done him so wrong," she regrets gleefully to the camera while driving swiftly, chewing gum, smoking pot, honking at pedestrians she recognizes and singing along with a rowdy tune on the radio. "Oooh!" she giggles, "I done him wrong!"

She adores starting up trouble, as much with John himself as with her parents and friends. Soon she gets more than she's bargained for, as both the black

gives up on John—not because of the threats or pressure—but because he's just become more trouble than he's worth.

We see a group of white kids arming themselves with baseball bats and knives in the middle of a suburban street, ready to take on the guys who beat up on a buddy. But like everything these kids seem to do, it's only half-felt, and barely thought out at all. Of course the toughs won't come back—not with a small army of armed kids waiting for them.

We see everyone decked out in ice blue formals for the prom. We spend an enormous amount of time in cooking

Will he marry her, the cooking teacher demands to know. "Look at him," shouts one particularly obnoxious and bovine member of the cooking class. "Does he look stupid to you? He don't look stupid to me." Lynne and her white girlfriend double date with their black boyfriends and yell at them from the backseat, apparently these guys haven't been treating them well. "Don't you talk to me that way!" Lynne screeches at John. "You can't talk to me like that until we're married, and we ain't married yet!" So much for the sanctity, the importance and the future of marriage.

So this is what goes on in working class Middle America. Although the filmmakers take no position, the very idea of such a film sets the players up as models to be judged, no matter how candid or un-planned any of these scenes are. The types who people this movie are so noisy, so selfish, so real, that it is impossible to truly like them, so we try to maintain a distance from them, to see them as part of an anthropological study, organized to examine how a certain people behave and misbehave.

And throughout the film, we see the teenagers playing roles. Lynne trying to play a runaround femme fatale. Robert realizing he must leave his basketball game to see his new son at the hospital. Keith and his friend, shouting over the noise at the Massies' party, competing with each other to give "inside information" about their friend who had just been in a car accident, both of them vying to be his best friend—the man in the know.

But the most trying scene in the documentary, and the scene that most exemplifies this role playing behavior is when Keith calls the local radio station to request a song in memory of the friend who died in that accident. Everyone present listens solemnly, playing the role of mourner in their own way. And everyone is off.

The melodrama in these peoples' lives rouses them, hits the viscera, and keeps them going. And this is the core of the movies' sadness: that their pathetic lives, no matter how dissimilar to our own, share with ours the fundamental sordidness of the real. We are, as they are, locked into playing roles that don't quite fit and nobody has the luxury of a script.

Remember the Needy

JOIN

BULLETIN



"I done him so wrong," rebellious, rambunctious Lynn (left) regrets gleefully to the camera while driving swiftly, chewing gum, smoking pot, honking at pedestrians she recognizes and singing along with a rowdy tune on the radio . . .

"Oooh!" she giggles.

"I done him wrong!"

and white communities react to their liaison: a cross is burned on her lawn, and she and her family get threatening phone calls from blacks. Lynne's mother, who carries a gun and "ain't afraid to use it, either," counsels her daughter over a beer in the kitchen to lay low for a while until things cool off.

But Lynne is adamant. "They just picked the wrong person if they think they're gonna push me around."

She'll go to school—it's the principle of the thing. It *must* be the principle of the thing—we've seen her at school, so we know just exactly how much she loves it. It becomes a test for her, just the sort of thing she love to prove she can pass. Lynne

class, watching the kids burn their meringues, talk back, gossip and misbehave. We also make several visits to sociology class, and hear lectures from the ponderous, if well-meaning, teacher which highlight and underline the gaps missing from these grey lives. On the last day of school, before the bell rings and everybody rushes out as if on fire, the teacher advises his students to be good husbands and wives, good fathers and mothers, because "we've got to keep the American family unit in tact, at least for another generation." The family unit keeps America going.

Oh yeah? as Lynne would say. Robert gets his ex-girlfriend pregnant.

FEATURES/REVIEWS

WINTERFEST 1985 Salutes Women in the Arts

by Deborah Pades

Winterfest 1985 began with a pop this year. The corks flew as the champagne was poured into the glasses of those celebrating the arrival of the guest speaker for the festival's opening ceremonies, Marsha Mason.

After a limo ride with Manan Rothman (co-chairman of Winterfest) and Ramona Ramero (SGA president who was responsible for Mason's appearance), Marsha Mason arrived at Barnard just in time for her scheduled 4:30 speech. I rushed over to meet her as she shook off her snow covered coat, and suggested that we talk after her speech. She agreed and smiled warmly as she took a last minute glance at her notes. No time to dilly-dally now.



President Futter offered a brief, informative introduction for the star, concluding that Marsha Mason is an outstanding example of women's achievements in the arts. Ms. Mason was impressed by the introduction and jokingly said that she was surprised at how successful she sounded. She went on to say, however, that her "film career was in a strange way, kind of an accident." She has received four Academy Award nominations for her performances in "Cinderella Liberty," "The Goodbye Girl," "Chapter Two" and "Only When I Laugh." We should all be so accident prone. She has worked with movie greats such as director Paul Mazurski and actor George Segal ("Bloom in Love" 1978) and she spoke of her experiences while working with Francis Ford Coppola ("Private Lives"). She called to mind riding with him in his Mercedes and discussing the script as they enjoyed some L.A. scenery. No big deal.

When she wasn't in front of the camera playing a hooker ("The Cheap Detective") or a housewife ("Cinderella Liberty"), Marsha Mason spent many of her years working with the American Conser-

vatory of Theater (ACT). She told us of a period when she was performing in both "The Merchant of Venice" and "Cyrano de Bergerac" at night, while rehearsing for "A Dolls House" and "You Can't Take it With You" during the day. "I had no time to get food so they put one of the students on to run to the grocery to make sure that I had milk in my refrigerator." It's amazing how just one student can make all the difference in the smooth production of a play.

An aspiring actress should "overcome her fear of failure," said Mason, and "have the willingness to fail." She spoke of the challenges that one continually meets as she goes through the many trials of the entertainment industry. "Trust your instincts," she said, "but it is not necessary to fight for something unless your experience has told you that it's right." Mason received a BA in speech and drama from Webster College and feels that a college education is the best way to prepare oneself for the demands of the theater. In the interview that followed her speech, she commented further on this subject by saying that there is a "structure that is needed" to do well in this art. "Discipline is the basis of every craft. It's only through discipline that you can ever achieve art."

While still addressing the whole audience, Mason spoke briefly about the demands of her profession. "I started out as an actress and didn't take into consideration what publicity was about. . . Part of your professional life is your private life—it comes with the territory." She feels that she has been treated fairly by the media and when commenting on her notion of gossip, she remarked that "gossip is a way of measuring what's right and what's wrong." For example, the only gossip she could think of saying about her ex-husband Neil Simon was definitely on the "right side." She said that "he is such a unique and unprecedented example of a person in the arts as a playwright who could be so successful and write that well."

Throughout her talk, she offered bits of advice to those interested in the field. She said that there is a certain amount of power that has to be given away before you can get anything back. But "there is a kind of balance in this strange world," she said, "and we get out of it what we put in to it." If a woman wants to make it on the production side of things as Ms. Mason is starting to do now, "she has to go out and develop her own material." She said that the women that she has met within the industry

have all been "really quite extraordinary." I was tempted to ask her how many were Barnard alumnae but I didn't.

In the interview that followed, I asked her where she preferred living: New York, Missouri or California. "The better is in relationship to where I am in my life," she answered and stressed the need for adaptability. When questioned about her preference for film over stage and comedy over drama, she said she has no preference and needs variety. When she's doing one type, she'll usually be missing the other.

Marsha Mason's visit to Barnard College was a delight for all who heard here. She shared the highlights of her life with us and offered insight into the ever-changing world of show business. She has already accomplished a great many things in these 43 years of her life. While entering the "second half of my life with great enthusiasm," Marsha Mason still isn't sure what the future will bring for her. "Maybe I'll completely stop," she said at the close of our interview, "and take up pottery. I love pottery."

"Discipline is the basis of every craft. It's only through discipline that you can achieve art."



BRAVA ORCHESIS

by Mihaela Georgescu

On Friday, February 1st, Orchestis, the Barnard-Columbia dance organization, presented its annual dance performance in conjunction with the Barnard Winter Festival. Concentrating on modern dance, Orchestis provided an eclectic mix of exciting choreography and energetic dancers. Ranging in scope from Doris Humphrey's "Soaring" to choreographer Keith Young's "Barre in Hard," the entire program was met with an enthusiastic audience response.

The most remarkable aspect of "Soaring," the first piece on the program, was its authenticity to the original choreography of Doris Humphrey and Ruth St. Denis (the piece had its premiere in 1920). Addis Hoffmann, a Barnard student, reconstructed the original work from labanotation its fidelity to Humphrey's flowing movement is obvious. Using a long silken sheet as a prop the dancers manipulate the billowing folds to convey precisely the feeling of "soaring" that the title implies.

Sungwon Hwang plays a central role in giving the dance its spirit, but like her

fellow dancers, falls short of giving the number its muscle. Her lines are soft and flowing but they are not fully extended nor terribly strong. One is left with a yearning for that subtle push, or extra energy which should otherwise be characteristic of a piece such as "Soaring."

If energy was lacking in some places, it certainly was everpresent in "Placed" and "Barre in Hard." "Placed" combined twelve dancers who used the vibrant choreography to effectively exploit their surrounding space. "Barre in Hard" was the evening's last number but one of its most successful. By setting his dance to the pulsating music of King Sunny Ade and his African Beats choreographer Keith Young allowing his dancers to woo the audience with moments of wit and a sense of great fun.

"Dance Concerto in G" was classical in mood and choreography and provided one of the evening's highlights. The dancers' professional demeanor was enthusiastically welcomed by the audience. Fanny Opdycke and Marcos Dinnerstein were particularly impressive and the entire

cast was showered with applause. June Omura, one of Barnard's most talented modern dancers and otherwise expressive, with a sense of presence in "Phantom," appears slightly awkward in the classicism of "Dance Concerto in G". One kept wishing she would carry her movements to their fullest extension rather than hurrying her feet to what appeared to be a mere skip and jump instead of a leap or pirouette.

"you know what I mean" is an innovative and enigmatic number with no music but broken pieces of conversation interspersed with the choreography of Maggie Manetti. It is hard to find a meaning in this dance but it is amusing and entertaining to see.

"Midwestern Descent" and "Warp and Wool" provided a focus for individual dancers such as Kristen Thompson in the first number, and Chisa Hidaka and June Omura in the latter. Miss Thompson has long, expressive arms which she used both to move the audience and to display her strength as a dancer. She added a theatrical touch to the number, giving the various parts of the dance entitled Castaway, Tale

of the Maelstrom and Foreign Shore, a sense of mystery and drama.

The structured improvisation of "Warp and Wool" is vaguely reminiscent of Balanchine's Agon and at times one wishes to see either Miss Hidaka or Miss Omura paired with a male dancer rather than with one another. That way, the focus of attention would fall on the choreography of this number which is highly original and visually fascinating and not on the fact that some of the movements seem more appropriate to be danced by a man and a woman. The same twisting and winding quality that makes this number successful seems to year for the coupling of male and female dancers.

The choreography is effective and hints at the talent that the dancers will some day come into. Thus while the dancers of Orchestis give a sense that theirs is a labor of love and hours of rehearsal, they do not always dance with soul or even with coordination. Ultimately however they leave the audience satisfied and respectful of the dancers' happiness in performing and their dedication to dance.



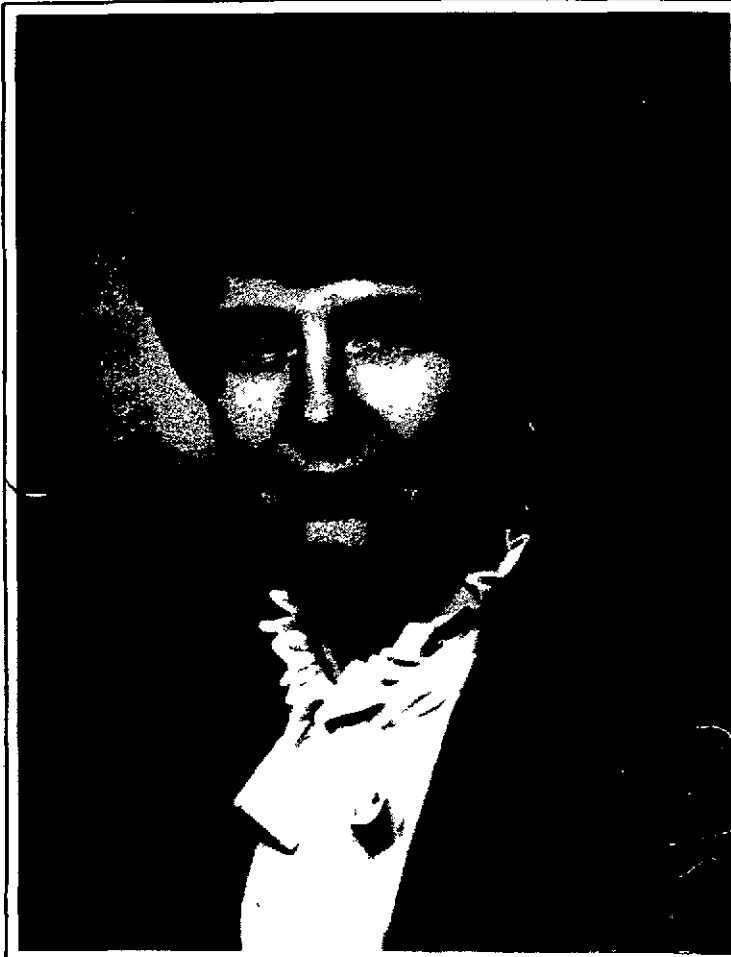
Alumna Returns as Media Exec

by Eve-Laure Moros

With the approach of Spring comes the annual anxiety of graduating seniors, apprehensive of their future beyond the sheltered walls of academia. Perhaps the largest question looming in the mind of the soon-to-be-graduate is: Where will my education at Barnard College/Columbia University lead me? Follow-ups on previous graduates show that the future of a CU graduate can be bright. Alumnae of CU are everywhere—in hospitals, law firms, the government, the media, and many other places. Some, in fact, return to their alma mater, as is the case with Jane Coleman.

Dr. Jane D. Coleman, a graduate of Barnard College, and now a New York City media executive and researcher, has been named associate director for administration at the New Gannett Center for Media Studies at Columbia University. The Center opened temporary offices on the Columbia campus in August and will move into newly remodeled space in the Journalism Building in early 1985. The Gannett Center for Media Studies is the nation's first institute for the study of mass communications and technological change. It will operate a residential fellows program, a technology studies program, and will offer conferences, seminars, and workshops for educators and media professionals.

The Gannett Center for Media Studies is an operating program of the Gannett Foundation of Rochester, New York. The Foundation is among the nation's twenty largest private foundations and was established in 1935 by Frank E. Gannett, the later founder of Gannett Newspapers and Gannett Co., Inc. In



Jane Coleman, Associate Director for Administration, Gannett Center for Media Studies.

1983, the Foundation's grants and program-related investments totaled \$13.2 million and supported community-based grants as well as national programs to improve journalism education and professionalism, to advance philanthropy and to promote volunteerism.

Dr. Jane D. Coleman officially became the Gannett Center's third staff member on January 15, 1985. She has operational responsibility for the Center's administrative and fiscal operations under the direction of Everett E. Dennis, executive director. Besides an undergraduate degree from Barnard College, she received a Ph. D. in sociology from Columbia University.

A native of Boston, Coleman presently heads Oberland Productions. A former broadcast executive and audience researcher, she has been vice president and general manager of WIND Radio in Chicago and a station manager of WINS Radio in New York City. She was also the east coast director of the program analysis unit for the CBS Broadcast Group in New York, as well as a film editor and freelance photographer.

Coleman was selected after an extensive national search that drew more than 100 applicants. "Jane Coleman is an administrator of the highest caliber, with extensive experience in the mass media, but who also knows and understands media research," said Dennis at the time of the appointment. Though she has already devoted many years of hard work to CU, Jane Coleman is back for more. CU is proud to welcome back one of its own—this time, on the other side of the desk.



Photos by Steven Bamberg

President Futter addresses graduates at ceremonies held January 23rd in lower level McIntosh. Congratulations!

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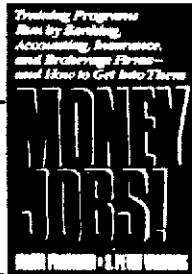
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Seminar

Continued from page 1

To study the relationship between student satisfaction and SAT verbal scores the mean score of the enrolled freshman 612 was calculated and students were grouped together. Students with SAT's of 700 and higher were categorized as 'high SAT's' and students with scores of 550 and below were designated 'low SAT's'.

About 2/3 of those with high SAT's were 'Enthusiasts' and the remaining 1/3 of the high SAT's were 'Non-enthusiasts'. The opposite of this is true for 'low SAT's'. McCaughey said.

There is only a weak positive correlation which at least allows the inference that the Freshman Seminars are managing to satisfy students pretty much irrespective of their assigned verbal aptitudes. He explained.

The report also links student satisfaction with the future interests freshman expressed at the time they entered Barnard. The interests were divided into four broad areas: the sciences, the social sciences, the humanities, and professional schools.

McCaughey said he was most sur-

prised to discover that the known respondents planning to pursue careers in the sciences had a majority representation (78%) among the "Enthusiasts" group. Next likely to be "Enthusiasts," with 65% representation, were those with interests in the humanities. Those planning to major in the social sciences had 60% representation in the "Enthusiasts" class, while those students aiming for professional schools had the least amount of representation, 40% in the "Enthusiasts" group.

The report points out that students generally elicited positive responses about the stress placed on the development of writing skills. McCaughey added that an impressive majority of respondents indicated the critical commentaries on the various writing assignments were "consistently useful and constructive." The students who were less enthusiastic about the writing portion of the seminars wanted the instructors to give over a bit more class time to the writing component of the seminars, said McCaughey.

Conversely, a substantial number of students (28%) replied that the reading component of the seminars was too heavy, although the majority (71%) reported this portion of the course to be adequate, the report indicated.

Also, the report stated that the discussion component of the seminars yielded the most critical reactions from the fresh-

men. Although nearly 70% of the students indicated that the amount of discussion in the seminars was sufficient, almost one third of the respondents signaled that the time spent on discussion was inadequate.

McCaughey suggested that a Freshman Seminar Luncheon Workshop for the instructors of the courses should be scheduled soon to discuss improving the quality of the seminar discussions.

"Most of the evidence available points pretty strongly to the conclusion that, in its first go, the Freshman Seminar Program has been appreciatively received across the board. Not the least of our students' talents obviously is a sharp eye for quality goods," McCaughey said.



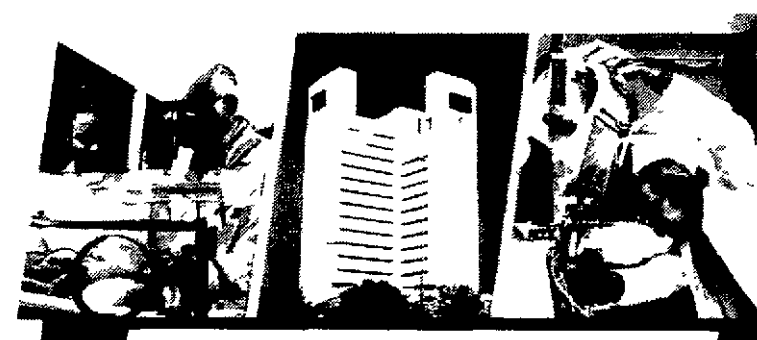
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JOIN BULLETIN

CISA

continued from page 1

advise them on possible ways they could be revised. There will be a library formed to house the papers. Zbigniew Brzezinski, Herbert Lehman Professor of Political Science, said "CISA promises to bring together those who understand and can elucidate the complexities of U.S. Soviet relations and the arms race." Policy experts and students alike will have a chance to show what they know.

Richard Pipes, a Professor of History at Harvard and Director of Eastern European and Soviet Affairs at the National Security Council from 1981-82, said "Students tend to be more open-minded than middle aged people." Pipes added "The Columbia faculty is very narrow minded. They tend to be very liberal when it comes to politics there is a kind of group thinking." An active member of the Reagan Administration Pipes did not understand how members of the Columbia faculty could ignore an obvious conservative move on the part of this country, demonstrated by the huge Reagan landslide.

CISA, however, promises to provide the opportunity for both conservatives and liberals, hawks and doves, to debate U.S. Soviet Relations and the arms race and will hopefully educate us all in these important issues. Refuting Pipes' comments Gardner, a Columbia Professor, said "We are not so narrow-minded that we didn't invite Richard Pipes. Just compare Brzezinski with Marshall Shulman

No way is Columbia a stacked deck." Gardner also said that he and Pipes remain good friends and that "he has a standing offer from me any time he wants to come."

He added, "Columbia has now established itself as number one in the field of international affairs and this is just one way of cementing it."

For more information call the Center for World Affairs at 280-3611

Milbank

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The son of Albert G. and Marjorie R. Milbank, Samuel Milbank grew up in Manhattan and graduated Phi Beta Kappa from Princeton in 1927. During World War II, Mr. Milbank served as an officer in the United States Naval Intelligence. He began his business career with the investment banking firm of Brown Brothers & Co., and subsequently joined the firm of Wood Struthers & Winthrop where he was a partner or managing partner for over 35 years and the Chairman of its Board of Directors from 1969 to 1972. Mr. Milbank was an officer and director of a number of other business corporations, including the Pine Street Fund, Rosario Resources Corp., and various companies in Latin America. In addition, he was one of the founding Trustees of the College Retirement Fund and served on its Board from 1952 to 1972.

Known for his philanthropy, Mr. Milbank served as a trustee of numerous charitable and educational organizations. He was Chairman of the Board of the

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Barnard Bulletin

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Blood

continued from page 1

one they know and feel comfortable with, more students will be willing to donate blood.

The need for blood touches every one in some way, stated Quinby. The blood collected at Barnard will be distributed among hospitals in the New York area. Because of a lack of donors in this country, Breidbart noted, one third of the U.S. blood supply comes from Europe.

The entire process takes about an hour since mini medicals and various other procedures are required before the actual donation. The amount of time for giving the blood itself runs about 5 to 10 minutes. It is advised to set up an appointment scheduled at 15 minute intervals. The Drive will be held at McIntosh Center from 11:30 am to 4:45 pm. Call SGA at X2126 or the Office for Disabled Students at X4634 to schedule an appointment. Breidbart noted that if incapable of giving blood, students are still needed to volunteer their time. It's something that helps everybody and that everyone can do, she added.

Milbank

continued from page 1

Milbank Memorial Fund, a leading Public Health Foundation, from 1953 to his death. For over 75 years, the Memorial Fund has supported research in teaching, nutrition, mental health, medical training and the delivery of health services.

Mr. Milbank is survived by his former wife, their three children, seven grandchildren, and by his brother.

A memorial service was held at St. Bartholomew's Church in Manhattan on January 11th.

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