



## 7 Sisters Conference Reaffirms Commitment

by Beth Wightman

On Friday, February 15, students from each of the schools commonly referred to as the Seven Sisters met on the campus of Mount Holyoke College to re-evaluate their historical relationship.

Delegates representing Barnard, Radcliffe, Wellesley, Smith, Mount Holyoke, Vassar, and Bryn Mawr spent the weekend examining the bonds which have traditionally linked the schools, academically, socially, and politically. The conference, which was first held last year here at Barnard, consisted of a series of lectures, panels, and discussions organized around the theme "The Seven Sisters—Past, Present, and Future: Merging and Diverging."

The three-day conference opened with a lecture by Wellesley alumna Helen Lefkowitz Horowitz, author of *Alma Mater*. The lecture covered much of the material included in Ms. Horowitz's book, which documents the educational and ar-

chitectural foundations of the Seven Sisters, in addition to Bennington, Sarah Lawrence, and Scripps College. Horowitz traced the development of the schools, relating the birth of academic feminism on the Seven Sisters' campuses to the architectural theories prevalent during the late 1800's.

Subsequent discussions attempted to define the role of the Seven Sisters today. Originally a group of colleges devoted exclusively to the education of women, the Seven Sisters has recently seen Vassar College go coeducational, and Radcliffe College has been absorbed into the Harvard University system. A panel-discussion with administrative officials from Vassar, Bryn Mawr, and Mount Holyoke addressed the question "Are We Seven Sisters?" All three responded with an emphatic, "Yes." Diane Balestrin, Associate Dean at Bryn Mawr, described the current association between the schools as a dedication to three commitments: "academic



Is Barnard still a Seven Sister?

excellence, leadership, and sisterhood." President Elizabeth T. Kennan of Mount Holyoke emphasized the role of friendship in uniting the schools. "The first reason we come together [is because] we like one another," she said. Natalie Marshall, Vice President for Student Affairs at Vassar College, spoke of the colleges' "ongoing mission and purpose." "We have maintained our interest in the individual, in the undergraduate," she said. Marshall also stressed the value of this unique college network and

the continual exchange of ideas between the administrations of the schools.

The future of the Seven Sisters as a unit emerged as the focal point of the conference. Said Kennan, "The answers lie not with the administrators, but rather with the notion of the students' definitions of themselves." Delegates affirmed the need to continue some sort of alliance and sought ways to expand the group's purpose to include Vassar and Radcliffe. The Vassar delegates, two of whom are

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## WCP Encourages Patronage

by Gopa Khandwala

"Hello, I'm on the corner of 116 St and Broadway, but I can't find your office. I asked students around here, but they didn't know where I could find the Women's Counseling Project. Didn't you say 3001 Broadway? It's not here!" The woman on the telephone sounds upset. Is she looking for a nonexistent office, or is she just in the wrong place?

Neither. The Women's Counseling Project (WCP) is not a fictitious organization, and it is located at 3001 Broadway. Really. It's true. As for Barnard students' not knowing about it, that's a shame, and really should be changed for everyone's sake. Granted, the unnumbered entrance door isn't even on Broadway, but if you walk down 116 St towards Claremont Avenue, it's the first door to your right, it even has a WCP flyer taped on it, and a buzzer to let you in. And, if you're familiar with Barnard's campus, you'll realize that the Project is located in the basement of Reid Hall, right by the elevators.

"I thought the Women's Center was in Barnard Hall," says a confused Barnard student. "Isn't Health Services in the basement of BHR?"

Yes, the Women's Center is in Barnard Hall, Health Services is in the basement of Brooks, and the Women's Counseling Project is in the basement of Reid. They're all connected with Barnard College in different ways, but although they maintain close ties with one another, they are separate organizations.

The Women's Counseling Project, Inc. describes itself as a free, confidential referral, information, and short-term counseling service specializing in the areas of health, legal, therapy, career, and social services for women in New York Metropolitan area. It functions as a centralized information service, linking women to the agencies or individuals who can provide them with high quality care at a reasonable cost. The office is open from 9a.m. to 4p.m. on weekdays, and stays open late twice a week. It features a small library of women's books, a bulletin board advertising events of possible interest to women, and a trained, friendly staff, willing and able to answer any questions that are vaguely relevant to women's problems.

"We are really here for Barnard and Columbia students," says Lucy March, one of the Project's coordinators. "Right now, less than 10% of our users are Barnard students, but we would welcome more. Most women working at the Project are volunteers, of varying ages and occupations. Their main functions are peer-counseling and referrals to reasonably priced, competent professionals. March stresses that the Project is not competing with Health Services, or any other Barnard offices. "I believe we complement each other, each fulfilling different needs of women in the community."

Much of the Project's work is done over the telephone. Telephone counseling

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## Senior Dinner:

## BC Alumnae Stress Flexibility

by Roxana Fernandez

Barnard's annual Senior Dinner and alumnae panel discussion, "Life After Barnard: Expectations and Reality," drew approximately 260 people, 210 of which were seniors. The panel, consisting of five prominent Barnard graduates, addressed many of the issues concerning the graduating seniors, such as career and family, and agreed with Elise Pustilnik, President of Barnard's Alumnae Association, in that they "couldn't have had a better preparation than a Barnard education."

The dinner, held on Wednesday, February 20th, was sponsored by the Alumnae Association of Barnard College Student Affairs Committee. The questions the panel addressed dealt with the challenges facing a professional woman today, which involves "balancing being a career woman and a mother." Jane Tobey Momo, class of '73, the moderator, said. The panel's responses to her questions showed how each of them had successfully performed her own balancing act.

In balancing her career and family life, Momo said, "I've learned that it was all possible, but that I had to do it. I never anticipated nor could have anticipated the difficulty in managing this whole act. The challenges, she said, "come in balancing all that goes into being a working woman in a large city, with substantial family responsibility, and the difficulty for

me has been defining what it is at any particular time in my life that would make me happy and fulfilled because I know I can't have it all."

In response to Momo's first question, "What were your expectations when you graduated from Barnard, and how have they changed?" Maggie Elliott, reporter for *Fortune* magazine, answered. When

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From the Waist Down

PHOTO BY MARY M. WALKER

INSIDE NEWS

# OPINION

## Editorial

**STUDENT RAPED.** We've heard about it for a week now. We clench our fists in anger, we cringe in fear, we advocate "liberal emasculation." But where do we direct our growing rage? When one of us is raped—we all share the indignation. The devastation of a rape leave no one untouched: not the victim, not the victim's family, not the entire community.

Riverside Park is too close and Gregorio Rodriguez is too familiar.

This was not the first time Gregorio Rodriguez attempted rape. In fact, it was not the first time he attempted rape on a member of the Columbia community. Eleven years, one month and one day earlier, Rodriguez almost committed the exact same crime on a former Columbia graduate student. She, too, was running in Riverside Park.

How many years will Gregorio Rodriguez get this time? If ten years didn't teach Mr. Rodriguez the horror of rape, will twenty? Will thirty? How many years before Mr. Rodriguez is "taught his lesson"? Yet we all know that no one can learn unless one wants to learn. Mr. Rodriguez had his chance. He blew it, and how he should lose the dignity of freedom, a dignity he seems not to value highly anyway.

But even if we lock Rodriguez up for the rest of his life, how many more Rodriguezes are out there? And why does it take the close proximity of 122nd Street to raise our consciousness of rape? Will anger recede and fade out altogether in two weeks—until it happens again? Because we know it will happen again.

We've all heard the warnings: avoid dark deserted streets, travel with a companion, carry a whistle; yet we rarely listen, because, after all, it could never happen to us. This is a dangerous attitude. We must educate ourselves, and we must be aware, because the more a potential rapist feels our alert, united presence—the less we will feel his

## Letters to the Editor

The following letter was sent to Barnard President Ellen V. Futter, G. W. Gatch, Director of Residential Life, and Nancy Ludwig, Resident Director of 116th Street, Dear Barnard Administration:

What happens to those wonderful support networks which cater to the personal needs of students and are unique to a women's college when one of our own students is victimized by the most vicious and brutal of all crimes to our sex? Why is it that a student cannot jog alone during the early evening two blocks away from campus? Why must that victimized student deal with signs the day after she was raped that totally negate the revulsion that she must live with the rest of her life by saying "She is o.k." or flyers that say "the student is recovering nicely"? Why must we deal with an administration that is so busy trying to cover their own asses that they cannot be bothered with informing us that over twelve rapes occur yearly—more than once a month? Why must frightened Barnard women who come together to gather information be subjected to a white

male telling us the realities?

I have been at Barnard for two years. I have benefited from the support systems which are provided by the faculty, the staffs at Career and Health Services, and, most importantly, the students. I have often worked with the Office of Admissions to bring new students to Barnard. I enjoy Barnard, but I find it unfortunate that the highest levels of the college network cannot represent the one thing that distinguishes us from all other Manhattan (sic) colleges—a support network of women.

I am not saying that anyone could have prevented what happened, no amount of security could prevent all crimes. I am simply asking why you could not have been more supportive at a time of crisis. If the *Spec* had printed that she was doing "o.k.", I would have understood far more easily, but it did not. That statement came from women. Women in the highest positions of leadership. It is at times like these that I am glad that the rift between administration and students is so great, be-

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## Transfer Experience Distorted

To the Editor:

The factors presented in the article "The Manhattan Transfers" (February 20) are a gross distortion of the transfer experience and of the services which have been offered to transfer students this year. What exactly was the focus of the article? We feel that it should have been the integral part played by transfers at Barnard and the effort put forth by the administration and former transfer students to welcome new transfers.

One of the most important issues facing the September transfers was the most severe housing shortage in recent Barnard

history. The article barely touches this critical issue, in fact, its one reference is blatantly incorrect. Housing was not "more available in the fall." With the exception of one or two students, fall transfers did not receive housing and are only now beginning to be housed. It was through the personal initiative of the fall transfers themselves that they found housing.

With respect to the January transfers, the Student Life Offices—Residential and Commuter Affairs—played a much more active role in assisting the new transfers in

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## Notes From Student Government Association

|                            |  |  |                               |   |
|----------------------------|--|--|-------------------------------|---|
| Ramona Romero<br>President | Virginia Perez<br>Vice-President<br>for Student Activities | Eileen Casey<br>Vice-President<br>for Student Government | Dunwreath Rooney<br>Treasurer | Allison Breidbart<br>Officer of the Board |
|----------------------------|--|--|-------------------------------|---|

The apparent apathy of students was a constant subject of discussion in our community last fall. The poor turnout for Freshman class elections in early October, as well as the Presidential election, caused many of us to ponder why a large number of students seem to shun becoming involved. We have arrived at no conclusive answers. The only certainty in our minds at this point is that there is at present an extreme necessity for active, committed, and widespread student involvement. Solutions for the problems of our community and the world can only be found through determined and energetic efforts. It is our responsibility, as the people who will someday become the leaders of our country, to make those efforts, to find those answers.

Many of us are understandably frightened by the implications of involvement. We are students and thus our prim-

ary responsibility is to our studies. But we can—and must—extend our interests to encompass the world around us. Involvement does not necessarily mean dedicating thirty hours a week to one activity or another. You can dedicate two hours a week to tutoring a neighborhood kid, or collecting food for the local soup kitchen, without an detrimental effect to your GPA.

Another way to become involved is through student government. The SGA sponsors a variety of programs, as well as student organizations. But there is only so much we can do. We need you to get our East African relief efforts off the ground. We need you to conduct a letter writing campaign to prevent cuts in financial aid. We need your support in order to obtain action regarding college security, the fire alarms, and so on.

April 2, 3 and 4 are the dates for the *continued on page 9*

**Dear Barnardians!**

**WANT TO TAKE THE LEAD?** We are looking for... **Office of the Dean of Student Life**... **MARCH 4-4** for an official... **MARCH 15-22**, **MARCH 23-25**. These meetings are... **SOPHOMORE WEEK**, **MARCH 27-31**, begins with a forum at 4 PM in the James Room... **ENJOY MUSIC WHILE YOU EAT**... **FINANCIAL AID APPLICATION DEADLINE**, **APRIL 30**... **HOW TO GET A SUMMER JOB**... **ACADEMIC CHECK COMMITTEE** OR...

**Barnard Bulletin**

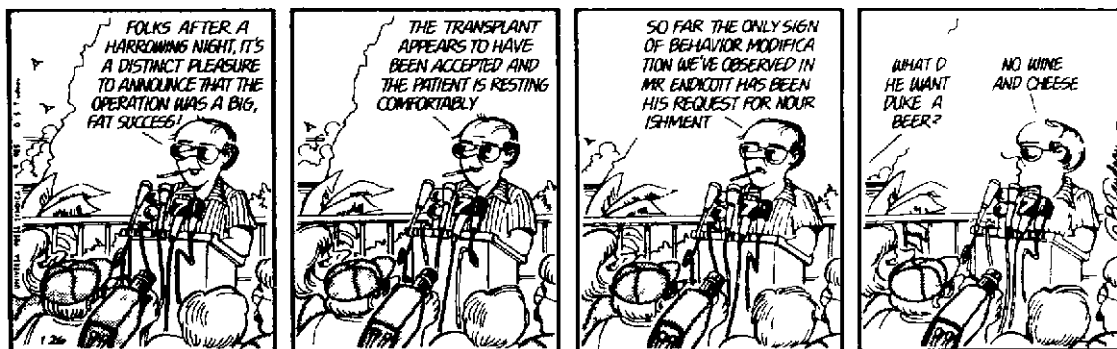
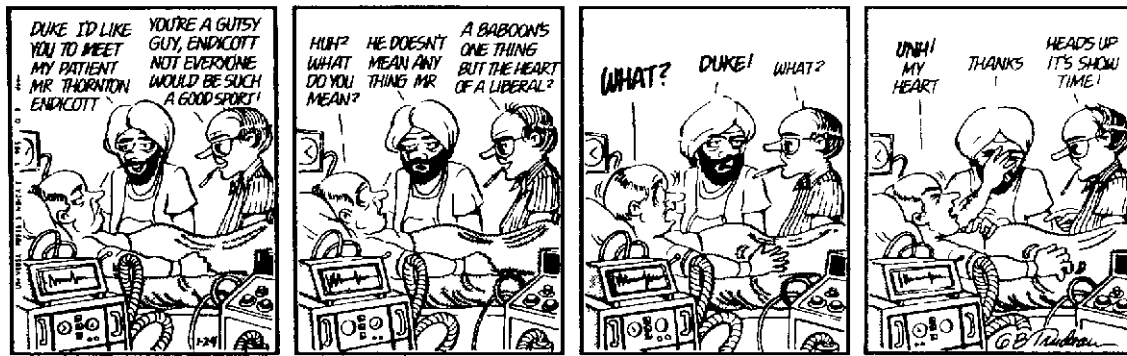
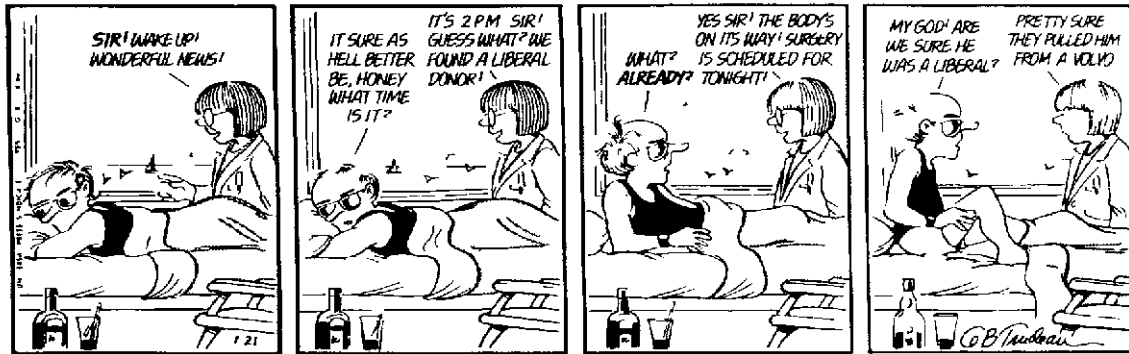
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# Doonesbury

BY G.B. TRUDEAU



# REVIEWS



Theresa Merritt in a scene from 'Ma Rainey's Black Bottom'

## Ma Rainey Sings the Blues

by Rebecca Johnson

When a poet writes a play that ends up on Broadway that's always going to be a cause for celebration. And indeed, poet August Wilson's play *Ma Rainey's Black Bottom* is both a celebration and a lament.

Set in the desolate practice room and recording studio of a 1920's Chicago Paramount recording studio the play focuses on the desperate and outraged yearnings of black performers against the exploitative white powers that be in the music business.

For the two white men in the play, Irvin and Sturdyvant (Lou Criscuolo and Peter Boyden) black people are "markets" to be sold and catered to. Because Gertrude "Ma" Rainey sells more records than anyone else they indulge her outrageous and tyrannical whims, recording is delayed for twenty minutes while someone runs out to get "Ma" a coke, "You know I can't sing without no Coca-Cola" she rants while shaking a finger at her white manager, or insisting that her nephew announce one of her songs, despite his painful and pronounced stutter.

Yet for all Ma's bullying her power is in actuality one that can only manifest itself in these inviolabilities within her arena of power. While she may be able to boss the

white man around in the studio she still can't get a cab or a hotel room in Chicago and ultimately all her bullying seems pathetic in contrast to the reality of what lies beyond the door. When Levee, a trumpet player who inherits his tragic flaw by virtue of his skin's color, boasts to his fellow band members, "I'm going to be as powerful as Ma", it is an eerily prophetic overture to the disturbing and final denouement of Levee's doomed existence.

For the greater part of the first act Ma's musicians hang out in the warm up room swapping anecdotes, reefer and insults as they wait for Ma to arrive. But while the trio of Ma's old time "jugband musicians", Cutler (Joe Seneca), Toledo (Robert Judd) and Slow Drag (Leonard Jackson) are content to play for Ma and "look for their next piece of pussy", it is Levee (Charles S. Dutton) who creates tension with his passionate outbursts and flamboyant ambitions.

Whenever the bantering among the musicians gets too close for Levee's comfort he abandons his frenetic, good natured stage presence for a bitter and angry denouncement of what the white man has done to him and how he plans to get back at him. His bitter accusations against God, "God ain't no nigger's God, he's a white

man's God" are powerfully delivered and the ironic image of the robust musician dressed in his bright orange shoes and three piece suit shaking his fist at heavens seems to embody the frustrated rage of all peoples whose dreams are tailored to fit what they think is expected of them, only to find that that wasn't what was meant at all.

As Gertrude "Ma" Rainey, Theresa Merritt conveys just the right amount of disgruntled indifference to the commercial success of her music and sincere regard for what is the soulful power of the blues. As part of her retinue Aleta Mitchell is perfect as Ma's young lesbian lover who is not above a tryst in the shadows with Levee, and Scott Davenport-Richards does a fine job as Ma's henpecked and inappropriate nephew.

Lloyd Richards, who directed the play at The Yale Repertory Theater and was responsible for selecting the play for its first staged reading at the 1982 Eugene O'Neill Theater Center's National Playwrights' Conference, deserves credit for not only discovering August Wilson, a man from whom we should be hearing much, but for staging this well crafted play with sensitivity and power.

Film:

## Blind Vision Quest

by Judy Radler

Louden Swain is on a vision quest. He gets the mystical concept from his mohawk-haired friend, Kuch (Michael Schoeffling), who later reveals that he is only pretending to be an American Indian. Harold Becker's film, "Vision Quest" introduces this idea without ever clarifying Louden's reasons for adopting it. Quirkily played by Matthew Modine, he is anything but a typical high school student. He is obsessed with wrestling. Getting his weight down so he can be in the class to wrestle a rival athlete of monstrous reputation, a snarling hulk named Shute is the only goal in Louden's life until Carla (Linda Fiorentino) comes along.

She is a tough talker who unfortunately is handed some idiotic lines. During a bar scene, Louden is jealous when Carla is there with some men, and she tells him, "tonight I'm just a chick." She demonstrates the requisite heart of gold, however, when she takes him by the hand and gives him his first lesson in sex. The movie has the good taste to suggest what happens.

The actors are generally amiable, if not slightly embarrassed by the script. Louden's English teacher (Harold Sylvester) can barely keep a straight face when his student crudely tells him about his attraction for Carla. With all the concerned adults in his life, it's surprising that Louden is not a bit more mature. It could be that he's just high-headed from lack of food, he eats so little that his nose is constantly bleeding every time he exerts himself.

The teen hero realizing his goals through intense and impressive work-outs accompanied by a loud soundtrack is already a tired formula. It's been done before, and at times better, in such films as "Flashdance" and "Footloose," as well as the low-budget "Breakin'."

"Vision Quest" is made memorable by Matthew Modine's portrayal of Louden. He is concurrently awkward and self-assured, funny and likeable. This role, along with the critical praise he has received for the title role in Alan Parker's "Birdy" should establish him among the ranks of today's top young stars. The film does allow for a greater depth to its protagonist than its predecessors, but it never gets us involved in the wrestling itself. We see too many school practices, but unless you already have some knowledge of the sport, it remains vague as to the skills it entails. Why Louden feels so compelled to defeat Shute is weakly explained in several scenes and basically embodies the adage that we all must live for the moment because tomorrow may not come. It does not provide an interesting enough dilemma to sustain the movie.

# Yuppies On Stage

## Drama

by Frank Scheck

Ping Chong's *Nosferatu*, his new theatre piece at La Mama, is an audacious blending of the vampire legend with an attack on Yuppie era ideology. Like all his pieces, there is a disconnected, fragmented narrative, a juxtaposition of different media, and well designed visual concepts. In *Nosferatu's* case, there are slide projections of stills and title cards from the original F.W. Murnau 1922 film, and a great deal of recorded background music, ranging from XTC to Xavier Cugat.

There is no doubt that Chong is imaginative and, unlike many of his contemporaries, his work goes down easily; *Nosferatu* is a fast paced seventy minutes. But once one gets past its arguably clever conceit, the evening's content is thin. It begins with a stylized physical clash between two angels. As we ponder the meaning of this, the scene changes to an austere, high tech apartment. Mellow music blares, and we are introduced in stages to a well-heeled group of occupants, corresponding to the characters from "Dracula." As we observe these characters and their foibles, we become slowly aware of the presence of evil. The projections illustrate the fact that the *Nosferatu* is on his way. The ship bearing his body suffers an alarming casualty rate among its sailors; in the meantime, the people we see before us are preparing for, what else, a dinner party.

Chong gets a lot of mileage out of these standard Yuppie jokes. The charac-

ters run around in and out of their stylish clothes, mutter a lot about brei, and tout their philosophy, which is to "walk faster, talk faster, and think faster." At first, this is amusing. But the concept wears thin as we realize that Chong has nothing new or particularly enlightening to say about this unique mindset, and he often resorts to cheap humor to illustrate his points. It also seems a stretch to equate the "Me-Generation" philosophy with the mindless evil personified by the vampire.

Some of the non-narrative segments are strikingly, even beautifully staged. There is a hilarious dance of skeletons, in every conceivable form from cheerleader to cop, prancing across the stage, presumably either dead or their souls lost. And the climactic rising of the *Nosferatu*, followed by his conquest of the Yuppies, is done slowly and precisely; it is as eerie as anything from the Murnau film.

*Nosferatu* was created by Ping Chong in collaboration with his cast, and there is a lack of cohesiveness in the project. Stylistic unity isn't maintained, and it's too often obvious that the performers have added individual bits of business for themselves. But the best moments, when director Chong has his material under control, resonate with a theatrical energy that more than compensates for the lack of intellectual content. The physical production, as usual at La Mama, is superb, especially the audio/visual designs by Jan Hartley and the lighting designs by the La Mama's venerable "Blu."



Actors Jerry Colker and John Kassir

## Musical Comedy

by Maggie Levine

Add another formulaic musical to the list of musicals about show business running on and off Broadway. *3 Guys Naked From the Waist Down*, now playing downtown at the Minetta Lane Theatre, is another musical of this genre that can be added to a group that currently includes *La Cage Aux Folles*, *42nd Street*, *Dreamgirls*, *A Chorus Line*, *Leader of the Pack* and *Harrigan 'n Hart*. In *3 Guys*, the performers happen to be standup comics and the show provides them with plenty of opportunity to do their material and to sing and dance.

*3 Guys* is the story of three comics who make it to the Johnny Carson Show and are subsequently offered a TV series featuring cops in drag. Act I introduces the three performers: Kenny (John Kassir), a Harpo Marx type clown who has difficulty communicating off stage; Ted (Scott Bakula), a pushy emcee who is constantly "on," and Phil (Jerry Colker), an angry young man who gives up law school to pursue a career in comedy. In Act II, the three guys are forced to confront the price of success: selling out to an absurd TV series. Each artist copes with his abandoned plans differently. Kenny commits suicide, Ted opens his own comedy club and Phil goes on to be a star on his own.

Jerry Colker's book adds little to his well-worn *A Star is Born* plot. The story attempts to satirize how Hollywood TV serials destroy talent with inane scripts but two of the three guys never display any real talent before they make it big.

The show's upbeat score, (lyrics by Jerry Colker with music by Michael Rupert), and Don Bondi's lively choreography manage to keep the show alive when John Kassir is not performing. Jerry Colker and Scott Bakula are strong singers

but their comedic material and abilities are weak. Lines such as "My father has a PhD in manic depression," lack sophistication, not to mention wit. In between sketches when the two men are merely interacting, they seem to feel that they must still sell themselves and their incessant energy eventually becomes annoying.

John Kassir is the only one that makes this show worth seeing. His bio explains that he is the current champion in the comedy category on the nationally syndicated TV program "Star Search." It also adds that portions of his personal stand up routine have been adapted for *3 Guys*. Thank goodness. Kassir's style is difficult to do justice to. He is a talented mime and mimic who rattles off strings of characters, sounds and dialogues which sound like a tape recorder gone haywire. The different effects of his voice are reminiscent of Robin Williams when he was allowed to let loose on *Mork and Mandy*. Kassir rounds out his routines with inventive, if somewhat morbid, conceptual gags that must be seen to be appreciated.

Tony award winning Ken Billington's adventurous lighting makes more of a statement than Clark Dunham's uninspired set. The rotating backdrops include Kassir plastered to the nose of an airplane à la Imogene Coco on *On the Twentieth Century*, and lightbulb decked bleachers that are straight out of *Dreamgirls*. Dunham's use of slide projections works when they are the joke itself but fail when they are supposed to set the tone of a scene or song.

This production tries hard but it misses the mark because of a bad book. However if you can't catch John Kassir on Showtime's Comic of the Month, go see him in *3 Guys*, the show might disappoint you but he won't.



Actors John Fleming and Michael Duffy.

Carol Rosoff

# FEATURES/REVIEWS

## Portrait of a Performance Artist: Meredith Monk

by June Ellen Omura

It was the most litting, mesmerizing, delicious voice I'd ever heard. "I've still got my mind. Ho ho ho! I've still got my philosophheeee!" na na naaa na na na naaa na na

"Who is *that*?" I asked in disbelief. "Meredith Monk," answered Louise

That was my first exposure to a woman who I subsequently realized, was not just a personal discovery of mine but an innovator performer-creator who has been a foremost influence in the realms of music and performance art. Monk, 42, began her career folk singing and making dances at Sarah Lawrence College. Since her first dance theater work was performed in New York (*Break* in 1964) she has created over 50 works, delving into music, theater, dance and film with equal success. She was one of the first in the 1960's to experiment with "happenings," innovative collages of vocal, cinematic and theatrical elements which often employed scores of willing volunteers and took place in the strangest of locales—her 1971 *Vespi* an opera epic had its premiere in a parking lot. She has performed at Barnard's Minor Latham Playhouse as well as in Japan and all over Europe.

Her voice? Fill in your favorite superlative. Turning more to music as she discovered that the voice, at least as much as the body could be "choreographed," Monk developed a style that explores the outer limits of vocal potential and possibil-

ity. Her songs range in content from child-like chattering to eerily terrifying ululations that speak wordlessly, and eloquently, to the most jaded listener. Using effects as elemental as breathing and as complex as microtonal pitch alterations, using instrumental accompaniment as simply and sparingly as she usually uses real words, Monk creates a whole other strange language with her music. Its sounds are as beautiful as they are varied.

This year is Monk's twentieth anniversary of New York performances. She began the commemoration by opening BAM's Next Wave Festival with *The Games*, her futuristic collaboration with Ping Chong, back in September. Following her February 7 Carnegie Hall concert, in which "Book of Days" had its premiere, she moved to the Whitney Museum. There, showings of her films and videos since 1966 continue through March 3. In May she will revive her award-winning *Quarry* for four weeks of performances.

Naturally, I was prepared to be intimidated as I waited outside her West Broadway loft on a frozen morning a few weeks ago. Inside, the carpet was threadbare and the couch lumpy, but her living room had a warm personal feel to it. The table on which crouched a collection of two-dozen little turtles helped. We seated ourselves in a tiny room warmed only by a space heater. Garbage trucks rumbled by, but Miss Monk was very gracious, especially in helping me untangle my tape re-

order cord. This is some of what she had to say.

JO: It seems as if your particular complex vocal music and style would be very difficult to teach to others. Do you have any special methods of working?

MM: The thing that's difficult is that I don't want people to sound just like me. I don't want all the voices to sound like imitations of my voice. It takes a while of working with people to find what the essence of their voices is. But the ensemble has been working together so long that we can take maternal now and work on it together. We have a kind of common vocabulary, which has taken a while to form.

JO: What is this new vocal concerto like?

MM: Well, the reason I called it a vocal concerto is that the chorus functions as the orchestra in a concerto, and the ensemble and keyboard function as the solo instruments. The name of the piece is "Book of Days," and it's well, it's quite an experience to work with a chorus of 21 people. It takes a long time, and in a way I feel like the piece is going to be a work-in-progress. We've been working about two months now, and I think I'm just at the end of finding out what I can do in terms of complexity with a chorus. But I mean I'm very happy with it—I think it's a very beautiful piece. I want to present it even though I consider it a work-in-progress because I think it's very exciting for an audience to be in on the process.

JO: What do you look for in a singer, besides technical capacity?

MM: Well, I look for a certain kind of rhythm, a rhythmic vitality. I also look for people who have a kind of kinetic feeling about singing, that it's like a body thing. Good intonation, because they often have to sing a capella. And a voice that's an honest voice. I mean, all of us are trained, but you can hear that we're trained when we need it, and other times you just hear that the person's voice is their voice. That's what I like to hear: a person's unique sound, not what their training is.

JO: What are some of the influences on your work?

MM: Well, the strange thing is that when I first started working on my own voice, I was in a way using it as my own guinea pig and trying to see what it could do. I think people think I've been influenced by ethnic music, but in fact there are certain universal things that exist in the voice that every culture comes upon. Like the glottal break exists in a lot of cultures. North Carolina hollering and Balkan singing and African and Israeli singing. It's much more being in touch with archetypal sounds and trying to get an essential hu-

*"I don't feel that I ever want to put people into a trance. At all. I feel like I want them to wake up, actually. Out of the trance that they live in all the time."*

man expression than it is reproducing ethnic musics.

JO: Would you consider yourself in any way influenced by the Minimalists or related to them at all?

MM: I do use repetitious patterns in something like the keyboards. But actually, my background in high school was that I was a folk singer, and my early music was really closer to folk songs, like Manhattan folk songs. No lyrics, but sort of whatever Manhattan folk music would be. And I had never heard Terry Riley's music or Lamonte Young's music or Steve Reich or Phil Glass at that point, which was in '66 or '67. In those days it was more like thinking verse and chorus. Well, not words, of

*"As a woman I was betraying women by playing the part (of Gamesmaster) because I felt that a woman's fantasy society would not be a fascist dictatorship."*

course. But that always invokes a certain kind of repetition, and that's where that came from for me. (Hesitates, laughs) Right. Also, I don't feel that I ever wanted to put people into a trance. At all. I feel like I want them to wake up, actually. Out of the trance that they live in all the time.

JO: Your portrayal of the Gamesmaster in *The Games* was very menacing. How did

you invent that character?

MM: Actually, we worked on *The Games* in Berlin, with someone else in the role, and the concept was that he was really evil, progressively evil. We tried a lot of people here, but it was very hard to find someone who had the combination of qualities to play a character that was totally charming but then would betray you the next minute. Really lovable and "oh, everything is just wonderful" and calm, very sort of seductive—then at the next minute he would just betray you. We had to find somebody who could move and sing and also was small—it was very important that the Gamesmaster was small because of the irony of that against the other people. So it was sort of like the booby prize that I ended up playing it. But it was very difficult, because I felt that in a way a woman shouldn't play it. That was a very hard thing to deal with.

JO: Why?

MM: I felt that in a sense *The Games* was like taking the European, straight, white male point of view and pushing that in its negative aspects as far as it could go. To have a woman doing it seemed really strange, because it was a very male sort of society. And as a woman I was betraying women by playing the part, because I felt that a woman's fantasy society as a fascist dictator would not look like that. But as I started working it started getting to be very interesting. I realized at a certain point that it has to be that it could go back and forth

It could be male-side, female-side, male-side, female-side any moment. He is also in a way a kind of shadow—you feel like if you could touch him, if you hugged him, he would disintegrate. It was a very, very complicated character to play. It was also trying to work with the thing that in the beginning he is so wonderful and charming and coy, and as it went along he becomes more and more sinister. Then at the end, at the very end, it's as if he is so far gone but he has this one little moment in him of conscience, when he sees what he is for a second. He has a kind of terrible sadness, a sort of despair. And you realize that even a person like that has that last moment of feeling.

JO: What direction do you see your work taking in the future?

MM: Well, now I'm in the process of working on a feature-length film. There is something I want to go on in film that I feel I can't do in theater anymore. I can do things with images, characters, environment, and locations that I can't do live. And it's a great way of dealing with the visual and the musical. Because first, editing film is very much like writing music. But I will also write a score for this film. I want to put the same amount of energy that I usually put into a musical theater piece into a film. So that's what I'm doing. And I think this new piece, "Book of Days" will be part of the soundtrack of the film.

*"I feel so blessed to be able to work with the voice. It has given me great comfort. And it seems never to end in its comfort."*

MM: It feels like it is, and it's gotten clearer and clearer as I've gotten older. When I started out I was doing classical music and I was dancing a lot. I didn't think there would ever be a time that I wasn't doing movement. But after my first pieces in New York I realized that I can speak best with the voice coming from the body—there's really no separation. Now I feel so blessed to be able to work with the voice. It has given me a great comfort. And it seems to never end in its comfort. It doesn't come to the end like, "Well, I've done this and now there's no more. There seems to be always more."

JO: I think I know the answer to this last question, but do you ever have any free time?

MM: NO! Well, sometimes in the summer I garden. I really love to, and I never realized it until a few years ago. It was a complete surprise, and it's such a wonderful thing to do—it's very therapeutic! So I'm really like a green thumb, which I never knew, and I grow vegetables and eat them. Which is very—you know it's like—more useful than art. (And laughs)

by June Omura  
from a WKCR FM  
broadcast of Feb. 3, 1985



Meredith Monk et al



# Alternatives to Traditional Classrooms:

## Excavation at Monticello

by Judy Radler

"All my wishes end where I hope my days will end at Monticello."

The endeavors of Thomas Jefferson not only fulfilled his sense of curiosity but they created a myriad of sources of study for posterity. Although his days did end at his home, his inventions and experiments remain as a tribute to his life and his brilliance. For those attracted to historical or archeological pursuits, the Thomas Jefferson Memorial Foundation offers a chance to literally dig into an excavation program at his home, Monticello, in Charlottesville, Virginia. The Foundation aims to restore the grounds and buildings at Monticello to their condition in 1809 when Jefferson retired from office of President.

The course lasts three- to six-weeks from June 3-June 21 and June 24-July 12. Students may apply for one or both periods and have the opportunity to earn three college credits for each. The school is open to all majors but because each group will consist of twenty people the admissions are competitive.

It is an intense program involving seminars, field and laboratory work, as well as lectures by well-known guest speakers. The director is Dr. William M. Kelso, Resident Archeologist at Monticello. The majority of time is spent excavating, concentrating on the craft houses and slave area.

The personal rewards, credit points aside, are numerous. The program offers the opportunity to learn the skills necessary for such work, to attain a new perspective on history, as one discovers actual

pieces from the past and their significance, and to have a lot of fun.

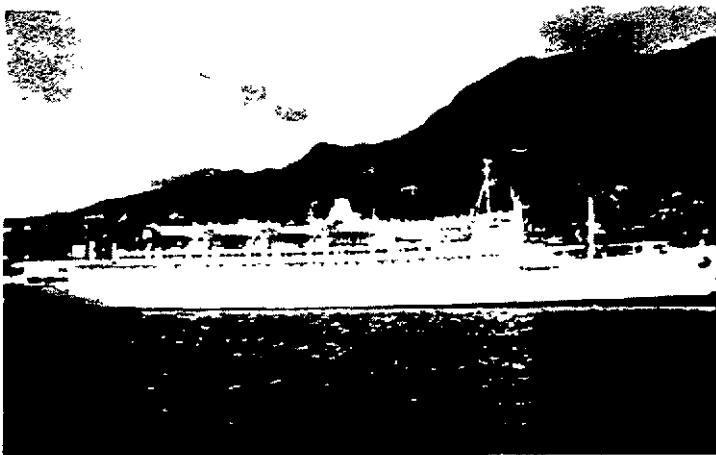
Mathew V. Gaffney, director of public programs, says the physical work is challenging and dirty, and that one is guaranteed to "get a good suntan." He stressed that participants do need to be healthy.

The digs have already revealed many interesting remnants including fragments from wine bottles, such as an engraved Madeira decanter; among other things, Jefferson was a lover of fine wine. This summer will be the first for the expanded field school. Though it was offered in previous years, the groups were smaller and not as demanding as they will be this year.

The full tuition expense is supplied by the Thomas Jefferson Memorial Foundation, a non-profit organization, which co-sponsors the program with the University of Virginia. The university offers moderately priced rooms and board on its campus. When not busy excavating, students will have weekends and other free time to explore the college town of Charlottesville and outlying areas. Monticello is equidistant from Washington, D.C. and Richmond, Virginia.

The Foundation's aim to restore the grounds in conjunction with the knowledge that such a goal promises to unearth, make the school an invaluable way to spend part of the summer.

The application deadline is April 12, 1985. To receive an application and further information please write to Robert S. Fulcher, University of Virginia, Division of Continuing Education, P.O. Box 3697, Charlottesville, VA 22903.



Students on a dig at Monticello.

## Semester at Sea

by Elizabeth Larsen

For one considering a semester abroad and wanting to visit and learn about more than one country, Barnard is now giving credit for a program called Semester At Sea. Semester At Sea was started by Mr. C. Y. Tung, an Oriental shipping magnate, when he purchased the Queen Elizabeth I as a "campus" for his college. Unfortunately, the Q.E. I burned in the Hong Kong Harbor, resulting in Mr. Tung's purchasing of a second boat, the S.S. Universe, in 1971. Tung founded the program in order to combine his interests of education and travel with the objective

takes place on the S.S. Universe, the other half is spent on what is known as the field experience. The length of stay in each port of call ranges from a minimum of three days in Korea to a maximum of seven days in Hong Kong to allow time to travel in China. The other countries visited are Spain, Greece, Turkey, Egypt, India, Sri Lanka, Taiwan and Japan. During these stays the students get the opportunity to experience first hand what they have been studying on board. For an additional charge students have the option of going to historical and cultural areas that are not directly at the port of call. Another strong



The S.S. Universe

of providing students with the insight of international problems and differences while they interact with other cultures and peoples. Mr. Tung continued his support of the program until his death in 1982, and his family carries on his goals today.

Sponsored by the University of Pittsburgh, Semester At Sea is designed as a survey course of the world. During the semester, students must take between twelve and fifteen credits and while at sea classes meet daily, except Sunday, providing classroom hours equivalent to those of traditional colleges. Class size ranges from twenty to thirty students and, in addition to the basic curriculum, a non-credit community college is offered at night on various topics that the students encounter during the voyage.

Clearly the strongest part of Semester At Sea's curriculum is the core requirement. The Core is designed to present an overall view of the politics, society, economics and technology of the places visited, as well as tie together the sometimes confusing events of the trip. Students in general feel that the workload is lighter than at their home colleges but that the accessibility of the topics inspires stronger motivation. The professors come from all over the country and Professor Manstella Lorch of The Center for International Scholarly Exchange Education at Columbia feels that they are "excellent."

While fifty percent of the semester

point about the field experience is that each student is encouraged to engage in independent projects and to stay with foreign families.

Approximately five hundred students participate in the program each semester from every state with a large percent from California and Colorado. One student said that while the people he met were great, he had wished there could have been a more diverse group of students as most were from the upper middle class. Students live in mainly double rooms which are described as "small but clean." On-board facilities include a library, student union, cafeteria, snack bar, bookstore, sports and sun deck, swimming pool, darkroom and hospital. In addition there are a number of student organizations including a student council, choir, drama club, and student newspaper. One major advantage of this small community is that the professors and students share the same facilities—resulting in closer more personal relationships between students and faculty.

The drawback about Semester At Sea is the price. Depending on accommodations, tuition is between 8,845 and 9,575 dollars per semester with additional spending money and field trips making the total cost over ten thousand dollars. A limited amount of financial aid is available to students with proven financial need. A work study program allows twenty-five excep-

continued on page 9

# Notes

*continued from page 9*

SGA's Spring 1985 election. New officers will be elected for almost all positions. To run you must sign up outside the SGA office (room 116 McIntosh) starting Monday March 18 through Friday March 22. If you are interested in running, come to the information forum we are having on Thursday February 28, from 12:00 to 1:00 in Upper Level McIntosh. The executive board of the SGA and other officers will be there to answer your questions. You have the power to influence what goes on at Barnard. Make use of it. Run for office!

# Rape

*continued from page 9*

cause you have not been able to influence my views as have my peers and professors. If I left Barnard today I could say that I have learned one thing that I will use for the rest of my life—compassion for my own sex. Compassion enough not to negate the pain of rape by hanging up party posters that say a woman is "ok" after having been raped, sodomized, and beaten.

Shannon Cooper

# Transfer

*continued from page 2*

finding housing both on and off campus. Also, housing is not the only reason why there are fewer transfers in January than in the Fall. In general, January is a less opportune time to change schools, for obvious reasons. Perhaps the reason that there are less January transfers this year than in the past is the scarcity of housing.

The direct result of this housing shortage was a designation of most transfer students as commuters. In effect, the Office of Commuter Affairs became the Office of Transfer Affairs. The Commuter Assistants, some of whom are former transfers, planned events designed to help these new students with their transition to Barnard.

They were not the only ones, however, who saw the need to address the particular concerns of transfers. Allison Breidbart, who was carelessly omitted from the article, is a prime example. She, and not Ellen Reifenger (as the article implies) was the Fall Transfer Orientation Coordinator. The agenda that she planned included more activities for transfers than ever before. Ellen co-coordinated the January transfer orientation with Marian Rothman. In addition, Anne Fischer, a former January transfer, is also seeking ways in which to welcome future January transfers. On the whole, the Barnard transfers are receiving more attention now than in the past—and rightly so. Barnard recognizes that transfers are important and not simply a "minority." Barnard especially welcomes transfers, and each year makes a greater effort to address their concerns.

The article does not make any distinction between the fall and January transfers. It neither addresses the variety of concerns that these two groups face, both individu-

ally and collectively, nor does it qualify its use of the word "traumatic." Granted, transferring is a big decision which involves certain anxieties, but to describe the experience as "traumatic" is an exaggerated generalization. Transferring can be a very exciting and rewarding experience, particularly at Barnard. Many transfers become very active in campus activities and attain leadership positions. After all, just ask President Futter.

It is unfortunate that not only were many of the facts incorrect, but the article was riddled with misquotations.

Clearly, transfers are a special group, and we were pleased to see an article devoted to them. However, a more in-depth and sensitive analysis was warranted. We look forward to seeing this in the future.

Eva Abbamonte, Wendy Gertler, and Ellen Reifenger, Commuter Assistants

# Sea

*continued from page 8*

tionally strong students to attend for half price.

Obviously, Semester At Sea is not for everybody. One student says, "If you are not willing to challenge yourself, don't go." In addition, if learning a foreign language is a priority, this is not the ideal program. Professor Lorch feels that Semester At Sea is especially suited for students interested in science, Oriental studies, oceanography, sociology, and anthropology. She believes it is probably one of the best special programs available.

For further information, contact either Mrs. Darma Beck at 504 Casa Italiana, ext. 2306, or Rose Viosk in 301 Milbank, ext. 8312. Or write Semester At Sea/U.C.I.S., Forbes Quadrangle, University of Pittsburgh, Pittsburgh, PA 15260, (414) 624-6021.

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# WANTED:

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Your Student Government needs you. Run for office.

Information forum: Thursday, February 28, 1985 12:00-1:00 Upper Level McIntosh

The executive board of the Student Government Association and other officers will discuss the procedures for running in the spring 1985 Election (April 2, 3, & 4), and explain what the different student government and committee positions entail. A MUST for any potential candidate. Election sign-up week after Spring Break (March 18-22)

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issue, a raison d'être or just an inkling of an idea that you want to see covered in the

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# Project

*continued from page 1*

and referrals may involve legal issues, therapy, counseling and abuse or harassment. Sometimes they end in a referral to social services, daycare, women's support groups, and educational opportunity services. If a person wants a therapy referral to a specific therapist in the file, or if she feels more comfortable in a more personal session, she may set up a counseling appointment at the Project office. Here a peer counselor will see her up to three times. If she needs more help, she will then be referred to a professional.

The Project runs a monthly clinic where each client may spend half an hour with a lawyer and receive free advice referrals to other free or low-cost legal clinics also available.

The Project's work consists largely of an ongoing updating and expansion of the referral services on file. This includes frequent interviews and site visits. Staff members follow up on every service provider on file to ensure that the Project offers the most current information available.

The staff would like to increase the number of specialized support groups it offers. We are now running a support group for women on their own, says March, but we'd like to start groups on topics that might be more relevant to students' problems with schoolwork, relationships, graduation anxiety. Because

most of our clients aren't students, we're aware of things people face in the outside environment. This experience could be useful for students who will soon be leaving college.

Although funded by a number of private grants, the Project recognizes the need to become more self-sufficient. It has in the past run plant and poster sales, rummage sales, craft sales, and a walk-a-thon. This year sees a new fundraising effort: a Bowl-A-Thon. On March 10th, between 1 and 5 p.m., about 30 members and friends of the WCP will raise money in Barnard's bowling alley by downing pins. Each bowler must collect her own sponsors, who can pledge a few pennies per point she scores. The teams are not yet filled up, so anyone interested in improving her game at her friend's cost is welcome to stop by the WCP office and sign up.

The Women's Counseling Project would like to make itself a better known and utilized part of the Barnard-Columbia community and invites your participation in any form. If you have a few hours a week to spare, you could be trained in basic peer counseling; students have even received credit towards Experimental Studies for doing this in the past, and it isn't a major commitment. If you are interested in starting or participating in a support group, stop by the office and chat. If you want a very short-term involvement, bowl on the 10th or just sponsor a friend. And if you really don't have the time or money, but would like to display

your goodwill, just direct lost women to the Women's Counseling Project when they ask you for 3001 Broadway. It's in the basement of Reid Hall, don't forget.

# Dinner

*continued from page 1*

you leave Barnard, you have a very high sense of your achievements, and that doesn't change." Maria McBride-Mellinger, Associate Fashion Director for *Brides* magazine, said "I came to Barnard because I saw myself go on to better things," and "as I was leaving Barnard, I felt on top of the world." It was a shock, McBride-Mellinger said, "to all of a sudden find yourself back at the bottom again, starting all over, trying to figure out how to get ahead. I did not have a real realization of those kinds of aspects of working and developing your job and your career, and I think it's important to realize how vital these little things can be."

In a brief autobiography in the dinner program, McBride-Mellinger wrote, "But in nine years I haven't travelled too far from Barnard after all. Two ironies remain: one, I'm back in a sorority environment, the feminine strengths still surround me, and second, I no longer laugh at F.I.T. girls." She also advised the seniors "you can have it all, but not all at once. Everyone should realize how important your personal life is in balancing your career, and everyone should keep in mind that your life is what you make of it, and your career is what you make of it. One thing that has helped me make these decisions and feel secure about myself is having someone at home to encourage me."

In response to the moderator's question, "What choices have you made regarding the development of your career and your personal life since graduation, and are you satisfied with them?" Carolyn Mapel, Barnard, President/Owner of the Gazebo, said she was "very pleased I made the choice (of Gazebo)." She also felt she was "lucky to be able to do what men were able to, and that is to have a career change at some point or another, and I'm satisfied with it." Dr. Judith Lefkowitz Marcus, a pediatric oncologist/hematologist, the only private practitioner of this specialty in the Metropolitan area, said "I set my priorities early and have stuck to them—husband, children, career." Beginning medical school two weeks after her first son was born, Marcus said she thought of herself as a "superwoman—handling a career, husband, and family. But an added dimension to medical school was having a family at the same time." She said certain choices "became clear along the way. Surgery was not for me, the training was going to require impossible hours and time commitments which would make my availability to the family nonexistent. These choices have to be made, and some of them have to be made with awareness, having priorities and keeping them in mind so that no one of them distorts all the others."

The panel also agreed that being a woman has affected their careers in a positive way. McBride-Mellinger said, "Being a strong and bright woman today, there's really no limit to what you can do in

any field. Even though there are men at the top, I think each one of us earns our success. There's only room to really get ahead." Barnard agreed and said "I always felt that my being a woman was the luckiest thing in the world. I think women have very strong survival instincts. They also agreed that flexibility was the key to balancing their personal and professional lives.

In concluding the discussion, the moderator advised the senior class to "spend the time that you have in what you really want to do." "I'm sure you'll all make it work, just by the fact that you've been here four years—our Barnard education prepares us for it all."

After the discussion, Dr. Lefkowitz Marcus said her entire peer group was encouraged at Barnard, and the fact that it was preprofessional was important. We weren't peculiar or different, but a part of the mainstream of intellectual women.

Sharon Friedman, a Barnard senior, said the panelists' words were inspiring and real and touched upon many of our concerns. Irma Moore, Director of Alumnae Affairs, agreed, "In terms of balancing personal life and professional career path, the panel addressed those questions quite well."



# Sisters

*continued from page 1*

male, said they are interested in preserving their tie to the other colleges, but said "Vassar is not a women's school any more." They felt that much of the student body would be put off by an identity based on feminism. Marshall, however, described the Vassar education as particularly feminist. "Our men will be educated to understand the importance of women in the world today," she said.

The conference offered its support to Radcliffe College, who is struggling to retain some identity independent of Harvard College. Under the current administrative arrangement, male applicants to Harvard University apply only to Harvard College, while female applicants must apply to both Radcliffe and Harvard College. Although Radcliffe retains a separate campus and facilities, both male and female students identify more with the Harvard campus. Ann Pellegrini, President of the Radcliffe Union of Students and the sole delegate from Radcliffe, said that students regard the Harvard name as "more prestigious" and that it is the women who refuse to acknowledge Radcliffe as an institution.

The delegates left Mount Holyoke with a commitment to increase communication between the students at the seven schools. Plans to continue a Seven Sisters newsletter, begun at Barnard last year, were approved, and delegates were asked to institute a Seven Sisters column in their respective newspapers.

Next year's conference will be held at Bryn Mawr College in Pennsylvania.

TO FIND THE ANSWERS READ NEXT WEEK'S Bulletin

**ACROSS**

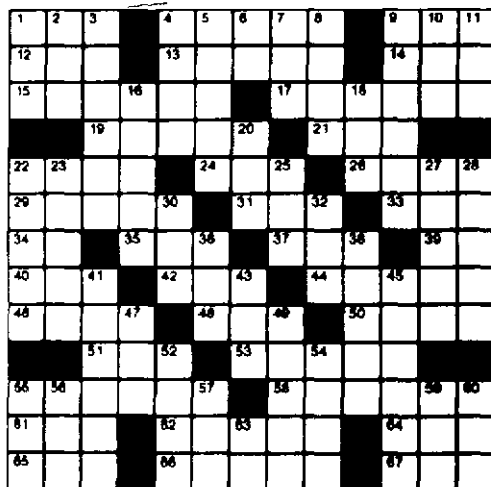
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