

*Contrasts of Form* at the Met—see page 10  
Works by Women—see page 11

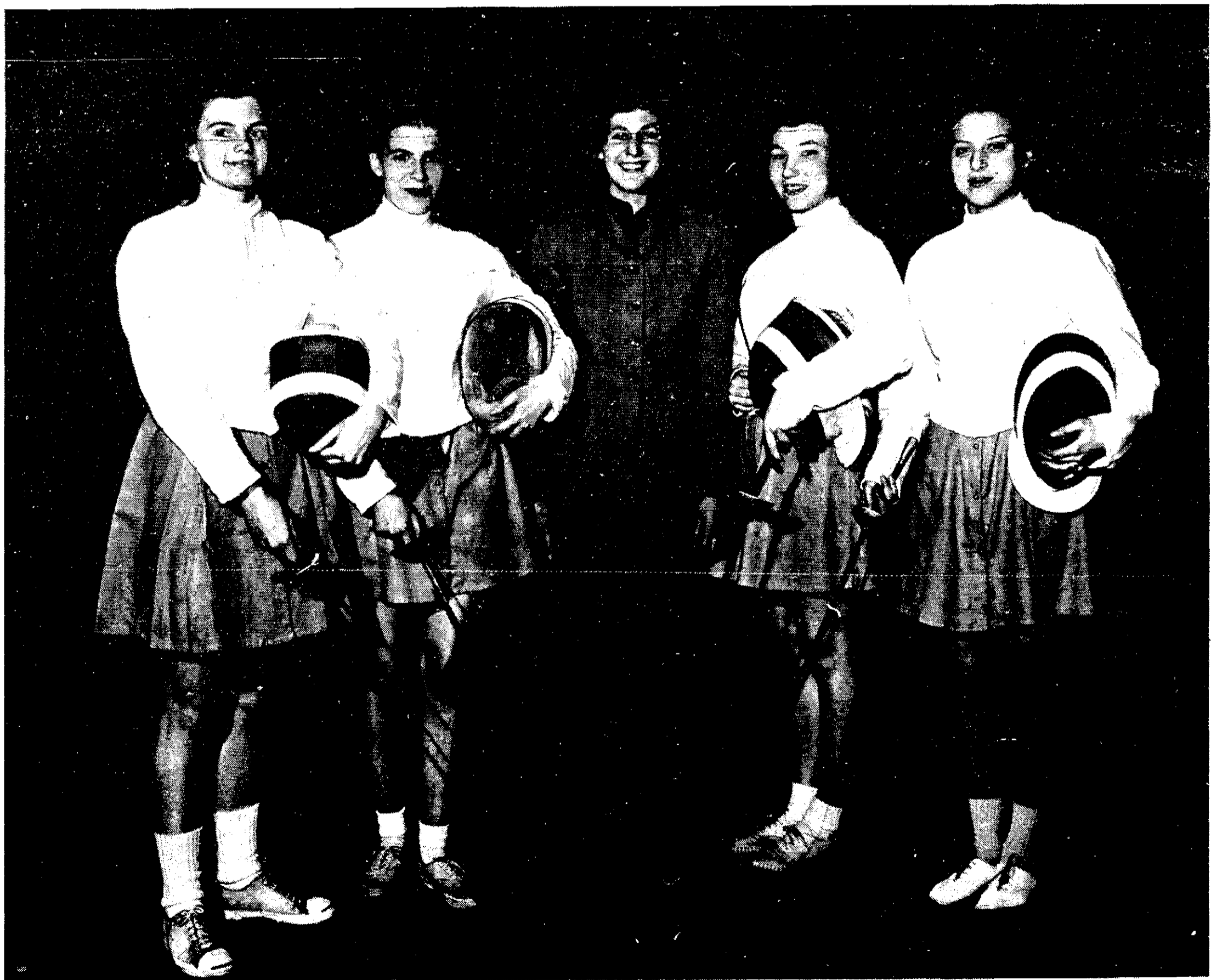
# Barnard Bulletin

Vol. XCVI No. 5

Fifty Cents

October 16, 1985

## Women's Athletics: We've Come A Long Way, Baby



Bulletin photo

# Op-Ed

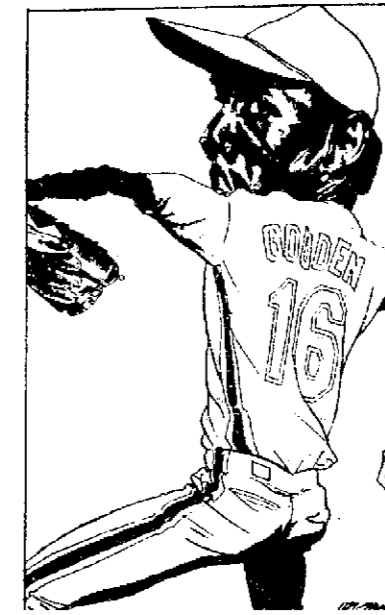
## Editorial

Analogies are funny things. When Jean-Luc Godard released *Hail Mary* early this year with the statement that it was not about the Virgin Mary but about someone like the Virgin Mary, the ensuing uproar was cataclysmic. When the film opened in Rome last spring, the theater was raided and its manager molested. Several days later the Vatican sponsored an "evening of atonement," not for the desecration to the theater but for the "insults inflicted on the Holy Virgin..." Meanwhile, protestors are now picketing *Hail Mary* in Manhattan.

Mr. Godard's comment was neither specious nor irrelevant. His film is "about" immaculate conception, or more specifically, chastity. Thus it draws heavily on the Biblical narrative, but remember that this is a film; this is fiction, folks. Everyone needs a shake now and then to keep that in mind and the protestors need one now. Does *Hail Mary* defame the Virgin or Catholicism itself by showing Myriem Roussel (Marie) in the nude? She isn't, after all, the Real Thing. She is a representation of a representation.

In addition, Godard has a truly reverent approach to his heroine. His direction delights in the miracle of this girl's singularity, of her will power and of her beauty. Of course, the protestors can't know this because they won't see it.

The Virgin Mary is more than the immaculate receptacle for the future Savior, she is more than a Catholic icon, she is an image of purity. This image is a cultural myth that exists within and beyond Christianity. Cardinal O'Connor urges that Catholics and sympathizers boycott *Hail Mary* but, on the contrary, the protest will only mean something if they actually see it.



Nobody Asked Me, But . . .

### The Allure of the All-American Game

by Ellen Levitt

The regular baseball season is now over. While lamenting over the Mets' second place position in the National League East, I have been thinking about my great interest in baseball. Ever since I can remember, I've been an avid baseball fan, but lately I've been examining my motives for skipping homework to watch a bunch of men running around a grass diamond. Women cannot play professional baseball, there are very few women baseball broadcasters (if any) and very few women have made names for themselves in connection with baseball. So why should I continue to get hyper over one run decisions?

Going back to my childhood, I can see how large baseball often loomed in my life. My mother tells me that I watched the first televised game at Shea Stadium while she held me in her lap. Mind you, I was only a week old and I don't remember the outcome (they lost, I later found out). As I grew older with each approaching spring, I would consistently ask my parents to buy me baseball cards. At the tender age of five, my career ambition was to play in the infield with the Mets (second base to be exact). I don't recall if I was upset about finding that girls could not play baseball when they grew up. Instead, I busied my-

self with playing the neighborhood version of baseball with plastic bats and Spalding balls, and our own rules (a ball hit across the street was an automatic home run, a ball hit onto the porch was a ground rule double). I read baseball books—Tom Seaver's autobiography was my favorite book in fourth grade (but he never did send my the autographed baseball that I had requested). And in recent years, having digested all the intricacies of the game, I watch the Mets and occasionally the Yankees battle it out against their opponents.

So why should I root for the Mets? I haven't played softball in several years (but does anyone want to start a softball club for female students?) Is it the identification with things proudly New York? Is it the immense amount of lovable trivia and folklore surrounding baseball? Is it the nerve-racking plays that make you forget the lousy grade you received on your latest paper? Is it Yogi Berra's quotes? I suppose it's a combination of all these things that draws me to the TV set or radio to watch, cheer and discuss the game with all the other guys and gals on my floor who are also spellbound by the glamour, excitement, aggravation and skill of the Great American game.

Ellen Levitt is a Barnard senior.

## Letter to the Editor

### Professor Protests

To the Editor:

The headline of your October 2nd issue was a great disappointment to me and many other faculty, for it conveys an image of the faculty that is very different from what we feel it ought to be. On seeing it I also thought immediately of another story in which such an opinion was voiced. At the first faculty meeting at Columbia attended by Dwight Eisenhower after he became its president, he began by saying how happy he was to meet the employees of Columbia. The statement was greeted with complete silence. Then a particularly senior member of the faculty rose and said, "Excuse me, Mr. President, but we are

not the employees of Columbia University. We *are* Columbia University."

It is saddening if the students actually regard the faculty as merely another group of the college's employees. It is possible, of course, that you only intended the headline to shock, to highlight the complaints of faculty who find themselves unable to influence either the policies or the day to day governance of the college. What makes the headline painful regardless of your intent, is that all too often the college's administrators behave as if they think of the faculty in this way. Unlike Columbia, where Eisenhower's impression had little consequence, at a small college like Barnard, administrative actions

*continued on page 13*

## Bear Essentials★

THE FOLLOWING STUDENTS SHOULD COME TO THE OFFICE OF THE REGISTRAR, 107 Milbank, IMMEDIATELY: Sandra Adelstein, Kathryn Beyrer, Karen Cesarski, Yolanda Chavez, Neslihan Danisman, Patricia Finneran, Illeen Frankel, Jennifer Gottlieb, Tara Griffin, Elizabeth McDonald, Maria Ocampo, Mary O'Donnell, Dominique Olbert, Mary Peng, Shyamala Reddy, Lisa Slocum, Judy Sugar, Amy Vonderau. SOPHOMORES with GPA's over 3.2 who are planning a career in government service may be eligible for a Truman Scholarship of up to \$5,000 annually for two undergraduate and two graduate years of study. For additional information, call Sophomore Class Dean Katherine Wilcox (x2024) or Professor Kathryn Yatrakis (x8422) BEFORE OCT. 18. PRE-LAW STUDENTS: Law School Panels will be held in 212 Ferris Booth

Hall, 7:15 p.m., WED., OCT. 30 with U. of Connecticut, New York Law, Case Western, U. of Pennsylvania, Brooklyn Law.

The following schools will conduct information interviews at Columbia this semester: The Fletcher School of Law and Diplomacy/Tufts University, WED., OCT. 16; University of California at Berkeley, and University of Southern California, TUES., OCT. 29; University of California at Los Angeles, TUES., OCT. 29. Call x5495 for details.

A Law Day will be cosponsored by Puerto Rican Legal Defense & Education Fund, Inc., and Network of Latino Law Students at New York University, 40 Washington Square South, 1st floor, SAT., OCT. 19, 9 a.m.-9 p.m. For more details contact 219-3360.

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## Barnard Bulletin

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announce

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a weekly listing of campus club activities  
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Information and submission forms are available  
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*Go for it b-b-b-baby!*

## HARVARD BUSINESS SCHOOL



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## Women and Basketball: "Perfect Combination"

by Eda Lerner

The Columbia Women's Basketball team has been climbing new heights since the Columbia/Barnard Athletic Consortium began in 1983. Two years ago the team's record was 9-12. Last season the team was 19-7, made the N.Y. State Tournament, and led the nation in several statistical categories.

The team's success is largely the result of the Athletic Consortium, says Head Coach Nancy Kalafus. Head Coach Kalafus was first hired by Barnard in 1979, but not to coach basketball. She was a physical education teacher and was also responsible for intramural basketball. However, in 1983, the Athletic Consortium made it possible for women from Columbia College, Columbia School of Engineering and Applied Science, and Barnard College to compete on the same teams. This year there are 7 women from Barnard College and 6 from Columbia College playing on the Basketball team. The ramifications of this merger are far spread. Now Head Coach Kalafus is the sole person in charge of her basketball team and spends much of her time recruiting. The walk-on program was vanished. No longer are players recruited from gym classes. Nancy Kalafus

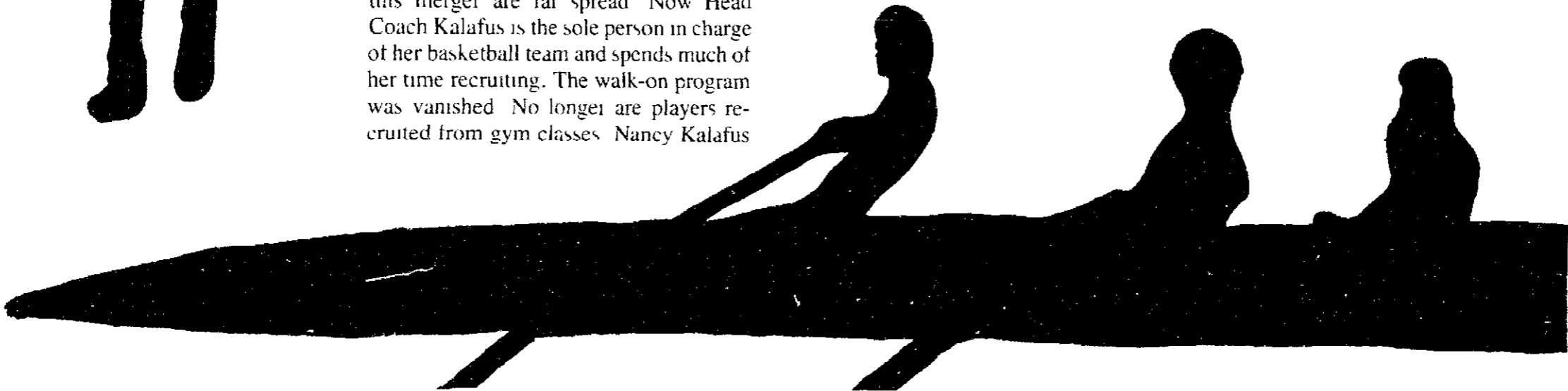
travels to summer basketball camps and players' homes all over the country to find the best possible players. If necessary, she will visit a player's home anywhere from three to five times.

In 1979, there was just enough money to get by as a Division III team. More money has been allotted since the team's success and the inevitable move to Division I. A travel budget, new uniforms, and a new locker room have made the women on the team feel their importance in Columbia University's Athletic Program.

The Columbia/Barnard Athletic Consortium has not been the only reason for the increased interest in women's basketball. One major change, states Nancy Kalafus is that "there is no longer a stigma attached to women who play sport in college. Whether male or female, an athlete is an athlete working equally as hard." Although women players have been categor-

ized as "tomboys" or "little jocks," Head Coach Kalafus believes these attitudes are changing and firmly praises her players for being "the perfect combination—they are women, intelligent people and athletes."

When asked how she thought women basketball players were viewed, team member Uia Lysniak stated "There are no distinctions in the moves a Basketball player makes on the court. The types of plays a woman makes should not be categorized as a man's move but just as those of an athlete striving for his/her potential. Those are the moves that work best on the court, any court, man's or woman's. Teammate Ellen Bossert feels that women are attaining a killer instinct on the court just as fierce as in men's sports, however, there still is a pressure to look or act somewhat feminine on the court," says Bossert: "There are limitations to your androgyny."



## Women's Crew: Still Cut Short

by Talbot Wells

A Columbia Women's Crew sweatshirt signifies more than just an extremely physically fit person, for each oarswoman is a type of superstudent. While most students moan about 9:00 a.m., even 10:00 a.m. classes, these women rise in the darkness of 5:30 AM. They abandon the warmth and comfort of bed for a grueling and brutal workout. Most of the campus sleeps while these women run up the 16 flights of Altschul hall, jog six to eight miles to the north end of Manhattan, lift weights, or most painful, row either on the Hudson or in rowing machines. Members describe crew as "a major commitment in which we have to give our 100% both mentally and physically." Surprisingly, members don't vehemently object to the early hour. They say, "it gives structure to our time. . . No more 3:00 a.m.'s at Cannons. . . It gives energy for the day and wakes me up." The team, which includes many pre-meds, returns by 9:00 a.m. to attend classes. Members report that "the worst part is getting in shape and staying healthy." The concentration is so intense

that crew members' entire world becomes school, friends, and mostly crew.

Columbia Women's Crew is as dedicated, determined, and as ready to reach for the extremes as any other Columbia competitive sport. Sadly, however, they have the official rank of only a Club-Varsity sport, a boost from last year's designation, "Women's Crew Club." Women's crew did exist before at Barnard. It was organized and co-founded by E. Paul Dupont, but the drive for crew died out in 1975. With the influx of women following Columbia College's decision to turn co-ed, new interest arose. A few women organized a club, starting with no schedule and little funding. The team operated in a cooperative mode: members provided funding for most expenses and their trip to Florida. Now, as a club-varsity sport they have a starting budget. The coach Ed Hewitt and assistant coach Sia can therefore receive stable salaries. They must, however, use the fifteen to twenty-five-year-old men's crew boats in practices, boats one member described as "a trauma to

carry." Although they borrow the men's updated boats for competitions, they would like to have their own equipment. Last month they were able to purchase a new boat, and they hope to obtain another this week. Boats range in cost from \$1300 to \$7000. Men's crew acquires a new boat almost every year. They have this power because not only are they a Varsity sport with the University's support, but also, more importantly, they have had alumni funding since 1925. The women's team hopes to ease its financial burden through a 26-mile benefit triathlon. They plan to row eight miles on a rowing wheel, run six miles to the boathouse, and end with a twelve mile row.

Despite last year's wobbly financial situation, the team proved an auspicious competitor. In the Dad Vail Competition in Philadelphia, the largest competition in the nation, the varsity heavyweight four missed the finals by only one length. This means they were the 5th or 6th fastest team.

Coach Ed Hewitt says they are trying

for Varsity status for next year. Team members claim: "Frankly, we deserve it!" Coach Hewitt explained that they need this status for greater financial assistance, and such practical needs as a new locker room and dock extension.

Hewitt describes crew as a sport not just for jocks with a history: "rowing can pick up and take off with dedication and commitment." Crew is, however, one of the most vigorous sports along with cross country skiing. It works the entire body, especially legs and back. Crew members don't deny that it hurts, but they hold that the rewards outweigh the pains. One woman described the fulfillment: "Even though it kills when you're out there rowing, when you cross that finish line first it feels so great you want to do it again."

This team deserves admiration and support. They are eager, even "hungry" to win not only over other schools but over the administration. Their greatest victory of the year may be obtaining their proper status, and therefore solidifying their position as a team at Columbia.

## Fitness: An American Myth?

by Mari Pfeiffer

It seems that every year, along with perhaps a new variation of *Workout* by Jane Fonda, comes a host of other celebrity workout books, videos and cassettes. Then come the increasing sales of stylish exercise outfits, more developed nautilus equipment, new fad diets and other fitness or diet related gimmicks. Even America's ultimate sweetheart doll, Barbie, comes with a new workout center which includes a stationary bike, dumbbells and locker with towel. To be fit and thin is definitely in.

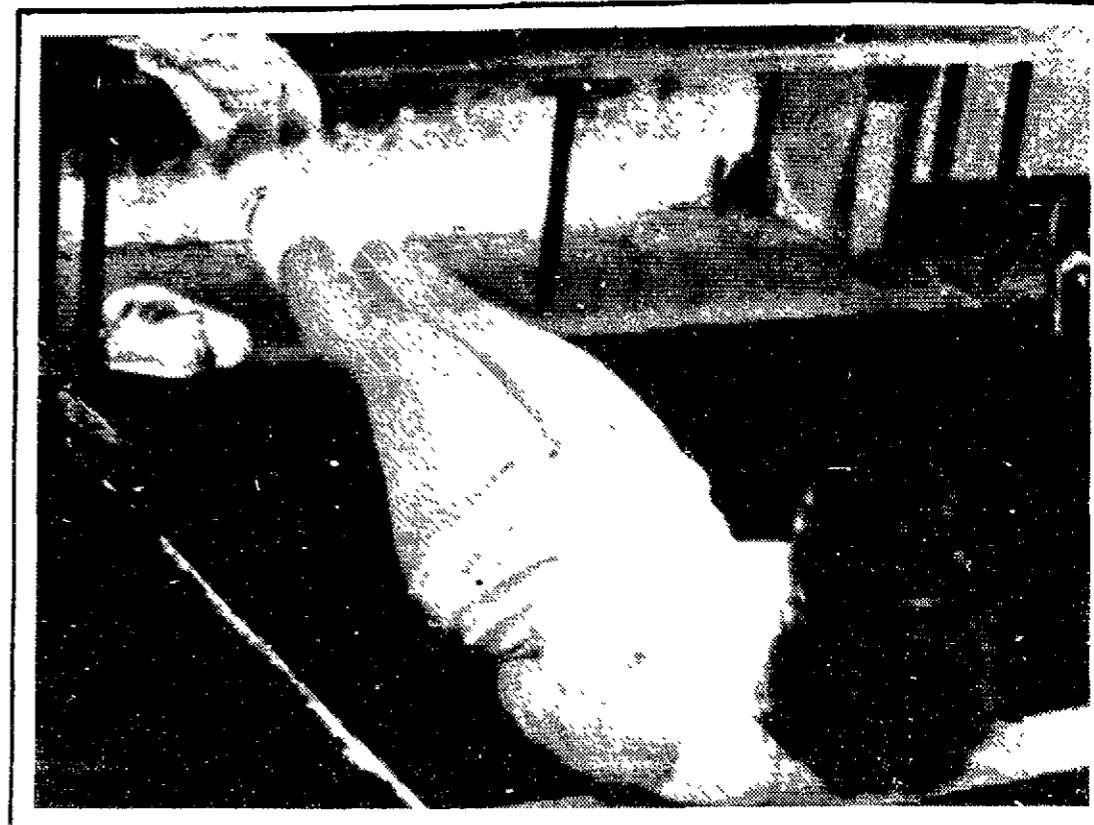
Although it seems that the United States has become a nation which worships the virtues of fitness, the facts state otherwise. Americans for the most part have realized the significance of exercise and a balanced diet—however, little action has been taken to achieve the desired results. From a recent survey taken by the U.S. Department of Health and Human Services, between 80% and 90% of citizens in this country do not get enough exercise. By exercise, the HHS means "anything that boosts heart and lung performance to 60% or more of its capacity at leasts three times a week for a full twenty minutes, the minimum to produce any cardio-vascular benefit." Furthermore, from a recent Gallup Leisure Audit, the number of participants in athletics has not changed significantly in the last two years. Swimming (i.e. usually a quick splashing around the pool) remained the most popular sport with fishing and bicycling not too far behind. Activity is still not built into the average American's daily life.

These statistics are not uplifting but certainly not surprising. Still more than

30% of the American population smokes, and with smoking often comes the accompaniment of alcoholic beverages. Also, most people have the tendency to start one sport, tire of it and start a new one. The lack of consistency or will to stay with one sport eventually results in the loss of interest, and finally, the loss of physical fitness. Furthermore, many Americans find themselves caught up in the "too" syndrome: they either are too busy, or too old, or too sick, etc.

What is probably one of the most discouraging aspects of the lack of fitness in America is that of the patterns among the nation's youth. Although most children between the ages of 10 and 18 spend up to 13 hours per week exercising in a wide variety of sports, the time they spend in front of the TV set, videogames and at fast food restaurants nearly doubles the time they spend in vigorous exercise. According to the Amateur Athletic Union, school-children's records are declining for strength, speed, stamina, agility and cardiovascular fitness. The AAU's standards for pushups, for example, are met by only 36% of the youngsters tested. Almost four years ago, the percentage was forty-two.

What has happened? Has all the hoopla surrounding Victoria Principal, Jane Fonda, Jim Fixx, health clubs and those suggestive soloflex advertisements been a sensationalistic farce? There are mixed reactions. "I have a hard time getting myself to make the time commitment to spend several hours a week devoted to exercise. With school, (part-time) work and other various responsibilities, I find myself too tired or too busy," says Barnard sophomore Genevieve Rosenbaum.



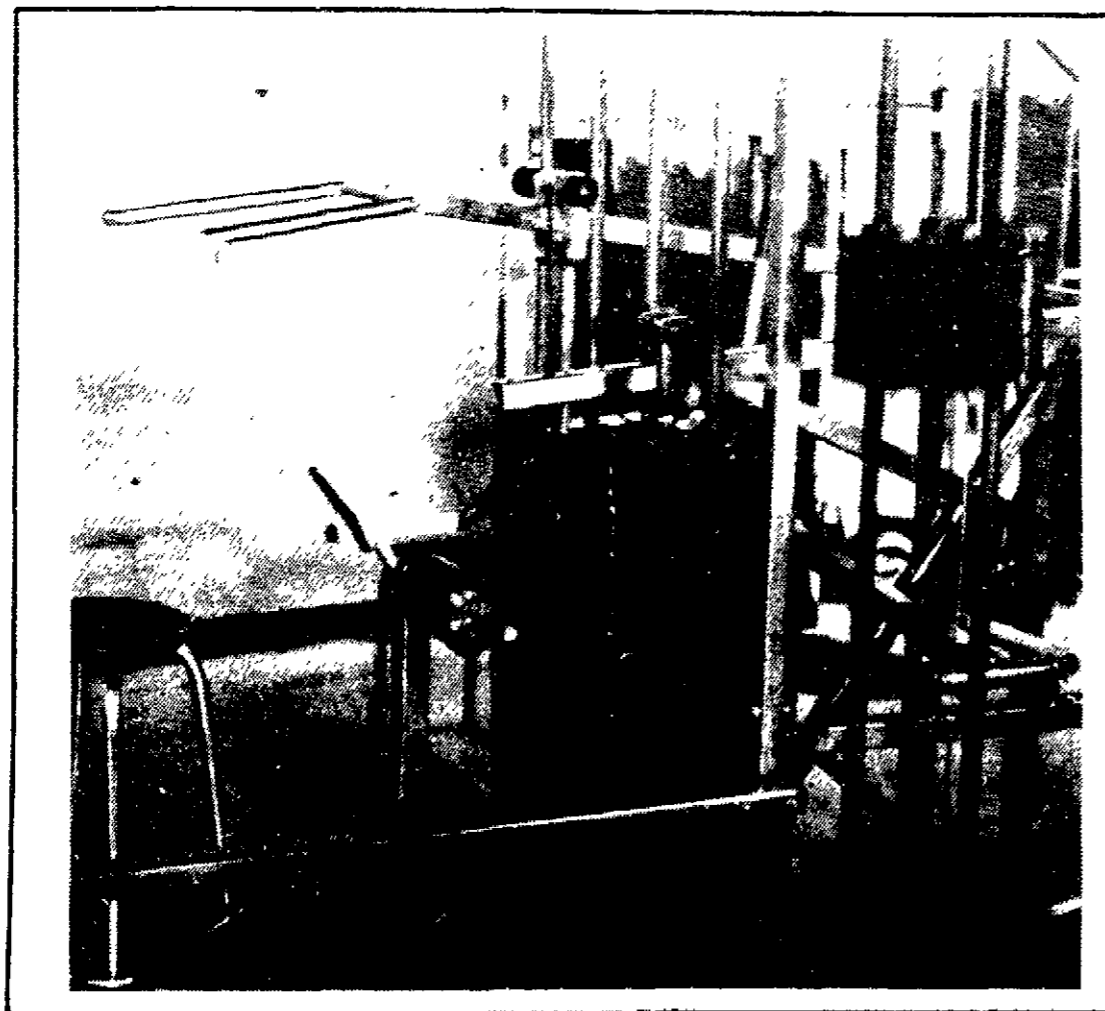
Also, Ms. Rosenbaum states that she "respects the time commitment and effort that both varsity athletes and enthusiastic exercisers put into their respective sports, but I don't envy them." Often the conditions under which one exercises are not always the most desirable—weather or the commute to and from a health club can act as deterrents, adds Rosenbaum.

This seemingly apathetic view towards fitness is contradicted by Mark Judge, a membership consultant for Paris Health Club on West End Avenue and 96th Street. "People who come here are serious about fitness and are consistent with their workout routines. What a health club does is provide an atmosphere of motivation in which people can exercise together and/or under some sort of supervision or instruction where the boredom of working out alone is relieved. People can buy weights, rowing machines, etc. and use them in their homes but they will soon lose interest because of the lack of social environment and group enthusiasm that a club provides." Judge's argument is supported from a simple tour of the Paris Health club—relatively quiet and modern with its grey carpeting, tinted glass walls, mirrors and a small restaurant/cafe near the club entrance, the atmosphere is a pleasant one. Members, who range in age from 18 to 91, are all clad in sweatsuits, running outfits or leotards, and pump steadily at their stationary bicycles or aerobic routines.

While a health club may provide the necessary stimulus conducive to not only

getting people interested in fitness, but also keeping them interested, it also presents a few drawbacks, the main one being the price to join. At Paris, for example, it costs \$826 for a year membership, \$566 for six months, and \$410 for three months. (Discount rates are offered at various times throughout the year and the membership renewal prices are considerably less.) These rates are considered "reasonable" by most club members, who compare the Paris prices to others: the Manhattan Plaza Health club on W. 43rd and 10th Avenue offers only a one-year membership for \$754 and New York Health and Racquet costs \$920 for a year and \$695 for six months. Nevertheless, the yearly expense to join a health club fits primarily the budgets of upper-middle class baby-boomers, while others must find alternative sports or solutions to the fitness dilemma.

So where does this leave the shape of America? According to studies from the National Health Institute in Inglewood, California, about 10% of Americans are "fitness crazy," another 10% reluctant to participate in fitness at all, and a leftover of 80% relatively active. This last group, the study contends, are the citizens who are perhaps not meticulously, but carefully changing their dietary habits and walking to their destinies instead of riding; hence the businesswomen with tennis shoes standing out against their pin-striped suits and briefcases. Although the changes are not dramatic, there is reason to be optimistic.



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## Tools of the Game

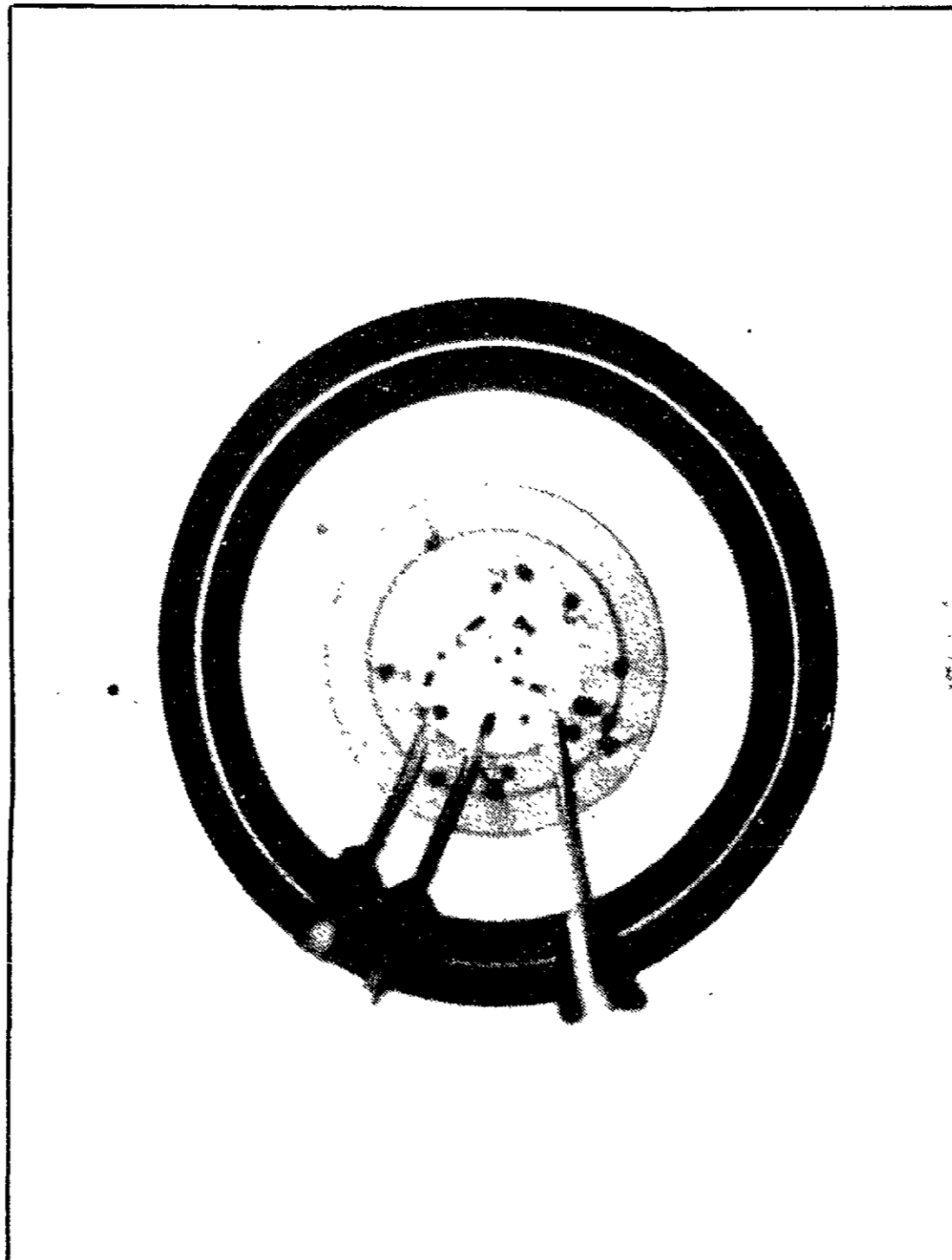
by Caroline Palmer

Two years ago Barnard and Columbia formed an athletic consortium to meet the athletic needs of university students. In hopes of making the consortium as strong as possible, the consortium receives funding from all three undergraduate colleges (Barnard, Columbia, and the School of Engineering) and utilizes all facilities and equipment available to the university. According to Margie Tversky, Associate Director of Athletics at Columbia, "the consortium has allowed us to do a lot more" because the resources of both Barnard and Columbia are available to the program.

Even though the consortium improved the quality of the university's sports program, there are still problems to overcome. Because of increased operating costs, it is sometimes hard to remain within the budget. This year Columbia gave a 4.5% increase to all its departments. Despite this gain, Ms. Tversky said "you feel you can always use more." There are equipment and facility costs, not to mention transportation and hotel expenses. Overall there are some problems concerning the consortium's facilities and equipment. In general, there is a need for greater space, but according to Ms. Tversky "even if money were there, space is so tight." This problem is to be expected at universities located in cities.

Among Columbia's sports offerings, women's crew is experiencing the most problems with facilities and equipment. Women's crew could not gain varsity status this year because the docks could not handle both men's and women's crews. Because of this conflict the women's crew team has been practicing in the morning. The main complaint here is

*"Overall, there are some problems concerning the consortium facilities and equipment . . . there is a need for greater space, but . . . 'even if money were available, space is so tight.'"*



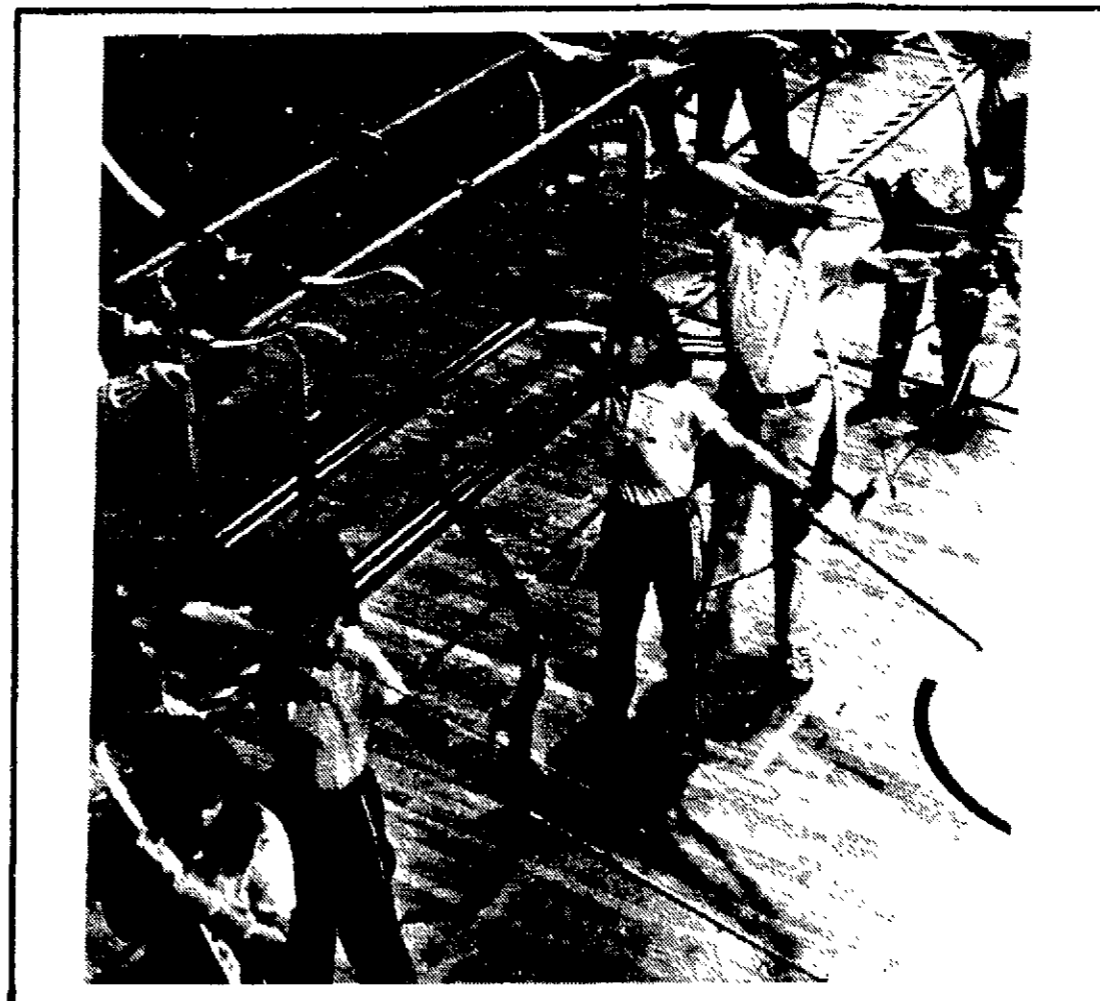
that some members have been late for their nine a.m. classes. Since crew is such an expensive sport, Ms. Tversky feels that it will be "a number of years before Columbia can develop a first-class (crew) program." With one shell costing \$8,000, Ms. Tversky said that the crew "needs alumni help." She added, "athletes make (a) tremendous commitment, (they) shouldn't have to make sacrifices."

The tennis and track teams are experiencing similar facility problems. Columbia College cannot accommodate both men's and women's tennis teams. During the fall and spring, practices are held at Baker Field. However, during the competition season there is limited space for spectators. Matches are held at the Binghamton Raquet Club in Edgewater, New Jersey. Ms. Tversky considers it a "fine facility." The university rents court time at the raquet club.

The men's and women's track teams of Columbia are also at a disadvantage. According to Ms. Tversky "the facilities for track [at Columbia] are very poor." Currently, the track teams practice at Manhattan College. There is the possibility though that within two years there will be an outdoor track available for the university.

Not all of the teams are experiencing such extreme facility and equipment problems. The archery teams practice in Barnard gym which Ms. Tversky considers a "fine indoor shooting facility."

The women's soccer club is a newcomer to the Consortium. They are currently practicing in the baseball outfield. Although this arrangement may sound inconvenient, Ms. Tversky said that the "turf is better than the stadium field."





# Women's Athletics: The Struggle Continues

## Women Athletes Face Uncertain Future

by Jenny Yang

While the prospects for success remain less certain for women athletes in the professional arena, opportunities continue to increase for women in college athletics. The growth of women's athletics programs over the past decade is without a doubt a direct effect of Title IX of the Equal Education Act of 1972. However, a recent Supreme Court decision has threatened to limit the effectiveness of this federal law.

Title IX mandates equal opportunity for women by prohibiting sex discrimination in colleges and school systems receiving federal aid. However, on February 28, 1984, the U.S. Supreme Court rules that Title IX should be applied more narrowly than it had been previously. According to *Sports Illustrated* (March 4, 1985), the case involved Grove City College, a private coeducational school in Pennsylvania, that as a matter of principle refused to sign a federal form promising compliance with Title IX. The Court ruled 6-3 in favor of Grove City's claim that Title IX affected the specific program or activity that received direct federal funding and not to the institution as a whole.

Since little federal funding goes directly to athletic programs, with this new interpretation schools may practice sex discrimination and not be in violation of the Equal Education Act. The immediate effect of the Court's ruling was the dismissal of more than 40 cases put before the Department of Education's Office for Civil Rights. After the Grove City decision, the Department felt it no longer had jurisdiction to investigate these discrimination claims. According to the Women's Sports Foundation, the day after the Supreme court decision, Mercer University in Macon, Georgia, reduced the number of

basketball scholarships offered to women from seven to four while retaining the full seven for men's basketball. However, political uncertainty surrounding the Court's decision has prevented more schools from cutting back on women's athletic programs. Last year, the House of Representatives passed a corrections bill, "The Civil Right Act of 1984," that argued for the broader interpretation of Title IX. The Court's decision is expected to be overturned by the proposed Civil Rights Restoration Act of 1985.

Since its enactment in 1972, Title IX has always been interpreted broadly by schools. However the Reagan administration supported Grove City's claim for a more narrow interpretation.

The importance of Title IX to the progress of women's athletics is indisputable. According to the Women's Sports Foundation, there were 32,000 women participating in college athletics in 1972; by 1983 the total had increased to 150,000. In 1972, only 7% of high school athletes were girls; last year the figure was 35%. From 1974 to 1981 the number of colleges granting athletic scholarships to women increased from 60 to 500, while expenditures on women's programs by National Collegiate Athletic Association schools soared from 4 million to 116 million.

Elise Kim, Associate Director of Sports Information at the University of Southern California, said, "the interest in women's athletics at USC started growing 5-6 years ago when Pam and Paula McGee joined the basketball team. The momentum received an additional boost when Cheryl Miller entered in the 1982-1983 season." Ms. Kim points out that basketball is the most popular women's sport on Campus.

According to Ms. Kim, "USC basketball in recent years saw an increase in game attendance, visibility, and media coverage, local and national."

In response to the recent Supreme Court ruling, Ms. Kim said, "the new interpretation may have an effect on smaller colleges with limited budgets, but it will not affect USC because USC is a school that believes in equal opportunity for all students whether they're male or female." Each year USC offers 15 full scholarships for women's basketball.

USC starter Cheryl Miller said last summer, as she lead the U.S. Olympic Women's basketball team to a gold medal in Los Angeles, "without Title IX I wouldn't be here."

Title IX has not played a relevant role in the Columbia-Barnard community because Columbia and Barnard had separate athletic departments until 1983 with the establishment of the Athletic Consortium. Assistant Athletic Director Petrina Long, who has previously worked with the athletic department at Southern Methodist University and University of California at Berkeley, said, "the overall effect of Title IX has been prosperous."

In an interview with *Glamour* magazine last February, Eva Achincloss, Executive Director of the Women's Sports Foundation, attributed the success of American women in the 1984 Olympics to the opportunities available to women in college. "When you look at the number of women who competed in the Olympics, you have to realize that if they hadn't gone to college they wouldn't have had the skills that led to victories in swimming and many other sports. Colleges have offered real training, coaching, and competition for women."

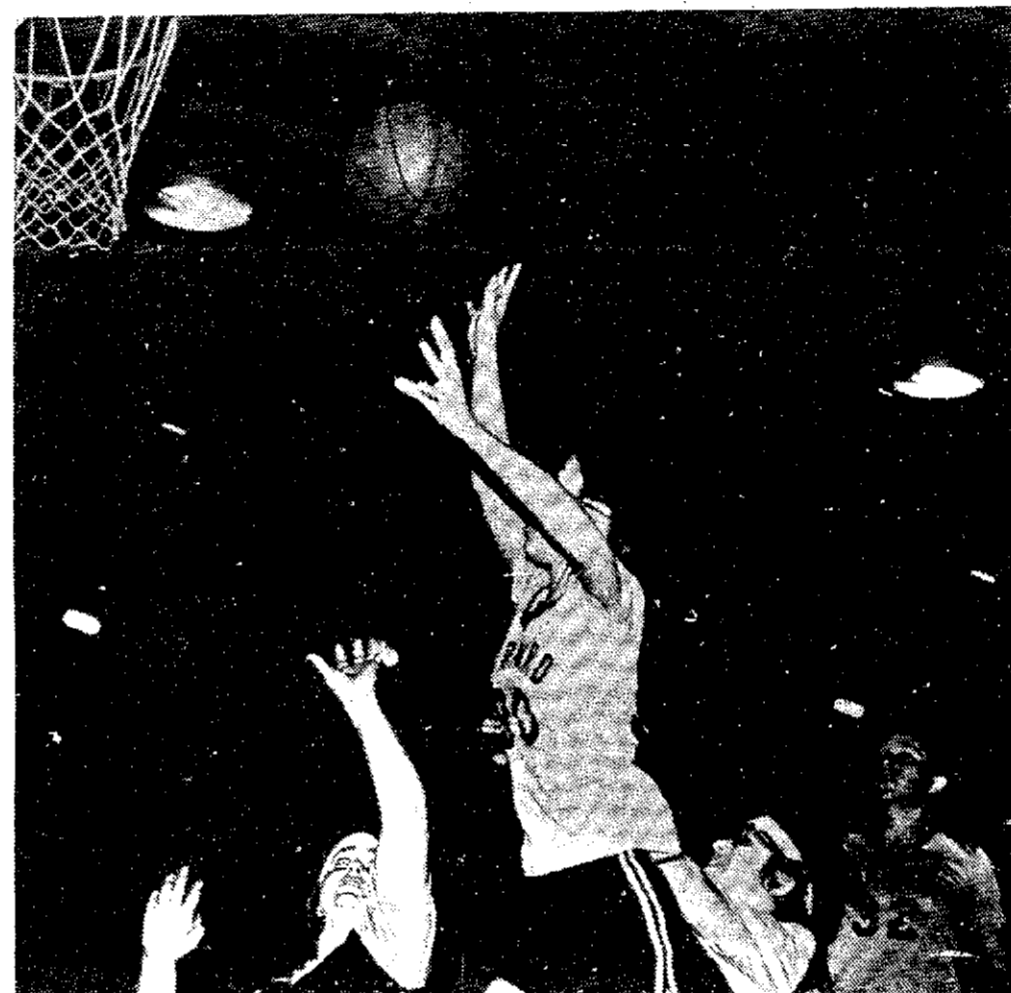
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"People can look at any setback and say it is because we are women, but I tend to disagree."

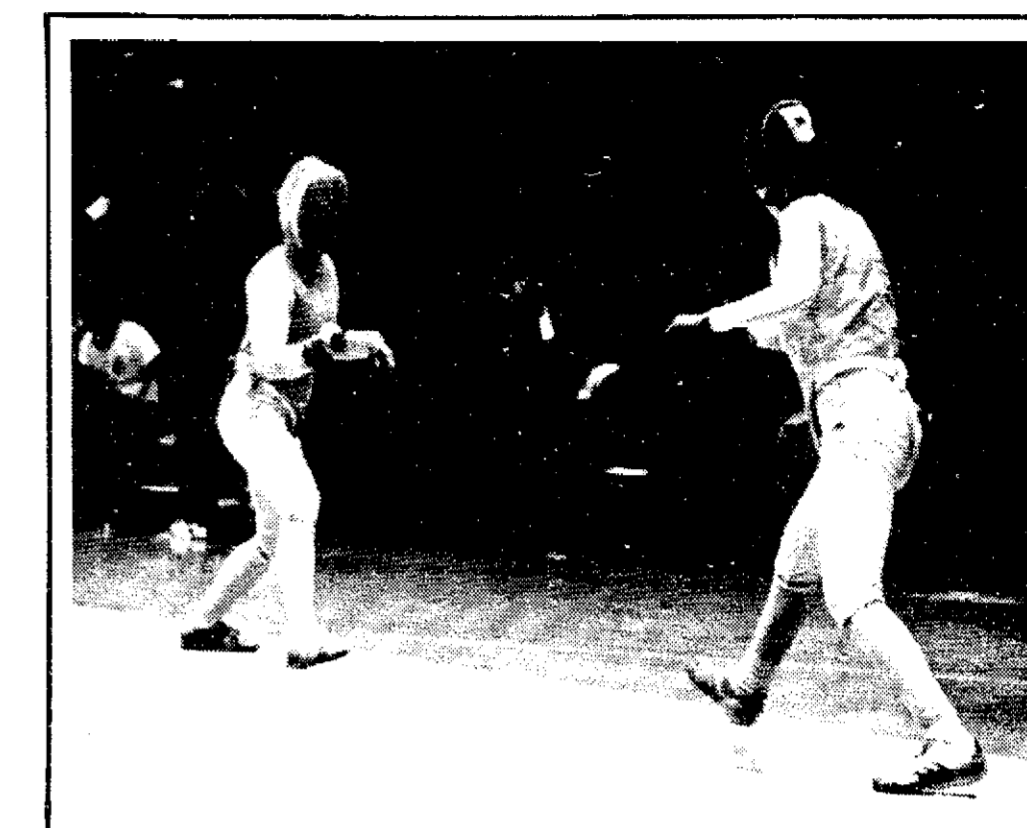
—Kate Moore, Head Coach,  
Cross Country and Track Teams

"People don't know what's happening in women's sports now."

—Nancy Kalafur, Head Coach,  
Women's Basketball Team



Bulletin photo



Bulletin photo by Jenny Yang

## Let's Make A Deal

by Martha A. Crawford  
and Jenny Yang

A woman student on an athletic scholarship at UCLA receives full tuition, preferred housing, athletic uniforms, and equipment, legally, plus a moped on the side. Another woman student at the University of San Francisco receives all of the above minus the moped; however, she added, "If you need course books just tell the coaches and they will just happen to have the books you need."

These are the benefits an athlete can expect at a school that offers scholarships. In keeping with an agreement among the Hectagonal League (the Ivy League plus Army and Navy), scholarships are not available based on athletic ability. The only benefits an athlete should expect are uniforms (shoes, socks, sweatsuits, bags) and equipment. If an athlete has a financial need, aid is available as it is to any other student. The problem for the recruitment of athletes is that the Ivy League is competing with schools that offer full or partial scholarships. According to Merry Ormsby, Assistant to the Director of Sports Information, there is an attempt to keep Ivy League schools from competing with one another. All Ivy League schools meet once a year to review financial aid packages to ensure that they follow established regulations. The distinction between a scholarship and financial aid can be blurred if one school is offering a generous

financial aid package which puts that school in competition for a recruit if another Ivy League school is offering less.

Columbia and Barnard must come up with ways to attract top athletes without the allure of scholarships. Kate Moore, the Women's Track/Cross-Country Coach, comments, "The majority of our opponents apart from those in the Heptagonal League offer scholarships. What we have to offer in return is a prestigious university, with a small college system within it that is not easily matched by other institutions giving those scholarships." Winning teams are another attraction. Margie Tversky, the Associate Director of Athletics states that "New York City is the fencing center, nationally and internationally." Betsy Kavalier, Captain of the Women's Fencing Team, concurs, "For fencing, New York is the best city to be in." She added that "there is very little to encourage the ath-

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## Coaches Speak Out

by Shana Schiffman

"People can look at any setback and say it is because we are women, but I tend to disagree," Kate Moore, Head Coach of the cross country and track teams, commented when asked about sex discrimination in collegiate athletics. Coach Moore noted that it is harder for women athletes, in general, because they do not usually have the role models and strong family support that male athletes do. Women have only recently become a major force in collegiate athletics. With only a ten-year-old program at Barnard, there is not the alumni assistance which is so essential in supporting a team financially. Nancy Kalafus, head coach of the women's basketball team is optimistic, however, that the growing success of her team and women's athletics in general will lead to an increased enthusiasm throughout the students, faculty, and alumni.

Both coaches seemed pleased with the support they get from Barnard College and the university. Coach Kalafus stated that the university has been great to the

basketball team, treating them 100% fairly.

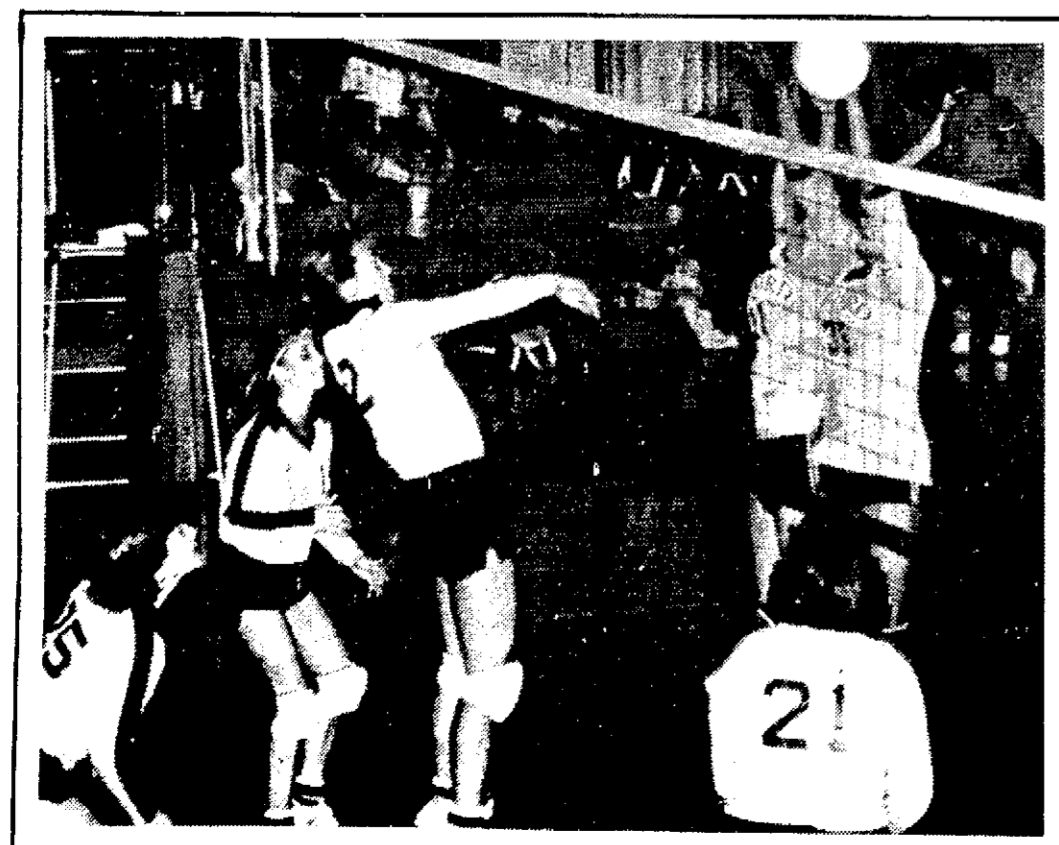
In fact, it seems that the women's athletic program has gone through enormous expansion in the last few years in an effort to make the women's teams more competitive. In 1979, all head coaches went fulltime. Many teams also have full-time assistant coaches. The coaches spend most of their off-season time recruiting prospectives. Coach Kalafus says she can spend anywhere from two to four hours with a prospective student and her parents in which she explains each of the undergraduate schools in depth.

Obviously, this recruiting has paid off. The women's basketball team has made incredible strides in recent years. Last year they had a record of 19-7 with many significant individual achievements. As the team improves, its audience should grow. Playing prelims, before the men's games, are especially good to gain support. "People see us, realize we are good and decide to come back," commented Ms. Kalafus.

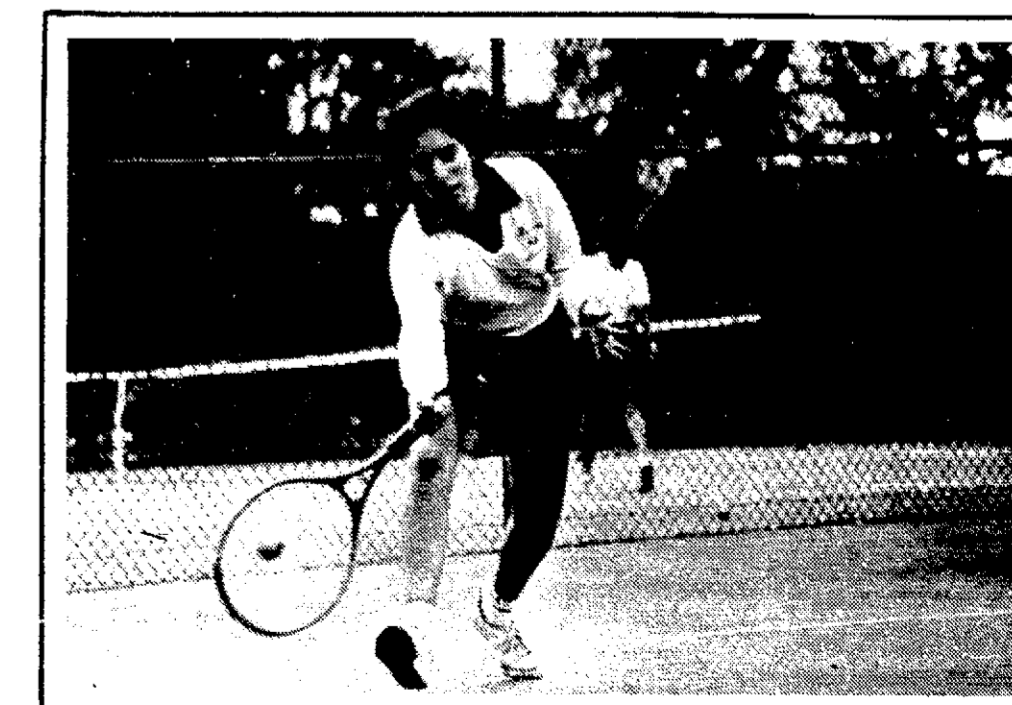
Coach Moore is having similar suc-

cess with her teams. The cross country and track teams have had several heptagonal, Ivy League plus Army and Navy, champions in the last two years. Ms. Moore feels that the newly-planned Olympic-size track will be instrumental in developing the fan support she would like. It would also be an attractive lure in recruiting. Coach Moore does not blame her team's lack of supporters to discrimination. Track, in general, does not get the kind of following the bigger sports do.

Women athletes should look to the future with optimism. With the immense progress women's athletics have shown recently, women no longer dabble in sports "for the fun of it." Coach Kalafus notes the increased specialization in athletics saying, "Women are no longer basketball players five months out of the year." She concludes, "People don't know what is happening in women's sports now." Here at Columbia, though, both women seem to agree that most people have a healthy respect for women on teams and appreciate them for the athletes they are.



Bulletin photo



Bulletin photo



# Reviews

## Formal Pleasures: *Contrasts of Form* at MOMA

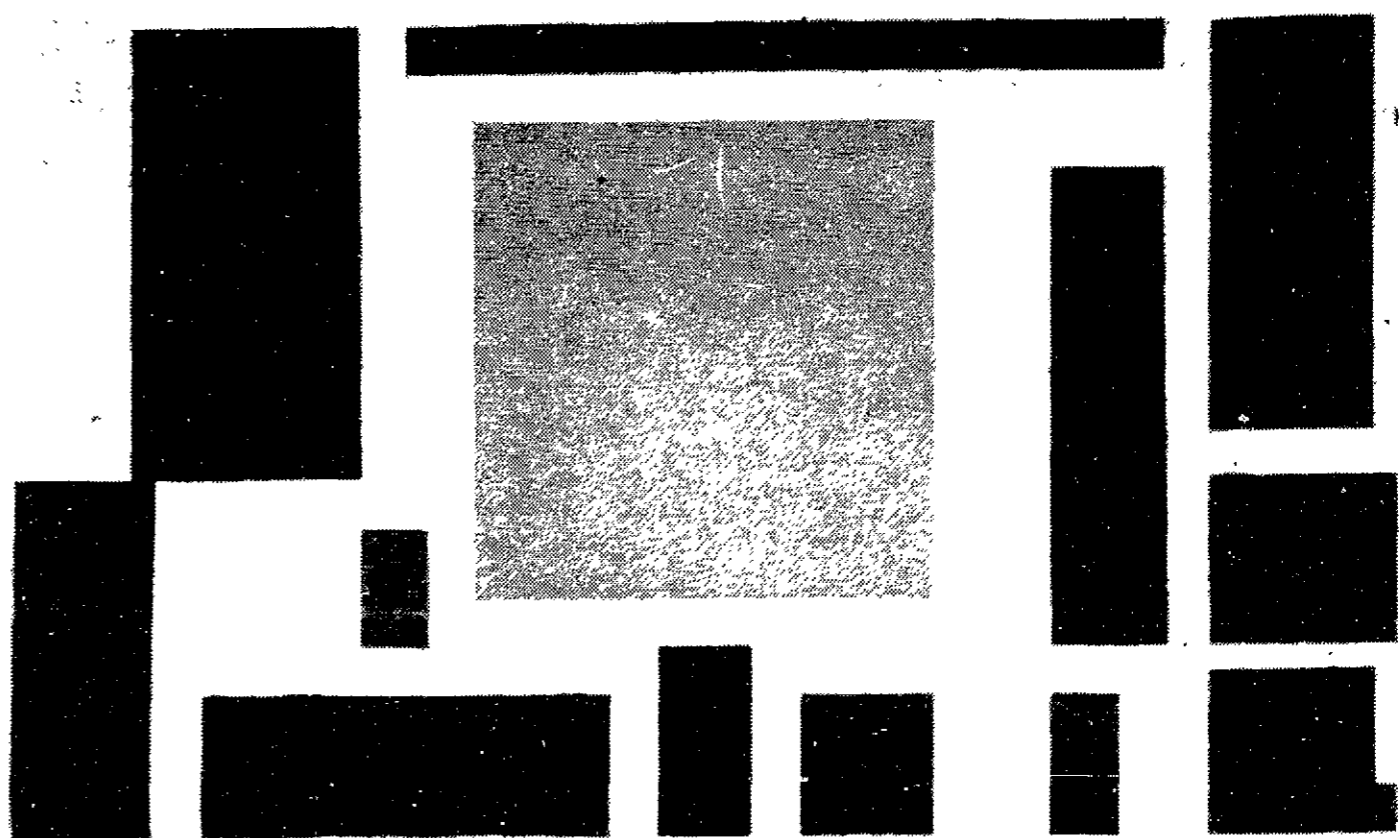
by Victoria Olsen

There is a particular room in the last section of the Museum of Modern Art's *Contrasts of Form: Geometric Abstract Art: 1910-1980* where the parquet floor trembles. If you land there you will be welcomed by squeaks and shudders. The exhibit, which traces the development and influence of abstract art throughout its various incarnations, offers pleasure in unexpected places. The rigid formality of much of the work heightens one's responses to the tiny liberties taken by the artists and to the seepage of subjective disorder.

The first three sections of this five part show are the most pleasurable in this sense. The first, "Origins of the Non-objective—Cubism, Futurism, Cubo-Futurism: 1910-14," is not properly abstract at all, although it is critical to the development of later abstraction. The Cubists were fascinated by representation, so fascinated that they tried to portray an object from all angles simultaneously. This led to the splintered image so recognizable in Cubist work. The Futurists tried to represent motion, leading their work to resemble freeze-frame photography. Thus, texture is paramount in this section. The Russian Rayonist works prickle with color, Giacomo Balla's slick painting is a festival of pink and green, Liubov Popova, Fernand Léger and Félix del Marle present smooth dough-boys who practically pop off the canvas.

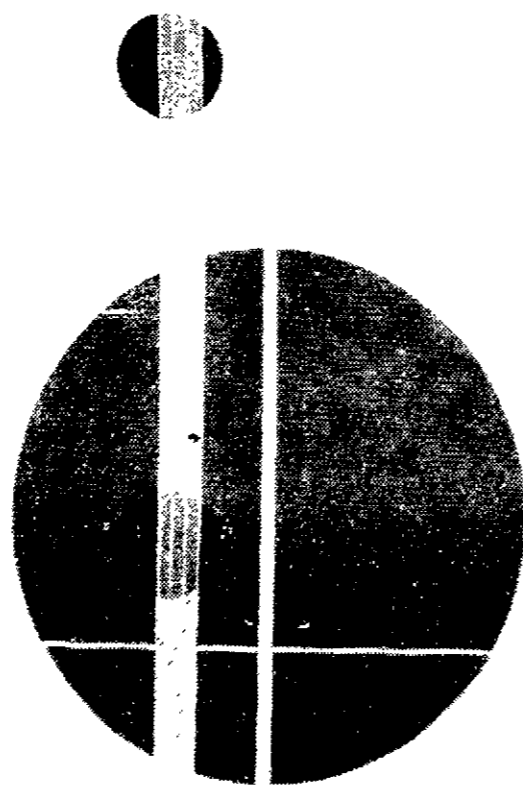
"From Surface to Space: Suprematism, de Stijl, Russian Constructivism: 1915-21" examines the first geometric and abstract works. These artists were interested in aesthetic harmony and utopian ideals but the universality of the simple forms they emphasize also has a mystic overtone. It is here that one feels most keenly the tension between strict form and the viewer's delectation.

continued on page 13



Theo van Doesburg, *Composition (The Cow)*, 1916-17

Museum of Modern Art, purchase



Laszlo Moholy-Nagy, *QI Suprematistica*, 1923.

Courtesy of Museum of Modern Art, Riklis Collection of McCrory Corporation.

## JT: The Legend Lives

by Deborah Pardes

"Sweet Baby James" Taylor was at Radio City Music Hall this past weekend. He walked on the stage at 8:15 pm wearing green pleated pants and a white pressed shirt buttoned up to his neck. Under a small white spotlight amidst the applause of his enthused fans, JT picked up his guitar and began to sing "You Can Close Your Eyes." He began it alone, but the audience softly joined in, knowing every word and every note. Still, there was only one man who could sing it right that night, and he sounded better than ever.

JT sang every song on his Greatest Hits album plus about ten more. With two backup vocalists, he gave us extended versions of "How Sweet It Is" and "Steamroller" as well as an a capella version of "Walk Down That Lonesome Road." It's actually very difficult to give highlights of a concert that was one big bright event. Every song he sang was his best song. He even sang a few new songs that will be released in his new album, *That's Why I'm Here*, due out late this month. He sang its title song. Obviously nobody knew it, but James said reassuringly, "Well, that's why I'm here."

I've only known James Taylor as a recording artist. Never before have I seen him do a live performance, and I assumed that the vocal quality would be different,

perhaps less polished. Now I know better. His tone was pure and his melodies came out so smooth and effortless that they were almost hypnotic. His voice has improved over the course of his career. It has a tighter sound nowadays, like his recordings... but better. It's easy to call Taylor's music corny. But that's only when your defenses are way up and your ears are clogged. If you sit back, however, and just listen to his words, you'll find that they're simple, they feel good when you sing them and they actually work! (Now you're probably thinking that I'm corny.)

Judging from work that spans over 2 decades, James Taylor is an accomplished sentimental poet. He's a brilliant guitarist. He's got an amazing voice and is a wonderful man to see in performance. As Carly Simon once put it, he's a legend in his own time. During his concert I was struck by his way of hitting some things right on the nose, like in the lyrics of "Fire and Rain," "Don't Let Me Be Lonely Tonight," "Something in the Way She Moves" and in the song that even my father (Herman "Danny Kay" Pardes) knows, "You've Got a Friend." If you haven't heard any of these yet, the moon can be quite a lonely place. Come back down to earth for a while and treat yourself. You missed him in concert, but tickets to your stereo are still available.

## Works by Women Works

by Paige Sinkler

"It's not playing . . ."

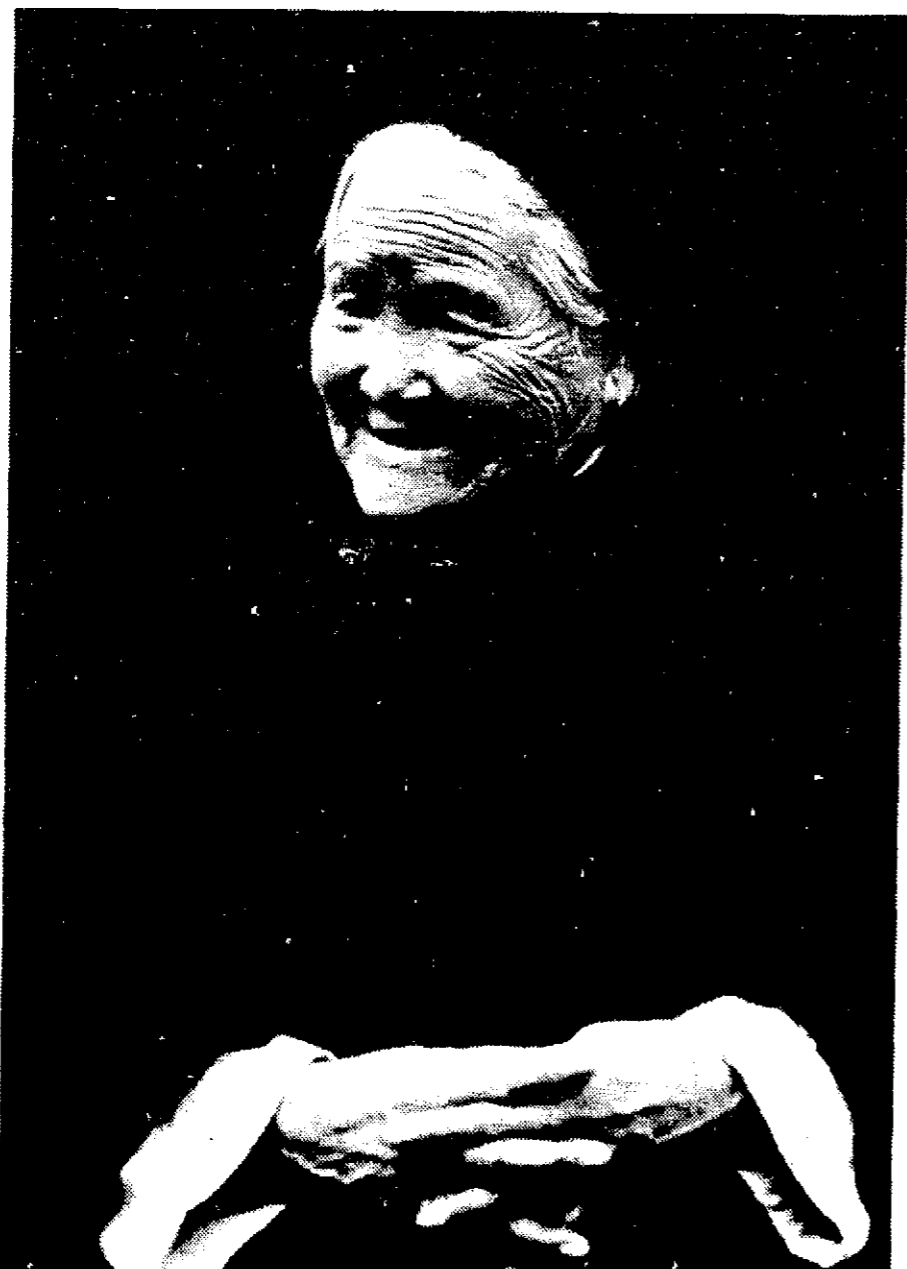
"No, that's the video!"

The ninth annual Barnard Film Festival thus began last Friday afternoon with Nan Hoover's video work, "Color Pieces," a study in light, darkness, and color shades. This and the following works shown Friday and Saturday night comprised a fine selection of works by women.

The festival, organized by Christina Bickford and Rii Kanzaki, worked well as a whole; the pieces chosen complemented each other in style. On Friday afternoon, Hoover's *Color Pieces* and Shirley Clarke's *Tongues* focused on the actual use of video as an art form in itself, i.e. the creative manipulation of video technique for visual effect. Conversely, the two documentaries shown, Debra Denker and Judith Mann's *A Nation Uprooted: Afghan Refugees in Pakistan* (video) and Carma Hinton and Richard Gordon's *Small Happiness: Women of a Chinese Village* (film) used the medium to research and expose their respective subjects for the effect of content. Anita Thatcher's *The Breakfast Table* also presented a realistic subject—that of domesticity and married life—but utilised a story form, making use of humor and experimental video.



Scene from *Enormous Changes at the Last Minute*, directed by Mirra Bank, Ellen Hovde and Muffie Meyer.



From *Small Happiness*, directed by Richard Gordon.

Following her piece, Shirley Clarke was present for a discussion in which she answered questions and explained the production of *Tongues*. Unfortunately *Small Happiness* was scheduled to be shown shortly after *Tongues* and Clarke's time was cut quite short.

Friday evening's program included Judi Fogelman's *Handing the Baton* and Mirra Bank, Ellen Hovde and Muffie Meyer's *Enormous Changes At the Last Minute*. *Handing the Baton* presented another creative aspect of filmmaking with the use of animation. *Enormous Changes* represented perhaps the most publicly known film application: the feature-length movie.

Discussion with Mirra Bank followed *Enormous Changes*. Bank provided interesting insight into the work of women filmmakers as well as into her own experience with this particular film.

The festival continued on Saturday and presented Joanne Corso's animated piece *Bean Planet*. This was contrasted next by a documentary by Julia Reichert and James Klein, *See Red*.

The works shown were effective samples of contemporary women's artistic use of film and video as well as their use of women's issues as content in the medium.

The only change capable of improving the festival would be perhaps lengthening it in order to expose even more artists to the community.

The Media Services Office is now accepting suggestions for next year's 10th anniversary of Works by Women.

## Growing Up British: Michael Apted's *7 Up* and *28 Up*

by Jane Fish

In a documentary it seems essential to think about what perspective the film makers are taking, what kinds of questions they are asking and how they are editing. In *7 UP*, director Michael Apted interviews fourteen 7-year-old English children from diverse backgrounds. *28 UP* uses some of the footage from *7 UP* in conjunction with more interviews of the same individuals at the ages of 14, 21, and 28. As you might imagine, the two documentaries are very different. *7 UP* is significantly shorter, shot in black and white and feels like a cross between *The Little Rascals* and a film on civil defense instruction. The children are all hilarious and adorable, whether at boarding school, public school, London's East End, or in the country. The film's primary focus is on the diversity of social and economic backgrounds, jumping from classical ballet lessons to a free movement class to jump rope, or from a 7-year-old who reads *The Financial Times* to a boy wearing his

brother's ill-fitting hand-me-downs. *7 UP* is fun but has little impact compared with *28 UP*.

The questions the interviewer asks are of broad concern, relating to education, marriage and children, career choices, class and racial differences, and general concerns of life and growing up. What is most impressive about *28 UP* is that it gets the audience to also think about these concerns. For example, I immediately imagined I was the interviewed person, wondering what a glimpse of my life at the ages of 7, 14, 21, and 28 would look like.

It seemed as though Apted wanted to maintain an average or middle class viewpoint, skeptical of either social or economic extremes. Now and then the interviewer would rather boldly question an individual about something which seemed "wrong" with his life. In the dark theater I became even bolder, for although each of the participants seemed to answer sincerely and honestly, I often believed that through this brief glimpse of their lives I could see what



Tony Walker, as he appears in Michael Apted's *7 Up* and *28 Up*.

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they failed to apprehend about themselves. Of course this is one of the reasons *28 UP* really got me thinking—why was I judging, psychoanalyzing, or offering silent advice to people I had seen on film for 15 minutes?

Admittedly three hours of interviews does make you restless but I wasn't satisfied until I had seen every last 7-year-old evolve through the years until the age of 28. In fact I would really have enjoyed seeing more: seeing the continuation and final conclusion of these lives. I wanted the lives to be whole, to come full circle. Perhaps I wanted an end to each story, wanted to know if my hasty judgments would prove true.

Apted's documentaries suggest a new biographical technique, perhaps more comprehensive even than Boswell's notes on Samuel Johnson. One watches the developments of real lives unfold, yet at the same time, because it is a movie, these "real" people are also characters. The interviewer asked the participants what they thought of the documentary, but I wonder,

what tangible effect the film had in their lives.

As I rode down the elevator after the screening I was surprised that particular individuals in the films had appealed to different viewers. Not everyone enjoyed the recluse or the man with five children, some preferred the physicist or the family that moved to Australia. Some viewers even said they would like to meet one or two of their favorite participants, suggesting how strongly the audience identified with those interviewed.

I suppose it says much about the post-Freudian twentieth century that such a documentary would even be conceived of, but I don't think the film's success rests on whether or not the quote, "Give me a child until he is 7 and I will give you the man," holds true. *7 UP* and *28 UP* are successful because they are somehow very human and, for a few hours, make the audience feel more human too.

*Michael Apted's documentaries, 7 UP and 28 UP, will be showing at the Film Forum October 16-29.*



## Pleasures

continued from page 10

In Theo van Doesburg's *Composition (The Cow)*, the solid color shapes are in perfect compositional and color harmony. This harmony sensitizes the viewer for the pleasurable shock of irregularities in the spacing, for the lovely overlap of only two forms. The static simplicity of these paintings creates a blank slate within the viewer, on which each slight divergence is etched. The friction between restraint and reluctant indulgence, order and disorder, is intensely pleasurable. Similarly, the Constructivist work of Kasimir Malevich, known as *White on White*, makes the viewer exquisitely conscious of the slightest distinctions of shade and texture.

By the third segment of the show, "International Constructivism: 1922-29", the artists have abandoned their social aims. The serene paintings by Vassily Kandinsky and Laszlo Moholy-Nagy exude in the wash of colors and, again, in the juxtaposition of flat, perfect shapes. In Moholy-Nagy's *Q1 Suprematistic*, each line is agonizingly straight but cuts each circle asymmetrically.

The last two segments of the show, "The Paris New York Connection, 1930-59" and "Recent Nonfigurative Tendencies, 1960-80" (which includes the loose floorboards mentioned above) are very efficient at drawing parallels to the earlier works. Robert Mangold's *Distorted Circle within a Polygon I* is a playful work of Suprematist influence, the splintered image is evident in Victor Vasarely's work and Richard Diebenkorn's huge canvas has the same miserly use of paint as Oiga Rozanova's earlier Constructivist works.

In short, the show is both educating and exhilarating, largely by virtue of the founding works of the first half of this century. There lies the novelty, the freshness of artistic discovery that still lingers somehow in the paintings themselves. One leaves with the heightened awareness that art exists all around us, waiting to deliver its tiny jolt of pleasure.

Contrasts of Form, *curated by John Elderfield and Magdalena Dabrowski*, opened October 7 at the Museum of Modern Art and will run until January 7, 1986. The museum is hosting a short film and a series of lectures in conjunction with the exhibit, one of which will be given November 21 by Joseph Masheck, a former Columbia Art History professor and an interesting lecturer. Student tickets are available at the Museum for \$5.00.

## Letter

continued from page 2

made from such a base can have a devastating effect on both faculty morale and the running of the college. Many faculty no doubt take that senior faculty member's response too much to heart. But administrators who rarely talk to students or enter a classroom (even one without students in it) act with greater hubris and in greater ignorance.

Faculty are not simply employees. Students are not simply clients. Administrators ought not to be simply managers. If any one group ever really decides that is what they are, we will not be a college.

Sincerely,

Barry M. Jacobson

Associate Professor and Chairman  
Department of Chemistry

## Future

continued from page 8

Yet despite all of these advancements in collegiate athletics, women still struggle to make a career in professional athletics. According to Margie Greenberg Tversky, Associate Athletic Director at Columbia, the only professional sports that are really open to women are tennis and golf. All the women interviewed agreed that there just isn't a market for professional athletics.

## Deal

continued from page 9

lete to come to Columbia." The attraction for her was to work with Head Women's Fencing Coach Dr. Aladar Kogler. Strong teams such as the fencing, archery, and soccer teams attract recruits who excel in their field and wish to be part of a good team.

The lack of facilities due to cramped space is a problem that Columbia faces in attracting athletes to the major team sports—football, soccer, track. This has been remedied to some extent by the new football and soccer stadiums, and plans for a new track facility at Baker Field to be built this spring. Most of these new facilities which Ms. Moore considers "long overdue" have been built through the support of alumni, in particular Lawrence Wien. There is the additional problem that a student must take into account 40-45 minutes a day in transportation time to get to Baker Field.

Many athletic directors feel that the negative attitude of academics towards athletes is a discouraging factor for recruits. "When a student says I might miss a class they (the professors) have to understand that the student is not asking for a favor, the student is doing a favor to the school," says Ms. Moore. Often, major competitions occur during midterms and finals. The competitions take two to three days, and the student not only has to

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practice for competitions, but also to study for their classes without sacrificing sleep. The athletic coaches feel that the student is helping the school by representing the school at a competition and, if the team or player wins, by bringing recognition and publicity to the school. Much of the begrudgement of athletes stems from the belief that they were admitted to the school solely because of their athletic ability. Stories of point-shaving scandals and illiterate football jocks have given college athletics a bad reputation. Teams in the Ivy League must keep an academic index, thus the grade point average of the team must be at a specified level. The Ivy League seems to be conscientiously trying to steer clear of criticism of double standards for their athletes.

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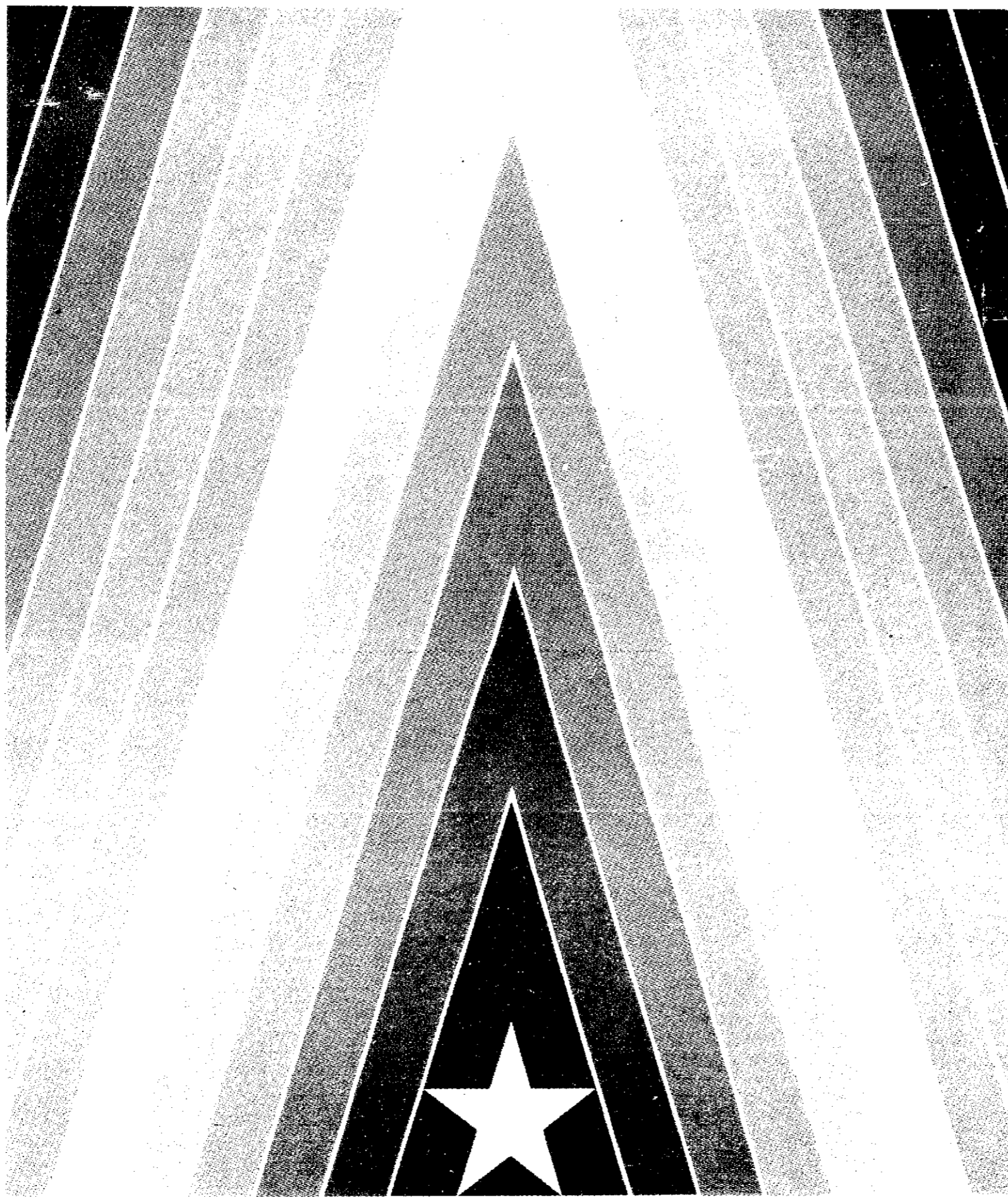
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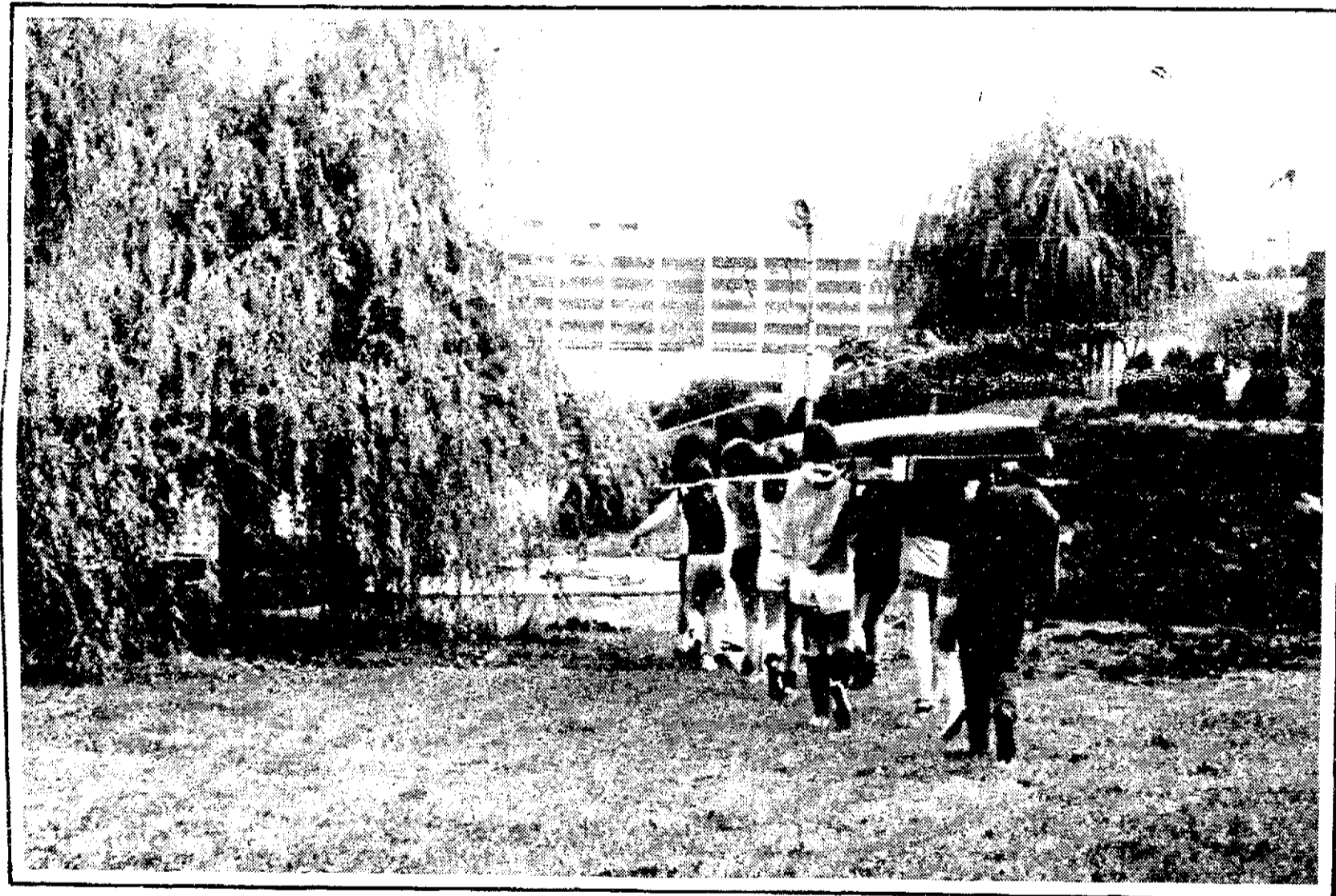
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Oh well . . . it's midterms.

The BARNARD BULLETIN will not be published next week. Good luck on those exams and pick us up on the 30th.