

Barnard Bulletin



Vol. LXXX No. 12

Fifty Cents

December 8, 1982

Faculty to Vote on Two New Courses for 1983 Freshmen

by Jessica McVay

Though the curriculum review committee is still "in the midst" of evaluating and reassessing Barnard's curriculum, it is likely that the incoming 1983 freshmen will be the first to have to fulfill a quantitative reasoning requirement. As reported in the preliminary report given to the faculty, "A student would fulfill a quantitative reasoning requirement at any point before her graduation, a one-semester course either in mathematics or in a subject which examines in detail the use of quantitative data and qualitative methods to reach empirical conclusions."

Vilma Bornemann, the Dean of Studies, noted that nearly two-thirds of Barnard students would already fulfill this requirement. Bornemann also stated that the review committee holds the position of "confrontation of knowledge, not escape from it."

For the mathphobes, the committee is mixing the term math requirement by pointing to the fact that there will be a variety of courses that will fulfill this re-

quirement, such as certain statistics, natural and social science, computer science and other courses to be proposed.

Committee member and psychology major Deborah Maisel stated that, "It might be intimidating for a small percentage but there will be a course designed to help this group so that they don't have to go through total panic."

The Dean of the Faculty, Charles Olton, stated that there is a larger justification for a new quantitative reasoning course: "What we're engaged in here is liberal learning . . . We want students to become literate in many languages and this should include the language of numbers or quantitative reasoning."

Martha Green, Director of Career Services, expects that Barnard students will be more marketable by having this course and said that "Students won't say no to jobs having to do with numbers." She went further to explain, "I don't know a job in today's market that is without numbers."

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President Futler started her "student circuit" on December 6 with a talk to commuters in upper-level McIntosh. She will be touring campus housing for the next few weeks bringing news about curriculum review, the status of Barnard Athletics, the prospect of fulfilling Barnard's housing shortage and other issues that concern students. These informal meetings give students a chance to meet their president and ask questions about the direction of Barnard. Find out when she will be in your dorm next.



Senior Maria Hinojosa returns from Cuba.

Cuban Travel Ban Lifted; Student Records Festival

by Lydia Villalva

Political relations between the United States and Cuba have been strained, if not precarious, for a number of years, to the extent that a travel ban to that island was imposed several months ago. Motivated by her commitment to Latin American music and WKCR listeners Barnard junior Maria Hinojosa overcame all obstacles and traveled to Cuba during the Thanksgiving holidays to record a music festival to be broadcast on her Latin American radio show, "Nueva Cancion y De Mas."

"It was extremely important to represent WKCR and let them know we exist," said Hinojosa about her trip to Varadero, Cuba, to record the 10th Annual Nueva Trova Festival.

When she first heard about the festival, Hinojosa's first reaction was "depression." The travel ban, limited funds and only three weeks to organize the trip made her desire to attend the event seem unrealistic. At the urging of WKCR colleague Karen Shapiro, Hinojosa drew up a proposal for the trip and received monetary support for the Columbia University-

owned radio station. Shapiro, who serves as the station's publicity director, said the station's prime consideration in the trip was "Basically money. But there was a feeling that the festival was more important."

Clearance from the United States Treasury Department, the Lawyer's Guild, and from the Attorney's Committee for Constitutional Rights was also needed.

Artists from Latin America and Europe attended and the event was broadcast live on Cuban television and radio. While there, Hinojosa met with most of the musical participants and conducted interviews.

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BC Explores Option for Increased Housing

by Hope Starkman

Barnard College has begun to seek ways of acquiring additional housing, and one such way is to "buy-out" apartments which are college-owned but occupied by unaffiliated tenants in "600" and "620," the two buildings on 116th street, said Sallie Slate, Director of Public Relations last week.

According to Slate, there is at present a "housing crunch" which has resulted over a period of increased demand for college housing. With last year's addition of 49 Claremont, Barnard was able to offer housing to all students who requested it for the first time this year, including New York residents.

She said if the college is to continue its

'82-'83 housing policies, it must begin to "creatively use its real estate. We are investigating current college real estate to determine if additional dormitory space might be provided."

When Barnard purchased "600" and "620," there were no legal provisions for the evacuation of tenants who were already living in the apartments. Slate said that since there had been no "housing crunch" at the time, the college found no need to ask tenants to move. But now Barnard is finding it difficult to wait for these tenants to move out since the vacancy rate is extremely slow.

John Wisch, Barnard's real estate consultant, has been appointed to conduct what Slate termed as "a preliminary study"

of the possibility of buying out the apartments. He will be calling on residents of the two buildings to see if they wish to exchange their apartments for a certain amount of money, said Slate.

Slate said this "buy-out" could potentially result in the addition of 35 four to five room apartments. The college would then remodel them and turn them into dormitory rooms.

She added that this type of "buy-out" is done often and successfully in many universities, including Columbia, and the success of it depends on whether the tenants agree to the deal or not. If not, the college will continue to explore its alternatives. "We are continually looking for more housing," she said.

INSIDERS' INSIGHTS

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Missionary Impossible
Mamet's Edmund
Dance at Riverside

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Seven Sisters at Smith
Fencers Foil NYU
Swimmers Rammed By
Fordham

Buller's Photo by Jason McVay

Buller's Photo by Jason McVay

INSIDERS' INSIGHTS

Students Protest Elimination of Modern Greek Program

We the undersigned are the current students of the Modern Greek Program at Barnard College. Along with so many others, we strongly feel that Modern Greek is an extremely important part of the curriculum at Barnard and that its elimination would be a tragedy. Being currently involved with the program, we are the ones most affected, but because we are mere undergraduates hindered by the rigors of full academic schedules, we are also the most helpless. With this petition we are attempting to show our real desire, and the reasons behind that desire, to see the Modern Greek Program continued. We realized that Barnard never agreed to be more than an institutional umbrella for the program and that Barnard has already given the program a year's grace period by financing it for the current academic year. Nevertheless, we hope, for the sake of continuing a program so important for so many reasons, that Barnard might grant the program in Modern Greek a further grace period of two years so that the fund raising efforts that have already been started might be given a chance of success.

- Below are listed some of the reasons why we feel that Modern Greek should remain a part of Barnard's course curriculum:
- 1) It is the only program in Modern Greek at Columbia University and consequently affords Barnard the unusual opportunity of fulfilling a need of students not satisfied in any other division of the University.
 - 2) The present enrollment is forty-five students, an enrollment considerably larger than many of the languages offered at Barnard and Columbia.
 - 3) A Modern Greek Program is of major importance to Classicists, Greek-American students and Philhellenes alike.
 - 4) Modern Greek is the only language di-

- rectly derived from Ancient Greek.
- 5) Greek artists, poets and intellectuals are playing an increasingly important role in the modern arts. Poets such as Odysseus Elytis and George Seferis, both Nobel Prize winners in literature, are receiving long-deserved recognition from the literary world. Eliminating the Modern Greek Program would deny students access to a growing cultural tradition that is as rich and diverse as any in the Western World.
- 6) In an academic environment where languages as obscure as Akkadian, Uzbek and Urdu can be studied, the lack of a Modern Greek Program would be unjust.
- 7) Greek-Americans at Barnard and Columbia constitute a substantial minority. Enough of a Greek influence exists here to merit two clubs for Greeks, the Greek-American Association and the Hellenic Society.
- 8) Greek programs are in effect at other universities where there is much less of a Greek influence than in New York.
- 9) And, as Dr. Lena Valavani says in her letter to Barnard alumnae concerning the need for Modern Greek at the college,

"... improved communication fosters compassion among peoples and nations and avoids misunderstandings and parochial views of international relations. The Cyprus experience in 1974, for example, brought home to me the need for sensitive diplomacy and an increased knowledge of Mediterranean cultures. Barnard's location in a great metropolitan area and at a center of political decision making (the U.N.) places it in a unique position to promote such cultural awareness."

Sincerely,

- Christine Ahferia (BC '85)
- Eleni Makris (BC '84)
- Mark S. Collins (CC '84)
- Janine Economides
- Rhea E. Plakas
- Geri Hamayares (BC '86)
- Pam T. Arthes (S.I.P.A.)
- Peter J. Butkus
- Regina Mpakarakes (BC '85)
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- Toby Hecht
- Paul Conomos
- Eleni Lambas (BC '86)
- Elias Lambins
- Callie Bogratzes
- Louise Townsend (BC '86)
- Christina Boufis (BC '83)

- Christiane Kotsonis (GS—Wellesley College '84)
- Carol Martin
- Carol Logan (Columbia '84)
- George Zicopoulos (Eng. '84)
- Natasha Terlexis (BC '83)
- Elaine Priovolos (S.I.P.A.)
- Mona Zessimopoulos (BC '85)
- Thomas Ollen (CC '83)
- Lee Sherry (GSAS)
- George R. Gibson (CC '86)
- Faye Kokotos (BC '84)
- Stella Fanov (BC '86)
- Lydia Volaitis (GS '84)
- Laura H. Deubein (BC '86)
- George J. Kostos (CC '84)
- Nicholas Jravaras (CC '84)
- Sosi Setian (faculty, administration)
- Elizabeth Kessenides (BC '84)
- Alexandra Pinkerson (BC '86)
- Alexi Paasagian (BC '84)
- Milos Theodosopoulos (Eng. '84)

Notes From



Exam period is approaching and all you are doing is cramming, right? Most of us haven't read the newspaper since mid-terms and for all we know the world is on the verge of... the unmentionable.

So we (UNDERGRAD) decided to use this space to bring those of you who have been too preoccupied with your studies to read the *Times* up to date. A few major political events have occurred which may have an impact upon the community beyond the Columbia University campus. First of all, have you heard? Soviet Premier Brezhnev died this past month. His successor, Andropov, was formerly director of the KGB. Nine top Israeli officials—including Prime Minister Begin and Defense Minister Sharon—have been warned, as a result of the inquiry into the Lebanon massacre, that the commission's findings may harm their careers.

Nationally, Ted Kennedy recently announced that he would not seek the Presidency in 1984. He cited family reasons as the deciding factor. The question is which presidential prospect will benefit most from Kennedy's withdrawal.

The Reagan Administration's MX missile program recently survived its first test in the House Appropriation's Committee. A proposal to kill the MX program was defeated on a 26—20—26 tie vote. However, the issue is not yet closed since the debate period has been extended until the newly

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Ramona Romero
Officer of the Board

...elected congress convenes in January. The great majority of the new House members are Democrats who might be inclined to vote against the MX proposal. You do know that a new congress will be convening, don't you? Remember those elections in November? Were you at the polls?

Whether or not you voted in those elections you should use the January intersession to voice your political views. You can influence public policy. Write letters or telephone our top public officials as well as your representatives in congress. These letters will have an impact, especially those sent to members of congress, on issues determining our own futures, as students, as women, as workers, and as citizens of this nation.

So we urge you—and there should be no excuse of papers and exams this time—to take a few hours out of your month-long vacation to affect the democratic political process. Let your voice be heard.

Have a happy holiday season.

Barnard Bulletin

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Bear Essentials

FINAL EXAMS, FINAL GRADES, AND INCOMPLETES: The Dean's memo that summarizes vital information on all these is in your course packet together with the Registrar's final examination schedule.

LAST DAY TO WITHDRAW FROM A COURSE (W recorded) is Wed., Dec. 15. NO WITHDRAWALS WILL BE ACCEPTED ONCE THE FINAL EXAMINATION PERIOD BEGINS.

PRE-MED APPLICANTS: Important meeting for 1983 applicants, **FRID., DEC. 16, 3-3 PM, Danbury.**

JANUARY INTERSESSION: **MONDAY, JAN. 11:** Please let Office of Career Development know if you are interested in this program.

RECRUITING FOR SENIORS: Important meeting for seniors, **MON., DEC. 13, 7-9 PM, 11th Floor.**

JANUARY INTERSESSION ONLY: Bring resumes to Career Development, **MON., DEC. 13, 9-11 PM, 11th Floor.**

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Gavronsky Outlines Rights At Reid Hall

by Barb Kogon

In an effort to formalize and expand the operation of Reid Hall, Peter Shamoney of Columbia University was named Director of Reid Hall, effective July 1, 1982. Together with the Reid Hall Academic Advisory Committee which represent Columbia College, Barnard College, General Studies and the University of Pennsylvania, Shamoney is initiating a review of the programs and instructors present at Reid Hall. Shamoney describes this particular order of business as chiefly informational. "It is not because teachers have been lax, but rather it is to gather information in detail and insure that there hasn't been any problem that has not been addressed." He quickly cautioned, "this does not imply that there are problems. I



Bulletin Photo by Jessica McVoy

Serge Gavronsky, Chairman of French Dept.

am simply trying to thoroughly grasp the academic program and understand it so that I can perform the responsibilities allocated to me. I certainly do not believe that there is any serious problem."

However, Serge Gavronsky, Chairman of Barnard's French Department, who along with Dean Wendy Fahey sits on that committee admitted, "students have not had complete satisfaction in the classroom." He continued to say that students felt that the professors, in particular the ones from Columbia, who are frequently Ph.D candidates who were not up to par as they did not have firm enough grasp on the material they were teaching. "Things are going to be moving in a more controlled manner. Preceptors will have a greater familiarity with the material," he said.

Columbia annually sends over two preceptors to Reid Hall. But according to Gavronsky, the doors are not closed to Barnard in this particular area. It seems that Barnard professors are more New York bound. The last time Barnard sent someone was 5 years ago. To this Gavronsky offered: "One of the reasons is

that in nearly all instances our instructors have their Ph.Ds which is not a requirement but it turns out they do have it and consequently they do not need to go to Paris to do research, whereas in many instances the Columbia people go over not only to teach but to further their own doctoral research so there is tremendous incentive for the Ph.D. candidate."

This past fall, Columbia sent over an historically large number of students. However, it has become evident that Barnard students are no longer as heavily present as they once were. The breakdown is as follows for the fall of 1982: Out of a total of 76 Columbia University students, 21 were from Columbia College, 16 were from Barnard College 7 were from General Studies and 16 were from the University of Pennsylvania, who like Barnard is a real contractual partner of RH. The remaining 16 were from other 'non-partner' schools.

Gavronsky defines Barnard's relationship to Columbia with respect to Reid Hall as a "defined contractual agreement which defines the nature of the property. If Col-

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First Annual BARNARD Amateur Photo Contest

Co-Sponsored By the Alumnae Magazine & the Bulletin

This year's theme is Life on Barnard Campus

The Judges will be looking for the photo that best captures the true Barnard spirit.

The judging panel will include alumnae in the field of journalism.

The First, Second and Third place photos will be published in the Spring issue of the Alumnae Magazine and the Bulletin. The First place winner will receive \$25.

All entries must be in by March 1. All photos must be 8x10 black and white, and mounted.

Entered photos will not be returned.

So go out and find the true Barnard Spirit & Shoot it.

Hyper Alarms Ignored

by Nancy Workman

"It's the length of the ring now, and not simply the fact that the fire alarm went off that makes people in the dorm pay attention to it," said Stephanie De Hoog, resident assistant of 49 Claremont. "If it rings for three minutes, people will come down to the lobby. But any less than that, forget it."

De Hoog was speaking about the College's Honeywell fire alarm system, installed about a year ago, which she claims is too sensitive to be safe. This may sound paradoxical but, she says, students know that the smoke alarms will go off due to such slight stimuli as cigarette smoke, steam from cooking, or even an accumulation of dirt on the detectors, and hence few people regard a ringing alarm as a serious situation.

"When a fire bell went off, I used to

panic," she said. "Now I just think it's a nuisance."

The alarm system works like this: When a smoke or heat detector in a building is set off, alarm bells begin to ring and a light indicating the location of the problem comes on on the dorm's alarm panel, located near the front desk. Another light comes on on the main panel in the Security Office. In the dorm, the desk attendant contacts the resident assistant or graduate assistant, who determines whether or not the fire department should be called. The Security Office dispatcher sends guards to the building in question, to make sure that everyone has gotten out safely.

According to security guard Joe Soto, the alarm system is dangerous because guards and dispatchers do not have adequate understanding of how the master panel works and because, in addition, the machine sometimes malfunctions, so that the dispatcher knows that an alarm has gone off, but not where it has gone off.

"When we were taught this machine, nobody understood how it worked," Soto said. "We were paid to come in for two hours and a man from Honeywell explained it, but people were too embarrassed to ask questions they had."

Soto reiterates De Hoog's claim that students ignore the alarms, and adds that they also frequently use emergency exits because they know that the alarms don't work. He also says that BHR is an enormous fire hazard due to the buildings' age and the age of some of its electrical wiring.

Desk attendants at 616 and 620 W. 116th St. and 49 Claremont said there had not been many untraceable false alarms. One BHR desk attendant did say that someone had set off two false alarms recently, but that the "perpetrator is known." In dorms where cooking is allowed, faulty ventilation in cooking areas leads to many false alarms.

"The system goes off so often," said De Hoog. "People are supposed to leave the building every time, but that's just not fair to expect. The question people ask when it happens is, 'Where is it' not 'How fast can I get out?'" And that, she says, is dangerous.

Letters to the Editor

Open Letter to Barnard College Students

As many of you are aware, last spring President Futter appointed a Curriculum Review Committee to analyze Barnard's curriculum and make recommendations to the Faculty about the future directions and development of academic programs at the College. In addition to the seven faculty members serving on the Committee, four administrators are also members. The Committee also asked for two students to be included in its deliberations, and Lisa Deitsch and Deborah Maisel were appointed.

The Committee has met frequently and has begun to develop recommendations about Barnard's general education program (the program which currently encompasses English A, the foreign language requirement, the laboratory science requirement, and the distribution requirement). The Committee is considering a recommendation which would carry forward some parts of the current program, but modify other parts. We believe the new program, if it is adopted, will retain the best of the existing program and will add new elements which students will find chal-

lenging and attractive.

The contributions made to the Committee's deliberations by Lisa Deitsch and Deborah Maisel have been very valuable and have helped the Committee see several issues from a student perspective more clearly than otherwise would have been possible. The Committee wishes, in addition, to provide all students with an opportunity to respond to its proposals.

With this in mind, members of the Committee will be available at an open hearing on Wednesday December 8, at 4:00 p.m., in the James Room. Members of "Rep Council" are being invited to attend. In addition, any other student who is interested in the curriculum is invited. I will open the meeting by giving a brief outline of the proposal tentatively being considered by the Committee. Students will then be invited to respond or discuss the proposal. Other members of the Committee will be present, both to hear students' views and to provide their own thoughts about the College's curriculum.

The Committee is currently devoting its attention entirely to Barnard's general education requirement. In the future it will

turn to other matters.

Sincerely

Charles S. Olton

Vice President for Academic Affairs and Dean of the Faculty

To the Editor

Your November 17 interview with the Director of Studies of Reid Hall contains one major error which should be corrected. The new Women's Studies Institute does indeed offer opportunities for students on this side of Broadway--namely the women and men of the School of General Studies who are attending the Reid Hall Programs in increasing numbers. The courses of the Institute have been approved by GS and will be listed in the next bulletin of that school.

The Reid Hall Programs are open to all students of the University and to visiting students. We are preparing a new bulletin ourselves which will be ready in January, and which will demonstrate the range and variety of the offerings.

Sincerely yours,
Peter D. Shamoney
Director

Curriculum —

Continued from page 1

If okayed by the faculty, the review committee's second proposal, studies in liberal arts, will join the list of requirements. This new freshman course would have many objectives all geared towards "enriching the freshman experience." Primarily, this "unexemptory" requirement will give freshmen a more solid beginning by "introducing freshmen to the intellectual life at this college," by giving "opportunities to develop confidence in their own ideas, their own thought processes, and their own expression."

The twenty-six to twenty eight sections of studies in liberal arts will be taught by members of the professorial faculty who will also be developing the "issues oriented" courses that will, according to review committee member and political science professor Flora Davidson, "zero in on critical reading and frequent writing to make certain that freshmen have a solid foundation needed to go into a major."

Olton stated that each section will center around "human issues and major problems in the world." He used "freedom and authority" as an example and explained how a student, in a small class setting, led by a full professor, will study such a topic using a variety of philosophic and literary texts.

The curriculum review committee is making the distinction between the studies in liberal arts and English A by making the new courses' format a product of the work of three faculty members from at least two

departments. English A, on the other hand, is taught in full by the English department. A freshman can also be exempted from English A whereas she must take studies in liberal arts without exception.

In reviewing and evaluating Barnard's present curriculum, Olton said he felt that Barnard "hasn't done its beginnings well enough," and that studies in liberal arts will serve as a way to "imprint" the proper methods of learning by "engaging the students in ideas," and giving them "a common experience with a real faculty member."

The review committee, which is made up of nine faculty members, three administrators and two students, has been meeting since last January. To the faculty it has proposed to keep the language, science and English A requirements intact; however, if the faculty accepts the two new proposed requirements the general distribution requirements would be "streamlined" so that the six courses now required would be cut to four, two to be taken in humanities and two in the social sciences.

Olton stated that Barnard's objective will not be altered but reaffirmed and Barnard will continue to give, "a breadth and depth in studies, and in doing so, using arts and sciences as a frame of reference. It is our objective to develop students' energies, analytic and creative apparatus and to develop their capacity for learning rather than just give specifics."

Davidson stated that the committee has been working to "seriously consider what everyone says in order to reach a healthy consensus." Maisel said she felt that "The committee listens to what we have to say because we're the ones they are

worried about." She added that President Futter's participation on the committee has added "a very personal and thorough sense."

The committee is now working on its third proposal to the faculty. Said Olton, "It is our intention to prepare the new curriculum for 1984."

Reid Hall —

Continued from page 3

Columbia University were to sell Reid Hall, we would get 50% of the sale. The agreements do not and have not placed Barnard as a co-equal partner in the determination of the selection of the courses or instructors." However, it must be made clear that all new courses or institutions, like the Women's Institute, must be approved by Barnard's Committee on Instruction, in order for it to be accepted into the Barnard curriculum at Reid Hall. If Barnard were to disapprove, that course simply would not yield any credit for a Barnard student. The most recent addition to Reid Hall is the Women's Institute, which was initiated by Barnard and was approved by General Studies but denied by the Columbia College Committee on Instruction. Gavronsky stressed that "from the curricular point of view, we have a very important word."

However, Barnard is not a party to the decision to name the new director. Gavronsky emphasized, "This is not a question of denying Barnard its rights but it is just not one of our rights."

Interestingly, the majority of students pursuing their undergraduate stu-

dies in Paris are no longer predominantly French majors. They are art history, economics, literature and history majors. Anyone interested in art history, not American art, will benefit on sight by the very museums and archives France has to offer. The renewed interest in the social sciences has attracted the Columbia men to Reid Hall. Gavronsky explains, "The guys are infrequently majoring in French. Most of them are interested in the social sciences and over a number of years, the word has gotten around, and it has always been a positive word so their numbers are increasing though not by gigantic sums."

The French University System is quite different from the American system and in order to benefit from it students must be aware of these differences as outlined by Gavronsky. No matter how well a student may be counseled by Director of Studies in Paris, Danielle Haase-Dubois, she may still find herself in a situation where the work usually, on the surface, will not be of an equivalent weight to what she is accustomed at Barnard. According to Connie Taub, a senior majoring in Political Science, the work is not as demanding during the semester because they (Reid Hall) want you to experience the city and the culture and get into being in France and in a totally different environment."

Gavronsky remarks that "one of the kicks is not to find a duplicate structure. You want to do something which will be new and novel so that although the content of the course may on the surface not appear to be equivalent to Barnard where we in the French Department are rather compulsive about assignments and written work and

Continued on page 16



Student Volunteers Needed to help coordinate **VOLLEYBALL INTRAMURALS** in January of 1983

Call or drop by PE OFFICE & leave your name
& phone no. with secretary: 280-2065
R.A.A. Faculty Advisor MARY CURTIS will contact you.

WHY A WOMEN'S THERAPY CENTRE INSTITUTE?

A Women's Issues Luncheon with
Carol Bloom and Susie Orbach

The Women's Therapy Centre Institute, NYC

Tuesday, December 14
Noon to 2 pm
James Room, Barnard Hall

Sponsored by The Women's Center
Lunch \$3.50 (\$2.50/students)
Reservations x2067

C.C.C.A.-E.C.O.-McAC
(Social Committee)

Presents

THE Holiday Party

Featuring:
The TREND and DJ

Free:
*Beer *Soda *Munchies

Friday, December 10
9:00-2:00

Lower Level McIntosh

Admission: \$1.50

*Raffles and Ice Cream Eating contest
(Sponsored by Baskin Robbins)

FEATURES/REVIEWS

Metro Theater Leaves Its Shady Past Behind

by Jeanne C. van Rysin

If you've passed the corner of Broadway and 99th recently, you might have noticed a change for the better. What used to be a porn theater is now the newly renovated Metro theater. Not only are the changes aesthetically better, but the type of films shown give the West Side movie goer new opportunities. Foreign films, old favorites and many neglected masterpieces are among the films offered in the repertoire programming of the Metro.

The Metro was built in 1937 and was originally called the Midtown. According to the manager, Randy Sekon, the Midtown never did all that well. "It had trouble because, at that time most everyone went to either the Times Square area or the really big movie houses," Sekon said. Eventually the theater became a porn house, and the building was never kept up. "This place was a horrible mess when I saw it the first time," said Sekon.

Daniel Talbot, president of New Yorker Films, decided that the Metro was worth renovating. New Yorker Films is the largest distributor of foreign films in this country. They have over 300 films that they distribute, which include works by Goddard, Fassbinder and Herzog. Along with the Metro, New Yorker Films also runs the Cinema Studio I and II, the Lincoln Plaza Cinema I, II and III, and the Film Forum I and II. According to Mary Lugo, of New Yorker Films, Mr. Talbot used to run the old New Yorker, a repertoire movie house, and wanted to try again.

She said that Mr. Talbot liked the idea of repertoire cinema and knew that the Metro was available. Lugo added that the Metro's good location and size were also important factors in Mr. Talbot's decision to buy the Metro.

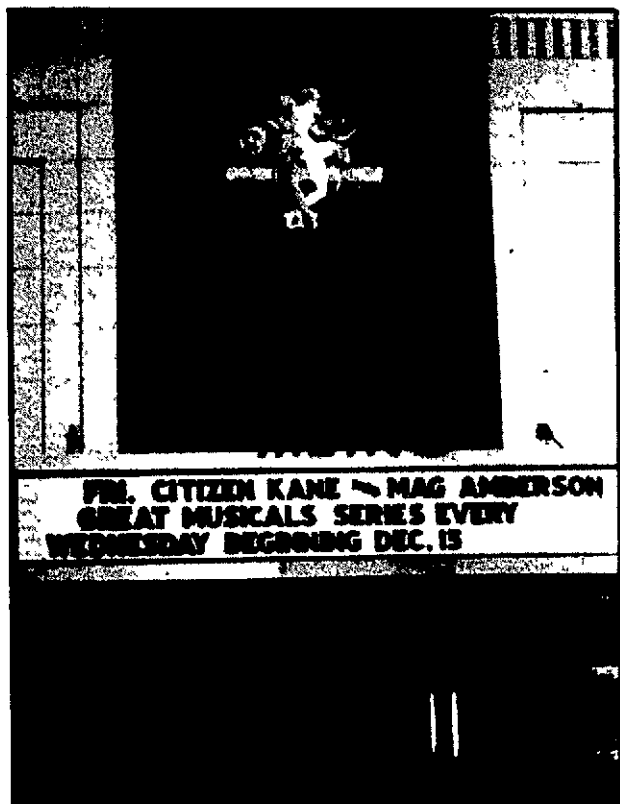
Architect Peter Cohn of Red Roof Designs was called in to renovate the theater. "You could tell that this place had the potential to be nice," Sekon said. "But it was so run down. Nothing had been done to it since it was built." Sekon went on to say the Metro's Art Deco design and ornamentation are all original. The only thing that had

to be built was the candy stand in the lobby. The outside of the theater features a pink and black motif with the figures of comedy and tragedy intertwined in a circle. The marquee has a brilliant red neon sign. The interior is decorated in different shade of grey, along with white and black and opulent gold trimming.

The Metro's program changes every day and is always a double billing. "We try to match films that are shown on the same day," Sekon said. One way of determining what people want to see, Sekon said, is the suggestion list. People are welcome to fill out the suggestion slips and recommend films that they'd like to see shown at the Metro. "We read them all," said Mary Lugo. "In the first batch not two films were repeated." Lugo went on to say that the films suggested were nothing obscure or unusual and were "mostly films we were planning on showing anyways." The Metro's programming includes festivals featuring special films shown on one particular day of the week. On the first schedule there was a 5-week Fassbinder festival on Thursdays and the new schedule boasts a 10-week "Musicals at the Metro" on Wednesday. Lugo said that they will definitely continue with the 10-week and 5-week festivals on every schedule.

Sekon said that the Metro is doing very well. With 525 seats, weekend shows are usually a routine sell-out. The audience is mostly neighborhood people, Sekon said, and generally on the younger side between the ages of 20 and 35. But he added that "we get all types." Even on off days and when they show specialty films such as Indian or Japanese ones, Sekon said they still manage to do good business. With such a wide variety of movies Sekon thought the Metro was "destined to succeed."

So if you want to see a good variety of films and enjoy a stunning example of Art Deco architecture, head down to the Metro. Since films change daily it's worth picking up one of their schedules. Also get there early like every good New York theater, there is usually a line.



Independent Film Series Explores Human Dignity



Between Rock and a Hard Place

by Victoria Olsen

It is almost always difficult to watch documentary films. No matter how worthwhile the movie, the viewer leaves the theater feeling guilty for being too rich, too happy or too apathetic. This is understandably unpleasant. Nevertheless, independently produced documentaries are important sources of information on socially relevant issues and one should try to overcome the feeling of having to justify one's existence after watching one of these thought-provoking films. With that in mind, I urge you to try to see some of the films on view through Dec. 24 in the Agee Room of the Bleecker St. Cinema as part of the First Run Features' Film Series.

First Run Features is a distribution house for independently produced films; as it happens most of those on view presently are documentaries with primarily social issues as subject matter. In this collection, there are films about the rehabilitation of Cambodia and Vietnam, American involvement in a war in the Western Sahara, women in factories and women in the army, as well as biographical documentaries on such people as Charles Mingus. The producers all faced the difficult process of obtaining financial backing through public grants or private institutions and then fighting for critical attention. Most of these films, in other words, were labors of love.

This is very evident in Kenneth Fink's *Between Rock and a Hard Place*. The film

has a gentle approach to the lives of three coal miners in Appalachia. Their lives span three generations of labor in that degrading work and the film shows the men to be inextricably tied to the life of the mines. The atmosphere is always pungent with the smokey blue air of the mountains and the cigarettes of the miners. Nevertheless, the film is never maudlin or judgmental, the touch is very light and the narrative so discreetly circular that it sometimes touches tedium. The director's presence is seldom felt in the film since the emphasis is so clearly on the miners. They hold up to this intensive scrutiny very well. There is tremendous personality in the way the eldest miner, John Monroe Smith, bunches up his face when he chews or laughs maniacally. Such are the little joys of the film. There's also the calm way Coy Lee Harris, the middle-aged miner about to retire, speaks of his children: "Taught them that education was all of it. You can be anything you want to be now, but then you couldn't be a damn thing but a coal miner." The film ends with a quote from John Monroe Smith, "... the public they don't realize when they switch on their lights or run their air conditioners or drive their automobile, that there's a man underground punishing for their convenience." The film is a remarkable testament to human dignity.

There is similar dignity in *What Can You Do With a Nickel?* directed by Jeffrey



End of Innocence

Kleinman and Cara Devito. The subject of the film is the struggle of 200 Black and Latin housekeepers in the South Bronx to form a union. The approach here is closer to a sequential series of events and the voice-over narration is very effective in clarifying a complicated story. The women work for bed-ridden clients under the auspices of the Human Resources Administration and through an intermediary company which assigns them to their jobs. They become increasingly indignant when their pay checks are withheld for several weeks and are very determined to get their rights by unionizing. They don't really end up getting what they want because the Human Resources Administration terminates the intermediary company, but they create an important precedent and the film ends with the information that at the movie's completion there were 6,000 organized domestic workers in New York City. The film is well directed and subtle in illustrating its points, as when the bureaucrat from HRA is seen to be doodling as the women state their grievances. There is also effective use of Latin music to punctuate these points.

Not all of the films are as strictly documentary as this. For example, Stephen Stept's *End of Innocence* deals with the interpreted effects of the execution of the "Atom Spies," Julius and Ethel Rosenberg, on a young Jewish boy growing up at the time. The movie has very interesting interpretations of how current events can be assimilated as part of a national unconscious and particularly how susceptible children are to this sort of influence. Young Michael, portrayed by Adam Goldstone, is a fascinating character who is always interesting as he translates his concern for the orphaned Rosenberg children into a fear that his own mother will die and abandon him. This is conveyed by a somewhat cliché dream sequence and by the very articulate boy himself. The film is interspersed with actual and dramatized footage of the controversial execution and there is a noticeable absence of information in the credits as to just how much of the footage was indeed authentic. Overall, it is an extremely interesting and imaginative film, both sensitive to a child's perception and the ways in which a child integrates reality into his limited world.

Each of these films has its own particular appeal and validity and should represent the series as a whole. There is a perva-

Continued on page 16

by Suzanne Barbeau

Betty Friedan's *The Second Stage* has a few visionary concepts to propose. In this work she deals with the women's movement in terms of a larger evolution in society. As far as she is concerned, "the women's movement has come just about as far as it can in terms of women alone." The emphasis must change now to cope with the needs of the family, and with economic urgencies.

All in all, the book comes across as a call to arms. Reinforced by a thoughtful analysis of its strengths and weaknesses, she argues that the women's movement has not yet achieved its aspirations. Her argument is convincingly well-constructed; under today's economic circumstances, women must work, most families cannot be supported by a single salary. Friedan's observation is that "the balance of power is undeniably shifting now between the sexes, everywhere in the world, as women move into jobs. But the tradeoffs have not

Friedan's *Second Stage* Replaces Mystique With Two Decades of Feminism

been worked out in the family." For example, a woman may work 50 or 60 hours a week, but not relinquish her domination over the housekeeping or the children. The imbalance must be equalized somehow, and there is the familiar reiteration of the domestic responsibilities which men are having to undertake.

An evolutionary shift is indicated. Society is constantly remolded by its economic pressures. I agree with Friedan's

interpretation of our present situation and the existing trends which are influencing the changes we are now undergoing. It is her solutions which I find a bit alarming.

Having lived in a dormitory, I cannot honestly say that I would ever be enthusiastic about living with my family in an apartment complex in which we shared a communal kitchen and bathrooms with 20 or more other families. And it is along those lines that she makes her proposals.

The benefits of a cooperative sort of "extended family system" are fairly evident, especially in terms of childcare. At the same time, it would appear to allow a greater scope for every member of the community to be as useful as possible. In terms of efficiency, Friedan's reasoning is sound. I don't feel, however, that she has discussed thoroughly enough the negative aspects of constantly coordinating one's lifestyle around the activities of other people. I think that I would personally feel that I was sacrificing a very important control over the events and people whom I choose to be involved with.

Although there are a few aspects of Friedan's style of thinking that I don't find particularly compelling, I found *The Second Stage* thought-provoking and untiring reading. It encompasses a very wide scope of concern in an intelligent and intuitive manner, with a very positive and encouraging outlook on the possibilities for the future.

hindsight however, because it helps her to understand her own needs.

Beattie has a clean and terse style that is well suited to her material. She describes through detailed action, or a cherished possession or an unconscious gesture, the impact of her character on others. She creates an intimate world, filled with her personal idiosyncracies, that is seductive and compelling. The repertoire of her characters has grown, but Beattie maintains control over the larger, more complicated concerns. If you haven't yet discovered Beattie's writing, I sincerely recommend *The Burning House*.

House Filled with Mature Subjects

by Sabrina Soares

Ann Beattie's last novel, *Falling in Place*, was a critical and a relatively commercial success. A writer of strikingly clear prose and vivid imagery, in her recent collection of short stories entitled *The Burning House*, she tackles new topics and types of relationships with equal success.

In earlier works, Beattie's strongest characters were dislocated men and wo-

men in their twenties. In *The Burning House* they are older and more in control of their lives, yet still searching for a way to come to terms with their situations and decisions. Beattie's characters include a family group of divergent ages, married couples with precocious children, ex-wives and homosexual lovers. One of the most powerful stories, "The Cinderella Waltz," is about a woman finally accepting her ex-husband's lover. In "Playback" a woman

realizes that her friend is loved more than she ever will be. Moments of comprehensions are the threads which give meaning to the character's situations. But Beattie seldom ties everything up neatly, the future is as precarious as the unexplored past once as. Describing a past marriage, the narrator of "Afloat" recognizes a single image, a still of her husband with a young girl, as signaling an end of the relationship. This memory becomes more than mere

Gone With The Wind—Reflections On A Classic

by Amelia A. Hart

I went to see *Gone With The Wind* at the Metro last Saturday and I was once again swept away. I cheered, and applauded, and cried as I have every time I've seen it and as I will everytime I see it again. And I was not alone. The line to see the movie stretched around the corner and half way up the block.

Why?

Gone With The Wind is far from being the best film ever made—it's not even in the running—yet aside from *Casablanca* it has endured in the American consciousness as no other film has. It has passed into myth. Those who haven't seen *Gone With The Wind* know about it; those who see it don't forget it. Something about Scarlett—her fallibility perhaps—has an enduring appeal. And the film itself has such an incredible aura around it. It is the ultimate movie in so many ways: the ultimate Hollywood movie, the ultimate studio system movie, the ultimate star system movie, the ultimate 'based on the runaway bestseller' movie, the ultimate American romance movie, the ultimate movie movie.

Gone With The Wind is the first movie I remember seeing, and, as with all first loves, I have never forgotten it. Yet it hasn't been a static relationship. My perceptions of it have changed as I have. It is no longer the flawless work of art I once thought it to be; I now see the flaws very clearly—the disjointedness caused by having five different directors, the poorly done matte and superimpositions, the erratic character development, the disturbing racist elements.

The biggest change in my thoughts about the film is my opinion of the performances of Vivien Leigh and Clark Gable. I

had thought, "Vivien Leigh is Scarlett, that's that, she's perfect." Now her performance seems harsh, shrill, unnatural in many parts. She is at her best in the long Siege of Atlanta and in the return to Tara sequences where she becomes a person instead of an iconic bitch. She remains stunningly beautiful to my eyes, and I would kill to be able to arch my eyebrows the way she does.

Inversely, my opinion of Gable's performance get better and better. Too many people think that Gable simply played Gable in *Gone With The Wind* as he did do in most of his films. Gable acts in *Gone With The Wind* and acts very well. His timing and delivery are perfect. He's funny, charming, sexy, cynical, idealistic, realistic, passionate, restrained, intelligent, moving. It is Gable who is the lifeblood of *Gone With The Wind* for me. I wait for Rhett's arrival, keep my eyes on him when he's there, and miss him when he's gone.

As I grow older, I aesthetically like *Gone With The Wind* less, but emotionally I love it as much as ever. As an incurable romantic and believer in the Hollywood myth, it evokes in me an emotional response that not everyone shares and that I can't fully explain.

Scarlett slapping Rhett in the library, Scarlett dancing with Rhett at the bazaar, Rhett kissing Scarlett on the road outside Atlanta, Scarlett wearing the drapery dress, Rhett proposing to Scarlett, Rhett carrying Scarlett up the stairs, Scarlett begging Rhett to stay, Rhett walking out the door. The images of *Gone With The Wind*, while not profound, are vivid and lasting. Scarlett and Rhett are always with me, not consciously, but as old, old friends that return when needed.



Taking a Critical Look At a Homophobic College Campus Through the Eyes of Lesbians at Barnard

by Mary Witherell

In the first article of this series, I attempted to begin to reveal the nature of the experience of being a lesbian at Barnard College. I spoke at length with Lesbians At Barnard (LAB) on what the issues are on this campus and I tried to touch on many topics in the article, including kinds of discrimination, academic prejudices on the part of faculty toward lesbianism, social pressure *not* to "come out," national conservatism's effect on the Barnard administration's attitudes toward lesbianism, and the alienation from one's past that lesbians feel when they decide to "come out."

In this story, I will concentrate on some of the more personal issues of being a lesbian. I would like to hit some of the more delicate issues, such as sexuality, homophobia and what LAB defines as "oppression," rather than "bad publicity," as Barnard's reason for excluding one women's group from normal life.

I felt it only fair to warn the reader ahead of time: This Is Not a Love Story.

I could hear it in the way Pat said it. I could hear the feeling in her voice and could immediately identify it when she said, "I want somebody to explain it to me, why it's so fearful, it's really beyond me. Will somebody please explain to me why having sex with a woman is such a horrible mindblowing thing?"

Anger. Frustration. Anxiety. Those are just to name a few of the feelings Lesbians at Barnard have about Barnard, its students, its administration, and sometimes its faculty. When Beth Ament says that "everything you do as a lesbian has implications," what she means is that your sexuality becomes a part of your day-to-day life, an important factor in major and minor de-

isions, the starting point from which your politics, social life, academic orientation or career choices emerge. Whereas a heterosexual Barnard student's most pressing concern now is how to combine a career with a marriage/family, a lesbian Barnard student's most pressing concern now is how to have a career without *denying, closeting, or suppressing* her sexuality. The difference, to me, is stunning. The choice does not seem particularly satisfactory either way, when on the one hand, you either damage your potential number of sources of income, or you repress an intimate part of yourself.

At college, however, the assumption is that people are freer to do radical things; it is supposedly a time of growth as well as preparation for success in the real world. The college's role in this process, says President Ellen Futter, is broadbased.

"Barnard supports all of its students equally, irrespective of their identification. By that I mean all of the college's resources and support services are available to meet the needs of our students, and by that I mean our individual students and whatever set of issues and identities they bring. And that is what the college does and that is the college's approach. We're here to aid our students, to treat them as individuals, and to support them as individuals in whatever way that's appropriate."

Thus, Futter says, Barnard does not support groups, but individuals, because it does not wish to be represented as supporting or assailing any of the views or orientations of any group on campus. This point is generally sound, except that it assumes that whatever the individual concern, issue or problem, the college will be equally helpful, willing and qualified to help the student deal with it.

Yet, what does a lesbian do when she wants individual support but there is a danger that should she come out and talk to someone there might be hell to pay? Both LAB and the faculty members I talked to agreed that it is not easy, on this campus or in society, to come out and talk about lesbian issues. As Annette Baxter, professor of history, put it, "At this point in history, it is probably the case that some lesbians

would suffer repercussions (if they came out on this campus). I don't think the atmosphere would be 100% enlightened." Helene Foley, a classics professor, put it more succinctly, saying "Their (LAB's) fears are probably very well-founded. This is a subject people are very nervous about."

Why are people so nervous about lesbianism? One reason could be that they don't understand it, and thus fear the unknown.

Said Claire Sheedy, "I don't think Barnard students are so open-minded. Just because they don't write graffiti about us on the bathroom walls doesn't mean that they aren't terribly homophobic. I think for a good lot of them it is a function of their age or maturity. They are just terrified of it and have been told all the time that it's horrible, and so that's what they think. I think for those who wouldn't write on the bathroom walls, those who are not actively hostile, when pressed, you'd find the general feeling is still that it's not okay."

And, LAB adds, Barnard contributes to the perpetuation of these negative feelings, by continually holding up an image for its students to see that is as heterosexual and right-wing as can be. Nancy K. Miller, the chairperson of the women's studies department, described the Barnard image that she finds in all the college's publications.

"Most of the p.r. literature seems to be deliberately promoting an image of the heterosexual, pre-professional, upwardly mobile young woman. While there's nothing inherently wrong with any of those attributes, it's limited and limiting."

LAB has its own additions to make to Miller's statement.

"I think what Barnard is," said J.B., "is a ladies college, not a women's college. There's nothing wrong with ladies, either, if that's what they choose to be. But when you're forced or thrown into that category,

and you'd rather consider yourself as a person or a human being, as opposed to a white-gloved lady who yes has brains but can't open a door by herself, that's unfortunate."

LAB said that it feels alienated by the continuous stream of speakers into the college lecturing on heterosexual topics like combining careers and marriage, making straight women's issues. Although in my first article I said that LAB sensed that the crux of the problem was that Barnard was afraid of creating bad publicity for itself by supporting lesbianism in any way, LAB said they would have preferred had I used a much stronger term in describing what goes on on this campus, like oppression.

Susan Sacks, director of the education program, said she felt that LAB was "overtly discriminated against." She said she did not understand why Barnard would fear bad publicity, since it would be in the college's best interests to support diversity in race, ethnicity, religious choice and sexual preference. She added, however, "You can't support diversity if you don't have a diverse faculty."

She was referring, of course, to Barnard's conspicuous lack of black professors at the time, a serious blow to any idea Barnard may have that it is a progressive college. Stacey D'Erasmo took that idea one step further.

"The fact that there are no 'out' faculty, and maybe there are none to be 'out,' but the fact that there isn't anyone is a pretty strong statement about the way the faculty feels about lesbianism and how comfortable they feel about being out," she said.

Throughout the LAB interviews, which lasted over a period of two weeks, the members came down hard on the administration, but it appears that the faculty that I spoke to supported many of LAB's statements. Psychology professor Lila

Brane, in fact, became quite animated when I repeated a quote to her from J.B. from the first article, which said "Barnard is watching out for its admissions, and there's a very valid reason why it should be."

"Thus homophobia is entirely unwarranted," she said. "I feel they are doing a disservice to this college and its women. I think we could do very well without this phobia. I don't think there's any evidence that Barnard would be doing harm to its admissions, and I think people are making an issue of it before there's any reason."

Despite all the reasons they have to remain silent, LAB has taken a step forward and some members have come out to the public in these two articles. And now, they say, they want their rights as lesbian women to be known.

"In a society of enforced heterosexuality, you are assumed to be straight until you're proven to be gay," said D'Erasmo. "From the beginning it's imposed on you."

"I don't like that people assume I'm straight," added Pat. "If I feel I have to go out of my way because if you don't people will just assume you're straight. And I'm not!"

The idea of seeing deviance as a positive instead of as a negative appeals to LAB. They want it to be known that they exist on this campus, and they want to be considered a legitimate minority, as opposed to an illegitimate secret society. One member explained the orientation they were fighting in her comment. "My parents see my lesbianism as I'm doing this to rebel, not that this is right for me." So, too, LAB wants Barnard to know that their divergence from the norm does not originate as a radical political tendency but as a sexual persuasion.

And, they want to communicate to students, faculty and administration that they don't plan to stay in the closet forever, and that they have the right to expect some support in getting out.



The proof of society's feelings about lesbians can be no more blatant than defaced posters.



Seascapes by Obscure Artist Grace the MET

by Valerie H. Bottenus

In this time of the blockbuster museum exhibition, one senses that it would be nothing short of sacrilegious not to appreciate the trouble our great institutions of art are going to for us. Works that we once would have had to travel far and wide to view first hand are now regularly laid at our doorsteps in elegantly packaged, highly touted fashion. Lest cynicism set in, though we should be reminded that the museums are only doing what they are obliged to by the standards of our "bigger-is-better," advertising-oriented culture. More important still, however, is the fact that we are being treated, in New York especially, to some of the most spectacular and historically significant collections of art ever put together. Yes, for this we are grateful—but who is to say that this bombardment may not become wearisome? Does an eye that is unceasingly exposed to "the greatest" not become jaded? It is through comparison that we can best learn to savor what we see. It is precisely for these and a host of other reasons that a small-scale unassuming show currently at The Metropolitan Museum of Art is such a refreshing and thoroughly superb exhibit.

Tokens of a Friendship: Miniature Watercolors by William T. Richards can be found in two dimly lit galleries off to the side of the American Wing. That it is tucked away, out of the museum-goer's usual path, makes it seem all the more a tiny treasure trove. The 3"x5" gems on display here represent about half of what symbolized a most heartwarming relationship. One half of this liaison was William T. Richards, an American artist who specialized in marine and coastal themes, and made his home in New England. He came to be patronized by the Philadelphia collector George Whitney. Much of their contact was by mail, and in 1875 Richards began enclosing accounts in watercolor of his life in Newport, R.I. Whitney continued to receive these little paintings tucked inside letters during Richards' two-year excursion to England, and after that from his new home on Conanicut Island, opposite Newport. Forever the collector Whitney took care to number, date, and carefully preserve these "coupons," as the two men somewhat jokingly came to refer to them.

The artist's love for his peaceful corner of the world is instantly felt. Clearly, Richards was intimately attached to the land on which he lived and worked, appropriately. The works are given names such as *My Cliffs on Conanicut Island, 1881* and

The Shower We Did Not Get. The subject matter is far from extraordinary: harvesting seaweed on the beach, water breaking over rugged cliffs, sunsets hovering above the sea—but it is with a refreshingly new viewpoint that each vista is rendered. Sweeping panoramas and dramatic landscapes are captured in rich detail on a minute scale. Nor is he limited to one method of portrayal: delicate sunlight and impending storm are rendered with equal facility. The brush's touch is as light as a whisper in the former, while in the latter it produces deep and brooding tones. Indeed, the paint appears so opaque at these times that it might be mistaken for gouache.

Other American artists, such as John Kensett and Martin Johnson Heade, were also fond of capturing Newport in paint. Eventually, though, this part of Rhode Island became too built up for Richards' liking. Upon his return from England, he complained in a letter to Whitney, "They have shut out all my country views of fields and orchards," and promptly relocated to the less-inhabited, more uncultivated Conanicut Island. It was the English sojourn, however, that left a lasting impression on his consciousness and in his art. Quite simply put, Richards came upon the watercolors of J.M.W. Turner.

Far and away the most striking aspect of a good number of the works in this exhibit is the uncanny resemblance they bear to Turner. The English artist had devoted himself mainly to marine themes, and while he surely surpasses Richards in renown, I would dare to suggest that if certain of the creations of these two men were placed side-by-side, many people might find themselves hard pressed to distinguish between the pair. Richards had been instantly captivated by the English master's work, and spent much of his time overseas frequenting the museums that displayed Turner's oeuvre. The American felt a kinship with and understanding of how and why Turner depicted England as he did: permeated by mist, haze, and fog. Richards skillfully translated these elements into his own work—in portrayals both of the English land and of his own. To observe this we need only to look at *Our Western Frontier: Conanicut Island (1883)* to marvel at the contrast between the dark and somber foreground and the shell pink rays of sunlight that burst forth from beyond distant cliffs. But it becomes evident from his earlier output that Richards, far from imitating Turner, was well versed in opa-

lescent skies and misty seas even before he ventured to England. As proof, there is the breathtaking *Our Home From The Edge of The Beach (1876)*, in which the artist's house is seen on a hill, suffused in a bath of fiery sky that radiates from behind. Violet, orange, blue and gold blend into one another to produce a truly stunning effect.

The ability to expand one's range is the testing-ground of a fine artist, so let us not assume that Richards was stuck in the rut of producing only romantically blurred images. He was equally adept at delineating the crisp and precise *Horse Head, Conanicut Island, 1881* is the embodiment of clarity and freshness. This nearly photographic rendering is one of several that display such studied realism. Nor was he limited only to themes of the sea. While the coast was his preferred subject matter, Richards demonstrates his versatility in his painting of both the country side and the cities of England. *Stonehenge (1879)* is seen in all its barrenness, while *The Tower, London, 1880* is captured in its age-old monumentality. In *Stoke Poges, England, 1880*, we see an overgrown cemetery rendered with casual affection, and then we are faced with life on a well-to-do London street in *Field Court, Gray's Inn Fields, London, 1880*. The plainest burial grounds to the most refined manor house were well within his range, and not a detail passed unnoticed.

George Whitney saved and appreciated these watercolors for their own merit, although he did use them for reference when commissioning larger, portfolio-sized paintings from Richards. Diminutive dimensions notwithstanding, these "coupons" would thrill the heart of many a collector. It is precisely their measurement that make it so tempting to slip these little beauties right out of the museum and home to grace one's own wall! This is the simple vision of a relatively unknown artist, yet it is satisfying in a way that so many of the highly publicized exhibits are not. Its modesty makes it all the more appealing, for we feel that we've discovered our own personal treasure in a corner of the museum. Ultimately, though, it is the sheer delight to the eye provided here that is so enticing. This dollhouse-like exhibit will be at the Met through January 3 (and possibly extended until the 16, depending upon the museum's discretion) on the first floor of the American Wing. The two galleries were far from crowded at the time of my visit, but it would seem inevitable that that won't last for long, once the public becomes more aware of the existence of this show.

Palin Needs Troupe's Aid to Save the *Missionary*

by Hedy Feder

Michael Palin is obviously not a comedian. Otherwise he would have realized that the whole is greater than the sum of its parts and kept his talents to collaborate with the rest of the Monty Python clan. *The Missionary*, a film which Palin wrote and starred in, is a movie of many parts—mostly disconnected and disconcerting—that could've made up a dozen stories, yet failed to make up one.

Set in post-Victorian England, Charles (Palin) is a man of the cloth who returns from a ten-year stint as a missionary in Africa. It is the opening moment that contains most of the film's humor—that of Charles teaching

literature to a bunch of barely clothed natives. From there on the film disappoints as comedy and crushes all expectations of Pythonish fast-paced frivolity. The movie drags on like a horse-drawn carriage.

Charles's reasons for returning home are two-fold. He is to wed a girl he hasn't seen since childhood, as well as take on a special service for the church. His bride-to-be is a puritan who would fit marvelously on a Freudian couch, and his service is to reform London's women of the streets.

The movie follows with scenes of Charles trying to collect money for his wayward women's mission. Maggie Smith plays a rich wife who gives him the money as well

as a little extra. She later decides to kill her husband because Charles doesn't recognize their encounter as something meaningful, like love. If that's not a misconstrued response, I don't know what is.

Midway, the film drops whatever comic pretenses it poses and becomes a superficial melodrama of desperation and unrequited love. Charles, on the very day he is to marry, goes off to prevent the murder. His jilted bride eventually finds release of her repressions in an austere houseboy who is shining one of Charles's phallic African fertility symbols. The murder plot is thwarted as Smith takes the shot herself. Nonetheless, she lives to frolic on the beach

with Charles at the end of the movie because, you see, she once was a woman of the streets herself. Aah, the plot thins.

The Missionary isn't much of a comedy or, for that matter, it isn't much of anything. Anyone expecting to see Palin as a leper skipping through the streets of Jerusalem, a hisping Roman Emperor, or the Chaste Knight of the Round Table, can forget it. Although Palin's acting was far from offensive, his script could've used a little help from his friends. Possibly they could've saved their comrade's film from movie mediocrity by coming up with some redeeming features.

by Rosemary Siciliano

It's always there, that feeling that you are unique, set apart. Even when you think you have accepted the limitations of your life, some dreams, hopes, and ideals still lurk beneath. When they grow too large, the parameters which keep them in perspective bring them back to their proper proportions.

For Edmond, however, things didn't work out this way. Edmond is a thirty-four year old, uninspired, lonely man, whose imagination is sparked by a fortune-teller's words. He is special, she tells him, really special, and as we would all like to believe, Edmond believes this about himself, hoping it to be true. He leaves his wife and sets out one ill-fated night on a quest for some pulsating sensation to make him feel alive. It takes an entire night of tortured, perverse ugly occurrences in the New York City underworld to stop Edmond from believing in honesty and love.

The production of David Mamet's *Edmond* unfolds with power, bringing the dark, dangerous forms of the city streets out of their accepted places and back into the fearful crevices of one's soul. The stark set—lone chairs and tables on a small black-bricked stage—and the harsh lighting augment the portentous feeling of tension and violence in the air.

For the most part, the performances were intense and convincing, though I felt afterward that I really hadn't been able to empathize with the characters, Edmond included. The whole play was a hard slap in the face, a re-awakening of realizations about the emptiness, hate, fears, and violence within people, but I generally did not share Edmond's feelings throughout. Instead I watched and reacted to them. One exception was an impressive performance by Laura Innes, who played Glenna, a sensual young girl who might have been the best thing that happened to Edmond that night—except that his experiences had rendered him a madman by the time he



Laura Innes and Colin Stinton in *Edmond*

Edmond: Feeling Alive By Feeling Pain

met her. Innes was a believably idealistic, lonely, sensitive girl. I could not only empathize with her, but I could really feel her warm, alive presence. She was everything Edmond needed.

Patti LuPone (*Evita*) played the part of Edmond's resentful, insensitive wife with spirit. The other actors played a con-

vincing collection of shady and perverse persons, though the card shark seemed a bit too gentle in some moments. Edmond himself made some amazing transitions from the dejected, empty, ungratified man to the frenzied, victimized murderer, back to the passive, reflective, transformed man he finally becomes.

I'm not exactly sure why *Edmond* doesn't go home or to the police after being cheated, mugged, and beaten a few times, although I didn't question the matter during the fast action of the play. It grips and shocks you, never giving you time to slip away and consider rational questions. But no matter how it is described, you won't be prepared for *Edmond*.

Mel Wong: Creative Dive Into Intellect

by Hibi Pendleton

Mel Wong's is not an ordinary modern dance company. As part of the Riverside Dance Festival, Wong and his seven dancers have created a unique program using his choreography together with drawings, symbolic props, and special musical devices by Rob Kaplan and Skip La Plante (who plays his own hand made from trash instruments). With this ingenious mixture of mediums, Wong has produced an evening of high creativity that delves into the intellect.

It is impossible to watch a piece such as "Telegram" without worrying that the media is trying to create the Average American by its regurgitation of propagandized facts. The music—a collage of quotes, statistics, names and other indecipherable sounds—pointed out the absurdity of the idea that the Average American even exists.

Each piece was just as centralized in theme, however, and the point was often pushed too far. The idea of each dance was fully developed and understood but the dancing, skilled as it was, continued too long, thus robbing the concept of its original impact. But this error of duration was compensated for by the conceptual continuity of each dance. Every piece, except "Zephyr," had corresponding abstract drawings by Wong, that introduced the basic theme. The dancers' technical expertise was in itself a continuation of the concept but it was the tight integration of

music and dance that made the continuance possible.

This synchronization was most evident between dancer Gayle Ziaks and La Plante in the solo *Zephyr*. Ziaks' musicality and lively interpretation was refreshing. Unfortunately her dancing lacked necessary precision which was distracting at times. "Catches" as most successful in the integration of mediums. Its idea of an individually distinct but unified population was first introduced in the drawings with blocks of bold, brushed colors, similar yet subtly different in pattern. The dancers, symbolically dressed in vivid colors, moved perfectly to Kaplan's pulsating electronic music. The dance illustrated humanity's common struggle of life and ended with a dancer precariously walking across an imaginary tightrope against a backdrop of planets and stars.

Appropriately enough the highlight of the program came last with a dramatic exposition that paid tribute to the universality of motion. The dancer's fluid technique best demonstrated by Patricia Neal clearly illustrated the beauty of movement. La Plante played his own bass, earthen sound that once again perfectly complemented the choreography. It is hard to believe that a sound so resonant can be made by pounding horizontally laid cardboard tubes, but such is the spirit and creativity of the Mel Wong Dance Company.



Photo by Tom Cornington

SPORTS

Barnard Bears Score At Seven Sisters Tournament

by Mary Witherell

A team, for definition purposes, is a set of people who work together toward a common goal. Over the past weekend, the basketball team attended the Seven Sisters Invitational Tip-Off Tournament at Smith College and played a brand of basketball that was a cut above any previous performance this reporter had seen in four years of dutiful fandom. In short, my wait is over: this year's team is for real.

The Bears, now 3-2 on the season, took sixth place of eight teams at Smith. This finish is an improvement over last year's tie for seventh between Bryn Mawr (whose nickname is *really* the *Mauveters*, God help them) and Barnard, however, it still does not sound all that impressive. When one is aware that the Bears were without their "freshmen connection," 5'10" center Joy Clark and 5'2" guard Wendy Rosov, who are both out for the rest of the semester with knee injuries, the meaning of the tournament changes.

"People were aware they had to put out a special effort," said the Bears' captain Nora Beck '83. "If several people are hurt the whole team has to rise to the occasion."

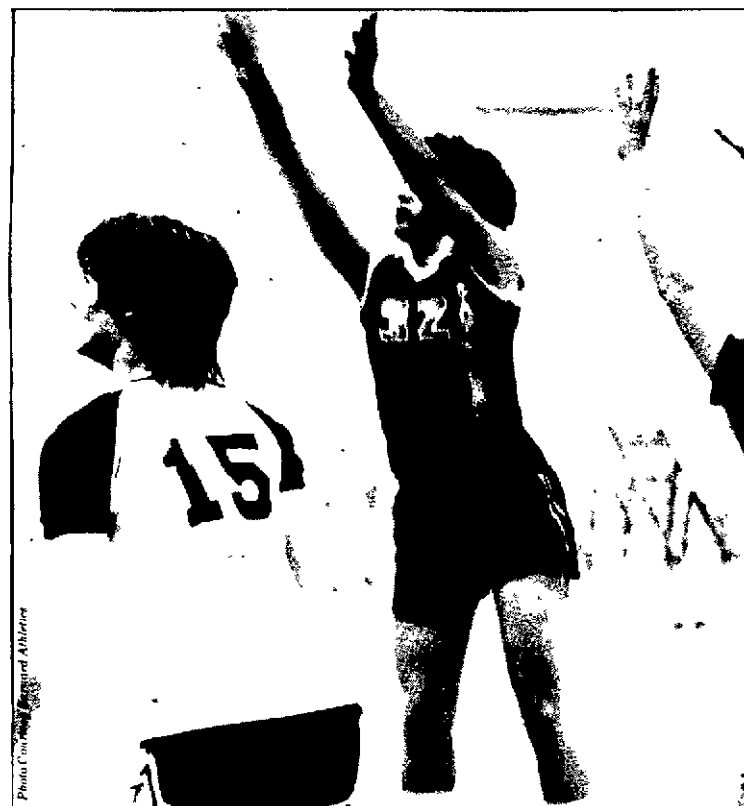
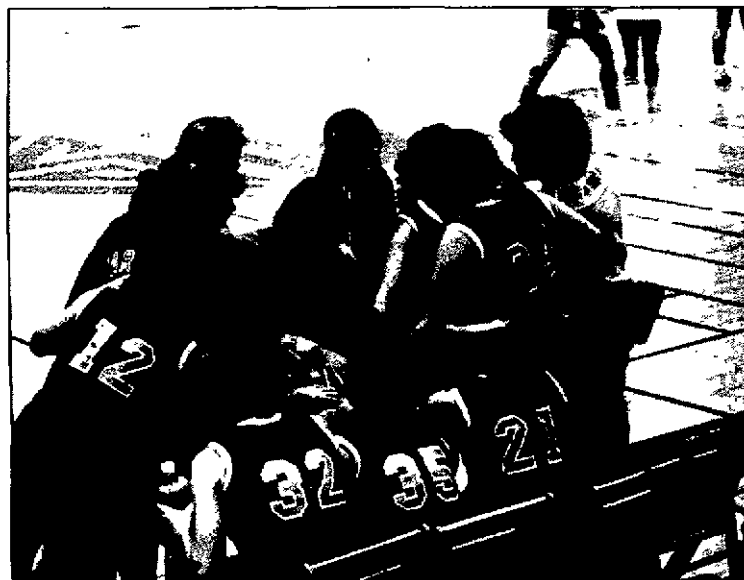
What Beck says may be true, but in past seasons, as the injuries mounted, the Bears' hopes seemed to fade proportionately. The difference this year is that the Bears know how to play together as a team, and so even if the team's biggest player, Clark, or the team's quickest player, Rosov, are out, the rest of the team does not fall apart. Nowhere was this togetherness more apparent than at Smith.

The Bears played Swarthmore on Friday night. After a lousy first half, where it appeared that the team did miss Clark's rebounding and Rosov's shooting, Barnard was behind the Quakers, 31-18. In the second half, however, the team executed better on offense, doubling its output of the first half and outscoring Swarthmore 36-29, but could never close the gap to anything less than five points. And, whenever Barnard would score a hard-earned basket on one end of the court, the team would inevitably come back on the other end and foul Swarthmore. Swarthmore converted 17 of 28 shots from the free throw line in the second half, which means that in the entire half the Quakers only made six baskets. They didn't need to, because they were the glad recipients of seventeen free points from Barnard. While Swarthmore continually wound up on its free throw line, the Bears saw four of its five starters foul out.

At Top: Hustle Bears! Barnard gears up at the end of a time-out during the Swarthmore game at the Seven Sisters Tournament. At left: Forward Nora Beck '83 shoots from the free throw line versus Swarthmore. Beck scored a total of 19 points in the game against Swarthmore.

P. 13: The pass-off: Suzanne Broffman '85 passes the hot potato through the competition's line of defense. At left: Mathilde Sanson '83 demonstrates the good defensive tactics that earned her a position on the starting team this season.

Cagers Capture Sixth; Team Shows Skidmore What Defense Can Be



Nora Beck '83

Now the bench, however, helped out as Yvonne Serres '84 scored 15 points. The game's high scorer was Beck, Barnard's all-time leading scorer, who had 19 points, 14 rebounds, three assists, two steals, two blocked shots, and played 39 minutes (of the game's 40). Although these statistics are typically excellent Nora Beck stats, her clean performances in the next two games were probably the more influential factors in her being named to the All-Tournament team.

Against Skidmore on Saturday morning, again the Bears fell behind early, but stayed closer to this team than they did versus Swarthmore, and found themselves trailing by only two points, 35-33, at half-time. Skidmore was also shooting better than Barnard, particularly in the first half, when the Thoroughbreds shot 15-36 for 42%, while Barnard was only 11-41, for 27%.

The fact not to be overlooked, however, is that, one by one, the Bears were dropping like flies. Beck hurt her ankle in the first half, and 5'9" forward Helen Doyle '85 followed suit in the second half. With both Doyle and Beck limping down the court, the Bears found themselves down by seven points with only 2:00 left in the game. And then a strange thing happened: Barnard began to score unanswered baskets, and literally stole the game away from Skidmore, 66-65.

Coach Nancy Kalafus said the Bears' execution of plays in the last few minutes of the game was perfect, "better than the way the x's and o's look on the page." Beck elaborated on this point, saying "We really beared down in the last five minutes, and our full-court press worked. We got steals, and we got them (Skidmore) flustered."

"We really beared
down in the last
five minutes . . ."

With Barnard continually taking the ball away from Skidmore because of its harassing, pressing defense, the players were able to make opportunistic baskets. Sophomore Sally Persico took a pass under the basket from Beck and put in a turnaround jumper, and Doyle made a back-court steal with less than a minute to play and hit a top-of-the-key jumper to pull Barnard within one, 63-62. On the next trip down the court, Serres, again doing a fine job off the bench, converted an offensive rebound into the Bears' 63rd and 64th points, which was, to the best of my memory, the first lead Barnard had in the game. Skidmore came right back, as Tracey Watson hit a twenty-footer, to re-take the lead, 65-64. Barnard was left with 24 seconds and a *must score* situation. But both of the starting guards, Regina Asaro '84 and Suzanne Broffman '85, had fouled out, so once again Barnard was relying on its bench. And did it come through. Beck in-

bounded the ball from underneath the Skidmore basket and Persico, who only played nine minutes in the game, made the most important pass of her Barnard career, heaving the ball from midcourt to Doyle at the baseline. Doyle, playing on a bad ankle, with four fouls, had nevertheless had a sensational game, and as her coach said, "seems to play better when she's under pressure." When Doyle put in the shot from about fifteen feet out on the baseline, the entire Barnard contingent jumped up in unison, even the normally cool associate athletic director, Merry Ormsby.

Then Barnard's defense took over, and when Beck won a jumpball over Skidmore's biggest player, 5'10" Maggie Sharkey, and the final three seconds ticked off, Barnard had played the finest all-around basketball game in the entire team's college careers. Kalafus suggested that the team's experience might be the "best of their lives," so ecstatically happy were her players. Overall, Doyle led the team with 21 points, and she added 11 rebounds and two assists. But, so well balanced was Barnard's offense that four players scored in double figures. Joining Doyle in that category were Beck with 18, and Mathilde Sanson '83 and Serres with ten apiece. Said Serres about the game, "we just didn't give up and that was the key to our victory."

Following the thrill of victory, however, came the agony of victory. In the hour between the end of the Skidmore game and the Bears' warm up for their final game of the tourney, against Vassar, seven of the nine players Kalafus had at her disposal sat in the training room. There was not one starter who was not banged up in some manner, and the team's two top scorers, Beck and Doyle, were the worst off of all. Beck's right ankle was so badly swollen that it was questionable up until gametime whether or not she would play. But when the starting lineup went onto the court Beck and Doyle lumped out and both played the entire Vassar game. Kalafus said of the two, without any trace of corniness in her voice, "Both have a lot of guts and a heck of a lot of heart."

Barnard was, however, limited by the injuries it had sustained and fell to Vassar 60-54. The game stayed closed until midway through the second half, when Vas-



Suzanne Broffman '85

Then Barnard's defense took over, and when Beck won a jumpball over Skidmore's biggest player and the final three seconds ticked off, Barnard had played its finest all-around basketball game ever.

sar's shooting got hot and Barnard's got cold. In the second half the Brewers were 12-28 for 43% from the field and Barnard countered with a not nearly as good 11-37 for 29%. Leading the way for the Bears, however, with a performance that is memorable for the courage she displayed was Beck, who had sixteen points, twelve rebounds, two assists, three steals and two blocked shots, all essentially coming from an athlete with one good foot. Another important contribution was made by point guard Broffman, who tied the team's single-game assist record (held by Beck) with seven.

Despite the loss, the caliber of play the Bears demonstrated was not easy to dismiss. Despite the injuries, and despite the crucial losses of Rosov and Clark, both of whom Kalafus expects to be back at full strength in January, the whole team stayed positive and the Bears' defense was so good that at times it actually stunned the opposition.

But this is the kind of team Kalafus has created. The players are in better shape than the teams they are playing, says the coach, and although the Bears aren't very tall, their continually pressing defense creates fast break opportunities that people like Beck, Doyle, Clark and Rosov convert into points.

Broffman, who Kalafus puts on the other team's best shooter, is one of the catalysts of the team's defense. She demonstrated how effective she is in this role by shutting down John Jay's top scorer, Ivy Scudder, in a game Barnard won 76-63 two weeks ago. Scudder, who put in 22 points last year when Barnard met Jay, was held to seven this year.

After the Seven Sisters Tournament, Broffman called Barnard's defense the "most effective part of our game," and she explained why: even though this year's team is the same as last year's (when they are without Rosov and Clark), the defense is now much better.

"We have more court sense," said Broffman. "Which is the instinctive ability to know what to do and where to be at the right time. You can only learn that through experience."

Experience is invaluable in a team sport like basketball, because one player cannot win or lose a game. It's very difficult, however, to get a team to give a complete team effort in every game. It requires, Kalafus said, real buy-in on and off the court, and it also requires concentration and determination to play the kind of fast-paced, no-star basketball that good teams know so well. But after this weekend, the Bears have made a long stride forward in that endeavor. Said Kalafus when asked if she thought the team was surprised at how well it had played, said "No." When they don't play well, they know it. They know how far they have to reach to find what they need to win.



Mathilde Sanson '83

HUSTLE BEARS!

Everson's Lancers Foil NYU In Grand Old Style 11-5

By Maya Marin

The Barnard varsity fencing team defeated NYU on November 30, with a score of 11-5. Tracey Burton '83, Lisa Piazza '86, Betsy Kavaler '86, and Donna Gaston '85 executed great maneuvers and skill to set up their opponents effectively.

Burton fenced excellently and remained "very focused through her matches," commented Coach Sharon Everson. Burton won all four of her matches with only one touch against her. According to Everson, Burton's style and performance created her success against the opponents from NYU.

Piazza fenced very effectively and won all four of her matches with six touches against her. Piazza felt that she concentrated and fenced better in these particular opening meets than she did last year. However, Piazza is now looking forward to the Michel Alaux Open Tournament that will take place in the coming weeks. Her goal is to fence well enough nationally to qualify for the junior team for women under 20.

Kavaler, who fenced aggressively, maintained a good defense against her opponents. This was her first experience in intercollegiate competition. She had only ten touches scored against her in her four bouts and kept her concentration steady to outwit her opponents. She scored three points for Barnard. Gaston and Tricia Tazuk '85 fenced their two bouts tentatively but lost both, each with ten touches against them. Everson looks forward to help from these three fencers this season.

Another highlight of the NYU meet were the junior varsity matches. Tricia Tazuk '85, Eve Jochnowitz '85, Eileen Domonici '85 and Sheila Sokolowski '86 with



Fencing captain Tracey Burton '83 (left) caught on film a split second after scoring a touch against an NYU fencer. In the top left-hand corner of the photo, the green light is on to record the point for the Bears.

Ute Odenwaelder '86, and Alma Snijders '86 as substitutes, composed the Junior Varsity team. Everson commented that the 9-7 victory was "very exciting and fun to watch" because the fencers were evenly matched.

The Junior Varsity team came from behind to even the score several times until it was tied at 7-7 with two bouts left to

play. Snijders fenced the 15th bout and shut out her opponent 5-0 to bring the score to 8-7 in favor of Barnard and to tie the touch score at 53 apiece. Tazuk fenced the 16th and final bout. With the knowledge that she had to win to make Barnard victorious, Tazuk defeated her opponent 5-1. If Tazuk had lost, the score would have been tied at 8-8 and Barnard would have lost on touches scored against the Bears.

Tazuk and Jochnowitz won three bouts each, Snijders, a novice at the sport won two bouts and Domonici won one bout to make the winning score 9-7 for Barnard.

The fencing team will next face the well-known strong and aggressive team from William Paterson. The Bears lost 6-10 last year but Everson feels confident for a successful season due to the depth of this year's fencing team.

Bulletin photo by Tricia Piazza

Swimmers Suit Up Strong & United This Season

by Renata Pompa

"We're fewer this year, but strong," said three year veteran diver Debbie Katzenstein '83 about the Swimming & Diving team this season. According to the coach, this year's team although *shrunk* from thirty to nine people is not a big worry. Explained swimming coach Lynda Calkins-McKenna, "Sure we could use a little more depth, but I don't feel it's a deficit."

In the first home meet of the season, The Barnard dolphins swam Fordham, a division III school which offers athletic scholarships to recruit swimmers. Barnard lost to Fordham by a substantial margin, 92-47.

"It was what they expected from the meet," said McKenna, "and we did qualify for some important events."

Maireen MacDonald '84 led the way in qualifying for events and set two team records in the process. MacDonald, who considers herself a good distance swimmer, swam a fast and sweet 1000 length freestyle in 11:27.04 which set a team record and qualified her to swim at the New York State A.I.A.W. Championship. MacDonald set the second team record in the 200 Butterfly in 2:17.69 which has made her the first swimmer from Barnard to qualify for the NCAA Division III National Championships. Tina Steck '80 was the first diver to represent Barnard at the Nationals and was named All-American. MacDonald also qualified for the NY State A.I.A.W. Championships in the short 50 Fly event in her time of 2:9.70. Commented Mac-

Donald, "This surprised me because I am usually a distance swimmer not a sprinter."

Two sport swimmer-tennis player Jennifer Deutsch '84 had equally good results at the Fordham meet. Deutsch qualified for the N.Y. State A.I.A.W. Championship in the 200 Breast event with her time of 2:53.02. Deutsch commented about the team as a whole, "I think the team is much more united this season, and it shows;

people are improving and basically if you like the people on your team it psyches you up more to do better at the meets and practices."

The 200 Medley Relay comprised of Deutsch, MacDonald, Lori Miller (Co-captain) '83 and freshman Stephanie Mah qualified for the N.Y. State Championship. Mah holds court in the back leg of the relay is a fast-swimming newcomer to the team.

Said Deutsch, "I think she's someone to keep your eye on, she's improving a lot, a lot."

MacDonald, also a two-sport athlete, who ran cross country this season drew some interesting connections between the two sports. "It's interesting," said MacDonald, "Swimming helps my running—after only three weeks of running and after training in swimming, I placed in the 1500 event at the Ivy League Championships for track & field. Running, however, sort of tightens my legs and I feel you should be as loose as possible when you swim." MacDonald conceded however that running helps her breathing in the swim meets. MacDonald, who has been swimming since she has been nine likes to compete. "I think that's why I like track and swimming more than cross country. When you race at the track and when you swim you are right there on something definite, and you know you can be competitive for that set distance." MacDonald views cross country running a bit differently. "It's really long and agonizing," said MacDonald simply.

Diver Debbie Katzenstein '83 who heads the diving section of the Barnard team has had an equally interesting road to the diving team. Katzenstein, who took first places in both the 1 and 3 meter diving events at the Fordham meet to qualify her for the Nationals, is tough competition for any diver. Commented Katzenstein, "I think that our diving prospects this season are good: we have three people, me, Mary



Pictured Above: And They're Off!

Bulletin Photo by Susan Reib

Continued on page 15

Swimming

Continued from page 14

Pucelik '86 and Eva Grayzel '86 who are dedicated and are improving in each practice." Katzenstein originally took up diving, in part because practices were held later in the day as opposed to the 6:30 am swimming practice. She has seen herself improve considerably in her career of diving at Barnard under Columbia diving coach Jim Stillson.

Said Katzenstein, "In terms of consistency, I'm usually always in the same range. But I have improved. Three years ago I was a walk-on diver and now at the Fordham meet I have qualified for Nationals."

Co-Captain of the swimming team Rebecca Owen '83 summed up the feeling of the swim team about the season. "We've made important progress already this season, so far in practice I've seen people drop 7 to 10 seconds in their times. We're also growing together which is important too."

With the heart of the swimming & diving season to begin after the winter break in late January, Calkins-McKenna's team plans to execute double-work-outs to practice for the meets to come.

Said Deutsch, "it comes down to swimming well for yourself to see yourself improve. I've been on two teams for three years at Barnard and this team is the most united and together I've ever seen—that's important."



Stephanie Mah '86

Bulletin Photo by Susan Rab

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Deadline: December 17, 1982

Reid Hall

Continued from page 1
exams."

He described a semester, summer or year at Reid Hall as "an extraordinary experience, and I mean extra-ordinary. If you are going to be involved in French studies then obviously you do not want to take it as a dead language like Latin or Greek. You can actually go there and talk it."

With this re-definition of the Reid Hall administration how does Gavronsky foresee the future of Reid Hall? "I do not envisage modification of the present definition of Reid Hall once it has been re-evaluated by this new director and the Reid Hall Academic Advisory Committee. I see no reason why that particular organization should be radically changed. The Committee is a friendly one which seriously entertains our position, criticisms and suggestions. We are very much present."

Hinojosa

Continued from page 1

with several, in addition to taping their music and speaking with record producers whose specialty is *Nueva Cancion*. Although she traveled with a group of fifteen, Hinojosa did most of the taping and interviewing alone.

Hinojosa's attendance at the event was especially important because her radio show is devoted to a style of Latin American music known as *Nueva Cancion*, the style of music which was to be featured at the Cuban festival. In addition, Hinojosa's show has the distinction of being one of the two shows in the United States devoted to music of *la nueva cancion*. The other program is broadcast out of San Francisco. *Nueva Cancion* is Latin American music which "incorporates all forms of Latin American music," said Hinojosa. At the

same time, it is different from other Latin American music because it responds to the political and social context of its time. "On an aesthetic level, the music is beautiful. It's moving, mystical. It creates emotions even if you don't understand the language in which it's being played," said Hinojosa. She added that *Nueva Cancion* is a "musical form of political expression as well as cultural validity."

Although she had never been to Cuba, Hinojosa is no stranger to travel in Latin American regions. Last year, she spent six months traveling in Latin America, taping and collecting music from countries such as Brazil, Paraguay, Argentina, Bolivia, Peru, and Ecuador. Hinojosa, who said she feels a "direct connection with the people of Latin America," is a Latin American Studies major.

"I came with certain ideas formed by talking with people who knew a little about Cuba," said Hinojosa, "but you can never really experience Cuba until you visit for yourself." She felt that experiencing life in Cuba was distinctly different from experiencing life in a society organized in the United States. "The Cubans see themselves as builders of a new society," she said. She noted that Cubans were helpful and supportive of her presence in Cuba and enthusiastic about her interest in *Nueva Cancion*.

Her interest in Latin American music began long before college, at age 13 when her older brother would play the music of a Chilean group. Even then, the music created an "incredible feeling" in her. At the same time, she described it as "sad music. It was conveying a feeling and that always affected me." When she began college, she joined the WKCR staff and began the "*Nueva Cancion y De Mas*" program her sophomore year. Even though *Nueva Cancion* is not a well-known form of music in the United States, audience response to the show has been "fantastic," said Hinojosa. "I can tell that the audience increases each week."

She has received supportive letters from her listeners, who included both North and Latin Americans.

The music and interviews taped in Cuba are scheduled for airing in the spring. Plans are presently in the works for a special in-depth broadcast of *Nueva Cancion* and its history. Details on date and time of the broadcast will be announced at a later date. In the meantime, Hinojosa's program is aired Wednesday nights from 10 p.m. to 1 a.m. on WKCR, FM 89.9, the station billed as "The Alternative."

Documentary

Continued from page 6

sive humanity in each of them and a delicate sensitivity, even when they are not profound. Films like these have a special reality. They have a reality that college students in pursuit of "intellectual ideals" may sometimes forget. The courage of people facing a life with few options can be very relevant for those of us who do have choices.

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