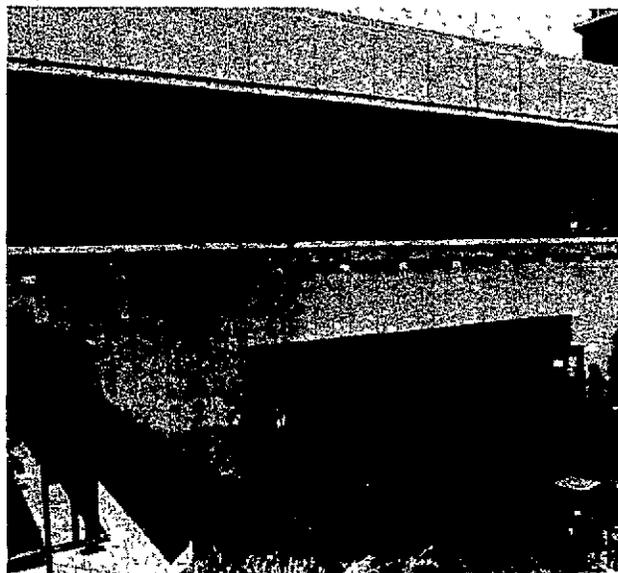


Barnard Bulletin



Volume LXXXVI No. 3

Monday, February 11, 1980



McIntosh Center Photo by Daniel Gil Feuchtwanger

McIntosh Gets Makeover

By Laura Ammann

If you were to ask anyone what is wrong with McIntosh as a student center, they might just answer, "Is it a student center? I thought it was just a place to eat lunch." So it has been said. But the McAC House Council is now on its way to creating a new student center, one that will be both appealing and useful to students.

The rebirth of McIntosh began with the addition of the new mural painted in the lower level, but the artwork doesn't stop there. Another mural, the logo from the Woody Allen movie "Manhattan" will soon spruce up yet another bare wall. Also, fresh cuttings from plants are being potted and placed in many of the windows to add some warmth to the building.

Aside from decorative plans, McAC wants to make good use of formerly poorly utilized space. An old rec-room which many students never even knew of is being transformed and divided into a student lounge and space for the Pottery Co-op. Undergrad believes such a lounge could be useful to students who want a quiet place to relax, and to the Pottery Co-op which was evicted from Barnard Hall last August. The House Council also hopes to get the ticket booth (TG²) working again, selling half-price theater and movie tickets, and tickets to any special events in the city. However, such plans will be subject to further outside arrangements with the theaters and organizations involved. And an old coat room will be renovated into a dark room open to all photography enthusiasts.

The House Council's energies don't stop there. For the students' listening enjoyment, they have turned

ed on their new sound system and tuned it in to New York's best rock. But they want to hear students' voices as well, so they are scouting for a D.J., a position made eligible through Work Study. Among the D.J.'s responsibilities will be the daily noon announcements of university activities and events, as well as metropolitan news and weather. McAC also plans to provide live entertainment one day a week interspersed with other special programs.

McAC's most exciting endeavor will be the creation of a spring-time French cafe, to be located on the south patio outside the lower level. McAC has ordered umbrella tables for the area and plans to serve wine and cappuccino. The French cafe should be open by March and will remain open for the spring semester. Come next winter though, the cafe will be moved inside McIntosh to the upper level, and will be open from 6-10 pm. McAC's final effort is the purchase of new chairs and tables for the lower level, which should arrive by April.

Vicky Weisin, Vice President of McAC, responsible for the House Council, saw McIntosh as drab and unimpressive, certainly not what a student center should be. "We hope to get students back into McIntosh, to enjoy it, not just eat their lunch there," she commented. The process has been slow but Paula Franzese, President of Undergrad, said "I'm pleased with the renovations. I just hope future renovations can be done quickly." Doris Miller, Administrative Assistant to Student Activities, summed the feeling of the House Council when she said, "McIntosh needed to be brightened up. Now we would really like to see it boom."

Apologia

Ute Wittkowski's name was misspelled on the dance reviews in the last issue. Also in the dance reviews Jennifer Palo was listed as Judith Palo and the photo caption "Equilibre Instabile" should have read Les Mutants, and Sally Hess is not a guest choreographer at Barnard, but rather a part-time instructor. Also, Jolyne Caruso was inadvertently left out. She should have credit for production

Bulletin regrets the errors.

Four Years Not Enough for 20% . . .

by Yolanda Botet

Approximately 20 percent of Barnard students do not graduate after attending the college for four years," said Grace King, Associate Dean of Studies and Dean of the Senior class. "The chief reason," said King, "is that many have not fulfilled their incompletes" especially when the course requires a senior thesis.

King estimates that "out of last year's class of 425 students, 100 did not receive their degree" for a variety of reasons. Of the 100, about two thirds have been delayed because of incompletes and the other third, due to failing a class in their senior year or not fulfilling a language requirement, according to King.

However, the percentage of those not graduating has fallen considerably from its 1977 peak. King credits this decrease to students' motivation as well as improved administration actions.

"Students are more concerned about getting out and getting a job," said King. A delayed degree could jeopardize those who want to enter and stay in professional schools as well as those who wish to get a job. According to King, law schools, "in particular," are very insistent that the degree be completed by the time students enter their classes. Since the diplomas are now being handed out at graduation ceremony, instead of being mailed as they previously

were, King suggests that some students may be more anxious to have the degree on time, "especially if their families have come to the award ceremony."

"The administrators, on their part, have been more stringent in enforcing the rules," says King. "That also may have lowered the rate. For example, although incompletes were originally scheduled to be completed within a year, the rule was rarely enforced." Now it is going to be tougher. In another move, the administrators are also billing the senior fee earlier so that students will have more time to be sure that they have completely paid.

One student who has not graduated because of a late thesis is not worried that a delayed diploma will hurt her chances of entering medical school. The student who wishes to remain anonymous said, "I was told that my chances of affected because my thesis was delayed, especially since I didn't major in a medically-related field." Asked what she told employers when they questioned her about her delayed degree, the student said, "I explain to them that I've finished all my requirements except my thesis and I haven't had any problems."

King warns though that those students who form a pattern of incompletes often find themselves in "desperate" situations. "If a student needs to complete several in-

completes, I suggest that they take some time off and finish them up before starting a new semester," says King. In this way, they avoid a perpetual cycle.

As of now, the 20 percent who did not graduate last year, have officially five years to complete the work. Extensions, however, are "very easy to obtain," says King. The non-graduates of 1975 have recently been contacted in order to encourage them to finish. King states, however, that about five percent of each class never graduate.

Barnard's non-graduation rate, overall, is consistent with Columbia and with other Seven Sister schools. Bryn Mawr's rate, for example is about 20 percent according to their registrar. Mt. Holyoke's was 22 percent for last year. The "chief reason for not graduating in Mt. Holyoke," said Elizabeth Brakley, associate registrar, was that "more and more students are taking non-academic leaves to get a job and finish paying for tuition." Columbia's rate for 1979 was also approximately 20 percent.

Judith Christ Keynotes Barnard Winter Festival

by Sarah Jane Ross

The noted critic, Judith Christ, spoke at the opening ceremony of Undergrad's Winter Festival, last Monday, telling her audience that opportunities are now available for women in film. After explaining the difficulties women have had in the past in the film industry, Christ said that, "today you (women) can think of being a filmmaker."

Christ spoke about film as an art, and about the place of this genre in today's society. Thinking back to the earlier days of movies and her own college years, Christ said that "catching your professor inside a movie house was a little like catching your professor in a house of ill repute." At that time, Christ said, "movies were the mass media manufactured in a factory town called Hollywood." Since then, she feels there has been "renaissance in

Continued on page 2

. . . And Some Return

By Donna Okhansky

Barnard formalized a continuing education program in the summer of 1970. Called the Resumed Education Program, it is unique in that it accepts only former Barnard students rather than being open to students from all colleges. It is designed for people who "want to redirect their careers," all the way from people who graduate in May and want to get more training in some area, to those who want to supplement what they have received" in Barnard classes years ago, according to Richard Youtz, director of services for the Resumed Education Program and Professor Emeritus.

The program initially served a group of about five to ten students. Now there are about 20 students in the program, who are either pre-baccalaureates returning to finish their degree or post-baccalaureates who wish take additional courses.

The post-baccalaureates on the program generally need to take more courses either because their fields have changed and they want to keep up with new developments, or they decide to go on to graduate school and are told "you've been out of school for ten years or more—take three or four more courses and then apply to us," according to Youtz. Other students decide on a career objective late in their college career and need more courses. For example, one student who graduated last May is returning to take organic chemistry and physics in order to meet requirements for medical school. Still others change their majors completely and go back to pick up the

courses they need for their new major.

Of the pre-baccalaureates who come back to Barnard to get their BA, some return just to write their senior thesis or because their children are grown and they want to get a job or go to graduate school. A minimum of five years must elapse from the time they were last at Barnard to be eligible for this particular program.

The students in this resumed education program have the option of applying to the School of General Studies, but they choose Barnard to avoid the bureaucratic hassle of reapplying to another school. "It was much more convenient than going through the rigamarole of applying to General Studies" said Christine Stavropoulos, a psychology major who is taking pre-med courses in this program. All the Resumed Education Program requires is filling out one brief form and the registration packet, rather than filling out a formal application to college.

Although these students tend to be older than the average Barnard student, they have little trouble adjusting to the age differences. The recent graduates usually have younger friends still in college, and the older ones (the oldest student graduated in '49) have little or no problem in getting along with their classmates. Said Teresa Herring Weeks, a student who had left Barnard over 20 years ago and returned to get her degree, "I really gave little thought to the fact that my peers were half my age and younger than my youngest child."



Judith Christ

Photo by Daniel Gil Feuchtwanger

Notes from Undergrad

"It's a hard-knock life," Annie.

Winter Festival. On Friday, Feb. 8th, Winter Festival 1980 drew to a close. This year marked the first time that the festivities extended throughout the course of a full week. We're very glad to say that the Festival was received enthusiastically, in that many members of the Barnard/Columbia community have come to a greater awareness of the talent in our midst. Our hope is that the celebration took on an added significance as a celebration of community—a joining together in appreciation of the arts. In addition, we hope that the outstanding acceptance and widespread support of this year's festival will provide an incentive for the continuation of a revived tradition.

Library hours. Last semester, in response to numerous requests from the Voice Boxes, Wollman Library

extended Reserve Room hours to 8:15 am on a trial basis. This semester, the library has resumed its regular schedule (opening at 8:45 weekday) because of what library management considered 'a lack of usage' during the trial period. Nonetheless, we have received again this semester numerous requests from students advocating the earlier hours. We are prepared to pursue the extension of library hours (both in the mornings and on weekends), but first need to know just how much of the Barnard community would support such changes. Please give us your feedback by dropping a note in any of the Voice Boxes, or by stopping by our office.

Fundraising. We have formed a student fundraising committee to mobilize efforts for a centennial fund. To help assure the perpetuation of the "BARNARD: 1989" ef-

fort, the Coordinating Committee of Rep. Council is presently deliberating a proposal for the formation of a Student Fundraising Committee. The members of the new committee would be elected in the general College Committee elections each Spring.

Commuter Meal Plan. The establishment of a Commuter Meal Plan, first advocated by the Central Committee last semester, has received support from the Board of Trustees. With this added incentive, the Undergrad Food Committee has met with the management of Food Services to arrange for a Commuter Meal Plan which would go into effect next semester. We are tentatively advocating that the Commuter Meal Plan center around breakfast and lunch, three to five days a week. Before arriving at a final plan, however, we will be distributing a survey to all commuting students.

MAKE A NOTE OF IT: The Rep. Council will be meeting today, 2/11, at 4:30 in the James Room. Please be sure to attend... The first Club's Meeting of the semester will be held on Tuesday, 2/12, from 12:1-1:00 in the Sulzberger Parlor, (3rd floor Barnard Hall)... The

Board of Trustees will be meeting this Wednesday, Feb. 13th, to vote on important policy changes in the areas of Admissions, Housing and Financial Aid. As our top abstract priorities, the Central Committee has advocated (in numerous meetings with the ad hoc Trustee committee) that 1) enrollment at Barnard cannot and must not increase if the college is to maintain its standards of excellence as a small, intimate women's institution; 2) that there be consistency in the policies of the admissions, housing and financial aid offices; 3) and that all information concerning policy changes be disseminated to all students as soon as it is determined. Student input is imperative at every step along the way. We are grateful to the trustees and administration in providing an opportunity for us to channel student sentiment and input. We hope that they listened... Plans for this year's *Emily Gregory Award Dinner* (sponsored by McAC's Student-Faculty Committee), are well under way. Honoring Dr. Ammirato, this year's dinner should prove to be a truly outstanding one. Stay tuned for ticket info... Interested in working on the All-Ivy undergraduate conference? In its second year of existence, the Conference is designed to promote communication between students of the Ivy League and Seven Sister institutions. If you are interested in serving as a Barnard delegate, or working to draft a presentation, please contact Wendy Silverman, at BHR.

Paula Franzese
President of Undergrad

Christ *continued from page 1*

film." "Belatedly," she said, "the art of film is upon us."

Christ feels that since its very inception, film has been an accurate reflection of society. She said that there is "no better documentation of this century than the movies made this century."

"The movies reflect us as we are," she said. Christ cited "Gone With the Wind" to illustrate her idea that a film reflects the attitudes and morals of the time in which it was made, not necessarily the time that it was about. Christ claims that "Gone With the Wind" tells more about the values of 1939, the period in which the book was written and the movie made, than about the Civil War, the period in which the story is set.

Christ also spoke about the "man of the 80s in film." She used Dustin Hoffman's role in "Kramer vs. Kramer" as an example of a new male character who is "softer" and "wants to stick around" in a relationship. She attributed the film's popularity to this new portrayal of men, adding that "macho is on the decline as the mark of an admirable man."

Christ described "the man of the 80s" as a reaction to "the woman of the 70s", a woman who is not afraid or unhappy to live alone. The movies of the 70s, Christ said, demonstrated that "you don't have to walk hand in hand into the sunset."

All 1981 Pre-Meds and Pre-Dental Students

should attend a Valentine's Day Meeting
Thursday, Feb. 14 at 12-1 or 1-2 in

405 Milbank. (Note change from College Parlor)

Procedures for applying to medical (and other health professional schools) will be discussed and MCAT applications distributed.

Bring lunch if you like. Coffee will be available.

The Fifth Annual Clubs Meeting

will be held for all Student leaders on

February 12th, 1980

12 noon to 1 p.m.

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NOTE CHANGE

of location for pre-med, pre-dental meeting. The meeting will be held in 405 Milbank, rather than the College Parlor. See ad this page.

NOTE CHANGE

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RELEASE OF DIRECTORY INFORMATION

The Family Rights and Privacy Act of 1974 gives Barnard the right to make public, at its discretion and without prior authorization from the student, the following information: name; class; home or college address and telephone number; major field; date and place of birth; dates of attendance at Barnard; degrees; honors and awards received; previous school most recently attended; weight and height of student athletes; and participation in recognized sports and activities.

The law also gives students the right to place limitations on the release of any of this information. A student who wishes to do so must file the appropriate form with the Registrar, 107 Milbank, February 15. In practice, the College does not indiscriminately release information about individual students.



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Sweet Nothings

By Preeva Adler

Only Hearts is not a cardiac unit at St. Lukes. Neither is it a mispronunciation of a Beattie's song title. Only Hearts is the name of a small store on Columbus Avenue whose name is so descriptive it needs no explanation.

Only Hearts' stock of hearts is so extensive, it gives new meaning to the heart as symbol and shape. Hearts are on everything. Heart-shaped boxes, underwear with hand-painted hearts and unattached hearts to paste, glue, pin or eat. Hearts on jogging suits, hearts on juice glasses, hearts on long Johns. Only Hearts has them all.

The store, which has "seen three Valentine's Days" grew out of a years-old hobby of its owner, Helena Stuart. "I've been collecting hearts for 16 years now," Stuart said. "The heart is a beautiful shape. It has to be, if I haven't gotten tired of it by now. There are hearts in old Chinese paintings, and they had the shape in Egypt. The Virginia Regiment (of the Revolutionary War) had hearts on their sleeves."

Stuart conducts extensive searches for her hearts. "Antique shows, flea markets, every gift show, boutique shows . . . I just cover all the ground," she said. Craftsmen come into the store also, and Stuart works out new designs with them. "A lot of times, I'll ask someone to do a design for me. It'll be exclusive for a while, then someone else will pick it up."

The store reflects Stuart's imagination. In addition to products enhanced by hearts and articles shaped like hearts, there are many products which are heart-related, like toothbrushes shaped like women, and edible underwear. Antique valentines and jewelry are a special feature of the store, and there is a lovely selection of hand-painted clothing. "There are other stores like this in Boston, Los Angeles, San Diego and San Francisco that have opened up in the past few years," Stuart said. "They're mostly mall stores, though. That means more plastic, fast turnover . . . As much as I can, I try to deal with craftsmen, and try to think up designs of my own."

The mood of the times is slowly changing, Stuart feels. "In the last year and a half, if you look around, it's a lot easier to find new merchandise . . . They say that the violence ratings are going down and that this is a time for romance . . ." However, she did not go into the heart business because of the prevailing moods. "Maybe it's the feeling in the air . . . but that's not why I did it. The shape is really sensual and beautiful," she said.

At Only Hearts, it is possible to give someone a heartfelt gift under \$1.00. Heart-shaped balloons are 20¢, heart lollipops are 25¢ and a tiny heart bag to bring it all back home in is 30¢. For the more extravagant there are heart sachets, glasses and pins for \$3-\$4 and the edible underwear (called Candy-pants) are \$5. For the very extravagant valentine, hand-painted clothing is priced from \$8-\$40.

Only Hearts is at 281 Columbus Avenue, near 73rd. They are open from 11-8 Monday through Saturday.

Continued on page 7

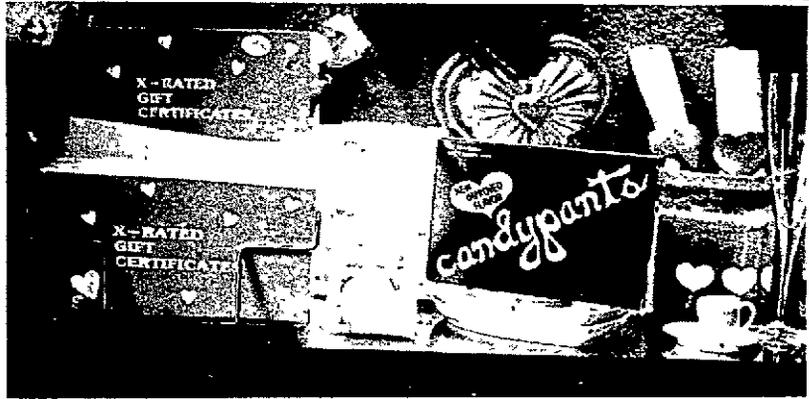


Photo by Preeva Adler

Wares From Hearts Only

Symposium

Bulletin

is a non profit weekly newspaper published by the students of Barnard College. Letters to the editor are welcome. Write at 107 McIntosh (x2119) and wish you were too.

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SENIORS

Be sure to place your name on the Senior Super, "Options" RSVP card to be returned to the Alumnae Office, 221 Milbank, x2005.

Space is limited and to insure your reservation we must have your names.

If you have already sent in your card without a name, please call the Alumnae Office, x2005 and reserve.

Remember:

Wednesday, February 20th 6:00 to 9:00 p.m.
"Options Dinner" Lower Level of McIntosh.

PHONATHON '80 JAMES ROOM

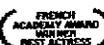
Tuesday, Feb. 12 5 pm-9:30 pm
Saturday, Feb. 16 9 am-2 pm

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Arts Westside Theatre . . . Snow Queen . . . Prism Blues . . . Craig's Wife . . .

by Leslie Ostrow
There are few lessons repeated as often and in as many forms as "Love conquers all". In the theatre of the Riverside Church, the Pumpnickel players present their version, a multi-media presentation of Hans Christian Andersen's tale, "The Snow Queen". It is the story of a small girl who goes off to reclaim her brother after he is captured by the cold and beautiful queen of the frozen North.

The audience for the Feb. 2nd performance was small and largely under ten years old. The lights had to dim slowly, as the youngsters were continually running in the aisles. Once the play began, however, they were all silenced with wonder.

An evil troll in a black sack dances menacingly around the still white icebergs, forcing his audience to join in contemplation of his evil Mirror of Sadness. They whirl together to music reminiscent of Tchaikovsky's Nutcracker Suite: the flutes marking happy times, the sweeping violins, the sad moments and the vibrant horns evoking the more violent emotions. The mirror breaks. Its scattered bits land in the eye of a mischievous boy who is ice skating with his sister. The boy, Kay, is carried off that night by the haughty Snow Queen whose jeweled white robe casts a thousand shimmering cold lights on the surroundings. Finding him gone, his sister Gerta embarks on a small odyssey to search for him. At last she finds him

and her loving refusal to give up her brother to the icy queen releases him from her magic spell.
The story, though very simple, comes vividly to life as retold by the Pumpnickel Players under the direction of Norman Adler.
The Players use a combination of music, dance, mime, and exquisitely expressive lighting to accentuate the moods of fear and gladness. The set is a stark collection of jagged upright boards. The light, an ever-changing variety of pastels, dayglo colors, garish stripes, and zigzag lines transform the dark brown background into, at different moments a frozen kingdom, a peasant village, a stained glass church, or a stormy mountain pass. The masterful combination of light, sound and movement delighted both children and parents.

The production has its comic moments as when Gerta encounters a belly dancer whose head, torso and legs detach and dance separately. Another charming moment occurs when Gerta meets the jolly, old Frost King, who, although obviously too inebriated to give her directions, throws her a jolly party. His penguin guests are not native to the North, but if the children did not complain of the inaccuracy, neither should any critic.

The lighting during Gerta's trek northward was one of the most breathtaking special effects. Her face, hands and legs were invisible. Her bright costume seemed to move

without its wearer, and she seemed to float over the stage, as an ephemeral blue fabric enveloped her and carried her on her way. Gerta seemed to be guided by a weaving carpet of Fate.

There are moments of sophisticated terror, too. Gerta is captured by a Gypsy Queen whose frightening leather whip is as much a part of her body as her wild hair and bared white teeth. The gypsy is also more clever than Gerta, and nearly recaptures her by hiding in an inviting cottage.

When, after searching for a year, Gerta finds Kay, her tears wash the cruel mirror out of his eyes just as he appears most enthralled by the Snow Queen. The sun comes out and the elegant queen melts. The penguins offer Gerta the Snow Queen's crown, but she refuses to wear anything touched by her coldness.

When the play ended, most of the children wanted to see it again. I did too. Fortunately for the young at heart, the Snow Queen will be performed again on Feb. 16th, and March 1st and 2nd at 2:00 pm. Tickets are \$3 or free with a TDF voucher.

The dark, infrequently used theatre in the basement of Horace Mann is an apt setting for a drama about the seedier side of life. On Feb. 14th through 16th at 8:00 pm and Feb. 17th at 2:00 pm, "Prism Blues", written by MFA candidate

Susan Charlotte and directed by Columbia professor Bernard Beckerman, will be presented in this appropriate setting.

"Prism Blues" deals with the ugly, jaded lives of those awaiting sentencing in the Women's Ward of "The Rock": Riker's Island. Although few shows look even decent before opening night, this one looks very good indeed. Still carrying their scripts, the actors moved through their parts powerfully and touchingly.

The play explores the relationship between black robbery suspect Cookie and her white social worker Sara.

White people are rarely seen on "The Rock", and Cookie suspects Sara is making her a case study. We're not statistics," Cookie screams at her. "We're real people. Flesh and blood." But just as Cookie will not be a black stereotype for Sara, Sara refuses to be a white stereotype for Cookie. "Look at my hands!" she counters, "Are they the ones that searched you for contraband?" Gradually the pair learn to see parts of themselves in each other. They become prisms, reflecting imperfectly off one another until Sara, whose father had also been imprisoned, cannot face Cookie after her friend's conviction. At Cookie's release two years later, Sara knows she must face the part of herself she sees in Cookie.

The first scene, seen in rehearsal on February 2, depicts the meeting between Cookie (Olivia Virgil Harper) and Sara (Sharon O'Connell). Sara has just been to see Cookie's lawyer, whom Cookie will never see except in court. Lawyers don't come to Riker's Island. Cookie describes the horrible search process that led to her arrest. "Their fingers go deep inside you. They say they're looking for contraband, but they stay there an awfully long time just to search." The degradation and humiliation of the search, and the even worse possibility of the "Bulldozers" (aggressive lesbian inmates) as lovers has made Cookie bitter. "From now on, the only fingers

makin' love to me are gonna be my own," she says. And even that is punishable on "The Rock".

As the scene progresses, Sara becomes disgusted with Cookie's hostility toward her. "All right, I'm leaving," Sara shouts. But Cookie won't let her go. "Just remember that when you walk out of here, you walk out free," she tells Sara "I can't do that."

All performances of "Prism Blues" are free.

Playwright Susan Charlotte author of "Prism Blues", spoke with the actors during a break in the rehearsal. "It's going much too fast here. I'm not getting the feelings I want." During an interview, she said that "Prism Blues" is now a very different play from the version she wrote three years ago while an undergraduate at Purchase. "It used to be more poetic." I wrote it just about when "Colored Girls" came out, and my writing contained that kind of poetry," she said.

The original version of "Prism Blues" was performed as a workshop at Pratt. When Charlotte enrolled as an MFA candidate at Columbia's recently revived Center for Theatre Studies, she invited fessor Beckerman to see the Pratt

production. Beckerman offered to direct a version at Columbia provided that she rewrote much of the play. When asked about the inherent difficulties of an author working closely with a director, she smiled. "I think he (Beckerman) has a strong feeling of what I've been doing. My style has changed. He shows me a lot of things that worked dramatically. It's a better play."

Charlotte explained that she wrote "Prism Blues" while volunteering with the Offenders Aid and Restoration Program at Riker's Island. On "The Rock", she worked with detained adolescent inmates—those who have been arrested but not convicted. These inmates, largely Black and Hispanic, remain in prison for up to a year because they can't afford bail. Charlotte became involved with one particular inmate, a robbery suspect. "I tried to have the charges dropped," she said. Eventually the woman was convicted. "Prism Blues", she said "is about my whole relationship with this woman. I had a terrible fear that she'd get out and get arrested again. I had nightmares about it."

Though the white counselor Sara is shocked by the conditions of the prison, Charlotte does not see "Prism Blues" specifically as a criticism of these conditions. "It's about black and white women—how they were imprisoned with each other and their families. They're different kinds of people, but they reflect off each other." Charlotte envisions the ending of "Prism Blues" in which Sara finally faces Cookie once more, as "a hopeful and optimistic one. When you face the thing you're most afraid of, you can make changes. That's what I hope it's (the play) about: People making changes."

By Paul Lerner
Craig's wife is a bitch. She is manipulative and dishonest. Craig is a fool. When he finally discovers his wife's true nature, he leaves her.
Craig's Wife is a 1927 play by George Kelly that is unfortunately being revived for a brief run at St. Bart's Playhouse at Park Ave. and 50th St. The text is dated and the production has aged. As the middle-aged Jewish man sitting next to me said, "What this play needs is a firecracker."

The play, directed by Neil Robinson, is set in the upper middle class house of Harriet and Walter Craig in the Cambridge of the late twenties. The Craigs are fortynish, childless, and have been married

two years. The three acts take place over one night and the next morning.

Harriet Craig is played by Carol Pettimaire who makes the mistake of not being hateful enough in the first act. When she finally grits her teeth, cocks her head, and starts to scream, it is too late. The audience has lost interest in her and in the play, and is looking forward to the post-show party. As the man next to me said, "We're going to stick around, to see what they give us to eat." Later he added, "They should have had the party first."

Bob Einhorn gives a stiff and unconvincing portrayal of Walter Craig. The funniest line in the play came unintentionally when Einhorn asked, "You mean mother didn't like Harriet?" Nobody likes Harriet: none of the maids (Sandy Humphrey and Deirdre Evans, who provide desperately needed comic relief), none of the relatives and none of Walter's friends. Throughout the play, Harriet uses these people to her own advantage. In the end, they all desert her, except one.

Harriet drives people away by her unfriendliness, although Walter does not notice. She is fanatical about keeping the house exactly in order and she dislikes visitors. Because she fears being left without a cent by her husband, as her

mother was, she is exceedingly possessive.

The best performance in the show is given by Holly Schmidt, who plays a neighbor who comforts Harriet after everyone else has gone. It is a small part, but Schmidt brings an understated sensitivity to the friendly widow who is as romantic as Harriet is practical.

This contrast is emphasized in the production. Robinson's direction shows the romantic to be important and the practical unimportant. He would have done better to bring out the more universal and less outdated ideas of manipulation and deception. The direction in general is uninspired and space and movement are utilized badly. At times the actors stay in the same corner of the set for several minutes with little movement and no change of lighting.

The set itself, by Jack Stewart, is very handsome, as are the costumes by Margie Peterson. They evoke the era in a way the actors cannot. The use of mirrors in the set provides an interesting theatrical effect. The characters check themselves in the mirrors, seeing how they appear to others and revealing hints of their thoughts to the audience.

Overall, this staging is conventional and flat. It is presented in a former church adjoining the present

St. Bartholomew's. The opening-night audience was mostly middle-aged and many of the people seemed affiliated with the church. The atmosphere was of a small town community theater.

This brought to mind a basic question: Why does someone go to the theater? The three logical answers are entertainment, enlightenment, or affiliation. A very flexible rule of New York theater is that Broadway audiences go for entertainment, off-Broadway for enlightenment, and off-off-Broadway for affiliation.

Craig's Wife is an off-off-Broadway play and it is neither entertaining nor enlightening. As the man next to me said, "They should pay you to watch this." He did, however, stay for the refreshments.

Craig's Wife runs through February 9. Curtain is at 8:00, with a Saturday matinee at 2:30. Tickets are \$5, \$4 for students.

The play won the 1927 Pulitzer Prize. Two film versions were made. Rosalind Russell starred in Craig's Wife, and Joan Crawford starred in Harriet Craig.

The next production of The St. Bart's Players will be A Man For All Seasons, by Robert Bolt, directed by Joe Sutherland. It will run from February 20 to March 1

Dance . . . Limon . . .

The Jose Limon Dance Company's engagement at New York's City Center was an historical exploration of American dance. Limon's own point on the continuum of American dance tradition was shown, in works by other great choreographers who were either teachers or pupils of Limon's, and in his own choreography.

The audience was gently educated in the tremendous creative machine that dance is: They saw works dedicated to the unconquered greatness of dance, such as "A Choreographic Offering", which was choreographed by Limon in the style of Doris Humphrey, one of Limon's mentors and also a former member of Denishawn, Ruth St. Denis and Ted Shawn's legendary collaboration. They also saw works by Humphrey herself, such as "Air for the G String" and "Two Ecstatic Themes", which served as an effective reminder of Humphrey's eminence as not only an inheritor of the tradition of St. Denis and Isadora Duncan, the pioneers of American dance, but also as a delightful, lyrical choreographer in her own right.

The revival of Charles Weidman's "Flickers", a well-received satire on silent moves using dance to parody movements created in the cutting room of film studio, further demonstrated that the dances of the post-Denishawn era, are alive and well and certainly have artistic significance in their own right. The children in the audience were especially delighted with the lampooning of cliched plots and gestures in "Flickers"—they understood the work undoubtedly as well as the first performance's audience in 1942 must have done, and the strangeness of the costumes of flappers and the period's music only added to the charm. But the most exciting aspect of the Limon Company's too-short 1980 season was its vivid demonstration that their program in American dance is not just an exercise in retrospection, but that its tradition is organic and thriving today, producing a young and energetic group of dancers who combine precision and elegance in their dance with impressive dramatic eloquence and individuality when called for, and equally impressive ensemble work.

The choreography of Limon and

his protege, Murray Louis, carries on the development that is the essence of any art form. Last season, Murray Louis' exquisite piece, "Figura", captured the hearts of the Limon Company's audiences, and has become a part of both the Limon and the Louis Companies' repertoires. It is a humorous, abstract, exuberant piece set to slightly-Spanish music by the Paul Winter Consort, Lecuona, and Segovia, and it features slightly-Spanish movement games and interrelationships between the four dancers, and a hilarious game of red flowers and defeated. They have a heroic serenity . . . I'm going to do a dance about it . . . I shall make a dance which is an act of faith." This is exactly what he did "Missa Brevis", set to music by Zoltan Kodaly, juxtaposes an ensemble of drably-costumed, restrained yet powerful men and women who dance in perfect, rhythmic unison, and whose rare individual expressions are patterned extensions of the group, with a lone man who watches them and tries to understand and learn their mysterious patterns. He fails in the end, and the contrast between his solo anguishing and the company's solemn rejoicing provides the audience simultaneously with an awesome vision of faith in a society in ruins and with an observer with whom to identify. A beautiful, deeply understanding and disturbing work, the dance seems almost sacred, like an act of faith.

A stunning piece called "Missa Brevis" concluded the program. The program notes quote Limon's remarks after his 1958 visit to Poland that inspired the dance. "These people are vital and undefeated. They have a heroic serenity . . . I'm going to do a dance about it . . . I shall make a dance which is an act of faith." This is exactly what he did "Missa Brevis", set to music by Zoltan Kodaly, juxtaposes an ensemble of drably-costumed, restrained yet powerful men and women who dance in perfect, rhythmic unison, and whose rare individual expressions are patterned extensions of the group, with a lone man who watches them and tries to understand and learn their mysterious patterns. He fails in the end, and the contrast between his solo anguishing and the company's solemn rejoicing provides the audience simultaneously with an awesome vision of faith in a society in ruins and with an observer with whom to identify. A beautiful, deeply understanding and disturbing work, the dance seems almost sacred, like an act of faith.

The three works performed on Sunday, February 3 become historically meaningful as well as simply enjoyable because they presented a slice from this branch of American dance development. "Flickers"—the silent-movie spoof (mentioned above) opened the program. It contained several elements of post-Duncan American dance that clearly influenced not only Limon but other modern choreographers as well: it is a dance of simple, understandable movements, the dancers taking their cues from the music. The subject matter is realistic, or rather, the perversion of reality in films, and it works by capturing these only too typical film-motifs and recreating them in the dance.

"The Moor's Pavane", the second piece, is well known to audiences of the American Ballet Theatre and other companies. It has already entered the modern dance repertoire as a powerful interpretation of "the theme of 'Othello'". It is indeed a masterpiece, deftly utilizing the age-old patterns of loyalty and jealousy, love, hate, and revenge, that seem to define the male-female relationship. The delicate web of civilization as represented by the four protagonists' social dance becomes inadequate, irrelevant and antiquated in the face of the primal passions evoked by this tragic, inexorable

pattern of destruction Clay Talafiero danced a passionate, cultured, yet driven Moor. Jennifer Scanlon was sincere and delicate as the doomed Moor's wife. Limon's choreography is dramatically coherent, and it seems to grow out of Henry Purcell's music as naturally and inevitably as the end of his story.

Continued on page 7

Calendar

Carillon concert, James R. Lawson, carillonneur. Music by Foster, MacDowell, and Dvorak. Feb. 12, 12:00noon, Riverside Church.
"St. Francis of Assisi," directed by Norman Adler. Feb. 17th, 1:30pm. Christ Chapel, Riverside Church. \$3.00.
James Bowman, countertenor, will perform in a recital of Elizabethan Lute Songs, with lutanist Howard Bass. Feb. 17, 4:00pm, St. James Chapel, Cathedral of St. John the Divine. \$4.00 students
Janet Soares Company. Feb 13 & 15. 8:00pm. Feb. 17, 2:00pm. Theatre of Riverside Church, 120th and Riverside. \$3.50, \$1.00 with TDF voucher.

Music . . . String Quartet at McMullin . . . New Music at St. John's . . .

by Ian Lipkowitz and Linda Pevsner
The February 1 concert of the Composers' String Quartet, the University's quartet-in-residence featured an interesting blend of classical, contemporary and pre-romantic music. Although the program jumped from Haydn to Dohnanyi to Mendelssohn, the selections were balanced and well chosen.

Josef Haydn's String Quartet in C Major Op. 76, No. 3 ("The Emperor") (1799) is a beautiful classical piece. It is calculated, rather passive and extremely controlled. This quartet did not do it justice. Whether it was the fault of first violinist, Matthew Raimondi, who was overpowering and tended to drown out all the others, or that of second violinist Anahid Ajemian, violist Jean Dane and cellist Mark Shuman for not matching Raimondi's tempos and dynamics is not important. The four were not unified.

What could be heard of Ajemian's playing in the second movement was soulful and moving—but again, not much could be heard.

While Dane and Shuman also came together in the final movement, neither they nor Ajemian seemed capable of providing the depth of tone needed to support the first violin. Consequently, the piece

sounded weak and uneven.
The second work performed, Erno Dohnanyi's String Quartet in A Minor Op. 33, No. 3 (1926), was understandably the most well received of the three for it was here that the quartet displayed its strength: technical virtuosity.

The first movement was exciting and technically impressive, yet it lacked emotional force. The slower and more lyrical second movement was insipidly performed. The second violinist, Ajemian, deserves special praise for her solo passages which were brief, yet moving and inspired.

The final selection was a pre-romantic work, Felix Mendelssohn's String Quartet in A Minor Op. 13 (1827). This is a lovely piece which should be played with a sweet, almost wistful air. Once again, however, Raimondi's loud and strident violin completely dominated the piece. The dynamics of the piece were almost never varied and little attempt was made on the part of the musicians to evoke the subtleties of the music. The result was a flat and rather uninteresting performance.

Essentially, the Composers' String Quartet is a group of four musicians who, although they are talented individuals, do not play as a cohesive whole. Their playing,

which is praiseworthy from a technical standpoint, lacks both feeling and substance.

By Leslie Ostrow
Within the quiet grounds of the Cathedral of St. John the Divine, there is often more than stained glass and tame peacocks. There is culture. On Feb 1st, 2nd and 3rd, the Cathedral's Synod House on 116th and Amsterdam Avenue played host to the Chamber Orchestra of State University of New York at Buffalo. The tight group of approximately fifty student musicians performed three concerts of avant-gard music under the direction of their conductor James Kasprovicz. The Feb 3rd performance featured a delightful program of several short pieces with pianist and composer Robert Moran.

The first piece, Philip Glass's "Modern Love Waltz", was a small ensemble piece that combined an airy flute melody with soft xylophone and vib tones to create an effect very much like that of a sophisticated music box. The strings are lightly drawn, and the melody is a light, rather lyric repetition.

The intricacy created a fresh, toylike effect. The ensemble's presentation of Yoko Ono's "Secret Piece" utilized the Synod House's

excellent acoustics and numerous balconies to produce an eerily disquieting effect. The orchestra was divided into four groups, each seated in one of the balconies at the corners of the room. The piece opened with cheerful recorded bird calls which are underlined by the low, sustained chords of the organ and cello. Each section of the orchestra plays in turn, and the echo of the diminished chords gradually render the bird calls horrible. They become exotic as they blend with reverberating minor chords of the lower registers of the brass and woodwinds. It produces the effect of a long night spent in a haunted house. As the music fades, the birds continue to chirp but their cries are comforting notes of the beginning as they had been in the opening of the piece. Their cries, however, are no longer cheerful.

The second piece, John Cage's "49 Waltzes for the Five Boroughs" was played by three small ensembles composed largely of strings and brass. Each musician played a different fragment from a well-known waltz, none of which fit together harmoniously. There were a few strands of "Blue Danube" from a French horn, but nothing else was clearly discernable. The effect, is purely intentional though Cage chose these fragments at random.

Few orchestral pieces have ever insulted the participating instruments in such an obscenely amusing fashion. It is hysterical both to see and to hear.

This is an apt demonstration of musical entropy taken to its logical extreme. The piece sounds like musical traffic at rush hour.

The only disappointment of the program was "Letter to Verona", written and conducted by the guest artist Moran. The piece featured pizzicato strings and short notes by the woodwinds with muted brass. Each musician played a very simple line each at a different tempo. This was perhaps an attempt at complexity via multitudinous simplicity though the effect was tedious.

The final piece, Cage's "Concerto for Piano and Orchestra", is a whimsical jazzy cacophony for piano and small orchestra relying heavily on the trumpet and tuba. It also includes a fantastic assortment of electric appliances, paperbags, plastic wrap, alarm clocks, grunts, guffaws and wind-up toys. The concerto is a delightful melange of contrasting sounds from the purely musical to the guttural and vulgar. The piano, used by Moran, is more assaulted than played. Its wood is knocked upon, its keys are pounced upon, its strings are nearly plucked out. Moran even shoots it with a popgun. The continual whine of the violins mockingly console it in its misery. The horns shriek and the woodwinds bellow.

Few orchestral pieces have ever insulted the participating instruments in such an obscenely amusing fashion. It is hysterical both to see and to hear.



Right: Sara (Sharon O'Connell) Cookie (Olivia Virgil Harper) Below: Susan Charlotte.



Photo by David Woo

Proposal Creates Controversy

By Mary Withereil

Question: What is the best way to aid a team that loses to Ivy League opponents by 20, 30, 40, and 60 points?

Answer: Make them play the same teams twice in the same season.

As ridiculous as that may seem, it is a factual conception and is the newest recommendation of the Ivy League Athletic Directors concerning the future of Ivy Women's basketball.

In a statement dated January 14, John P. Reardon, chairman of the Ivy Administration Committee, said that the athletic directors of the various members of the League had drawn up a resolution calling for an increase in intra-Ivy League play for women by changing the schedule format from single to double round robin and eliminating the Championship Tournament.

When basketball coach Nancy Kalafus was informed of the athletic directors' proposal, she immediately notified Margie Greenberg, Barnard's Athletic Director. Greenberg and Kalafus took action immediately; the Athletic Director wrote a letter of protest to Reardon. Kalafus attended an emergency meeting of

the Ivy women's basketball coaches last Monday at Harvard.

The results of that meeting were favorable to Barnard, as a statement strongly opposing the double round robin format was settled on by a large majority of the schools. However, the issue is not at all closed, and still possesses support among the program heads.

The intentions of the directors who drafted this proposal are unclear, but Kalafus guesses that it had quite a bit to do with Title IX, the intercollegiate rule which states that men and women athletes must have equal opportunity for equal funding in sports competition in co-educational schools. The people favoring the double round robin schedule do so because they think it will be cheaper for the men's and women's basketball teams to travel together and to compete against the same opponents in consecutive games. They view it also as an extension of Title IX to the courts. Kalafus feels the problem with this decision is that two different sports are being considered as one.

"Men's and women's basketball are very different," Kalafus said. "In the men's division, the Ivy

Champion is given a berth in the National Collegiate Athletic Association (NCAA) Regional Championship, so outside competition isn't needed to qualify for national post-seasonal play. In the women's league, the Association of Intercollegiate Athletics for Women (IAIW), a school must play and perform well against Division I schools to be eligible for the Nationals. Therefore, the better Ivy schools have to be able to schedule other Division I teams if they are to have a chance to compete in the IAIW Championships."

A double round robin, each team playing each Ivy school twice a year instead of once, would take away the option of competing in the IAIW Championships for the women's Ivy Champion; they would be unable to play the teams they would meet in the IAIW Regionals. As Margie Greenberg said in her letter to Reardon, "In order for teams to be considered for post-season berths, they must play a broad schedule for the purpose of selection committee evaluation." Greenberg's point should not be misconstrued; she says it is not a question of priorities

Continued on page 8



Nancy Ketcham

Photo by Annick Perry

Archers to Defend State Title

By Mary Withereil

Imagine a circular target sixteen inches in diameter. Walk up to it and see ten colored concentric circles, each not one inch wide. Do an about-face and count off about twenty paces. Turn around and try to count those ten circles again. Now take a bow and arrow in your hands and try to, hit the smallest of the circles, eighteen meters away. That's archery.

Such is the precision of this ancient and cavalier sport, said Archery Coach Louis Thompson, that "many little mistakes can be made which cause scores to fluctuate significantly and make it very difficult to achieve or maintain some consistency." And, although archery is similar to bowling, gymnastics and ice skating in that there exists a 'perfect score', to the best of Thompson's knowledge, no one has ever shot one in competition. The reason for this absence of perfection is clear: to accomplish the 'perfect archery score', one would have to shoot sixty consecutive bull's eyes in indoor archery and, worse still, 288 straight bingos over a period of four days in outdoor shooting. Since each bull's eye hit is worth ten points, these tallies would read 600 and 2,880 points, respectively. In bowling, the perfect game consists of only twelve consecutive 'bull's eyes', namely strikes. It would be ludicrous to expect a bowler to throw sixty straight strikes and many archers would think it rather improbable to be able to let fly that many perfectly-aimed arrows themselves. In certain sports, therefore, one can infer that the distance between two points is not always a straight line, at least when the sport is archery, and the two points are a bull's eye and an arrow tip.

Despite the inherent difficulties of the sport, archery has gained some popularity on campus through gym classes, and hence, a team was formed which is now the defending New York State Intercollegiate Archery Champion. Leading that team is senior captain Nancy Ketcham. Ketcham is the New York State Individual Champion, runner-up Empire Games champion, third place finisher at the Mid-Atlantic Individual Federal International Target Archery (FITA) Championship, and fourth place finisher in the prestigious Philadelphia Invitational. While these titles are indeed spectacular sounding, Ketcham says her biggest personal accomplishment is being a qualifier for the Archery Trials of the 1980 United States Olympic Team.

Not only is that achievement a first for a Barnard student, but is also the story of a home-grown athlete making good, because Ketcham was taught how to shoot in none other than an Archery I class in her freshman year. Although Ketcham attributes the real credit for her reaching a proficient level in indoor and outdoor archery to the arrival two years ago of Coach Thompson and the personal tutoring of her coach, Al Lizzio, Thompson believes that much of her success is due to the aged adage that "practice makes perfect."

"Over the summer," Thompson, former captain of the Brooklyn College Archery team, states, "Nancy shot every day for a few hours and competed often. When she returned in September, I could see the improvement in the consistency of her shooting — a leap which can be expected if you've got the skills in the first place. I believe that once you reach a certain level, it's just practice."

Ketcham is now setting her sights on targets of greater significance as she enters her final season at Barnard. "Individually," said Ketcham, "I'd like to win the Indoor Championships, repeat as NYS Champion and perform well under the pressure at the Olympic Trials. For the team, though, I'd really like to see us move up in the United States Intercollegiate Archery Championship (USIAC) from our ninth place finish last year to at least sixth or seventh. And, I'd like us to win the State Championship, too."

Her enthusiasm is shared by her Barnard coach, who echoes her hopes, but in less specific terms. "I think our chances are excellent for repeating as State Champions because this year's team is more experienced, improved and has more confidence than last year's team. Five of seven members are returning and our two new women have been shooting very well."

One of those archers is junior Ariane Daguin, who just began shooting in September. In the only action in the season thus far, Daguin has been outstanding, collecting 453 points for individual second place (Ketcham took first) against traditional rival Brooklyn College on December 3, 1979. Although Barnard clobbered Brooklyn 1328-1143 that night, Thompson is still wary of his former team and sees it as the toughest competition for the State title that the Bears will face.

Continued on page 7

Fencers Show Fighting Spirit

By Mary Withereil

The old adage "when the going gets tough, the tough get going," applies to no team on campus better than the Barnard Fencing team. With four consecutive victories in the last two weeks over Yale, Hunter College, Harvard and Navy, the Bears

have risen from a record of 3-3 to 7-3, proving themselves to be the fine team Coach Semyon Brover envisioned since the beginning of the season. The biggest factor in this sudden arrival at consistency is only minorly connected with the team's skill and technique. Rather, Brover

and his team feel their success is primarily due to a substantial increase in their aggressiveness in competition, an important quality which they lacked through the first month of the season. In short, the stylish fencers have toughened up; now they are fighters.

"Fencing is an art, but fencing plus fighting is the sport," said Brover, "and it's not enough to just fence without inspiration to win."

The lancers learned this lesson the hard way, losing two close decisions, 9-7 to St. John's and 8-8, 54-48 touches to Fairleigh Dickinson University, that a stronger will to win might have been negated. After the FDU loss, according to the coach, the team lost its composure and proceeded to get trounced by Cornell 13-3 at the same meet. The difference between that succession of matches and the most recent is that the women have learned to persevere; fighters never quit.

"After they lost the tough match against FDU," maintained Brover, "they got upset, lost their desire to win and therefore didn't perform well against Cornell. Against Harvard, Hunter and Navy, though, they gave everything toward winning and didn't give up in any of their tough bouts. They've learned how to be aggressive."

Although the sudden rush of victories appears at first to have been caused by a strange metamorphosis of sorts, number one fencer, freshman Tracey Burton, has another explanation for it.

"Our team spirit has improved 1000%," Burton stated en-

Continued on page 7

JOX BOX

Compiled by Mary Withereil

Archery — Coach: Louis Thompson

- Feb. 9 — Eastern FITA Championship at E. Stroudsburg State College
- Feb. 16 — Brooklyn (Away)
- Feb. 22 — James Madison at Barnard Gym 4:00 PM
- Feb. 23 — NYS Championship at Baruch

Basketball — Coach: Nancy Kalafus

- Feb. 1 — (L) Harvard 29-74 (Away) High scorer: Ann McCabe, 10 points
- Feb. 2 — (L) Dartmouth 31-92 (Away) High scorer: Diana Wood, 12 points
- Feb. 8 — Brown at Columbia Gym 5:45 PM
- Feb. 11 — Molloy (Away)
- Feb. 13 — Yale at Barnard Gym 7:00 PM
- Feb. 18 — Baruch (Away)
- Feb. 19 — New York University at Barnard Gym 6:00
- Feb. 26 — University of Pennsylvania at Barnard 7:00 PM*
- Feb. 29 — Ivy Championship at Yale

*Last home game of the season

Fencing — Coach: Semyon Brover

- Jan. 26 — (W) Harvard 11-5, (W) Navy 10-6*
- Feb. 2 — Tri-meet at Barnard Gym against Hunter, Harvard and Navy (W) Hunter 12-4, (W) Harvard 11-5, (W) Navy 10-6*
- Feb. 5 — Vassar (IV) at Barnard Gym
- Feb. 9 — U. of Pennsylvania at Columbia Gym 1:00 PM
- Feb. 13 — Queensboro (IV) (Away)
- Feb. 21 — New York University (Away)
- Feb. 23 — Princeton at Columbia Gym at 1:00 PM**
- Feb. 26 — Stevens and Queens (Away)

*In Jan. 26 and Feb. 7 meets, Tracey Burton won 14 of 14 bouts, and Carolyn Nod won 15 of her 16 bouts

**Last home meet of the season

Swimming/Diving — Coach: Lynda Collins-McKenna

- Feb. 1 — (W) Brooklyn 81-58 at Columbia Pool*
- Feb. 7 — Monmouth (Away)
- Feb. 14 — Metropolitan Championship at Fordham
- Feb. 22-24 — Ivy Championship at Princeton
- Feb. 28-March 1 — IAIW Championship at Penn State

*Brown Team took a qualifier for the fourth year for the National Championships, scored three perfect 10s in one meter optional competition, took a gold medal in both one and three meter diving this year.

Indoor Track and Field — Coach: Kate Moore

- Feb. 2 — Princeton, Wake Forest (Away)
- Feb. 9 — Wake Forest (Away)

sports



Continued on page 7

Dance continued from page 5

The Theatre of the Riverside Church's continuing Riverside Dance Festival presented a program on January 31, February 2 and 3 by Kelly Roth and Dancers. Kelly Roth has studied and danced with Hanya Holm, Alwin Nikolais, and Murray Louis. His choreography reflects this background in the simplicity and musicality of his movements. The program was rather unsatisfying. There were too many pieces, and of such varying qualities, that the audience was saturated before the last and most exciting piece. Also, Roth himself didn't dance enough; he and his guest artist, Michael Ballard of the Murray Louis Dance Company, dance so wonderfully that it is almost a let-down to watch the other dancers, who were occasionally not together, occasionally lost their concentration and none of whom had the exquisite musical sense of Mr. Roth.

The first piece, "Mozart Duet", is a delicate, slightly non-committal piece that elegantly winds two bodies around Mozart's

Archery continued from page 6

"just because their scores were low in December," Thompson warned, "doesn't mean they will be in February."

The date of the away meet of this home-away annual series is February 16 and it will be a prelude of sorts to the States on the 23rd, followed by the Indoor Championships on April 12-13 and the beginning of the outdoor season. Hence, it's a big meet early in the season for the markswomen, but Thompson allowed himself to look beyond it briefly to give a quick glimpse of the confidence he has in his archers.

"I don't like to put pressure on the team," he stated. "In any sport, you've got to have confidence to be at the top and you've got to strive to do your best. For the team and for Nancy, our goals are same—there is no limit."

lovely music. Michael Ballard and Nina Williams danced with great technical skill, but were sometimes not quite together, and not quite sure of themselves. Nevertheless, the choreography shone through their slightly unfocused presentation although a little more rehearsal might have created a luminous jewel of a piece. "Urling", choreographed by Michael Ballard to Claude Debussy's difficult music, was danced by Kelley Roth. The title translates roughly as "Primitive One" or "Original Man", and Ballard's choreography is exceedingly primal. Roth crouches, struts, clenches his fists, and generally behaves like Man on the brink of sentience. It is an interesting, even frightening work, although the gestures were almost too familiar in places — perhaps could have been more stylized.

"Funfbeitentanz" ("Five-Leg-Dance"), Melodrama, was the third piece on the program. Norman Ader, artistic director of the

Sweet continued from page 3

If frosting be the food of love and you've got someone to feed, you can send them a cake. Right to their door. With a message like "I won't give up" written on it.

Salt Lake City seems like an unlikely place for anything to start, but it is the center for Telecake International, a network which connects bakeries across the country much the same way FTD connects florists. Telecake contacts a bakery in the town to which the sweet message is being sent, and zaps, the cake, usually with a card, is hand-delivered to the address of choice.

Their biggest day is Valentine's Day, according to company president Clarence Jolly, because of college students — and boys. "Thousands of cakes go to boys," said Mr. Jolly. "Flowers are still a woman's thing. I'll just get flowers for my funeral. But many men, kids, people of all ages get cakes." The arrival of a cake is a festive occasion for the suite and friends of the recipient, as well. "When you have a cake, you've got a party," said Jolly.

Want to get caked? Or cake somebody else? Telecake has a toll-free number 800-453-5710. Their network has expanded to include Alaska, Hawaii, the Philippines, Paris, London, and any Army Post Office in the world, even the Bronx. To ensure delivery by Valentine's Day, Telecake should have the order and a credit card number to charge it to by Tuesday, February 12th. Otherwise, the home office must receive payment either by personal check or money order before placing the order with the local bakery. The average cake costs "\$18.50 to \$19.50" with a choice of flavors, cake message and card message. After all, the way to a man's heart . . .

Pumpnickel Players, choreographed a very funny dance involving two men, Kelly Roth and Michael Ballard, and one woman, Lory May. The five legs of the title belong to the two men who dance a polished and delightful pas de deux while May accompanies their movements with one of her legs stuck through a flat at the back of the stage. The three characterizations were excellent. Ballard's and Roth's infatuated gentlemen of leisure found their foil in May's brash vamp.

"Intercurrent" is a short but sweet solo, ably performed by Nina Williams and choreographed by Kelly Roth. His musical sensitivity created a dreamlike, pure-dance piece in which the soloist dances Henry Purcell's score. Another piece by Roth, this time with George Ger-shwin as musical inspiration, was aptly called "Show Piece". It is a very funny, slightly long satire and

celebration of show dancing. Roth and Debora Jean Robinson danced the piece with flair and energy. Roth's hilarious spoofs of on-and-back-stage antics, such as his vignette of a showman who drops his hat and then tries ingenious ways to get it back, found an enthusiastic reception from the audience.

The final piece, "Der Abschied" (The Parting) merits a presentation superior to that given by Kelly Roth's Dancers.

The final piece, "Der Abschied" (The Parting) merits a presentation superior to that given by Kelly Roth's Dancers. Variations in head and arm positions, and uneven timing of some of the ensemble dancers tended to detract from Roth's monolithic choreography which featured a fall-and-release pattern with graceful, rushing turns. Michael Ballard's continuous solo was difficult, expressionistically acute, and fully satisfying.

It was an affirmation that male American dance is thriving and that the choreographic spirit of Limon and his predecessors lives on in the works of today's exciting and prolific young choreographers such as Kelly Roth.

Fencing continued from page 6

thrustastically. "In the early part of the year, we had separate identities and so we fenced, in a sense, like individuals. In that last tri-meet (Hunter, Harvard, Navy), however, we fought as a team and cheered each other on as a team. Fencing is such an individual sport, because you're all alone when you're competing against an opponent, that being a part of a team helps tremendously. In that meet, and particularly against Navy, the best and the last of the three teams we faced, we got so psyched it was incredible. It was the first time I felt like I was on a team all year."

Student interest in the fencing program has increased over the

year, and two other fencing squads are finding themselves in a similar situation to Burton's, except that for some, this is the first time they've been on a team in their lives. Coach Brover stated that the future of the program will be riding on the success of these new additions. Brover has done some backyard recruiting to form a junior varsity fencing team and a squad of advanced gym class fencers. The immediate benefit of having these 'second divisions' is population, as the size of the fencing team has increased from about seven at the start of the school year to over twenty members who attend practice regularly and observe and support competitive varsity efforts.

While this crowd, according to Brover, is helpful to the varsity fencers' morale in meets, two members have become proficient enough in their own right to be named varsity substitutes and have seen some limited action this year in preparation for trying out for the varsity team next year. They are juniors Carol Kwei and Judy Whiting. The experience they receive fencing for both varsity and JV will make them logical candidates, in Brover's opinion, for a spot on varsity in 1981. If they move up in the "fencing ladder" Brover can be assured that there will be freshmen to take their places on the JV squad.

The advanced fencing class, which meets twice a week from 3:10-4:45 and also practices with the team, is a hard-working group of twelve or thirteen women. "almost 100% freshmen," says Brover. The coach likes working with them both because of the promise they show as fencers and their enjoyment of the sport. Brover's philosophy toward the JV and advanced class squad is that "if a person works hard she will give results. These fencers are very good workers, so naturally, I am counting on them in the future."

This attitude has appeared to rub

Continued on page 8

Two Meetings Concerning Study Abroad on
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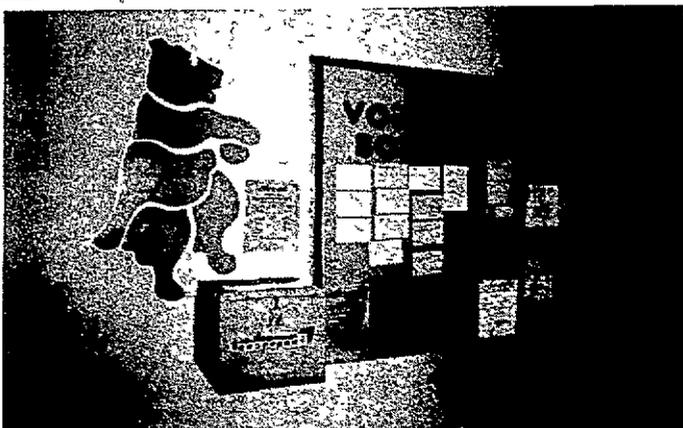
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Responses to questions, criticisms and suggestions are posted every Wednesday on the Undergrad Bulletin Board (outside Room 116, McIntosh).

