

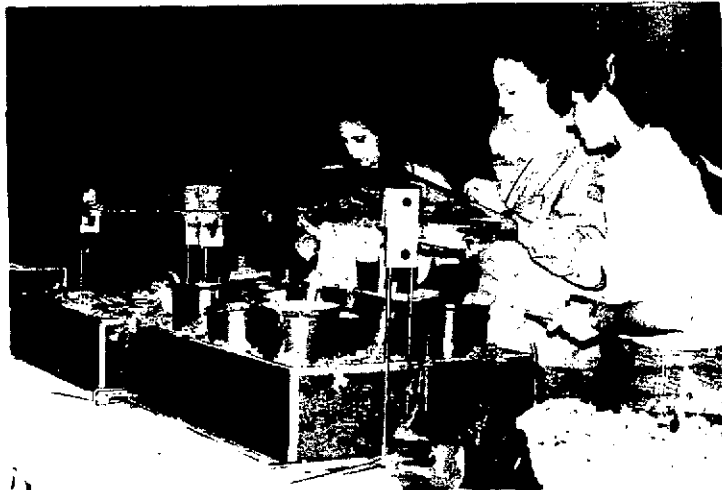
# Barnard Bulletin



Vol. LXXX No. 4

Fifty Cents

September 29, 1982



Hungry students help themselves to Hewitt's well stocked salad bar.

## President Asserts Role in Unconventional Campaign

By Lulu Yu

Barnard's capital campaign, which has a target of \$20 million, is well into its second phase now, and, according to President Ellen Futter, passed its mid-point over the summer's activities. This campaign involves nationwide, coordinated soliciting from alumnae, trustees and friends of the college as well as government agencies and private corporations.

A campaign of this scale was held 18 years ago, in 1964, said Dorothy Weinberger, Vice-President for Public Affairs. Barnard does not often need a campaign to raise funds, she said. But with inflation and the weakening of the economy in the 70s, added Ira Berger, Director of Development, in order to "fill the gap between regular income and the cost of maintaining the college," it was time Barnard held another such campaign. As Futter said, "The economy is weak, and we're part of this country."

Besides enlarging the endowment, the \$20 million would help the college fulfill certain immediate needs like renovation of dormitories, modifications for the disabled, and computer acquisition.

So far, the capital already obtained has been used for making modifications in "the link" (Barnard's underground tunnel), for renovations in Milbank and the expansion and laboratory improvements of the psychology department. The \$150,000 grant recently donated by the IBM Corporation is to be used to set up a biochemistry program.

The difference between a capital campaign and annual fund raising is basically that in a campaign, targets are set up and donors are asked to give more, while in regular fund raising, there is less soliciting and most donors (who are actually the same ones as those in the campaign) donate on a

regular basis.

Weinberger said the emphasis of this campaign is on the support of the individual. Besides making the annual appeal to the alumnae, the alumnae are actually asked to participate in the campaign, as they are trained to ask their fellow alumnae to donate gifts.

"In a way it is reintroducing alumnae who are out of touch with their institution, and recreating relationships which will provide the basis for future continuation," said Weinberger.

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## Deadline Imposed on Senior Thesis

By Suzanne Barteau

Two and one-half percent of Barnard students don't graduate on schedule due to unfinished senior theses. An additional 7.9% do not graduate on time because they have failed to complete requirements of their major seminars. In previous years these students had an indefinite period of time in which to complete their work, but not any more.

As of the 1981/1982 academic year, all "incompletes" are required to be fulfilled one year from the date on which they were originally intended to be completed. This new rule, now affecting last year's graduating class, is applicable to senior theses.

Formerly, it was Barnard's practice to accept an overdue thesis whenever it happened to be completed; in some cases, years after the student had ceased to be a student at Barnard. However, according to advisor to the senior class Grace King, when a piece of work drags on and on, it runs the risk of eventually coming out of

## Dining Program Changes to Enhance Social Atmosphere

By Hope Starkman

On Monday, September 20th, a "new dimension in college dining services" was to be instituted with the Barnard-Columbia meal exchange, although computer malfunctions have caused a delay in the program's installation. This exchange provides that students on either of the two colleges' meal plans may now choose to eat in either **Barnard's Hewitt Cafeteria** or Columbia's John Jay Cafeteria. The purpose of the exchange, according to the food services, is to "enhance the spirit of academics and contribute to a more enjoyable social contact between the two colleges."

Said Joseph Joy, Food Service Director at Hewitt cafeteria, "We have all kinds of crazy things planned for this semester." He smiled like a father dangling a key to a candy-filled treasure chest in front of a 6-year-old child. Among the "crazy things" mentioned were: a canoe filled with ice in which ice cream and all other necessities for making your own sundae can be kept cold and an ice cream volcano and a salute to baseball. "Did you notice the apple bar we had a few nights ago? Or how about the vegetable and nacho bars?" asked Joy proudly. Excited about the salute to baseball, Joy said it would include foot-long hot-dogs, knishes, cold beer and last but not least a raffle to a Yankee-Red Sox game.

"What we really want to do," said Joy, "is get students involved in this program." Well, students may not have the desire to get involved in a cafeteria-improvement campaign, but they sure did offer a wide variety of comments when asked about the

food services and the Barnard-Columbia meal exchange.

Said Karen Bloom, a Barnard sophomore and two-year veteran at the Hewitt meal plan, "There isn't much to say about the food. It's unappetizing, disgusting and tasteless. The milk is always sour and warm, vegies are always overcooked and the soda machines are always running out of syrup and carbon-dioxide. I've never eaten in John Jay but I might try it."

Nick DeVito, an engineering sophomore, is in his first year of the "Hewitt cafeteria experience." Because he was on the John Jay meal plan last year, he was able to offer a comparison of the two plans. "The food at Hewitt is better and about eighty dollars cheaper than the food at John Jay." His only complaints were the crowded dining conditions at Hewitt and the hours of weekend service.

Along with DeVito, seventy-five percent of the students interviewed were opposed to the fact that weekend brunches and dinners were so close together. They were basically upset because they felt meals on weekends ended too early.

"Traditionally, there was never a weekend food service at Barnard. When we decided to staff it, we also decided that we'd limit it to one shift in order to keep the costs to students down," said Joy. Ninety percent of the meals eaten are during the week. This means that the majority of students aren't eating some or all of their weekend meals. Joy felt that it would be unjustifiable to make them pay for dual

*(Continued on Page 2)*

the context in which it was initiated. "It's hard to judge fairly a work out of context.

"I really think it's a sound move," said King of the new rule. "Students really should plan to have their course work finished within a certain amount of time."

The student who fail to meet the deadline will not receive credit for the work. Presumably these students will have to enroll for another semester in order to have enough credits to graduate.

King said the situation was never a major problem in the past. She did not feel that the change in policy would result in any additional difficulties for future seniors. The Barnard faculty made the decision only after the issue was voted on by the Committee on Instruction, which has student representation.

"The senior thesis is the culmination of your college experience," she said. "I don't see how it can be considered separately from your college education."

*Continued on page 12*



Grace King, Dean of Seniors

Bulletin Photo by Sandra Buevich

# Letters to the Editor

To the Editor

The assassination of Ruth First a South African working in Mozambique, by a letter bomb which injured several of her social scientist colleagues, including an American anthropologist (New York Times Week in Review September 5, 1982) is a piercing reminder of the vicious struggle the South African government is waging with American support to defend its racist and exploitative social system. First's work in Mozambique was aimed at strengthening the Mozambican revolution's social and economic policies through competent and critical research. The South African government has now reached the point where it has as much to fear from the success of its neighbors in establishing viable and productive societies for themselves as it does from the resistance of its own oppressed majority.

This is an important moment for

Americans to be aware of the damage the South African government is wreaking among its neighbors to shore up a path of development that can only succeed by excluding the majority of South Africans from full participation in social, political, and economic life. It is time for the United States government to stop its unworthy policy of open and covert support to the South African government and insist that South Africa respect the integrity and independence of its neighbors and the aspirations of its own majority.

Sincerely yours,  
Duncan K. Foley  
Professor of Economics  
Barnard College

To the Editor

Most of us at Barnard College are fortunate in that we have little personal contact with the Office for Disabled Students. During the month of August I had the misfortune of breaking fingers on my right hand. As a consequence of this accident I could not write for a month. One of my colleagues, Flora Davidson, suggested I contact the Office for Disabled Students for assistance. Dean Julie Marsteller and her staff were both gracious and generous. I was able to borrow a dictaphone and transcribing machine making it possible for me to continue my research.

Rather than writing a private letter of thanks to Dean Marsteller I wanted to share my experience with the Barnard Community. It would be wonderful if there was no need for this office to exist, but as we all know that isn't the case. The Office for Disabled Students functions on this campus efficiently and with little fanfare. I would like to express my personal appreciation and hope that their work finds continued support in the Barnard community.

Sincerely,  
Ester Fuchs  
Asst. Professor and  
Coordinator of Urban Studies

## Bear Essentials

**NEW STUDENTS — FRESHMEN, TRANSFERS, OGDONS.** Now that you are reasonably settled in, your advisors hope that you will take the time to see them, albeit briefly. This is a particularly good time to have your individual questions answered, discuss special concerns, or simply get better acquainted.

**INTERNSHIPS.** All students who wish to participate in the January Internship Program must sign up at this time for a screening interview with a counselor, Fri., Oct. 1, 10-3 p.m., Barnard Hall Lobby.

**RESUME WRITING WORKSHOPS:** Must bring typed draft of resume. All students welcome, especially math and science seniors entering the fall recruiting program with the engineers.

## College Dining Program

(Continued from page 1)

shifts on weekends. He mentioned that students who wanted to space out their meals could easily sign up for an early breakfast. One of the suggestions was that instead of extending dinner and keeping lunch at the same time (which would necessitate a dual shift) both meals could be served an hour later. Although this would not necessitate a dual shift, Joy pointed out that it might pose a problem for students wanting to have weekend breakfasts. He decided that maybe the alternative should be considered and mentioned sending out a poll to students on the combined meal plans. It all seemed to be a matter of opportunity costs.

A decision to change the hours of weekend meals would please Karl Hampe who finds Hewitt food to be superior to John Jay's. "It's a whole lot better, friendlier and cleaner at BHR," said Hampe. But he like many others would like to be able to take certain foods like cereals and fruits out of the cafeteria. "Like I could at John Jay."

"The policy has always been that food can't be taken out of the cafeteria. Although I know when I see a student taking four fruits at least two are going into a pocket or pocketbook." Offering a solution, Joy suggested that interested students could sign-out for a bagged lunch. All you

have to do is talk to Catherine Waters, the lady who takes cards at the front door." Students getting a bagged lunch get to make it themselves.

Ron Schwartz, who tried both meal plans has chosen Hewitt over John Jay despite "the nicer atmosphere" at John Jay. His reasons for preferring the Hewitt cafeteria were the company and the slightly better quality food at Hewitt.

Another student, Andrew Andruik, agreed that John Jay's food service provided a more comfortable atmosphere. "It's more spacious, there's a big dining area and nice artwork. Also at John Jay you get your food in one place and eat in another "which adds to the flavor of the atmosphere. He observed that in the Hewitt cafeteria, "Everyone is always hustle-bustle and you can't get relaxed." He suggested the addition of music.

One Barnard freshman noticed the flowers on the table at Hewitt cafeteria the first two weeks. She said that this addition "added a nice touch to the atmosphere." She had heard a lot of bad things about college food and was surprised that Hewitt's provided a pretty good meal plan.

Jean Reuscher found John Jay's atmosphere more pleasant and said (not really wanting to bring up an old controversy),

that she thought "it was awful that freshmen were required to take the nineteen meal plan. The food service makes enough money."

Joy said that the goal of the McDermott dining service at Barnard was to take away the institutionalized look. Thus we have flowers on the table and wedges of cake instead of squares. Everything rests on how you present the food. Mom's mashed potatoes are made the same way as ours are made. Cheerful and polite people add to the quality of the service."

Joy addressed the problem of crowding by first stating that the plan was not oversold this year. He blamed the present situation on missing tables and chairs, resulting in not enough seating. "Eighteen tables and 104 new chairs have been ordered to be set in the kosher dining room."

He added that in addition to the new furniture, the Hewitt cafeteria kitchen, salad bar, and other areas, will be undergoing many other changes within the next five years. "Our own engineer has come in to decide what's going to be done. If someone wants something he/she can't find, they should ask one of the managers, who are keyed into pleasing the students. We are here managing a program that really belongs to the students."

## Barnard Bulletin

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## Notes From



The Undergrad executive board has often expressed its desire to work closely with all fellow students, members of the administration, the Columbia community and all outside organizations that provide services on campus. We perceive ourselves as one man means available to students who need to obtain information and services at Barnard. We are in fact the main liaison between students and administration.

The position of students and women has suffered tremendously during recent months. The financial aid programs many students depend on have been seriously attacked, and in some instances, severely hurt. The Equal Rights Amendment hopes for legal equality. At Barnard we are affected by both issues: we are both students and women. As a reaction to last summer's developments, Undergrad has decided to conduct a voter registration drive in time for the November elections. It is imperative that students and women be perceived as a strong political force. We must elect leaders who will advance our interests both in Washington and in Albany. Don't let our opponents win by default. Register and

**Judy Yee**  
President

**Ruth Horowitz**  
Treasurer

**Ramona Romero**  
Officer of the Board

**Mary Bergam**  
Vice-President for Student Government

**Aroza Sanjana**  
Vice-President

for Student Activities

VOTE in the November elections!

Although most of the University community is very cooperative, sometimes we find that communication between us and other organizations on campus is not as effective as we would like it to be. One case in point is the Barnard food service. Undergrad frequently uses the services of T.J. McDermott or at least would like to. In past years T.J.'s has allowed Undergrad and other student groups to utilize minor pieces of equipment—bowls, etc.—during events. This year, the food service has instituted a new policy. We are certain that the vast majority of the implements borrowed were returned on time and in perfect condition. Furthermore, Undergrad believes that ways can be found to ensure cooperation between the food service and student groups without loss to the student body. If the needs of the students are not being met, Barnard should seriously consider another food service.

Keep tuned there's more to come!

## Apologia . . .

In the *Bulletin* story last week entitled "Pull Departments Together, Says New Dean," there was some incorrect information and some ambiguity.

According to Barbara Schmitter whose title has been adjusted from Vice President of Student Affairs and Dean of Studies to Vice President and Dean of Student Affairs, there is only one new dean ship. It belongs to Georgie Gatch, Dean of Student Life.

Vilma Bornemann's title, the article reported, had been changed from Dean of Academic Services to Dean of Students. This too is incorrect, as Bornemann has been awarded Schmitter's former title, Dean of Studies, a position which has existed in the college since 1955.

Schmitter added that these changes did not mean that Gatch's and Bornemann's duties were increased. Rather, she said, the promotions were a "renaming to indicate what people have already been doing."

*Bulletin regrets the errors*

# Undergrad Campaign '82: Fall Election Supplement

## Campaign '82: Fall Elections Supplement

The Undergrad special fall elections will be held October 4, 5, and 6th in front of Barnard Hall by day and in the Barnard dormitories by night. Please come out and vote.

A run-off election of the two candidates who tied for the Barnard position on the Columbia University Senate will be held, among the other races detailed below.

**Freshman Class President**  
Patricia Dunn  
Eva Metali

**Freshman Class Vice President**  
Nalene Nath  
Ellen Levitt

**Freshman Class Treasurer**  
Salome Freud

**Freshman Class Secretary**  
Marie Leblana

### Barnard Senator to the University Senate

*One two-year position*  
Nadia Gillett  
Christine Valenza

**Junior Class Commencement**  
*Two two-year positions*  
Stephanie Prey  
Bea Krain

**Senior Class Commencement**  
*One one-year term*  
Jame Miller  
Diane Punalez  
Sherry Jetter  
Heidi Bachana  
Barbara Carye

**Women's Center Executive Board Student Representative**  
*One one-year position*  
Maida Gonzalez  
Virginia Ryan  
Ronne Jungreis

**Budget Review**  
*One one-year term*  
Sherry Jetter

The Housing and Campus Environmental Committee positions are open for candidacy through September 29th. The following are platforms submitted by some candidates for the Freshman class offices and the Barnard Senator to the University Senate position.

## Dates to Remember

**Monday  
October 4**

**Tuesday  
October 5**

**Wednesday  
October 6**

**VOTE**

## BC Representative to University Senate



### By Nadia Gillett

I am Nadia Gillett, Barnard class of '83. I hope to represent Barnard students in the University Senate. Having attended numerous senate meetings independent of office, I can appreciate the balance one must attain in representing the interests of over two thousand women at Barnard in the senate of a university, which has only recently begun to divest itself of an indifference to women as scholars.

In respect to Columbia's decision to admit women, many Barnard students have expressed concern as to Barnard's ability to maintain its high standards. Thus, my intentions are to ensure that

### By Christine Valenza

The job of Barnard senator is a dual responsibility: to communicate to the Barnard student body how University Senate decisions will affect them, and to make the needs and opinions of Barnard students known to the Senate. In the next few years, many decisions affecting Barnard's position within the University as a whole will be made. It is important to have a senator able to bridge the communication gap effectively and enthusiastically, and as senator I will commit myself to this task.

In the past year I have done a lot of

work making student views known. I am a member of the Financial Aid Committee of Rep Council and helped to organize the letter-writing drive, petition signing, and trip to Washington, D.C. to protest proposed financial aid cuts. As an officer of the BHR Dorm Council, I worked closely with the other Barnard Dorm Councils and the Housing Committee conducting a poll on housing options at Barnard.

Our views should make a difference, and they can, if you vote Christine Valenza for Barnard Senator.

Barnard students are not excluded from the benefits attending coeducation and to enhance the intimacy found at Barnard. With this in mind, we should focus on the expansion of housing, moreover providing a degree of "coeducational" housing commensurate with Barnard student interest. As senator I would favor continued lobbying efforts through the ISC against cuts in federal aid to students.

Having been active through the *Bulletin*, on the student affairs subcommittee on financial aid, as art editor of the *Barnard Literary Magazine*, I feel that I could offer a productive synthesis between Barnard students and the administrative body. Please vote for me.



# Freshman Class

## President



By Patricia Dunn

Due to circumstances beyond my control, the circumstances being my personality traits, versatility, enthusiasm, and occasional hyperactivity, I am running for Freshman Class President. In the past I have been involved with many high school

and community activities. I established and was editor-in-chief of my high school paper; I was an active member of my School Government and Executive Planning Board. While a member of these and other school organizations, I helped unite students in a social environment.

My running-mate, Lee Nath and I hope to make freshman year enjoyable and productive for you. Our main goal is to attain—through social activities held jointly with Columbia's freshmen, and through open communication at all times with our Barnard Classmates—strong unity between ourselves and the students at Columbia.

Lee and I are committed to the class of 1986. With hard work, dedication, and your support, we are confident that this will be one of the best Freshman classes that Barnard has ever seen.

**Your Besting Calls:  
Get Out and Vote!**

## Vice-President

By Ellen Levitt

Hi. My name is Ellen Levitt and I am running for the position of Freshman class vice-president. I have seen in the last few weeks how important extracurricular activities are to life at Barnard, and I am looking forward to getting more involved in them.

I feel that the Freshman class vice-president has a responsibility to help her class to get involved in and integrated into Barnard life outside of the classroom.



By Lee Nath

As the days of school life at Barnard prolonged, I realized that to get the full benefit of college life, it was essential to be an active member in the Barnard community. I have decided to do this by running for Freshman Class Vice-President. I feel that I have the qualifications needed to take on a position as this one, due to my past experience: I was Senior Class Delegate; Senior Class Editor for my high school; a member of the Board of Student Representatives. In all the activities I worked actively with Faculty and students in establishing a better environment for my fellow school-mates.

Pat Dunn, my running-mate, and I hope to make the Freshman year of 1982 the most unforgettable. We hope to attain, through social activities held jointly with Columbia's freshmen, and through open communications at all times with our Barnard classmates, strong unity between ourselves and the students at Columbia.

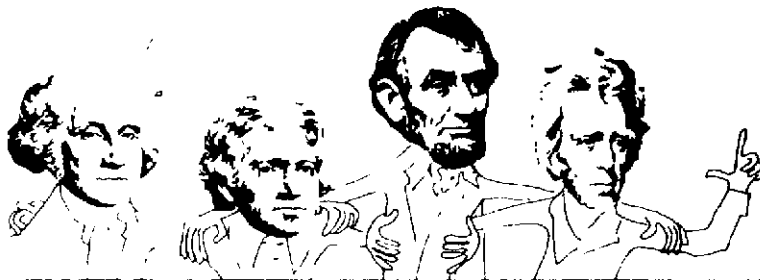
We will do our best to make this year one that you will remember as enjoyable and unforgettable.



There are so many new things to try, so I would help to see that activities are well publicized and encourage students to join various groups. I would also like to be involved in relaying information of student government and school policy.

I sat in on this week's Representative Council and found it to be composed of many concerned students who are taking an active role in Barnard's government. I would like to add my voice to the Rep Council, as vice president or as a non-voting member.

In the past, I have been my high school's Senior Class Treasurer and co-chairperson of the school government's publicity committee. I enjoy participating in school government quite a lot, and I hope to be able to get other students interested too.



## Treasurer

By Salome Sally Freud

My name is Salome Sally Freud. I'm running for Freshman Class Treasurer.

I was treasurer of my high school, Stuyvesant, for two years. Stuyvesant had a population of over 2500 students. I organized and ran trips, shows, concerts, dances, and established budgets. I enjoy working for and with my fellow students and putting together successful events. All student extracurricular activities make our lives as students richer and more enjoyable. I have served on many other levels of school government and youth groups. I aim to get the largest number of students involved by sponsoring a large variety of events for different students' likes, interests, and enjoyments.

Get involved!

Vote for Salome Sally Freud!



**VOTE**

By Jeannie van Ryzin

"After I took the Columbia bartending course, I really had to push my way into the agency in order to get a job," said Nancy Killackey, the founder and instructor of the new Barnard Bartending Agency. Killackey pointed out that the reason she took the Columbia course was to get bartending jobs, but the Columbia bartending agency always gave her a runaround when she went in to see about getting a job. "They didn't seem to want women bartenders," Killackey said.

So Killackey decided to look elsewhere. She answered an ad which asked for party help and paid \$5.50 an hour. She ended up bartending side-by-side with a Columbia student, from the Columbia bartending agency, who was making almost three times as much as she. "It just wasn't fair," Killackey said.

So she decided to do something about it. And so she did. Over the summer, Killackey worked out a complete course syllabus, along with a proposal for the entire agency. After getting approval from the College Activities office and the Career Services office, she went to Undergrad to see if they could help.

"We agreed that the course would be a good idea," said Judy Yee, president of Undergrad. Although no final agreement has been reached, Undergrad has appropriated an initial \$60 seed money for public-



## Barnard Bartenders: Unique and Well-Paid

ity and advertising. "We are always interested in offering more services to Barnard students," Yee said. Yee pointed out that one of the reasons Undergrad was interested in starting the bartending agency was that although Columbia offers a similar program, "we think that there is something unique and special about an all-female bartending agency." Yee said that she thought this sort of service would be particularly

attractive to the alumnae and faculty of Barnard.

For the time being, the Barnard Bartending Agency is on a trial run. Whether or not it will continue next semester depends on the feedback this fall. But Killackey is confident that it will grow. "A lot of the people I've talked to thought women bartenders would be a good idea," she said.

The bartending course costs \$50 and

consists of six two-hour sessions held once a week. Only people who successfully complete the course can be in the agency. The curriculum covers such things as bar materials, bar set-up and, of course, the main objective: mixing drinks.

"Every week, a new technique in mixing drinks is introduced. One week it's highballs, the next week it might be blender mixing or diet drinks. The important thing to remember is that it is *technique*," Killackey said. "That's why I have people take not only a written final, but I also ask them to prepare one drink. But after the final is over we do have a party, so it's not all work."

After the class is completed, the agency will go into full swing, Killackey said she plans to advertise in alumnae magazines and use the mailing list of the Barnard babysitting service. She also hopes a great many jobs will come from word of mouth. An office will be set up and an answering machine will be used to receive any calls that come in. "This is a real agency," said Killackey. "We want to be able to immediately call back any jobs." Killackey also pointed out that the Columbia bartending agency has no such answering service.

"Depending on the number of people there are, I'll set up a first string and a second string of people interested in jobs."

*Continued on Page 8*

## Charlotte Sings of Sweet Success

By Susie Conklin

*Charlotte Sweet*, an all-music musical romp of turn-of-the-century English music halls, delights its audience with colorful characters, juicy lyrics, and a slightly bizarre version of everyone's favorite theme: "Good overcomes evil."

Mara Beckerman is cast as a pure and charming girl, Charlotte Sweet, who is forced to join a travelling singing troupe run by the villainous Barnaby Bugaboo (Alan Brasington). Shortly thereafter, Charlotte finds not only her voice, but her virtue as well, being threatened by Bugaboo's evil intentions. But don't worry folks, Charlotte's loving father and her faithful love, Ludlow Ladd Grumble, save the day (just in time) with a somewhat silly yet humorous scheme.

If the plot isn't enough to keep you amused, the characters are. Bugaboo's troupe (which he recruited from a psychiatric ward) includes such originals as a "bubble voice," Cecily MacIntosh, a "chest voice," the villain's wife Katinka, and a "vegetable voice," none other than Harry Host. Alan Brasington has many surprises of his own, such as his depiction of the traditional villain and his dynamic vocal range. Perhaps the most delightful character, however, is Scitzy Scofield (Polly Pen) whose split personality poses quite a problem as she lashes from an elegant soprano to a husky Cockney. Dunning a wild red wig and white make up, Scitzy becomes a comic sensation, jumping wildly from one personality to another.

If this all sounds a bit too absurd for your tastes, don't judge too quickly. Librettist Michael Colby and composer Gerald



From left to right: Sandra Wheeler, Alan Brasington, Mara Beckerman, and Christopher Seppe.

Jay Markoe's songs are witty and original, with enough silly rhyme to spoof the old English music halls without overdoing it. Moreover, Michelle Reish's costumes are an off-beat remake of turn-of-the-century attire. But that's what gives *Charlotte Sweet* such charm and freshness. Told en-

tirely in song, the story has some weird surprises and outrageous lyrics, and is refreshing from beginning to end.

Producer Stan Raiff has announced that there will be a Japanese production of the off-Broadway musical hit next summer, as well as a London production to be

announced.

With such a unique combination of characters, costumes, witty lyrics, and setting, *Charlotte Sweet*, currently showing at the Westside Arts Center-Cheryl Crawford Theatre, is a heartwarming surprise and just plain fun.

# At The Met . . .

## On Opening Night Opera Isn't The Only Show

By Dorothy Kauffman

Opening night at the Metropolitan Opera House is one of the most glamorous events in New York's cultural and social life. When one is invited to such a gala affair (as I was) one does not simply say, "Thank you. One screams in excitement for a full minute before gaining composure and responding with an airy "Opening night at the Met? Oh, I think I can fit that into my schedule." I even gave up M\*A\*S\*H and the last episode of *I Claudius* to attend.

The Met opened its ninety-fifth season with a performance of Richard Strauss' 1911 "comedy for music" in three acts, *Der Rosenkavalier*. The opera, with libretto written by the celebrated poet Hugo von Hofmannsthal, is a delightful and often poignant piece beloved of musicians, singers, and audiences alike.

It is important to remember that at the Met opening the audience frequently assumes the starring role. In addition to the work proceeding onstage, there are of ten equally exciting performances taking place offstage. The audience's "role" begins during the walk across Lincoln Center Plaza toward the Met and does not end until a cab or limousine finally whisks them away later that night.

What you wear to the opening is almost as important as with whom you are seen. The glittering assemblage on Monday, September 20th truly dazzled the eye: diamonds, fur coats, full-length silk and taffeta gowns, tuxedos (for men and women), plumed hats—the clothing was a riot of expense and luxury. I did not see any jeans (as I did last year), but one gentleman had his hair carefully coiffed in pigtales.

As you enter the Met, you become the object of collective observation since the grand red-carpeted staircase is lined with curious-minded members of the audience peering down at those entering the opera house—some even looking through opera glasses. Occasionally a burst of applause erupts for a particularly well-known personality.

The color of the tickets for opening night is gold, as well it ought to be. With center orchestra seats (K 111-112) costing \$100.00 each, the stubs should be at least gold-plated.

There is often a strong desire on the part of the public to enjoy the proceedings at all costs. People have spent so much money on the tickets, babysitter, taxi and dinner that they desperately want to feel that the money has been well spent. This desire is directly proportional to the price of the ticket.

There is a great diversity of people who attend Met openings. Some, who do not know a thing about opera (they think Puccini is an Italian pastry), still maintain the opening is a *must* for its stamp of social status. Others go because they have been attending such galas since the time of Rosa Ponselle and continue to do so out of respect and tradition.

My favorite group of people consists of the true opera lovers, for whom the glitter and elegant trappings become secondary to the musical drama. Such opera aficionados usually either stand or sit in the higher tiers (affectionately known as "God's country"). I do not mean to imply that those in excellent seats cannot also be opera lovers. There is, however, something wonderfully romantic and heart-warming about the people who awake early in the morning, rush to the Met and wait in line to obtain standing room tickets for a 4½ hour opera. I have stood for countless operas and can vouch for the special camaraderie felt among the "standees."

Opera connoisseurs often know every *pianissimo* and *mezza di voce* in the score by heart; they are acquainted with minute details about the lives of the singers; they fight passionately over the virtues of Soprano X versus Soprano Y. I have seen men almost come to blows when arguing about musical preferences. Being an opera fanatic myself, I have learned never to try to convince anyone about anything regarding operatic opinions. It's simply too dangerous.

In addition to the paying public, there is also another important group of people who are generally tolerated, though rarely loved: the critics. One sees numerous local, national, and international correspondents, but there is an almost surefire way of recognizing many a New York critic: he is dressed casually to the point of impropriety. There seems to be a pervasive notion among these men (music critics are still predominantly of the male persuasion) that since they do not pay for their tickets or since they are detached observers rather than impassioned participants, there is no need for them to buy or rent a tux. Peter G. Davis, music critic for *New York* magazine, was once quoted as saying that if his dark suit was good enough for Glyndebourne (an elegant English music festival), it was good enough for the Met.

Once everyone had taken their seat, it was time for the traditional opening night photograph. First the conductor enters the orchestra pit, accompanied by applause. James Levine, the jovial and highly-gifted Music Director of the Met, was greeted

with an enthusiastic reception. Immediately, five photographers magically appeared onstage with their assorted cameras and gargantuan flashbulbs. In an instant, the assembly was immortalized forever in the Met's annals.

With a flourish, Maestro Levine then lifted his baton and the orchestra began "The Star Spangled Banner." The audience rose and sang in unison. As usual, most people had difficulty in reaching the heights of "the rockets' red glare." Inevitably a woman in the audience chose to add one or two dazzling high notes to the end of the anthem. Last year she was Kitty Carlyle Hart. This year the honor went to a very beloved soprano of yesterday, Lucia Albanese.

By 7:45, it was time for the witty and impassioned orchestral introduction to *Der Rosenkavalier* to begin. Barely was James Levine beyond the first page of the score when my companion whispered to me, "Too fast! What the hell is he doing?" I told him that I attributed the conductor's initial fast tempo to an overexuberance for the score.

The first act of *Der Rosenkavalier* is an hour and a half long, so by intermission one is definitely ready to take a stroll. One eagerly spots the more famous members of the audience, and listens discreetly to the multilingual conversation taking place everywhere.

Entering the Patron's Room appeared impossible because of the immense crowd at the doorway, so we decided to walk around a bit. While chatting, we ran into Robert Jacobsen, editor of *Opera News* and *Ballet News*, a gentleman whom I have known for several years. I asked him if he had seen any major changes in the opening nights over the years at the Met.

"Of course it's still a major event," he replied. "In the past there was a lot of showing off. It was more festive. Openings have become more sedate. People nowadays are paying closer attention to the musical values."

We discussed last year's now legendary, infamous opening of *Norma* starring diva Renata Scotto. The audience not only booed and laughed but certain cliques with vendettas against Scotto purposely blew their noses as she sang.

"The public was outraged," Mr. Jacobsen commented. "The lady sang badly. People had paid a lot of money. Some of the behavior, though, was inappropriate." He was referring to the man who screamed "Brava Maria Callas!" before Scotto even had a chance to open her mouth. Fortunately, no such incident took place this year.



During the second intermission, we could not even approach the Met's restaurant because of the crowd, but instead resolutely made our way once again to the Patron's Room. We both ordered beverages and the prices alone could drive one to drink. My small glass of champagne cost \$4.25. It's a challenge to breathe, let alone move around, in that highly congested room. Between the scrunch-of-bodies and the smoke-filled air, it was a relief to return to our seats for the final act.

The performance ended around 12:05 A.M. and the excited ovation lasted ten minutes. The sound of 4,000 people yelling "Bravo!" together is a special one indeed, particularly when the reaction was as merited as it was on Monday.

At the end of last year's opening, a man had angrily cried out: "I have never seen a Met opening such as this one!" This year, by contrast, there were only smiles and looks of pleasure that the season had begun on such a high note.

Although opening nights are certainly filled with tension, excitement, elegance and pageantry, the musical values are the factors which finally *do* and must take precedence above all else.

The story of *Der Rosenkavalier* (The Cavalier of the Rose) is far too complicated to be retold here in detail. The action takes place in Vienna in the days of the Empress Maria Theresa. The opera contains a famous waltz melody and many memorable characters such as the Marschallin, a wealthy, noble, warm-hearted woman who is approaching middle-age and, with it, the realization that it cannot be long until her younger lover leaves her for a girl closer to his age.

This lover, Count Rofrano, also known as Octavian, is an impetuous young man,

infatuated for the time being with the Marschallin. Yet, as soon as he lays eyes on the sweet ingenue, Sophie, it is love at first sight. Also important among the characters is a certain Baron Ochs von Lerchenau, a coarse and lecherous older man who covets Sophie and her money for himself.

At the end of three acts filled with gaiety, drama, conspiracies and assorted plot turns, Octavian and Sophie are united as a pair of happy young lovers. This is admittedly a rather terribly truncated and bare plot summary, but the opera's length and numerous characters force such an abbreviation in this context.

Although the Marschallin does not appear onstage for all of Act Two and half of Act Three, she is an unforgettable theatrical creation. With great humanity and generosity, she gives up Octavian, knowing that he would be happier in years to come with the young and charming Sophie.

The new Zealand-born soprano, Kiri te Kanawa began somewhat tentatively as the Marschallin (probably because of nerves) but soon emerged triumphant. (Perhaps you remember her as the woman personally selected by Prince Charles to sing at the Royal Wedding last year.) With a poised and aristocratic stage presence, personal beauty, and a luscious voice she was a memorable Marschallin. Judith Blegen portrayed Sophie with appropriate naivete and she wisely refused to stretch the limits of her small, though finely-schooled voice. Yet, such was the majesty of Miss te Kanawa's Marschallin, that one could not help but wonder why Octavian would leave her for Miss Blegen's unsophisticated, hand-wringing Sophie.

Even though Octavian is a man in the opera, Richard Strauss composed the role

for the mezzo-soprano voice. When a woman portrays a man in opera, she sings what is termed a "trouser role." Tatiana Troyanos has made a specialty of such trouser roles. Although sounding underpowered at the start, she developed into a confident Octavian, singing with thrilling power and accuracy.

Kurt Moll almost stole the show with his properly obnoxious characterization of Baron Ochs, and his bass voice expertly plummeted the depth of Ochs' music.

The world's most popular tenor, Luciano Pavarotti, was scheduled to sing the cameo role of the Italian Singer (what else?). The part consists solely of a single beautiful but difficult aria which sails all the way up to a C-flat. An insert in the program notified the audience that Pavarotti had become indisposed and that a certain Jeffrey Stumm would be replacing him. Mr. Stumm had the unenviable task of trying to fill Pavarotti's rather formidable shoes. He sang ably, but the voice became grumpy and uncomfortable in the upper registers.

The orchestra played extremely well under Levine's direction. His conducting had energy and spirit, but did not always display a polished Straussian style. The lovely Nathaniel Merrill-Robert O'Hearn production has held up extremely well over the years, and the direction of Bruce Donnell was uncluttered and straightforward.

Leaving the opera house was bitter-sweet. One did not want such an enchanted evening to end. Yet, the thought of over seven months more of operas to come cheered the spirit. The new productions, the stars, the groupies, the controversies, the disappointments, the drama, and above everything, the glorious music—it was all just beginning.

# Avery Allies Abstract and Real at Whitney

By Valerie Bottenus

Rarely in the history of art do we come upon an artist capable of smoothly merging abstraction and reality. Milton Avery was one who could. He extracted the most timeless elements that the natural world had to offer and imbued them with an abstract quality that served only to heighten their truth. In the retrospective of his work now at the Whitney Museum, we have the unique opportunity to see the whole artistic career of a man with a simple yet eternal vision.

All of Avery's works are firmly rooted in the world around us. He calls upon abstraction so as to better convey the essence of this world to us. His vision is basically composed of the tranquility and ultimate truth to be found in nature, and he demonstrates this in the awesome simplicity of his canvases. Most of the landscapes stand alone. When human figures are introduced, it is obvious that they are at one with the majesty of the land.

Color and form take on a whole new meaning in Avery's work. He was a brilliant colorist, and indeed exerted an influence over such Color Field painters as Rothko and Gottlieb. Avery utilized broad, flat planes of color to convey spare yet powerful themes. He managed to combine yellow, green, blue, lavender, orange and pink on one canvas so that we don't even think to question their appropriateness together. To the writer's mind, however, his most profound achievement was in the interlocking of shapes with an almost jigsaw puzzle-like quality. The most simplified and iconic example of this is "Maternity," in which a seated mother bends over her child as though to shield it. The infant is encompassed by the large, stable form of the mother, and the two seem to become one.

The earlier work of the 1930's does not yet make use of the marvelous chromatic varieties that appear later. Nonetheless, here we clearly see the emergence of Avery's calm and perfectly arranged vision. His compositions are like an equation that is balanced in every respect. Each

shape complements every other shape, and all of them despite their overt flatness allow the viewer to sense their weighty substantiality. Browns and grays prevail in the works of the beginning of his career.

The artist uses detail sparingly in his portraits as he does in his landscapes. To depict the figure in its entirety, he often chooses to omit the facial features completely. "March in Red," a painting of his

of color depict the natural world. "Sand, Sea, and Sky" (1960), is a landscape conveyed brilliantly by two triangles and a rectangle across the top. We know without a doubt that this could be nothing but a seashore that we are confronting. Sometimes the three-part arrangement serves as the gridwork onto which the artist projects further. "Two Figures By The Sea" of 1963 depicts a minute pair posed against a

ity; these two squarish shapes sitting along on the canvas take on an almost iconic quality.

The vibrant colors of the later works draw the viewer into the canvas with their glowing hues. Interspersed with the shades of gray, black and white of his earlier compositions we now commonly see fuschias, bright oranges and roses. There is not need to question these color combinations, for they simply work in a way that another artist might not have been capable of achieving. But Avery was versatile, and in "Spring Orchard" (1959), he uses delicate pastel washes to depict the flowering of nature. Even when the theme is a bold one, the paint is never applied thickly. There is a magnificent counterbalancing in the way powerful subjects are depicted with just the least amount of paint necessary. Avery never goes overboard; the less we are confronted with, the more powerful it becomes.

Whether portraying man, nature, or inanimate object, Milton Avery's vision teased out only the most essential and enduring aspects. To walk through this small sample of his vast output is to be offered an alternative to the way in which most of us have always viewed the world. It is an opportunity to look through new and "uncluttered" eyes, and to come away with a calmer and more distilled outlook of our surroundings.

*"His compositions are like an equation that is balanced in every respect."*

daughter done in 1950, is one such example. We sense that facial features would only be extraneous, distracting us from appreciating the form as a whole. With arms folded and head lowered, this seated girl is a study in solitude.

Nowhere in Avery's oeuvre does there intrude even a hint of tension. At first glance, "Bridge To the Sea" (1944), reminds us of the setting of Munch's "The Scream." Yet here we have a happy figure, a placid scene, the elements are the same, but now we see the complete antithesis of the Norwegian artist's anxiety. "Red Rock Falls" of 1947 is another work that is thoroughly peaceful. In its bold coloration we feel that rush of the water as it seems to glide right off of the canvas, powerful and undisturbed.

The influence these works exerted on Rothko becomes more evident as time passes. Avery becomes more confident, and the subject matter is infused with a greater abstract quality. There is the recurring tripartite canvas that is utilized in his landscapes. In Rothko, we know immediately that we are faced with non-representational painting. But Avery never steps completely over the boundary of reality. It remains clear to us that these bands

backdrop of vastness.

There is clearly a challenge to the viewer in the later works. We must accept the reality and abstraction that we see side-by-side and integrate the two in our minds. "Tangerine Moon and Wine Dark Sea" (1959) is another tripartite arrangement, linked to the world by the crescent moon that floats above. "Beach Blankets" of 1960 might at first appear thoroughly abstract if we did not recognize the forms we are seeing. Avery manages to imbue even these mundane objects with grandios-

## Bartending

(Continued from Page 7)

Then I'll collect all the jobs off the answering machine and I'll probably set up office hours a few nights a week. If people want a job, all they have to do is call in and see what's available. Each string will have a certain time they can call in." Killackey went on to explain that the first string people would be those interested in getting as many jobs as possible, while the second string would be people who wanted to limit the number of hours they worked.

Each student will be paid \$14 an hour. Killackey said that she will set a three-hour minimum per job, so that students will be assured of making a reasonable amount of money. She also pointed out that employers will be less likely to take advantage of students if a minimum is set. Like the baby-sitting service, employers will have to supply cab fare for students. Each student, however, will have to pay the agency \$8 a job (not \$8 an hour). "We are a non-profit organization," Killackey said, "But we

need money in order to continue advertising and maintaining the answering machine." She went on to say that participants can quit at any time, and can call only when they want a job. But if they don't pay the eight dollars they won't get any more jobs. There is also a dress code: students will be expected to wear white blouses and black pants. Killackey said that she would eventually like to get some sort of bow ties for everyone to wear.

"Bartending is a lot of fun," Killackey said. "It's sort of being behind the scene, but you're not. You can hear so much of what goes on at a party. It's also a great way to make career contacts too."

Will the Barnard Bartending Agency continue next semester? Killackey said she really hoped it would, and with approximately fifty people in the class, there seemed to be enough interest in making the agency work. Killackey said that in the end, "It's a really good way for people to make money."



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# Capital

Continued from Page 1

Berger described this campaign as an "unconventional" one because in a two-year campaign, one would usually start out soliciting a small number of large gifts in the first year before going for a large number of relatively smaller gifts in the second half of the campaign. Barnard, however, is doing it in the backward fashion, he said.

The major reason for this, explained Berger, was that when the campaign was just starting, Barnard only had an acting president and it was difficult for the college to approach the major donors who would prefer to know that they were talking to a president who was permanent.

"The role of the president is very important. She is the spokesperson for the college. No one can replace her as the embodiment of the institution," said Berger.

In a recent interview with the *Bulletin*, Futter talked about the role that she plays in the capital campaign.

"It is not just my job to go out and raise this money. When I go out and talk about Barnard, I speak with conviction, concern and love for the college.

"It is not tiresome to repeat the message because it is a message I care about, because my life has been tied to the college for many years in a variety of capacities, and it's the most compelling advantage when one has to go out and fund-raise."

She said while she realized that a weak economy might create difficulties for the campaign, she believed that Barnard's seven-year agreement with Columbia was an asset.

"It is much easier to raise funds now that we have a resolution of the Barnard-Columbia relationship... It is much easier to go out and talk about the college than when we were in the negotiations," she said.

When asked what she thought was the college's image and whether the public (especially corporations) would have doubts as to Barnard's future after the years of negotiations with Columbia, she replied:

"There is not a big question about Barnard. It's those who have been through the process, who somehow feel they've been scarred by it... who will have far more questions than the world that's at-large has. The world-at-large says 'Barnard College? We know Barnard College.'"

*Bulletin* has been informed that Jessica McVay's photocredits were left off two photos last week—not even just one. Beats the hell out of us how it happened.

So what are you going to do—sue us?



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# SPORTS

## Young Spikers Swept Away; Will Regroup Efforts To Win

By Alma Snijders  
and  
Renata Pompa

In a first home event of the season, the invincible spikers met the University of Bridgeport and SUNY-Stony Brook on September 22nd. The respective scores were 11-15, 5-15 against Bridgeport and 6-15, 6-15 in the Stony Brook games. Clearly for the spikers, it was a night of ups and downs.

In one sense the team's losses can be attributed to a disadvantage in height—5'6" average for the Bears as opposed to a two-inch greater advantage possessed by their competition. In another sense, the Bears consider this season a transitional and rebuilding one. Their competition, however, is in other stages along this spectrum making the spikers challenge an even greater one. This is evident when one considers that the Stony Brook team was the 1982 New York State Division III champion.

For the spikers, defense is their most effective area of competitive play. Volley ball coach Mary Curtis, however, is currently stressing the offensive potential of the Bears in practice. In the improvement category, the spikers, according to Curtis, are working together as a team rather than relying on individual players. Further, it

seems evident that the spikers are learning from mistakes made on the court. Against Bridgeport and Stony Brook, the Bears did not spike with authority. There were few occasions when a spiker was able to put the ball out of play, hitting it in such a way as to make any return impossible. This skill is something the Bears have yet to learn.

Curtis defended her team in these areas, saying, "They're working well together. They don't have all the intensity they need to win yet, they still lose it, but I've seen it at moments."

In the Bridgeport game co-captain Slawka Korduba '84 stood out with excellent serves, as did Patty Schatz '86, who executed good defensive responses, only making two errors. Although she is a freshman, Curtis noted her solid play throughout the games. In the Stony Brook game, freshman JoAnn Schop, who played for the first time with the team, served well and on defense Schatz held court, making only one error. Lesia Haliv '84, who plays mostly on the backline, had no errors.

Curtis commented on the team's good hitting and positioning, spiking and blocking, as well as the Bears' play at the net and in the backcourt. The team, knowing the full value of team unity, gave each other encouragement constantly and stood in for each other. Against tougher competition,



Patty Schatz '86 ups the ball cleanly.



Co-captain and setter Slawka Korduba '84 power serves.

however, it was just not enough.

On a brighter note, Curtis feels that once the team as a whole rounds out the edges and gains in experience, each player will gain on a personal level by learning how to outmaneuver their competition.

On the heels of the Bridgeport and SUNY-Stony Brook games, the spikers met the "awesome" competition of the Albany Tournament held over the weekend of the 24th at Albany.

The Bears faced Brooklyn College in the first of the four tournament games and as Curtis noted, the spikers' play was not up to par, as they appeared to show confusion on the court. The scores from their two games against Brooklyn 4-15, 2-15, reflected some of the unexperience of the team, which at that point lacked key player Felice Mueller '83. Reflected Curtis, "It was a shame, they should have done better."

SUNY-Albany, the next on the agenda, swept over the spikers in 5-15, 5-15. Said Curtis, "They put up more of a fight, but still they lost by so much."

The first of the two games against Queens ended in a disappointing 4-15 for the spikers. In the second, however, the Bears appeared to have regrouped to attempt a win. Said Curtis, "The Queens team was shorter than the other two, and we seemed to have had a chance. In this second game we played great, the team was scrambling and picking up balls from the floor which seemed otherwise impossible." The spikers missed the boat, however, and the game ended in a close 12-15 loss.

Unfortunately, the loss said about the

Bears' game with St. John Fisher is the better. The St. John Fisher team (have you ever heard of them?) according to Curtis compete more than they practice and therefore are more experienced. Said Curtis about the game, "They overwhelmed us, the average height of the women seemed 6'2". St. John Fisher took the spikers in a near shut out 0-15, 1-15. After the disappointing tournament, the Bears' record stands at 1-7. Curtis, however, said the Bears hope to make a comeback this weekend, October 1-2, at the Seven Sisters Fall Classic.



Bulletin Photo by Thayer Tazak

# Cross Country Cruises Thru Great Season

By Mary Witherell

Cross-country is a sport where pace and momentum are two very important elements. If the harriers' first two meets are any indication of what the rest of the season will hold for the Bears, then all the team has to do is to maintain this pace and let talent and momentum do the driving.

The cross-country team opened its 1982 season by running up a 6-3 record in its first two meets, at William Paterson and Princeton. At each competition, Barnard's five scorers were the same, and in the same order, but beyond the order of finish, there is little by which to compare the two races.

At William Paterson on September 17, the Bears so dominated Paterson and near by Drew College that eight of the top ten finishers were Barnard women. Foremost among them was Ylonka Wills '84, who won the 5,000 meter race easily in 18:33. For Wills, this race was little more than a strenuous workout, as she was never challenged, and finished with some 141 be-

tween her time and that of the second place finisher, Maria Desloge '84 of Barnard (20:14). Following Desloge was Ari Brose '84 in third (20:28), Maureen MacDonald '84 in fifth (21:20) and Katy Murphy '86 in seventh (21:40). Barnard beat Drew 18-43 and Paterson 15-50.

The ease with which Barnard mowed down the two New Jersey schools left this reporter wondering what was behind coach Kate Moore's scheduling. Desloge put it another way, saying, "at William Paterson there was no competition. It was a very deceptive race because we all thought 'we're great' and then next week we got some real experience."

The "real experience" Desloge spoke of was the Bears' second meet, against Princeton, Rutgers, University of Pennsylvania, Seton Hall, LaSalle Academy, Delaware State and New York Tech. In short, the harriers went from one situation where there was too little competition to one where there was much more than enough.

Why the disparity? Moore said that since Barnard competes at the annual Ivy cross-country championship, she schedules the Princeton trip to give her athletes a chance to see some of their competitors before Ivies. There's another reason, too.

"My goal is to give competition for every athlete whatever their level," said Moore. "If we have a couple of kids who are tops in the Ivies, then we have to give them a chance [to compete against Ivy competition]. It certainly doesn't help my win/loss record to continually run against Ivies, but it helps my runners."

On September 24, however, even the Bears' win/loss record didn't get bruised by the stiff competition. The Bears went 4-3 on the day, beating Seton Hall, LaSalle, Delaware State and New York Tech and losing to Princeton, Penn and Rutgers. Considering that in past years this meet usually would be the only one in which the Bears would have a losing record coming away from Princeton with a 4-3 mark is immensely positive. More importantly,

however, when one compares this year's team's performance on the Princeton three-mile course with the 1981 Bears, the improvement is striking.

In the 1981 Princeton race, the Bears placed 33rd, 51st, 53rd, 55th and 59th. In 1982, the Bears (not counting the position of top runner Ylonka Wills, who would have made a substantial difference in the 1981 tallies had she competed last year in this race) were 23rd, 33rd, 35th, 31st and 65th.

**"On September 24, however, even the Bears' win/loss record didn't get bruised."**

The drop in times is even more striking for these five finishers. In 1981, the range in times was from 19:55 to 22:13. This year that range was 18:37 to 20:48.

The reason there is no comparison for Wills is that last year at this time, she was still recovering from a bacterial infection and did not compete at Princeton. (When she came back in late October to take 14th in the Ivy Championship, it must have surprised more than a few people.)

This year, with a much more solid reputation and better health, Wills took third behind former All American Lynn Jennings of Princeton (16:34) and Rutgers freshman phenomenon Desiree Scott (17:01) in 17:10. Moore said Wills ran an excellent race, pointing out that she beat every Penn runner and was in second most of the way in view of Jennings, until Scott passed her near the end of the race.

She was not the only person to do well individually. For Maria Desloge (23rd, 18:37), Ari Brose (33rd, 19:10), Maureen MacDonald (30th, 19:12), Katy Murphy (31st, 19:39) and Judy McMahon (30th, 20:48), Princeton was an outstanding effort, especially since most of them were not

(Continued on Page 1)

## Netwomen Nuke Army In 6-3 Start

by Maya Marin

Abshire's netwomen emerged victorious against Army in their first match of the fall season. The team played a tight competition on Sept. 21, winning an impressive 6 out of 9 matches, according to Coach Debra Abshire, who felt that the strength of the team contributed to the defeat of its first opponents.

As this is Abshire's second year as coach of the team, she is looking forward to a competitive season improving upon last year's 3-7 record. Last week, Abshire anticipated a good score against Army because of the team spirit and eagerness when the season began.

Leesa Shapiro '83 played a strong singles game and won both her sets with a score of 6-3, 6-0. Shapiro, who is the team's no. 1 tennis player, is part of a doubles team with no. 2 player, Jennifer Deutsch '84. This team defeated Army's doubles team in a pro-set with a score of 8-1.

Deutsch played a steady three-hour marathon match against Katherine Spaulding from Army. She commented, "There were many long rallies between us because my opponent was in good shape and moved well." Deutsch felt that she played tentatively and had to work harder to tire Spaulding by making her run the court more often. She also noted that this was Barnard's first game while it was already Army's third. Nevertheless, Deutsch won her match 6-2, 4-6, 6-4.

Deutsch believes that she and doubles partner Shapiro fit together and "move in sync" with each other. Although Deutsch and Shapiro are experienced players, they worked out a strategy to strengthen their game as doubles partners. They think alike when they play. With all this organization, it is no wonder that they defeated their opponents in only 20 minutes.

Co-captain, Karen Pantan '84, the no. 4 player on the team, lost to her opponent Lisa Layton, 6-1, 6-3. Pantan felt that she wasn't concentrating enough on the match and more practicing and conditioning will help her in the future. Pantan and Philippa Feldman '86 have been teamed up for the first time and play well together according to Abshire.

They defeated their Army opponents 6-2, 6-3. Pantan is looking forward to this year and improving her style under Abshire's coaching.

Feldman, the no. 3 player for the team, has been affectionately nicknamed "Flicka" by her teammates. They feel she has blended in very well and that she adds strength to the team. Whenever she wins a point or a set, the team cheers her on with a song and dance. Philippa "Flicka" Feldman won her match 6-0, 6-1.

Co-captain Amy Bruggho, Barnard's no. 5 player, defeated her opponent, Sue Mockfessel, 6-2, 2-6, 6-4.

The overall emphasis for Abshire's netwomen is strength and unity this season. This is one reason why Deutsch thinks that the doubles teams are winning teams.

She explained, "It's difficult for a tennis team to be united because of the competition within the ladder."

Some players were worried about losing team members from last year, but are compensating for this by striving and practicing hard every morning from 6:30 to 8:30. The only disappointment so far according to the team, has been losing Ellen Cassidy from the ladder because of the NCAA ruling in the beginning of the season. Although the team is strong, they still feel the loss of a good player.

On Wednesday, Sept. 30, Barnard's tennis team will play Vassar, a team Coach Abshire feels is more challenging than Army. Nonetheless, Abshire believes that the netwomen will come through with a competitive score.

## Barnard Intercollegiate Athletics Winter Sports

### Open Workouts And Tryouts Coming Soon

Open to all Barnard Women

**Archery**  
Mon. Oct. 4  
7 p.m.  
Barnard Hall  
Gym

For More Information, contact  
Athletic Office 208 Barnard Hall  
280-2085 or 280-2233

**Swimming  
& Diving**  
Mon. Oct. 4th  
6:30-8:30 a.m.  
Columbia Pool  
Dodge Fitness  
Center

**Fencing**  
Fri. Oct 1st  
1-4 p.m.  
Studio II  
Barnard Hall

**Basketball Tryouts**  
Mon. Oct. 18 5-7 p.m.  
Tues. Oct. 19 7-9 a.m.  
Wed. Oct. 20 7-9 a.m.  
Barnard Hall Gym

**Track & Field**  
Mon. Oct. 4th  
4-6 p.m.  
Barnard Hall

# Thesis

(Continued from Page 1)

President Futter in an interview with *Bulletin* talked about the senior thesis.

The writing of the senior thesis is the capping experience of the Barnard education and it's very important that an educated mind be able to assess complex issues in depth. There is no exercise on this campus that can come close to what the senior thesis requires our students to do.

For some the senior thesis does not present itself as an integral part of the whole. Most seniors don't really care about it, said Edith Shine, who will graduate next May.

I think it's baloney to have to write a thesis. Very few people benefit from the experience. People worry about it for four years and it gets to be the biggest headache. By the time you're a senior most people don't care enough to do a decent job. I'd rather get A's in my courses and just do an A job on the thesis and get it out of the

way. Shine suggested that undergrads consider Columbia's practice of making theses optional, and get together in advocating for a change if only to take some of the pressure off the whole experience.

Futter, on the other hand, said that when you've graduated there'll be no single experience that you look back on that has prepared you as well for some of the things you're going to be called on to do.

When you sit down in an office of whatever type and someone says to you, I'd like a memorandum on this rather than just spinning something out that's general and not terribly useful, the Barnard student will be far more likely to put together a piece of work that is well-researched, that is documented, that has substantiation underlying its general statements, and that makes sense. It will be well-written, well-organized, and there's nothing like this process in that context.



# Cross-Country

(Continued from page 11)

with the team last year.

Brose and Murphy were not running for Barnard yet. MacDonald had joined the cross-country team and joined the swimming team, and Desloge was just beginning to get into the initial stages of the great improvement which has brought her from the team's sixth scoring position last year to second this year.

It is precisely because she has so many new runners that Moore feels having a relatively easy first race is important. No one had the runners been practicing only a week, but for many of them, William Paterson was their first race ever. It was an important time, therefore, for them to get confidence in their running ability.

Both Brose and Desloge, who are locked in a friendly battle for second position on the team, far behind Wills, however, agreed with the coach, Brose, particularly who only began to run seriously in January of this year, praised this format.

I'm glad the first meet was a little dinky, she said, because I got confidence in running a cross-country course. Princeton was a little intimidating, but that's real cross-country.

Desloge, who by virtue of her one year's experience is a veteran compared to most of the team, agreed, saying, Last

year I wasn't blown away in our first meet either. If I had I probably would have dropped off the team.

Luckily she didn't, and so Moore has two bright prospects who have improved a great deal already and who she hopes will improve even more.

I think by the end of the year if we keep our wits about us, they'll be quite good, said the coach, meaning very competitive at States (NYSAAIAW Championship) and in finals at Ivies.

Moore is quick to add, however, that she doesn't want to put added pressure on Desloge and Brose, who have shown so much potential in such a short time. Therefore, she adds, For Ann, this has to be a building year, but she has real heart, and so does Maria, and eventually I believe they'll help pull together the gap between Ylonka and the rest of the team.

It is obvious in speaking to Desloge and Brose that each carries great respect and admiration for Wills' ability. They also appear to be committed to improving enough to begin to approach her times. Thus, a personal yet friendly chase has begun with in the cross-country team.

Meanwhile, spurred by this competition, the Bears have begun the season in an auspicious way and are now coasting along on this early momentum.

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**LESBIANS at BARNARD**  
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8:00 pm  
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israel experience,  
youth work experience needed  
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contact David at 252-2202

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**12:00-1:00 or 6:00-7:00**  
**306A Barnard Hall**