



STD Talk Evokes Awareness

By Suzanne Barbeau

Over twenty million people in the United States have a "social disease." With each passing year, a half million more are added to the numbers. In fact, "we could all be walking around with herpes and not know it," said New York psychotherapist Dr. Ruth Douglas Mann, at a news conference entitled "Herpes, Help and Health" on October 12.

Sexually transmitted diseases (STD's) afflict everyone, even children. Among the most prominent today is herpes, which can be classified into two main types.

Herpes I, or oral herpes, is generally characterized by sores in or about the mouth, or "everything above the waist." There is no cure for this type.

There is research currently underway on a potential cure for Herpes II, or genital herpes. Experimentation with a drug called Gossypol, a derivative of cotton seed oil, was originally begun in China in an attempt to find a male contraceptive. Now in Finland researchers are testing it for its effect on genital herpes.

When the sores and lesions which indicate herpes are not showing, the herpes is said to be in remission. However, said Dr. Mann, "you can still get herpes from someone in remission."

According to Dr. Camillo Gugliucci of the Barnard Health Service, this is not quite clear. The problem lies in that the disease may not necessarily be visible, even when it is not in remission. Therefore, an apparent lack of sores is no indication of whether herpes is present or not.

While the variety and preponderance of STD's is staggering, even more frightening is the rate at which they are sweeping the population. PPNG, often referred to as the "clap," which was introduced from the Philippines in 1976, is immune to penicillin, and can cause sterility. In the period from

January to July of 1982 there was an 88% increase in diagnosed cases of PPNG over the same period of time in 1981.

For the most part, Dr. Mann feels that a lid is being kept on the statistics, and she feels that this is very wrong. "People don't know the risks they are taking."

"There are even some doctors who advise their patients 'not to tell,'" she said, "and this is criminally immoral and unethical."

In the course of the conference Dr. Mann referred several times to the "balance of nature." Many of today's diseases cause sterility. Dr. Mann speculates that this epidemic might be, in some way or another, "one of nature's methods of population control," perhaps somewhat akin to plagues of the past.

She feels, as well, that this situation is possibly a "fall-out from the sexual revolution." Promiscuity is, after all, a major cause of the widespread occurrence of sexually transmitted diseases.

"I'm not saying we should make sex taboo, but that with sexuality should come responsibility. It behooves you to spend some time getting to know a person."

Founder of the Institute for Singles, Dr. Mann feels that discretion, commitment, and knowledge are three most important factors in a relationship. "My stance," she said, "is that you must take your time and know what you're doing. Remember, anyone who will be promiscuous with you is liable to be with others. And a condom is not adequate protection against the risks of a sexually transmitted disease."

In discussing promiscuity and singles in general, Dr. Mann referred to those whom she calls the "schizoid detached," people whose fear of closeness causes their loneliness.

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A workshop session during conference titled "Asian Students in Action" held last Saturday in Ferris Booth Hall.

Asian Conference Promotes Intercampus Communication

By Lulu Yu

Though still a minority in this country, Asians have become a most conspicuous minority that demands more often than ever to be seen, heard and respected. There is a saying that three Englishmen form a club. The same can probably be said of Asians on college campuses. More and more American colleges have at least one Asian organization. And these organizations have in recent years come to ally themselves with their counterparts in other colleges and an almost nation-wide network has been formed.

While a Taiwan student group may have absolutely nothing to do with a mainland Chinese group, or a Japanese students group may be having some subtle rivalries with a Korean group, Asian students are usually able to put aside their national differences when they co-exist in an Asian group, where they have the common de-

nomination of being Asian.

Steve Minn, president of the 300-strong Asian Students Union of the Barnard-Columbia community, said there were rarely nationality conflicts among members because most of them saw themselves as Asian-Americans rather than Asians of select groups (like Chinese, Japanese or Koreans). "We focus on the issues that Asian-Americans face, and the problems that we have usually arise from personality conflicts," he remarked.

Most Asian student groups belong to regional student unions which organize get-togethers for their member colleges to promote interaction among Asian students

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Panelists Project Into The 21st Century

By Lydia Villalva

Economic, social, and political problems as they relate to the population of developing countries were among the issues discussed at a seminar held October 12 at International House. Entitled *Population, Employment and Income in the 21st Century*, the seminar was the second in a series of four and is part of the International Student Program.

The program, coordinated by Planned Parenthood of New York City, is designed to give the approximately 19,000 foreign students studying in New York City an opportunity to acquire leadership skills and knowledge in the area of population. According to Kelly Lopez, program coordinator, particular emphasis is placed on giving "future leaders an opportunity to appreciate the interplay between population statistics and theories of social and economic policy-related issues." Lopez added

that the program is the only one of its kind, not only in the United States, but in the world.

The series of seminars is based on *The Global 2000 Report to the President*, which was commissioned by the Carter Administration to study the relationship between population and various natural, man-made, and economic resources.

The panel of speakers included Dr. Joachim Singelman of the United Nations Population Division, Dr. Eva Friedlander, Assistant Professor at SUNY Stony Brook, and Dr. Irving Leveson of the Hudson Institute.

Singelman addressed the shift in labor from the industrial and occupational sector to the service sector. The sector provides all services in an economy, or all goods which are not tangible. As a result of this growth in the service sector and the simultaneous world-wide decline in the agricul-

tural sector, Singelman speculates that the availability of work is likely to dominate future discussion of social policy.

The labor status of women in India was discussed by Dr. Friedlander. Her firsthand observation of Indian women, as well as the resurgence of female infanticide and the killing of wives by in-laws, supported her statement that the status of the women of India is actually worse than it was in 1947, the year that India made its commitment to work for the equal status of its women.

Dr. Leveson noted the technological advancement which is taking place globally. He added that, given time, this advancement will lead to the economic stability in developing countries. He acknowledged that while the problems of developing countries often call for short-term solutions, decisions designed for the long-run

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3 Protests Against Elimination of Greek Program

To the Editor:

I was distressed to read your article of October 6th titled, "Modern Greek Program to be Eliminated." I believe there are some excellent reasons why Modern Greek should remain a part of the Barnard course curriculum. First of all, it provides an opportunity for Greek-American students at Barnard as well as Columbia to firm up their knowledge of Greek and fulfill their language requirement. It also gives students interested in Ancient Greece and Classics a chance to gain at least a working knowledge of the language for study and travelling in Greece. Given the fact that Barnard is one of the very few colleges offering Modern Greek at this time, I think the course should be considered a valuable asset in furthering the college's image as a place with an interesting and diverse course curriculum. The availability of Modern Greek at Barnard was, in fact, my main reason for coming here.

I hope that a way will be found to continue Modern Greek at Barnard so that

all students who love the language and culture of Greece can continue to study this rich and beautiful language.

Sincerely,
Louise D. Townsend '86

To the Editor:

Your article, "Modern Greek Program to be Eliminated" (October 6), exposed yet one more attack against the humanities on the Columbia University campus. The decision to eliminate the Modern Greek program demonstrates the University's lack of social conscience and commitment to the New York community, which has the largest Greek population in the United States. Moreover, to deny students the opportunity to study a living language with a rich literary tradition is to shrink from commitment to the very goals of a liberal education.

Diana Delia
Graduate School of Arts and Sciences

To the Editor:

The *Bulletin* should be commended for Ms. Yu's very informative article entitled "Modern Greek Program to be Eliminated" (October 6, 1982). Her article not only deals with the immediate issue—the existence of the Modern Greek Program—but goes beyond it to raise serious questions about the University's priorities.

The mere thought of Columbia University, a supposed institution of education, allowing an entire instructional program to die is incomprehensible. But, as Ms. Yu pointed out, that it "can't afford" to do, because it "can't afford" to continue the program. This, in turn, only causes one to wonder whether the new Low Library steps, Uris Terrace, and other unnecessary building projects, into

which the University pours thousands of dollars, come before the educational needs of its student body. The University gladly gives the Undergraduate Dorm Council over a thousand dollars per dorm for parties. It can afford to support beer blasts and happy-hours, and yet it is too poor to fund worthwhile efforts.

Although I'm taking Modern Greek to fulfill my language requirement, I will have completed the requirement when the proposed "elimination" takes place. However, I would be disappointed to see the Modern Greek Program folded; the work is not easy, but the educational opportunities are great. Perhaps the University should realize its own reason for existence and not "shelve" the Modern Greek Program.

Paul J. Conomos
C.C. Class of 1985

Beginning Class Should Start At The Beginning

To the editor:

I am a sophomore at Barnard, and I'm loving every minute of my education here. But an incident in the dance department distressed me, and I felt that you should know about it.

Last year, when I selected my physical education class for this semester, I chose Ballet A, taught by Sandra Genter. The course listing stated that dance experience was required for Ballet A, but I went ahead and signed up. I felt that Modern Dance A, which I took with Cynthia Novack last fall, would qualify me for ballet.

This fall, I entered ballet, only to be told after a few sessions that I should leave the course! Ms. Genter felt that teaching the rudiments of ballet was useless, and had expected that we knew them prior to taking her course. She explained that I was too slow for the class, and recommended that I drop ballet. As I did not wish to create a major confrontation, I transferred into Yoga C.

However, I am violently opposed to

Ms. Genter's belief that teaching the basics of ballet in a beginning class is wrong. If one cannot learn the rudiments in a class for beginners, where can one expect to find them? Barnard College is not a conservatory for dancers. It is a liberal arts college, based on the concept that people should learn about a wide variety of subjects which they have never before encountered. I therefore believe that a beginners class should start at the beginning, and cater to all students, not just those lucky enough to have prior dance experience.

Furthermore, I have always dreamed of studying ballet, and longed for this opportunity. When Ms. Genter told me that I should leave the class she poked a hole in one of the dream balloons in my heart. Such a rent is not easily mended. I hope that Barnard will change its policy and offer a Ballet A class that is open to all students—not just the experienced elite.

Sincerely yours
Cynthia Kuttner

Bear Essentials

HOW TO PREPARE FOR EXAMINATIONS: Professor Youts will lead a discussion on Thursday, October 21, 12-1 p.m., 302 Barnard.

SUMMER CREDIT: If you have completed a summer course for which you expect to receive degree credit, it is essential that the Registrar have in your file the Barnard application form bearing advisers' and departmental approvals and a copy of the official transcript. The latter is sent only on the written request of the student. This procedure applies to Columbia summer work as well.

MAJOR FIELD DAY: Circle Friday, November 12, 2-4 p.m. on your calendar. Additional details in next week's column!

SECOND SEMESTER SOPHOMORES: Students who are now second semester sophomores, and any

JUNIORS WHO HAVE NOT YET DECLARED A MAJOR should see their class (or transfer) advisers by Monday, October 25. Requirements and points toward graduation already completed, and remaining, will be recorded on an "audit" form, a copy of which will be kept by the student and a signed copy sent to the major departments before program planning for the spring term.

ALL ACCOMODATIVE AIDES interested in working for the Office for Disabled Students who have not attended a mandatory awareness training session please come to 8 Millbank or call x4634 to register for one of the remaining sessions, Thursday, October 21, 5-6 p.m.

*Important information provided by the Student Services office as a paid announcement.

Barnard Bulletin

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Bulletin wishes to remind all potential advertisers that the deadline for submitting advertisements is Thursday, 5 pm for each Wednesday's issue.

Asian Conference Promotes Communication

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from different campuses. The East Coast Asian Students Union (ECASU), for instance, has had numerous events and conferences since its inception about five years ago.

According to David Ho, a Princeton student and the president of the ECASU, the union "exists to promote inter-campus communications and activities, to provide a base of support for the different Asian student organizations, to provide a pool of resources for those who need it, and a forum where we can interact with each other." But he quickly added that such a statement of purpose was not adequate.

"A pragmatic and realistic goal of ECASU," he continued, "has been the training and education of potential leaders for the future, while always seeking to advance toward the more idealistic goals." He said that presently the ECASU has about 15 members, seven of them, "active core colleges."

The most recent endeavor of the ECASU was a day-long event titled "Asian Students in Action" which was held in the Ferris Booth Hall on Columbia campus last Saturday. It was a conference co-sponsored by the ECASU and two Barnard-Columbia groups—the Asian Students Union and the Asian Journal. About 200 people from over 20 colleges attended the conference, and 500 people showed up at the party after the conference. According to Minn, one of the coordinators of the event, the turnout was extremely favorable as they only expected 150 people for the conference and 350 for the party.

Ho said invitations were sent to 50 colleges and he expected as many as half of them to attend because the location of New York City was an attraction. A large



Asian students from over 20 colleges at a buffet lunch featuring cold cuts and salad American style.

number of attendants came from the New York and Boston area, but there were representatives who came from Maryland, Ohio, North Carolina and as far away as California. Several graduate students and Asian activists were also present.

A similar conference was held at Harvard University last April. While Saturday's conference ended with a successful party which appeared to be the major attraction of the day, the one at Harvard began with a poorly-attended disco. Ho said he did not believe Columbia was a "party school" but he did notice that some schools favor parties more while events like dinners and cultural shows are more popular among others.

The title of this conference seems quite appropriate as one sees the coordinators hustling and bustling trying to make the program run smoothly, and the enormous crowd of attendants moving from hall to hall and room to room to participate in the various activities from 8:30 in the morning 'till past midnight. There were speeches, a slide show and discussions, interspersed with three meals, and a photo exhibit of "Not on the Menu" by the Asian American photographer Corky Lee.

The focus of the discussions was on the problems of Asian-Americans, the issues examined included the similarities and differences between American-born and foreign-born Asians, their identity and image and the changing role of Asian women. Many agreed that there was no way to categorize American-born and foreign-born Asians and that to do so would be to stereotype them. One fundamental step to bridge the gap between the two, it was suggested, was to make friends with one

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Reflections of an Asian-American Student

The following is the full text of a speech made by Lynn Yokoe during the conference titled "Asian students in action." Yokoe is a student who concentrates in Asian-American Studies at Hunter College.

Asian student activism—the topic for my keynote address—is something that's very important to me, so I'd like to share some special moments and personal insights which have changed me in the Asian student movement. Things that have resolved me into believing that I must be part of a movement which strives to uphold the dignity and equality of my people—and all people.

I bet a lot of you are thinking "heavy duty... sounds pretty political." Well... it is!

It's like tutoring in Chinatown because you remember what it was like when you first came to this country and all the kids in junior high school made cracks at the only Chinese in the school—and you never fought so much in your life. Or when you see movies being advertised with Fu Manchu and Charlie Chan, and you think to yourself—I have never in my life seen a Chinese look like that. Or when you realize that your best friend, who's Asian, is your best friend because she understands you so well, and you know that even in silence that she supports you—she's gone through the same experiences. Or the last time you saw your grandmother and you wish you had been able to speak to her—to tell her you respect her so much for struggling so hard. They farmed 69 years here and they still never owned a piece of land. But you were never able to learn Japanese and you never

even knew about the camps until you went away to Ohio to go to school. I would like to tell grandmother that I testified for her and Ojichan at the commission hearing last year...but it was too late. To tell her that I will do everything I can to end the racism and oppression that she had to face in her life as an Issei in America. She would understand.

To feel this way, to look around ourselves to the experiences of others and wanting to change our collective situation—is to be political. We have to redef... to understand more about what is politics for Asian people and what politics means to us.

Getting together and having home/family feeling. Speaking Chinese together and being at ease. Running around like crazy to pull last minute stuff together for that Asian banquet in the dorm and worrying to death the night before the Annual Asian Cultural Festival 'cos the person who was supposed to pick up the costumes for the Filipino dance group forgot and no one knows if it's open on Saturdays. Looking behind you as far as you can see, hundreds and hundreds of thousands of people marching for nuclear disarmament...uniting together with our friends, in our student organizations, within the community and in the overall progressive movement—every day we're making changes. Today's conference itself is testimony to the growing strength of the Asian student movement.

You may be wondering, how did she ever get involved in all of this? Why is Lynn Yokoe always handing out leaflets on

Asian events and selling papers on Third World and progressive people's struggles? Well, you see, I was a high-school pom-pom girl. I got my A's and became an officer of more clubs than I care to remember. Then I ran and took out my frustrations on the hockey field—and believe me, I hit that ball hard. I pushed myself to the limit in workouts for the swim team and had fractured bones more times than not from gymnastics. Sounds like your good old American success story? You could say I was accepted, but I really felt I wasn't. You could say I never was denied anything—but personally I felt that I was missing a lot. There were five Asians in my high-school of 2,200.

When I went away to college, for the first time I began to look around myself and my particular situation and upbringing. A lot of Asians growing up did not have the options that I did. I was able to look back on my life and put a lot of things into perspective. I read *Roots*, went to the big city and I learned a lot. Things are not equal. Asians are not equal. We face racism and lack of respect, subtle and not so subtle. The Chinese Exclusion Act. Japanese concentration camps, Filipino labor camps...were not just "isolated mistakes"—unfortunate blemishes on the clean, white pages of American history. Even today in school, our literature and people's culture is "non-western," not Asian with a heritage of its own. Our languages do not even fulfill the core requirements in colleges. It is up to the student organizations to promote respect in our culture and history. For some of us, our white classmates cannot understand why we have to

be so "separatist" and "exclusive" by having Asian friends. These things changed and shaped me into the student I am today.

Many of us in school, we see our parents working two jobs—harder than any people you know—and never have a break. Their hopes and pressure are on you. We work, we study, we meet friends, and we care... so we have to make changes, in different ways, to different degrees...each and everyone of us has to get involved. So we set priorities, which is important but it's easy to get into compartmentalizing your life—should I be "committed" and go to an ASU meeting or study for that EE test next week or just cool out and relax. We end up dividing all the important things in our lives and in our clubs—should we be just social or political or cultural—pitting one against the other. Asian students must and can do all the activities that fulfill us as people. And our Asian student organizations have to reflect those different aspects of ourselves.

Some of us here today are new to things and some of us have spent a lot of thought and gained experience. But today we are facing new challenges as the Asian student movement grows. We are controversial and this is a good sign. It means we're reaching people, and hitting at the truth—however burned it may be. We have to learn from each other, train each other and build the strength and leadership of our people. Collectively we will continue to change society—its perceptions, its reality. Sounds ambitious? Never. We're just beginning, but our whole lives are ahead of us and the future is ours.

Blood Drive Attracts 173 Donors and Turns Away 50

By Lulu Yu

Barnard's two-day blood donation campaign wound up last Friday with about 200 pints of blood, the minimum amount required for the New York Blood Services to come to carry out the transfusions, said Joe Tolliver, director of College Activities.

Ramona Romero, Undergrad's Officer of the Board, who is in charge of the campaign, reported that there were 173 blood donors, including 52 Columbia men and several faculty and administration members. 50 people were turned away, most of them for health reasons; some had certain blood deficiencies, a few did not reach the minimum weight of 110 pounds, and two could not produce proof of age (17 is the minimum age).

According to Tolliver, one third of the blood supply in the metropolitan area is bought from Europe. Tolliver said the idea of a blood drive on campus was first brought up by President Futter during the summer. He said he began to seek student interest in the matter and when Romero volunteered to undertake the task of coordinating, he made arrangements with the Greater New York Program to come to Barnard.

Romero said she took up the responsibility because it was not only a very meaningful job, but also a necessary one at Barnard. She said the campaign was suc-

cessful although the turnout was 27 short of the target of 200. One problem that she and her two co-chairmen had, she added, was that many people signed up and made appointments for blood transfusions and then did not show up.

21st Century

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may prove more successful.

All three speakers stressed that the changes taking place in the world have affected the rate of world development. Developed countries have seen a levelling-off of population and technological growth while developing countries are experiencing enormous population growth and technological advancement. The potentially adverse long-term effects of economic and social policy is the problem currently faced by developing countries and is the topic addressed by the International Student Program seminars.



CONGRATULATES THE WINNERS OF THE SPECIAL FALL ELECTIONS:

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 and all those not mentioned who pollwatched and helped out behind the scenes

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Notes From



In an era when the journalistic integrity of commercial publications has compromised its values for the sake of turning profits, disgruntled readers turn to college and other non-profit publications in the hopes of getting news with "just the facts." But an article which appeared in the Wednesday, October 13 issue of Columbia's *Spectator* attempts to stir the kind of unsubstantiated scandal which typifies sensationalist writings.

On Friday, October 7, Wendy Ackerman, a *Spectator* reporter, met with members of the Undergrad executive board as well as the director of the newly formed Barnard Bartending Agency to discuss many new endeavors such as the Student Store, new clubs, and Undergrad goals. We had been hoping that the interview would produce an article which would focus on Undergrad and its plans for the year, drawing emphasis to two of the very latest enterprises, the Bartending Agency and Student Store. Undergrad has made a concerted effort to become more accessible to all of its students, and the new activities provided by Undergrad and the clubs under its auspices are designed to accomplish this goal and to increase the services available to the Barnard community. An article drawing attention to these goals, it seems to us, would have been mutually beneficial to *Spectator*, Undergrad, and the university community.

But instead of focusing on the positive aspects of Undergrad's new year, the *Spectator* chose to let sparks fly by forging a declaration of war between the Barnard

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and Columbia Bartending Agencies. The truth of the matter is, simply, that the Barnard Agency has been created as an alternative to, not as competition for, the Columbia Agency. Its aim is to create a specialized group of well trained and thoroughly competent bartenders. It is not hoping to achieve these ends in a war of attrition with its counterpart across the street.

Progressing in our efforts to increase contact with students, Undergrad has run an extremely successful blood drive. This is the first time in several years that such an activity has been held at Barnard, and its continuation on a semester basis seems assured. The New York area cannot fulfill its requirements for blood through domestic donations and must import a good deal of blood from Europe. The commitment of the College community to help remedy this situation has been exemplary. The students of Barnard and Columbia Colleges as well as the faculty and administration of Barnard who donated blood should be thanked by everyone for their concern and dedication to the health of New Yorkers.

Asians

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another. Some felt that identity and image awareness was a self-imposed problem. "I don't really experience any problems being an Asian-American; I think they are making a big deal talking about identity and all that," remarked an American-born Chinese from Harvard.

In an effort to involve as many Asians as possible to join in the day's event, the sponsors invited a number of Asian community groups to set up information tables

to publicize their functions. An impressive variety of groups ranging from a Filipino photography workshop to a group which calls itself "friends of atomic bomb survivors" showed up with stacks of information materials. Minn, who is also on the executive board of the ECASU, said the union has always wanted to involve more Asian groups other than those of the Chinese, Japanese and Koreans, but it was difficult because other Asian groups did not have large followings or strong organizations.

Social Disease

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For information and counseling, Dr. Mann recommended the following services and organizations:

Herpes Hotline
1-800-227-8922

Herpes Handbook
c/o Oregon Health Service University
L-220
Portland, Oregon 97201 (\$2.00)

"New Day Foundation"
Box 267
Framingham, Mass 01701

Dr. Mann is currently writing a book which she will call "Help," based on 15,000 questions she has been asked, and answers she has given. Her movie on the subject will be shown Nov. 7 on Channel D, at 8:30. You can write to her c/o ETC Studio, 110 E. 23rd Street, N.Y. N.Y. 10010.

JOIN BULLETIN

Join Bulletin

FEATURES/REVIEWS

By Sophia Faskanos

With such a plethora of experimental dance groups in the city, exactly what type of movement one will see at a performance is quite unpredictable. Given the wide scope of audiences' dance preferences, the appeal of avant-garde choreography is seldom all-inclusive. But Jane Comfort's "Incorrect Translations" is a work which addresses balletomanes, modern aficionados, and Broadway buffs alike. The piece premiered Tuesday, October 12th at the Bessie Schonberg Theater and in the hour-long performance captured the essence of contemporary dance.

Comfort has invented a work in which dance is uniquely set to the rhythm of speech. The text is spoken, at times chanted, to the varying beat of a tom-tom. The movements adhere to the percussion patterns which, combined with the speaking, project a pseudo-lyrical timbre. Comfort moves between choreographing symbolic gestures corresponding to the words, and formal dance mirroring the sound.

Like many contemporary choreographers, Comfort extends dance beyond its conventional definitions. She has not, however, purged her choreography of all vestiges of standard dance styles. Hers is a conglomeration of modern technique, balletic steps, jazzy hip swivels and fast footwork, interspersed with walking, running, stamping, jumping, acrobatics, mime, and hints of soft shoe. Especially characteristic of Comfort's style is a relaxed upper body and, with the exception of the muted sections, minimal choreography of arm positions.

While the pace accelerates and retards, the dancing never loses its vivacity. The moving, chanting, and beating of the drum create a powerful magnetic pulse drawing the audience into the dance. The upshot is a dissolving of the boundary between spectator and performer. Furthering this feeling of unity and enhancing the viewer's vicarious experience is the proximity of the dancers because of the absence of a stage. The audience is tacitly invited to become part of the event.

Comfort's talents are not only those of a choreographer. As a dancer she demonstrates an impressive command of every movement. In "Incorrect Translations" Comfort executes the steps with precision and sharpness, never faltering in her con-



Jane Comfort

Incorrect Translations

Blends Movement and Sound to Portray Gray Nuances of Life

trol. She dances with composure and concentration exuding a confidence in her abilities. Energy is directed into each flick of the foot, bend of the arm, turn of the head. Consequently, Comfort's dancing radiates not only mastery of technique, but enthusiasm and heart. Her performance has no rough edges but is polished to a fine

lustre. Dancing with Comfort are Chris Burnside, Karen Callaghan, Terry Creach, Mary Forlenza, and Ann Papouls. They too project verve and self-assurance into their performance, although it lacks the same finesse as Comfort's. The ensemble does work commendably well together.

By Sabrina Soares

The Barnard College Theatre Company's production of Christopher Fry's *The Lady's Not For Burning* was performed throughout last week at the Minor 14tham Playhouse. Fry's comedy composed of whimsical musings and medications and intricate word plays was directed simply and successfully by Rhonda Rubinson. Rubinson kept the action primarily down stage, using the simple and well designed set by Brian Aldous and the small perimeter of the stage to maximum effect. The ensemble of actors delivered their often tongue twisting lines with clarity and understanding.

Set in or around 1400 but written in the late 1940's, Fry's play combines modern sensibilities with a medieval background. Within the first act the two leads, Jennet Jourdemayne and Thomas Mednip, are in

custody in the sleepy town of Cool Clay, much to the chagrin of the mayor, Tyson and his sister Margaret who have an engagement to celebrate. Jennet has been accused of practicing witchcraft, a charge she denies vehemently. Mendip, a charming would be anti hero, wants to be hanged, although he cannot convince a soul that he is either the devil or a murderer. David Rosenberg as Thomas gave a strong and convincing performance. Delivering lines like "And palingenesis has come again with a hey and a ho. The indomitable perseverance of Pere-phone became ludicrous long ago" with perfect aplomb, the actor imparted an irreverent spirited reading that is essential to the portrayal of Mendip. Amy Glyde as Jennet similarly handled her role with ease.

The sub-plot of the comedy involves the multiple courtships of Alzon Fhot and the rivalry between the Devize brothers.

Comfort capitalizes on their strengths in her choreography, thereby eliciting a fairly consistent quality in their dancing.

Complementing the dance is the text written by Comfort, excepting the last section written by Maneco Bueno. Talong phrases as commonplace as "give me a break be sure are you nervous?" Comfort creates another meaning, or more accurately, reveals their underlying significance when used in certain contexts. Her double entendres emerge through continuous rambling which incorporates word associations, rhyming, and Freudian slips of tongue. Comfort examines the use and misuse of language, the inconsistencies of speech, its susceptibility to misinterpretation, and its potential for deceiving. The work also serves as a statement concerning the confusion of our daily lives and the reality with which we come in contact every day.

Midway through the performance, Comfort walks onto the empty dance space and chants the text: "Stop and shop park and walk sink or swim do you think they're kidding? Is that what you want? Be sure that's right. That's right that's wrong be sure." Through seemingly nonsensical tongue twisters and angles, Comfort shows that all is not black or white.

Echoing this idea and the subtlety of language—its meaning and non meaning—are the slight costume changes throughout the work. All the dancers are clad in black and white apparel consisting of any combination of leotards, tights, pants, blazers, and shirts. This clothing is changed and sometimes traded back and forth back stage. Sometimes the changes are obvious and other times almost imperceptible. What Comfort underscores are the gray nuances inherent in her text.

By the end of the performance, the speaking melts in with the rhythm of the dancing. The theme of incorrect translations is enveloped in a total synthesis of movement and sound. One leaves the theater with the discovery that Jane Comfort's "Incorrect Translations" are ironically quite correct.

"Incorrect Translations" was commissioned by Dance Theater Workshop of the Tuesday Project. The remaining performances are October 23 and November 2 at 8:00. For reservation, call 924-0077.

John Regan (Ni hola, Devize) and Scott Whitehurst (Humphry Devize) were the feuding siblings and Elliot Friedman (Habibie Tyson) played the put upon mayor and long suffering uncle. Beth Culhane (Alzon Fhot) and Remma Shapiro (Margaret Devize) were simply wonderful. Beautifully costumed and sporting an amusing, earthy walk, Ms. Shapiro was convincing, indeed as the mother of two young men. As the foolish chaplain, Sam Ragozin deserves mention. He demonstrated a true comedic flair and his antics with his wife, enhanced the second act. Although brief, Jon Hellers' appearance as Skippy was equally humorous.

The skillful, delicate lighting by designer Jennifer Herrick complemented the play well. The entire company gave a professional and delightful performance proving that you need not travel downtown in order to enjoy yourself at the theatre.

Lady's Not for Burning Lights Up the Stage

On Broadway

Although hampered by high prices & artistic conservatism, the new season looks promising

By Dorothy Kaufman

Expectations are running high for the new Broadway season which has recently gotten under way. Hopes for success on the Great White Way are even higher than in former years because last season was a disappointing one. Although the accumulated profits reached new peaks, this was a result of the expensive ticket prices rather than any new significant development in theater attendance. On the contrary, for the first time in a long while Broadway attendance dropped noticeably last season and the theaters heavily depended upon the TKTS Booth in Duffy Square and on the "two-fers" in order to fill the houses.

There were not many hits last season. For example, until Tommy Tune's *Vine* came along it seemed as if Mike Bennett's *Dreamgirls* had a virtual monopoly on all the Tony awards pertaining to musicals. While both *Vine* and *Dreamgirls* did win Tony awards (with *Vine* taking the coveted Best Musical of 1982 award) and both continue to do excellent business, few people, audiences and critics alike, have bestowed unqualified praise on the shows. One heard a lot of grumbling about the lack

of good shows competing for the Tonys, and that *Nine* and *Dreamgirls* won by default.

Another disquieting factor on Broadway is the relatively recent phenomenon of the \$40.00 top ticket price. This has brought about disturbing consequences which affect not only Broadway, but American theater on the whole too. Since people are paying so much money for a play or musical, there is a great pervasive desire to "get your money's worth." Mere adjectives such as "good" or "enjoyable" no longer suffice to entice people to buy tickets. A show nowadays must dazzle and overwhelm the audience. It must be visually stunning like *Dreamgirls*, or have a highly unusual story like *Amadeus*, or seem a major theatrical event like *Cats*. Content has all too often given way to razzamatazz.

What is worrisome about this development is that only those shows which become "hits" can survive on Broadway. A show becomes either a *Rage* or a *Bomb*. Off Broadway is increasingly important in the quest to discover and to nurture fledgling playwrights, but that subject deserves another article all to itself.

The fear of financial failure (failure on Broadway is always costly) has led to artistic conservatism. It is not surprising that young playwrights are less willing to break with tradition and develop innovative material or that producers are relying heavily on star names and proven plays. Elizabeth Taylor, Richard Burton, Colleen Dewhurst, Eva Le Gallienne and Jane Alexander will be appearing in plays by Tennessee Williams, Noel Coward and Neil Simon to cite only a few names.

With certain exceptions, this season does not promise much that may be termed "innovative" or "original." Musicals and light dramas far outnumber the "serious plays" which producers are often loathe to finance without the security of star names.

Still, in spite of the new conservatism and the ever growing price of theater tickets, there is always an undeniable excitement in attending a Broadway show. Broadway continues to be the Mecca of American theater.

The following are highlights of what to look out for in the coming Broadway season.

Musicals

Broadway has experienced the first flop of the season with the Betty Comden Adolph Green musical *A Doll's Life* which closed after a few performances and lost over three million dollars.

The same fate surely does not await the latest London import *Cats* which opened on Oct. 7 to very good notices. The musical is based on T.S. Eliot's *Old Possum's Book of Practical Cats* and promises to engulf the audience in a magical world of felines from the moment one enters the drastically redesigned Winter Garden theater. The show is already sold out until March with standing room through November. The composer, Andrew Lloyd Webber, has two other musicals currently running on Broadway, *Evita* and *Joseph and the Amazing Technicolor Dreamcoat*. Trevor Nunn, the director, has already brought us *Nicholas Nickleby*.

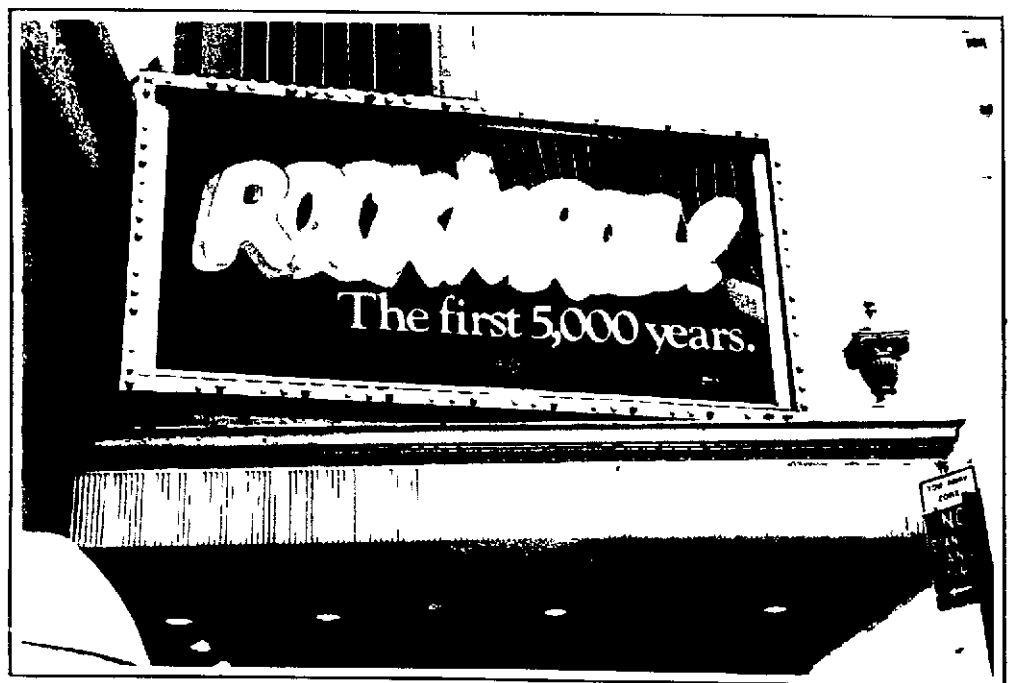
The famous magician, Doug Henning, will be returning to Broadway in a musical called *Medley*, based upon the legendary character. Henning was last seen on Broadway in a musical appropriately entitled *The Magic Show*. In his new venture, Henning promises spectacular scenery and, of course, wondrous magic. (Opening Dec. 19, Alvin Theater).

The award-winning Tommy Tune is both choreographer and director of *My One and Only*, a new version of the George Gershwin musical *Funny Face*. You'll re-

member Tune's co-star as the woman who made skinny fashionable. *Twiggy* (Theater and date to be announced).

The title speaks for itself in the multimedia musical called *Rock & Roll the First 5000 Years* (St. James Theater, week of Oct. 18).

The well-known black writer, Tom Morrison (author of *Song of Solomon*) will be writing the book of a musical which features the music of Jelly Roll Morton and Scott Joplin called *New Orleans: The Storyville Musical* (Theater and date to be announced).



Comedies

Angela Lansbury was last seen on Broadway cooking barber shop customers into pies as the scheming Mrs. Lovett of *Sweeney Todd*. This year she portrays another enterprising lady in a new comedy by Jay Presson called *A Little Family Business*. (Martin Beck Theater, Dec. 2)

Beth Henley is a talented and lucky woman indeed. In 1981 her first full-length play, *Crimes of the Heart*, won the Pulitzer Prize for drama. Her new comedy, *The Wake of Jamey Foster*, takes place in a small Mississippi town, a locale which the Southern playwright knows intimately. (Eugene O'Neill Theater, Oct. 14)

The husband and wife team of Anne Jackson and Eli Wallach may be seen in two one-act plays by Murray Schisgal called *Twice Around the Park*. (Cort Theater, Nov. 4)

The indefatigable Neil Simon will be offering *Brighton Beach Memoirs*. After the critical and financial disappointments of Simon's most recent Broadway ventures,

Fools and Little Me, audiences are hoping for the return of the old Simon wit. (The opening is set for March Theater to be announced).

One of the most glamorous star couples in the world, Elizabeth Taylor and Richard Burton, will be starring in a revival of Noel Coward's *Private Lives*. The play is the first in the series of a three-show "season" which is being produced by Taylor and her friend, Zev Bufman. One can order a subscription for three shows (the other two to be announced), the prices ranges from \$65.50 to \$105.00. "It's not a staggering sum," Bufman was quoted as saying in the *Times* recently. "These are event plays—We won't do anything without big names—headliners." (Lunt Fontanne Theater, May 5) (Until then, you can enjoy a splendid revival of another Noel Coward comedy, *Present Laughter*, starring George C. Scott at the Circle in the Square). There is also word that Taylor will be seen in Tennessee Williams's *Sweet Bird of Youth* but details about that are slow forthcoming.



Drama

One of our leading theatrical couples, Jessica Tandy and Hume Cronyn, will be together in a play called *Foxfire*, based on books of Appalachian folklore of the same name. Cronyn co-authored the play with Susan Cooper. (Ethel Barrymore Theater, Nov. 10)

Jane Alexander stars in William Gibson's new play, *Monday After the Miracle*, which deals with the unusual relationship between Anne Sullivan, her husband, and Helen Keller. Alexander plays Annie Sullivan and Karen Allen, best known so far as the gutsy heroine of *Raiders of the Lost Ark*, will be Helen. (Theater to be announced, early Dec. opening)

Eva Le Gallienne returns to Broadway in her own 1932 production of *Alice in Wonderland*, one of the few revivals of the current season. She will direct and also assume the same role as she did 50 years ago: the White Queen. A cat and a pig are rumored to be in the cast. (Ambassador Theater, Dec. 22)

One of the truly great ladies of American theater, Colleen Dewhurst, can be seen in the recently opened Ugo Betti's *The Queen and the Rebels*. The play has received almost uniformly bad notices, while Dewhurst's performance remains a study of what to do correctly in acting. (Plymouth Theater)

London Imports

In addition to the musical *Cats*, there will be at least two dramas imported from London's famed West End.

"Others heard the warnings. He only heard the music," says the advertisement for the new play by C. P. Taylor called *Good*. The play is being performed by the Royal Shakespeare Company who brought the extraordinary *Nicholas Nickleby* to Broadway last season. It stars Alan Howard, an actor who received all the major awards in Britain for his portrayal of an intellectual who becomes seduced by the Nazi movement. (Booth Theater, Oct. 13)

Ellen Burstyn returns to Broadway in *84, Charing Cross Road*, a play based upon the novel by Helene Hanff. It deals with the relationship covering three decades of correspondence between an American author and a British clerk. (Biltmore Theater, Dec. 5)



By Genine Lederberger

It was a period of opulence and expansion. It was the time of the great high that inevitably precedes the great crash. The burgeoning entertainment industry born with the new century was beginning to blossom. Motion pictures were rolling. The time was right for Samuel "Roxy" Rothafel, one of the most innovative theatre managers of his day, to fulfill his dream of building a chain of magnificent Roxy theatres.

Now, fifty-odd years later, Steve Martin of 50/50 Productions has grabbed hold of the stuff that dreams are made of, and is reincarnating Roxy's Midway theatre. Once dubbed "The baby Roxy" for its scaled-down similarity to the big Roxy, the old theatre at 74th & Broadway is now simply known as the Beacon, gaining its title from the airplane beacon perched atop its roof. Martin has already invested over \$500,000 in the restoration of the once-glamorous theatre, and predicts a total cost of \$2 million before the job is done.

In 1929, the Beacon was one of the grandest motion picture palaces in the country. But as the dim years of the Depression darkened the stages of American theaters, the once buoyant Beacon barely managed to keep afloat. The passing years saw the decay of the majestic theatre into a second-rate movie house. By the time it was designated a New York historic landmark in 1979, the Beacon had deteriorated to little more than a receptacle for wrestling matches, kung-fu exhibitions, and rock

concerts. When Martin took on the responsibility of rejuvenating the Beacon almost one year ago, he did not calculate the full extent of that commitment. "If I had to do it all over again, I wouldn't," he admits. "It's worn me down." Actually, when Martin first stumbled upon the Beacon, he had no intention of becoming embroiled in a large-scale rehabilitation, but simply deemed the theatre an appropriate place to conduct his concert and production work. "I was doing concerts all over town," he explains. "I had just made the move from East Side to West, and one day while walking past the Beacon, it struck me as a convenient place to hold a concert."

Well situated, (it is just up the street from the "Little Times Square") at 72nd and Broadway, the Beacon occupies a central position in the invigorated environment of Manhattan's Upper West Side.

Spacious, it is most certainly. The 2,657 Beacon theatre seats can effectively accommodate the crowd of your choice.

Convenient, though, is hardly the epithet appropriate to the Beacon theatre Martin found one year ago. "My concert was a disaster," recalls Martin. The *The Solid Gold Rock and Roll Show* featuring the Shirelles, the Drifters, and Little Anthony, was held on Sept. 12, 1981, in a not-so-solid theatre. The years of neglect and disuse created a situation at the Beacon that bordered on hazardous.

The New Beacon: A Theater Reborn

"The condition of the place was deplorable," Martin recounts. "It was held together by spit and tape. The lighting and sound systems were elementary and barely functioning, the heating and air conditioning system had collapsed long ago, and someone had sold all the brass fixtures in the bathrooms upstairs, rendering them completely inoperable."

Yet, after cancelling the remainder of his bookings at the Beacon, and doing his next concert at Avery Fischer Hall, Martin was lured back to the Beacon. The great capacity of its even-bigger-than-Broadway size, coupled with the price flexibility of its off-Broadway location, persuaded Martin to sign an eleven-year management contract with the Concert Arts Society, which still holds the lease.

Carried along by hard-set determination and an intense desire to make the

Beacon one of the best theatres in New York City, Martin is on his way to establishing the Beacon as a viable entertainment center in the cultural Mecca. With the installment of a new projection system just four weeks ago, the Beacon is now opening its doors to the public on an almost nightly basis. Quite an achievement, considering the situation that prevailed until a month ago, when the theatre was open only on weekends, or for live events.

Regularly scheduled programming was then impossible, due to the dilapidated condition of the theatre's facilities. By pouring in time and money, Martin has managed to put the theatre in a working order. Now that the immediate eyesores have been cleared up, he is concentrating on cosmetics, such as refurbishing, upholstery, and the restoration of art works.

Martin is gearing the Beacon and its

programming to what he considers to be the typical thirtyish West Side resident—although not exclusively so. He plans to offer a diverse cultural fare ranging from concerts by Chic Corea, Glen Frey, Ray Charles, and The Righteous Brothers, to a musical tribute to Nigeria, and a Gospel show with Rev. J. Cleveland.

Guided by the belief that theatre is a public service, and should be used like television, press and radio, as a means of addressing the public, Martin has scheduled a dialogue series to begin in November, for which he hopes to attract such personable participants as Alexander Haig, Ed Koch, and Jane Fonda.

Martin's aspirations are justifiably high. His efforts over the past year have garnered much publicity and approbation, enabling him to set a high standard of production at the Beacon. Among its summer

events were two entertainment galas that filled the house. The PAND (Performing Artists for Nuclear Disarmament) Benefit on June 7th, was attended by such notables as Arthur Miller, James Earl Jones, Colleen Dewhurst, and Itzhak Perلمان. A month later the Motion Picture Academy's salute to John Barrymore brought tributes George Cukor, Myrna Loy, Garson Kanin, and Ruth Gordon to the Beacon, in addition to a star-studded audience that included Tony Randall and Darren McGavin, among others.

The success of the resurrected Beacon, has enticed *The Harry Blackstone Magic Show*, which originally opened at Broadway's Majestic Theatre in May 1980 to appear on the Beacon stage. It arrives on Thanksgiving, with a limited engagement, for Martin has a big surprise in store at the Beacon, which he cryptically refers to as a

"multi-media sensation scheduled for the spring."

The theatrical extravaganza he is co-producing will utilize the latest technology in holography, laser and computer projection. "It will be a marriage of live theatre and conventional movies," proclaims Martin of the nightly show that will involve 400 projectors, 17 or 18 screens, a legendary screen figure, and a cast of thousands.

The Rainbow Rider, as it is called, will be for the stage what Disney's *Tron* was for the movies, asserts Martin. The first computerized theatrical event is the result of five years of research, and an estimated \$4 million pre-production costs. While Martin admits that nothing is certain but death and taxes, he remains quite confident in the success of his show. "It seems hard to miss," he declares assuredly. "Even without any plot it would be visually captivating. Add an original score, a superb storyline, and a powerful message—how could you go wrong?"

Fate was certainly smiling on Steve Martin the day he spotted the Beacon. What could be a more conducive setting for his multi-media event, than a lavish old theatre specifically designed to draw its audience into an exciting, physical theatrical experience?

The theatres of Roxy Rothafel were constructed as palaces of fantasy and imagination, in accordance with his views on the purpose of theatre. Roxy's intention when building the Beacon, was to create an overwhelming interior space that would ensnare the patron in the spell of the theatre before he even reached his seat.

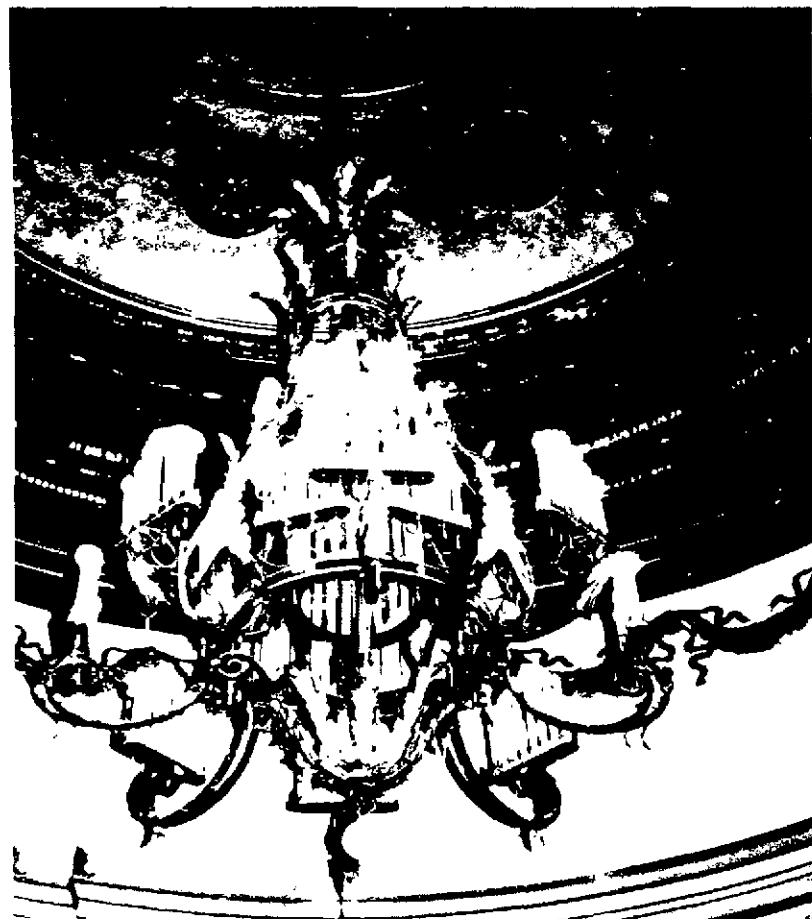
The Beacon is a wild Art Deco creation that is an amalgamation of Greek, Roman, Renaissance, Byzantine, Baroque, and Rococo art and architecture. The theatre itself has all the richness of spectacle one could hope for in a double feature of *Ben Hur* and *Gone With the Wind*.

Giant statues, spears and shields guard the rare 50-year-old Wurlitzer organ, the only model of its kind on the entire eastern coast, which is installed in chambers over the stage. Gaudy 30-foot high gilded statues of Greek martial women flank the huge proscenium, which is the focus of the great auditorium. With a width of 51 feet and a height of 34 feet, it is easily adaptable to the wide screen, while a depth of 30 feet ensures ample space for the most elaborate of presentations.

It takes a 1,000-light chandelier hanging from the center of the auditorium to illuminate the vast murals by the Scandinavian artist, Valdemar Kjolgaard, that decorate the walls with their depictions of the ancient Orient. The additional exoticism of Egyptian sphinxes, Greek urns, rococo frescoes, and a pervasive color scheme of antique gold and rich reds, create an aura of enchantment which led one observer on opening night 1929 to remark that "one has the feeling of being in some impossibly vast tent of some fabulous Oriental potentate."

The atmosphere in the Beacon is thick with many moods. It retains the unique elements of its distinctive past, while forging modernistically ahead into the future. Luckily for us, the theatre once hailed as "a true bit of Bagdad on upper Broadway" lives luminously on.

The theatre itself has all the richness of spectacle one could hope for in a double feature of Ben Hur and Gone With the Wind.



Bulletin Photo by Elime Lerner



FUTURE FEATURES AT THE BEACON

Oct. 14-21	Rock Film Festival
Oct. 22	David Johansen Concert
Oct. 23	Ray Charles Concert
Oct. 24	The Oriental World of Self-defense with Aaron Banks
Oct. 29-30	Halloween Party
Nov.	Major attractions, incl. possible luminaries such as Dionne Warwick
Reg. Thanksgiving	The Harry Blackstone Magic Show

BEACON

FRANK SINATRA IN
FROM HERE TO ETERNITY
FRI OCT 8 7:30 & 9:30 PM
RAY CHARLES SAT OCT 23

Fine Feature Films Found at Works by Women;

The 6th Annual Film Festival wraps up two days in a variety of video and celluloid.

By Judith Bannard Gilbert

For the past week the Barnard Columbia campus has been speckled with posters and fliers promoting the sixth annual Works by Women Festival sponsored by the Barnard College Library and the Barnard Women's Center. Because I was not familiar with the previous Works by Women festivals I pursued this assignment without any idea of what to expect. "Works by women" I wondered what that meant. Are they Barnard women? Barnard graduates? Are they artists? Filmmakers? Feminists? Who are they and what kind of works have they done? Eventually I got my answer.

The festival commenced with its first presentation on Friday October 16th in the audio-visual room of the Barnard Library. Betty Corbett, director of the library, explained in her introductory remarks that the purpose of the festival is to give lots of women the opportunity to show what they can do in terms of film and video. And so it began. The first production was the four minute *Jazz Dance* by Doris Chase who specializes in video dance. The piece employs colorful video effects which enrich the silhouette of the dancer's body to the tune of Jelly Roll Morton's *Fickle Faye Creep*. Of the other four videos with which it was presented *Jazz Dance* was the least pretentious and most entertaining. There was no suggestion of profound depth or social satire it was just pure, light-hearted entertainment.

The next presentation was *Underborn* by Nancy Holt. This thirteen-minute piece is a montage of black and white photographs of Holt's aunt's home. It is underscored by an unemotional matter of fact narration of letters written by the aunt to her niece. The subject matter ranges from prostate glands to pea planting to Oral Roberts and two dead friends in Providence. I did not enjoy this work while I was watching it. *Underborn* was bleak and monotonous without any apparent purpose. But it was not until it was over that I realized Holt was able to paint a touching portrait of the life of an aged woman in this short, inventive piece.

comment is that I did not understand *Be neath the Skin*, and I invite anyone who did to write in and explain it to me.

The next video was a thirteen minute piece by Megan Roberts and Raymond Gharardo called *Life with Ray*. The story centers around Raymond, a college professor who spends his days playing with a broken, remote-controlled, battery-operated toy tank. He has a grown friend named Ted who plays with a toy race car. Raymond, Ted, and Raymond's wife (who

farm where do I buy a gorilla." The playbill describes this work as "a song for television about the theoretical life of intentions." Interesting. Because I refuse to be redundant a second time, I will say nothing more about *But It Was A Life Well-Organized*.

The festival continued later on Friday afternoon in Lehman Auditorium located in Altschul Hall. The shift in housing coincided with the shift in medium, from video tape to film. *In Our Own Backyards*

and compelling documentary about this urgent problem which might possibly or eventually exist in "their own backyards."

The last film shown on Friday afternoon was called *Village in Baltimore Images of Greek American Women*, a 63 minute film produced and directed by Doreen Moses. It concerned the lives of four Greek American women, and more strikingly, the tremendous conflict between the cultural tradition of a foreign way of life implanted in a very liberal American soci-

"Yates explained that the Nicaraguan government was very cooperative and supportive of the making of the film."



ety Moses was magnificently successful in producing a sensitive and sympathetic portrayal of the struggle of the families to keep their old ways intact, and the influence of a modern style of thinking on the women of these families. She referred repeatedly to current feminist issues as they involved these women, and each time contrasted them sharply against the background of the adamant conviction of the parents that their daughters would submit to pre-arranged marriages, and grow up to be good wives and mothers. This constant dramatic shift produces in the viewer a growing sense of frustration for the women and their situations, and at the same time a certain understanding and respect for the beliefs and attitudes of the parents and families. Following the showing of the film was a very animated discussion session between the audience and Doreen Moses.

The festival continued Friday evening with the *Jama Masjid Street Journal*, by Mira Nair. This black and white documentary portrays the street life of the Moslem community in Delhi, India, which centers itself around the Jama Masjid or Great Mosque, built in 1644 by Shah Jahan. Nair herself an East Indian who was raised in America, shares her personal feelings of fascination and alienation from the Moslem culture, and she gives a sensitive and insightful look into the poverty, misogyny and religious fanaticism of the Moslem people in Delhi.

This rather serious and emotional documentary was followed by an inappropriately silly animated short by Sandy Moore called *Lives of Firecrackers*. This work attributes human personality quirks to little red explosives, and there is one memorable scene in which a woman's hand masturbates a hot little red firecracker. At the end of the scene, the male voice of the stimulated explosive asks the woman if she's "come yet." I did not bother to take further notes on this short.

This artistic "masterpiece" was followed by *Horizontal Transfers*, an imaginal short by Madeline Gekiere. In this film, the contents of an Almaden wine bottle flows horizontally into a large watercooler bottle which supports it. The two bottles are positioned in front of a large window pane, and the blurred colors from outside create a beautiful image behind the water-filled glass. The dripping of the water provides a soothing and tranquil contrast to the sound of the traffic in the background, and the image of the two bottles plugged into one another is innocently sexual. *Horizontal Transfers* is a visually stimulating short, which makes me wish that more of Gekiere's works had been available for present-

"Who are they and what kind of work have they done?"

Next on the video agenda was a thirteen minute tape by Cecilia Condit. *Be neath the Skin* is one woman's kaleidoscopic double-exposed superimposed account of murder with images of skulls and grotesque corpses interspersed throughout. The woman tells this tale while rocking back and forth on a swing and the tape ends with an eerie children's chant about "I Joe Barbie and Ken and Ken and men." In all fairness to the reader I will not presume to offer an in-depth insight into this work just because I have been assigned the title "critic" and was told to cover this festival. Therefore my official

narrates the tale) live blissfully in snow covered Minnesota. Despite my effort not to be redundant, I cannot say much more about *Life with Ray* than I did about *Be neath the Skin*. I simply did not understand it.

The final video of the day was also by Roberts and Gharardo. *But It Was A Life Well Organized* is a four minute tape of a black silhouetted face superimposed on a vibrant orange background, with a ticker tape shopping list running through the shape of the head. Some of the notes on the tape were, "buy food for the newt," "give plants away before they die," "start worm

Uranium Mining in the United States, by Pamela Jones and Susanna Styron, announces the terrifying reality about radioactive waste from mines in the Western states. The majority of victims of this contamination are the Navaho Indians who work in the mines and whose reservations depend upon contaminated water sources.

The documentary presents many individual heart-breaking accounts by the exploited Indians inflicted with the ugly, undignified sickness and death they suffer as a result of the radioactive poisons. Uranium moguls provide sharp contrasts to these testimonies, insisting that the workers are protected from danger because "safety is of course a dollars and cents concern to a company." We are also informed that the radioactive waste products are used to build houses, schools and hospitals.

In Our Own Backyards Uranium Mining In The United States is a powerful

Standards in Selection Questioned for Shorts



prize possessions: her books, scrapbooks and other memories of Russia. The film begins in the present after their children have married and moved away, and is colored by flashbacks of young Eva in Russia.

We follow Eva through her slow and agonizing death from cancer, and the painful alienation that she feels from herself, her family and the rest of the world. She lives in her own world of books and dreams and is obsessed with the ideas of space and time and freedom. Yet, she is patronized by her husband and her children, who treat her like a senile old woman until that is what she finally becomes. Eva's closest friend is her granddaughter Jean (Brooke Adams) who nurses her grandmother until her death, and who is the only person who understands that when Eva meets peace at death, she will "return to her village in Russia."

Although Lee Grant was supposed to lead a discussion after the film, she notified the festival coordinators at the last moment that she was unable to attend. When I learned of this news before the film, I was angry that I would not have the opportunity to interview Grant afterwards, but after the film was over, I was much relieved by Grant's absence because there was nothing I could have possibly said of any substance, as I was both tearful and speechless.



"I was much relieved by Grant's absence because there was nothing I could have said . . . I was both tearful and speechless."

tation at the festival.

The final film shown on Friday evening was *From the Ashes... Nicaragua Today*, by Helena Solberg Ladd. This controversial documentary traces the events leading up to and after the Sandanista overthrow of the Somozan dictatorship in 1979. The film focuses on the experiences of one working class family which lives on the outskirts of the country's capital, Managua. It explores the United States' support of the oppressive Somozan government, and the existence of United States-supported paramilitary training camps for counterrevolutionaries in Florida, California and New Jersey.

The next and final production of the festival was shown on Saturday evening. *Tell Me a Riddle*, based on Tillie Olsen's award-winning novella and directed by Lee Grant, came as the biggest surprise to me of all the works presented. Lila Kedrova stars as Eva, a Russian immigrant who came to America in steerage with her husband, David (Melvyn Douglas) to escape the Cossack pogroms. The couple establishes a life and family for themselves in a small country house, cluttered with Eva's

Tell Me a Riddle is a monumentally poignant, depressing and heartbreaking film about old age and loneliness. I have no criticism to offer about *Tell Me a Riddle*. It is touching, beautifully performed and technically superb. My only objection is not about the film itself, but rather about the promotion for the film in the festival fliers and in the playbill. According to these publications, *Tell Me a Riddle* is "a portrait of a woman faced with the realization that her youthful zeal has been drained by the demands of husband, children and econom-

ic necessity." This description unfairly suggests that this is an angry film about a woman who reaches feminist consciousness after it's too late. This not only does an injustice to a beautiful film, but it is also unfair to unsuspecting audience members.

In general, I found the feature films to be of a higher quality than the shorts. If the purpose of this festival is to display the talents of women filmmakers, there should be a high standard used in the selection of the shorts as well as the feature films. This year's festival did not strike a balance in quality between the two.

Pamela Yates, the sound engineer for the film and the director and co-producer of *CBS Reports on Guatemala*, was on hand after the film to take questions from the audience. Yates explained that the Nicaraguan government was very cooperative and supportive of the making of the film, but trouble arose when the film was to be run on our own Public Broadcasting System. The National Endowment for the Arts deemed the film "unabashed socialist, realist propaganda." On the contrary. *From the Ashes... Nicaragua Today* is an informative and maddening look at the political turmoil and at the United State's self-interest in Latin America.

The Saturday evening session opened with a three-minute film by Rose Bond called *Gau's Dream*, depicting the creation of the world. From an explosive ball of orange gallops a horse done in a style suggestive of Chinese calligraphy. As the horse races across the landscape, the landscape becomes brilliantly colored, until the entire world is 'created', and the horse unfolds wings and flies into the sun. Set to traditional music of Zimbabwe, this short is evocative and extremely enjoyable.



Pavarotti's Voice Scales the Tripe of Yes, Georgio

By Victoria Olsen

Yes, *Georgio*, the film debut of the famous opera tenor Luciano Pavarotti, is per-vasively embarrassing. As the barest excuse for a Pavarotti vehicle, it combines a trite and ridiculous plot with amazingly simplistic acting. *Georgio* (Fini, played by Pavarotti, is a world renowned opera singer who could guess?) While on tour in America, he falls in love with the doctor who cures him of a temporary loss of voice. Pavarotti is essentially playing himself and what interest there is in the movie is generated by him. His character is lively, funny, and often charming, although the sexism he propounds—presumably charming as well as only insulting Dr. Pamela Taylor, played by Kathryn Harrold—is obviously supposed to contrast *Georgio* because he is always describing herself as a liberated woman. However, her actions contradict her claim, because after minimal assistance she drops her career and follows him across the continent. So much for liberation.

The director of this tripe is Franklin Schaffner, whose credits range from Academy Award winning *Patton* to thrillers

like *Sphinx*. That so experienced a director could make such a thoroughly amateur film that screams inexperience in every scene is totally baffling. For example, there was one scene which I am at a loss to explain. Schaffner depicted the first night that Pamela and *Georgio* spend together by means of their bizarre requests to a pair of Japanese servants who come with the elegant villa they are staying in. This rather long scene involves the two hyperactive servants suddenly becoming the focus of attention as they race around the kitchen screaming their annoyance at having to deliver ice cream to the sauna. It was an extraordinarily clumsy device, more confusing than amusing.

The screenplay, written by Norman Steinberg, is absolutely maddening. With lines like "Pamela (accent on the middle syllable) you are a thirsty plant. Fini will water you," this dialogue vies for position in the lowest abyss of quality. The plot ending with Pamela walking out of Fini's opening night at the Metropolitan Opera (one wonders why it took her so long) is filled to excess with tears and melodrama.

Kathryn Harrold, appropriately, is a

veteran of soap opera and brings only the barest of competence to her role. Nevertheless, it seemed at intervals as if she were aware of the drivel she was uttering but unfortunately mouthed it nonetheless.

The acting anchor among this cast of novices is obviously supposed to be Eddie Albert, who portrays *Georgio's* manager. Although engaging in an undemanding sort of way, he does little to save the film and is so thoroughly Mr. "Green Acres" that he appears totally miscast as manager of a famous opera singer.

So, having dispensed and disposed

director and is so beneath Pavarotti's talents it results in embarrassment for all.

Embarrassment is really the issue here, for equally mortifying is the self-indulgence of this production. The excess in cludes filming on location in Italy and all over the United States in the best of the best of hotels and opera houses, including the Metropolitan Opera house in New York City. Considering the leanness of such essentials as plot, character development and acting ability, this gluttony of luxury seems rather gross.

"The bright light in this morass of poor taste is Pavarotti's voice."

with the peripheral elements of the movie we can get at the obvious focus—Luciano Pavarotti. The bright light in this morass of poor taste is Pavarotti's voice. Whether he's breaking down English into choppy, oddly stressed syllables or letting loose that same voice in all its fullness of tone in the many operatic arias, his voice almost becomes another character. Arias included are drawn from Verdi's *Rigoletto* and Puccini's *Manon Lescaut* and *Turandot* and each example will leave one entranced. The exception was Pavarotti's rendition of "I Left My Heart in San Francisco" which was a tactical mistake on the part of the

By the end of the movie, one is left wondering why it was made in the first place, or what audience it's aiming for. True opera fans will be appalled by the sentimental story and sentiment seekers will be bored by the opera. Perhaps this is a reason for its less than overwhelming popularity.

So consider what five dollars will buy today: fifty local phone calls, over six subway rides, or even close to a whole Pavarotti recording, but don't waste it on *Yes, Georgio*.



The cast of "The Wake of Jamey Foster" (left to right) Susan Kingsley, Holly Hunter, Patricia Richardson, Belita Moreno, Stephen Tobolowsky, Anthony Heald

Moreno, who appears so much older than the actor playing Willy, that it is not until well into the first act that we realize that she is *not* his mother! To add to the confusion, Moreno is inconsistent in her characterization of Katy Foster, at times looking and sounding like a cheap imitation of Edith Bunker rather than the sophisticated and witty force supposedly behind the inconfident Willy Wang. Of particular note, however, are the performances of Holly Hunter as Pixrose Wilson, a homely orphan who stoically sermonizes against the evils of arson and subsequently starts a fire by accident in the kitchen and Brad Sullivan as Brocker Slade, a gaunt 53-year-old love interest of Jamey's wife driven to poverty by the demise of his pig herd (it seems he overfed his pigs to the point at which they all exploded) and fallen into disfavor with Jamey's widow (he fed her two young children Gravvy Train dog food). Although the performances of lead actresses Susan Kingsley and Patricia Richardson as Jamey's embittered widow, Marschael and her wayward sister Collard Darnell, were entertaining, they were pale and stilted compared to the colorful and refreshing performances of Hunter and Sullivan.

The question that was on everybody's mind at last week's premiere is one that critic John Simon articulated in his review of Henley's first play *Crimes of the Heart*: will Beth Henley become a major dramatist or will she be remembered as a one play playwright? It's a cruel fate that happens to many in the theatre: playwrights such as Edward Albee, Robert Marasco, D. I. Coburn and Jason Miller were heralded as geniuses in their initial productions yet somehow never again were able to attain the same level of success in their subsequent efforts. There is no formula for genius, it defies rationality and predictability and as such cannot be taken for granted. It is precisely this dilemma that playwright Henley addressed recently in the *New York Times*: "Last time I was dumb and didn't know what to expect. Now I know all the things that can go wrong. You want your play to do well and you don't think it will bomb but you never know." Well, Miss Henley, I guess now you know.

Crowd Fidgets as Foster Flops

By Michael Epstein

Have you ever entered a theatre with great expectations and left with great disappointment? Such was my unfortunate experience with Beth Henley's off-beat comedy *The Wake of Jamey Foster* which opened this week at the Eugene O'Neill Theatre (Broadway at 49th Street). Written by the Pulitzer prize winning author of *Crimes of the Heart* and staged by noted director Ulu Grosbard (*American Buffalo*, *True Confessions*), *The Wake of Jamey Foster* would seem to have all the necessary ingredients of a sure fire hit—yet falls far short of the mark for two reasons: Henley's uninspired script and Grosbard's inadequate casting.

The events leading up to the action of the play are absurdly funny. Jamey Foster, an untalented writer, has been killed by the

swift kick of a cow in the head. Prior to his accident, Foster had left his wife in anger and humiliation over her secret (and unsuccessful) attempt to get his life's work published. To make matters worse, Jamey spent the last weeks of his life romping in the pastures with the town flirt—to the public shame of his wife (it is during one of these romps that the bovine boots him). The problem with the play lies in Henley's script which, unlike the uncommonly absurd setting, is too conventional, relying on predictable sight gags and stereotyped characters as comic vehicles. The play is chock full of these trivial scenes ranging from a Gomer Pyle-type taking snapshots of the deceased in his coffin and asking the body—which is visible for most of the play—to "smile" to the ever-so-popular yet worn out "let's lock ourselves in the

bathroom to get attention" scene. The predictability of Henley's sight gags and characters is compounded by the laborious pace in which the action progresses. The timing of some of the scene changes and many of the lines is so slow that at many crucial points in the plot, people were fidgeting in their seats, reading *Playbills* and even talking to their neighbors (or in the case of this critic, watching others fidget, read, and talk). Although some view Henley's slow paced style as essential to her portrayal of the lethargy of Mississippi living, I found it at times cumbersome, distracting and yes, even boring.

The flaws in the creation and execution of the play's script notwithstanding, Ulu Grosbard's casting is fair, with one major exception. Cast as the young infertile bride of Jamey's brother Willy Wang is Belita

SPORTS

XC Clean-Sweeps Hartwick Invitational For 23-4 Record

By Renata Pompa

There's a love affair going on with long distance running on the part of Kate Moore's cross country team. If, as several team members and their coach have suggested, 90% of running can be deemed as psychological drive to win, certainly this team, now 23-4 for the season with a recent win at the Hartwick Invitational, is blazing the path of glory in a fever of competitive spirit.

The team's top runner, Ylonka Wills '84, back for her third season of cross country, has broken three course records in her last three races and won them all by wide margins. First, Wills beat the course record by over 35 seconds at the Seven Sisters Fall Classic, next she broke the record she had previously set last year at Stony Brook, and finally, she destroyed the Hartwick course record (19:37.7), set two years ago by top SUNY-Cortland runner Betsy Shullito with her time of 19:10. "She ran a good race," said Moore simply.

Present at Hartwick were three other schools from the New York state area, Harwick, Lemoyne and Ithaca Colleges. Moore commented that several other SUNY schools were scheduled to be at the meet, yet because the SUNY championship also was to be held that weekend, understandably these teams were unable to attend the Hartwick meet.

The Hartwick course, as Wills suggested, is normally "hilly" and with the inclement weather—snow and hail—it truly became an adventure. Described Wills, "the course was treacherous. It was hilly and the footing, because of the weather, was bad and it was muddy as

psychod for the meet. Explained Wills, "I like running cross-country because of the challenges in nature. In fact, I would love to run cross-country in Europe where you have to jump over fences and swim across streams. I would be a commando in the battle against nature."

According to the Bears, the unpredictability of the cross-country race can be used as an advantage in some instances. Added Wallach, "when the weather is horrible Kate (Moore) always tells us to take advantage of it and run well because all the other runners will be bumming out."

Moore on the whole appears pleased with the good record the cross-country holds thus far in the season and the way

that she felt uneasy until the scores were completely totalled.

"While we were tallying up the points as the runners came in we weren't even sure we had won," said the coach. "Last year Hartwick beat us and it had been a tough race."

The victory gave Barnard its third team win in five invitationals and that one point has to be the most important point any Barnard runner has scored all year. Although to the team, the winning point belonged to a combination of good running times, according to Moore, the key runners in the race were the harriers: middle placers Maria Desloge '84, Ari Brose '84 and Katy Murphy '85. In cross country in or

der for the team to do well, the runners must finish as high in the individual standings and as close to each other as possible to assure a low score. Most teams accomplish this result by exhorting their runners to try to run in packs. In the Hartwick meet Desloge took fourth in a time of 21:05.7, Brose took fifth in 21:12.3 and Murphy was twelfth in 22:13.5.

At this point Brose considers herself dedicated to long distance running in general which she enjoys a lot, but she also does have one particular goal. "I feel comfortable running with the team and it's obvious you know where you are on the team yet I'd really like to beat Maria (Desloge) though."

Clear running well depends upon a combination of things—such as physical and psychological conditioning. Another very important ingredient, however, is good coaching. Elaborated Wallach, "It does depend on several variables, but Kate's really a good coach. She works with people individually and is there as a person to become close to."

Symbolical where once Wallach said she felt stamped by hilly courses, and now feels them to be one of her finer points—too for her team there no longer appear to be any obstacles in the way of success this season. And with a record of 23-4 and only one senior in the top seven runners, this is really one team that has a reason to be optimistic.

"In the past I have been worried about them not coming through—they've had their ups and downs," said Moore, "but now if I say we need this spot, they go out and take that spot."

her runners fight their way past competitors on the courses.

"In the past I have been worried about them not coming through—they've had their ups and downs," said Moore, "but now if I say we need this spot, they go out and take that spot."

The Hartwick race which proved to be a record-breaker for Wills was also equally challenging for the rest of the team. Wills broke ahead with Barnard alumna Mary Beth Evans (running as an open entrant) and the top Hartwick runner. Wills described the outset of the race, "I started out

der for the team to do well, the runners must finish as high in the individual standings and as close to each other as possible to assure a low score. Most teams accomplish this result by exhorting their runners to try to run in packs. In the Hartwick meet Desloge took fourth in a time of 21:05.7, Brose took fifth in 21:12.3 and Murphy was twelfth in 22:13.5.

As the record stands thus far in the season, Moore's harriers are on their way to their best season by far, with only a meet at Army remaining before the Ivy Championship. Last year the Bears finished the



Pictured above Ylonka Wills '84 breaks ahead at the Stony Brook Invitational (Oct. 9). Wills and the harriers showed the same spirit at Hartwick on Oct. 16.

well."

Wills and other team members felt that the time of year and change of seasons also made it extremely difficult to see the ground. Said Rebecca Wallach '85, "there were many roots and leaves so the footing was bad and it was hard to see where to step."

Yet the difficulties of the course were treated by team members as one variable which they could conquer by being well

with Mary Beth and the woman from Hartwick, but after the first quarter mile we passed her and then it was history."

Despite Wills' superiority over the field, the team standings reflect just how close this race was for Barnard. In fact, Barnard only edged Hartwick by one point, 36-37, while besting Lemoyne easily with 53 and Ithaca with 107 points.

As Moore commented, Hartwick and Barnard were so close throughout the race

year 22-14-1, and the year before that they were 20-6. This year they should have a greater number of wins than ever before and a higher winning percentage.

According to Wills, a main reason for this success is that the '82 team is the most dedicated and reliable she has seen in her three years at Barnard. Said Wills, "There's no secret to good running, you just go out and train hard."

One clear example of the result of run



Spikers Shut Out At Home Tourney— Fall To 4-17

By Jessica McVay

The third annual Barnard College Invitational Volleyball tournament was held this weekend in both Barnard and Columbia gyms. Five Division I teams were invited, including the tournament champions, the University of Pennsylvania. A Division II team, Queens College, along with Division III William Patterson and Barnard rounded out the eight-team tournament providing college volleyball at a variety of levels.

Barnard's first match on Friday against Yale, a club which plays Division I volleyball, showed the first sign of a pattern of play which Barnard continued throughout the tournament. The Bears started off strong, keeping the score even for the first part of the game. Then they began making service and service-receive errors that characterized the rest of their games. It was their service-receive errors that cost Barnard the last four crucial points in the first game against Yale. The final score in the first game against Yale was 9-15. In this game, Barnard won the most points it won in a single game for the whole tournament.

Barnard was shut out in its second game against Yale this time again plagued by service and service-receive errors. Against Yale, only 78% of the team's serves were good, widely missing the goal of 90% service efficiency.

In their next match against Northeastern, the Bears' service efficiency shot up to 94% but the team got very few opportunities to serve, due to its inability to return the powerful topspin serve of Northeastern's Christina Giunta. Giunta served all 15 points for her team and caused Barnard to make eleven returning errors in the second and shortest shut-out game of the tournament.

Coach Mary Curtis explained her team's problem with returning service. "When the same player nails it everytime, we don't make big enough adjustments," Curtis changed the receiving order for the second game against Northeastern, putting Patty Schatz '86 and Lesia Haliv '84 back to counter Giunta's winning serves. The two teams exchanged errors in the first part of the second game but then Northeastern stopped making errors and

started scoring heavily again on Barnard's weak service-returns. Barnard lost the second game against Northeastern 5-15 and went home Friday night with the memory of the first day's losses and the thought of having to meet the still unbeaten University of Pennsylvania Saturday at 9:30 A.M.

Barnard gave a strong showing in the first third of the first game against Penn, tying the Quakers at five apiece. Then Barnard again started making receiving errors and were unable to set the ball up to make offensive plays. The final score for

spond defensively because of their inability to receive the service and set up an offensive play. The Penn defeat signalled the end of pool play and Barnard moved into the consolation bracket to meet Queens College, a Division II team.

Curtis stated, "Against Queens we played an offensive game for the first time. It was our best match of the season because we were in an offensive frame of mind."

In its first game against Queens, Barnard won more opportunities to serve but failed to raise its serving efficiency above 80%. The offensive frame of mind the

weak middle and desperate fight at the end accompanied by the too familiar service and service receiving errors resulted in Barnard losing the second game against Queens, 5-15.

Coach Curtis summarized the team's losing status, "We make more errors than any volleyball team can afford and it's because of our youth." She continued to say that her team is unable to capitalize on the other team's errors. "We don't have the control of the ball needed to force the other kid into second or third errors."

For Barnard it was a very short tournament but the remaining teams went on into Saturday afternoon with William Patterson beating Yale, and then Queens beating William Patterson to round out the losers' bracket with Queens taking fifth, William Paterson sixth, Yale seventh and Barnard eighth place.

In the winner's bracket, Howard was third, winning by forfeit over fourth-place Northeastern, who left the tournament early. The championship match between

"I'll never give up on them."

Penn and Cornell showed fine Division I form. The two teams are characterized by having an average height of 5'8" and both teams have three returning starters. Penn boasts a potent offense and consistent defense and Cornell's strength lies in its defense and lateral movement. The final match of Barnard's tournament was an exercise in hard-hitting and clean-blocking collegiate volleyball with Penn's offense winning over Cornell's defense 9-15, 9-15.

For the same reason that Penn is a winning team with a record of 23 and 4, Barnard is a losing team with a record thus far of 4 and 17; Penn's average height is three inches taller than Barnard's and this is a sport in which height is one of the most important factors. This season Penn had nine players return whereas Barnard had only three. Associated with returning players, is the number of years of college volleyball play. Among the nine players on the Barnard team there is only four years of college level experience, two by Slawka Korduba '84, one by Lesia Haliv and one by Mary Ann Sarda '83. One other contrast of interest between Penn and Barnard is the fact that Penn's bench is filled with players working their hardest to try to be one of the starting six. Barnard has a total of nine players on the team which does little to stimulate that fight to either get on or stay on the starting team.

All in all, Penn is a Division I team succeeding in staying on top and Barnard has had to move down to Division III status and is struggling to keep afloat.

What is Curtis doing to save her team? Filling practices with jump training to make up for the lack of height, strengthening skills quickly to compensate for the lack of experience and trying to instill an aggressive attitude that is essential for any competitive team.

However, trying to build a volleyball team is tough when the competition is getting better every year and when they have a respectable recruiting program and can also lure those six-foot high school players by offering better facilities and scholarships. For this season Barnard must make due and Curtis feels, "There are nine individuals who want to play volleyball . . . I'll never give up on them."



Mary Ann Sarda '83 finishes one of the few Barnard offensive rallies at the tournament.

the first game was 5-15. Coach Curtis stated that, "All our games are like this... first third we're strong, in the second third comes the errors and in the last third we start to fight again."

Barnard was shut out in the second game against Penn, again only able to re-

Bears were in enabled them to make good service and receive of service enabled but again in the second third of the game, Barnard's attitude took a turn. Errors in service and receive/of service enabled Queens to pull ahead and win the first game 9-15. The pattern of strong beginning,



Melissa Balaban '86, Mary Ann Sarda '83 and JoAnn Schop '86 await a serve.

Photos Courtesy of Peter Dillman

Netwomen Taste Sweet Victory Against Queens & Post

By Maya Marin

Barnard's netwomen remain on top as they defeated Queens College and C.W. Post last week. So far the team has a 4-1 record as Barnard faces their final competition of the fall this week.

Against Queens, Barnard proved its depth and strength as a team. The Bears overwhelmed Queens with a score of 8-1. Leesa Shapiro '83 won her match 6-0, 6-0 and Philippa Feldman '86 defeated Pam Lydick 6-1, 6-1. Co-captain Karen Panton '84 was challenged a bit by Susan Kuhl of Queens but won the match 6-4, 6-3. The other co-captain, Amy Briguglio '84, was the victor in her match 6-2, 6-0 and Ruth Kaplan closed out the scoring with a 6-2, 6-0 defeat of Bonna Weinberg.

The doubles teams of Kaplan and Libby McDonald defeated Lydick and Ellen Fillios 6-1, 6-3. Panton and Kris Piirimae '85 played a strong match together against Kuhl and Patty DeCastro and won 6-1, 6-3. Coach Debra Abshire said she thought this win was noteworthy because Panton and Piirimae were playing together for the first time.

Coach Abshire said that the netwomen didn't have to push themselves to win against Queens. Nevertheless, Barnard emerged victorious last Monday.

Against Post, the netwomen had more of a challenge and had to scramble to win 5-4. All five of Barnard's points came in singles play. The first four singles matches were easily taken by Barnard. Shapiro won 6-1, 6-2, Feldman won 6-3, 6-0 Jennifer Deutsch won 6-2, 6-2, and Panton defeated her opponent 6-2, 6-4.

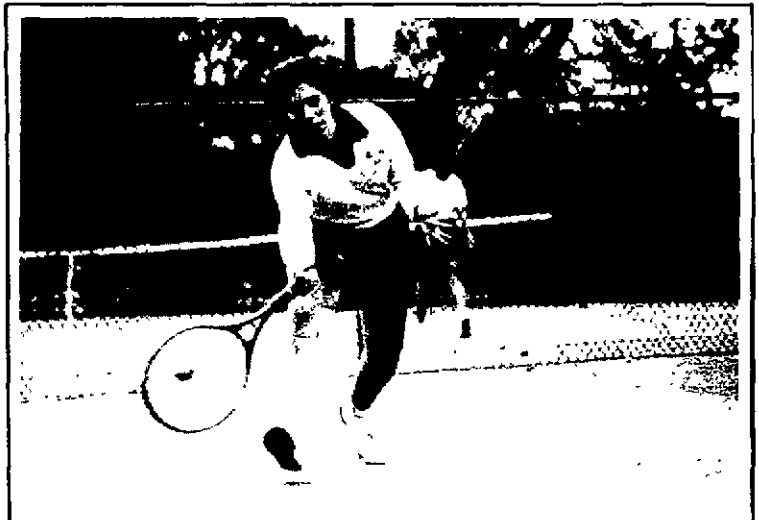
Ruth Kaplan played a good match but lost 6-2, 3-6, 6-7 on a 7-5 tie breaker. Diaz had to play a 9-7 tie breaker but won her match 6-3, 3-6, 7-6. Kris Piirimae won her game 6-1, 6-3.

In the match against Post, another new doubles pair was formed. Feldman and Deutsch played doubles for the first time

together but weren't as lucky as Piirimae and Panton had been against Queens. Feldman and Deutsch were at a disadvantage to the number one Post doubles team and so they lost their pro-set 9-8 because of their inexperience as a team.

The netwomen will face Stony Brook this week in their final match of the regular fall season. Abshire is looking forward to giving more experience to those team members who haven't played that often. She is confident about Barnard's chances in this last match. Should the Bears win and finish the fall 5-1 they will be in a good position and on their way to recording their best record ever.

On Thursday, the netwomen will represent Barnard at the New York Division III Championship at Rochester. Debra Abshire feels that the team has played a strong season especially in the singles matches and looks forward to see Barnard improve on the 12th place that the team took last year.



Philippa Feldman '86



Karen Panton '84

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