



Future entrance to Brooks, Hewitt and Reid.

Task Force to Foresee W. C.'s Future

By Jessica McVay

Last Thursday the 14 members of Barnard's new Task Force on the Direction of the Women's Center met for the first time. Their objective: to recommend a direction for the Women's Center in the context of women students, women's colleges and women's studies in the 1980's. They will also evaluate the Women's Center's eleven year history and take into account how it has served its constituency.

The idea for this special task force was initiated by the Dean of Faculty, Charles Olton, who along with Associate Dean of Faculty, Wendy Fairey and the Director of the Women's Center, Jane Gould, recommended the 14 members. Olton states, "Breadth is what we were looking for... Some who are familiar with the current Barnard Women's Center and some who are not, so that the group as a whole can get a fresh look."

The 14-member group, chaired by history professor Annette K. Baxter, consists of seven Barnard faculty members and administrators, four feminists from other colleges, two students and alumna Elizabeth Janeway. According to Fairey, who is sitting as associate chairman, "The task force is a group that will work from its own expertise as well as from investigations of other schools and their women's centers." When asked why it was important for Barnard's task force to look at other schools Olton replied, "...to get a sign from other schools, not by way of duplication but to get an idea from what they may or may not have done. It will all help in getting a perspective and an idea of what the movement is about."

President Futter said in an interview that there were two reasons why the task force was created. Gould is in the process of phasing out as the director of the Women's Center. She has agreed to act as consultant for the task force. Secondly, Futter states,

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The piano without pedals and a glimpse of the Brooks lounge.

Athena Visits Alice in Wonderland at Luncheon

By Nancy Workman

"Scientific Revolutions and Women in Science, or Athena Visits Alice in Wonderland" was the title of the talk given by comparative psychologist Ethel Tobach on October 19 at the first of the Barnard Women's Center Women's Issue Luncheons. In it she maintained that "it is the relationship of the institution of science to society that is genderized—not science itself."

Tobach, the author of 75 scholarly articles and books and co-author of a book called *Genes and Gender*, defined "science itself" as, essentially, the scientific method. But, she said, "We cannot divorce science and technology from the society in which they originate. If society, science and technology are so intimately bound up and we are past primitive society and we see now that gender became an important aspect of science, how can we dare to say that science isn't genderized?"

The reason, she herself replied, is that "Human knowledge is a category in which facts, theories and so forth exist; it cannot be genderized. Gender is a societal concept."

Delays Plague Campus Work

By Lulu Yu

The relocation of the BHR entrance from Reid to Brooks is expected to be completed by December 1, said Sallie Slate, Director of Public Relations, on Monday. The date of completion was earlier scheduled for the end of this month.

The main reason for the delay, according to Georgie Gatch, Director of Residential Life, was that the extent and the complication of the work was not expected. Slate added that it was "three projects—the moving of the door, the fixing-up of the portico, and the works on the porchway." There will be a buzzer-system door and an

electronic computerized key system upon completion of the new entrance, said Gatch.

While new furniture and a new purple carpet arrived toward the end of last month for the Plimpton lounge, the furniture for the "616" and Brooks lounges, which is supposed to have arrived, remains to be seen. Gatch said most of it will come within this week, and some of it in mid-November. This is the second time that the arrival of the additional furniture (mainly chairs and sofas) has been delayed. It was initially scheduled for September 1, and then postponed to last week. Gatch said the delays are caused by various factors beyond the control of the college, as the college has to depend on the cooperation of the furniture company.

Meanwhile, a striking change that occurred in the "616" lounge is the disappearance of the old, dilapidated piano which had been in devastated condition for more than a year. It went from bad to worse when someone destroyed the hammers last semester.

Another piano that is in pitiful state is the one in the Brooks lounge. It has no pedals and is constantly out of tune (the probable reason being that it is never tuned.) The pedals appeared occasionally last fall, more and more rarely last semester, and not at all this semester. Neither piano has been repaired.

Gatch said she was aware of the problem.

Bulletin Photo by Lulu Yu

INSIDE/INSIDE

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Crepes Captures the Heights

Ode to an Airshaft

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A Candid View of Candide

Successful Search for Alexander

Dancer Richard Biles Whips Up a Souffle

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Letters To The Editor

Prof. Genter Denies Charge

To the Editor:

I would like to respond to Cynthia Kuttner's letter in the October 20 *Bulletin*. The most important fact is that I did not ask Ms. Kuttner to drop beginning ballet. At the completion of the first studio class, I did inquire about the prior experience of a few students, including Ms. Kuttner, as it was my perception that they were having difficulty with the class work. We make every effort to place students at the

appropriate skill level for proper progression in learning dance movement.

In my experience at Barnard, most students have conferred with me when they drop a course. Ms. Kuttner did not speak with me about dropping ballet, and I was surprised to receive a drop slip.

The Barnard Dance Department is indeed committed to teaching beginning dancers. In fact, we offer courses to accommodate most Barnard women. Ballet is a highly stylized, formal technique; therefore, as the catalogue states, we require prior experience in another form of dance or in a dance-related course. If Ms. Kuttner did indeed fulfill this prerequisite, there was no need for her to drop Ballet A.

In conclusion, I have invited Ms. Kuttner to discuss her distress with me and have had no response.

Sincerely,
Sandra J. Genter
Associate Professor

Luxembourgian Humour

To the Editor:

I note with interest that you have printed an article about the Grand Duchy of Luxembourg, my adopted homeland, by an alleged part-time resident (Suzanne Barbeau). I feel it my duty to correct some of the more egregious misconceptions engendered by said article.

1. Not all Luxembourgers are mushrooms—a substantial minority are gnomes.

2. Germany is not to the west of Luxembourg, but to the east. Luxembourg is bordered to both the north and the west by a state of confusion (sometimes referred to as Belgium).

3. Most of the tourists in Luxembourg come from the Netherlands. They come to Luxembourg to see a hill. Having come here, they play mini-golf all day.

4. Princess Marie-Astrid would have demeaned herself by marrying Prince Charley. She's a thoroughbred, whereas he only looks like a horse.

5. The man Marie-Astrid did marry is not only a gentleman and a banker, but also heir to the Austro-Hungarian throne. If your readers will only join us in our efforts to restore the Hapsburg monarchy, some day Marie-Astrid will rule over most of central Europe, including Bohemia, Styria, and Carinthia. Marie-Astrid is

much prettier than that silly filly Charley married.

6. There is no NATO airbase in Luxembourg. There is an American airbase just across the border in Bitburg, Germany. Bitburg was stolen from Luxembourg by the Germans some years ago, and when our 600 man army completes its training, we intend to take it back.

7. We may be short of discotheques, but we have one bar or cafe for every three residents, of whom two are the proprietors.

8. We have found the missing mile of our national territory. Dutch tourists took it home in their trouser pockets a bit at a time over a 50-year period. When our army finishes cleaning the Germans' clocks, they'll be sent to the Netherlands to recover our square mile.

9. It does not always rain in Luxembourg; sometimes it hails or snows.

10. We don't have capital punishment in Luxembourg any longer, but those guilty of serious offenses are forced to drink Belgian beer. Second offenders have been known to plead for the death penalty. If anyone is guilty of a really major crime, we'll make him drink American beer.

Sincerely,
HC Barbeau

A Case Of Plagiarism?

To the editor:

It is indeed appalling to find such a lack of creativity and originality in a college newspaper. I call attention to the article published in the October 13, 1982 issue—"Varied Reviews of A Variety of Foreign Films at NY Festival." Not only are the descriptions of films paraphrased from the Lincoln Center program but in one case two sentences are plagiarized. This occurs in the tenth paragraph of the article. How can you possibly publish an article that uses the exact words from another source without giving it credit? That example is plagiarism word for word. The other examples: "Another Way," "Coming of Age," and "The Trout" plagiarize phrase for phrase which is just as bad as word for word.

There are also other problems. The review of "Coming of Age" is one. No one can adequately say anything about a film without actually seeing it in its entirety. It is impossible to review a film without having knowledge of it. Also, "Coming of Age" was not a foreign film as the title of the article suggests. Another problem is the following quote:

"Makk not only won my respect as a filmmaker but also as an unpretentious human being when..."

The reporter, in that one sentence, contradicts the term *unpretentious* by giving her approval of Karoly Makk as a person and director. That is pretention—the exact opposite of what she was supposedly trying to point out.

As an ardent filmgoer, this article demeans and damages the truth and purpose of film. An explanation for the above behavior would be interesting. One would

hope that in the near future the absence of plagiarism and pretentiousness would become apparent. Thank you for this opportunity.

Jonathan Suderburg
Columbia College

Judi Gilbert responds:

The descriptions of the films reviewed are taken from promotional material. This is not an infringement of artistic creation that anyone would want to protect, and it is not for profit, monetary or otherwise.

The question of plagiarism goes beyond the literal definition of using "another person's ideas or writings or inventions as one's own." (Oxford American Dictionary) Plagiarism is a question of morals and ethics, and using a film distributor's promotional material to describe a particular film or films is not at all unethical. In fact, that is the express purpose of such materials.

The sections of the review in question are merely factual descriptions of the contents of the films. They do not offer opinions or creative analyses of the productions.

In response to the statement that "no one can adequately say anything about a film without actually seeing it in its entirety," I suggest that Mr. Suderburg reread the section devoted to *Coming of Age*. I did not comment on the quality of this documentary, but rather on the execution of poor judgment by the New York Film Society to run *Coming of Age* in the context of the film which preceded it.

The purpose of this review was to report on the event of the 20th New York Film Festival, and not just on the films themselves.

Join Bulletin Join Bulletin Join Bulletin

Bear Essentials*

FINAL LAW SCHOOL PANEL for this term: WED., NOV. 3, 212 FBH, with representatives from Berkeley, Buffalo, U. Conn., Miami, Temple, Villanova, Washington U. in St. Louis. Call x2024 for time of meeting.

PROGRAM PLANNING FOR THE 1983 SPRING TERM begins THURS., NOV. 4, at NOON, when Freshmen and Sophomores meet with their Class Advisers. See Dean Bornemann's memo in your campus mailbox for the location of your adviser's meeting. Juniors and Seniors should check the Registrar's bulletin board for the date and place of their department's meeting for current and prospective majors. Junior Transfers should go to their major department's meeting; Sophomore Transfers, to the appropriate Sophomore Class Adviser. As *Bulletin* goes to press, the following departments have scheduled meetings for

THURS. NOV. 4: ECONOMICS, 12-1 PM, 306A Barnard; FRENCH, 2-5 PM, 306 Milbank; WOMEN'S STUDIES, 12-1 PM, 411 Barnard. Other departments will meet on the following dates: ENGLISH, OCT. 28, 12-1 PM, 304 Barnard; ENVIRONMENTAL SCIENCE, NOV. 3, 9-10 AM, 311 Milbank; EXPERIMENTAL STUDIES, NOV. 9 and 10, 12-2:30 PM, Salsberger Parlor; GERMAN, NOV. 5, 12-1 PM, 320 Milbank (Anteroom); POLITICAL SCIENCE, NOV. 9, 12-2 PM, 421 Lehman. Pick up the Registrar's memo of programming instructions at 197 Milbank by Nov. 4. Students are encouraged to come to their group meetings with questions. Individual conferences with your adviser may follow in accordance with this schedule:

Last initial A-L	Nov. 5-11
M-E	Nov. 12-17
S-Z	Nov. 18-22

DON'T MISS MAJOR FIELD DAY on FRI., NOV. 12, 2-4 PM, McIntosh, when faculty and majors from Barnard departments and representatives from Career Services will be on hand to field questions on courses, major requirements, graduate study, career options—valuable information centrally offered to help you shape your program for next semester and the terms that follow.

CAREERS IN HIGH FINANCE: Financial institutions do employ, at the entry level, liberal arts B.A.'s from many different undergraduate majors (as well as M.B.A.'s). Hear recent Barnard graduates talk about their jobs "on Wall Street," on WED., NOV. 3, 4-5:30 PM, Salsberger Parlor.

JANUARY INTERNSHIPS: Interviews with potential sponsors, NOV. 1-5. Submit your questions in the Student Message Book, 11 Milbank. Students in need of housing and/or financial assist-

ance for Washington, D.C. internships, consult Ms. Unsell, x3082.

INTERVIEWING WORKSHOP: Actual practice for all students on FRI., NOV. 5, 10 AM-12 NOON, 11 Milbank.

CAREER PLANNING WORKSHOP: Put some strategy into planning your life by analyzing your interests and talents as well as the job market. You must attend all three sessions on NOV. 6, 11, and 16, 4-5:30 PM, 11 Milbank.

SEE CAREER SERVICES' NOV. 1 NEWSLETTER for additional details on summer fellowships and career opportunities. Administrative and graduate study in social work, public service, and in certain fields underrepresented by minority students.

*Important information from the College's student services offices assembled on a paid announcement.

Freeze Is Sizzling Issue in Upcoming Election

Editor's note. The writer is on the staff of the New York Office of the American Friends Service Committee, 15 Rutherford Place, New York, N.Y. 10003.

By Steve Coleman

Ten states and 56 cities of the United States will vote in the largest and perhaps most significant referendum in American history next Tuesday. People will vote on whether the United States should propose to the Soviet Union that both countries adopt a verifiable freeze on the testing, production, and deployment of nuclear weapons, missiles, and other delivery systems, as a first step toward major, bilateral reductions in the nuclear arsenals.

In New York State alone, this proposal—simple, yet comprehensive—has already garnered the support of both houses of the State Legislature, Seven County Legislatures, 19 City Councils, and more than a quarter million people from all walks of life. Thousands of organizations in the state are working for a Freeze, including the New York Public Interest Research Group, the New York State Association of Medical Schools, Business Executives for National Security, the Women's International League for Peace and Freedom, Common Cause, the Union of American Hebrew Congregations, and the YWCA.

Depending upon how people vote next week, the campaign for a bilateral nuclear freeze and disarmament may become one of the most broad-based, far-reaching popu-

lar movements since the Abolitionism of the 19th Century. Depending upon how people vote. If they vote.

People can vote directly on the Freeze in California, Rhode Island, North Dakota, New Jersey, Oregon, Arizona, Massachusetts, Michigan, Montana, Suffolk County (L.I.), New Haven, Philadelphia, Chicago, Denver, Atlanta, Miami, the District of Columbia, and in over 50 other cities. In the first state-wide referendum in September, Wisconsin voters backed the Freeze by better than three-to-one. But recent attacks on the patriotism of

Election Day: Tuesday, November 2!

Freeze supporters (by the *Wall Street Journal*, the *American Security Council*, *Readers Digest*, the 700 Club, the John Birch Society, and Ronald Reagan) have charged that the K.G.B. and other Communist forces are behind the American peace movement, and the Freeze just lost a referendum for the first time (in Fairbanks, Alaska). The votes on the Freeze will be close in many other regions of the country.

Although a handful of leaders of the State Legislature denied New Yorkers the right to vote directly on the nuclear arms race, most people will still be able to vote on the Freeze indirectly through the many

campaigns where the Freeze is a significant issue. The following is a summary of area races where the Freeze is a major campaign issue:

Senate Pat Moynihan continues to straddle the fence, saying in campaign commercials that he supports the Freeze while defending Reagan's build-up when he is back in Washington. He has also refused to accept the signatures of the 250,000 New Yorkers who support the Freeze. Still, anti-nuclear lobbying groups have given him a 75% rating for his votes against the arms race and his opponent,

Assemblywoman Florence Sullivan, is solidly opposed to the Freeze. Moynihan is hardly vulnerable.

First Congressional District (Suffolk) Incumbent William Carney (0% rating), a national leader in the drive to escalate the nuclear arms race, is being opposed by Ethan Eldon, an environmental and development consultant who strongly supports the Freeze. An Eldon victory would be an enormous upset, but it is highly unlikely.

Third District (Suffolk Nassau) Freshman incumbent John LeBoutillier (0%) said he would support the Freeze, then voted against it. His opponent, Bob

Mrazek, minority leader of the Suffolk County Legislature, lobbied for the Freeze in that post. He is driving hard at LeBoutillier, who has been targeted for defeat by PeacePac and the National Committee for an Effective Congress, two pro-Freeze political action committees.

Fourth District (Nassau) Bob Zamermerman's challenge of die-hard incumbent Norman Lent (0%) has gone largely unnoticed, but he has a solid chance of an upset. Lent's opposition to Freeze-related legislation is as staunch as that of LeBoutillier and Carney, but not nearly as vocal. He is generally a lacklustre fellow, only 70% of the district has even heard of him.

Fifth District (Queens) Insurgent Arnie Miller, personnel director for the Carter White House, is as strongly in favor of the Freeze as his incumbent opponent Raymond McGrath (14%) is opposed. McGrath is the odds-on favorite.

14th District (Staten Island Brooklyn) Redistricting has pitted two incumbents—Leo Zefferetti (57%) and Guy Molinari (43%)—against each other. Zefferetti is a recent convert to the Freeze who has just declared his opposition to the M X missile and the B-1 bomber. Molinari, who has a clear edge, was the only New York City congressman to vote down the Freeze.

15th District (East Side of Manhattan) Incumbent Bill Green (46%) is the strongest Republican supporter of the Freeze in New York, is being challenged by Betty Goetz Lall, a labor and industrial relations professor with three decades of experience in arms control and disarmament. Although Green has been a leading supporter of the Freeze, Lall has charged that Green supports a Freeze only on strategic nuclear weapons, while advocating a further build-up of such "tactical" weapons as the neutron bomb.

16th District (Westchester Putnam) Incumbent Richard Ottunger (100%) is facing one of the toughest challengers ever. Assemblyman Jon Fossel, who is receiving heavy support from the National Conservative Political Action Committee. Fossel says he supports the Freeze, but his actions in the Legislature do not back this up. Ottunger is the most vulnerable pro-Freeze incumbent in the downstate area.

2nd District (Rockland-Orange Westchester) Powerful support from local and national Freeze groups has just pulled incumbent Peter Peyser (86%) ahead of incumbent Benjamin Gilman (14%) even though Gilman has represented most of the district for ten years. This one will go down to the wire.

Governor Lt. Gov. Mario Cuomo has been a staunch and outspoken supporter of the Freeze for some time. To date, Lewis Lehrman has refused to comment on the Freeze, and his aides have refused to speak with representatives of the Freeze campaign.

As these two letters from Republican Congressmen illustrate, the Freeze is both debated, even within the Republican Party. Although Nassau Congressman John LeBoutillier (R-C-RTL) says he supports the Freeze, his letter, mistakenly sent to a pro-Freeze constituent, shows what that support really means. Iowa Congressman Jim Leach, on the other hand, believes so strongly in the Freeze that he wrote this letter to all the other Republican Congress people just before the House vote on the Freeze last August.

See Page 11 for Leach's letter.

For the "pro" Nuclear Freeze point of view, see page 12.

Mistaken Identity, But No Mistaken Politics

Thank you for your recent letter, expressing your outrage at my support for the Conte Nuclear Freeze resolution.

While I have a form letter which goes out to many of the people who write in on this issue, I wanted to be certain to write personally to folks such as yourself, members of Young Americans for Freedom, who have written me on this subject.

First, let's get rid of the idea that I've become a "squash" on the subject of the Soviet Union. There remains in my mind no doubt that the Soviets are evil little SOBS who want to conquer the world. My actions in the House, as a leader in the fight against the Yamal Pipeline and in favor of a strengthened Voice of America, should make that clear.

Now, let's get to the resolution.

First of all, the resolution is non-binding. It is meaningless. If passed, it would represent nothing more than a statement of opinion from the United States Congress. It cannot be legally enforced.

Second, the resolution states support for a "mutual and verifiable" freeze and reduction in nuclear arms (emphasis added). This presumes, of course, that the Soviets will allow such verification.

I believe they will not, and will therefore be forced to reject such a nuclear freeze proposal. The public opinion which is now moving rapidly against the Reagan Administration would be forced to move against the Soviet Union. European public opinion, which remains important in the

conduct of our foreign affairs in Europe, would be forced to consider the Soviet dictators for what they are.

Why am I so confident? Because, quite simply the Soviets have never allowed verification and cannot allow it. Recent intelligence reports have re-affirmed the deployment of 200 nuclear-tipped SS-16 rockets near Perm in the Soviet Union. The rockets have an 8,000 mile range and are designed to be fired at major American targets in three waves across the Arctic Circle.

Their deployment is in direct violation of the SALT II agreement.

The problem with many American conservatives is that, on foreign policy issues, we tend to allow the liberals to set the tone of the debate.

In the nuclear freeze issue, we are now in the public's mind debating whether or not the United States is against nuclear war. You and I know this is not true, but the public's perception, aided by the media which is dead-set against us, is considerably different.

I see a lot of comparisons between this and the war in Vietnam.

There we became the "bad guys" while the communists were the "freedom fighters." The same perception is starting to grow on nuclear freeze.

This is bad, for it places those of us concerned about our ability to face the Soviets in a poor position.

In short, we should go to the Soviets and offer them the option of a mutual and verifi-

able freeze and a reduction in arms. Let them turn it down as I have confidence they will. Let the debate turn to why the Soviets refuse to allow verification. Let them be the "bad guys" who reject "world peace."

Conservatives ought to stop arguing over a meaningless resolution, and start asking why the Voice of America remains so weak, why the sale of grain to the Soviets continues, and why we allow the sale of millions of dollars in technology to the Soviet Union and its client-states.

I am, of course, disappointed that the National Office of Young Americans for Freedom chose to begin a letter writing campaign against a loyal supporter without at least first ascertaining my position.

I remain a conservative, hard line opponent of communism, and a supporter of the President's programs (except when I believe they are not conservative enough). And I believe my position is a good one.

The fact that YAF's National Office chooses to attack members of the conservative movement without consulting them regarding their motives demonstrates, I think, a lack of political common sense or the maturity necessary for activist organizations.

Please be assured that I understand your concerns in this matter and understand your motivations, and I hope that my letter explains my rationale.

Thank you again for taking the time to write.

Sincerely,
John LeBoutillier
Member of Congress

Science

(Continued from page 1)

Alice's Adventures in Wonderland, according to Tobach, who proceeded to read this passage from the book.

"'No room! No room!' they cried out when they saw Alice coming. 'There's plenty of room!' said Alice indignantly."

"'Have some wine,' the March Hare said in an encouraging tone."

"Alice looked all round the table, but there was nothing on it but tea. 'I don't see any wine,' she remarked."

"'There isn't any,' said the March Hare."

"'Then it wasn't very civil of you to offer it,' said Alice angrily."

"'It wasn't very civil of you to sit down without being invited,' said the March Hare."

"'Science is presented as a closed system,'" Tobach explained. "The question we have to ask is, 'Why is that picture being presented to us, and is it really true?'"

The male-dominated scientific community, like the March Hare, claims that there's 'no room' for young women because science and technology are tied to the profit motive. Tobach compared its image of science to a pie, it seems to think that there is only so much, and the fewer there are among which to divide it, the more each one will get. But this is not really the case.

In regard to the current American attitude toward women, science and technology, Tobach said, "There is some hope," but she went on to give examples of the way our society slights or ignores women in technological fields. She cited the special supplement on careers in *The New York Times* for October 17. "The only picture of a

Notes From



One of the best aspects of life at Barnard is the caring nature of our community—as demonstrated by student response to the blood drive recently conducted by Undergrad, the accessibility of our faculty and administration and the numerous support services that exist on and around campus. At Barnard, women usually find willing ears if they need or want to discuss issues that concern them, or problems they encounter.

Undergrad is pleased to say that the Barnard administration is always willing to discuss our suggestions and complaints. We may often disagree, but college officials have proven receptive to students' opinions. Further indication that Barnard officials want to communicate and cooperate with the student body is the presence of members of the Board of Trustees at a recent Representative Council meeting. Eleven trustees spent an hour answering questions from students leaders and asking some questions themselves. President Futter also attended the meeting.

Among the issues students brought up during the meeting were Barnard's capital

Judy Yee
President

Ruth Horowitz
Treasurer

Ramona Romero
Officer of the Board

Mary Bergam
Vice-President for
Student Government

Aroza Sanjana
Vice-President

for Student Activities

campaign, its admission strategy and the future of our relationship with the University after the present agreement expires in 1989.

Students seemed very interested in the fund raising campaign Barnard is presently conducting. It was reported that the effort has been very successful. Approximately ten million dollars have been pledged already. The importance of gifts such as the one Barnard received from IBM was emphasized. Gifts from large corporations and foundations are extremely important because they reaffirm the legitimacy of any fund raising effort.

Questions about Barnard's admission and recruiting strategies were asked. Stu-

dents wanted information about the steps the administration is taking to assist the Admissions Office now that we are facing competition from Columbia College. Although no detailed response was given, it was mentioned that the Admissions Office budget was substantially increased. The Associate Alumnae of Barnard are also making a significant effort to assist in recruiting prospective students.

The trustees were asked if they had any specific plans for Barnard after the current affiliation agreement expires. In response, the trustees emphasized that no specific plans exist, but pointed out that the present agreement is advantageous because it allows Barnard to engage in long term planning without having to worry about its relationship with Columbia University. In the past, the relationship between the two institutions was reexamined every year. It is foreseen that Barnard's affiliation to the University will continue after 1989.

The trustees expressed their interest in the activities Undergrad has initiated this year. They were particularly enthusiastic about the Student Store and expressed their desire to assist us in any way possible.

Rep Council and the Undergrad Board thank the trustees and President Futter for coming, and for expressing their desire to meet with Barnard students again.

woman dealing with any sort of technological equipment shows a female student looking bewilderedly at a computer... The only picture of a woman in a position of authority is in an article on geriatrics."

"Science is no more 'masculine' than the way a woman thinks is 'feminine,'" Tobach said; on the contrary, "What people do for a living shapes their consciousness.

What we do in science affects us as people and as women."

But merely increasing the number of women scientists will not bring about any significant social changes, in Tobach's opinion. "One ongoing problem is that we have to realize that science by itself can't change consciousness—only struggle does."

Join Bulletin



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- ★ Calendars
- ★ Buttons
- ★ Tote bags
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Call x2126 for more information

FEATURES/REVIEWS

Crepes & Cappuccino: A Pleasing Combination

By Natalie Wigotsky

What else can add spice to a campus area but a cafe with a French theme that offers fresh, appealing food and enables one to sit out on the sidewalk under an umbrella? True, the Champs-Elysees is all the way across the Atlantic, but one need not travel far to sip espresso and nibble on pain au chocolat while observing the Morningside Heights action. Crepes and Cappuccino, which opened March 14, is a recent addition to the confines of our urban campus, and is a good place to sit down and recover from lack of sleep and a Literary Humanities paper left till the last minute.

In general, people seem pleased. Crepes and Cappuccino, started by Neil Berger, is a refreshing change from greasy french fries and watered-down milkshakes at Tom's and millimeter-thick burgers at College Inn. Offering a wide variety of crepes, salads, desserts, and European beverages, the restaurant seems to relieve students' hunger for diversity. The restaurant added something to our area that we never had before.

"It changed the neighborhood," said general manager Richard Freely, who graduated from Columbia in May '81. Freely said that he wished there was something like "Crepes" when he was a student here. "People seem pleased," he said. "They like to think they are sitting in a cafe in Paris, and they like the French music we play. The whole ambiance of the place is appealing. We hope to give the bars—particularly the West End—more competition; we'd like to take some of their business."

Lunch, said Freely, is the busiest time. "Business has definitely been picking up and we've increased the number of beer and wines we sell in order to bring in more people at night." Also, they have added tableclothes, candles, and flowers in the evenings, and turned down the lights, creating a more "romantic" atmosphere, and have received many positive comments. They have also added new tables on the sides for couples. The music that is played

is French and Italian, some pop and they have begun to diversify the music with rock recently. "We vary the music according to the crowd," said Freely, "if they're eating fast, we play fast music...we have ways of judging."

Despite the fact that Freely says he doesn't think the prices are too high, many people complain that they are. Students seem to feel that for the size of the portions. The prices are ridiculous. An egg, mushroom, ham and cheese crepe is only \$2.10, but the entire serving is gone after a few bites. People have reason to complain. The quality of the food is good, so it's much more aggravating when you don't get enough of it, and even more so when you find your wallet empty after you've finished paying the bill. The restaurant satisfies people's taste buds, but not their budgets, and people are angry that prices are this high in a college area where students are constantly concerned with saving money. If Crepes must charge these prices, perhaps they ought to consider offering more for the money. A la carte, the items are not that expensive, (a cup of cappuccino is only \$1.00, whereas downtown it is usually \$2.50 or more, and pastries and desserts run from \$1.50 to \$2.50) but by the time your hunger is satisfied, you find yourself with a pretty hefty bill.

One of the waiters compared Crepes to similar restaurants in the town where he attends school, stating that "the major difference in the atmosphere is New Yorkers themselves. New Yorkers have high expectations." He feels that the prices here are rather high in comparison and the portions are small. When asked whether he feels this cafe has changed the neighborhood, he said, "In New York City in an area like this, it's going to take quite a bit to change the neighborhood." He made a point of saying, however, "Barnard women are great women, excellent tippers, and they should come back more often."

Crepes and Cappuccino is looked on in a certain way around the area. Some people

say that it's the "place to be seen." A regular patron said she likes to go there at the end of the day to unwind, while one skeptical sophomore said he "wouldn't be caught dead there—they don't feed you." Many feel that the restaurant has given off an upper echelon aura, to fulfill elite tastes. But, "it's not as pretentious as some people think," remarked a waiter there. "They come in and they hear French music and they think—oh wow! But they don't realize

it's the only French tape we have."

No matter what anyone says, Crepes and Cappuccino has added a new flavor to the neighborhood. Now we have a place to go on Saturday nights if we don't want tequila at the West End, and if the thought of dealing with a crass waitress who brings a Western omelette when we ordered a cheeseburger at Tom's is not the first priority. Where else can you get a mocha cappuccino any time from 7:30 AM to 1:00 AM?



Bulletin Photo by Petrus Schwartz

By Mark S. Gill

I may have the best view in town. When I moved into my apartment three weeks ago I liked the big, artist's window that crashed down with a heavy, resonant "thwack." Inside the frame, scrawled through the ivory enamel paint it read: "Rena S. is the cat's pajamas." Now what splendid desideratum tempted poor Plimpton (the namesake of the building) to chisel his heartaches in wood?

Two stories up, my eye soars a clear twenty years then splatters and spreads against a lobster-red wall. Ten thousand bricks sizzle and swim in the morning sun. Ubiquitous brick, tubercular and cracked from that soot that sprays with each belching gearshift of a tractor-trailer. The building stares its huge face at me with eyes that wink and a curious chameleon's smile and eight stories of brooding brow. One cannot help but establish a certain intimacy with one's airshaft neighbors.

You comfort me neighbor. It is easy to be lonely after midnight. There is only the thump of my own insecurities and the

Essay

Ode To My Neighbor. . .

grimy roar of a palm across cheek-and-chin stubble. Your light is a pale, sixty-watt buoy. When the coffee lay poison-cold in my cup, you, padding around in jockey shorts, rammed your huge, hairy toe into the dresser. I felt better at your expense. You stiff-legged about and screamed at the window plant. Late at night, your light leaked through the slats of my blind and sat with me in the dark like a good friend.

I will never speak to you neighbor. We would pass on the street and I might fail to dip my head or simmer in recognition. But I have watched you cook; stir-frying something in a wok I think. Your girlfriend padded up behind you. She mashed her face lovingly into the collar of your white, Lacoste polo. You grabbed a spatula and fended her off. Food was your passion at the moment. Other times you have reeled

with her, your chin slick from the blood of grapes. You knocked over a chair and kissed your lady wetly on the mouth. You drew the shade. I was left with my coffee and the shadows that got bigger, bigger, bigger and smaller suddenly, like a dream.

One day perchance you passed by the window with a cast on your arm. A few blurry signatures stained the elbow. How had this happened. Had you taken a fall on the creme-and-green tile of the building? Hallways such as ours smell of diapers, steam heat and loneliness. They are slippery.

We are drawn close neighbor because of our vulnerability. If I lean forward and raise my eyes there lives an old man who rarely allows the sore, grizzled light of day into his rooms. A Friedrich air-conditioner juts out from the curtained window. I as-

sume his climate unlike my own is well-regulated.

One story lower a woman comes to the window in her terry cloth robe and sings opera into the arshaft. She is heavy-set. I wonder if her silvery emanations will not shatter the pane. Her voice bounds toward me then rises to higher floors like sweetly-scented smoke. I get all this for a deskful of neglected paperwork and the poultry guilt of a voyeur.

On Saturday's the old man's blood-red curtains are punned back. The octogenarian hovers above me in his window. His grey, muscleless shoulders support a swollen head. I get this queer, nonsensical feeling. If you are God, neighbor, you are a silent one. You are perfectly still (contemplating what?)

But your eyelids start to flutter my dear, dear neighbor. You beck your lips and look at me sleepily as though you want tea or tomato juice. I tug the cord and send the venetian blind screaming down. Embarrassed and grateful, I smile. Perhaps I have been blessed

Alexander Found in Great Exhibit at MET

*Final Stop in NYC
Spurs Art Lovers,
Press and TV Producers*

By Joanne Heyler

The Search for Alexander, an extensive and brilliant exhibition of artwork from the period of the empire of Alexander the Great, concludes its United States tour at the Metropolitan Museum of Art from October 27 through January 3. In the show is a plethora of some of the finest, most intricately beautiful Grecian and Middle Eastern artworks from the fourth to second centuries B.C.

On view are 180 pieces, either borrowed from Greek museums or selected from the Met's own collection, including marble, terra cotta, and bronze sculpture, gold jewelry, coins, pieces of armor, and varied bronze, gold, and silver vessels. Besides museum pieces, the exhibition highlights the findings of a few fairly recent excavations in Northern Greece, in the area known in ancient times as Macedonia,

which extend double gold bands, equally endowed with exacting gold working. Also on exhibit in this first part are a collection of exquisite bronze statuettes, each portraying an idealized deity or warrior with precise and graceful modeling.

The second part of the exhibition continues from the hall onto the area overhanging the sunlit Temple of Dendur exhibit. This part contains many of the larger pieces from the excavations. The only criticism is that these, the most exciting pieces in the exhibit, should also be viewed under the dramatic and skillful lighting used in the first half of the show.

Three works stand out in the second part of the exhibit, in terms of size, craftsmanship, and sheer beauty. The most unusual of these is the pebble mosaic found at the excavation in Pella. It portrays one man, possibly Krateros, rescuing another, possibly Alexander, from the attack of a lion. The entire work is done in the style of a wall painting, with naturally colored and uniformly shaped pebbles placed meticulously to create a lifelike and active expression of terror and tension.

Another incredible work is the famous bronze krater (used to hold the remains of a



"The exhibit begins in a very long, dark hall with each grouping of pieces encased and lit with an intense, focused beam."



Of special attraction are the amazing gold pieces excavated in 1977 from a royal tomb at Vergina. Also included are pieces from less recent excavations at Derveni, and the palace at Pella, which was the birthplace of Alexander the Great and the capital of the empires of both Phillip II and Alexander. The wide variety of types and origins of the works, and the skillful manner in which they have been selected and arranged, allow the viewer a satisfying and complete sense of the culture and legendary surrounding that time.

The exhibition begins in a very long, dark hall, with each grouping of pieces encased and lit with an intense, focused beam. This lighting creates a very mystical ambiance, bringing out the incredible detail of the glittering gold jewelry and the debauchery of the coins and utensils. The jewelry exhibited is especially sumptuous in its carefully ornate richness. Two works that especially exemplify this luxurious combination are the breathtaking diadems. Each of these is richly and generously inlaid with garnets, and has an ornately detailed "Herakles knot" at the center, from

"These three works merely exemplify the vastness and brilliance of this exhibit."



cremation) from Derveni. The krater, standing three feet high and weighing forty kilograms, is richly decorated with reliefs depicting Dionysus and other deities in various poses of relaxation, dance, and ritual. The rim and handles are ornately decorated with masks of Herakles and Hades. Art historians dub this piece a "masterpiece of ancient Greek metallurgy," and it is indeed an awesome and complex work, emphasizing the great significance of a luxurious cremation and burial in Hellenistic culture.

The other piece which attracts a great deal of attention is the Gold Wreath with Oak Leaves and Acorns. Thirty-two branches, containing eleven leaves and acorns each, constitute this naturalistic and masterfully rendered work. Its delicacy and virtuosity simply leave one in awe.

These three works merely exemplify the vastness and brilliance of this exhibition. *The Search for Alexander* is an event which anyone with an interest in the art and culture of Hellenistic times, or an appreciation of brilliant, delicate, and dazzling artistry, should not miss.

A short, diplomatic press conference was held at the Met last Wednesday in which both the Greek archaeologist Maniotos Andronicos, and the Greek minister of Culture and Sciences Melina Mercouri, expressed thanks to New York, The Metropolitan, and the entire nation, for accommodating the exhibit's tour. Also, a four-part television series, "The Search for Alexander the Great," which re-enacts the life of Alexander, will be aired in conjunction with the exhibition on consecutive Wednesdays, beginning October 27.

Join Bulletin

Biles Cooks up Souffle and Cement



USSR SOTS Answers US POP

By Jennifer Kaplan

In SoHo today the walls of most of the influential galleries are covered with "Post-Modern" art which seems to reject aesthetic as well as concrete concepts. This "Post-Modern" art is frequently overrated and overpriced. Thus it is an unexpected pleasure to see the masterful art of Komar and Melamid make it onto the scene; not only have they made it here, but *le monde* approves.

Komar and Melamid are two young Soviet dissidents who have created their own art movement which they call "SOTS" art. "SOTS" is their response to the POP art of the Western world; where POP exploits the abundance of mass consumer goods, SOTS utilizes the only Soviet overabundance, propaganda. The exhibit, now at Ronald Feldman on Mercer Street, includes paintings, collages, special edition posters and a portfolio of photographs with text. Their work is the result of a cooperative effort; both Komar and Melamid each begin their own work and then finish each other's.

The collages serve mainly as reference points for their more recent paintings. Their early work displays basic animosity towards modern communism and capitalism, as well as a contempt for the inanity of the machine. There are twelve paintings on view, all of which were done between 1981 and 1982. The subtle blend of political statement and irony, and their self-acknowledged borrowing of stylistic and ideological techniques of former masters, yield refreshingly fine paintings.

The large scale oil paintings inhabit the first room of the show and their effect is nothing less than awesome. The paintings recall the 18th-century Neoclassicism of

Jacques-Louis David, who himself looked back to former masters. David's politically revolutionary intentions, masked in classical representation, are more than appropriate foundations for the dissident's allusions. Fortunately, Komar and Melamid's use of classical allusions can be taken tongue-in-cheek; in some of the paintings, such as *Stalin and the Muses* and *Reagan as Centaur*, the team has uniquely combined mythological allusions with contemporary figures.

Stylistic techniques of various other masters can be seen in the work; particularly the carefully directed lighting which is reminiscent of Caravaggio. The precisely focused light and shadows create a remarkable realism, and accent important aspects of the subject matter; the starkness of texture and engrossing magnetism is quite powerful. The integration of the commonwealth into the subject matter, such as in "The Tempest—Collective Farmers with a Prize Bull," plays off Caravaggio's "lay-Christianity" tactics and arrives at a "lay-political awareness."

Komar and Melamid's blatantly disaffected work is a welcome addition to the contemporary art scene. Their wit and audacity is well applied and carries nicely over into their political content and intent. There is a genuine intellectual current running through their work and they have executed it all in a Modern yet aesthetic manner.

The work of the two artists has been widely acclaimed and this is nice to hear. The people who determine what is "good" art often makes mistakes (*a la des Refuse*) but unfortunately without the support of *le monde* it is virtually impossible for new artists to have their art shown. It is reas-

By Sabrina Soares

The title of Richard Biles' work was provocative: "If You Can Mix Cement, You Can Make a Souffle" or "The Art of the Building Trades." Upon entering the studio loft, each member of the audience was given a program that contained recipes for souffle and cement. In each corner of the stage sat the necessary implements for the creation of each, and a canvas set beside the oven held cheerful diagrams of the steps to be taken in making a souffle. The performance last Friday, accompanied by an eclectic selection of music, was a work about creating and exploring a living space. The piece for a solo dancer contained arresting visual images.

At the start of the work, Biles, wearing a black untard, filter mask and heavy gloves, mixed sand with water and described the various uses of cement and its history. Whistling, he walked over to the stove, put on an apron and a chef's hat, and began cooking. After separating the yolks from the whites, he measured the floor space, with his body as a yardstick. Taking "mother may I" baby steps or placing his legs within confines designated by his arms, he moved along a diagonal t-shape. He sang snatches of "I've Been Working on the Railroad," using a wooden bar as a prop. The dancing in this section concerned itself with juxtaposed lines, vertical and horizontal axes, working against or with the dancer's body. At times the prop appeared

sure to see the same people who so immediately panned recent American Realism giving Komar and Melamid a chance. Although purely speculative, I believe that

to be controlling the dancer, pulling his arms straight ahead and lifting his leg in an arabesque. The object seemed to become a force to be reckoned with, something that is either manipulated or manipulator.

Throughout the work, props designated the beginning and ending of sections. Whether Biles used a hammer, a ladder, or a 5-by-10, the object became almost animate, an object to be tested, played with, and finally delegated to duty. For instance, back at the stove beating the egg whites, sudden martial music turned the cook into a soldier, the copper bowl into a helmet, and an egg beater into a gun. Imagining different uses for the utensils, Biles fenced with the beater, and turning the bowl into a football, ran past invisible opponents.

With the souffle cooking at 375 degrees and the cement hardening, Biles work in the second half of the program was about building. Weaving about and around a plumbline, Biles revealed a skill for timing. His tango with a ladder was amusing and well-executed. The most interesting movement was seen as he shifted his body from the top of two ladders, bicycling slowly, and swinging his legs over one ladder and then the other.

After reciting "The House that Jack Built," Biles constructed a wall between the audience and himself with metal grids. Biles set a 5-by-10 board on two sawboards with a rose, a glass of wine, and a tablecloth, and taking the souffle out of the oven, he served himself with gusto and toasted the audience. After taking his bow he invited the audience to join him in the meal he had created during the concert.

Dance is choreographed with the same tools that are used by architects and cooks—time, labor and space are all utilized. Biles' works also a celebration of the completion of his studio, suggested thus thought. The work, although a bit too long evoked interesting approaches to raw materials and taught at least one viewer how to mix cement. I'm not so sure about the souffle.

a hundred years from now, when today's "good" contemporary art has had its day, the art of Komar and Melamid will be regarded as masterpieces of our time.

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(Left to Right) Paquette (Deborah Darr), Dr. Pangloss (John Lankston), Candide (David Eigler), Maximillian (Scott Reeve), and Cunegonde (Eric Mills).

A Candid Look At *Candide*

A Barnard class goes to see a diamond in the rough!

By Dorothy Kauffman

On Tuesday, October 12 the members of Professor Renee Geen's "French Fiction of the 18th Century" class were in a state of high excitement. We assembled at Lincoln Center for the Performing Arts to attend the final dress rehearsal of the New York City Opera production of Leonard Bernstein's *Candide*. Here was a rare opportunity to see a major opera company mount a new production of a beloved, though rarely heard work, by one of the world's great composers/conductors, directed by Broadway's most acclaimed director, Harold Prince.

Candide, the work for which Voltaire is probably most remembered, is the story of an incredibly simple-minded youth whose adventures and horrible tribulations take him all over the globe. He adores the beautiful Cunegonde, a girl who becomes increasingly loose and sullied as the story progresses. Voltaire's biting satire particularly ridicules the optimistic philosophy of Dr. Pangloss, Candide's teacher, who assures his pupils that everything happens "for the best of all possible reasons," and that they live "in the best of all possible worlds," despite injustice, ignorance and human evils that make havoc of their lives.

The history of Bernstein's *Candide* is one of the more unusual stories in American musical theater annals. *Candide* first appeared on Broadway on December 1, 1956. The impressive list of those who collaborated on the show has never been surpassed: Leonard Bernstein, not only the most gifted young conductor of that time, was also the darling of the musical stage having already composed *On the Town*, *Fancy Free*, *Wonderful Town*; the playwright Lillian Hellman wrote the book; the poet and translator Richard Wilbur wrote the lyrics with additional help from John Latouche and Dorothy

Parker; decor was fashioned by Oliver Smith; the famed Tyrone Guthrie directed. Although the critical reception was favorable, the public did not know quite what to make of the show which closed after only 73 performances.

Candide enthusiasts, however, did not die out thanks largely to the now-legendary cast recording album starring Barbra Cook as Cunegunde. It has become a collector's gem.

Then, in 1973, a sort of resurrection of *Candide* took place when the Chelsea Theater put on a one act "chamber orchestra" edition, directed by Harold Prince. It was performed in Brooklyn and ran for seven weeks before coming to Broadway. This time around the critics and the audiences applauded the work, which ran for 741 performances.

Many companies have wanted to stage *Candide* since then, but the work had become neither fish nor fowl. Was it an opera? A musical? Since the orchestration for the versions was different, which should be used—the one from 1956 or 1973? Adding to the confusion was the fact that Hellman's much-criticized book had been replaced by a new one from Hugh Wheeler.

The New York City Opera production has once and for all put an end to the confusion. It is producing "the world premiere of the operatic version." Bernstein composed no new music, but several numbers that had been cut were reinstated, others reorchestrated, and everything pulled together by John Mauceri, the conductor, to whom Bernstein gave an almost free hand in arrangement of the score.

The students of Professor Geen's French literature class had already been studying several of Voltaire's philosophical tales. We were just about to delve into *Candide* when it was decided that seeing the musical version would greatly complement our reading of the text. Happy in the knowledge that we were Voltaire enthusiasts who had read the philosophical tale *en francais*, excited by the prospect of seeing the work in progress, and not too unhappy about missing our other classes, we met at the fountain in the middle of Lincoln Center Plaza.

The line to get in the dress rehearsal stretched around the complex, all the way down to the back stage entrance. Aside from the Voltaire and Bernstein enthusiasts, there were many people who had heard about this wonderfully creative piece called *Candide*, but who never had the opportunity of seeing it performed. There had also been substantial advance press in New York's major magazines and newspapers. The *Sunday Times*, for instance, had run a front page article in the Arts and Leisure Section entitled: *Will 'Candide' Thrive in the Opera House?* Everyone had whetted appetites.

We gave in our rehearsal passes and entered the beautiful New York State Theater. Once inside the plush, newly-decorated auditorium, we were fortunate enough to obtain first and second row seats. Although a final dress rehearsal lacks the do-or-die excitement of an opening night performance, it has an atmosphere all its own: a certain relaxed ambience reigns because the singers and musicians know they're not being formally reviewed. Yet, the knowledge that opening night takes place the very next day and that this was their *final* chance to perfect their performances was staring everyone

squarely in the face.

The opera house was packed; members of the New York City Opera Guild filled the four rings, while the orchestra consisted of V.I.P.'s, well-known personalities, selected members of the press, major photographers, personal friends of the artists, singers from the City Opera roster, members of the artistic and administrative branches of the company, and of course, the students of French 35x, accompanied by Professor Geen and Professor Tatiana Greene.

Hermione Gingold, Joel Grey, Betty Comden, Adolph Green, and the current *Evita*, Loni Ackerman, were some of the celebrities whom we could spot in the audience. Harold Prince, seemingly omnipre-

"Oh my God, there's Leonard Bernstein!"

sent, did not appear harried or worried. All composure, however, flew right out the window at the appearance of the composer. "Oh my God, there's Leonard Bernstein!" I cried to the members of my class. We then all tactfully and subtly turned around and gazed in awe at "Lenny" who was accompanied by the General Director of the New York City Opera, Beverly Sills.

At one o'clock, John Mauceri, the conductor, asked the audience to remain quiet while he gave the musicians important last minute instructions. Meanwhile, the members the backbone of the opera company, the production staff, raced to and fro in a frenzied manner, making essential adjustments in many areas. Attending a dress rehearsal really makes one conscious of the herculean efforts required to stage an opera. An audience usually sees only the glamor and the magic. A seemingly endless parade of mundane problems must first be rectified before the curtain can rise.

Next Harold Prince came onstage and was greeted with a warm reception. He made a little speech which consisted of minor apologies; since there was missing scenery, he said, the singers would have to simulate the rowing of the boat with their hands. Act One had been rehearsed a lot, Act Two was hardly rehearsed at all. The cast members had not yet practiced their bows: "You'll hear the bow music, but you won't see any bows."

With that out of the way, the orchestra began the famous overture to *Candide*. It's one heck of a melodious and spirited piece of music; it has always been a favorite of orchestral conductors. Dick Cavett's opening music for his talk show consists of

music from this overture

One would need an entire article merely to describe the dazzling first act. With a great creative flair, Harold Prince fashioned a cornucopia of invention. Marvelous special effects, clever scenery, fanciful costumes, and above all, a great sense of wit and fun permeated the act. Since the class occupied the first two rows, we became unwitting, but nevertheless delighted members of the action when Harold Prince brought the singers directly into the audience. At one point, the *Candide* of the production grabbed a piece of paper out of Professor Geen's hand and used it as an important prop piece.

All throughout the act continuous peals of laughter broke forth from the audience. The class, who had the advantage of having just read *Candide*, appreciated many of the "in" jokes and bring wit with added understanding.

The atmosphere of a dress rehearsal is anything but silent. The director might go upstage and adjust a detail, one hears the constant click of cameras, members of the staff are forever running back and forth around the opera house. Singers themselves sometimes use what is called their "half voice." Particularly in *Candide* where there was a group of intensive rehearsals in a relatively short period of time, singers are rightfully concerned about the possibility of using too much of their voices in rehearsals. I have seen dress rehearsals in which the singers simply mark a performance, employing barely audible sounds. Most of the cast, however, on October 12 was singing in full voice—highly unusual considering that the opening was set for the very next day.

It was evident that the second act had not been nearly as rehearsed as the first. The brilliance and the smoothness were missing; certain scenes were flat. The audience knew the reason why and hoped that everything would be straightened out in the remaining twenty-four hours.

They were indeed Harold Prince, fully aware that the second act needed revision, started rehearsals all over again as soon as the audience left the theater. During the several days before dress rehearsal, the artist's rehearsals had lasted until midnight. Prince was not about to slacken the pace a day before opening night. A sense that music history was in the making inspired everyone to give that extra special effort that is needed to turn an evening of music into a triumph.

Candide opened at the New York City Opera on October 13 to rave reviews. Obviously Prince had brilliantly polished the second act. On opening night, everything went flawlessly. Bernstein, Prince, and the principals received a sustained standing ovation. Since all the performances of *Candide* had been sold out before opening night, it wasn't a question of needing to sell tickets. It was a question of critical and popular acclaim. The New York City Opera, Harold Prince and Leonard Bernstein received the kind of reviews that one reads in one's dreams.

Donal Henahan, chief music critic of the *New York Times*, wrote a review of sustained euphoria: "The new opera house version of *Candide* was performed so brilliantly that one would have thought it had been running for months rather than being mounted as part of the opera company's usual hectic schedule. If this were really

Continued on Page 10

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Candide

Continued from Page 9

the best of all possible worlds, the new *Candide* would become a repertory staple of companies all over the world... Right now, Mr. Bernstein will probably have to settle for the success his work enjoyed last night."

The Barnard contingent was no less enthusiastic than the critics. Alden Talia, an art history major, felt that the production "caught the humor, liveliness and craziness of Voltaire's story." Professor Greene thought the entire event a "joyous" one: "I enjoyed it tremendously. I especially liked the singer who portrayed Cunegonde."

Professor Geen, a long time enthusiast of *Candide* who saw the 1973 production, had these comments: "I really thought it was an excellent production. What a pleasure to hear some of the music that had been deleted at one point! The Cunegonde was magnificent." After a slight pause, she took the entire experience one significant step further with these words: "Going to see *Candide* was, in one respect, what Barnard is all about. This type of activity is what we have in mind when we speak of New York as an extension of the classroom. It was extremely fruitful for our class to be there because the production added a wonderful dimension to our reading of Voltaire's work."

Ruth Hider, Director of Operations of

the New York City Opera, is a high-level executive who was happy to learn of the class' presence: "I feel that it's very important that young people come to the opera house to discover what this art form is all about. At the New York City Opera, we have excellent young singers who can sing and act. The unfair stereotype of a fat lady wearing breast plates must be abolished."

With a cast as huge and uniformly superb as the one for *Candide*, kudos should be given to everybody. Special mention, however, must be given to certain people: John Mauceri, who conducted as if *Candide* were in his blood, Eric Mills, making her debut as Cunegonde, who stopped the show with her dazzling treatment of the coloratura aria *Glitter and Be Gay*, David Eisler whose wide-eyed innocence was perfect for the title role, John Lankston, who expertly played four different roles including those of Dr. Pangloss and of Voltaire himself, Prince, for his dazzling conception of the piece, and of course, Leonard Bernstein whose *Candide* will surely remain one of his greatest and most enduring works.

The class was in very high spirits as we left the opera house, saying "Au revoir! A demain" to one other. We knew that even Voltaire himself would have approved of the proceedings. We also knew that we had just seen the best of all possible *Candides*.



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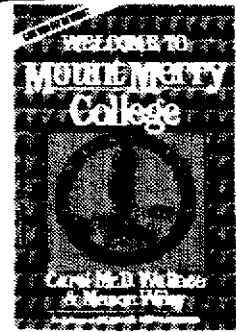


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The Question of a Freeze Is Only a Question about Death

(Continued from Page 1)

Dear Republican Colleague

Arms control discussions hold a precariously brief place in mankind's history. Uniquely, however, in an American context leadership in arms control has been largely Republican. It would be a tragedy to allow the recent debate on the issue to cause a public policy debacle for the political party which has heretofore been the driving force for responsible restraint in the security arena.

Many aspects of the nuclear freeze movement is highly emotive. Some liberals seem to support any arms control initiative without concern for practicality or verification. Some conservatives, on the other hand, object to anything that implies agreement with the Soviets or concomitant restraint on the United States. It is imperative as we vote on the freeze to look not at the constellations of political groupings supporting one approach or another, but at the precise words of the resolutions

before us and the ideas that underpin their crafting. In this regard, I challenge serious students of arms control to find objection to the nuclear freeze approach passed by the House Foreign Affairs Committee by a vote of 28 to 8, including majority support of Republican committee members. The failure of the Republican Party to identify with the philosophy of the freeze would appear imprudent. As conservative columnist James Kilpatrick has said:

Kennedy and Hatfield have seized on an issue of life-or-death meaning to the whole planet, and there is not a sentence in their resolution that thoughtful conservatives could not support.

The problem with anti-freeze partisans is that their position hinges on two

assumptions: 1) that the Soviets will stand still as we develop more weapons. This is nonsense. History shows that the Soviet Union will commit at least as much as we do to further weapons development. 2) anti-freeze partisans assume that more nuclear weapons really matter. This, too is, is nonsense. In a world of nuclear overkill and redundancy, the U.S. and the Soviet Union are like two rivals locked in a small room in a dual to the death where one has 1,400 pistols and the other 1,200. The one with 1,400 has no advantage. One or both of the parties are likely to be killed or maimed with the first pistols used.

In addition, J.J. Res. 521, the House Foreign Affairs Committee Resolution, adopts language supportive of SALT II. In my judgment this strengthens and enhances the resolution. While SALT II may be imperfect, it is better than nothing. It is an essential building block for more comprehensive agreements. The fruit of years of negotiations, SALT II so serves our mutual interest that it has thus far been uniformly observed by both sides even in the absence of formal ratification. But as former Secretary of State Henry Kissinger has recently observed, it is difficult to understand why it is safe to adhere to a non-ratified agreement while it's unsafe formally to ratify what one is already observing.

For a more detailed analysis of the problems we may face if we do not adhere to SALT II, I refer to the July 30 "Dear Colleague" sent by Congressman Downey and myself. Suffice it to stress here my profound belief that SALT II is in the national interest and that it complements any substantive nuclear freeze proposal.

Perhaps the most mischievous notion in modern politics is that the United States may be in a position of nuclear inferiority with the Soviet Union and that American security is somehow jeopardized by a "window of vulnerability."

As Dickens might have said: "this is humbug." When American armed forces have the capacity to destroy the Soviet Union many times over there is no such conceptualization as inferiority. Death is death. A human being cannot die twice.

Finally, it should be stressed that the nuclear freeze movement is not a fad. A fad in American politics might be defined as an idea without a constituency. The monumental difference between the arms control movement today compared to a year ago or twenty-six years ago is that it has become quintessentially middle-class. It is not a liberal movement, nor a youth movement, nor a partisan undertaking.

For the first time in American politics arms control initiatives are grassroots; they are pushing energetically from the bottom up, from the hamlets and cities of America to our government here in Washington.

In no uncertain terms the American people are saying that issues of survival cannot be allowed to stultify in the demagoguery of Presidential campaigning rhetoric. Expressions of concern have become institutionalized in churches, synagogues, business, unions, professional associations of doctors, lawyers, scientists, and teachers. Middle-class America is taking a stand.

The surprise isn't how rapidly the arms control issue has materialized as a popular national movement, but how late it has been in blooming.

Let's not as a Congress or political party fail our constituencies on this, the most important issue of our age.

Sincerely,
Jim Leach
Member of Congress



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Wills Smashes Course Record at Army; XC Falls

By Renata Pompa

Cross Country team's top runner Ylonka Wills '84 has no respect for course records—at this point in the season she has broken four in four short weeks. First, Wills rewrote the records at Seven Sisters, Stony Brook and Hartwick, and now once again Wills has smashed the course record of 17:52 at the Army meet at West Point in her swift time of 17:14. Explained coach Kate Moore, "I knew that there were five Army women after the record, but when I heard the time I thought Wills could break it."

Recalled Wills about the race, "Those five were determined but I just ran. When the gun went off, I just 'hurried' as Kate would say."

As a team, however, Barnard lost to Army 39-20. Moore explained that the Army runners, like many other cross country teams, race in packs with very little separation in their times to gain points. As a result, the first "pack" of Army women were across the finish line after Wills.

Barnard's second placer, Maria Desloge '84 secured seventh place with her time of 18:25. Desloge's 18:25 time for this course is

14 seconds off Wills' 1981 time of 18:11 for the West Point course. For Moore this similarity in times promises to be the harbinger of an interesting pattern for the future. Said Moore, "This race has her improving incredibly, and I can see that she is on the same path as Ylonka."

According to Moore, Desloge first emerged promising in cross country running at the track and field State Champion-

Recalled Wills about the race, "Those five were determined but I just ran. When the gun went off, I just hurried."

ships held the previous season. Agreed Desloge, "I really felt my first season at cross country running was a building and training one and that my running peaked during track last year." Due to a minor injury, Desloge has been concentrating on distance work in the pool, swimming up to two miles each day. Said Desloge, "It's a good, mellow work-out."

In the eighth place slot after Desloge was Ari Brose '84 with a time of 18:38. According to Brose and other team members, the three-mile course set in loops around the crisp, clean West Point golf course, although not easy, was not too much of a challenge. For Brose, the most challenging aspect of the race was adjusting to Army's different style of running. Explained Brose, "The Army girls would run in packs

Maureen MacDonald '84 came up close on Brose's heels in ninth place with her time of 18:47. Said Moore about MacDonald's race, "The West Point course had good footing unlike Hartwick, where the runners would slip going up hills in the mud. When the footing is good, I expect MacDonald to run a good race which she did here." The West Point course contains few sharp hills. Yet, as Wills explained, "There is a gradual hill after the first mile and then there's a sharp hill after the second mile, but then you know that it's pretty much all downhill from there."

Freshman Katie Murphy placed fifth for the Barnard team, in 14th place with her time of 19:18. Among these seventh, eighth, and ninth place runners there was a 22-second gap, which according to Moore, has been cut down from past races, but still should be smaller—in the neighborhood of seven seconds.

Although Barnard lost to Army by a small margin, lowering their record to 23-5, individually all the cross country runners are running a "relaxed and smooth" race with noticeable improvement over

(Continued on Page 14)

Spikers Continue to Struggle Thru Season

By Mary Witherell

The volleyball team lost two more matches last week, to bring its record to 5-19, but it was the way in which the team lost that was most unusual.

The Bears fell to Rutgers-Newark 8-15, 5-15 and then to Fordham 9-15, 15-12, 12-15. Although from the scores it would appear that the better of the two teams would have been Rutgers, according to coach Mary Curtis, this assumption is untrue. Rather, she said, Fordham was a better team than Rutgers, and the fact is that Barnard played horribly against a mediocre team and extremely well against a very good team. Curtis added that Barnard should have beaten Rutgers; and judging from how close the Fordham-Barnard match was, the Bears could have won that match too.

In the first Rutgers game, the Bears stayed close until the score was 7-8 in favor of Newark. Then the Bears went into a severe tailspin, from which there was no escape, and lost 8-15.

The second game, Curtis recalled, was a very poor exhibition of volleyball on Barnard's part. Barnard made numerous errors and all the opposition had to do was keep the ball in play while the Bears self-destructed. What made Barnard's mistakes so apparent and so much more embarrassing was that Rutgers-Newark was a very defensively-oriented team. Not possessed of a potent offense, this team stresses clean passing and errorless play. Thus, their strategy is to let the other team make all the mistakes. And Barnard complied very nicely, losing 5-15.

Curtis said she was very upset after such a bad loss, and let her players know it. Perhaps her lecture shook her team up, or perhaps the Bears were startled by their own lack of execution, but it was a different team which took the court against Fordham.

"Against Fordham they played the

best they've ever played," said Curtis. "Instead of us making the mistakes all of our balls were placed over the net and we let them make some of the mistakes."

While the team as a whole showed a much improved offense, one standout was Helen Rochlitzer '84, who had her best game of the season. Rochlitzer had 19 spikes in the three-game match, of which ten were kills, for a spiking efficiency percentage of just about 50%. In volleyball, an efficiency of twenty-five percent or above is considered good. For Rochlitzer, however, who has been inconsistent all year, this game was a big success.

Curtis gave Rochlitzer, Barnard's tallest athlete at 5'10½", some qualified praise. She commented that Rochlitzer had made "tremendous improvement" in all facets of her game, but she added she hesitated to call her an offensive weapon because, like most of the team members, she makes many errors. One of her strong points, however, Curtis mentioned, was that she knows what she is supposed to be doing, and how volleyball should be played.

"She is one of the ones (team members) who understands the psychology of the game."

This "psychology," Curtis explained, is a kind of preparation athletes must make to be able to play an offensive style of volleyball.

"Often they (Barnard) play in a defensive frame of mind," said Curtis, "saying to themselves, 'I will not make a mistake.' In volleyball you don't have time to think. If you stop and think you've lost the ball."

Curtis said the way the game is supposed to be played is that plays are set up before the ball is served, and the strategy of the game is in convincing the opponent that you will be hitting the ball toward one location, and then actually hitting it at another spot on the court. In Barnard's situation, she said, some of the players,

yelling to each other, "Pack—Pack!" or going up a hill they would say, "Where are you?" For Brose, this different style of running proved to be an aid in her race, after the initial shock was past. "The yelling was clearly a different style of running, yet it made me keep the pace and speed up so I wouldn't have to have them right behind me," recalled Brose.

because of inexperience, cannot coordinate their actions with their thoughts yet, and so, strategy often is forgotten.

This is a frustrating time for Curtis because, as she says, "I can't hit the ball for them." Thus, she has to be satisfied with

losses like Fordham, where the elements of good volleyball finally are meshed, albeit fleetingly.

"The most I can hope for is that every time they walk off the court they feel more experienced. Sometimes they do and sometimes they don't."



Pictured above: Spikers power the ball over net at home tournament.

Shapiro Wins Singles Title, Netwomen 5th at States

Team Sweeps by Stony Brook to Finish Dual Season 5-1

By Maya Marin

The Barnard netwomen pulled an easy victory in the final match of the fall season against Stony Brook last Monday, Oct. 18. The Stony Brook team sent only four of its players so the Bears did not strain to gain another point for the fall season. As it stands, the netwomen have a great 5-1 record to carry over to the spring half of the year's dual season.

With a score of 4-0, Barnard overwhelmed Stony Brook in only four singles matches. There weren't enough Stony Brook tennis players to form any doubles teams against Barnard. The victors, #1 Leesa Shapiro '83 and #2 Philippa Feldman '86 remain 6-0 for the fall season and #3 Jennifer Deutsch '84 and #5 Karen Panton '84 are 4-2 for the season.

However, this win for Barnard was only one highlight of last week. On Thursday, Oct. 21, the netwomen represented Barnard in the New York State Division III Championships. This tournament turned out to be a draining weekend for the team because the Bears played tough competition around the clock—one doubles match lasted until 1:30 AM.

Leesa Shapiro represented one of the two singles players from Barnard and was seeded and remained #1 for the entire tournament. Shapiro defeated Bonnie Matthews from Rochester Institute of Technology and in the finals she defeated Catherine Babbitt from Wells College.

Philippa Feldman, who was the other singles player, lost to the #2 seed of the tournament but worked her way to the consolation matches. There, Feldman tied for seventh place so she finished in the top 8 of the tournament.

Karen Panton and Ruth Kaplan were the #1 doubles team and had a first round bye which means that they didn't have to play in the first round of the state tournament. Even though they lost to Cortland in the second round, Panton and Kaplan got to the 4th round of consolation matches.

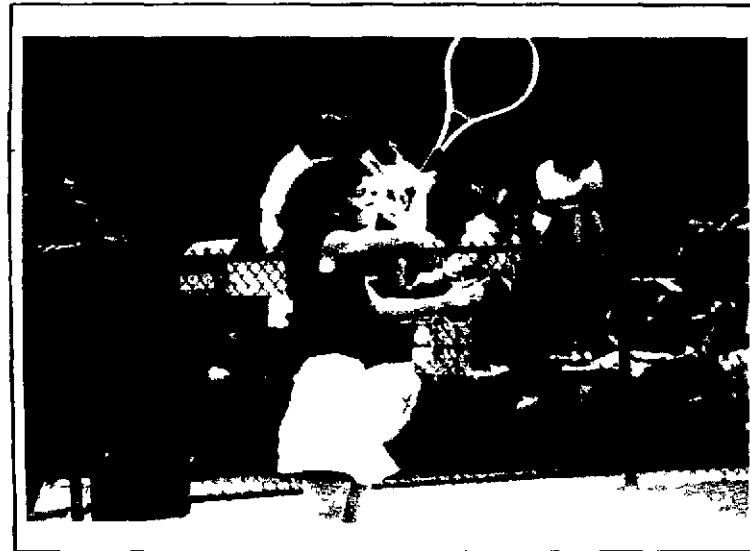
The #2 doubles pair of Amy Brughio and Kay Diaz defeated Albany in the first round but lost their match in the second, so they too played in consolation matches. Brughio and Diaz managed to climb as high as the third round of consolation.

Coach Abshire is very proud of the 5th place of 25 that Barnard ranked after the tournament was over. The high quality performance of the Barnard netwomen was partially due to Abby Herzog, Barnard's trainer. While Abshire stayed at court, Herzog ran shuttles all day so that the team members could eat, study and relax between matches.

After a very strong fall season, Abshire is looking to improve and prepare the netwomen for the spring season. Here, Barnard will face tough teams like Fordham and St. John's, both members of the Division II. Abshire knows that the coming Hunter College Tournament, for doubles teams only, and the Seven Sisters Tournament will be the most competitive for Barnard.



Photos Courtesy of Sports Information Office



The three sides of Leesa Shapiro '83: From top to bottom Shapiro follows through on a backhand, and a forehand and then shakes the hand of a defeated opponent.



The excellent showmanship of the Barnard netwomen demonstrates true team spirit and effort. The only setback that the players suffered was the 7-2 loss to William Patterson, a New Jersey team. The depth of the team as a whole has proven its superior quality against the competition of the colleges and universities Barnard has encountered.

The netwomen look forward to a more aggressive and daring spring season.

Cross Country

previous times. With the Heptagonal Championships hosted by Barnard at Van Cortlandt Park, next on the season calendar, both Moore and her team feel that experience, confidence and running on home turf will promise to make this race a

good one. "I'm optimistic," said Moore, "At Harvard last season, some runners on my team finished before the competition and all of them felt it was a positive experience—this year they'll run a good race and they will all be a part of it."

Pianos

Continued from Page 1

lem, although she had not received any complaints from students, and that she is working to include into the budget the costs of repairing or replacing the pianos. However, she said probably nothing will be done this semester, as costs are still being estimated.

The consolidation of Buildings and Grounds and Security, begun in mid-June and still underway on the main floor of Barnard Hall, may be completed by mid-November, said Slate. The moving of several offices in Milbank Hall is contingent on the completion of the Buildings and Grounds office.

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Steven Ozment, Feminism and the Reformation: The Home vs. The Cloister

Christiane Andersson, Polemical Imagery in German Reformation Broadsheets

2:00 pm Workshops

Leonard Boyle, Some Problems Concerning John Wyclif

Ihor Sevcenko, Conflict between Heresy and Schisma and Orthodoxy

Frederick Goldin, Luther The Translator

3:30 pm Workshops

Lewis Spitz, Northern Renaissance Humanism

Howard Schless, Religious Rivalry and Textual Temptation: The Man of Laws Epilogue

Jerrilynn Dodds, Tracing Dissent in Art: Political Preference and Resistance in Spanish

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For more information, please contact Catherine McGee, 413 Lehman, ext. 7519, Registration deadline: Nov 3

Women's Center

(Continued from Page 1)

"In order to stay excellent at what we do and in order to keep on the forefront, we have to stop, pause and look at what we have."

Gould commented that, "to look at the past eleven years and evaluate them and make recommendations for the future is a healthy thing. It's also good to evaluate when the center is in such good health."

On the subject of feminism, Futter used "an operative definition which is the belief in equal rights," to state that, "There can be no better example of that than Barnard."

Gould focused on feminism and the Women's Center when she said, "We have become the feminist presence on campus ... We are here to ask important new questions and present material from a new perspective. This has kept our focus sharp and on the cutting edge."

The Task Force on the Direction of the Women's Center is assigned to submit its recommendation to Olton in mid-January. It would appreciate any suggestions, formal or informal, on what specifically to look at and include in the evaluation. Suggestions should be sent to Dean Fairey in 110 Milbank.

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