



Photo by L. J. ...

Professor Jacqueline de Romilly, an avid lover and student of the classics, was in residence at Barnard last week as the Virginia C. Gildersleeve Visiting Professor. Her field is the history and literature of the 5th Century B.C. With a multitude of accomplishments behind her (among them the publication of 13 major works since 1917), she has enjoyed a long and prestigious career as a professor, author, and lecturer.

During her stay at Barnard, she delivered several lectures on Greek literature and in an interview with *Bulletin*, she talked about her introduction to the classics and her impression of Americans. *Story on Page*

Ex-Employee Files Sexual Harassment Grievance

By Mary Witherell

Note: In the following article the names of the two principal parties in this dispute have been withheld in the interest of protecting the rights of the accused. For an answer to the obvious question, why see the editorial on page 7.

A former employee has alleged that a Barnard administrator had him fired because he refused to engage in sexual activity with him, and he has filed a grievance with the Barnard clerical workers union, District 65 of the United Auto Workers Union representatives and Barnard administrators have met twice, on November 9 and 10, in an attempt to determine the verity of the charges.

The man, who came to Barnard from a temporary agency, worked as an administrative assistant from May 17 to November 5 in a Milbank Hall office. During this time he asserts that he repeatedly was ap-

proached by his supervisor who he said attempted to coerce him into having sexual relations with him. He said that the incidents began to occur approximately two weeks after he was hired and continued until about one and one-half months before he was fired.

The Barnard administration has decided on a policy of not negotiating in the press and so would not comment on the charges at all but only on the dismissal itself. According to Sallie Slate, Director of Public Relations, "The employee was terminated because of poor job performance."

According to the employee there were other occasions when the Barnard administration told him it was dissatisfied with his work.

The District 65 contract with Barnard College provides for a probation of 45 days for all new employees as a protection for the college. There is also a provision to extend the probation 30 more days after the first period expires if, as the contract says, "the College provides a reasonable reason for the extension." Barnard did in fact extend the probationary period for this employee before firing him. The reason Barnard gave for the additional time he said was to "bring my work up to par."

Reid Hall Enjoys 89-Year Tradition

By Jessica McVay

Around 1893 Mrs. Whitelaw-Reid left her 18th century house and garden in Paris to Columbia University. Mrs. Reid felt a great commitment to the education of women, and through "tradition and practice" Barnard began to undeniably influence what went into and came out of Mrs. Reid's house.

Danielle Haase-Dubosc, Director of Reid Hall in Paris, said in an interview with *Bulletin* last Friday that in the early days, Reid Hall was an active women's center which catered to young American women artists. In the years since, Reid Hall has moved into the mainstream and is catering more to the needs of the Columbia constituency.

This year, however, Haase-Dubosc is excited for the new Women's Studies Institute at Reid Hall despite Columbia's position that the new program that begins this spring has nothing to offer Columbia, at least this year's students. But Haase-Dubosc feels that even though the courses for the Women's Studies Institute are not listed in the Columbia catalogue, it is possible and likely that young men and women from other schools will take advantage of what France has to offer in the field of feminism.

Haase-Dubosc, who calls herself a "life-long feminist," spent her early career at Barnard teaching and creating the charter for the Women's Center Executive Committee. She has just finished her third book on feminism in which she hopes to crush the myth that French feminism is mostly literary and philosophical. "They (the French) are just as active as the Americans," she

stated.

According to Haase-Dubosc the feminist network in France is so well organized that one needs only to call 539-8030 (in Paris) to get the where and when for what ever is happening that week. As is the case for all Reid Hall students, Haase-Dubosc and her staff work to get each student accustomed to French culture so that it will be easy for the Women's Studies Institute student to pursue and capture the cross-

cultural perspective. That is the impetus of the new program. The institute plans to host a series of evening conferences and lectures given by some of France's finest feminist thinkers (and activists). The class curriculum for the institute includes another opportunity for young Americans to meet and learn from the French by offering two courses on women's studies in the French University system.

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Danielle Haase-Dubosc spent the first of her four week visit to the U.S. meeting with Barnard and Columbia students and giving them their first dose of French culture.

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INSIDE

DeRomilly Treats Classics With Current Psychology

By Barby Kogon

Last Tuesday, Jacqueline de Romilly delivered a public lecture entitled, "Psychology in Sophocles" in Barnard's Lehman Auditorium to a capacity audience. The focus of her comments was Sophocles' lack of keenness and curiosity into his characters' inner beings; "He never shows the conflict as existing within a person's soul; he shows it as opposing two persons—that is to say, the forces at work are acting from outside, not within one person... He chose to sacrifice all inner conflicts to the clash between different persons."

In contrast to Sophocles are Euripides' elaborate descriptions and what de Romilly considers his "lucid curiosity" about his characters' souls. She cited as an example Medea, who is torn between love for her children and revenge against her husband.

De Romilly said she saw a "nice paradox" in Sophocles' works. "For modern psychoanalysis, our inner-life is no more commanded by lucid contrasts within our souls or by conscious conflicts; it is commanded by the unformulated ripening of unconscious tendencies, which we couldn't describe, which we don't even know of 'til they burst out one day in suffering or in an unpredictable situation. Sophocles was not yet trained in rational descriptions; but precisely for that reason his characters have a particular appeal: we can endorse them with our own habits of psychology," she said.

In recalling parts of her childhood in France, de Romilly described her introduction to Thucydides' writings. "I had already decided to do Greek when my mother bought for me a very nice copy of Thucydides with a parchment cover—it was old and it was nice. I took it for my holidays because I liked holding it and that's how I started reading him. It's not the reason why I found him marvelous but it gave me the opportunity to read him and I thought 'This is really wonderful and I want to work on that.'"

At the age of 17, de Romilly became

the first woman to win prizes in Greek and Latin at the *Concours General*. Even at that young age, she thought the classics to be splendid and, in part, attributes her interest to the fact that she was good at the classics that "One likes to be good at something."

Having previously lectured at Cornell, the University of Michigan at Ann Arbor and Harvard, de Romilly has particularly enjoyed her interaction with the students. "My impression of American students—only an impression—has been that it has been very nice speaking with the students here and it seems that they like doing what they are doing. I've been speaking to more students than I would in my own country. Perhaps they are less shy here. There is more contact. When you say, 'Does anybody want to ask a question?' there are always lots of questions and good ones too,



Jacqueline de Romilly, Virginia C. Gildersleeve Visiting Professor

France as "a very special free Paradise apart from the University where trained scholars and novices are taught together."

In recent years, the classics have become more in vogue. To this de Romilly asserted, "I am and have been fighting all the time with all my heart for the importance of classics in our education at all the levels of education. People who had the classics in their childhood have found that

define tragic in one word Oedipus looked for truth, but his fate had already been decided by the Oracles."

Said de Romilly, "One of the beauties of Greek tragedy is that there are always different levels of explanation. It is over-rationalization to have one explanation. Divine powers and human attitudes are all at work to make the work. But, I would not use the word perfect for Oedipus. He is angry."

Feminists have rebelled against Euripides' portrayal of women in, for example, the "Bacchae" and "Medea." De Romilly granted that Medea is terrible but pointed to the fact that Euripides is not dedicated to just one female characterization as his Alcestes nobly dies for her husband. De Romilly explained that Medea and Oedipus exist in limited situations and one generally does not suffer as much as they do.

"One of the splendid paradoxes of Greek tragedy is that it takes monstrous things, extreme things that can't exist in normal life and yet uses them as a sort of magnifying glass where one can see mankind. Greek tragedy then, has to seem unreal," said de Romilly.

My impression of American students has been that it has been very nice speaking with the students here and it seems that they like doing what they are doing.

whereas in France, one tends to work alone."

In 1973, Professor de Romilly became the first female professor at the College de France. From 1949 to 1957 she was a professor of Greek at the University of Lille. From 1957 to 1973, she was a professor of Greek at the Sorbonne as well as the department chairman in her later years there.

Founded in the 16th Century, the College de France is an institution where a professor teaches what he has researched to anybody who is interested. Nothing is asked of those who attend; it is meant to be a purely pleasurable learning experience. De Romilly characterizes the College de

something of its still remains with them."

But, in these times, when people are preoccupied with what things cost, and are leaning toward the more lucrative professions, de Romilly emphasizes, "Classical literature is not good, but if you want to have only that matter to distinguish, then it isn't quite satisfactory, is it?"

One of the most popular Greek characters today remains Sophocles' Oedipus Rex. In interpreting this tragic hero's fate, de Romilly was asked if Oedipus is tragic because of *hamartia* (an inherent flaw) or because he is perfect as he passionately searches for the truth. De Romilly answers herself that his flaw is his wanting to get at the truth. "But," she said, "one can not

Check Your MAILBOX

is suffering from poverty, famine and misery, one million dollars per second is being allocated towards increasing armament.

Reverend Sullivan was, as he said, "happy to have the opportunity to participate in the conference to enshrine memories" to those who gave their lives for America. Though "not an expert on nuclear defense or the arms budget," he presented a firm position against the nuclear race. "Ten point four percent of our country's people are out of work due to cutbacks that directly affect the poor, and sharply affect the working poor. Over the past four years, more than six billion dollars have been cut out of the food stamps budget. This is a personal injustice to the people on low socio-economic levels," Sullivan said. He spoke of "a choice that we have made and approval we have given to these cutbacks," through our voting voices and our silence. "Our choice is to deny a large segment of our population, in order to catch up with nuclear technology."

JOIN BULLETIN

USA Must End Game of Nuclear Chicken

By Hope Starkman

On Thursday, November 10th, the second annual conference entitled "Solutions to the Nuclear Arms Race" was held at Columbia University. The conference presented several viewpoints and different perspectives for nuclear disarmament in three separate events held at 12, 4 and 8 pm.

At the four o'clock conference entitled "Economic Aspects and Solutions" held in Wollman Auditorium, the view points presented were of Most Reverend Joseph M. Sullivan of Catholic Charities of the Diocese of Brooklyn, Fabrizio Glorioso, former director of the international department of the Italian Catholic Trade Union, and Seymour Melman, co-founder of SANE and professor of industrial engineering at Columbia. Despite the different backgrounds of the speakers, many of their ideas and intentions were similar.

Melman stressed that people in the universities have a "task to perform," a task of educating new generations, form-

ulating alternatives to the nuclear arms race and spelling out the consequences of such an event as nuclear war. "For twenty years," said Melman, "silence has been the idea of reversing the arms race." He stated that the last formal proposal for nuclear disarmament was made by John F. Kennedy in 1962 in his *Blue Print For The Peace Race*. This was the last proposal made that presented the United States' position. "A position which," said Melman "the United States still holds." He stated that the United States has been "playing a game of nuclear chicken" since 1962. There have been no publications dealing with the reversal of the arms race and any such discussion in the universities has come to a halt. Melman stated that two generations of journalists and political scientists have passed without having confronted these issues.

Once again he stressed the task of all universities of putting the "idea of reversing the arms race on the agenda." Melman suggested that a congressman from our

district, Representative Ted Weiss, recently may have taken the "first step" in the proposal for nuclear disarmament. "But," he said, "nothing is a first step unless it is followed by second, third and fourth steps." He said that "there must be political notions that affirm and insure subsequent steps. Melman questioned the possibility of a nuclear freeze as being a first step. "If it is a first step," said Melman, "what are the second and third steps? What are the theories, and what are the political mechanisms?"

Melman suggested that an end to the nuclear arms race would probably not be seen for at least seven years. "People," said Melman, "want a prospect for a productive livelihood for their children and for their children's children. There's no way to give an assurance to this now."

Glorioso saw humanity as being at a "turning point in a history that has never enjoyed so little security." She stated that, while two-thirds of the world's population

BC-MSM Exchange Program Attracts Eight Students

By Tamara Cashour

This fall a new exchange program was instituted in cooperation with the Manhattan School of Music, located at 122nd and Broadway, enabling qualified Barnard students to receive private music lessons from MSM teachers, as well as allowing Manhattan students to enroll for academic courses at Barnard. In both cases, students can receive academic credit toward their degree for instruction. Thus far it has been an even exchange; four Barnard students out of 15 who applied were accepted in the MSM program, while 4 MSM students out of 8 who applied were accepted in the Barnard program.

According to Wendy Fairey, Associate Dean of Faculty at Barnard, the idea for a program of this nature was first presented to her by Charles Olton, Dean of Faculty. Fairey then worked on the agreement with Mary Jane Goodloe, Dean of Students at MSM. Professor Hubert Doris, chairman of the Barnard Music Department, and Vilma Bornemann, Dean for Academic Services at Barnard. The final version of the agreement was then approved by the Board of Trustees in early spring, 1982, for implementation this fall.

For Barnard students, the program is as follows: Students proficient on an instrument or in voice interested in further study at an advanced level should contact Professor Doris. Depending on this initial consultation, he will then arrange an audition with the MSM faculty. Each student must meet entry level proficiency requirements in order to be accepted in the program. As Pam Wolfe, Director of Admissions at MSM, advises, "Each departmental faculty has its own requirements. Students should refer to the undergraduate catalogue to obtain these requirements before auditioning."

Upon acceptance by the MSM faculty, students may register for applied music

lessons, one course of instruction per term for a maximum of two terms. According to Bornemann, in order to declare a major that time the student must declare a major in the Program in the Arts (Music), or enroll in a music theory course in order to continue the applied lessons. Barnard students may not take any other music courses at MSM; as Doris emphasizes, "We have a full music curriculum right here." Also, Barnard students may not participate in MSM ensembles.

For MSM students, the procedure is based on meeting certain academic requirements. According to Goodloe, in order to qualify for entrance to Barnard music courses, students must have a combined SAT score of at least 1100, as well as at least a B average in high school or another accredited college or university. For the undergraduate bachelors degree, MSM requires 24 total academic credits, composed of 12 core credits and 12 elective credits. An incoming freshman may petition to take all of these 24 credits at Barnard but transfer students are required to take at least one elective at MSM, whereas the rest may be taken at Barnard.

As Fairey explains, "The program was designed to catch such people interested in conservatory training but who chose a liberal arts institution for its liberal arts curriculum. Likewise, conservatory students who were academically inclined in high school can continue along that standard in academic courses."

About the only concern for such students might be financial. For instance, Barnard students receive only one credit for instruction, yet they pay for 4 credits at \$261 a credit. In addition, they pay an audition fee of \$25 to MSM. According to Bornemann, however, the course is added to a program of 8 to 14 points; the regular full-time fee for a 12-18 point program will not entail additional cost to the flat tuition fee. MSM students also pay a surcharge to



Barnard musicians now have the opportunity to study at one of New York's best conservatories.

Barnard over their regular fee to MSM to cover the higher cost per academic credit at Barnard.

Catheryn Maldjian, a Barnard student majoring in biology who was accepted for piano instruction, says, "I was assigned a very excellent teacher; I am very, very pleased." She sees the program as an ideal way to combine applied/performance practice with intellectual pursuits, and although she does not plan to pursue a career in music, she wants to continue her piano

studies at a high, conservatory standard.

"It is only logical that those of us interested in music performance and not the theoretical background should pursue other fields of study...which makes Barnard an ideal place." Maldjian also cited the proximity of the MSM to Barnard as a deciding factor to join the program.

Another student, Jee Hi Park said she was particularly delighted that she was allowed use of MSM practice rooms and other privileges at no extra fee.



Students of the 6-week Barnard bartending course which ended two weeks ago were getting free airtime from ABC Eyewitness News last Tuesday during their final exam for the course. Nancy Killackey, the single co-ordinator of the course, said 13 out of 65 students were admitted into the Barnard Bartending Agency. Above: ABC newsmen (left); Killackey (right).

Bulletin would like to commend the following students on their election to The Barnard chapter of the Phi Beta Kappa society:

- | | |
|---------------------|-------------------|
| Patricia A. Buchman | Political Science |
| Galina Datskovsky | Computer Science |
| Karen I. Goldberg | Chemistry |
| Susan Hausmann | Chemistry |
| Karen Heller | History |
| Ann T. Pontrelli | English |
| Lourdes R. Prieto | Biochemistry |
| Karen B. Sarachik | Computer Science |
| Lis W. Wiehl | English |
| Dolly Wu | Physics |
| Diana A. Zalph | Economics |

The initiation will take place on Wednesday, December 1, 1982, at 4:15 P.M., in the Deanery.

Write Letters to Us If School Gets You Down

FEATURES/REVIEWS

Avant-Garde Pervades Academia

By Adrienne Burgi

Hilton Kramer, former Columbia student and, until recently, chief art critic at the *New York Times*, addressed an audience of faculty and students last Thursday on a multi-faceted and often controversial subject: "The Significance of the Avant-Garde for the University."

This seminar, one of the weekly programs held by the General Education Seminar series, attracted a full house in the Kellogg Conference Center of the International Affairs Building, with members of the entire Columbia University community, including graduate and undergraduate students and professors in attendance.

Kramer, now editor of "The New Criterion," approached the topic of the avant-garde's effect on the university with the issue of today's teaching and how it's come a long way from the traditional and humanistic values it once instilled in college students.

Deeming "avant-garde" as a problematic, ambiguous term, Kramer replaced it with "contemporary" and "modern" in his address. He briefly mentioned Lionel Trilling's essay on the modern element in modern literature and the pitfalls that exist in going into the classroom to teach contemporary thinking and art with texts.

"Teaching of the contemporary in a university program is seen as highly problematic," said Kramer. "After all, the academic program is a very crucial experience in the life of every student."

"Most of us," he added, "go through life mending the damage that's been done in undergraduate studies."

The trouble and damage to courses in the universities today comes from the overpowering influence of the media, according to Kramer. Teachers and professors are guilty of what he calls "classroom journalism."

"The universities seem to be terror-stricken to cut themselves off the media gratification of transforming the classroom into journalism," said Kramer.

He directly accused all instructors of falling into the tendency of a media-approach in teaching. "One crippling element in classroom journalism," said Kramer, "is the bereft status of the academic mind to defend that the great classic texts represent a repository of wisdom that is essential to the history of the West."

Kramer believes students should be left on their own to learn about the present, and that excluding contemporary works and issues from the class curriculum would by no means deter young adults from learning for themselves what is going on in their culture.

The message was slowly unfolding: the academics have their role and function to teach students, but they should not intrude on the critics' job. "It is the role of the critics," said Kramer, "to address themselves to the immediate, concrete, intellectual, and artistic problems and debates. That is the function of criticism at the moment."

To construct their dialect, students should turn (according to Kramer) to journals like—how a *propos*—"The New Criterion." Kramer's concern spreads to

areas beyond the university. Without the implementation of classical texts, students would not learn to make judgments on the criteria of "serious values" instead of on fashion. "To get the kind of readers we want, the university has to perform its tasks better," Kramer emphasized.

Following Kramer's address, the floor was open to questions and debate. Several biting issues were raised, to which Kramer responded with a firm stance.

One such argument involved "real decisions" which have to be made by undergraduate professors and that is whether modern works are worthy of replacing the

humanities and contemporary civilization courses of its students.

Sidorsky also indicated the advantages the avant-garde provides, by saying that "the avant-garde is always on the margin of heresy, and the establishment gains leadership from the avant-garde."

Kramer, to a large extent, was right when he said, "If you are ignorant of the past, there is nothing you can know about the present." But Sidorsky was also right when he classified "the avant-garde as a function of market differentiation." One needs the traditional classic view in order to better deal with innovative, contemporary views. Since both go hand in hand in life, perhaps it is not so terrible to be exposed to the two simultaneously at the

Excluding contemporary works would not deter young adults from learning for themselves what is going on in their culture.

classics.

"Should you eliminate *Paradise Lost* for a Saul Bellow or Hemingway work?" Kramer recognized this as a debatable question, but strongly expressed his opinion of contemporary works, which, he said, have "a perishable quality." Playwrights like Brecht and O'Neill "are so easily understood," he said, "that they are not necessary in the classroom."

David Sidorsky, professor of philosophy at Columbia and Chairman of the seminar, took defense from Kramer's indictment by pointing out how Columbia College has kept the tradition of requiring

university

It is quite difficult to separate traditional thinking from its contemporary counterpart when studying a subject. One can't help think of Reaganomics when learning about the Marxist view of economy; one can't help flash forward to World War II when studying the Peloponnesian War; one can't avoid wondering about the implications of John Cage's music when studying Schonberg. It's only natural, with hindsight, to compare, criticize, and judge the present with the past and to learn from such analyses how changes and transformations occur.

Essay

By Mark S. Gill

My friend from Amherst told me he went to dinner alone at a restaurant last night. This really impressed me. The mere thought of sitting down to Veal Marseille with no one to talk to but the salt shaker, why, I'd end up pretending my date was prettying herself in the bathroom the entire meal. This Amherst friend could probably sit through a movie alone if he wasn't next to a couple who fondled and kissed and whispered like they were talking about him. I have another friend who fervently believes she would be the lone survivor if her DC-10 crashed, killing 179 out of 180 passengers.

The point of all this is modernity makes life so convenient we need turn to bagatelles for a good dose of anxiety. The only thing I have to dread each winter is purchasing new clothes. This is what usually happens when Mother and I pay a visit to Henry's Clothing Store over Thanksgiving break . . .

What an odd, Fellinesque pair we make—my mother, handsome, plump, swathed in a dungaree skirt. Myself, an unhappy, lumbering nineteen year-old, hair frizzy from November gusts. The store air is like breathing polyester.

"Can I help you Mrs. Gill?" asks Henry the proprietor, waddling up to us. My mother pushes the sunglasses back on top of her hair and taps my shoulders with the car keys.

"Corduroys," I mumble. Henry looks

at my mother, then back at me.

"Of course young man. Must be a 32 waist. Maybe a nice olive color? I just got them in." (Henry's tie is hanging down to his crotch. I am gripped by the mad desire to snatch a hemming scissor and sever that

trousers and, I swear, watches me through the crack in the changing room curtain.

"Do they fit Nancy? Are they pulling?" the aged voyeur croaks.

"My name is Mark. I'm a young man!"

"They're too tight," my mother re-

Three or four other young people are also bleeding in the store.

Rapid and hysterical thoughts ensue. "Just who does this guy Ralph Lauren think he is?" I decide to concentrate on my spiritual existence and not fret over gross trappings and garnishes.

These plans are cut short. The old woman has crawled between my legs with needles in her mouth. She pins the trousers directly into my ankle. I yelp "Nancy!" she exclaims, swallowing half a dozen pins.

Henry pats her on the back and gets down there himself. He leaves a good two and a half inches of hem on my pants cuff. I will never get any closer to the stars than 6'9", but Henry assumes, quite generously I think, that everyone has a little secret growth left.

Mother charges the two trousers, two shirts and a down coat. Someone gives me a few Band-Aids. Other kids waiting to try on clothes look impatient and embarrassed as though they had been walking the dog in the park and I had come upon them just as Tiger was moving his bowels on the azalea bush. Over my head goes the threadbare Lacoste polo, then a sweater with moth holes about the neck.

"Remember," I squeeze the old saleswoman on the shoulder as we leave, "if you wear bright, attractive clothes you'll be the first to fall when the killer bees arrive up North."

"Goodbye, enjoy your clothes, Nancy," she says.

On Pins and Needles

Modernity makes life so convenient we need turn to bagatelles for a good dose of anxiety.

fat, polyester sausage from his neck).

"Blue corduroys," I moan.

Everybody rushed down to the sub-basement. Henry's wife with orange hair and no eyebrows snaps her Chiclets. She peruses me but good from behind the shadow of the account books. A neon light flickers overhead. Sweaters, stacked high on the shelf, foist themselves into disturbing images. A wool cable knit looks like Mussolini's face. My blood gets all jumpy. Mussolini glares at me a few moments then melts back into sweateness.

A bent old saleswoman hands me the

marks when I step into the aisle. "How do they feel?"

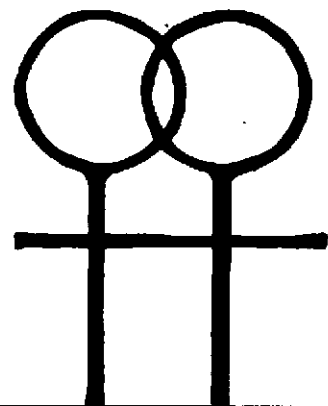
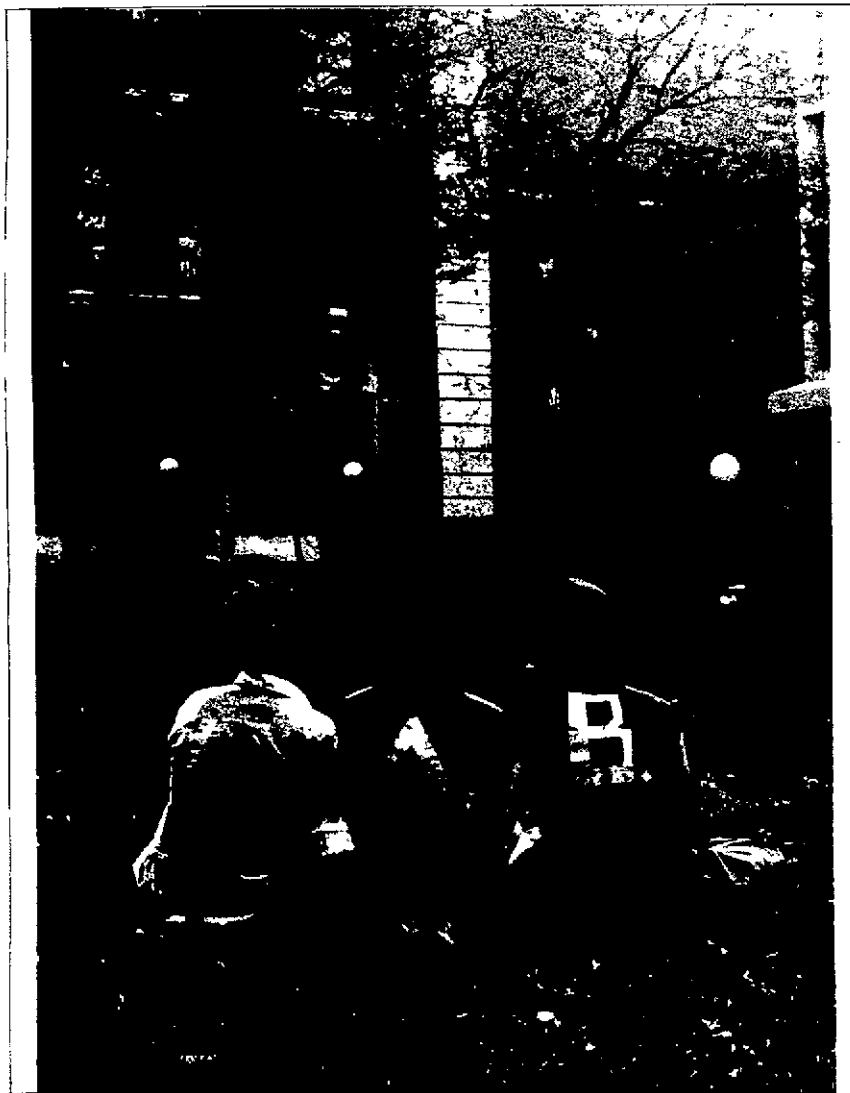
"Good. They feel good."

"He likes them and he's still breathing," she says triumphantly.

Henry gazes at me and clicks his tongue. "All the kids like 'em like that." (Henry has a bald palate save for three long, devil-may-care strands of hair. Oh, to pluck those lovely cowlicks).

"Sale on shirts," someone says and hands me an Oxford button-down. I whup it on. There is one forgotten pin under the armpit. I look up in pain and surprise.

Lesbians Struggle With Choices In a Conservative Society



By Mary Witherell

First of a two-part series

For some people, just going through college is tough enough, but for lesbians, each and every decision, whether on academic issues, career choice or political persuasion, encompasses far-reaching concerns. When one is a lesbian, every choice is affected by one's sexuality, and since one makes a good many choices in college, these are times of great emotional strain for women whose sexual preference is different from the established norm.

When I approached the Barnard organization, Lesbians at Barnard (LAB), therefore, I did not know whether its members would be interested in an article about the personal and social issues of being a lesbian at Barnard College. I thought they might think I was just curious, and since it's so rare that they ever get any publicity, I thought they would question my motives. Five hours later, I now have a story to tell.

The first indication I got of the kind of predicament the members of LAB find themselves with in this college community

was when I asked if I could use the members' names in my article. After a five-minute discussion, "agreement" was reached: some people gave me their full names, some people submitted only first names and some people gave me their initials, and some requested complete anonymity. These differences of opinion reflect how difficult it is for a lesbian to "come out" (which means to be comfortable enough with one's sexuality to be able to accept it oneself, and then to be able to talk about it with other, not necessarily gay people). When people were telling me how much of their names to use, they were, in essence, telling me the extent to which they were "out," and the amount of damage I could do to their personal lives by publicly associating them with a group like LAB. Beth Ament, one of the people who said she would like her full name to appear, explained the differences in the members' current positions on this issue.

"There are a significant number of women who are out to almost all of their friends, there are some who are out to some of their friends, and some who are in the process of just realizing their sexual identity as lesbians." However, she continued, "every woman here has people to whom she will never come out—because it's just not worth it."

Although that attitude may seem defeatist to the person who does not know any lesbians but thinks of herself as a liberal enough person to deal with any situation, LAB defends its views with some clear-cut incidences of ignorance and/or prejudice.

People mentioned putting up posters about meetings and finding the posters pulled off the wall and shredded the same day. People mentioned the unpleasant graffiti written in the McIntosh bathrooms. One woman mentioned when her friend went to her major adviser for the woman to sign her program, which included the course "The Invisible Woman: The Lesbian Literary Tradition" the professor said, "Oh, come on, you know there isn't any lesbian literary tradition." Another woman who found herself bringing up the topic in a class was told by her instructor after class that she should not bring such topics up because it could be offensive to the other members of the class. Finally, one woman said that when she came out to a friend of hers, the friend's reply was, "That's fine, but what am I going to say when people see me with you?"

The kind of discrimination lesbians face at Barnard is not all that blatant, generally. As one member named Pat said, "People don't go around carrying signs that say 'No Lesbians at Barnard.'" Rather, the kinds of discrimination LAB finds in its members' daily lives are the kinds of incidents that combine to give one a pervasive feeling of being an outsider, not belonging in one's own college.

"I don't go around on a day-to-day basis feeling oppressed," said Pat, "but there are these little digs every once in a while that shake me, and I realize, 'hey, I'm a lesbian, and there are people who don't

like that.'" Then there are the people who, says one member, "to my face will be liberal and behind my back, will say things, like 'it's gross.'"

In the same way that individuals may express their feelings in less than obvious ways, LAB asserts that the academic philosophy of Barnard College expresses these same feelings. While there are few courses in general in which there is any sort of climate where one may bring up the issue of lesbianism, there is a women's studies major. Of course, women's studies as a discipline does not imply lesbian studies, because it is a field of study that is an interdisciplinary approach to all women's issues. Lesbianism, however, is a women's issue, so it can be considered within the realm of discussion of the larger field.

Outside of those people teaching courses offered in women's studies, however, there are few professors, according to LAB, who will permit the introduction of a topic as controversial as lesbianism into their syllabi. And, if feminist issues are considered "serious" enough to be permitted into class discussions, paper topics and lecture speeches, then the political, social, economic, philosophical, literary and historical issues of lesbianism also should be considered appropriate.

"There are a lot of topics which would be incredibly interesting," said Ament, "which if you approached your professor about pursuing in a paper or on a test, they would hit the roof. They would say 'it's not valid, it's not an issue.' And when you do that you're really discouraging intellectual growth because you're discouraging challenge. And that's all that intellectual history is, is challenge and development on different topics and dialogue between them, and every time you cut that off, you're closing an entire avenue of thought."

Along those lines of closing off avenues of thought, LAB also criticized the administration for not offering the "lesbian literary tradition" course that has not been taught at Barnard since spring 1980. According to LAB, the course was to be offered alternate years, and this spring was supposed to be that alternate year. However, it is not being taught this spring because there is no professor to teach it currently on the faculty, since the woman who was teaching it has left the school. And Barnard has not hired another person to teach the course, so it is listed as a spring 1984 offering.

The people at LAB said they found this fact hard to believe. "There's no other professor in this city who can teach lesbian literature?" asked Stacey D'Erasmo. "They say it's not relevant and it is. They teach a course on the minority woman writer in the United States. Why not a course every spring on the lesbian writer?"

Although all these examples may appear to be gripes, LAB does not see it that way. In fact, there was some dissension among members of LAB in one discussion of conservatism on this campus.

Said one member, identified as J.B., "My particular angst with the administration is not that I want Lesbians at Barnard to be publicized, and put in the catalogues any more than anything else is, but I would push for equal treatment, that it would not be an 'issue.' Things of this nature, like racism and sexuality, they shouldn't ultimately be issues. They should be completely accepted."

Another member, however, took a harder line. "We're living in a structure that's built on excluding women," said Nancy. "To ask for mere equality, to ask that everything just not be issues is asking to change everything about the way the system goes and that's a radical idea. And that includes a lot of people here at Barnard."

When it came down to putting a name on what the crux of the problem was in terms of lesbian issues on campus and how they are treated, LAB labelled it "bad publicity."

"It's good public relations to have minority students but it's not good public relations to say we have lesbians," said Amy.

"Barnard is looking out for their admissions and there's a very valid reason they should be," added J.B.

And the reason for the silence? "Had my mother an inkling I was a lesbian, I'd have to scrape her off the ceiling," said one member succinctly. For obvious reasons, her name is not being used.

Aside from the discrimination, prejudice and exclusion, LAB said that it felt a big part of the problem with its image on campus is that people are afraid of what they don't understand. People have a conception that the existence is miserable, and so that colors their feelings about issues, and whenever a problem arises in a lesbian's life, people assume her "problem" is that she is a lesbian.

"Sometimes there's a great sense of relief in figuring out who the hell you are," said one member.

There is something to be said for this comment. Why should anyone be forced to deny their sexuality because it is not acceptable to the majority? It obviously is a lot healthier to deal with it. But, when you do, you have to pay a huge price.

"I thought about being lesbian for five years and then last spring I decided," said one member. "The problem I had with coming out was that I was fully aware of what it meant to be a lesbian, and the price you have to pay, and it's a huge price. You're so cut off from your past and you know that this is a huge part of your life, but you can't share it with the people you love, like your family."

When it comes down to it, lesbians are faced with decisions that affect the most basic questions in life. By coming out to your parents, friends, professors or employers, you expose yourself to depending on their understanding. And, if these people aren't accepting of your sexual preference, then the lesbian stands to be the loser.

Thus, contentedness is not always a constant state of mind. Coping is often the major topic of conversation at LAB meetings. Whatever the setbacks they may encounter, Lesbians at Barnard feel it is performing an important role on campus, and its members feel satisfied with their lives, as Beth Ament indicated.

"I am a lesbian and yes there are prob-

lems, but this is what I am and I'm happy."

Bulletin is interested in feedback about this article. Please direct your comments to me, as I would like input into my second part of this series, on the topic of "what are the answers to LAB's questions, should lesbian issues be more a part of everyday Barnard life?"



Two Close

Nocturnal nights
Of endless intellectual exchange
And emotional reverberation.
Each tangent a rebirth,
A reburst
Of friendship,
Of ecstasy,
Of us:
Did you ever think
That when you held my attention
I was thinking of holding you?
We spoke of love,
We never spoke about loving.
Could you have touched me,
The way you touched my heart?
We were overwhelmed:
By fear,
By feeling,
By friendship?

—B.T.

By Suzanne Barbeau

Foxfire, which opened officially on November 11 at the Ethel Barrymore theatre, is a \$32 disappointment. The play is intended, one suspects, to be a thought-provoking comparison of old ways to new, of the abandonment of high moral standards for progress. But then, the road to hell is paved with good intentions. The play is no more convincing than a prime-time situation comedy, in fact it relies entirely on stock one-liners and extremely trite aphorisms for audience responses.

The play, written by Susan Cooper and Hume Cronyn, describes the life of an Appalachian couple in the early part of this century. Cronyn plays the part of Hector Nations, the husband who has been dead for five years, but whose ghost lingers on the mountain, spurted from the grave by his wife Anne, played by Jessica Tandy. Other than this ghost, she has no one to talk to, of five children born to them, the three who survived have grown up and moved away.

The conflict arises when the youngest, Dillard, a successful country singer, returns to persuade his mother to live with him in Florida. His wife has left him, and he

Foxfire: Trite Tripe Although Tandy Shines

needs someone to look after his children while he's on the road.

Unfortunately, Keith Carradine's portrayal of this character is shallow and amateurish. There is no intimation of any struggle with his roots which is essential in indicating a conflict between moral and immoral behavior. He is neither likable nor unlikable, and the entertainment value he might have provided with his guitar is frustrated by the fact that he never plays a song past the first two bars.

Trey Wilson as Prince Carpenter, a real estate agent who wants the old widow's property for condominiums, is unsuccessful as an unscrupulous conman. He

is predictably, blatantly sit-com, and therefore impossible to take seriously. He is neither a smooth enough talker, nor does he seem offensive, or at all dangerous, so that the role of people like him in the lives of the people he's trying to con is completely de-emphasized, and detracts from the play's original intent.

Katherine Cortez plays Holly Burrell, a mountain girl returned from civilization to the good life at home. She acts her part competently within the context of the rest but, as with the rest, there is something lacking.

Cronyn delivers a majority of the one-liners and his character therefore quickly

becomes tedious. He is the main vehicle for the sentimental bits of tripe on which the play's portrayal of old-time values is founded. His action in the play consists for the most part of constant flashbacks to major events in the couple's lives which are meant to show the hardships and dignity of the Appalachian way of life. The dignity, however, is lost to the sentimentality, and while these shifts from present to past are technically well-manuevered, they fail to be interesting, or insightful.

Directed by David Trainer, *Foxfire* is essentially undynamic. What little action there is, is routinely staged and repetitive. The relationship of characters on stage to one another, with the exception of Jessica Tandy, is static. Perhaps Trainer was limited in this respect by David Mitchell's set which is pleasant, but boring. The lighting done by Ken Billington, tends to be distracting and not very subtle.

Even Jessica Tandy, with her obvious skill and talent, can't hold together a play with so many striking deficiencies, although she gives it a superb effort. Tandy's performance is the one enjoyable aspect of an otherwise extremely poor production.

Pre-Law Society Seeks to Provide Direction

By Patty Meadow

It's hard to imagine life at Barnard College without a pre-law society. Barnard students, who are armed with good writing skills and strong liberal arts backgrounds, which are crucial to success both in law school and in the professional legal world, view law as one of the most appealing careers.

Barnard's Elizabeth Cady Stanton Pre-Law Society, however, was not founded until March, 1981. Its founder, junior Bea Krain, was surprised to learn that Barnard did not have a pre-law society. When she learned that she could not join the pre-law society at Barnard because one did not exist, she set about creating one. Krain presented *Undergrad* with a proposed constitution for the society and a list of members. Soon after, the pre-law society was born. This Barnard group, which started out with only member, now has a membership roster of 199.

The pre-law advisor at the time of the group's founding was Esther Rowland, who still serves as the main faculty advisor. The group's president, Krain, added, "Esther Rowland helps us a lot. She gives us ideas and evaluates what we're going to do."

In terms of events, the pre-law society sponsors panels and discussions, led largely by Barnard alumnae who have pursued legal careers, whose role it is to provide information both about legal education and professions. Krain emphasized that in addition to providing information, these events afford an opportunity for members to meet others with similar interests. Also, the society's executive board is available at the events to answer questions. Krain admitted of herself and the other executive board members, "the best place to catch us is at our events." Krain added that she and the other officers are always available to answer questions. She cited the events themselves as the main source of solutions to these questions. "The members of the executive committee have all been at most of the events. We can answer most of the questions that people have. If someone says 'when should I take my LSATs?' we can pretty much say, 'Well,

so-and-so came to speak and this is what he had to say and we've heard a lot of people say the same thing.' If we can't answer the question, we'll tell you who to go to." Although many students may know where to go for information and answers to their questions, Krain asserted that many do not. Said Krain, "we try to provide focus and direction." She stipulated that many students may feel more comfortable discussing career issues with their peers.

There are many issues faced by women seeking to enter the legal profession which the pre-law society tries to confront. Krain cited the very existence of a pre-law society at Barnard as an important source of support for those women desiring to study law.

Although Krain cited the problem of creating effective publicity as the group's main obstacle, she stated, "I would like to see more members become actively involved." Krain affirmed that the group would follow through on any good suggestions it received.

Written suggestions can be directed to Box #683 in McIntosh. Krain stated that the group's meetings, about which all active members are informed, are a prime source in the conception of new ideas.

Krain underlined the success of the pre-law society. She stated, "I haven't had one bad event so far. Everyone who spoke had something interesting to say." Tom Martinson, a graduate of the Harvard Law School, spoke at a well-attended seminar which was co-sponsored earlier this fall by the pre-law society at Barnard and two Columbia groups. The group started a three-part series on "Women in Legal Careers" this past Monday.

The pre-law society is presently endeavoring to calculate statistics on the percentages of Barnard students who enter law school every year. In conjunction with the office of the Dean of Studies, the group would like to break down these statistics in terms of GPAs and LSAT scores, in order to give students a better idea of which law schools expect what from Barnard students. Krain stated that, although law schools do not have cut and dry requirements in the areas of GPA and LSAT

scores, "we (Barnard students) have to know where we rank."

The pre-law society addressed itself to many such questions. Krain stated, "I think the pre-law society is valuable." She emphasized the value such an organization

has for Barnard students, who have "high goals and are active and eager," because it provides a means of discovering not only how to apply to law school but also a way of learning, to the extent that an outsider can, what law school is all about.



Winter Festival '83
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Chairpersons

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Publicity,
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Art & Design Comm.

Sign up at 116 McIntosh
For more information
call Undergrad X2126
Deadline—Friday, Nov. 19

Ronstadt Gracefully Mixes Rock n' Roll With Ballads

By Sue Seferian

Watching the 36-year-old, cheerleader-costumed Linda Ronstadt perform at Radio City Music Hall on Sunday, November 7, reinforced my faith that Ronstadt will survive while other female vocalists falls by the wayside. It's not easy to be the only female (except for one background vocalist) in a band of thirteen men, it's also not easy to deal with the knowledge that the success or failure of a concert rests entirely on your performance; moreover, it is difficult to keep your voice studio-perfect when one moment you're belting out a raunchy, raucous rock n' roll tune, and the next moment you're singing a melodic, intricate ballad. Yet, despite these difficulties Ronstadt performed with style and grace. In fact, two Irish tourists felt she was worth \$100 apiece for orchestra seats which they bought from a scalper just prior to the concert.

With the help of her talented band of performers (including producer Andrew Gold, "Little Feat's" ex-keyboard player, Billy Paine, and James Taylor's bassist, Lee Sparr), Ronstadt traced her bluegrass, country rock, rock, and new wave recording phases. Highlights included a punchy, powerful pop version of "How Do I Make You" (from the *Mad Love* album) complete with wildly rotating colored spotlights, and a good ol' raunchy rock n' roll rendition of Chuck Berry's "Livin' in the U.S.A."

Yet Ronstadt's vocal virtuosity was most evident in the quiet moments—when all the other musicians (except for a sole piano or guitar player) filed off the stage,

when the lighting engineer took a break, and she and her accompanist sat down to make some real music. As Smokey Robinson once said, "It's the slow songs that get the reaction." React we did; we empathized during the plaintive, pleading "Heart Like a Wheel." We were mesmerized by "Prisoner in Disguise;" and, at least for me, the closing song of the concert, the Eagle's "Desperado" sent shivers up my spine.

But nothing compared to the delicious surprise appearance of James Taylor mid-concert to sing the latest Ronstadt-Taylor duet, "Things are Gonna Work Out Fine." Who cared if Ronstadt goofed and began singing during an instrumental interlude, promptly covering her mouth with an "oh-my-god-I-messed-up-and-I-am-so-mortified" expression on her face? It didn't matter that J.T. failed to sing his part on cue, and the dynamic duo turned their backs on the audience seeking guidance from the obviously flustered musicians. Impromptu appearances are supposed to be flawed, otherwise they looked rehearsed and phony. Needless to say, the duo received a wily enthusiastic standing ovation from the audience. Taylor's appearance was the icing on the cake, adding warmth and electricity to an already entertaining and moving concert.

Also worthy of mention was the performance of Ronstadt's opening band, "The Busboys." The six-piece band performed an eclectic set of original tunes, drawing on a variety of musical influences—fifties rock n' roll, reggae, funk and new wave. Provocative song subjects and lyrics, which for



Linda Ronstadt

the most part were unfortunately, lost in a wall of synthesizer, guitar and bass sound included the Ku Klux Klan, Social Security and a jab at prejudice, "I guess you never thought you'd hear music like this from

Spades." The band provided more than adequate warm-up entertainment, and their catchy lyrics and riffs show that with some maturity and exposure, they will capture a wide audience in the coming years.

Five Days: Tepid Story of Hopeless Love

By Amelia A. Hart

Fred Zinnemann is always referred to as an 'intelligent director' in much the same way as Rainer Werner Fassbinder is always the 'prolific Rainer Werner Fassbinder.' Zinnemann is an 'intelligent' director who has directed many good 'intelligent' films. But, let's be honest, intelligent films can be pretty boring. In their calm restraint they often lapse from reflectiveness into

lifelessness.

Zinnemann's new film *Five Days One Summer* suffers from this problem to a terminal degree. The film is about a young woman involved with an older married man. The man is her uncle, whom she's loved since childhood. They go to the Swiss Alps for mountain climbing and sex. Their guide is a handsome young man who immediately falls in love with the young wo-

man and begs her to leave the older man. The two men go mountain climbing and one of them dies. Sound familiar?

The main problem with this film is that it's hard to believe these characters have it in them to narrate the *grandes passions* they're supposed to have. Everything about this movie is standard issues: the plot even with the incestuous twist, the shots of the Alps, the spinster English sisters at

the inn, the looks exchanged between the young man and woman even the mountain climbing sequences where something goes wrong every time. Occasionally glimmers of passion break through the tedium, but they seem so out of place they're absurd. For the most part, the movie just lies there and dies.

The cast goes through the paces adequately and Sean Connery goes through them the best. The Alps perform their function of providing nifty places to climb well enough, but they are as flat as a dull profitably as the rest of the film. They never seem real, they're only postcard images traversed by postcard characters.



Sure I read the
Times, but for the
straight dope
I read the
Bulletin.

SPORTS

Cagers Hot On The Scent: '82 Season To Be Best Ever

By Renata Pompa

Nancy Kalafus cagers have vowed to drizzle their competition off the courts this season. The cagers who ended the '81-'82 season with an 8-12 record, when the points were tallied only scored 37 fewer points than its opposition. Explained Kalafus, "What that really means is that we had a lot of close games. This season we have the talent to make wins out of potentially close games. Clearly the '82-'83 team has a secret that secret is a special effort and concentration that the players believe will make them a winning team. Said Kalafus, "Frankly I think it's the best team I've seen in a long time."

Last season's starting team will return, the team having lost no one to graduation. Senior Nora Beck will put her leadership skills to work this season as captain of the team. Senior Mathilde Sanson and junior Yvonne Serres will return to give backcourt depth and sophomores Suzanne Broffman and Helen Doyle round out the returning five. Doyle however sustained an ankle injury while running for the cross-country team in September from which she has not completely recovered. Said Kalafus, "Lateral motion gives her a

skilled and, at a stately 5'10," she will be the tallest player on the team. Said Kalafus, "She'll be our biggest player and will add in offense and defense."

Kalafus feels the '82 team with its numerous returning players and well-skilled additions will have a stronger bench than last year. Explained the coach, "Basically with a stronger bench, the team as a whole becomes stronger."

Aside from her good leadership skills, Kalafus said of Beck, "I expect great things from Nora Beck." Kalafus pointed out the three-game winning streak at the end of last season, when Beck scored 21, 29 and 32 points respectively. Said Kalafus, "She'll be the team leader and I'll be seeing her put the ball in the basket more than last year."

The '82 strategy will chiefly be to pressure play, by executing a player-to-player (as opposed to man to man) defense this season. Said Kalafus, "We have the speed and we have the quickness, so with everyone working hard together playing player-to-player will give us more steals."

The team plans to go into each game with a positive attitude that they will win. "We're taking each game one at a time," said Kalafus, "the team's excited and we've

"Basically with a stronger bench, the team as a whole becomes stronger," said Kalafus.

lot of pain and so she's not at full strength yet. Doyle however who wants to play according to Kalafus, has been playing any way. Said Kalafus, "She's tough and she wants to play so we hope she'll recover completely soon."

The big news for the team however is that Kalafus has added two talented freshmen to her team roster: Wendy Rosov and Joy Clark. Rosov has an unbeatable combination of speed and good defensive play and will be positioned as shooting guard. Commented Kalafus, "She'll give us speed which will be good for our fast breaks." Clark, a native of Cabot, Maine is well

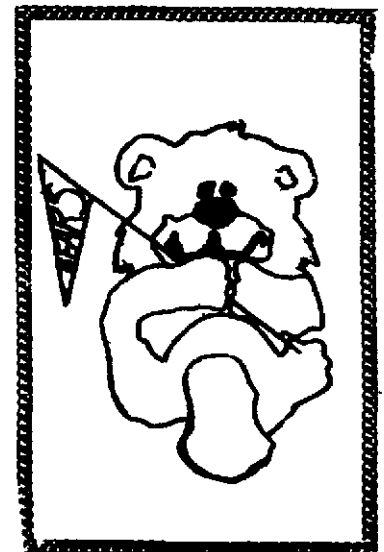
got the talent to win.

The cagers will be setting their sights on winning the Seven Sisters Tournament to be held at Smith, rather than Barnard, this season. Explained the coach, "We didn't win when we played at home maybe we can win when we go away. This season the cagers also will be playing three out of the eight qualifying Division III schools that played at the New York State Championship last season. Two of the three schools were the first and second teams. We intend to beat them," says Kalafus drawing a breath, but we have our work cut out for us.



Pictured left: Senior Nora Beck and basketball coach Nancy Kalafus rest easy in their well-placed confidence for the '82-'83 season. Above: four years ago Beck once looked searchingly down the court at the basket. Today Kalafus is certain Beck will be putting the ball in the basket more than ever.

The season begins
Tuesday, November 23
 at home at 6 pm
 Versus CCNY.



Nora Beck '83 and Nancy Kalafus

X-C Goes To Regionals

By Maya Marin

Barnard's cross country team participated in the Eastern Regional Championships of Division III schools in Fredonia, New York on Nov. 13. Representing Barnard were Ylonka Wills '84, Ari Brose '84, Maria Desloge '84, Katy Murphy '85, Judy McMahon '88, Rebecca Wallach '85, and Maureen MacDonald '84.

The course of the race was hilly and very muddy because of the hail that hit Fredonia a few days earlier. This made traction very difficult and frustrating; nevertheless, some Barnard runners finished the race in well ranked positions. The bitter cold made many runners slow down which made their timing off by a few minutes more than their normal records.

In spite of the mire in the 5,000 meter race Ylonka Wills ran the course in 19:21 minutes and finished first in the championship. Wills gauged her race well to run a strong first mile and then pulled ahead in

the second, leaving the other runners behind. Because Wills finished in one of the top three positions, she now qualifies to participate in the NCAA National Championship. Karen Cassidy, from Hartwick, came in second with a time of 20:01, 40 seconds after Wills.

The Bears met strong competition from the SUNY schools and finished in fifth place with 130 points. SUNY Cortland finished first with 30 points, SUNY Binghamton finished second with 72 points. Hartwick came in third with 101 points and SUNY Albany finished in fourth place with 111 points.

Ari Brose finished in 19th place and Maria Desloge finished 22nd. Coach Kate Moore feels that the team ran well against its competition and that the runners were contented with their finish. According to Moore, the Bears worked together as a team which makes victories like this one important and worthwhile.

JOIN THE TEAM AT CENTRE COURT: BE A STARTER ON THE BULLETIN SPORTS STAFF

Nuclear

Continued from Page 1

He pointed out that this reflected a "lack of leadership" in our country

Reverend Sullivan's point was that by giving three dollars in arms for every one dollar for social improvements to foreign nations our leaders are creating "nothing more than a potential for internal chaos." His major theme, and the overall consensus of the speakers was that "we must be-

gun to educate generations that believe it's possible to achieve total disarmament." Said Sullivan, "we are the moral force and must learn and teach peace." From the point of view of clergyman he said, "The church should take a clear, prophetic stand. We want to see disarmament. We have to stand up to political leaders. If we don't, we will be guilty of being a civilization that has destroyed itself."



Ylonka Wills '84

Staff photo by Mary Wetherell

JOX BOX

By Renata Pompa
Sports Until Turkey Day

Basketball: Coach Nancy Kalafus

Nov. 16—St. Thomas Aquinas

(Scrimmage)

Nov. 18—Alumnae Game (Home) 6:00 pm

Nov. 23—CCNY (Home) 6:00 pm

Dec. 1—John Jay (Home) 6:00 pm

Dec. 3-4—Tip Off Tournament at Smith Away

Fencing: Coach Sharon Everson

Nov. 30—NYU (Home) 6:00 pm

Dec. 9—Wm Paterson (Var & JV)
(Home) 6:00 pm

Swimming & Diving: Coaches Lynda Calkins-McKenna and Jim Stillson*

Nov. 22—Queens (Home) 7:00 pm

Dec. 1—Fordham Away 4:00 pm

Dec. 3—Penn (Home) 3:00 pm

*All home events are held at the new Columbia pool.

Archery: Al Lizzio and Peter Dillard

Nov. 20—Reading Collegiate Invitational Away

Nov. 27—Nassau Bowman Invitational Away

SKI CLUB MEETING

November 23, 1982 7:00 PM

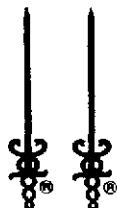
Sulzberger Parlor

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See slides and hear about the
January trips to
Aspen,
Sugarbush
and West Mountain.

COME ONE
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For more info
Call Raquel 749-2721 evenings
refreshments served



the Great American SMOKEOUT

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the great american smokeout

Alleged

Continued from Page 11

The second major disciplinary step Barnard took against this employee occurred in mid-October, when Barnard suspended him for five days. The reason he said he was given was "inappropriate behavior and attitude."

Finally, his employment was terminated on November 5 and so abrupt was his dismissal that he was not given any written notice at all at that time. According to Mary Lewis, a pre-professional secretary in the Dean of Studies Office and the local officer of District 65, an employee who is fired is supposed to receive written notice the same day and it is very unusual for the college not to follow this procedure. Neither Lewis nor any Barnard administrator, however, would discuss what deed, if any, prompted such drastic action.

For his part, the ex-employee claimed that he was an excellent worker and that in each of the three cases of disciplinary measures mentioned above, his supervisor was taking action against him because of "sexual frustration."

Despite his many allegations, the man admitted that his whole case could rest on one eyewitness. He claims that a Barnard student now studying at Reid Hall in Paris walked in on him and his supervisor one afternoon after the office had been closed for the day and found them embracing. He said that her testimony, should she be willing to corroborate his story, could make all the difference in the world to his case. He added that what he was seeking was financial remuneration for what he called "emotional damages."

Lewis said she was hoping that the grievance committee, which includes herself, Gloria Banks-Nelson, the union's shop steward and a bookkeeper in the business office, Joel Lefevre, the local's president, and Don Swallow, Barnard's director of personnel, might make a ruling in ten days or so. She added that under the terms of the union's contract with Barnard, he may bring his case into arbitration should he be unhappy with the college's decision.

He also mentioned this possibility, and added he was considering going to the Human Rights Commission, should he be able to contact his alleged witness.

When asked whether he thought these actions would put the administrator's job in jeopardy, the former employee responded, "It was in jeopardy the minute he fired me. He must have realized I would take some recourse."

Reid

Continued from Page 11

All Reid Hall students may take courses with their French counterparts and are encouraged to pursue their interests in the University system. Haase-Dubosc feels that culture shock is an invariable phenomenon and one of Reid Hall's remedies is to give each American student a French University ID.

One-third of the Reid Hall students take the second remedy to culture shock by teaching English in French secondary schools. For some, Haase-Dubosc feels that living with a French family is a beneficial option but she frowns on the idea of an American student working as an au-pair girl, that is, one who babysits or cleans house for room and board. "They are extremely exploited," said Haase-Dubosc.

The director feels that the fact that the majority of her teaching staff are French nationalist is fundamentally the best remedy for culture shock. But Haase-Dubosc emphasizes that it is student who must choose to make the gesture. "The French people are not superficially friendly; it takes time to make meaningful relationships and mostly it's up to each student to involve themselves."

Before ending our brief interview, Haase-Dubosc made a plea to the Barnard and Columbia French departments to establish a standardized evaluation questionnaire for the returning Reid Hall student so that any shortcomings can be met and so that students interested in spending a semester or year in Paris can use the forms in making their decision.

The information center for Reid Hall is in 419 Lewisohn Hall.

"GAY RIGHTS TODAY"

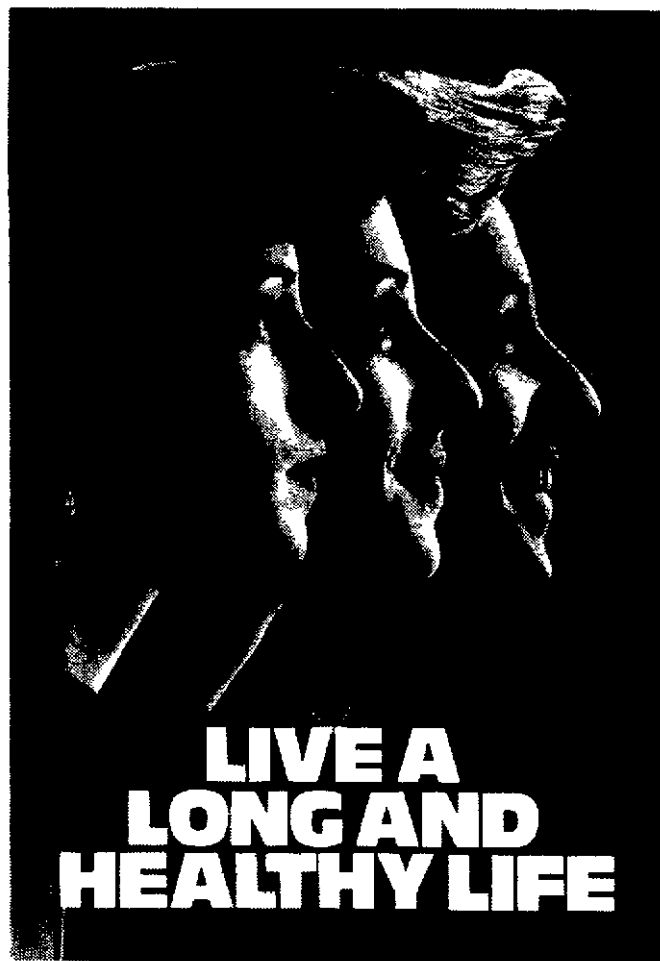
Discussion with Pat Maher of Lambda Legal Defense
8 pm, Wednesday, Nov. 17
Sulzberger Parlor, 3rd fl.
Barnard Hall,
Free L.A.B. event

ALL WELCOME

CREATIVE ARTISTS AT BARNARD

Showtime Five Series
Free Events

November 22
Actress: Luz Castanos
Acting and directing with Nuestro Teatro



LIVE A LONG AND HEALTHY LIFE

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American Cancer Society

open. 8590 or visit the recruiting office on campus.

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NATIONAL FIRM: Seeks recent line of

Peace Corps

Recruiter will conduct interviews with seniors and students Thurs., Nov. 18 in 11 Millbank Hall. 9-5pm.