

Barnard Bulletin



Vol. XCII, No. 2

Fifty Cents

February 9, 1963

Concerned RA's Question Safety of New BHR Entry

By Hope Starkman

In August of 1962, Georgie Gatch, Director of Residential Life, told *Bulletin* reporters that the BHR entrance located at Reid Hall was to be relocated to Brooks by mid- or late October. This was just one of several major on-campus renovations included in the 2.2 million dollar budget allocated to what she termed "capital" and "visual" improvements. This renovation, said Gatch is "aesthetically speaking, a practical one," since Brooks is the middle building which faces the BHR courtyard. Gatch also stated at that time that the change was "pragmatic," as it would result in the residents having better access to the offices and the mailroom. She told reporters that the relocation would also make for better security. She mentioned the installation of a buzzer door system and possibly an electronic key system.

Although the relocation procedures were to be completed in mid-October, "complications" caused delays, and in December Sallie Slate, Director of Public Relations, told reporters that the relocation was to be completed by December 1, 1963.

It is now February; the relocation procedures have not been completed, yet no one is complaining. Many of the R.A.'s, G.A.'s and security desk attendants are, in fact, very unhappy about the relocation and have expressed their grievances to President Futter, through letter writing. They claim that the new entrance was poorly planned and will serve to weaken security rather than improve it.

Unlike the security desk which still stands at the Reid entrance, the new one is to be located at Brooks, and according to plans, will not be enclosed by any kind of partition. The desk attendants will not be shielded from visitors or from persons already inside the building. Visitors will have to "buzzed in" before showing proper identification.

Erica Pardes, a concerned R.A., claimed that the new entrance was to contain "no stopping zone." Said Pardes, "There's no way that I'm going to be able to stop a man twice my size once he's inside the building." One of the desk attendants pointed out that if an undesirable character were to gain entrance into the building, he could easily reach over the new desk and stop her from calling Security.

Said Mark Urban, an R.A. on 5 Hewitt, "The idea of moving the entrance is very good." He maintained that with the entrance located at Brooks, dinner time congestion in the lobby area would be reduced. Urban emphasized, however, that the new security desk location was set up purely with aesthetics in mind, and without taking security into consideration. Urban fears that the traffic running behind, in front of, above, and alongside the desk would be a distraction to the desk attendants.

Many of the R.A.'s and desk attendants feel that constant exposure to the inflow of cold air from the new entrance doors will result in a condition which is hazardous to their health. One R.A. stated that if such a condition were to ensue, it would violate a state labor law which holds that the temperature at a working location must not fall below 68 degrees. "Our shifts run from 2½ to 4 hours and no one will be able to withstand that kind of cold for that long."

Said Myra Glajchen, one of the two Graduate Assistants residing in BHR, "We are concerned about the R.A.'s who have to sit at the desk and we are concerned about the security of our residents. We hope that people will continue to be responsive to our needs."

Robert Pataki, a concerned resident, who on occasion has volunteered his time at the BHR security desk, attended a meeting last Thursday, with R.A.'s, G.A.'s, desk

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Brooks entrance under construction

Modern Greek Seeks Funds

In the December 8, 1962 issue of the *Barnard Bulletin* there appeared a petition protesting the elimination of the Modern Greek Program at Barnard. The petition, requesting "a further grace period of two years so that fund raising efforts that have already been started might be given a chance of success" was unsuccessful.

Charles Olton, Dean of the Faculty, was out of town over the weekend, but the acting chairperson of the Classics Department, Helene Foley, was able to provide some information. Foley called Olton sincere in both his efforts to find support and

in his expression of hope that more support could be found so that the program could continue. Foley said that Barnard was in a "tight money situation which could not support a new program."

Professor Dorothy Gregory, the only instructor for the program, stressed that there were still possibilities for its survival.

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2000 Applicants Invited to Open-House

By Rosemary Siciliano

For those women considering a Barnard education, the Office of Admissions has planned a series of Open House overnight events to introduce applicants to what the college has to offer. The applicants can choose from the following three dates: February 24-25, March 31-April 1, and April 4-5. According to Carol Gill, of the Office of Admissions, the dates were carefully chosen to avoid disrupting campus life as much as possible, and to present Barnard "in action," while students are attending classes.

This year's program developed from a smaller-scale Open House event that took place last spring for minority applicants only. An overwhelming success, last year's event was so well attended (50% of those invited) that the Office of Admissions had

more applicants than rooms in which to house them for their overnight stay. Approximately 2,000 invitations were sent out to all applicants this year, and to avoid



Carol Gill

housing shortages for the 300 applicants expected per date, the Office of Admissions will be making an extensive effort to recruit Barnard women to participate by allowing applicants to stay in their rooms. Carol Gill feels that the Open House is an "All College Event—something everyone should get involved in." To help minimize any inconvenience to the volunteers, bedding and linens will be provided. Ideally, Gill hopes that students will participate during all three events, "but any degree of involvement will be appreciated."

During the Open Houses the applicants will follow a tireless schedule of tours, speakers, workshops, and finally some pure fun. They can become familiar with the Barnard campus, witness its prox-

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INSIDE BARNARD

Zelizer Wins Gregory Award

The McIntosh Activities Council announced last week that Viviana Zelizer, Associate Professor of Sociology, was named the 1982-83 winner of the Emily Gregory Award for teaching excellence. The honor is given to a Barnard instructor, nominated by a student, for outstanding instruction and devotion to students. Zelizer, who teaches the popular introductory sociology and sociology of family courses, is the ninth winner of the award.

Reached at her home in Metuchen, New Jersey just after accepting the award Zelizer said, "This prize is symbolic of the nature of Barnard as a community and of the idea of rewarding teaching this way. I'm delighted."

Zelizer, who came to Barnard in 1978, is a member of the curriculum review committee. She was awarded tenure last year.

Modern Greek

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val. In order for it to continue, \$25,000 would be needed. Individuals have been sending contributions totaling between \$3,000 and \$4,000. The entire sum of money is needed at least by the beginning of March, since that is when program planning takes place.

In addition to private donations, several organizations have been approached for or have pledged assistance. Gregory hopes that the Ourani Foundation in Greece, which has been a principal donor in the past to the Modern Greek Studies Fund, will send a donation. That foundation has been approached for assistance by Barnard Alumnae before. The Ministry of Culture in Greece has promised to send between \$4,000 and \$4,500. The Greek Orthodox Archdiocese has also said it will help.

A committee to save Modern Greek at Barnard, comprised of students and facul-

ty, has been formed; the group plans to organize various activities in order to raise more funds for the program. These events might include a student dance or an art show.

Foley believes that there are enough people and groups working hard so that if one of them comes through, that should be enough. These efforts are admittedly short-term, and Foley is a little fearful that "people's energies may not be sustained," but she says resolutely, "I am not giving up."

Gregory, too, is undaunted, saying that she expected that the petition would not be a success. She feels, however, that there are many positive signs which point toward the program's survival. Her attitude is optimistic yet realistic; she says, "There are strong indications and hopes that we may be saved for next year, but there are no certainties."

BHR

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attendants, and Georgie Gatch. Pataki said that at the meeting Gatch defended the relocation of the BHR entrance. She told them that she had, in the past, received numerous complaints from parents and alumnae about the darkness and apparent lack of security at the Reid entrance. Said Pataki, "The Reid entrance is close to the street and the subway. If a person's safety is being threatened, she can quickly run into the Reid entrance of the building. It is safer in every sense of the word." Pataki mentioned that in the course of a few days, he was able to stop three suspicious characters from entering the building because of the way the Reid desk was set up. The Brooks security desk setup will not only hinder such procedures but it will also render them impossible, he said. He pointed out that once an undesirable person gains entry into BHR he also presents a security hazard to any other building on Barnard's campus, because all of the buildings are connected by the tunnel.

Pataki stated that the new entrance would not alleviate traffic, but would instead "make a New York City intersection at rush hour look tame." According to

Pataki, the wooden doors installed at the new entrance will not be able to withstand that kind of traffic. "And if it rains, there is no doubt that people will bring mud tracks into the [newly decorated] Brooks' living-room."

According to Pataki, the Reid entrance helped to maintain control over the Reid lounge and game room. It also contained lavatories, pay phones and a large open area. He suggested that the new entrance be used only when aesthetics and making good appearances were important, primarily alumnae and parent affairs such as graduation and special parties.

At this time, said Pataki, "BHR is one of the safest dorms" in the University. It maintains this security without being like a prison. We are trying to close up the loop holes that exist. Even if we have to stop one person, just one time, from entering the building and doing harm, isn't that more than worth it?" Pataki said that we must not let a bunch of "scared alumnae endanger the students" actually living in BHR now.

Georgie Gatch was unavailable for comment.

Notes From



Although the issue has been widely discussed, many students remain confused about the nature of the agreement reached last January by Barnard and Columbia University. As the fall of 1983 approaches, the interest in the arrival of women at Columbia College grows, and questions about the future are being asked by both Barnard and Columbia students. As student leaders, we would like to clarify certain points and to put particular issues in perspective.

Let's begin with the basics. Barnard and Columbia signed a seven year agreement that allows Barnard to retain its independence and identity while remaining an integral part of the University. The agreement in no way changes the status of Barnard women within the University setting. We will still receive the Columbia University degree and will continue to have access to all University facilities. The only real changes will be the admittance of females to Columbia College and Barnard's release from the threat of merger. Barnard gained a great deal from the agreement, as did Columbia College. Barnard now has the opportunity to engage in long term planning without having to worry about its status within the University. Most importantly, Barnard now has an equal voice in the tenure procedure and can remain committed to the education of women. Coeducation helps Columbia College improve its sagging applicant pool.

Now that the basics have been dealt with, we must address some slightly controversial issues.

Some students fear that Barnard may be harmed by the admittance of women to Columbia College. We firmly believe that this will not happen. Examine the situation carefully. Barnard women have everything Columbia College women will have—including the University degree—and

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for Student Activities

even more. Barnard has been educating women for almost one hundred years, and its formula has proven successful. As students in this institution, we can state that Barnard gives its women something special. It instills in us the courage to succeed. Here women find many role models—women who have excelled in their fields and who can provide us with inspiration and support, since they understand the difficulties women face in today's world.

Students from both sides of Broadway feel that antagonism will develop between Barnard and Columbia College women. We feel that this need not be the case. Furthermore, we believe that Barnard women have the responsibility to aid Columbia College women, since they might face problems dealing with an administration and faculty that are geared towards the education of men. As women, we should feel solidarity, not animosity.

As student leaders, we are trying to increase the cooperation that already exists between us and our counterparts at Columbia College and SEAS. We hope that our efforts will lay the foundation for greater understanding and cooperation in years to come. We are trying to advance the idea that we are all students at Columbia University, and as such share problems and concerns, regardless of which division of the University we attend. We should all accept and respect what each of the University's undergraduate divisions represents, and unite to advance common goals.

Letter to the Editor

To the Editor,

I strongly disagree with several points in Victoria Olsen's review of James DeJongh's play *Do Lord Remember Me*. Ms. Olsen states that neither the information presented in the play nor its interpretation provided new insight into the lives of slaves. My question is this: could not the same statement be made about most of the books, films, and plays produced today? Also most Afro-Americans present (myself included) related to the play in an en-

tirely different way than those of other races. Slavery has great significance for us. Perhaps those of other races are not interested in slavery or are bored by it. If this is the case, one should not review a play about slavery. What I find boring is searching through the Barnard catalogue for a comprehensive Afro-American literature course. The black Barnard student must turn elsewhere for such information.

Sincerely,
Jacqueline C. Jones '86

Barnard Bulletin

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One-Dimensional God

By Suzanne Barbeau

There can be no doubt that Mick Jagger is an extraordinary phenomenon, and a tremendously charismatic performer. The success of the Stones' '81 Tour, and the "Mick is God" graffiti in elevators all over campus is proof enough of that. What more potentially profitable endeavor, then, than a movie which gives everyone who missed the '81 concerts a chance to see what they missed, and everyone who got tickets a chance to relive the excitement.

Hal Ashby's *Let's Spend the Night Together* will undoubtedly be a financial success, but whether it merits recognition in any other sense is questionable. As a glorification of Mick Jagger, the film stands by itself. From the fillings in his teeth to the eyeliner and sweat dripping down his face, the cameras miss nothing of his performance. Beyond Jagger's own charisma, however, there is little to hold your attention. The film is one-dimensional—it lacks purpose.

Let's Spend the Night Together was filmed during the '81 Tour at the Brendan Byrne Arena in New Jersey and the Sun Devil Stadium in Arizona. Incredible as those concerts may have been, a movie cannot recreate the experience of a concert. Glimpses into the personalities of the performers afforded in the behind-the-scenes activity can make the show a more personal experience for the movie audience, and less like the secondhand experience of a concert, but those candid shots are few and far between, and in this respect, the movie is definitely lacking. The Stones, in this movie, don't come close to resembling real live people; in fact, the emphasis seems to

be on making them more godlike.

During "Time Is On My Side," there is a series of snapshots—the Stones as little boys with funny haircuts—and a sequence of news film clips, footage apparently of the Vietnam War, decapitated soldiers, and women and children dying of disease and starvation. Presumably there is some connection, and something consequential to be interpreted from this collage, but I found it very disturbing, an attempt to produce a shock effect which fails in its absolute crassness. There is an audible sigh of relief from the audience when Jagger comes back on the screen and goes into "Beast of Burden."

The transition between the concert at Brandon Byrne and the concert at Sun Devil Stadium is a smooth one, about thirty seconds of highway and flat desert, and a helicopter descent over a ridge into the stadium where the stage is being constructed. Here, again, where Ashby could have chosen to give some sense of the monumentality of effort which must go into a successful tour, the effort is to minimize the importance of everything but the Stones themselves. In about a minute and a half, we see the stage being assembled, in fast motion from a few hundred feet overhead, and quite abruptly we are back again to the Stones on stage.

In the last ten or so minutes, there is an attempt to pull the whole tour together with a rather confused, or confusing series of shots of the individual Stones playing the same songs at different concerts. After so much Mick Jagger, it's a relief to see the rest of the Stones get the attention they deserve, and were it more skillfully done, it

might have built the tension to a climactic finale. The effect, however, is that of being bombarded with a lot of conflicting images, and combined with the volume of the music, it's too much pure sensation, and unproductive in any artistic sense.

Let's Spend the Night Together is definitely intended to be a showcase for the idolization of one personality. If you really love the Stones, by all means don't miss it, you'll enjoy it. Otherwise, there are better movies.



Winter Fest Excerpts

Sonatas and Barcarolles; Ellen Burstyn Speaks

By Julia Ridgely and
Rebecca Pechefsky

Margaret Notley Yackulic studied English and piano at Barnard, and has been fortunate enough to be able to pursue both interests since she graduated *magna cum laude* in 1971. She currently assists in editing a projected volume of the letters of Ralph Waldo Emerson. On February 4th, she was heard in recital at Barnard as part of a special Winterfest edition of the "Music for an Hour" program, which periodically offers brief performances by Columbia affiliated musicians.

Beethoven's *Sonata in F# Major* was perhaps an unwise choice to open the program, since the work requires both technical mastery and a firm sense of the overall structure; Yackulic fell somewhat short in both, and mistakes that might otherwise have

gone unnoticed became distinct interruptions.

In keeping with the Winterfest theme, "Celebration of Women in the Arts", Yackulic performed Miriam Gideon's *Sonata (1977)* for Lillian Freudlich, a modern-romantic tone-poem inspired by a work of Swineburne. Yackulic's friendship with the composer was evident; she played the piece with a confidence and accuracy absent from the other two works presented.

Last on the program was Chopin's *Barcarolle in F# Major*, which also suffered from muddy and indistinct tones. The piece's Romantic style may have led the pianist to an overuse of the pedal and strong ritards on some of the descending scales.

Margaret Yackulic's next Manhattan recital will be on March 24th at Christ and St. Stephen's Church.

By Anne Metcalf

Academy Award winner Ellen Burstyn advised her audience at the February 1 opening of the Barnard Winter Festival Celebrating Women in the Arts to "Think globally, not just personally." Critically acclaimed for her roles in *The Exorcist*, *Alice Doesn't Live Here Any More*, and *Some Time Next Year*, Burstyn studied with Lee Strasberg and is currently President of Actors Equity.

Burstyn said that she began acting to "make lots of money and wear pretty clothes." She left Hollywood for New York after her appearance in *Goodbye Charlie*, "a terrible movie!" when she began to question the difference between being paid for her acting, and perfecting her art and finding the personal satisfaction that resulted. This inner "awakening" led Burstyn to the investigation of her true intentions and values. She realized that she "couldn't grow as an actress without growing as a human." Influenced by the words of Carl Sagan and architect Buckminster Fuller, Burstyn set out to "say what needed to be said." Having previously performed roles of victims, whores, and wives, Burstyn began to care-

fully select her roles for their social impact. While admitting that her role as the mother in *The Exorcist* did not possess any redeeming social significance, "It was an actor's commercial plum" Burstyn eventually did become actively involved in editing her scripts and trying to adapt them to what she felt were statements for the good of contemporary society.

In spite of this, the title character of *Alice Doesn't Live Here Any More* contrary to Burstyn's wishes, ended up with a man instead of remaining independent. *Resurrection*, a film which focused on the return of Christ as a woman, did not receive the visibility and special attention Burstyn felt it deserved, in the South, for example, it was in release for only three days as a horror movie.

Burstyn placed emphasis on taking part in a global effort for a thriving and healthy planet, citing the threat of nuclear bombardment. To find inner satisfaction, Burstyn declared, one must "search for truth, what's real, as a way of life. Truth is everywhere, and can be found by looking into oneself from the outside."

New Lizzie Borden Play

“When she saw what she had done she gave her mother forty-one.”

By Adrienne Burgi

“Did she or didn’t she?” That was the question everyone in the audience was asking during intermission of *Blood Relations*, which opened at the Hudson Guild Theater last week.

“She” refers to the American classic murderess Lizzie Borden who allegedly killed her father and stepmother with a hatchet in 1892. *Blood Relations*, written by Sharona Pollock, delves into the spirited but enigmatic nature of Lizzie Borden’s character to reveal a new interpretation of the Borden case.

Jennifer Sternberg portrays Miss Lizzie, reserved and complacent, ten years after her acquittal, and Marti Maraden

plays Lizzie’s actress-friend. The actress is intrigued by Lizzie’s character, and through acting out the murder story, as told by Lizzie, she is slowly transported into Lizzie’s strong-minded but erratic personality.

Through the actress’ experience, we begin to understand the sensitive persona within Lizzie, a 32-year-old spinster, whom her father wishes to marry off. Mr. Borden, played superbly by Maurice Copeland, is a rather ignorant tightwad who, through his stubbornness, gets taken in by deceitful business deals. In a moment of rage against Lizzie, who tries to protect her papa from her swindling uncle, played

unctuously by Gerald Quimby, the father intrudes upon Lizzie’s shed and kills all her precious birds, one of the few things Lizzie loved.

Lizzie resents her father for his abominable action, but it is “that cow,” her stepmother, whom she really abhors. Sloan Shelton portrays Lizzie’s languishing, overweight stepmother who takes no interest in family or business dealings and seems to trudge through her days, sipping her coffee and chewing her biscuits, covertly bitter that her station in life—in the Borden family—has not granted her European travels and other luxuries. Humor is often tongue-in-cheek as Lizzie (as well as the actress in the play) is so

well-endowed with the gift of dramatization.

The play takes place in Fall River, Massachusetts at the turn of the century. The first act depicts Lizzie with her actress-friend in the same house where the murders occurred. It is ten years after Lizzie’s trial and acquittal, yet memories persist in the community, and even Lizzie’s meek, indecisive sister Emma, portrayed with etiquette and quiver by Kathleen Chalfant, continues to ask Lizzie, “Did you?”

The neighborhood children also continue their taunts with the by now commonplace four-line tune of Lizzie’s crime. (The rhyme, by the way, is markedly exaggerated. Instead of the purported “40 whacks” received by the stepmother, Mrs. Borden was struck 32 times; and as for the father, he only received 13—not “41.”)

Based on new findings, it is now known that Lizzie loved the theater and attended plays often during the reclusive years after her acquittal. She befriended the nearly impoverished actress, Nance O’Neil, who was with the Boston Stock Co. Lizzie supported Miss O’Neil and took her into her home where the little-known situation of the reenactment of the Borden story took place.

Act II plays tricks with time as we go back to that infamous summer of 1892 and try to discover what really happened. It appears that Lizzie, impatient with her sluggish stepmother, who was to inherit Mr. Borden’s farm (instead of Lizzie and Emma), killed her when no one else was in the house. The father, returning home earlier than expected, also met an untimely death.

As we return to ten years after the fact, we see the actress-friend say breathlessly to Lizzie, “You did do it!” Lizzie, who always had a penchant for games, smiles and says assuredly, “No. You did it.”

No one still is sure whether the murders were committed by the neighborhood hooligans (who had a habit of breaking into the Borden shed), by the conniving, money-hungry uncle, or Lizzie herself. In *Blood Relations*, Pollock, who has had several plays produced in Canada and in New York, inspects the inner world of Lizzie Borden’s fascinating story.

As an historical figure, Lizzie Borden overflows with controversial qualities—burgeoning feminism, psychological insights, artistic aspirations, instinctive wariness—which were all suppressed in her time, when being a lady meant passive acceptance or silent indifference in many aspects of life.

The play is chilling and exhilarating, splitting personalities all around, onstage and in the audience, in an attempt to decipher the inner workings behind the Borden case.

The performance schedule for *Blood Relations* is Wednesdays through Saturdays at 8 p.m. and Sundays at 7 p.m., with matinees in Saturdays and Sundays at 3 p.m. at Hudson Guild Theatre.



Adrian Sparks as Dr. Patrick and Marti Maraden as Lizzie in *Blood Relations*.

John Richards photo

Relationships Examined with "Selective Realism"

By Lisa Hershey

A Different Moon, at The WPA Theatre, is a well paced, sometimes touching play. It is a familiar saga: a young soldier stationed in Georgia has a brief, non-committal affair with his buddy's rather backward, provincial sister. He sows his wild oats, and she falls into a sort of desperate love for him which is further complicated by her getting pregnant. Playwright Ara Watson focuses on the point at which the woman, Sarah, comes to the young man's hometown in Arkansas, helpless because she has been thrown out of her home. The year is 1951 and marriage is the unavoidable conclusion of such a relationship.

Relationships, whether familial or forced, are well examined in the play. The young man, Tyler (Christopher Cooper), is the shining star for all the women in the play. He is the mother's (Zina Jasper) wonderful son, the sister's (Betsy Aidem) adored older brother, and Sarah's (Linda Lee Johnson) intense love object. Tyler is unaffected by these bonds; he likes the mobility the army gives him. He runs to Korea as soon as Sarah arrives and later writes to his mother, "maybe it's just me that's eerie and lonesome."

Tyler only appears in the play for the first couple of scenes. The rest of the play concentrates on the bonds developed between his mother, sister, and Sarah. They grow to be in fact a family, joined by the unseen baby that is part of all of them. As Sarah waits for Tyler to return, the mother feels gnawing pity for the girl which conflicts with her love and loyalty for her son. Tyler's sister, Jean, consciously develops an intense friendship with Sarah, excluding her other friends. Sarah wants a part of both of them, and wants to be a part of the family she has been thrown upon.

A Different Moon evokes a feeling for Arkansas in the 1950's. The set (designed

by Jim Steere) is simple, but the few pieces of hardwood furniture, creaking porch swing, and pasted backdrops effectively present an old Victorian house—a family house. The acting was, in general, a sincere effort in portraying the attitudes and thoughts of the period. Kyle Renick, Producing Director, says the acting style at WPA is "selective realism. . . this kind of acting involves detailed examination of the inner life of the characters and very detailed creation of moment-to-moment reality."

This style probably had a great deal of influence on the success of the play's sincerity, but also contributed to its weaknesses. The attempt at conscious realism made some of the acting self-conscious. One got the feeling there was role playing at points in the play as a fallback; and, although the dramatic tension usually worked very well, it sometimes rose to hysteria and cliché. Many scenes ended with an actor standing symbolically at a door, and when tensions increased between Sarah, the mother, and Jean, there was a great deal of screaming and shrieking instead of more subtle and effective attempts at portraying stress.

Despite these few weaknesses, the play was well done. Director Sam Blackwell kept the pace smooth and flowing; there was never a tedious moment. Linda Lee Johnson skillfully performed the part of Sarah, playing the sheltered, backward woman with such clarity and insight that she was at once wildly funny, touching, and very realistic. Though it was physically inconceivable that Johnson's character was thirty-four (she looks about twenty-two), her performance was indeed the highlight of the play. Zina Jasper and Christopher Cooper performed creditably as well. *A Different Moon* will be playing at The WPA Theatre until February 27.



Zina Jaspers and Betsy Aidem as the mother and sister of Tyler in Ara Watson's *A Different Moon* now playing at the WPA theatre.

Challenging Choreography by Johanna Boyce

By Hibi Pendleton

It's not exactly dance and it isn't really theater. It's humorous and uncommonly prodigious. At first it was disturbing—to be suddenly staring at an empty stage with projected pictures flashing by, and it was unsettling to watch people moving to words rather than music. But then came the realization it is not necessary or for that matter particularly desirable to confine various art forms to their exclusive contexts. By overlooking this traditional segregation "With Longings to Realize," a premiere by Johanna Boyce and Performing Group at the Dance Theater Workshop, was an exciting and innovative production. It lead the audience to a very powerful, vivid concluding statement, but in the interim the theme was tossed and turned, hidden and exposed, so that when it finally emerged it did so with tremendous impact.

Each of the four parts of "With Longings to Realize" is introduced by a monologue before the dance sections begin. In the first, a woman is pondering her feelings

about an affair she had with her father when she was younger. Johanna Boyce reaches, saunters, and grovels according to her interpretation of the words. The music starts and the dancers enter. Interestingly, the girls move in haphazard patterns in contrast to the boys who dance in linear, organized patterns. A word of warning—this program should not be seen for its dancing (it's not that good) but rather for its integration of body movement with other media.

In the second part another woman's life is greatly influenced by her parents. As a child she miraculously recovered from a terrible disease. As a result she grew up to be a sheltered adult who, in the end, resorted to making Christmas ball decorations in order to cope. In the dance section the men again move in schematic, swinging patterns as if to illustrate that they are given more independence and direction than girls are given. Their order is perfectly complimented by more of Richard Munson's smooth, beautiful music, this time a flute and violin arrangement.

The third part tells the story of yet another woman, who is severely affected by the death of her mother. Boyce reacts to the story with her body which becomes increasingly contorted as the woman talks about her nervous breakdown. This along with the two previous parts, presents a conflict: environmentally manipulated woman with misdirected emotion. The third section goes on to illustrate a common resulting reaction. The dancers, never meeting one another, pass spear-like weapons back and forth symbolizing the defenses people employ to help themselves cope—such as nervous breakdowns or making little Christmas ornaments.

In part four the conflict is rationalized through the story of a young girl with a hearing problem. She has an enthusiastic interest in the violin but is not allowed to study because she can't keep in tune with the others. In despair she hides herself away. Robbyn Scott's solo parts illustrate how impossible it would be to escape humanity. Like Scott, whose steps gradually coincide with the ensemble work, human-

ity continually encounters itself. People need to learn to keep in tune with and listen to the others.

Finally, the idea is expanded by dancer/artist Bob Gober, whose artwork (on slides) is flashed from an empty stage. Isolated patches of color captivately develop into a dramatic analogy showing how necessary it is for people to reach out and listen to one another.

The choreography, by Boyce (and some of her dancers), presents a challenging, not so straightforward composition that forces the audience to contemplate and struggle with the ideas. Munson's music, very logical with its fluid repetitions, helps carry the central idea throughout the piece. In the end, however, the audience is left to their own interpretation, which may possibly be that because of the lack of communication between individuals, many women (and other outcasts) are highly dependent, plagued by emotion, and unable to cope. These are people left "With Longings to Realize."

Local Hero Doesn't Measure Up To Director's Potential

By Victoria Olsen

Local Hero should be a better film than it in fact is. Its credentials are, at least, impressive. The producer, David Puttnam, has just produced *Chariots of Fire* which won the Academy Award for Best Picture of 1981. The writer-director, Bill Forsyth, got critical kudos for creating *Gregory's Girl* and Oscar nominee Burt Lancaster heads the cast in his first film since *Atlantic City*. Considering such an array of recognized talent, it is surprising that *Local Hero* isn't a more distinguished film. This isn't to imply that it has nothing going for it, but it certainly doesn't measure up to its potential and winds up being disappointing.

I attribute most of the problem to the script. The basic plot concerns a Texas oil firm that wants to buy a small village on the coast of Scotland in order to build an oil refinery. To this end, they send a thoroughly uninteresting representative, Mac MacIntyre (played by Peter Riegert of *Animal House* fame) to the lovely hamlet of Ferness so that he may "negotiate" with them. The difficulty appears quickly. Unfortunately, the characters have little development (those who do are relegated to minor roles) and there is a complete absence of that wonderful quality known as "dramatic conflict." Knox Oil wants to buy Ferness; the people of Ferness are quite willing to be evicted if it makes them millionaires. There is no variation from this state of affairs until, towards the end of the movie, a local yokel named Ben asserts that he won't sell his six miles of beachfront. At this point we are entertained with a mildly diverting struggle that doesn't redeem the static nature of the drama.

Ben is the most complete character on the screen. Played by theater veteran Fulton MacKay, he seems to have a reasonable idea of who he is and what he wants, in fact he pretty much forces Knox Oil to revise their plans. Aside from Ben, the local characters include an innkeeper-cum-unofficial



Burt Lancaster

mayor named Gordon Urquhart (played by Denis Lawson) and his wife, Stella (played by Jennifer Black). I wish this couple had been given more to do because they were quite charming. Their scenes together had a terrifically unabashed sexuality that was more refreshing than comical (the presumed intent?). Stella Urquhart was especially impressive as the sort of honestly sexual woman, devoid of games or ulterior motives, whom one doesn't often see in film and Jennifer Black deserves a compliment for that achievement. Denis Lawson was an extremely competent actor as well, although in a quiet way. He was both funny and believable as the canny hotel manager

but, more impressively, he didn't seem to suffer from the mediocre dialogue as much as some of the other actors. Peter Riegert, for example, did suffer and his character, Mac, became increasingly boring.

There were good moments in this otherwise undistinguished film; there is a great scene between Mac and Gordon that takes place in the local bar after a pretty heavy night of drinking. The two men sit there in pensive camaraderie while Mac outlines an "offer" for the Scotsman. He suggests that they change places; Gordon can go back to Houston and Mac will stay in Ferness. Mac paints a very funny picture while offering Gordon his Porsche and re-

questing that Gordon leave Stella behind in Scotland. There are also moments of purely physical humor when Danny Oldsen, Mac's Scottish aide as portrayed by Peter Capaldi, scurries around with a curiously adolescent stiff-limbed gawkiness that is always amusing.

There are a number of incongruous and totally superfluous parts like those played by Jenny Seagrove and Norman Chancer. The former represents the beautiful, unattached female and it is bad enough that she is Marina the Marine Biologist but when there are vague hints that she might be a mermaid I gave up all hope for this picture. Needless to say, this doesn't enhance the plot. Similarly, Norman Chancer has the thankless role of the therapist for the oil baron, Felix Happer (Burt Lancaster). Why an eminently successful businessman would need a therapist who abuses him by calling him night and day with prank phone calls and other such gags in the name of "treatment" is beyond me. Even if Mr. Happer does have the small, and incongruous, problem of being an astronomy fanatic, it does not seem to merit that annoying man hanging around all the time and totally undercutting Burt Lancaster's imposing stateliness. Speaking of which, I may as well add here that that is about all Mr. Lancaster can add to this limiting role.

My disappointment with this movie stems partly from having really enjoyed *Gregory's Girl*. Bill Forsyth made that into such a tidy movie filled with charm and delicacy that it is hard to believe this film is his too, considering the careless handling of the script and the mediocrity of its vision. The self-consciousness that pervades both films becomes somehow irritating when it "grows up". The unexpected appearance of "Gregory", in the form of John Gordon Sinclair, as a local teenager only pointed out the comparison with the other, more interesting film. The movie is a tolerable one, it has good moments, lovely scenery and several skillful actors, in fact, it is reasonable commercial entertainment, but it doesn't measure up to what one knows these men can do.

Frank Lloyd Wright: A Room of His Own

By Jeanne C. van Ryzin

The Frank Lloyd Wright room at the Metropolitan Museum of Art offers the viewer the unique opportunity of seeing the entire living room of the Francis Little house that is now on display. The house itself became dilapidated after years of neglect, and subsequently pieces of it were donated to various museums. The Metropolitan received the living room complete with most of the original furnishings.

The Wright room is a permanent installation in *The American Wing*. Eventually, the Museum plans to have approximately two dozen rooms illustrating the history of American interior design and the

decorative arts. The rooms will cover a variety of periods ranging from the late 17th century through the early 20th century.

Among Wright's contributions to modern architecture was the idea of dynamic and spatial continuity: making a building an integral part of the landscape. Built as a summer residence in Wayzata, Minnesota during the 1910's, the Little house exemplified what Wright called an "organic architecture." The house was comprised of a series of pavilions strung together by terraces and gardens. The living room is a freestanding pavilion with two sides constructed primarily of windows, which minimize the division between the room

and the exterior landscape. The Museum has carefully followed Wright's original use of natural lighting by placing the exhibit near windows overlooking Central Park.

The room is surrounded by upper clerestory windows, below which a ceiling projects over window seat benches. On the exterior of the room, this same ceiling is continued as a trellis. The furniture is natural oak and arranged in groupings on the side, leaving the center of the room open. Following the same linear design as the rest of the room, the majority of the furnishings are low, keeping the room from dominating its inhabitants. The overall effect of Wright's design is a calm, placid space, crowned by his exquisite use of

detail.

Adjoining the living room of the Little house is a gallery exhibit. It features furniture, drawings, ceramics and graphics by Wright himself, as well as photographs of many of his other buildings. Especially interesting are the furnishings Wright designed for the Johnson Wax Administration Building. The exhibit features a good selection of works by Wright, covering his early style through some of his latest works. Wright's life 1867-1959 covers an impressive and important period in American architecture, and the chance to experience one of his famous Prairie Style houses should not be overlooked.

Features and Reviews Invites All the Old and New Writers to a
Very Important General Meeting on Thursday, February 10th at 6:00 pm
in the Bulletin Office.

SPORTS

Lancers Show New Strength in Winning 4 Out of Last 5

by Maya Marin

The Barnard fencing team defeated Navy on Sunday, February 6, with a score of 11-5. This score marks a complete turnaround from the Bears loss last season to Navy of 7-9. Coach Sharon Everson attributes the successful win to the efforts of the four top fencers on the varsity team.

Tracey Burton '83 fenced a strong match winning three and losing one of her bouts. Lisa Piazza '85 gained three wins for Barnard. Both these top-notch fencers showed great style in overcoming their opponents. However, Everson added that the most encouraging aspect of the Navy match was that the third and fourth fencers also scored. Betsy Kavler '86 was 3-1 for the match and Donna Gaston '85 fenced very well, scoring 2 wins. Everson is pleased with Kavaler's and Gaston's improvement because it means that the team now has far greater depth since each fencer can handle any member of the opposing team.

In a previous match on Friday, February 4, Barnard fenced Harvard and won decisively 12-4. Piazza was 4-0, Burton was 4-0, winning one match 5-0, Kavaler was 3-1, also with one 5-0 bout, and Gaston was 1-3.

The Harvard match proved to be an exciting one. Gaston was aggressive and tenacious in her bouts demonstrating a lot of confidence and concentration in her execution. Kavaler showed great form and poise in her bouts as well. All four fencers worked well together to make the Barnard win an impressive one.

On January 29, Barnard faced stiff competition in a tournament with Yale, FDU, and Hunter. Against Yale, with the score 6-6 and 47 touches apiece by the third

round, the tension built up to the final bout. Burton made the score 7-6 but the 0-5 loss by Kavaler and Gaston made the score 7-8 in favor of Yale with a touch score of 52-51. Even when Piazza won her last bout 5-3, the touch score was 57-64 in Yale's favor. Yale won 8-8 by 7 touches. Although it was a tough loss for Barnard, the team showed true skill against a strong competitor.

Against CUNY, Barnard again showed their increasing strength and lanced Hunter 12-4. Although two Hunter fencers posed a minor threat, the Bears pulled through. Piazza, Gaston, Burton,

and Kavaler all scored 3-1 in their bouts with Burton and Kavaler each winning one 5-0 bout.

The junior varsity team also defeated Hunter's JV by a score of 12-4. Eve Jochowitz '85, Sheila Sokolowski '86, Eileen Dominici '85, Tricia Tazuk '85 and Juha Oden-Waelder '86 fenced in the match and each won at least one 5-0 bout.

Finally, Barnard upset FDU by a score of 9-7. Burton 4-0, Piazza also fenced 4-0 and Kavaler gained one bout. Gaston became ill during the tournament and was able to only fence one bout, which she lost

Jochowitz substituted but lost her three matches

Barnard's JV fenced a 5-3 victory against FDU. Tazuk, Dominici, Sokolowski, and Oden-Waelder took turn-fencing the two members of the FDU team.

On Saturday, February 12, Barnard will challenge the University of Pennsylvania. This is a solid contender in Ivy League competition. All four of their fencers are very strong and aggressive. Coach Everson hopes to taste success of the same caliber as in the earlier victory against Navy.



Lisa Piazza '85, (left), outwits Harvard opponent to score first bout for the Bears. Piazza is 15-1 in Ivy League competition.



Bears Qualify for States

By Maya Marin

The Barnard indoor/outdoor track team competed last Friday, February 4, at the Southern Connecticut Invitational. The Bears qualified for four state championship finalists even though they ran in only eight races. Rebecca Wallach '85, Ari Brose '84, and Maria Desloge '84 were the outstanding runners at the invitational.

Rebecca Wallach competed in the 1500 meter race and placed seventh in 5:10.6 seconds. This time is a personal best for Wallach who is a relatively new runner in the sport. In her second event, the 1000 meter run, Wallach took third place with a time of 3:15 seconds. For her standings in each race, Wallach qualified in both events as a state championship finalist. This, however, was not the end of the Bears' success.

Maria Desloge took third place in the 3000 meter run in 11:10.6 seconds. Desloge also competed in the 1500 meter and placed fifth in that race with a time of 5:03.8 seconds, which qualified her for placement as a state finalist. The time of the 1500 meter run is also a personal best for Desloge. At the Yale Invitationals, two weeks ago, Desloge placed in the 3000 meter which also earned her state finalist qualifications.

Ari Brose broke her own record in the

5000 meter run by 1:25 seconds and placed fourth. Her time for this race was 18:51.07. Brose also qualified as a state championship finalist.

Other Bears involved in the Southern Connecticut Invitational were Judy McMahon '85, who placed seventh in the 5000 meter race, Mary Booth '83, who took sixth place in the 3000 meter race in 12:10 seconds, and Caryn Tager '85, who ran in the 3000 meter run also.

Barnard, one of the smaller teams at the Southern Connecticut Invitational, placed seventh out of the fourteen schools of the East Coast. Three personal best records were achieved at this meet with four runners qualifying for state finalists.

Coach Kate Moore entered only six Barnard women in the meet. "The girls should reach a certain level so that they're prepared for meets such as this one," commented Moore. In keeping with this idea, Moore has entered the new runners of the team in the Snowflake Run, here in New York City this weekend, "to gain experience in competitive running." While one half of the team will be competing at home, the other half will return to SUNY Cortland to race in the meets upstate. The team is growing in experience and the results of this invitational prove it.

Sports Lovers!

We need you to cover Barnard Athletics. Come to a meeting for new writers tomorrow, February 10, at 6:00 in 107 McIntosh

JOX BOX

Basketball: Coach Nancy Kalafus

Fencing: Coach Sharon Everson

Today—Stony Brook (away) 6:00 pm

Feb. 12—Penn

Feb. 11—York (away) 7:30 pm

Feb. 15—SUNY Purchase (away) 6:30 pm

Feb. 12—Western Connecticut at Columbia Gym 2:00 pm

Track & Field: Coach Kate Moore

Feb. 15—Lehman at Barnard Gym 6:00 pm

Feb. 12—Cortland Invitational

Swimming & Diving: Coach Lynda Calkins McKenna

Archery: Coaches Al Lizzio & Peter Dillard

Today—Stony Brook (away) 6:00 pm

Feb. 16—Brooklyn (away) 7:00 pm

Feb. 11—Brooklyn (away) 4:00 pm

