



Faculty Approves Curriculum Changes For 1984

By Amelia A. Hart & Barby Kogon

The Barnard Faculty at a special meeting held on Monday, February 7, approved by voice vote the curriculum proposals submitted by the Curriculum Review Committee. While maintaining the existing basic requirements of English A, a foreign language, and a laboratory science, a Freshman Seminar and a quantitative reasoning requirement will be added. The current distribution requirement of six courses chosen from six areas will be cut to four courses, two chosen from the Humanities and two from the Social Sciences.

Starting in the fall of 1984, all Barnard freshmen will be required to take one Freshman Seminar. Vice President for Academic Affairs and Dean of Faculty, Charles S. Olton feels that the seminars, which will emphasize the development of writing and communicative skills, will differ from the

still required English A in that they will "introduce students to major texts that are grouped around a theme of some kind. They will introduce students not only to literature but to a whole range of ways of knowing and a whole range of disciplinary knowledge." He explained that the readings would probably include philosophical and scientific tracts as well as works of literature.

Some changes will be made in the course offerings in order that professors will be able to undertake the additional workload involved in teaching a seminar. Certain departments believe that some introductory courses could have fewer sections, be offered on a cyclical basis, or simply be set aside all together.

In speaking to the various department heads about altering their present curriculum in order to facilitate the seminars, Ol-

ton found, "The question I kept returning to was, Is that going to damage the rest of what you do to break out the resources in order to run Freshman Seminar" and by and large the answer was no."

As for the quantitative reasoning requirement, students will be able to fulfill it by taking either a new course entitled Studies in Quantitative Reasoning or by completing an existing course in which the major topics are mathematics, methods of empirical analysis using quantitative data, or symbolic manipulations to solve problems.

The faculty voted to form two committees in order to implement the Freshman Seminars and the quantitative reasoning courses. The two committees, whose members will be appointed by the Committee on Instruction, will oversee the development of the two new courses. The Fresh-

man Seminar's committee will be responsible for working with other faculty members to develop, approve and review the efficacy of the seminars, while the Quantitative Reasoning Committee will be responsible for the staffing and teaching of the course "Studies in Quantitative Reasoning" and for designating courses from the regular course offerings which may also be taken to fulfill the requirement.

Olton feels that the overwhelming acceptance by the faculty of the proposals was due to the fact that the committee had



Charles S. Olton

been actively engaged in a dialogue with the faculty from very early on. "The result was that when we got to the final vote everybody felt that they had been a part of it, that they had been listened to, that the committee had moved on some issues and responded on others. I think that accounts for the fact that when we got to the end we had a very strong affirmation."

Asked why the faculty felt the curriculum

Stove Fires Occur in Two BC Dorms

By Cindy Kaplan and Barby Kogon

Fire broke out in a non-Barnard resident's apartment in "620" on Saturday, February 12 at 6:00 pm. Although Acting Director of Security John Scacalossi was not on campus the day of the fire, he characterized it as a "grease fire." However, he cautioned, "It is a little puzzling. It is difficult to understand how it started. Some explanations don't always jar with the facts."

From the report that Scacalossi's office did receive, the tenant was in the

shower while the stove was on and when she came out of the bathroom the kitchen was on fire. The fire alarm sounded in "620" but did not register as it should have in the Security Office. Joe Soto, a Barnard security guard, was patrolling the area in front of "620" when he heard the alarm. Confusion ensued as both the guard and the desk attendant did not immediately know on which floor the fire was located. After arriving in the proper apartment, Soto was joined by three other guards who began ripping the smoldering utensils off the wall

and dousing them with water.

Soto said there was no fire extinguisher on the floor on which the fire took place. According to security procedures, in every student suite and in every hall there is supposed to be an extinguisher. Scacalossi has ordered more frequent checks for their presence and condition.

The fire department arrived within eight minutes of the sounding of the alarm. By that time, Barnard security had the fire well under control, but the fire department ordered the gas to be shut off.

According to Engine 47 of the New York Fire Department, most stove fires are grease fires and in general they are caused by the grease build up on the stove. Scacalossi said that people have to be educated concerning the prevention of grease fires and the procedures to be followed in the event of such fires.

In reaction to this incident, he said, "In the near future what I intend to do personally, along with our fire safety officers is to inspect all these things (stoves, and other appliances) on a regular basis. I'd like to make arrangements with people to have access to their apartments so we can make these inspections." Furthermore, he noted that it is quite possible that these stoves have not been previously inspected.

Jill Pfitzenmayer, Resident Director of 116th Street, noted with dismay that full evacuation procedures were not followed by the students because the alarms go off on such a frequent basis that they simply do not respond to them anymore. She said, "I am bothered by the fact that students do not respond. I understand that it is a pain but every alarm is a potential fire hazard." Scacalossi also noted "Students have resorted to methods of muffling alarms because they have gone off with such fre-

Columbia Professor Held Up By Two Men Near "49" Dorm

By Suzanne Barbeau

A Columbia professor was mugged in the vicinity of 49 Claremont in the early evening last Friday, February 18.

The professor, who prefers to remain anonymous, was walking on West 119th Street between Riverside Drive and Claremont Avenue at around 7:00 pm when he was accosted by two young black males wearing dark clothing. They threatened him with a razor which he described as "about two or three inches long set in a wooden handle." The assailants made off with approximately \$125 in cash and his gold watch.

The professor, who was unharmed, went into 49 Claremont, where the Barnard security guard stationed there was making her rounds. The security office was immediately notified and according to the desk attendant on duty, Barbara Kutchera, the jeep arrived within a minute.

Security guards Rafael Holquin and Miguel Valdez took the professor with them in the jeep and searched the sur-

rounding area. Their search was unsuccessful and the professor was escorted to his home.

Security guards Carlos Muniz and Joe Soto had also responded to the alert and were searching the area. Within five minutes they came across two young boys who took off running at their approach, one of them throwing down a gym bag. The guards caught the boys, both aged 15, who claimed they had been working out at the gym. In the bag which had been thrown aside were two sneakers, and a machete about two feet long. There was no sign of either the money or the watch. The boys were turned over to the police.

According to Carlos Muniz, "We did our best. At least we may have prevented the same kind of thing from happening to someone else."

From all accounts, Barnard Security responded promptly and professionally. The professor who was mugged commented, "I felt they handled the situation very well, and very sensitively."

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Vargas Speaks on Struggle of Poor Women in Peru

By Maria de Lourdes Hinojosa

"The poor women of Peru have gained a space in society that was not there in the past." Virginia Vargas, coordinator of the Centro Flora Tristan in Lima, Peru whose visit was sponsored by the Institute for Policy Studies in Washington, D.C., addressed over fifty Barnard students and faculty last Tuesday as part of the Women's Issues luncheon series held in Sulzberger Parlor.

The Centro Flora Tristan is, according to Vargas, "a feminist collective and labor center that addresses the needs of poor and working class women as well as women of the middle class." Working with these women the collective tries to organize and educate them so that they can defend themselves against unjust work conditions and extreme sexism that often manifests itself

in rape, wife beating, and mental abuse. "We try to provide poor women with the tools to organize themselves and to become conscious of their oppression, so that they will know how to fight it. Women must be informed that they have legal rights, and that their oppression should not be seen as a natural part of life."

While speaking on the topic, "The Struggle of Poor Women in Peru", Vargas stated that "for many poor women this means struggling to obtain the basic necessities. Often it is around the struggle for these basic needs, such as running water, that women of the barrios, and slums become involved with feminist issues in a broader social and political context." One of eight feminist centers in Peru, the Tristan center makes a conscious effort "to break with the idea that the intellectuals have all

the answers. The feminist theory is that which women are living, not what I may be thinking or theorizing about. In order to be effective, we have to break with paternalism in the feminist movement," according to Vargas.

The center makes a concerted effort to understand the real needs of poor women in order to develop a plan of action. "At first, we went into the barrios with publications and other materials, but we saw that women didn't want that. They wanted to deal with their basic necessities." Among other gains, the center has organized women around the issues of rape, tenant-land lord disputes, and the socialization of domestic chores in order to give women more free time to study. It has also helped organize a union of women clothes-washers and domestic workers. "The women must be their own leaders, we are just their supporters. We may know the technique, but they know the reality."

Vargas stated that among some of the serious problems the women of Peru, and Latin America in general, have to confront, are those of machismo and the question of having an autonomous women's movement. "Machismo and patriarchy are worse in Latin America because they are related to the critical economic and political situation as a whole, and are enforced by the traditional family, the state, and some sectors of the church." In the past, claimed Vargas, the women's movement had been manipulated by external forces, and they have not been able to establish a continuous struggle.

Vargas stated that women must concentrate on developing their struggle in three specific areas: the fight of women as workers, the fight of women in political parties and organizations, and the fight of women as a gender. "In these tendencies,

the feminist movement must find a way to articulate the specific problematic of women and incorporate into the groups the idea that the struggle for women's rights is a real and important fight." Vargas still stressed that the struggle for autonomy is important and must be worked towards, yet not at the expense of the struggle for social justice.

Maria LaSala, who works for the Barnard Women's Center, was very impressed by Vargas "because she gave us a feminist perspective on what women are doing in Peru, which is exactly what these conferences are supposed to do." LaSala noted that Vargas was determined to liberate her people, but that women's needs must be recognized, supported, and met. Flora Siminovich, a Barnard Spanish professor who participated in the conference, also felt "that it was very important to have a Latin American feminist speak about a feminist movement that is predominantly working class and that tries its hardest to meet the concrete needs of women."

S-E-X

Continued from page 6

that everyone else knows a lot, so they feel embarrassed."

The workshop, she adds, is "a way for people to get more information without feeling self-conscious." Galin says, "the program has opened my eyes to see how many people are making decisions without facts. They're reluctant to talk about sex but not to have it."

SEX hopes eventually to branch out into workshops on specific topics such as relationships, personal communication, homosexuality, and birth control. In the meantime, SEX will offer advice geared toward the Barnard student and will be able to provide lists of referrals both inside and outside the college.

Notes From



Every human being faces frustration and inconveniences countless times during his or her lifetime. Contrary to the belief of many of the older people around us, students are not immune to those feelings. As student leaders, we try arduously to help our fellow students in every way we can. However, all must realize that there are limits to what we can do. We also depend on others to a very large extent, and thus face the same problems every student encounters when dealing with some divisions of the Barnard administration.

One branch of the administration that has caused us problems since the beginning of the academic year is the Business Office. Although they undoubtedly try to help us, they frequently fail to issue Undergrad checks on time. As a rule, the Business Office does not disburse money unless it is formally requisitioned with a receipt. Since money is generally not given in advance, club leaders usually have to pay for most of the costs of running an event, and are reimbursed one week later.

We do not object to the system. What we find unacceptable is that the Business Office is so frequently late in issuing those reimbursement checks. The checks are supposed to be ready on Friday afternoon. Many times, they are not issued until the following Monday or Tuesday. If the delay does not seem like much, put yourself in the

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position of a student who has used her own money to finance an activity and then finds that her money is not returned to her when she expects it. In some cases the delay may mean nothing, but in other instances it could cause serious hardship. Furthermore, students have the right to have money they spend in order to enrich the lives of other Barnard students returned to them on time.

We would be immensely grateful if the Business Office made it a priority to have Undergrad checks ready by Fridays at noon. That would allow students to pick up their checks and cash them the same day, and would make the lives of all concerned a lot easier.

Undergrad thanks all those who donated blood during the Blood Drive (February 14 & 15). You are all wonderful! Special thanks to all the people who helped us run the Drive, especially Hillary Sobel, the co-chairperson. We really appreciate it!

Bear Essentials*

SOPHOMORES: Class advisers will be ready to help you plan your major field beginning the week of FEB. 23. Call x2024 or come to 105 Milbank to make an appointment.

SENIORS: Deadline for filing cap and gown order form is FRI., FEB. 25. Please see Dean King, 105 Milbank, if you have not received the form.

PRE-MEDS: Representative from med school in Guadalajara, Mexico will be on campus THURS., FEB. 24, to meet with students in AV Room at Barnard Library, 3rd floor, 12-1:30.

PRE-LAW JUNIORS and 1984 applicants to law school meet with Mrs. Silverman and Rowland Wed., MAR. 2, 12-1, 906A Barnard.

CAREER PLANNING WORKSHOP: Discover your skills and talents, learn about many kinds of work. All students welcome the following THURS., FEB. 24, MAR. 3, 10:12:30-2; 111 Milbank. Must sign up and attend all three sessions.

INTERNSHIPS IN WASHINGTON: Barnard students will relate their experiences as January interns in government, education, research and lobbying THURS., FEB. 24, 4-5, 11 Milbank.

RESUME WRITING WORKSHOP: Must bring typed draft of resume; FRI., FEB. 25, 1-2, 11 Milbank.

*Important information provided by the student service offices as a paid announcement.

Join Bulletin

With this issue *Bulletin* starts a new feature—editorial cartoons by Mike Peters. Peters' observations on American politics and life are sarcastic, witty, often caustic, and always funny. We hope you enjoy them as much as we do. We'd like to encourage any Barnard or Columbia student interested in drawing a weekly cartoon to contact Amelia at x2119.



NOW, HERE'S A PLAN WE IN WASHINGTON CAN LIVE WITH...

Barnard Bulletin

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FEATURES/REVIEWS



Ray Wise and Stephen Mellor in *Tooth of the Crime*

A Rocker and A Quasi-Beast

By Jennifer Kaplan

"You always take chances when you go to off-off Broadway. Go to La Mama if you want to take chances. La Mama's wonderful." This opinion, voiced by an editor of a downtown theater publication, exemplifies the mystique of off-off Broadway productions. La Mama ETC is one of the most highly acclaimed off-off Broadway theaters

in New York and their latest production *Tooth of Crime*, is evidence of their success.

Tooth of Crime is Sam Shepard's newest play, performed with music, in two acts. Produced in association with Syracuse Stage, the show transcends modern drama.

Upon entering the theatre, the stage

draws immediate attention to itself, split into two levels, the ground floor houses the five-man rock n' roll band. The musicians, all of whom are members of the local band Arms Akimbo, augment an already creditable show with powerful musical vitality.

The dramatic action occurs on the second level of the stage, above the heads of the band. The only prop, a black leather settee, sits alone on the otherwise barren stage. An eerie void like atmosphere is created by the combination of darkness and sparsity. When the lights dim the curtains, just big enough to conceal the settee, open, and Hoss (Ray Wise) is revealed in a shower of spotlight. He is clad completely in black leather and a skinny red tie. It becomes clear that the sparsity of the stage reflects the limitations of his realm.

Hoss is an old rocker fighting an ensuing decline. The next character to enter is his cohort, Becky Lou (Jodi Long) who brings him his revolvers which are kept between velvet padded hubcaps. They banter back and forth until their relationship, which proves to be ambiguous and ever-shifting, sorts itself into a calm stasis.

We are not told at what date or time this is taking place, but it appears that it is sometime in the near or distant future. We can only hope that it is the latter for this is a world of "organized" rock n' roll. Music is a game with rules and a strict code. The object of the game appears to be gaining the territory where you can perform, which can only be gained by "killing" your competitor.

At the beginning of the play, Hoss is

bobbling of fluorescent pins blindfolded. Jacobs is a recognized talent in his field and deservedly so, having taught his technique for the Ringling Brothers, Barnum & Bailey Circus among others.

One of the funnest parts of the show was a highly imaginative portrayal of the stunted baseball player known as Stubby Malone. Stubby, a two foot gnome created through the various limbs of actors Brian O'Connor and Jan Kirschner sends the audience into belly laughs recounting his experience while pitching to Reggie Jackson. Even more clever was a fifteen minute farce, *McMuffin*, described as a fast food tragedy in which the evil McMuffin plots to

on the inside of the game. Wise does a wonderful job creating a truly tragic character. Embodying a fierce vitality, he raves about changing his moods like the flow of traffic. The character is ambivalent enough to inspire pity and yet be so rigid that we realize his ostracism is inevitable.

The final character to be introduced is Crow (Stephen Mellor), a quasi-beast, extra human solo performer. Crow is the quixotic avant garde. His goal is to kill Hoss and gain his territory. Crow's killing is different from the game Hoss is used to playing. Hoss, a remnant of history, plays with guns and knives. Crow's game is one of mind over matter. His greatest weapon is his intellect, and his battle is one of thought and language. His mind is the master of which his body is but an instrument.

Mellor's performance alone makes this show worth seeing. He creates a poignant and witty character. The role is played with an incredibly refreshing elasticity, shifting from youthful naivete to acute confidence. This new American hero is everything we want to be, yet everything we fear rolled into one surprisingly palatable package.

In spite of its shifting tone, the second act retains the energy and fascination of the first, yet re-appears it more knowingly. The interaction between the characters takes on a refreshing and engrossing form. Limits and boundaries are being constantly tested. The power of memory lends itself to one of the most terrifyingly evocative and

Truly, it's a whopper

By Michael Epstein

For years I've wanted to start off a play review with one of those catchy yet superficial leads that Clive Barnes seems to use every other day, such as 'Bubbly, bouncy, a sheer delight!' or 'A comic tour de force. Congratulations, you've got a winner here!' Much as I love to read those over used exercises in euphony, I never saw a show that was quite hilarious enough to elicit such an enthusiastic response—that is until I saw "Slap Happy", the musical comedy revue playing at the Other End nightclub on Bleecker Street. "Slap Happy" deserves all those slogan-esque praises and more.

Imagine four enormously talented guys prancing frenziedly in and out of more than two dozen scenes and characters. Add to that some funny sightgags, impressive juggling, and refreshingly original improvisation. Now add a half a dozen song parodies performed live by the cast and a sophisticated parody of *Macbeth* replete with hundreds of subtle and not so subtle puns. Let these ingredients simmer for two hours and the result is magical.

The revue begins abruptly with a couple of lyrical gems, most notably Jeffrey Ernstoff's Brooklyn-ized treatment of country music—"The Ode to Billy Joel." In this version, a family eating Chinese food in Bay Ridge recounts the tragic events that led to the pop singer's "famed" jump off the Verrazano Bridge. The audience barely has time to recover from the ingenuity of this before it is bombarded with a series of vaudevilian sketches ranging from a

"preppy sacrifice" (in which they select a "preppy" from the audience) to an in-depth speculation on what military training for comics would be like.

Then there's juggling. I've never been a great fan of juggling. Like many, I've always looked at it as glorified baton twirling. Not so with Allan Jacobs. The man is a true master of his craft, wowing the audience with his impersonation of a Cusnart (the Slice 'n Dice juggler) and his colorful

overthrow the true Burger King. The puns are almost excruciating.

McMuffin: Here sire, here what I have brought thee from battle. A sand uich, truly fit for a king.

Dunkin: Hold thy tongue, McMuffin. Give it here.

McMuffin: Wmm, mphggg!

Dunkin: No, not they tongue thy gft. (McMuffin hands him a Big Mac)

Truly, it is a whopper.

Slap Happy is not only fun, it's cheap at five dollars with student identification and a two drink minimum. The show is performed Tuesday through Sunday nights at eight.



Alan Jacobs, Brian O'Connor, Jeffrey Ernstoff and Jan Kirschner in *Slap Happy*

Rare Vatican Art Displayed at Met

By Valerie H.Q. Rottenus

Most art exhibits are manageable, inasmuch as we have a general idea beforehand as to what we'll be seeing. The oeuvre of a single painter, the sculpture produced in a specific century, or the goldsmithing done in a certain country: all provide a range of focus that is relatively comfortable for the average museum-goer. But on rare occasions an exhibition comes along that is of such breadth and overwhelming magnitude as to set our aesthetic senses reeling and prompt us to expand our art historical concepts. "The Vatican Collections: The Papacy and Art", which opens at the Metropolitan Museum of Art on February 26, is such a show.

Culled from the Vatican Museums, the Apostolic Vatican Library, St. Peter's Basilica and the papal apartments, are 237 works of art, ranging from Egypt and classical antiquity to the 20th century. The assembling of this vast collection began in the 4th century A.D., when Christianity became the official religion of the Roman Empire. It was then that the popes initiated their long standing tradition of commissioning art, half emphasizing its role as collector.

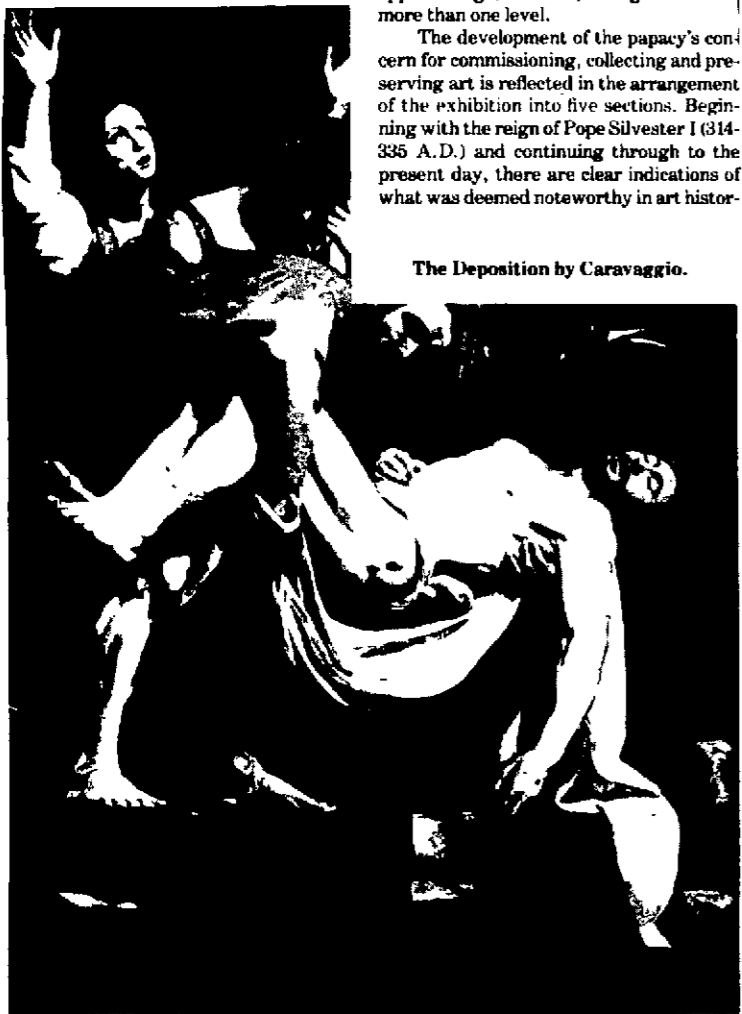
Since the popes collected according to their own individual tastes, the pieces are not arranged chronologically; rather, we have an opportunity to glimpse the preferences of individual tastes, the pieces are not arranged chronologically, rather, we have an opportunity to glimpse the preferences of each pope as reflected in the variety of style and time period of the work that he chose.

The order in which these masterpieces entered the Vatican's holdings dictated the physical layout of the show. By no means, however, did everything from these Roman museums make it into this travelling exhibit. Each object was required to fulfill a rigorous two-part criterion: 1.) which pope collected it? . . . and 2.) why? If these questions could not be answered, the piece did not become a part of the show.

Every rule has its exceptions, which in this case are the half a dozen or so works of such significance that Philippe de Montebello, Director of the Met, labelled them "clearly mandatory". The Apollo Belvedere, perhaps the most celebrated piece on display, fell without a doubt into this category. The Vatican, nonetheless, wasn't initially amenable to the idea of sending this ancient Roman copy of a renowned Greek bronze overseas. Indeed, there was doubt as to whether the entire show would ever materialize. This is the first official exhibition of the Vatican's holdings ever to travel, since for centuries there was a strictly maintained policy that, according to Vatican officials, "nothing should leave Italy, not even for half an hour". However, in 1973 Pope Paul VI donated his personal art collection to the Vatican's Museum of Contemporary Religious Art, thus paving the way toward a more liberal attitude. It was John Paul II's U.S. trip in 1979 that formulated the idea for such an exhibit in de Montebello's mind. His proposal was deemed acceptable, and the soon-to-be blockbuster was underway. At total costs approaching \$8 million, it is grandiose on more than one level.

The development of the papacy's concern for commissioning, collecting and preserving art is reflected in the arrangement of the exhibition into five sections. Beginning with the reign of Pope Sylvester I (314-335 A.D.) and continuing through to the present day, there are clear indications of what was deemed noteworthy in art history.

The Deposition by Caravaggio.



Metropolitan Museum of Art. The Vatican Museums, Rome.

ical terms at the time of each pope. The concept of arranging pieces not according to their own chronology, but according to the chronology of those who collected them is a novel yet potentially confusing one to the average museum-goer, who is accustomed to seeing Egyptian monuments precede Baroque paintings. Just bear in mind, then, that this is not your run-of-the-mill museum exhibition!

Had it not been for the founding in about 230 A.D. of the Church of St. Peter in Rome, it's quite likely that there would be no such museum show today. Indeed, it was here that the papacy got its start. "The Popes and Old St. Peter's" is the name of the show's first section, beginning with Silvester I and continuing through the reign of Julius II (1503-13). The most imposing piece in this room is a large series of reliefs which once occupied a spot directly over the altar of old St. Peter's. Depicting the trial of Peter and Paul, and done in 1460-64, they are particularly noteworthy for their portrait characterizations, as well as for the fascinating perspectival views of the detailed ceilings above. Students of the Italian proto-Renaissance will also not want to miss a medallion in this room that is thought to have occupied a border position in the Navicella mosaic designed by Giotto in 1310.

Moving into the next gallery is a bit overwhelming. It is here, in the second section entitled "Papal Patronage and Collecting": from Nicholas II (1277-80) to Clement X (1670-76), that we come upon simultaneously the Apollo Belvedere, the Belvedere Torso, and Raphael's tapestry, "The Miraculous Draught of the Fishes." Each of these pieces satisfies our aesthetic sensibilities in a very different way. Occupying center stage is The Apollo Belvedere (130-140 A.D.). This sculpture, standing now in the pristine splendor, underwent a dramatic overhaul in preparation for the show. Little would we guess that this gleaming classical figure was only a short time ago in a state of great deterioration. It was cracking, dingy, and held together by rusting iron dowels, only to be rescued by the Vatican's chief marble restorer. Now in virgin condition, the Apollo is captivating for its purity of line and effortlessly gliding pose. It stood along with the Belvedere Torso (1st cent. B.C.) in the garden of Pope Julius II, who had built the court specifically for the purpose of displaying antique sculpture.

For all of the perfection of the Apollo, we can appreciate the Torso even more for its raw, awesome evocation of sheer strength. Larger than life, it was nicknamed "The School of Michelangelo," because it was in the torso's power and torsion that the Renaissance genius found his inspiration for much of the program of the Sistine ceiling. Dominating the wall on the opposite side of the gallery is a tapestry that hung below the frescoes in the Sistine Chapel. Designed by Raphael, "The Miraculous Draught of the Fishes" (c. 1519) is as close as we'll come in this exhibit to experiencing the wondrous decorations of that most famous of chapels. One of a series of ten, it was woven in Flanders and virtually shimmers with opalescent beauty. In both color and form it brilliantly conveys Raphael at the apex of his maturity. The figures are rendered like sculpture, and their reflections as they lean over the turquoise water are subtle and perfectly natural.



Charity With Four Children by Gian Lorenzo Bernini.

Metropolitan Museum of Art. The Vatican Museums, Rome.

Section two is continued in the next room with a magnificent display of papal vestments. These, too, were intended for use in the Sistine Chapel, and are the only surviving complete set in the world. Their sheer opulence is unmatched by anything else in the show. They are woven of brilliant gold and silver threads, interspersed with sumptuous deep reds and sapphire blues. Stretched out to full length as they are, their iridescence delights the eye.

Section three, "The Foundation of the Vatican Museums": from Clement XI (1700-21) to Pius VII (1800-23) is certainly ambitious in scope. The new St. Peter's had been built and consecrated by Pope Urban VII, who had entrusted Bernini to transform the altar and surrounding area into a magnificent setting for religious ceremonies. The sculptor's bust of Urban VIII reigns over this gallery. What we see in here are small terra cottas—practice studies for Bernini's huge sculptures. Two renditions of Charity with children are abundant on an intimate scale. The Baroque twisting of her figure causes Charity's garments to flow around her body as the children play at her feet. These are masterful examples of what can be achieved on a small scale.

Undoubtedly the high point of the third part of the exhibition are the paintings from the Pinacoteca, the first Vatican picture gallery. Melozzo da Forlì's pair of angels herald our arrival. One holds a violin bow between delicate fingers as the other strums a mandolin. With their golden hair silhouetted against a celestial blue sky, they are refined and spiritual. The two "biggies" here are, of course, Caravaggio's "Deposition" (1604) and Poussin's "The Martyrdom of St. Erasmus" (1629). The Caravaggio is surely one to outdo most by this artist. It is a composition of searing

color contrasts and weighty, human grief. The juxtaposition of russet, navy, loden green and lead white as they jump out from the darkness beyond makes this clearly the most arresting painting here. It is more than color, though, that lends this piece its pivotal position. It is structurally superb, held together by a sweeping arc of hands and limbs that leads down to the marble slab on which Christ shall rest. The despair and solemnity evidenced here reaffirm Caravaggio as a genius in conveying the reality of human suffering.

On the wall directly opposite is Poussin's "Martyrdom of St. Erasmus." While the scene portrayed is thoroughly horrendous (the saint's guts are ripped out of him and rolled around a drum), the artist has rendered it in an ironic and contradictory manner. This episode of brutality is depicted in lovely colors, complete with cherubic angels hovering overhead and classical statuary beyond. Poussin's typical restraint and his use of bright and appealing colors are not suited to such violence. Form and content are not in sync here, with the former detracting in a most disturbing way from the potential impact of the latter.

Often it is the less-touted works that provide us with equally much if not more enjoyment than do the blockbusters. A lovely surprise is Barocci's "The Rest on the Flight into Egypt" (1570-73), a misty and gentle scene done in pastel shades. The Holy Family stops for a repast of bread and fruit as their donkey gazes on. The hazy atmosphere of this canvas imparts to it a delicacy and calm that is a relief after the jarring explicitness of what precedes it. Worth mentioning too are the eight small paintings by Donato Creti, entitled "The Astronomical Observations" (1711). These are set at night, each one with figures gazing at, respectively, the sun, moon, Jupiter, Saturn, Venus, Mars, Mercury, and a

comet. A miniaturist painted in the planets for Creti, based on his own views of them through a telescope. If for its originality alone, this series is a pleasure to behold.

"The Development of Museums in the 19th Century": from Pius VII (1800-23) to Pius IX (1846-78) is the heading of section four. The Greek and Roman sculpture in this gallery reflects a more diverse range of portraiture types. Of note is the Augustus of Prima Porta (20-17 B.C.), an emperor of Rome who is represented in a formal and majestic pose. His dignity and power are consciously given emphasis by the sculptor. It is informative, then, to turn to the marble double portrait of an elderly Roman couple, done in the 1st century B.C. The idealization of Augustus is completely missing here; rather, this is a sensitive depiction of an average man and woman, their faces wrinkled and weary. He clasps her hand as she lays the other on his shoulder, simultaneously evincing tenderness and realism.

The concluding section of this exhaustive survey, "New Directions in Papal Patronage and Collecting": from Pius XI (1922-39) to Paul VI (1963-78), demonstrates to us that the Vatican keeps up with the times. Dominated by Matisse's model for a stained glass chapel window, the last room houses 20th century paintings of religious subjects, as well as non-Western objects of devotion. Otto Dix's "Christ and Veronica" (1943) is but one example of new variations on timeless themes. Christ crawls along the ground toward a pink-robed Veronica, as a crowd in a modern-day garb looks on. These people are faceless; the only expressions discernible are those of the cruel workers, who are pushing Christ. The paint is pasty, and the effect achieved is a strange and unnerving one.

One eminent art critic has charged that this exhibition does nothing to further the field of art history. His claim is that, in order to justify its existence, a show must demonstrate that it is answering some sort of scholarly question. This argument is not without substance, yet it does not acknowledge the fact that art, no matter how famous or rare, was initially created with the

slightest awareness of the constraints of categorization that art historians would later impose upon it. To insist that an exhibition must move in a clear progression toward a specific statement is to deny the public the freedom to appreciate that which scholars have not yet deemed appropriate to link in a meaningful way. To most of us

however, the simple fact that these pieces—as chronologically and stylistically diverse as they may be, are part of the collection of one of the most influential religious institutions on earth, is more than sufficient reason to visit and absorb what "The Vatican Collections: The Papacy and Art" has to offer.



Belvedere Torso.

Pastoral Romance, Baroque Revival

By Julia Ridgely

Chamber opera provides an excellent opportunity both for unrecognized artists and unappreciated works; this is especially true of the Opera Ensemble of New York, which is currently presenting Mozart's rarely performed *Bastien und Bastienne* on a double bill with Purcell's *Dido and Aeneas*.

Bastien was commissioned by the infamous hypnotist Anton Mesmer for Mozart, a veteran composer at age 12. Based on Favart's parody of Rousseau's *Le Devin du village*, the opera is an affectionate play on the pastoral romance, which condemns materialistic city living in favor of country innocence. As Bastienne, soprano Maureen Flynn made a sweet and pleasant-voiced shepherdess, and tenor Frank Kelley was appropriately fatuous as her fickle lover Bastien. The "magician" Colas was played by bass Charles Samuel Brown, who used his imposing voice and person to comic advantage, especially during the counterfeit incantation scene. The only element which detracted from this light and

pretty opera was the English translation, which sounded awkward in contrast to Mozart's lively and delicate score.

The Baroque revival has been slow in reaching opera; though both City Opera and the Metropolitan plan to produce works by Handel in the near future, his English contemporary, Purcell, seems largely forgotten. This neglect is especially sad, since Purcell's musical clarity and dramatic economy serve to dazzle any modern listener. *Dido and Aeneas* is a masterpiece of elegant neo-classicism; this particular production seems to owe its costumes to the pastel romanticism of *art nouveau*. Also evident is the influence of modern operatic directors such as Ponelle, from whom Director John J.D. Sheehan may have gotten his Symbolic Supernumeraries. Jocko McKean and Lavinia Plonka as a couple of hyperactive "household gods" were distracting and not such else; the beauty of lines like "Let Dido smile and I'll defy the feeble stroke of destiny" was undermined by the sight of these two terra-cotta sprites fornicating in the background. Sheehan

should be reminded that he's directing Virgil, not Petronius.

Rebecca Mercer-White's Dido was physically and vocally graceful, and Dido's dying lament had touching dignity. Stephen Marquart's Aeneas was rough around the edges, but this did not detract since Aeneas's function is mainly ornamental. Camille Rosso was an engaging Belinda, and Marian MacKinney's second Woman was creditable, though her voice was slightly strident at times. The witches' scenes, with Rose Bendetto as the Sorceress and Betsy Ganta and Anette Friend as her assistants, were full of stylized Baroque menace. The chorus was fine, and the small orchestra was excellent during both productions.

For those who hesitate in committing themselves to a three and a half hour Italian blockbuster at the Met, but are still interested in seeing some opera this season, The Opera Ensemble's double bill might be a good compromise. The production continues at the Little Blake School Theatre through February 17th.

By Elaine Hall

Donald Marcus' engaging play, *Lumiere*, is showing at the Ark Theatre Company, tours a realm of emotions and intellectual queries created by the love of Berthe Morisot and Edouard Manet. A true story, the performance is made more credible by an exhibit of writings and paintings of the two in the theatre foyer. Yet it is the words and manner—the actions of the four actors—that bring Berthe's dilemmas to life.

In the garden studio of Berthe's home, avaricious grandfathers bent on courting the lovely painter are sent away by contemptuous Berthe. She is a woman determined to marry only a person she loves and to continue her painting, ideals unacceptable in nineteenth-century France. Conceptual Timmer's portrayal of Berthe is limited by the nature of her lines. Responding to comments from the other characters, she brings plus with ink, lines, or light, it is a portrait making much of what she thinks. Although the Berthe of Manet's paintings is young and vibrant, Timmer portrays Berthe almost as an aging spinster, haughty and self-conscious about her situation. Here I am making everyone

Berthe loves Edouard Manet, despite the mores of the society. His renown as a new type of painter, desiring to shock and provoke the French public, has ostracized him and made him bitter. He is married and refuses to leave his wife for Berthe, even though his marriage was for the conven-

Lumiere: Manet & Mistress



Walsh and Torney in *Lumiere*

ence of his father. The love the two painters share is a conflict which, before resolution, has intriguing potential. As the play progresses, however, what could be a dramatic statement of devotion or a satisfying rebellion against society never emerges. Instead, Manet disappears without a word

apparently to avoid scandal, and one is left wondering what is to become of Berthe and any social comment implicit in their acts.

The action of the play slowly resolves into an evenly paced wooing of Berthe by Eugene, Edouard's younger brother. Talented, a self-professed "ordinary man,"

he seems unable to withstand the eye-rolling appraisals of Berthe. Yet the lines spoken by William Converse-Roberts as Eugene are so adroitly enacted that he eventually wins not only Berthe, but the audience as well. Amidst the melancholy of abandoned love, Eugene's sweet persistence and comic words rescue pining Berthe and, indeed, the entire play. The inevitable proposal of marriage appears a trite solution to everyone's problems—Berthe is finally to be married, her mother consents with relief at the choice of such a delightful young man, Edouard returns briefly to admit his folly, but Eugene's success with the woman he loves is quite appropriate.

The very organization of the plot as it moves from tension to joy, virtually leaves the words, "and they lived happily ever after," on the lips of the audience. It conveys the ambiance of the era; it depicts emotional, quiet, and balanced. The stage setting is cluttered and colored in pastels, a soft, feminine background for the creative men and women of Berthe's life. In comparison with other plays, *Lumiere* may be too polished, even hokey. But the choices that its characters must make were real for the Manet brothers and Berthe Morisot.

It is the recognition of the historical events, the love that existed between the people we now know only from the famous works of art in which they represent one another, that justifies the conclusion. It's a true story. And, really a happy ending: never hurt anyone, did it?

Shopping Made To Order

By Adrienne Burgi

In the big New York where little things often mean a lot of spending and where tastes fluctuate from frumpy to fancy, it's very satisfying to find a store that sells exactly what you're looking for. But first, you've got to find that special item.

There are plenty of shops that specialize in delectable gourmet foods or chic imported shoes or dainty vintage clothing, and word of mouth usually tells people where they are. It's the smaller, even more specialized stores which are often overlooked that carry that perfect item for someone you know or for yourself. Here are a few suggestions.

Only Hearts, located at 281 Columbus Avenue at 74th Street, stocks items which are associated only with hearts. What that means is that there are items for every heartfelt occasion: red porcelain tea sets with little white hearts everywhere; beautiful sweatshirts and oversized T-shirts decorated with handpainted hearts; heart-covered sneakers, tights, and bodysuits; and cards and stationery galore—all doused with heart designs of every color and size. The jewelry selection is delightful, with items like heart gumball earrings, tiny wooden hearts on a gold necklace, and button heart bracelets to charm customers of all ages.

Helena Stuart, owner of *Only Hearts*, has been following her heart's desire for six years now. She says the way she discovers the heart-designed merchandise is by scouting all the craft and trade shows, and even "If I see someone on the street wearing something I like, I stop to ask where he or she bought it."

With Valentine's Day on the calendar, February has been a busy month, said Stuart. The store was opened, however, not with the idea of Valentine's Day, but because "I love hearts." Stuart pointed out that the best selling item of the store are

the cotton ankle socks with hearts which sell for \$6.00 a pair. A new item, a heart-shaped ice cube tray could add a little meaning to a toast, 2 trays for \$8.00, and your dinner can be cooked with tender loving care with heart-shaped potholders which sell for \$5.00. There is something here for everyone and every occasion. You're sure to find that perfect gift for your sweetheart—guy or girl—because here there are no lonely hearts, only hearts.

If you're shopping for a friend with more serious interests than love, say the sciences, then *Star Magic*, located at 743 Broadway, at 8th Street, may be the store to satisfy your needs. This astronomical enclave carries a multitude of "space age" gifts of science and spirit, including telescopes, star charts, illuminating globes, solarifics, holographics, prisms, fiber optics, high tech jewelry, celestial music and healing crystals.

Star Magic, which opened nearly six months ago, prides itself in its science-fiction orientation—not science-fiction—and they stock a variety of books on philosophy, chemistry, holistic healing, Einstein, and UFOs, to name a few.

The store sells fascinating items like "Grow It Yourself Crystals," liquid timers, fossil specimen books with magnifying glasses, new kaleidoscopes—circular and rectangular—which no one born after 1970 ever played with as a kid, and wild, space-age jewelry. There is a section labeled "Titanium Jewelry" which features things like Saturn-shaped earrings and shiny, saucerlike pins. Jean Krumbein, a store representative, assured that by wearing the Titanium jewelry, "you'll be able to leap tall buildings in a single bound."

The fast-selling items in this store, according to Krumbein, are the gemstones and Japanese electronic music. So for that aeronautic enthusiast in your life, a space shuttle-cassette with corresponding slides

might just be the heavenly gift. If not, there are dozens of other innovative things, a healing crystal or a magic wand never hurts.

Is there a cat fan you know who always talks about cats? If so, there's a feline-lover's fantasy to be found at *Love Me, Love My Cat*, 219 E. 26th Street. Cat ac-

cessories abound in this store—from cat calendars to luggage to Garfield porcelain salt and pepper shakers—and are moderately priced to suit even the cattiest customer.

Store owner Donna Handelman says her shop appeals to everyone between the
(Continued on page 8)

S-E-X Talks At Large

By Cindy Kaplan

Do you know what SEX is? It has begun recently at Barnard. That is, the Sexual Education X-change Program will be providing counseling on sexual issues for students at Barnard. The project was conceived last spring by Claire Galin, a Barnard senior, and Marv Frenzel Berra, Resident Director of Plimpton, who discussed the need for a comprehensive sexual education program on campus which would provide information on contraception, pregnancy counseling and advice on relationships, among other sexual issues. The large number of abortions reported by the Barnard Health Service indicated the need for such a program. Galin feels such a program is especially important for college students away from home for the first time, she cites myths and misinformation as leading factors in unwanted pregnancies.

Following an interviewing process in late September, nine students were chosen to take part in a five-month training program coordinated by Frenzel Berra, Jill

Pfitzenmayer, Resident Director of '616" and Jennifer Wood Collier, a graduate student in human sexuality at New York University. The training consisted of receiving information on the factual aspects of birth-control devices—what they are, what they do, and what the relative advantages and disadvantages are—as well as viewpoints on personal values and ethical questions. Role playing was also utilized to give the students experience in listening to problems and advising.

Two SEX workshops have been conducted already at "600" and 49 Claremont; they consisted of an informational presentation followed by a discussion. Francis Zimmerman, a Barnard senior who is participating as a counselor, says the group will "try to present as clear a picture as we can without being misleading or biased." Zimmerman describes the workshops as a type of "show and tell" in which various birth control devices are shown and discussed. She says that students have a "perception"
(Continued on page 8)

Volunteers for Open House

Feb 24 - 25

Overnight Hostesses & Sponsors Needed
Sign up now—Call Admissions Office, x2014
Thanks for your help

All volunteers come to a very important meeting,
Wed, Feb 23, Altschul lobby 4 00

Refreshments

Curriculum

(Continued from page 1)

lumn needed to be changed at this time, Olton responded, "A group of forces seems to come together and all of a sudden people start to talk about the fact that they need to rethink what the requirements are, and pretty soon it gets and off you go and you do it."

Some of the factors Olton listed were the fact that in 1975 a curriculum review had been undertaken but was never brought to fruition, and that some students had expressed the need for some sort of quantitative reasoning requirements.

Olton felt also that the changing career objectives of the students graduating from Barnard necessitated a revision of the current curriculum. "In the 1970's and 1960's,

enormous numbers of Barnard students went off to get a Ph.D. It was perfectly legitimate at that time for us to develop a curriculum that spoke to that issue. Very few in the 1980's are getting Ph D's and that will continue to be true in the 1990's. Most Barnard students who are graduating today are going to professional school and directly into business or industry. We are an undergraduate liberal arts college and we don't make specific vocational choices in our curriculum. However, you are always fine-tuning your curriculum according to the kind of student that you have, the kind of objectives your students have, and there's no question that our students are leading us in directions in the 1980's that they weren't moving in the 1970's.

Olton pointed to the rising importance

of computers in almost every field as a contributing factor in the development of a quantitative reasoning requirement. "In the 1980's and 1990's, I don't think there is a single career anywhere in the world in which numbers aren't terribly important. It is academically unacceptable for students who are graduating from a college like Barnard and who we expect will become leaders in their fields, to send them out without the major tools they will need. One is language and one is numbers. We think our students leave here very well equipped with language. Clearly many of them, though not all of them, don't leave well-equipped with numbers."

Finally, Olton feels that the reduction of the distribution requirement will not in turn reduce a student's academic

options. "One of the things a student is always doing in her first couple of years is exploring; exploring ways of learning, exploring various disciplines, exploring whether she learns well with this kind of professor or that kind of professor. In other words, there's a lot of self-definition that's taking place in those first couple of years. It seems to me that the advantage of the new curriculum is that it provides now two ways of developing that self-definition: in the distribution model and another in the Freshman Seminar which is only one experience but one which we think will provide students with a more direct experience with one professor who will inevitably get to know her fairly well, get to know her intellectually and begin to help her in directions which will be useful to her."

Stores

(Continued from page 1)

ages of 4 and 90 Batik T shirts are popular items in the store, and they come with matching ties. Within a few days, the store will also stock T-shirts and sweatshirts from the current Broadway hit *Cats*. The store also sells interesting cat-oriented jewelry (silver cat earrings), hair accessories (wooden cat combs), and stuffed animals (among them a huge representation of the greatest cat snob, Garfield, which sells for \$200). Perhaps the most imaginative of articles are the all-occasion cards which introduce such new cat celebrities as "Amelia Aircat," "Catsanova," "Cleocatra," and "Al Catpone."

A gift item which will be enjoyed by even the choosiest of people is a T shirt — not just any T shirt, but a unique one which can be obtained only at *Zart Shirts*, 171 Madison Avenue, at 33rd Street.

At *Zart T shirts* are created from 35mm slides (black & white or color) of your favorite guy, gal, car, boat, sneakers, or

what-have-you; you bring the photo, *Zart* prints the T-shirt. The custom transfer, made by a special xeroxing process, costs \$12.95 with the T-shirt. One can also bring a magazine cover or favorite newspaper headline and have it transferred onto a T-shirt that will make a personal statement for the wearer wherever he or she goes. Examples of such T-shirts — made even from television commercials — include "Burger Queen," a *Playgirl* Magazine cover, and a T-shirt covered by \$100 bills which was made for a film featuring Rodney Dangerfield.

Designer Terry Noel creates an assortment of new T-shirts here, consisting of stars, stripes, geometrics, and shoulder frills. Several of Noel's designed shirts, "which are completely washable," will soon be available at Lord & Taylor and at Canal Jeans. *Zart Shirts* can be the end of your gift-shopping woes. After all, what can be a better token of your love or friendship than giving that special someone a T-shirt with your picture on it?

Fires

(Continued from page 1)

quency." Pfitzenmayer has requested a check of student stoves for 600, 616 and 620.

The fact that the alarm did not properly sound as it should have in the Security Office and that the students who did hear it simply ignored it is indicative of a potentially dangerous situation which, according to Scacalossi, must be corrected. He is dissatisfied with the current alarm system at Barnard and noted that the confusion surrounding the 620 incident resulted primarily from the malfunction of the system. "It has not run smoothly in the

three years since it has been installed and the Honeywell system still has not been accepted by the college. That may sound strange but the system precedes the tenure of all the decision makers in the school who would be responsible for it. It is an inherited problem." A Honeywell investigator has been called to inspect the system.

Four days later, on February 16, another grease fire occurred in a Plimpton kitchen. Yet another example of the alarm system's malfunctioning is the fact that no alarm sounded there. The student whose stove was on fire reported it and put it out herself. As of Thursday afternoon, Scacalossi did not have any further details.

Tooth

(Continued from page 1)

egent rape scenes imaginable: the intensity and horror of the scene is done in such an appropriate manner that the creativity is greatly to be admired.

Shepard has taken a hackneyed theme and presented it in a refreshingly novel and imaginative fashion. The individual and society is a major concern of *Tooth of Crime*, yet the use of style and power are equally important issues. It is a loud, vul-

gar, creative and entertaining show. Marked by the performance of Stephen Mellor, who was outstanding, *Tooth of Crime* is one of the most creative and lively productions in America in a long time.

SMOKERS

A new program to help you quit and stay quit is available to Columbia/Barnard students and affiliates at no cost. Call 230-8158 for more information.

BARNARD ECONOMICS SOCIETY

sponsors a trip to the

COMMODITIES EXCHANGE

on

Friday, March 4

Tour the Commodities Exchange

and

Watch the Closing

Sign up by Wednesday, March 2

Room 1; Lower Level Lehman

GRADUATING SOON?

You're Needed All Over the World.

Ask Peace Corps volunteers why their ingenuity and flexibility are as vital as their degrees. They'll tell you they are helping the world's poorest peoples attain self-sufficiency in the areas of food production, energy conservation, education, economic development and health services. And they'll tell you about the rewards of hands-on career experience overseas. They'll tell you it's the toughest job you'll ever love.

PEACE CORPS

Sign up for an interview at the Placement Office in Milbank Hall. Interviews will be conducted March 8 from 9:30-4:00. A special film & info session will be held from 12:00-2:00 on February 24 at the Library.

BARNARD OPEN HOUSE '83

presents

An International Disco

Thurs., Feb. 24, 9:30

MacIntosh

All Barnard and Columbia students are invited
Come and meet the freshman applicants

Free — Refreshments

CUI.D. Required

SPORTS

Nobody Asked Me, But . . .

Putting Number 32 On The Shelf For Posterity

By Mary Witherell

After giving the Barnard basketball team four years of superlative performance, displaying a kind of dedication and intensity found in only the most courageous of athletes and providing a total team leadership that never wavered, all with very little fanfare, senior Nora Beck finally got her number called on Monday.

Bulletin was told just before closing on Sunday night that on Monday Beck's uniform number 32 was to be permanently retired by Barnard College. In a pre-game ceremony on the court, just prior to Beck's final home game of her collegiate career, against York College, coach Nancy Kalafus presented Beck with roses as a token of her appreciation and the announcement was made that the 5'8" forward was to be the first player in Barnard sports history to have her uniform retired for posterity. What this means is that no basketball player on any Barnard-represented team will ever wear Beck's number for the lifespan of Barnard College.

This gesture was the first of its kind to be made at Barnard; and at Columbia no men's numbers have been retired in the college's 83-year basketball tradition.

The woman for whom this unprecedented maneuver was made holds virtually every Barnard basketball career individual

record. In her four-year stint, Beck has scored (with two games remaining) 792 points, grabbed 530 rebounds and dished out 207 assists. In each category, she holds Barnard career records. Included in her other lifetime basketball accomplishments are all of the Bears' free throw, rebound and assist records, career field goals and scoring average. And, should no major changes occur between now and the end of the year, she will also break the season scoring average record of 15.0, with her current 18.4 per game average.

Beck began her basketball career as the team's point guard. Indeed, in her freshman and sophomore year, she was almost the only person to bring the ball up-court and led the team in assists from day one. Despite her size and her position, however, Beck also wound up as the team's top rebounder in the first two years. It was a pattern that became highly significant when, in her junior year, Beck took second in the overall Ivy League rebounding standings, behind Dartmouth's 6'4" All-American center Gail Kozlarska.

In the last two years, with the emergence on the scene of good ball-handling guards Suzanne Broffman and Wendy Rosov, the pressure on Beck to run the offense was lessened considerably, and permitted her to add a new dimension to her

game: high scoring. Moving from guard to forward and getting closer to the basket did wonders for Beck, who in a record-setting game on February 23, 1982, scored a career-high 32 points against New York University.

This year, Beck was more dominating than ever before, demonstrating an ability to record double-figure point and rebound totals with phenomenal consistency. After leading her team in every offensive category, Beck is such a factor for the Bears that the rare occasions when she *doesn't* get her 20+ points and 10+ rebounds-a-game are news.

But Beck's worth to the Bears does not end on the court. As a co-captain her sophomore year and as captain the last two years, Beck has been the team's inspirational leader both through her even-tempered good humor and her personal example. For a team enduring the rigors of consecutive losing seasons, morale is an issue of the highest magnitude. And Beck, in helping her teammates absorb the blows of 70-point losses to Princeton and the rest of the Ivy League for the first two years, paved the way for the squad to really gain a personality of its own last year.

Now a unified bunch of players, the Bears will never know how much they will miss Nora Beck until she graduates. At



Nora Beck, Number 32

least the number 32 will always be hers and will reserve for her a place of honor in Barnard sports history.

Foils Outstripped by Penn

By Maya Marin

On February 13, against the fencing team from the University of Pennsylvania which is undefeated in Ivy League competition, the Bears faced a test of skill and endurance. The Barnard fencers failed to gain control of the match, and therefore suffered the 11-5 loss. The team seemed a little off balance due to the fact that its fourth fencer, Donna Gaston '85, was ill and could not participate in the event. Coach Sharon Everson substituted Tricia Tazuk '85 for the first two bouts and Sheila Sokolowski '86, for the next two. Tracey Burton '83, Lisa Piazza '85, and Betsy Kavalier '86 were the other three fencers to compete for Barnard.

Lisa Piazza gained three points for the Bears, losing only one bout to the opposing team. Even for that point which she lost, in the first bout, Piazza fenced a very close game. Lisa was down 4-0 and then came back to tie the score to 4-4 and the tension continued to grow. However, the final touch was scored against her and she lost that bout 5-4.

Kavalier won one bout with a close touch score of 5-4. After losing the first point to the opponent's #1 fencer, Kavalier fenced tenaciously to outwit her opponent, the #2 fencer for U. of P. Burton won her last bout but lost the other three. Neither

Sokolowski nor Tazuk were able to score a point for Barnard.

Everson noted that the rhythm that the Bears are known for was somehow missing once the match began. "The opposing team was really ready for this match. U. of P. never let up the pressure." Considering the close scores of 9-7 against Cornell and 8-8 against Yale, the Bears did not fence up to their best capabilities with this 11-5 loss.

However, on February 15, the Bears defeated SUNY Purchase 11-5, with team members fencing perfect 5-0 bouts. Burton, Piazza, Kavalier and Tazuk gained this victory for Barnard. Burton fenced two 5-0 bouts winning 3-1 for Barnard. Piazza fenced one 5-0 bout and gained 4-0, Kavalier was 3-1 with one 5-0 bout and Tazuk was 0-4 for the match.

The JV fenced an exciting match winning 6-6, 41-44 touches in favor of Barnard. Eileen Dominici '86 was 2-2, Jutta Odenwaelder was 1-3 and Sheila Sokolowski was 3-1 for the match. These three fenced a strong strategic game to outdo their opponents by this hairline division of touches.

With Burton, Piazza, Gaston and Kavalier together again as the strong foursome for the Barnard varsity fencing team, Everson looks forward to the two upcoming events this week. The Bears will confront Stevens today at 6:00 pm and Princeton on February 26 at 2:00 pm.



All American Lisa Piazza '85, has gained international recognition as an outstanding fencer in the Junior Olympics Competition.

Piazza will compete in Budapest, Hungary as one of three women representing the United States on the Junior World Team in March.

Congratulations Lisa!

Jox Box

FENCING: Coach Sharon Everson
Today - Stevens (Var & JV) away 6:00 pm
Feb. 26 - Princeton away 2:00 pm

SWIMMING: Coach Lynda Calkins-McKenna
Feb. 24-26 - NYSALAW Championship at Stony Brook

ARCHERY: Coaches Al Lizzo and Peter Dillard
Today - Baruch away
Feb. 26 - FITA east College Champ. away

TRACK AND FIELD: Coach Kate Moore
Feb. 26 - NYSALAW Champ. at Union away

BASKETBALL: Coach Nancy Kalafus
FEB. 25-26 - NYSALAW Championship TRA

Cagers Stuff Lady Hawks

By T. Stevens

Entering the final stretch of the season, the Barnard Bears hosted the New Paltz Lady Hawks in Columbia's Levien Gym this weekend. Led by team captain and senior Nora Beck, the Bears defeated New Paltz 64-42 in one of the best games of their season. "It was nice to beat a team by twenty points," commented Beck, who led the game with 23 points and 13 rebounds.

The Lady Hawks, now 8-8 for the season, never led in the game. 6'2" freshman Robin Banker and high scorer Sylvia Wright were not enough to stop the Bears. New Paltz seemed to have a problem late in

the first half setting up a defense and Bears' Yvonne Serres, Helen Doyle, and Wendy Rosov took full advantage of the numerous turnovers, Rosov scoring 10 points. Doyle fouled out with 1:51 left to play. At half-time the score was 36-26, and seniors Liz "Shrimp" Macomb and Mathilde Sanson, 5'4" came in to play energetic defense.

The Bears visited NYU Tuesday, February 22 in the Village at 6 pm, their last game of the season. Senior Nora Beck will leave the Bears holding the records in total points, total rebounds, total assists and total steals.

Walk the beat; draw ink and meet Merry;
Write sports for Bulletin