

Barnard Bulletin



Vol. XCIII, No. 10

Fifty Cents

November 23, 1983

BC Theatre Professor Kenneth Janes to Retire in June

by Lydia Villalva

In a small elegant office tucked away into the second floor of Milbank Hall and filled with keepsakes and ornaments of great value to their owner, Professor Kenneth Janes reminisced, "Mrs. (Millicent) McIntosh asked me if I could create a theatre for a community and I knew everything was alright because that was what I had been doing. That's what I've tried to do. It hasn't always been easy."

The year was 1962, and Janes, an actor, playwright and director, had returned to the United States from his native England. "I was lucky enough to walk into the job at Barnard. I intended to stay five years and stayed twenty," he said.

Now, after twenty-one years of contribution to the Barnard and Columbia community, Janes has announced his retirement, effective June 30, 1984.

However, he is quick to add "I have no intention of retiring. It's just a change of scenery."

Janes' acting career began humbly: as a shoe fashion designer. That career was cut short by World War II, in which Janes served as a corporal. By the end of the war, Janes' interest had focused on "creating theatre in communities where there was none." He honed his acting skills under Leonard Houseman, then added directing and writing plays to his list of talents because, he said, "I got irritated with everyone else's work." He worked for a time in isolated areas in England, and "had a great time." Meanwhile, Janes was also earning a reputation in England as a pageant master. "In England, they have great pageants. It's a big theatrical event. It's more like a procession with scenes in-between. If you don't have much of a

play, you put in a procession."

Janes first came to the United States as a Fellow with the Rockefeller Foundation. He worked at Yale and at the Union Theological Seminary under the fellowship, then returned to England. His next trip to the States was in 1962, the year he became a member of the Barnard faculty. Janes said that he wanted "a real theatre situation. I felt that it had no focus. Now, for better or for worse, it has focus."

Janes credits Barnard for allowing him to develop a clear focus in the Theatre offices. "Barnard gave me what no one else could give me. Artistic freedom," he said. Janes noted that other college theatres are restricted because they come under the jurisdiction of various committees. Although the Theatre offices are officially part of the English Department, Janes

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Theatre Professor Kenneth Janes

Photo by Michael Feldman

Davidson Chosen Head of Summer Programs

by Jill S. Litner

Dr. Flora Davidson, an assistant professor in the Barnard Political Science department, has been appointed Dean of the new summer academic programs, as of January, 1984. Dr. Davidson will retain her affiliation with the Political Science department but her responsibilities as full-time teacher will be reduced in order for her to become more involved with the administration. (These programs will become effective in 1985.) As a former Barnard

student and member of the faculty for the last ten years, Dr. Davidson described her affiliation with Barnard as an, "intimate relationship." "Excited, delighted and marvelous" are a few of the adjectives Dr. Davidson used to describe her initial reaction to the appointment. In a recent interview, President Ellen V. Futter described Davidson as a superb teacher and woman of exceptional energy and confidence. Davidson believes that her position will provide a new opportunity for her to serve the college. She believes in Barnard's vast potential and is thrilled that the school is acting upon that potential. Not only does Davidson feel that the new summer programs will be an extraordinary opportunity for the college, but they will also enable her to interact with the college in new ways which she hopes to find "personally rewarding and exciting."

Davidson's responsibilities as Dean of Barnard's summer program will entail designing a "pilot program" which will cater to exceptionally gifted high school students who have successfully completed their junior year. Davidson stressed that Barnard is looking for very bright, talented individuals to participate in this program. The program will enable Barnard to introduce gifted high school students to its vast academic and social resources.

The selected academic programs to be taught by the Barnard faculty will focus on a small number of departments at Barnard which are known to be of exceptional quality, such as, the sciences.

languages, English and public service

Davidson feels that the short-term pay-offs for the new summer programs will include the maximization of campus resources, and even more importantly, will "develop programs of excellence that distinguish Barnard." She also believes that it will provide new opportunities for members of the faculty to expand their roles as academicians.

After the program has become firmly established, Davidson's long-term goal is to make Barnard even more visible in order to enhance the college's image as an intellectual environment. She hopes to enlighten secondary school students to the school's location and resources in the hope of overcoming the negative images associated with New York City. Davidson's fu-

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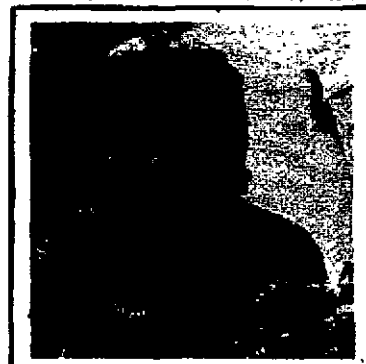
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Koyaanisqatsi



Political Science Professor Flora Davidson

Courtesy of Memorabilia

International Conference Dedicated to Prof. Baxter

by Barby Kogon

This past weekend, Friday, November 18 through Sunday, November 20, the Columbia University Oral History Office, in conjunction with the Barnard College Women's Center, sponsored the first International Conference on Oral History and Women's History. As the term implies, oral history is recorded reminiscences of people.

According to Ronald Grele, Director of the Oral History Research Office, "The conference was organized to provide an opportunity to experience the distinctive styles of oral history and women's history that we have developed in various countries."

The conference was dedicated to the late Barnard professor of History, Annette Baxter, who along with her husband, perished in a fire on September 18.

Bettina Berch, assistant professor of

Economics at Barnard, presented a tribute to Baxter. Student, colleague and friend of Annette Baxter's, Berch spoke of the battles Baxter fought to keep women's history courses in the Barnard curriculum. She said, "We owe a large thanks to her that there is a Women's Studies program." She noted further, "Baxter knew what were priority matters and fought for them. She used her power, something which many faculty members never do once they have tenure. Baxter fought for others."

At the conference's opening, Temma Kaplan, Director of the Barnard College Women's Center, expressed a sense of gratitude for having inherited such legacies, namely the women's center and oral history conference. Kaplan, Jane Gould's successor, explained that she views herself as a product and inheritor of oral history because she was, in fact, raised by an

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OPINION

Letters to the Editor In Defense of Alpha Phi

To the Editor:

What is *Alpha Phi* and why are we "pledging diversity and sisterhood?" This is a question which was unanswered in the *Barnard Bulletin* article of November 2. As the president and founder of the Columbia University chapter of *Alpha Phi* I have fostered the growth of the organization from seed to thriving plant. The article written by Ms. Amy Clyde was biased, inaccurate and a poor portrayal of what we really are.

We are a group of women who have made a very serious commitment to forming an organization that benefits women, the university, the community, and philanthropic organizations. The article failed to take the intentions of our organization seriously. We as founding sisters are determined to establish a sorority that will not become an exclusive organization. By looking back 100 years into the history of Columbia University's fraternity system we see that few fraternities have developed into exclusive clubs, in fact most condemn the idea of exclusive selectivity. Why then should *Alpha Phi* be different? Why should our goal of diversity be replaced by elitism?

In her article, Ms. Clyde accused *Alpha Phi* of elitism on an economic basis. As the point of *Alpha Phi* is not to exclude women for financial reasons, it baffles me where Ms. Clyde might have received her annual figures for the chapter and social dues. The information she quoted was

outrageous.

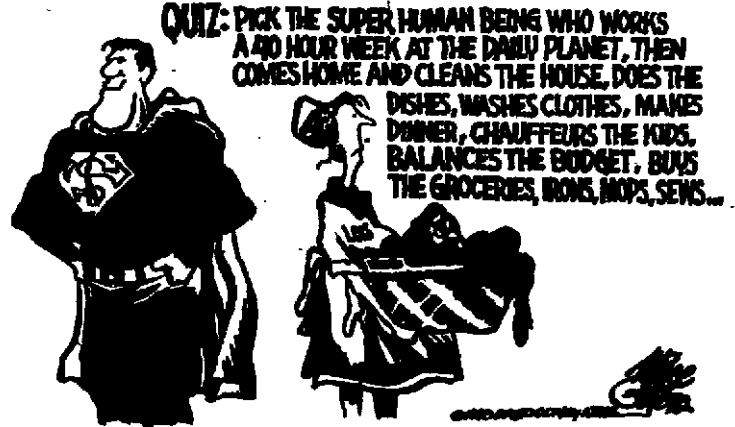
	Actual	Percent
Seniors:	\$782.00	\$250.00 310%
Juniors:	\$842.00	\$200.00 421%
Sophomores:	\$882.00	\$200.00 441%
Freshman:	\$882.00	\$200.00 441%

*The actual figures are the average of the highest estimate possible.

The dues are both fair and accountable. An organization which provides scholarships, loans, and funds for disabled sisters is not one interested in promoting financial exclusivity.

Furthermore, Ms. Clyde failed to ask the sisters of *Alpha Phi* if they thought they were "buying their friends" using instead an insufficient, biased sampling to elicit quotations deprecatory to the sorority. Interviewing women who have not researched the topic at hand is not informative. Some questions seemed misleading and biased. Since *Alpha Phi* is financially independent of the University the student activity fee does not cover our events. This gives the sisters a rare opportunity to budget and plan events within our capabilities. We have one of the lowest dues on campus because we have put much thought and effort into what we do. The money which we collect goes towards improving the quality of life on the Columbia Campus. Our events are either free or require a small donation and are open to the entire campus.

Social life at Columbia University is
continued on page 4



CU Students Disrupt Speech

To the Editor:

Being a native Nicaraguan, I have had the misfortune of living under both a right and left wing dictatorship. I have shared, with my fellow country men, the painful experience of loss of freedom, confiscated yesterday by an inhuman dictator who behaved as if Nicaragua was his own piece of real estate, and today by a gang of nine undemocratic and anti-nationalist marxist-leninists determined to impose, with the help of foreigners, their model of society on a population yearning for freedom.

For both systems, freedom of speech

was a threat. Both tried, unsuccessfully, to impose their point of view on the rest of the population. Both Somoza, and now the nine Sandinista Comandantes, have had to resort to oppressive methods in order to remain in power.

I, as many other people coming from oppressed societies, admire the freedom of speech that exists in the United States. It is this freedom of speech that constitutes that key difference between a democracy and a dictatorship. It is sad to see that not all Americans appreciate and respect this freedom; I say this because last Friday night I was disappointed when a group of students from this university tried to prevent Eden Pastora Gomez (Comandante Zero) from expressing his point of view.

The slogans I heard were the same ones one hears today in Nicaragua, and their attitude was the same one finds there from those in government, and from their organizations, afraid to allow the voices of those who do not think like them.

Eden Pastora deserved a better treatment; he deserved the right to speak. He is a hero for the Nicaraguan people, fighting

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Apologia

In the November 2nd issue of *Bulletin*, membership dues for the sorority *Alpha Phi* were misquoted in "Alpha Phi: Pledging Diversity and Sorority." The correct figures for spring membership, according to Carlyn Strauss, rush chairperson are as follows:

Freshmen & Sophomores	235.00
Juniors	200.00
Seniors	135.00

Bulletin regrets the error

Barnard



Bulletin

107 McIntosh
280-2119

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Published weekly (Wednesdays) during the academic year.
ISSN 0006-6014

FEATURES/REVIEWS



Photo Courtesy of Los Cerritos Association, Ltd.

Left to Right: Tony Moore, Janet Aldrich, Robert Kaufman (top), Paula Newman, Lisa Sherman and Rich Herbert.

Musical Leaves Audience With Memorable Songs

by M. Meredith Epstein

theatrical feast: the music.

If it's light-hearted fun you're looking for, put down your books and go see *Wanted Dead or Alive* at the Panache cabaret on Sixth Avenue near 57th Street. An intimate night club upstairs at the Magic Pan restaurant, Panache has packaged an ebullient musical showcase with as much grace and verve as the club's name suggests. Billed as a "Happily-Ever-After-Revue," *Wanted Dead or Alive* is a fast-paced arrangement of slick ensemble numbers and melodious love ballads, all of which are performed tongue-in-cheek by its cast of three men and three women.

Conceived and written by Bonnie Sanders, *Wanted Dead or Alive* chronicles the life, faked death, and eventual return of Sam Gray, a second-rate songwriter looking for a short cut to success. Sounds complicated, right? A thinly disguised treatment of the story of Christ in a modern day setting? No way. The plot and characters of this production are never developed, and rightfully so. To present the audience with anything more complex than comic book caricature would be an encumbrance, a diversion of one's attention from what is clearly the entre of this

As the lights dim and the two-piece band begins to play Sanders wastes no time in setting the mood. In a flash, the audience is treated to a toe-tapping opening number appropriately entitled "Feel the Music." There's barely a moment for applause before the ensemble resumes its frenzied pace, as they harmonize about all that is good and bad in New York City. Known as "New York—It's a Celebration," this number is one of the more memorable songs about New York to emerge in recent years, an artful blend of comedy and pathos that is at once haunting and hilarious. Having been effectively aroused by their up-beat opening, the cast begins to advance their thin story-line with melodic, and often moving love songs, all of which are easy to listen to and fun to watch. The ambience is now one of relaxed amusement as people sit back with their drinks and watch the troupers croon their comic hearts out. Just as we're beginning to think the show is getting a bit too sedate, Sanders perks us up with the evening's hilarious show-stopper, "Piranha Record Company." Just try and contain

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Koyaanisqatsi: A Euphemism for Nuclear Destruction

by Adriana Notarfrancesco

Koyaanisqatsi, the new film directed by Gottfried Reggio, is named for the Hopi Indian word meaning 1 crazy life or 2, a life demanding a change to another type of life. These definitions appear on the screen at the end of 90 minutes of images of The Grand Canyon, power plants, vast expanses of parking lot and mushroom clouds. The images are accompanied by the music of Philip Glass—much of which sounds like Handel's Messiah as interpreted by Laurie Anderson (rich, choral tones abbreviated by synthesizer blips). The definition is tautological. By the end of the film the moviegoer, his head swimming with thoughts of mortality, has gotten the point: Man has wrought the destruction of nature, nuclear war is inevitable, and he has just shelled out five bucks to be reminded that we're all gonna go in one great gush of radioactive wind.

Koyaanisqatsi is not without merits. The photography is impressive and the imagery is rife with metaphors. Also, for a 90 minute film without plot, characters or dialogue, it holds your attention fairly well. However, one cannot help but notice that the images are hackneyed, and the film seems more like a re-assembly of points made long ago, rather than a synthesis in its own right. Middle American tourists in doubleknit sportswear, and Las Vegas waitresses in day-glo orange uniforms and bulbous hairstyles are intended as grotesque incarnations of American consumerism/commercialism. In a clip that looks like an outtake from *Dawn of the Dead*, expressionless New Yorkers scurrying through Times Square are shot in excruciatingly slow motion. Presumably, we are expected to sigh and bemoan the hectic pace of urban life, and indeed we might if we were not so dumbstruck by *deja vu*. Assembly line workers and the products which spew forth from their machines are

filmed in super-accelerated motion. Yes, yes, we know—industrialization equals dehumanization, and results in an endless array of worthless crap.

Then, the final coup. An Indian legend, which predicts that a poisonous wind will be spread after man has raped the land, ominously appears across the screen. Presumably a voice-over would shatter the solemnity of the moment. With congress having just passed bills allowing the production of nerve gas, approval of the MX missile, and recent increases in arms allotments, does Reggio have to resort to Indian prophesy to convey where we're headed? What's more, the premonitory emphasis of the legend seems to imply inevitability. So what is Reggio getting at? We're all gonna die in the Big One, even the Indians knew it, so there's nothing we can do about it? That's a pretty hard message to swallow—it kind of gets stuck in there with the buttered popcorn.

In the event that we ignore the cliches, accept Reggio's premise, and merely respect the film as an attempt to inform, we can't help but question if anyone west of New York, or west of 12th Street (where the film was screened) for that matter, will ever see it. O.K., so Reggio is informing the informed. But, what's worse is that he's spreading a message of despair to the very audience that would probably be receptive to a call for action. Is this the birth of a new trend—Anti-activism for the 80's?

Koyaanisqatsi is fatalistic. Its message isn't pleasant and it's not as earthshatteringly innovative as it aspires to be. It will however, probably give you more to think about than say, *Octopussy*. So you can go, and take the whole thing seriously, wrangle with metaphors, and walk out of the theatre pondering the state of man and civilization, or else you can sit back, listen to some nifty music, and look at the pretty pictures.

Seniors Cook, Cater and Concoct Drinks

by Yi-Ling Woo

"Energetic, articulate, and creative," is how the new Ivy League Catering service described themselves. This can be attributed to the successful opening of the business. Barnard seniors, Alison Mesrop and Jennifer Kaplan are not only the innovators of the service but are the service itself.

Although Ivy League Catering is barely two weeks old, Alison and Jennifer have already catered several student government occasions including a Representative Council meeting and a Dorm Council meeting. In return they have received very positive feedback. They have also

scheduled many more engagements.

Ivy League Catering was born when Alison and Jennifer decided to combine their interests. Having formerly worked in a gourmet shop, Alison was experienced in the catering field. However, it was Jennifer that suggested the idea and they immediately became partners. They were also influenced by the complaints about TJ's Dining Service's catering and the need for a better catering service.

Everything from publicity to cooking and catering is done solely by these two young women. However, they do have an on-going list of Barnard and Columbia students who are available to help them dur-

ing the busy holiday seasons such as Thanksgiving and Christmas. They cater to all occasions including teas, buffets, brunches, receptions, cocktail parties, and intimate dinners.

The repertoire of Ivy League's catering includes a wide array of dishes. In the Hors d'Oeuvres and Appetizers category, some of their suggested dishes include shrimp stuffed with feta and dill, scallop-stuffed peppers, assorted dips and fish and vegetable pates. For entrees, there's veal with smoked salmon and asparagus, Poulet au Pistou which is chicken and mushrooms in basil, tomato, and garlic sauce, halibut wrapped in spinach with watercress sauce, whole wheat eggplant

lasagna and chicken and bleu cheese salad compose. Desserts are innumerable. Some of the specialties are hazelnut meringue cake with berries, chocolate praline cheesecake, pavlova fresh fruit bowl, custom built gingerbread houses, fruit tarts, petit-fours, and mousses.

Presently they are available for both on and off campus events. In the future, they hope to expand and work primarily off campus and become less competitive with the food services on campus. According to the Founder, Jennifer Kaplan, the organization was originally named the Barnard Catering Service. However, they believed it would be advantageous to be

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Janes

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said that the Department has left me alone. It's wonderful to create without interference. You have the chance to succeed or fail on your own. I think that's incredibly important.

Since joining the Barnard faculty, Janes sometimes alone and sometimes working with others has implemented many new ideas. With Associate Professor of Dance Janet Soares, Janes began the Dance Uptown Series for young choreographers and dancers. Among the early Dance Uptown participants were Twyla Sharp and Hannah Khan.

Working between New York and Glastonbury, England, Janes founded and is the Artistic Director of Miracles at Glastonbury, an internationally known community theatre which performs each summer in the ruined Abbey of Glastonbury. Miracles at Glastonbury has been filmed by the BBC and has received coverage in the *New York Times* and has become a well-known tourist attraction. The participation of Barnard students in Miracles has been possible through scholarships from the Richard Rodgers fund. The students live and work in England during the ten weeks of production. The experience has been important to so many boys and girls. It's created a community of students who have enjoyed the company of English people. And they have stayed friends," said Janes.

The medieval touring group is another of Janes' efforts. The group presents works around the city and in churches and community centers. They have also traveled to Westchester, Pleasantville, and Canada.

Janes is also the founder of the Barnard Theatre Company, which he refers to as the "only off-Broadway theatre on Broadway." The Company, Janes said, has been especially successful with Eighteenth Century comedies. Janes commented, "Some people say we don't do enough contemporary theatre. Well, who else does the classics?"

Finally, Janes is the Director of the Minor Latham Playhouse and a Professor of English.

Which of his commitments is his first love? "I think I enjoy switching from one to the other. I love teaching theatre."

Janes responded. Later, he added, "I'm a workaholic. If you love it, it's not really work. It does cut into your social life but not so that your social life is a disaster. It's amazing what you can do in a day if you really want to."

Although Janes admits that he misses his students once they graduate, he said that working with students "has its own special glow." Janes remarked, "It's a wonderful feeling to see so many successful people—lawyers, and people involved in film production as producers, or arts and theatre management."

"I've always advised anyone who's worked with me to work in any part of the theatre where work is available," Janes commented. He added that for most of his students, their involvement with the theatre is just another aspect of their lives. He encourages them to "Be a lawyer, be a doctor, but enjoy your theatre life as well. Don't put your life into a compartment. Too many people do that."

The fact that Janes is retiring won't slow him down. The summer production of Miracles at Glastonbury will continue and Janes has already been asked to give a series on Shakespeare for the actor. He also plans to write. "I've had lots of invitations but I'm not committing myself to anything," he said. "I'm not the type to curl up in an armchair and watch t.v. all day. I'll be busy."

Davidson

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ture goal is the establishment of an Alumnae College short-term programs which would provide an opportunity for alumnae and their families to return to Barnard in order to explore the college and New York City.

Eventually, the new summer pilot program will have a national reach, but for the present time, it will be more localized.

Speech

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against those who betrayed the people of Nicaragua, fighting against those who, afraid of others' ideas, don't allow freedom of speech.

Margarita H. Montealegre
Barnard College

Alpha Phi

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apathetic enough without the petty accusations based on preconceived assumptions, made by students who sit back and enjoy everyone else's hard work. Instead of condemning others' attempt to improve campus social life, students should become more active and see what running an organization is really like. We are a student group which has worked very hard. I hope that these false accusations made against us will cease and that students will be more accurately informed about our organization. I also hope that the students at the University will realize that times change and that a woman's opinion 80 years ago no longer necessarily holds true. The same barriers between schools that we are working so hard to break down are being reinforced in articles such as Ms. Clyde's. I hope that by correcting the fallacies presented in her articles we can once again continue to bring all the women of Columbia University together.

Evelyn Young
President

Alive

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your laughter as Vito, Piranha's leather-clad rock impresario swivels his hips at Sam Gray's "bereaved" wife as he tries to seduce her.

Wanted Dead or Alive plays twice nightly at 8:30 and 11:00 pm, Wednesdays through Saturdays. All performances carry a ten dollar music charge and there is a minimum that varies according to the day and time of the show. If you want an added treat, Panache serves dinner at 7 pm. Crepes and burgers are the fare here, all freshly prepared and moderately priced. For dinner and show, it would be a good idea to make reservations.

Catering

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independent, they renamed it Ivy League Catering.

Their catering service also has a business arrangement with the Columbia Student Bartending Service and they are able

to provide alcoholic beverage at functions as well. They are seeking students who are available for the bartending service. If you are interested, you may call either Alison or Jennifer on campus at extension 7891. If you have any questions about Ivy League catering or wish to enlist their service, you can contact them at (212) 628-6957.

Conference

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illiterate grandmother who spoke three languages.

Friday's keynote speaker was Joan Hoff-Wilson, the first woman to hold the position of Executive Secretary of the Organization of American Historians. She explained that oral history has become an increasingly important tool for the scholarly study of women's history as well as social history.

Over the course of the three days, the various sessions focused on the experiences of women throughout the world in such areas as politics, textile industries and rural economics. Grele noted, "The best way to study women's history today is through oral history collections and efforts."

Prominent oral historians from the United States and nine other countries, including England, France, Belgium, Italy, Spain, Germany, Brazil and Mexico were in attendance.

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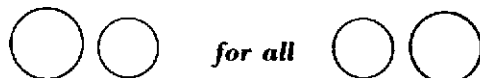
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OPEN VOLLEYBALL!



BARNARD/COLUMBIA COMMUNITY
(undergrads, graduates, faculty, staff)

BEGINNING: Tuesday, November 22nd

DATES: Tuesdays and Thursdays, 7-9 pm

PLACE: Barnard Gym

Contact Cindy Laughlin, Physical Education Department for more information: 280-2085, 310 BARNARD HALL.

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