



Abzug Condemns "Reagan's America" at BC Conference

by Pamela Young

On Saturday, the Barnard College Women's Center presented the eleventh annual "The Scholar and the Feminist" Conference under the theme of "Women and Resistance" which Barnard President Ellen V. Futter described in her opening remarks as a "subject of vital importance to anyone who is concerned with issues of human rights and social justice."

The full day event featured morning forums concentrating on different issues of women and resistance. In the afternoon, conference participants heard a poetry reading and a panel of speakers presented topics of women and resistance as it related to their daily jobs.

Founder and Director of Women U.S.A. and former Congresswoman, Bella Abzug began the conference with a

lecture entitled "The Gender Gap and Resistance in Reagan's America." Abzug talked about the Gender Gap and the resistance to the present Administration's policies as "an enormous response and resistance of women to Reaganism, Reaganomics, to the oppression of the people who are outside the power structure—namely minorities and women, young people and elderly people." She added "The failure of our system to acknowledge the legitimate aspirations of women and minorities is resulting in a renewed commitment to a struggle of resistance and in a new freedom of commitment to the struggle for equality and economic justice."

Abzug emphasized the importance of 1984 as a "watershed year in American political history." She explained, "It marks the first time that women through



Bella Abzug addressed participants of The Scholar and The Feminist Conference

their voting power, their number, and their organized strength . . . may well decide who will be the next president of the United States, which party will control the

Congress." and who will hold state and local offices. Abzug urged the participants at the conference to become political ac-

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Betteine Photo by Day of Film

Bettleheim Delivers Lecture on the Family Structure

by Cindy Kaplan

Dr. Bruno Bettleheim, the noted psychotherapist and author, delivered the Fourth Annual Samuel R. Milbank Lecture entitled "Dilemmas of Parenthood: Past, Present and Future" before a standing-room-only audience in Lehman Auditorium last Thursday. Many parents attended as part of the Parents' Open House Program at Barnard. Dr. Nicholas Rango, Director of the Health and Society Program at Barnard, introduced Bettleheim.

Bettleheim described the first dilemma of the modern family as the social and

economic dependency of children beyond a "reasonable age." He explained that the family structure "permits prolonged security of children until maturity." Once this protection is no longer needed children should theoretically become autonomous members of society. Several generations ago, this coming of age occurred anywhere between thirteen and eighteen years old. Today, children are reaching physiological maturity earlier than past generations but are remaining economically dependent on their parents much longer due to the financial burden of education, Bettleheim said. "We love our

children but does it have to be so expensive!" Bettleheim exclaimed, drawing laughter from the audience. He added that children "don't like to be so beholden . . . and expensive."

Sociological and psychological dilemmas were also on the list of difficulties in families. The problem today, according to Bettleheim, is the necessity for everyone to develop his own, unique identity. When there are several "unique individuals" living together in one family, problems and conflicts arise. This problem did not exist when Bettleheim was growing up because "individual identification was

predicated on your family." By that remark, Bettleheim meant that each person was born with an identity. Often the surname indicated a person's heritage, like Jacobson or Christanson.

Bettleheim believes that families work much better when children and parents know each other and when both contribute to the welfare of the family. He cited a study conducted in the 1960's of incoming freshmen at the Massachusetts Institute of Technology. When asked why their parents did what they did in terms of a career, or how they felt about it, sixty-

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Career Services Launches Job Program

by Debby Feyerick

Barnard will inaugurate a full-scale job recruitment program beginning February 1985. Created by the Barnard Career Services Office, the new program will cater only to Barnard women although a joint recruitment program with Columbia has been in effect for ten years. "The split does not come from any animosity between the two offices," said Kim Healey, Associate Director of Career Services. Martha

Green, Director of Career Services, commented "We are anxious to have our own program." She added, "We are delighted that the alumnae have supported it, and that money has been set aside in the budget [for the program]."

The new job recruitment program is not an unexpected change in career services since the office has attempted to establish such a program for several years, according to Healey. Negotiations are, however, still in progress.

The program allows various companies in banking, insurance, and retail to visit Barnard in order to interview candidates for a trainee position in their firm. Previously, the program had been at Columbia. As a result of Barnard's new program, directors from certain establishments will now go to both Columbia College and Barnard College in order to interview graduating seniors for possible placement.

The new program is aimed mainly toward Liberal Arts majors, and Barnard students with technical and mathematical degrees will remain in the Columbia recruitment program, which is stronger in those areas. "There is better placement because they have better connections as a result of the School of Engineering," said Green.

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Barnard Hires New Bursar

Mary Elizabeth Denkinger has been named bursar at Barnard College, effective April 23. Denkinger replaces Linda McCann, who was arrested January 18 of this year and charged with grand larceny. In the interim, prior to Denkinger's appointment, Controller David Klein served as bursar.

Denkinger is a 1956 graduate of Mount Holyoke College and was business manager of the Cathedral School of St. John the Divine.

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OFFICE HOURS

Joseph L. Malone
Linguistics Department

SIGNS

When I was a kid growing up in Brooklyn, Spring signaled the return of Billy the knife-sharpener, a wizened old native son who would push his cart up and down the streets off the western slope of Prospect Park, clanging his bell and shouting exactly what his cardboard sign advertised: SHOPPEN NIVES! FIX UMBRULLAS! The local pedants would smile, of course, and shake their heads over Billy's unconventional spelling. And in so doing they would, predictably, fail to notice how faithfully Billy's ad hoc arrangement of letters captured two traits of Brooklynese English: the loss of "r" before a consonant, as per SHOPPEN for "sharpen"; and pronunciation of "umbrella" to rhyme with "crueller," as per the second "U" in UMBRULLAS.

Of course, not many of his detractors were likely to care about the naturalistic virtues of Billy's spelling in the first place. And yet Billy, by virtue of his natural intelligence in fitting symbol to sound,

was a genuine if unwitting contributor to English dialectology!

Years have passed since Billy the knife-sharpener traipsed his Brooklyn roads, but the kind of linguistic data he provided still pervades the city—and not just in English either. In fact, on a recent stroll up Broadway I had more than my pick of home-made signs attesting to the dialectal traits of Caribbean Spanish. Here's a sample.

The colloquial dropping of word-final "s": a sign in the Campus Cafe, near 133rd St., advertises COMIDAS CALIENTE, "hot food," for standardly-spelt COMIDAS CALIENTES; and lemons displayed outside La Antillana market, near 139th St., are tagged LIMONE 6 × \$1, rather than LIMONES.

The pronunciation of "s" instead of "z" (in Castilian Spanish sounded like "th" of "thing"), a trait common to all dialects of Western Hemisphere Spanish, is conveyed on a sign at the Unisex

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Barbershop (off 143rd St.), where DERISADO, "hair-straightening," is spelt with an unconventional but phonetically accurate "S."

Another Western Hemisphere trait, the pronunciation of "ll" as "y," is conveyed by alternate spellings of the native Indian name of the Dominican Republic: the usual spelling QUISQUEYA (e.g., on the grocery store so named at 164th St.), but also QUISQUELLA, announcing live performers at a bar off 165th St. called El

Gallo de Moron.

P.S. Do observations like these merely betray the overspecialized interests of an inveterate linguist? Perhaps! But then again, I can promise you that it'll take no effort at all to convince yourself that the study of signs throughout this blessed metropolis has much, much more to offer. Just for a teaser, the next time you happen by Broadway at 165th St., see what the name-sign on the last-mentioned bar really says!

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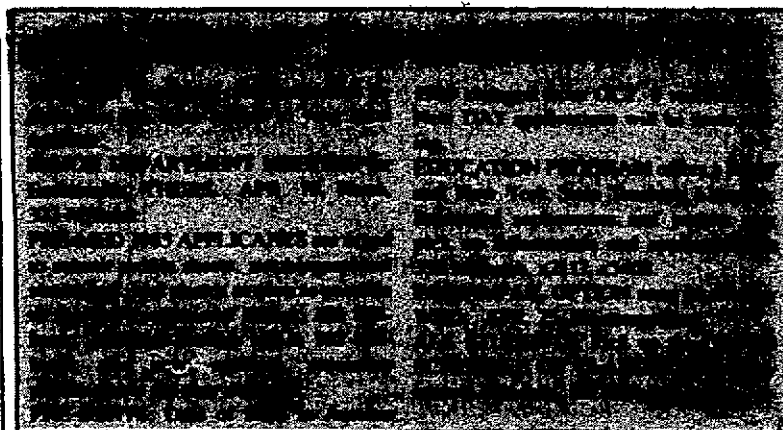
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LETTERS TO THE EDITOR
WELCOME

Special Committee Names Medal of Distinction Winners

by Barbly Kegan

The 1984 Barnard Medal of Distinction recipients are former Board of Trustees Chairman Arthur Altschul, the late Professor Annette K. Baxter, former Barnard Professor of Philosophy Joe Brennan and Costume Designer Anna Hill Johnstone.

Late last year Altschul resigned as Chairman after having served the Board for seven years. In an interview earlier this semester, President Ellen V. Futter said that she could not "speak more highly about Arthur Altschul's term of service."

Annette Baxter will be awarded a posthumous medal which will be accepted by her children, Adrienne and Justin. Baxter, along with her husband, was killed in a fire on September 18, 1983. The late professor graduated summa cum laude and Phi Beta Kappa from Barnard in 1947 and joined the faculty as a lecturer in 1952. She chaired the History department from 1974-1983 and at the time of her death was Chairman of the American Studies Department.

Joe Brennan joined the Barnard faculty in 1947 and retired in 1976. Brennan received his A.M. from Harvard University and his Ph.D. from Columbia University. Specializing in logic and philosophy of literature, Brennan served as Chairman of the Philosophy Department for twelve years. In a 1976 *Alumnae Magazine* article, Barnard Philosophy Chairman Mary Mothersill labeled Brennan a "virtuoso." In his spare time, Brennan is an amateur cellist and chamber music enthusiast.

A 1934 Barnard alumna, Anna Hill

Johnstone has designed Hollywood and Broadway costumes for the last forty years. Her credits include "Serpico," "Dog Day Afternoon," "The Verdict," "East of Eden," and "Splendor in the Grass." Johnstone is a two-time Oscar nominee for her work on "Godfather I" and "Ragtime."

Since 1978, Barnard College has awarded the Barnard Medal of Distinction to individuals "chosen for distinction in their own fields, or for unusual service to the local, national, or international community or to the advancement of women in society."

However, as a result of the controversy last spring concerning the validity and use of the guidelines used to choose Barnard Medal of Distinction recipients, an Ad Hoc Committee chaired by Charles

S. Olton, Vice-President for Academic Affairs and Dean of the Faculty, was formed to conduct a "re-examination of policies and procedures." The controversy stemmed chiefly from the announcement that United States Ambassador to the United Nations Jeanne Kirkpatrick would be a medalist winner Kirkpatrick ultimately withdrew her acceptance of the award.

Due to the limited time period between the issuance of the final report and May commencement, the College was not able to engage in the type of extensive process outlined in the report. Therefore, the ad hoc committee sat to consider only a "small number of recommendations, limited to members of the Barnard community" rather than considering individuals who are outstanding, but not members of

the Barnard environs

In its final report, the Ad Hoc Committee on the Barnard Medal of Distinction set down a broader criteria which will also allow for more community involvement. "The Medal of Distinction should be awarded to provide meaningful recognition to persons whose extraordinary achievements express the aspirations and standards of Barnard College." The committee continued to say that "the famous and celebrated are not excluded from consideration but neither are they the main object of the program as they so clearly are in some collegiate honorary degree programs. . . a good Medal of Distinction program should permit the College to make statements about its values, not merely associate itself with success or fame."

In addition, the committee suggested the formation of a regular College committee, as opposed to the Awards Committee whose members vary from year to year. This new committee will be composed of two Board of Trustees members, four faculty members, three students, two alumnae, the President of the College and the Chairman of the Board of Trustees. The Dean of the Faculty will preside as Chairman. Each member will serve for no more than three years. The committee will "identify, analyze and nominate individuals to the Board of Trustees."

Another change is that the Commencement Speaker will not automatically be awarded a medal as has been the case in previous years. The committee decided that the speaker would be a medal recipient

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Vartan Gregorian Chosen To Deliver Graduation Address

by Lydia Villalva

Vartan Gregorian will be the keynote speaker at Barnard's 1984 Commencement. Gregorian is president of the New York Public Library, a post he has held since the spring of 1981. Since Gregorian's arrival, the public library has received a record number of endowments and donations, has increased its support staff and has extended its library branch hours. Restoration of the library is also underway, and plans are in motion for the

renovation of Bryant Park, which is situated behind the library. In an interview with *New York Magazine*, Gregorian said "My plan for the first year was to make people conscious of the library; for the second, to reorganize the administration; for the third, to plan the future." He also revealed that he turned down eight out of ten requests for speaking engagements.

Gregorian is an Armenian immigrant who arrived in the United States in 1956, after having won the only scholarship to study abroad awarded by the College Ar-

menian. He received a B.A. and Ph.D. in History from Stanford and has taught at Stanford, San Francisco State, the University of Texas at Austin, the University of Pennsylvania, one year in Beirut and six months at the University of California at Los Angeles.

While at Penn, Gregorian was Dean of the faculty of arts and sciences, and was appointed Provost of the University in 1978. However, Gregorian's relationship with Penn came to an end in 1980 when he failed to capture the Penn presidency, a job

for which he was a strong candidate.

The public library, which had also been conducting a search for a president, unanimously agreed on Gregorian. He accepted, and turned down offers at universities in the South and Midwest.

This year's commencement exercises will be held Wednesday, May 16

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Poli Sci Professors Discuss Presidential Candidates

by Jann Stanley

On Tuesday, April 10 at noon, nine Barnard Political Science professors (Department Chairman Demetrios Caraley, Kathryn Yatrakis, Leslie Calman, Peter Juviler, Richard Pious, Dennis Dalton, Flora Davidson, Richard Storatz, and Ester Fuchs) discussed the current American presidential race. Although the discussion was open to students as well as faculty, only one student attended (this reporter).

Caraley opened the discussion, saying that the "election campaign is irrelevant" since regardless of who is elected taxes will be raised and programs will be cut. Pious added that "there is no difference between Reagan and Hart on that level," but Davidson disagreed, answering that it does make a difference as far as "who makes the cuts and how."

The professors discussed aspects of each candidate's political beliefs and campaign strategies. Much of the discussion concerned President Reagan, who Caraley feels is particularly "vulnerable" since "very few people who didn't vote for him last time will vote for him this time." He

added that Reagan's criticizing Congress "adds up to asking for an elective dictatorship." Juviler mentioned that Reagan's "psychology has been failing," citing the recent press conference, that Juviler called "bad," at which Reagan "didn't want to talk to the press." Pious felt that if during Reagan's term the president "says to the public that a certain percentage of the army will die in conflicts (e.g. Nicaragua) he's finished."

With respect to the candidates in the Democratic primary race, the professors had a variety of things to say. Caraley called Hart and Mondale "sibling rivals" who "debate about what the rate of growth should be rather than whether or not there should be one." Concerning Jackson's campaign debates and speeches, Caraley said that Jackson doesn't know when to shut up. Caraley feels that Mondale's and Jackson's tax increases would be most beneficial to the poor, while Hart's would be favorable to those who were slightly wealthier, and Reagan's would be most beneficial to the wealthy. Davidson expressed concern about Hart's attitude of

"we shouldn't care about the Persian Gulf." She also mentioned that there is a dichotomy between domestic policy and foreign policy" and said she is worried about foreign policy, since "we can recuperate domestically but we can't recuperate foreign policy." Yatrakis feels that "Mondale's campaign got better and

Hart's got worse."

In closing the discussion, Juviler said "The Soviets do believe this election will make a lot of difference."

The majority of the professors present predicted that Mondale will get the nomination, but Davidson and others were not so sure.

BC Health Services To Move To Brooks Next Autumn

by Michelle Sorek

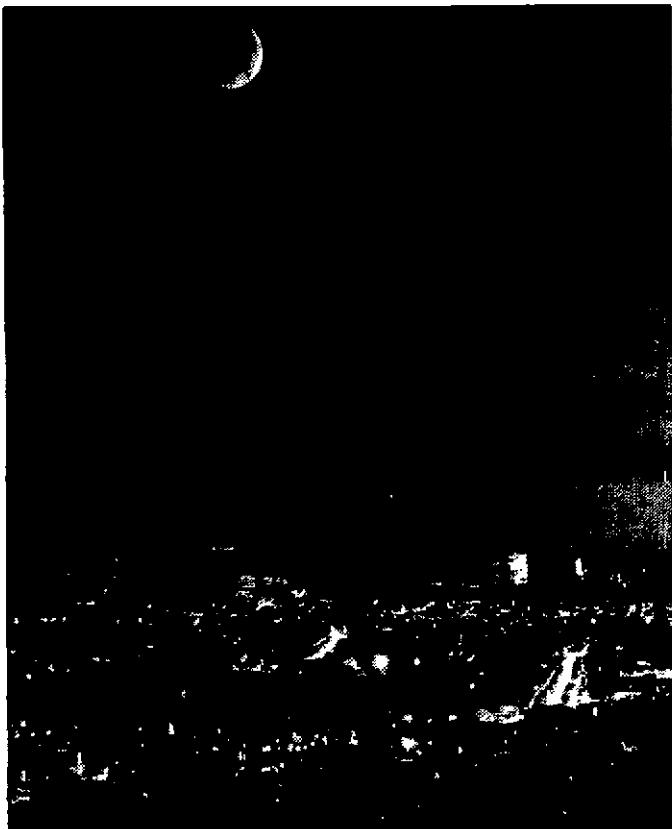
Construction is currently underway for an expanded Barnard Health Service in the basement of Brooks Hall. The health service, presently located on the second floor of Barnard Hall, lacks adequate facilities for Barnard's student body. According to James Z. Metalios, Director of Facilities Services, "The expansion is designed to provide better medical facilities and far better services to students at Barnard."

The basement floor of Brooks Hall, an area previously occupied only by Barnard food services, will now be shared by both the health service and the food service. The new health office will have a ground and a mezzanine floor. The basement floor will contain a reception area, a lab treatment room, and additional examination rooms, six in total. The mezzanine

floor will include an entrance hallway leading to a reception area, and four psychology offices, one of which will be a director's office. Both floors will share space with the food service. Metalios noted that the "thrust of the relocation is additional space." The new facility will cover an area of 3,500 square feet. Additional treatment and examination rooms will provide more privacy to students.

Metalios also stressed that "we're on schedule, we never intended to make a midterm shift. We will begin moving into Brooks over the summer, and we will be ready for operation the beginning of fall semester," noted Metalios.

Under the tutelage of President Futter, this and other projects, such as the renovation of Brooks Living Room, is "a concerted effort to improve the quality of life at Barnard for the next century," added Metalios.



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FEATURES/REVIEWS

A Look At What's Doing On & Off-Broadway



(L to R) Mary Gordon Murray, Alaina Reed, Charlaune Woodard, Randy Graff, and Roo Brown in A . . . My Name is Alice

Little Shop of Horrors
Orpheum Theater

Dreamgirls
Imperial Theater

A . . . My Name is Alice
Village Gate

The Vampires
Astor Place Theater

by Frank Scheck

Little Shop of Horrors has entered its second year and is still off-Broadway's biggest hit. The producers have wisely refrained from making a transfer to Broadway, and the show is helped immensely by the funky ambience of the Orpheum Theatre, located on the lower east side.

The musical suffers a bit from the loss of Ellen Greene in the leading role, but it is still delightful entertainment. The real star of the evening is Audrey II, the voracious man-eating plant, operated kinetically by Lynn Hippen and vocally by Ron Taylor. It is a marvelous creation, in all its various manifestations and there is no reason why this show can't go on indefinitely, as long as the technical aspects remain intact. One note of warning: when the show is over, leave the theatre quickly. The finale consists of a fully grown Audrey II edging towards the audience with a hungry look in her eyes.

Currently in its third year, Michael Bennett's *Dreamgirls* still has its dazzling stagecraft intact. The show is almost cinematic with its fluidity and seamless transformations. Bennett is well known for keeping his shows fresh (look at *A Chorus Line*) and *Dreamgirls* looks and sounds almost as good as it did shortly after its opening. I use the word "almost" because Julia McGirt, the current Effie, is no Jennifer Holliday when it comes to either vocal histrionics or star power.

Many members of the original cast still remain, however, and the rest of the newcomers are quite good, particularly David Alan Grier. *Dreamgirls* may be a high tech musical, but it has heart and soul. Recently, Bennett made some changes in the show, including the addition of a brand new splashy number to open up Act II. The changes don't really matter very much, but they do serve as a valuable reminder that the theatre is a living and changeable experience.

Musical revues are proliferating around New York these days, and two currently reside in the Village Gate, recalling a previous era for that landmark cabaret. The first is the Chicago Second City's production of *Orwell That Ends Well*, and the second is the American Place/Women's Project production of *A . . . My Name is Alice*. This delightful revue features five talented ladies singing a series of witty ditties extolling the pains and pleasures of womanhood. The material, ranging from the humorous to the touching, has been contributed by a large gallery of writers, including such well known names as Steve Tesich and Anne Meara (whose sketch, "Hot Lunch," is one of the more obvious and labored of the group). Predictably, there's a wide disparity of quality, but the total effect is undeniably charming. Particularly entrancing is Charlaune Woodard, displaying a wide-eyed combination of innocence and sassiness that leaves the male members of the audience with a severe case of puppy love.

Playwrights like Harry Kondoleon are seeking to satirize the conventions of the American nuclear family through a series of absurdist plays that take the clichés of contemporary life and turn them upside down. The only thing they succeed in doing is creating a new form of cliché. Such is the case with Kondoleon's new work, *The Vampires*, which uses vampirism and bloodsucking as readily identifiable but not fully worked out metaphors. The best thing about this play is the set—a remarkably askew and ill-proportioned living room that is so dangerously raked that it threatens to send the actors crashing into the audience. That would be a shame, since this type of broad comedy allows them to have a great deal of fun. Particularly amusing is Graham Beckel, who plays the head of the family, a carpenter and frustrated playwright. Beckel, who bears an uncanny resemblance to author Stephen King, is hilarious as he tries to deal with, among others, a brother who

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A Gripping Reunion at Minor Latham

by Megan Schwarz

The audience is seated facing what we know is supposed to be a tastefully decorated living room. As the lights come up, the family members convene in the room. Amy, played by Ingrid Breyer, deigns to be seated. Apparently, something momentous is going to occur.

Family Reunion, by T.S. Eliot, revolves around the return of Amy's son, Harry. Harry, as we learn at the outset, has been traveling around the world with a wife who is not generally liked by Harry's family. In fact, the wife has recently drowned, having fallen overboard a ship which was making its way from one distant land to another. The circumstances of her death seem somewhat suspect, but the Monchensy family is quite prepared to believe what they've read in the papers. The members of the family present are Amy's three sisters, two brothers and a cousin of Harry's.

Of the three sisters, Ivy (played by Cynthia Gerson) and Violet (played by Virginia Lund) are the chic, sophisticated types. They are impeccably dressed and physically well suited for their parts. Ivy has sharp, striking features which are perfectly molded for her cold and aloof character. Unfortunately, we have some trouble with her accent which is neither English nor American but a curious mix between the two. We also begin to wish that she had decided to wear an outfit that didn't require a long strand of pearls for a delicate touch. Her excessive gesturing with them draws attention from her finely

chiseled features to the much less deserving pearls. Violet, perhaps a touch more down to earth than her sister Ivy (but just a touch mind you), moves about the stage with an easy grace that is refreshing to see. Her accent is unassailable and we find her timely witticisms terribly amusing.

The Hon. Gerald Piper (Jon Gregory Marks) and the Hon. Charles Piper (Karl Woelz) are Ivy and Violet's counterparts. Gerald, a portly gentleman, has trouble with keeping his accent consistent, although each variation would have been believable had he stuck to one. Charles, the more perceptive of the two, has fortunately managed to get a grip on that elusive accent. We like to see him because—like Violet—he moves fluidly and seems comfortable on the stage.

Harry, Lord Monchensy, played by Scott Whitehurst, presents something of an enigma. He has been traveling the world for eight years. Presumably, after such adventures, we would expect to describe him as worldly. In many conversations he is said to have seen and experienced much more than the average person; and therefore we would expect him to be assured and knowing. He is also supposed to be more perceptive than anyone in the family, excepting possibly Agatha. In a reunion scene with Mary (played by Margot Gismondi), Mary says that Harry goes through life loathing it. Yet Harry himself doesn't seem to fit any of these descriptions. He is scared and uncertain. Rather than being a victim possessed with a power of observation far

exceeding that of normal people, he is unsure of his own sanity. He is full of bluster, gesticulations and hysterical speeches, and we get no sense of that self assurance, worldliness or particular loathing.

He does have some good moments, however, especially in the scene with Mary. It is in this scene that we are finally drawn into the play and forget that the seats are uncomfortable. Mary does a superb job as the misfit cousin who is drawn in by the relentless Amy as a possible match for Harry. She has the greatest depth of all the characters and is the most believable, especially in the transition that she makes during the events of the play, from the weak-willed charge of Amy to a strong, self-determined woman. Her accent is consistently good, her character consistently convincing.

Agatha is Harry's counterpart, who possesses not only those same special powers of observation but also can see into the future. As a dominating yet lonely woman, Susannah Kenton-Smith portrays her character with success. When she goes into her periodic trances we wonder if she believes or even understands what she is saying. Sometimes we think yes, sometimes no. She and Amy are engaged in a power struggle, each vying for possession first of Harry's father and then of Harry himself. The events of the play tell us that Agatha has won the competition, yet we never see that conviction in Agatha herself and are left feeling unsatisfied in that area of the play's outcome.

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Rare Billy Budd at MET

by Anthony Fountain

If you are at all familiar with the works of Herman Melville, the problems of dramatizing his works should be readily apparent. Like Hawthorne, Melville's works are long; they are discursive tales with the action often moving at a snail's pace, if at all. Despite this, Benjamin Britten, in 1951, attempted to turn one of Melville's gloomiest works, *Billy Budd*, into an opera. Surprisingly enough, and in a real display of his skills as a composer, he was successful. Last week, the Metropolitan Opera staged this rarely performed work; it was truly memorable.

It should be noted there are problems with *Billy Budd*, particularly in the first act. Many sections of it are downright dreary, with long soliloquies that tend to drag on and on. However, because the

work is in English, one is able to remain interested. Toward the end of Act One and throughout Act Two, things pick up. Billy Budd's hanging in the conclusion has a staggering impact. This work is not entertainment in the nineteenth century sense but rather is more of a fatalistic discourse on the frustrations of seeing a man not guilty of a crime being put to death while his comrades stand by helplessly watching. It is powerful drama.

The Met production is first rate. All the principals were up to the task and Richard Cassilly as the tormented Captain Vere brought the house down with his rich tenor voice and his fine acting abilities. Dale Duesing, as Billy Budd, was effective in his portrayal of the hopelessly naive foretopman who, despite being impressed into service, still loves his country and his King. His is a difficult role because we

really have trouble accepting Billy's too innocent character. Duesing is able to persuade us to David Atherton made his conducting debut at the Met with this production and was a model of musicianship. The orchestra played with real precision and never drowned out the singers.

The set deserves special praise. William Dudley, the designer, presented us with a cross-section of a British warship. As the scenes change the ship moves up and down; it is effective and thrilling to watch.

Billy Budd is not an easy opera, both staging and watching it is a difficult task. However, the Metropolitan Opera went all out on this production and it shows. If you can sit through the rather dull first half of the first act you will be left speechless at the end, as I was. This production must be seen.



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The 1984 Spring Elections Committee Would Like to Thank All Those Who Participated in the Elections and Helped the Committee this Year.

Special Thanks To:

Stuart Brown, College Activities Office
Jeannette Richardson, Development
Office
Virginia Shore, Office of the Registrar
Allen Yu, College Activities Office



Mihaela Georgescu, Election Coordinator
Suzanna Nyberg, Election Coordinator
Ann Price, Election Coordinator

*And the 46 Pollwatchers who contributed
their time and energy.*

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All students welcome!
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Conference

Continued from page 1

tivists and "challenge the political power structure from outside as well as inside." She stressed the need for both women and minorities to vote and to concentrate their efforts on registering others to vote.

Abzug concluded "1984 is not yet the year of Big Brother in our land, but it can be the year of Big Sister." She explained that it would not be like the totalitarian image in the book, "but an ordinary woman with a democratic vision and sense of her own political potential, holding an olive branch in one hand and pulling down the lever in a voting booth with the other."

The afternoon panel brought forth sentiments that stressed the need to incorporate feminism and anti-racist politics for the United States to get out of Nicaragua, for the nuclear arms race to be stopped, and for resistance to take the form of activism.

Barbara Ransby, chairperson of Free South Africa, stressed "the need to constantly remind ourselves of the importance

of incorporating anti-racist politics in a progressive feminist agenda." Ransby emphasized that parallels can be drawn and lessons can be learned from the women of color in South Africa, and explained that the women in South Africa suffer doubly because they are people of color and women, and for this reason "any progressive feminist movement to emerge in that country must at the same time be a consciously anti-racist movement, otherwise it threatens to become an unconsciously racist one."

Describing the beneficial changes in the lives of women in Nicaragua since the overthrow of Somoza, Elizabeth Martinez of U.S. Out of Central America, criticized "the attempts of our government to destroy" the positive changes. Martinez declared "sexism like racism is endemic to the capitalist system and imperialism" and Nicaraguan women's work, like other women's work, has traditionally been devalued and undervalued in the society, thus advances made under the Sandinistas are now being threatened.

Grace Paley of Sarah Lawrence College and War Resister's League declared "War has been man made." She added, "For centuries men have left home to go to war, now women are leaving home to go to peace." Revealing that there will soon be more missiles in New York harbor than over all of Great Britain, she praised and advocated involvement in women's peace camps and women's tax resistance. She described how "almost all of us have sent money to bomb Nicaraguan harbors" and said that by not paying the telephone tax, people can put an end to this.

Questioning the theoretical approach to resistance as assumed by the annual conference theme, Barbara Smith of Kitchen Table Women of Color Press asserted, "My interest in resistance is in activism, in making fundamental material change for people who don't have the opportunity to sit around and talk about it." She asked the conference participants, "Are we going to be a group of people who talk about it or do something about it?"

The panel was followed by an open plenary when Dr. Temma Kaplan, Director of the Barnard Women's Center invited questions and comments from conference participants on the issues discussed during the day. One woman expressed dissatisfaction with the conference's emphasis on activism and explained that in the past when she had attended the conference, she valued the balance of "theory and activism" which she found missing this year. Also, controversy arose over several lines in a personal poem read during the conference by Dr. Bernice Johnson Reagon from the Division of Performing Arts of the Smithsonian Institution. Some conferencees felt that particular lines of the poem were "rationalizing anti-semitism" in the recent statement by Democratic Presidential candidate Jesse Jackson. Other conference participants countered this sentiment by disputing that Dr. Reagon was not rationalizing anti-semitism, but rather she was recognizing that Jackson was making mistakes. She said she would continue to support him because of what he stood for.

Recruitment

Continued from page 1

The companies which participate in the program are usually large, and allow room for improvement and growth within the company. These include organizations such as Citibank, Manufacturers Hanover, Macy's, Bloomingdales, and Proctor and Gamble. "The [trainee] positions are considered highly prestigious within the organization," noted Healey. "They pay well and at the same time invest a lot of time and money in the recruit," she continued. Most programs offer the student tuition benefits and relief time. Some in-

vestment banks offer two-year programs in which the recruit will work with the company for two years and then go on to pursue her education or seek other employment.

In the fall, the Career Service Office will host a Corporate Information Series in which various companies will come to the campus and tell about their organizations.

Both Green and Healey expressed optimism for the program. Commented Healey, "It is now a commitment on the part of the college."

Family Reunion

Continued from page 7

In a lesser role we have Dezman, the maid servant, played by Kate Hunter. She does a splendid job of portraying a loyal servant who would be capable of murdering the whole family on some stormy night. She had her dialect down pat and with it she evoked fond memories of the "Downstairs" contingent of *Upstairs Downstairs*.

As for the blocking, many characters seemed to spend inordinately long periods of time staring off into the distance, not moving a muscle. On the other hand, there

were very pleasing moments when the characters were ranged across the stage in very casual and natural patterns while the Eumenides (yes, there were even Eumenides) reiterated the underlying tensions.

The actors and actresses were remarkably at ease on the stage and have great potential. Yet in this play there was something that didn't quite click. The plot-character synthesis was not complete so at end we were left wondering if, in fact, momentum had occurred.

Bettleheim

Continued from page 1

percent did not know

Pointing to the Kibbutzim of Israel where children work and are contributing members of society from an early age, Bettleheim said that a strong sense of social organization often creates a great amount of security and dignity within the family for both parents and children.

"The greatest difficulty of the modern family is we expect too much of ourselves and of each other," Bettleheim said in his closing remarks. If a family

expects "sweat, blood, and tears" it will have a better chance of surviving. "That's what a family is for—to struggle together. If you expect that every day will bring you a lot of troubles and a lot of problems then you'll be all right." Bettleheim recalled a Chinese proverb which illustrated his point: "No family can hang out a sign 'No Problems Here.'"

Bettleheim is a native of Vienna, Austria. He holds a Ph.D. in Psychology and Philosophy and currently teaches at Stanford University.

Medalists

Continued from page 3

only " when some extraordinary circumstances dictate. " The rationale involved is that being chosen commencement speaker is in and of itself a distinct

and special honor

Past medalists include Carol Bellamy, Elizabeth Janeway, Vernon Jordan, Mirra Komarovsky, Millicent McIntosh and Twyla Tharp

Broadway

Continued from page 6

has turned into a vampire, and a thirteen-year-old daughter who is a drug addict and

has just married the local guru. Suffice it to say that the synopsis is funnier than the play

The Steps Come

Alive

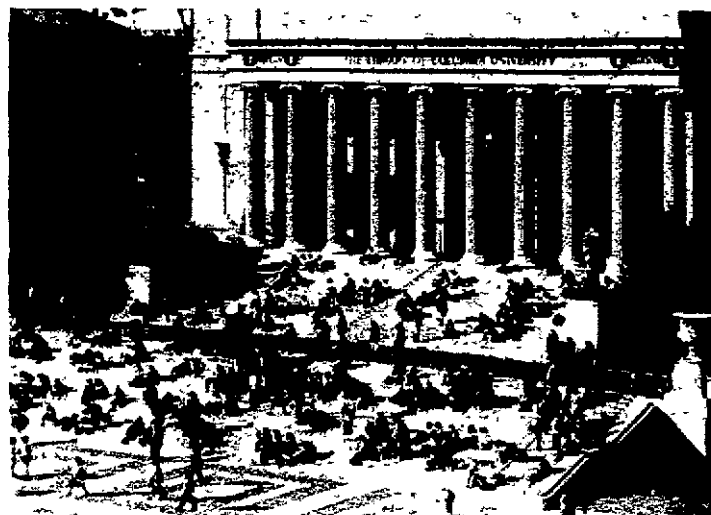


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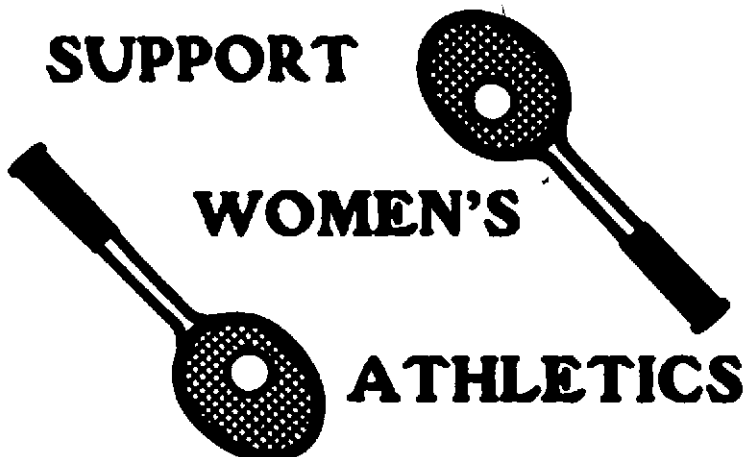
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Away

Tennis: Coach Cindy Lowe

Thurs. April 19

Adelphi 3:30

Away

Tues. April 24

Hofstra 2:00

HOME

(Binghamton Tennis Club)
Edgewater, New Jersey

Track & Field: Coach Kate Moore

Sat. April 21

Rutgers and Hartwick

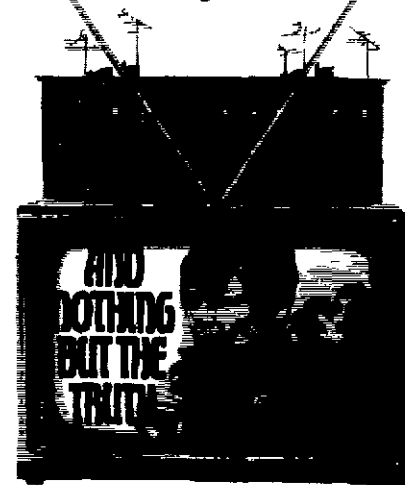
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