

# Barnard Bulletin



Vol. XCV, No. 1

Fifty Cents

September 19, 1984

## PE Requirement Reduced to Two Semesters

by Barby Kogon

On Monday, September 10, the Barnard College faculty voted to pass a resolution reducing the physical education requirement from four semesters to two, effective immediately. Students who have already completed two semesters and have registered for gym this semester are being permitted to de-register. However, students may continue to take physical education classes for Pass/Fail credit.

According to Charles S. Olton, Vice President for Academic Affairs and Dean of the Faculty, the resolution had its origin less than one year ago when the Faculty Planning Committee expressed a belief that the College should redirect its energies toward expanding its intramural, recreation-

al and club sports by decreasing physical education instruction in the classroom thus freeing up some space and facilities.

Olton does not expect a fifty percent reduction with "sudden loads of space" becoming available but believes that a substantial reduction will occur in order to implement the new intramural program.

Olton explained that a "coincidence of events," namely the death last April of Marion R. Weber Phillips, Chairman of the Physical Education Department, the consortium agreement and the limitations of Barnard's facilities, hastened the decision. In addition, Olton said that a number of faculty members reported that students had complained because they were forced to take classes they did not want to due to

limited spaces. However, Lynda Calkins-McKenna, Chairman of the Physical Education Department, said that she had had no "experience in hearing complaints." Furthermore, Marjorie Greenberg, Columbia University Associate Director of Athletics and former Barnard College Director of Athletics maintained that the department, under Phillips' leadership, was always able to accommodate students in the sports they enjoyed so that nobody would be totally closed out.

Prior to voting on the resolution, some faculty members said the College was moving too fast while others felt the four semester requirement ought to be kept in place.

Barnard College President Ellen V.

Futter said that by requiring only two semesters of physical education, students will be given more time to compete in sports through the intramural program. "Athletics has changed for women and competition is part of everybody's well-being," Futter said.

However, Greenberg is concerned that there may be students who "need to be in physical activity who will do so only if they are required" because they may not be able to organize their time effectively.

Last May, when Olton first mentioned the possibility of a reduction, McKenna said she was "quite surprised and the department was surprised." She explained, "Within the department there

*Continued on page 3*



Some freshmen had to sleep in bunk beds.

## Freshmen Housing Crunch Means Reid Hall Triples

by Cindy Kaplan

When Barnard's incoming freshman class responded in overwhelming numbers to the college's housing offer, there was a "great deal of excitement," Georgie Gatch, Dean of Residential Life said.

The excitement disappeared when Gatch said her office realized there would be "more students than beds."

Alternatives which Gatch said the office considered was utilizing the Barnard gymnasium and dorm lounges to house freshmen. At other colleges facing the same housing shortage problem, arrangements of this type have been adopted. At

Lehigh University, for instance, sixty freshmen were assigned to live in study rooms and lounges for the fall semester. In addition, many universities report that they have converted singles to doubles and doubles to triples in order to offset the problem.

Nonetheless, Gatch felt make-shift living quarters in lounges were not realistic possibilities for Barnard "given its facilities and urban setting [lounges] might be O.K. in the middle of Missouri, but here you need security and privacy."

After careful consideration, tripling

*Continued on page 3*

## Students Lose Room Telephones

by Lydia Vilhalva

This year's changes in Columbia University's telephone system that led to students having to purchase or rent their own phones resulted from a combination of factors: the divestiture of AT&T, the end-of-semester "disappearance" of telephones, and the University's desire to keep pace with a rapidly changing telephone system, University officials said.

At Barnard, students received a memo from the Office of Residential Life during the summer notifying them that residents of 49 Claremont and Brooks, Hewitt, and Reid dormitories would no longer have telephones in their rooms.

Instead, students were told they would have to supply their own telephones while the college would install modular jacks and connect telephone lines to each room. Plimpton and the 116th Street dor-

mitories, equipped with suite and not room telephones, were unaffected by the changes.

In the past, Barnard supplied telephones with a campus line for single rooms in BHR, 49 Claremont and for the suites in the 116th Street dormitories and Plimpton.

Residents of 49 Claremont who were contacted for comment were not bothered by the changes. Junior Patty Shatz said "It hasn't affected me in any way." Kathy Malakorn, a freshman, said that providing her own phone had posed no problems and was probably better than having to wait in line to use a suite phone. Sophomore Allison Goodwin said "it's inconvenient," but added room telephones were not "necessarily something the college should provide."

At Columbia, phones were removed

from all Columbia rooms, with the exception of East Campus and Hogan dormitories.

After learning that Columbia University would change its telephone system, the decision to remove room telephones was made last spring by Dean of Residential Life Georgie Gatch, Vice President and Dean for Student Affairs Barbara Schmitter, and former Vice-President for Finance and Administration Maurice Arth. Student members of Barnard's Committee for Housing and Residential Life were con-

*Continued on page 9*



INSIDEINSIDEINSIDEINSID

### NEWS

**Bursar Sentenced  
Computer Center Opens  
Orientation Wrap-Up  
Freshmen Impressions  
Summer, Summer**

### FEATURES

**Bach Turns 300  
Sophomore Smarts**

### REVIEWS

**Windy City  
Bona  
ELVIS!  
Beckett's Endgame**

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# OPINION

## Notes From SGA

Hi! Welcome back. This year promises to be eventful and exciting—we hope that you will become involved and help us make it a success. Throughout the summer, we have planned and worked to make the SGA more efficient. We expect to introduce a number of changes—the computerizing our office that will help us serve you better.

The following are some of our priorities for the year. Although the list is by no means comprehensive, we feel that it will give you a general idea of the direction in which we are heading.

**\*Effective communications with the student body**—this column will appear weekly in *Bulletin* and is part of our effort to accomplish this goal. Generating interest in student government and conveying to you our availability as a source of information and support is very important to us. We plan to do everything possible to reach out to you. To serve you adequately, we must be aware of your opinions and concerns. The only source of information we have on this subject is you, so please make your concerns known to us. You can do this in a number of ways: come by our office (rm 116 McIntosh), call us (x2126) or send us a note (for your convenience there are blue boxes marked SGA throughout campus). Soon we will be hosting receptions for you in the dorms and McIntosh—be sure to take a few minutes to chat with us.

**\*Increased political awareness and debate on campus**—often we become so immersed in our work that we fail to keep abreast of what's happening in our world. We feel that we all have the responsibility to participate in making the choices that

will ultimately determine what kind of world we will live in. By sponsoring activities such as voter registration and blood drives, volunteer programs such as the Community Volunteer Service Center, non-partisan political groups such as Students Against Militarism, and lectures (among other things) we hope to promote awareness, discussion, and most importantly, *involvement*.

**\*More informal interaction between students and faculty**—the benefits of interacting with our professors outside the classroom are so obvious that little elaboration is required. We hope to sponsor regularly scheduled, well-publicized gatherings where students and faculty members will meet and discuss issues of concern to all of us.

As stated previously, we hope that the items discussed above will give you an idea of what the SGA executive board thinks is important. Please let us know what *you* think is important.

Finally, a few reminders: The Barnard Fall Blood Drive will take place Oct 9 & 10 from noon to 4:45 in McIntosh Center. If you are interested in donating blood or helping recruit donors, please contact Allison Breitbart (x2126) or Susan Quinby (x4364). This year our goal is to double the amount of blood collected in the past; that is, we hope to collect 200 pints of blood each day. So please *donate!* Voter registration forms are available in our office. Register before October 6 and vote! Freshmen elections for freshman class officers will take place on Oct 1 & 2. To run, you must sign up in our office before Friday, Sept 21.



**SAME OLD STORY...I STARTED OUT TAPING SESAME ST. AND MR. ROGERS, THEN I MOVED UP TO AMERICAN BANDSTAND AND WHEN THE COPS FINALLY BUSTED ME I WAS HOLDING 4 HOURS OF MAGNUM P.I. AND THE MONDAY NIGHT MOVIE...**

## EXCLUSIVE:

Gary Trudeau's "Doonesbury" comes to the *Bulletin*, beginning in October.

Only *Bulletin* and the *New York Daily News* will be running this comic strip.

Look for It!!

## Bear Essentials\*

**SENIORS:** Come to one of our Senior meetings to be held on **TUES., SEPT. 25, and WED., SEPT. 26, 12-1 PM, 304 Barnard Hall.** Deans, other staff members, class officers highlight requirements, special senior activities, and readiness for work or study after graduation. **N.B.:** If you did not receive a Senior Guide in your registration packet, please pick up your copy in the Office of the Dean of Studies, 105 Milbank.

**STUDY AT OXFORD:** Students considering study abroad at Oxford University are asked to come to 105 Milbank immediately to arrange to meet with Dr. Nancy Waugh, visiting adviser from Somerville College, Oxford, on **THURS., NOV. 27, 4-5 PM.** ALL interested students, whether or not available on that date, should leave name and number with Dean Brownman or Dean Campbell (x2024/x5043) by **NOV. 21.**

**FOREIGN STUDENTS:** You are invited to an "At Home" in Subberger Parlor,

**SUN, SEPT. 23, Barnard Hall, 3rd floor, 3-5 PM.** Quadra Priddyman, Foreign Student Adviser, is hosting this event and will be on hand to greet international students who have attended or are attending Barnard, and those who would like to meet them.

**PRE-LAW STUDENTS:** Harvard Law School is seeking a recruitment liaison on **MON, SEPT. 24, 2-3 PM, Subberger Parlor.** The first Law School Panel will be held **TUES., OCT. 2, 7 PM, 115A-30.** **LAW SCHOOL FORUM:** Open to all interested, **FRI, SEPT. 21, 10 AM-4 PM, and SAT, SEPT. 22, 10 AM-3 PM, Col. World Trade Center, 115th Street, 115th St. Ave.**

**PRE-MEDICAL STUDENTS:** can pick up NEW Pre-Med Handbook in 105 Milbank. Applicants should plan to attend an *in vivo* workshop **OCT. 12, 2-4 PM, Deans' Office, OCT. 26, 2-4 PM, 105 Milbank Room.**

Barnard



Bulletin

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by Barby Kegen

Linda McCann, the former Barnard bursar who was arrested last January for embezzling College funds, has been sentenced to four months of weekends in prison to be followed by five years of probation. In addition, McCann, currently employed as a paramedic, has been ordered to pay, as restitution to Barnard, ten percent of her salary along with the proceeds from the sale of her father's New Jersey home.

The Manhattan District Attorney's Office had asked that McCann, who pleaded guilty to second degree larceny, be sentenced to a minimum of one to three years in state prison for a crime that is actually punishable by up to seven years in prison, according to Barbara Ditata, Assistant District Attorney.

The official investigation, conducted by the Manhattan District Attorney's office, revealed that McCann stole \$360,000 from the College beginning from about July 1979 to October 1983.

A College employee for twelve years, McCann issued checks to herself drawn on the Barnard College account at Chemical Bank and then covered the theft by making false entries into the ledger along with creating false student refunds.

Louis P. Aidala, the Manhattan attorney who represented McCann, said the judge came out with a "fairly balanced" decision.

"The judge took a lot of time and weighed all the factors in having to perform a very difficult function," Aidala said. One of the factors to which Aidala referred was that McCann is a recovering "gambleraholic." For the past several months she has attended

## Ex-Bursar Will Serve Four Months of Weekends in Jail

both Gambler's Anonymous and a special psychiatric clinic

In addition, Aidala explained that McCann assisted Barnard in "unscrambling things" during last spring's registration period because of her "strong feeling toward Barnard."

Barnard Controller David Klein termed the entire episode "regrettable" but refused to comment on McCann's sentence. New procedures have been put in place for check cashing and the controls over student refunds have been tightened, Klein said.

## Academic Computer Center Opens in BC Library

by Jennifer Renzil

If you still count yourself among the computer illiterate, chances are you won't for much longer.

The Academic Computer Center opened Monday with a staff of experts ready to initiate "as many students as possible" in the use of personal computers.

The Center is the College's response to what Dean Olton described as the "micro-processing rage" and is also essential to Barnard's revised curriculum, which requires a course in quantitative reasoning for all freshmen. The computers are "the

easiest thing to use for applied mathematical work," Olton said.

"Why should you use a slide rule when you can use a calculator—and why should you have to use a calculator when you could use a computer," continued Olton.

Last Friday, workmen were unpacking the new IBM-PC's while Robert Kahn tested them for damage. He is a former Columbia graduate student in Psychology and will offer "help and support" to students from his office in the center.

The computer room is bright and futuristic, with the computers lined up on

gray formica counters. Olton, who heads the project along with Psychology Professor Rae Silver, said many universities have similar computer set-ups, but in comparison, "ours is quite beautiful."

Until now, students have used a technological dinosaur called the Dec-system 20. It is inconvenient, Olton said, because it has twenty terminals connected to a central computer that can only handle one program at a time, forcing users to wait their turn. But the new compact computers are self-sufficient. Though unable to perform massive compilations of data, they

will be better suited to student needs.

The Personal Computers were donated by IBM, and construction of the facility was funded by a grant from the Pew Foundation. Next summer, more computers will be purchased from IBM, and "satellite centers" will be set up in various academic departments.

As demand for the computers grows, the administration may have to charge students for computer use, and restrict use. Olton described the IBM-PC's as a convenience that will give students "a lot more time to enjoy life."

## Two Honorary Degrees Conferred on Futter

by Suzanne Miller

Barnard President Ellen V. Futter was one of twelve recipients awarded a Columbia University Honorary Degree last May, during Commencement ceremonies. Futter also was awarded an Honorary Degree by Amherst College.

Columbia's Honorary Degree is awarded annually by the Executive Committee and the University Senate. The Committee is comprised of inter-departmental officers, faculty and students who base their final decision on the candidate's outstanding qualities.

To qualify, the candidate may not be an active, full-time member of the staff.

Nominations are solicited from each department of the University community, and final decisions are based upon the nominee's superior work and achievements either in the public or professional sector, and in important publications the candidate has written.

Columbia also annually selects an alumna/us under the age of 45, for the University Award of Excellence. This, too, is based on outstanding achievements in scholarship, public service and/or professional life. The selection process takes a year, and both committees are now accepting nominations for potential recipients.

## Housing

Continued from page 1

of the large corner rooms in Reid emerged as the most viable option, Gatch said. Once the decision to convert double rooms to triple rooms was made, freshmen already assigned to corner doubles were informed there would be a third roommate living with them. Twenty doubles are currently serving as triples with a commuter room serving as a double for two freshmen. Barnard supplied beds and dressers but made no provisions for additional housing.

"We recognize the inconvenience," Gatch said. "We are in the process of releasing some of those triples." By the end of the week, Gatch hopes eight to ten

sports skills. In addition, Smith's intramural program stems not from club and team sign-ups like Barnard but from their house system whereby students from one house compete with students from another. Newhof explained that since the house is the social unit, team sign-ups proved unsuccessful.

Dora Ierides, who is completing her doctorate in physical education administration, has been hired to direct the Intramural and Recreation Program at Barnard. Ierides comes from Springfield Col.

Continued on page 12

triples will be released.

Gatch explained that several processes are at work in solving the problem. This week upperclassmen living in doubles will be asked voluntarily to move into singles. Freshmen will then be moved out of the triples and into the vacant doubles. Gatch stressed that this would not be taking rooms away from senior commuters in the provisional lottery.

Vacancies due to a student not registering, or choosing to live off-campus will go to seniors on the waiting list.

When asked if Barnard would continue its policy of offering housing to any freshman who requests it, Gatch replied that Barnard would have to reevaluate the policy and its procedures. She said the increase in demand has made offering housing difficult. "There is always a risk element because people's interests and needs change" Gatch said.

There have been housing difficulties in the past but this is the first time doubles have been converted into triples, Gatch said.

"We are working on it as quickly as possible . . . it's a long process."

"We are always looking for situations to increase our housing stock," Gatch said regarding Barnard's housing plans.

## Phys Ed

Continued from page 1

was a feeling that we had run a successful four semester requirement. Students seemed to enjoy it with relatively few complaints. But if it is the will of the faculty that the requirement be reduced then we will put our all behind implementing it."

During the summer, McKenna met with Ivy League physical education chairmen and found that overall when schools reduced or eliminated the requirement, physical education enrollment decreased for a period of one to two years and then increased steadily. She noted that when

the arrangement was made, "some upperclassmen shouted with glee while others were excited about their classes."

Smith College reduced its requirement in the early 1970's but then proceeded to completely eliminate it. Caryl Newhof, Associate Professor of Exercise and Sports Studies at Smith explained that since the college had no other departmental requirements, it seemed inconsistent to continue with the gym requirement. Smith gives its students the opportunity to participate in either a credit or non-credit physical education program. With the latter, students are involved in more theoretical work for the semester while the former is a six week course designed to develop actual

# "New York Experience" Is Alive Inside CU

by Eve-Laure Moros

New York. Two short words that conjure up a myriad of images for an infinite number of people. Chic clothing boutiques, towering skyscrapers, despondent alcoholics and drug addicts—these are just a sample of what comes to mind upon mention of what many consider to be the most exciting place in the world. One of the largest cities in the world, it is almost a world in itself, or indeed a microcosm of the world beyond its boundaries. A city in which all extremes—and everything in between—exist in a swirling, ever-changing atmosphere bursting with energy. New York is not for everybody, but it is a place where over eight million people have made their home and are joined by Columbia University's newly arrived freshman class of approximately 1500 students.

For me, a native of a small suburb of Boston, life in New York seems to be an adventure unparalleled by any other col-

lege experience.

As a student, one cannot ignore the role of the city in choosing to attend Columbia University. For the many New Yorkers among the freshman class, Columbia provides the chance to obtain an excellent education while remaining close to home. At the other end of the spectrum are the foreign students who have travelled from over thirty countries to attend the University. For many, New York City, and thus Columbia University, represent the very essence of America, distilled into a vibrant package busting with people, bright lights and the waft of all kinds of ethnic cuisines. There are also the dreamers among peers, those who envision coming to the city and being "discovered" on the way to calculus class, or for the slightly less ambitious, merely bumping into a celebrity or two, as I did on my second day in New York. But for most, Columbia University's location provided

the optimum availability of cultural, social, and intellectual resources of which a student here may take advantage.

The applications and selection process long-since past, the class of 1988 now finds itself—finally—at Columbia University in the city of cities. So far, however, the freshmen have spent the majority of their time getting to know the campus, let alone the city outside its impressive gates. With orientation events scheduled one on top of the other, most freshmen spent the first week in a breathless attempt to take advantage of all that was offered to them on campus.

What I will probably remember most about orientation is confusion and exhaustion, as I was shuffled from dorm games to academic lectures to shows and countless other events designed to familiarize me and my fellow freshmen with our new lives here at CU.

Though the busy pace of orientation

has died down, the start of classes has replaced the human sit-downs and picnics on the lawn as a means to occupy the new students' time. During whatever free time remains, after academics and extra-curriculars, there are always the weekend fraternity parties and trips to the infamous West End, among other social events which I quickly discovered are a rite of passage for the new freshmen. Some of the more adventurous—and energetic—freshmen have ventured into the city, whether to shop in Greenwich Village or dance in the steamy, over-populated clubs. Generally, though, it has not been difficult for new Columbians to forget the metropolis surrounding them.

Despite the lack of exploration into the city, the students of CU are in effect experiencing the city in a unique way through the school itself. For just as New York is a microcosm of the world sur-

*Continued on page 9*

## Orientation Changes Bring Mixed Reviews

by Elizabeth Yeh

Last February, Columbia College officials suggested that Barnard College, the School of Engineering and Applied Sciences, and Columbia College be allowed two of the four orientation days by themselves to promote spirit and class unity. This proposal left Barnard's Vice President for Student Affairs, Barbara Schmitter, troubled because she felt that the plan was divisive.

This fall, however, student activities coordinators from both Barnard and Columbia felt differently about the changes made in the 1984 Orientation. Stuart Brown, Associate Director of Barnard Student Activities, said, "Although it was crazy and hectic for me because it's my first time organizing something like this, I

think that the freshmen had a really good time.

Brown added that he thought the activities were creative and cited the "Horror Party" and the "Subway Party" as examples.

Barnard freshmen were not isolated from the rest of the University, Brown said, pointing out that there were events shared by Barnard, Columbia, and the School of Engineering.

The number of activities held together was the same as last year's, but there were more events held separately even though Orientation this year was one day longer.

Being isolated was a complaint often heard during Orientation, not only from Barnard's freshmen but also from Colum-



Barnard students catch up with old friends and meet new ones at Convocation

bia's incoming class. Some said they felt the activities were geared toward unity within each separate college, but not toward cohesiveness.

One Columbia freshman said he felt the separate activities encouraged competition among the incoming classes instead of providing a congenial atmosphere.

## Summer Adventures Include Exotic Travel & Work



Summer and all its freedom may be fun, but admit it—so is beginning a new school year as these three Barnard freshmen discovered.

by Roxana Fernandez

Each year, as semesters and final exams come to an end, college students everywhere look forward to the comforts and relaxation of summer vacations. Years ago this meant beach parties and month-long stays at summer resorts. Nowadays, the typical college student probably spends his or her summer productively by working, travelling, and studying.

Speaking to students, administrators, and staff members of Barnard College, the things to do this past summer were travel and work. In general, students travelled from the Caribbean to Mexico, to Belgium, and to Israel.

Not everyone travelled, of course; some spent their summers working or doing nothing much, as one junior said, "I went upstate with my mother and her senile mother," she gloomily replied. Here are some more summer adventures:

My family and I took a cruise to Mex-

ico where we visited the Mayan jungles and were eaten alive by mosquitoes. Mariza Deguzman, 88, said:

A prospective actress, Darian Taylor, 88, said she was "abducted" by Nikos Psacharopoulos, "forcibly brought to Williamstown and compelled to build sets and then tear them apart again. I also learned how to do a damn good mirror."

Among the travelers was Eve Feideld, 88, who went to Israel for six weeks and on the way I stopped for a week in Belgium. The beaches were beautiful and the weather was great. The biblical and religious structures brought me in closer contact with my faith.

Another sophomore also visited Israel, but with a different perspective. "I was in Israel on a program working in under-developed towns. We ran programs for kids in day camps, and taught night school for adults."

*Continued on page 12*

# REVIEWS

## Windy City is Funny But Flimsy

by Hilbi Pendleton

Considering the preponderance of high-tech spectacle that glutted the movie market this summer, at first glance *Windy City* promises to bring forth a welcome change for fall. Extravagant effects and teenage erotica are abandoned in favor of northside Chicago living and real world tribulation. With its humble pretences, *Windy City* attempts to recreate the human predicament with sensitivity, compassion and an equal dose of humor. But these basic elements become so exaggerated that ultimately they work at cross purposes and destroy any cogent message the film may have had.

*Windy City* concerns itself with a group of young Chicago men in the process of relinquishing their childhood dreams and coming to terms with their ever-evolving, ever-more-depressing adult lives. Danny (John Shea), one of these forlorn Peter Pan characters, courts and falls in love with Emily (Kate Capshaw). Together they provide the necessary romantic intrigue, but their cliché discourse is so banal that the attempted sentimentality becomes comy.

The plot tearfully progresses as we learn that Danny's closest friend, Sol, is fatally ill with some unspecified disease. Rather than drown himself in self-pity, Sol attacks the world and his friends with comic verve, spurring them on in the pursuit of their boyhood dreams. However despite all his panache and wit, he is nothing more than comical punctuation. He's simply a dying man with a sense of humor. In fact, all Danny's friends are one dimensional comic figures, popping on and off the screen, proffering momentary relief from Danny's and Emily's maudlin

blathering.

At one point Sol engineers a scheme to gather the whole aging gang together for a night of teenage decadence. They crash a sophomoric beer bash, become embarrassingly drunk and stumble here and yon through the streets of Chicago. At dawn they find themselves in the park as the ship of their childhood fantasies (they all aspired to the pirates' life of adventure on the high seas) sails dreamily by. This sun drenched vision combined with the surging cadence of violins blasting forth from the screen, makes it hard to know whether to laugh or cry. Incongruous tragicomedy like this is the film's only thread of consistency.

Throughout *Windy City* two interpretations of life conflict with each other. One is highly farcical; the other is sincere. Caricature-like portraits of individuals are continually contrasted with mundane portrayals of human interaction. The first intends to capitalize on absurdity, the second on sentimentality, but the arbitrary combining of these two perspectives causes nothing but confusion. At what point does the sentimental deteriorate into the absurd? Where and how is this distinction made?

The opposing points of view may have resulted from changes writer/director Arman Bernstein was forced to make during the filming of *Windy City*. In a recent interview he explained the original running time was cut in half and the ending was entirely re-written to suit the more commercial tastes of Warner Brothers. Had Warner Brothers not tampered with Bernstein's original vision, *Windy City* may have developed into what was expected to be a convincing portrayal of life and its multi-layers of pain and pleasure.



Photo courtesy of Warner Bros.



## Fillipino Director Explores Poverty of His Hometown

by Paige Sinkler

Lino Brocka, a well-known Filipino director, uses his films to unearth the reality of his country's poverty and lack of freedom. *Bona* is one of these films. The story is of one Filipino teenager's infatuation with a movie extra who has little chance of becoming a star. The political intentions within this storyline are difficult to understand without knowledge of Brocka's aspirations. The political undertones are of a subtlety imposed by the strict censorship of the Philippines' reigning Marcos Government.

Brocka's career as a filmmaker is parallel to his political opposition to the Marcos Government. In his better-known films (*Insiang*, 1976; *Jaguar*, 1979; *Manila In The Claws of Neon*, 1975) he exposes the slum life and social corruption of Manila's population in an attempt to promote a cultural awareness among

his movie audiences. He immerses life in order to encourage a drive for the improvement of this life. In order to further this national awareness by domestic films, Brocka has also lobbied to stop the import of foreign (esp. American) films which may instill in the Filipinos a distaste for their own culture.

*Bona's* plot is relatively slow-moving and predictable. The heroine, Bona, cuts school to watch Gardo, a movie extra, wait around for a chance to work. Fawning over him in her modest way, she brings food and drink to the set and gets right to the point by asking him where he will be at every moment. Gardo barely acknowledges her presence, but coolly grabs at her presents.

One evening Bona helps him recover from a beating and thus ends up keeping an

Continued on page 8

# Happy Fiftieth Birthday Elvis!

## Vive le Roi! Vive le Roi!

by Rebecca Johnson

Native Memphian that I am I have spent the sum of my childhood under the formidable shadow of Elvis Presley's presence. While there's not much Memphis can claim credit for (Martin Luther King Jr. was assassinated there, but most people prefer that the world would just as soon forget that) it is still Elvis' city. As January 8 (Elvis' 50th Birthday) approaches, a hungry horde of entrepreneurs plan to execute a carefully planned campaign to capitalize on the memory of a man already 7 years in the grave. To understand the unprecedented popularity of Elvis is to understand Elvis himself.

Born in Tupelo, Mississippi Elvis lived there with his family until 1948 when his father was asked to leave town because of his illegal moonshine dealings. In Memphis, Elvis made a living driving a truck until he walked into Sam Phillip's Sun recording industry on what he later called "a whim." Phillips saw in Elvis the new look he had been searching for and Elvis' whim turned into a billion dollar industry.

Yet Elvis' history is a troubled one. Whatever made Elvis great in magnitude was not sheer talent. Many black performers at the time resented his fabulous success. After all, they thought he was just a white boy playing black music. Yet Elvis the white boy was granted access to an audience that performing veterans Little Richard and Chuck Berry could never have hoped to reach.

When asked what he thought Elvis would be remembered for Chuck Berry replied, "Oh, boop, boop, boop, shake your leg, fabulous teen music; the Fifties, his movies." "Boop, boop, boop," whatever it means does seem to sum up Elvis' appeal. It was hard to understand but it was energetic and contagious. James Brown said that Elvis "taught America to get down" and Greil Marcus replied to Elvis' charm by saying, "He took the guilt out of the blues."

Whatever happened, the man's style created a following unmatched by any single performer in history. Every teenager in America saved money to buy his albums. Girls screamed and swooned when he walked on stage, boys slicked their hair, back and practiced lopsided smirks while parents asked themselves what the world was coming to. Elvis was a confirmed sensation.

By 1954 Ed Sullivan, who had once sworn never to permit him on his show, was introducing him with the words, "I don't know what he does but it drives

people crazy." It was on that show that Elvis was subjected to the prudish mentality of the parents of the millions who adored him; he was filmed from the waist up. The swiveling torso that had earned him the title "Elvis the Pelvis" was deemed immoral by the guardians of America's eyes.

There was obviously something sexual in Elvis' appeal yet Elvis' image, cool as it was, always retained something of the naive and ingenuous farmboy about it. He never became "Hollywoodized" and throughout his stardom he continued to answer his elders with a "Yes, sir," or "No, Ma'am." Despite his millions of dollars, it was Memphis he chose to make his home and despite the glamorous starlets he co-starred with, it was Priscilla Presley he chose to marry. Elvis first met Priscilla when she was 14 and vowed then to marry her. He placed her in a Catholic girls school and married her as soon as she came of age.

With the advent of the sixties, however, Elvis fans had new faces and a new era to celebrate. A singing sensation from England called The Beatles replaced Elvis on the charts and Elvis started a downward spiral that he could never quite combat and which left him, at 45, dead on the bathroom floor, his body full of what reads like an inventory list for a pharmacy.

To understand what caused Elvis' decline in popularity would take an understanding of what happened to America. But the disappointments in Elvis' life were beginning to take their toll on the man. He was never happy with the string of consistently B-movies he found himself cast in and the final blow came when his wife, Priscilla, ran off with her karate instructor.

After that, the lurid stories of drugs and debauchery appeared. He became increasingly paranoid after a thwarted attempt on his life and insisted on wearing a bulletproof vest on stage, which did nothing to minimize his already corpulent silhouette. The brash young Elvis of the fifties gave way to a Las Vegas style Elvis attired in flashy sequined outfits, complete with stories of pants ripping on stage when he bent down to kiss a fan.

Yet Elvis' death sent shock waves through the world. I remember a stunned Memphis one hot afternoon in 1977. Rumors ran rampant as people sat next to the radio waiting for the official word. The first report on his death claimed that Elvis had died of a heart attack and had been found by his 19-year-old fiance, "Miss Traffic Safety of Memphis," Ginger Alden. With Ginger, busy traffic became snarled for miles around Graceland. Later,

the stories of drug abuse began to leak out and the prevalent theory was that Elvis had died from a lethal mixture of drugs and alcohol.

Suddenly Elvis was the news and historical hysteria accompanied "the King's death." The local news was full of sweet old ladies claiming to be Elvis' third grade teacher and recipients of his bizarre generosity (he was known to give cadillacs away to complete strangers) expounded endlessly on the magnanimity of the "King."

The hype surrounding Elvis has only escalated since his death. *Life* magazine reported in a recent article that the Presley estate has grossed ten times more since Elvis' death than the total earnings of Elvis' 42 years. RCA, owner of Elvis' label, reported that their total Elvis earnings equal eight hundred million dollars. Licensed Presley collectors (not including those on the black market) will rake in 50 million dollars within the next three years. The items within their line include miniature pink cadillacs for \$15. Royal Doulton mugs for \$95 and a further assortment of outlandish Elvis paraphernalia.

Graceland, the Presley mansion, is situated in a part of town officially called White Haven, but referred to by Memphians as White Trash Haven. White Haven consists of endless streets of fast food restaurants, Baptist churches and Elvis souvenir shops, each equally indistinguishable from the next. A visit to Graceland will cost an adult \$6.50, \$4.50 for a child. A tour of the Lisa Marie, Elvis' private plane, named after his only daughter, will run you an extra \$3.50! The popularity of Graceland has done anything but decline since Elvis' death: the tours alone are expected to gross 5 million dollars this year, according to the same *Life* article.

MTV even has plans to capitalize on this craze. They are planning to compile a video of Elvis singing his classic "Blue Suede Shoes" through old television shots. Joseph Rascoff, Elvis' estate manager since 1982 told Liz Owen of *Life*, "A whole industry was built around a mouse named Mickey. The next could be Elvis Presley."

Mr. Rascoff's metaphor of Elvis as an animated character is a telling one. Not only does it reveal the unscrupulousness of a group of businessmen bartering with a dead man's popularity but it also reveals how Elvis was viewed by those around him. Where does the man end and the myth begin? It's clear that this good old boy from Mississippi will remain permanently ensconced within America's iconography of cultural demi-gods.

## Ooh Baby, Ooh Baby, Ooh!

*Editor's Note: Elvis Mania, Three Decades of Gold, on Off-Broadway production currently capitalizing on Elvis' eminent 50th birthday celebrates the music and legend of Elvis Presley. The following is one student's impressionistic account of the audience/performer phenomenon.*

by Megan Schwarz

"Ladies and Gentleman, it's Johnny Seaton. Johnny Seaton Ladies and Gentleman, Johnny Seaton."

"But he sounds just like Elvis!"  
"OOOOOOOoh Elvis!"  
"Bring it here baby - Give it to me!"  
He's not quite himself - Johnny Seaton - he's not quite Elvis - but "ohhhhh baby, bring it here."

He's the personification of three distinct Elvis eras—50's, 60's, 70's.

"Why's he wearing that belt? They didn't wear belts like that in the 50's."

"He's wearing a brown shirt with black pleather pants—Elvis would never wear PLEATHER!"

Stuart and David are 16. They've come to see "The King." David's got long black curly hair. He's got style but he lacks finesse. His pants may be polyester. Stuart's kind of new wave looking, but the "look" is heavily influenced by the "look" of the King. They're disappointed: Seaton's lacking the right accessories. "And man, you should of seen him, when he did the seventies, he wore those beads man, you know those macramay beads instead of glitter."

Oh, now here's a woman. She's at least forty-five and she is massive. She's got the most amazing perm you've ever seen. Her hair is long, her hair is so black it's almost blue and her hair is really frizzy. Along with the stage, she's bathed in lime green, yellow, pink, and turquoise blue lights. Colors of the seventies.

What's she got under her shirt? Watermelons? Looks like she's got a pair of watermelons under that shirt. What's she got on under her shirt under those watermelons? She got a beachball under those watermelons? And the shirt. It's ribbed. Polyester. Turquoise blue. And look at those skinny legs. She's wearing white pants and white cowboy boots to match. She's got blood red nails and lips, bruised blue eyes and feverish blotches of blush on her cheeks.

And she is screaming. "Bring it here baby. Oh baby, bring it here." He's singing. "You'll never be lonely tonight" and he's wiped the sweat—he's really sweating—from his face with a towel and she wants that paper towel more than anything

else she's ever wanted in her life. She is begging for that sweaty piece of paper towel. "Oh baby, let me have it baby, bring it here!" And he's coming over, he's got a belt on with a bunch of beaded fringe that hangs right down between his legs. It's obscene, and this woman is standing now, waiting to receive the King. As he drapes the sweaty paper towel over that wild, black, long frizzy hair, she is trembling. She puts her massive arms around him and he's right there, the make an inch from her face, an inch from his face, and he's singing "you'll never be lonely" and she plants a big wet kiss, right on his fleshy lips. And the crowd goes wild. And he's back on the stage and he's wiping his face again. This time he's heading toward Stuart's mother (of Stuart and David). "You know," she says "Elvis was the man of my time, and my son Sam, he knows his songs better than I do. Isn't that amazing? He sure does sound like Elvis."

Now he's introducing the band "Mitch Collins on the keyboard." Mitch Collins is mean. What a scowl. He's got bountiful diamond rings. Man, looks like he's got a hundred fingers, and they're flying up and down that keyboard so fast you can hardly even see them. "Jeffery Miller on guitar." He's fat, he's soft, he's ugly, and he can play. "Pedro J. Sera Leyva on lead guitar." Pedro is silent, he's still, he's into the band, he's shy, he's cute. He's really good. "James M. Cavanaugh III, bass guitar." What was that name? "Tom Teasley on the drums." He's, well, he's got a beard, and he's got a slightly receding hair line. But, O.K. he can do it. The man can drum. But that guy on the keyboard, he's the man that makes you dance.

What's she saying? The lady with the hair? She's talking to the strung out, skinny, 50-year old with the crewcut in tight black jeans. She's saying "I came all the way from Memphis to hear this baby sing. He sure does sound like Elvis." She clutches that sweating paper towel to her breast.

He's singing his last song. "Temperature's rising" and when he leaves they stand. "Yeah, baby, oh baby, alright."

"He sure does sound like Elvis." He cruises down the center aisle, and he's gone. But that lady with the perm, and the paper towel round her neck, she turns to her friend with the blond boufant, about a decade younger, and says, "You go on without me honey, I'm waiting right here. 'Cause honey, I'm not going to be lonely tonight."



Photo courtesy of Rolling Stone

Oh boop, boop, boop; shake your leg; fabulous teen music; the Fifties, his movies!

Chuck Berry on Elvis



# Endgame:

## The Quintessential Beckett Play

by Kate Hunter

Samuel Beckett's *Endgame* is a particularly interesting play to see in production for a number of reasons, not the least of which is the fact that the play itself is so concerned with the act of being a play. This fact makes the act of seeing it performed more appropriate than the act of simply reading it. Its setting is the stage in the form of a room with two windows and little else. There is no clear location of time or space. There is no plot. These four characters are so oddly incapacitated that none of them can leave with the exception of *Clov* who leaves and returns frequently since he cannot sit down.

*Endgame* is therefore not a play that takes place in some real area with real action and a real storyline. It is rather a play that takes place in a play. The fact that such an odd work can be so perturbing, interesting, and extremely funny can be attributed to Beckett whose habit of paring the resources of his characters to a bare minimum and then appearing to wait and see what they will do leads to some formidable results. The fact that such an odd situation can be made comprehensible and realistic can be attributed to the success of the Cherry Lane Theater's production of it.

Actually there is one flaw in this essentially realistic portrayal. With a play-like *Endgame* already so deliberately a play in its stylized, limited format, it is essential to make the actual production as realistic as possible since any added self-consciousness would make the whole thing overbearing and unconvincing. There is a mime-like quality to this production, particularly in *Clov's* (Peter Evan's) movements and laughing bouts

and *Nagg* and *Nell's* (James Green and Alice Drummond) smiling faces, that veers too far in this direction. Fortunately, however, the actors are so good with their lines that this aspect is largely overridden. Evans' portrayal of *Clov* as frustrated to the breaking point, while maintaining a subservient if ominous soft-spokenness works well, particularly at the end, when he begins to refuse to 'play', (causing the play to begin to disintegrate.) We are then left to decide for ourselves whether the subservience or the frustration wins out, causing him to leave or stay (we don't know). And Director Alvin Epstein's Hamm is a convincing balance of tyrannical dependence, and a resigned acceptance of absurdity.

So one problem in producing *Endgame* consists of making an absurd, unrealistic set-up believable and realistic—a transformation which this production pulls off quite well for the most part. Then there is the added benefit when seeing the work in production of being audience to a play in which the presence of an observer (oneself) is what justifies the existence of the play and its characters in the first place. This is obviously true of any play, but Beckett has incorporated this idea into *Endgame* to the extent that the "meaning" of the play doesn't lie in some message of the play itself, but in the fact that it is being watched. A complicated notion. We realize this, however, when Hamm says "Imagine if a rational being came back to Earth, wouldn't he be able to get ideas into his head if he observed us long enough. Ah good, now I see what it is, now I understand what they're at. To think perhaps it won't all have been for nothing!" It isn't all for nothing, not because one would be correct in trying to



Photo by Martha Sw. Jr.

deduce what they're at, but because the character's justification for being forced to live forever in this tiny room and see no one but each other is that they are being watched in a play.

Other notes on the production: the set and costumes by Arngdor Arikha, are ap-

propriately decayed and covered with plaster dust, making the props look like ancient articles from a theater attic. The lighting is unobtrusive (a point in its favour), and Epstein's direction has pulled the play together well.

## Bona

Continued from page 5

all night vigil by his bedside. Upon returning home, her father's wrath makes it impossible for her to stay, she moves in with Gardo as a type of unpaid volunteer handmaid.

With little variation, Bona's slavery to Gardo makes up almost the entire movie. We witness the female competition she encounters, Gardo's psychological and physical abuse, and her relentless work which feeds them both. In spite of her unrewarding drudgery, Bona keeps her eyes on the ground and obeys Gardo's every command until, in the end, he hands her the final straw and she explodes at him.

The plot itself is one of Brocka's reflections on the restricted lives of Filipinos. The submission of Filipino women to

men is made very clear, as well as the men's authority to use and abuse women in any way. Also expressed is the tremendous extent to which both Filipino men and women must work in order to subsidize their families.

Underneath the servile nature of Bona's character, one can also see glimpses of the strength inside of her. She obeys all she can but occasionally cannot resist striking back in relatively harmless ways. Pushing one of Gardo's sleazy women into a swamp, and driving a rude one out of the house with a broom are just her ways of protecting herself and her unreciprocating, but nevertheless, beloved man. She also takes it upon herself to teach neighborhood children and help the sick when necessary.

These altruistic actions make one realize that perhaps Bona is more than simply a puppet. Her displays of personal strength also prepare us for her triumphant, final

revenge.

Bona's idol is a typical playboy, carousing all night long, bringing home a string of different women throughout the film, and using Bona for every possible chore or convenience. Whenever Bona expresses one of her rare attempts to stick up for her rights, Gardo repeatedly pleads his lack of responsibility for her well-being because she, as he frequently reminds her, "just moved in on (him)!"

The lone moment of tenderness we see in Gardo is when he shows remorse for having gotten a very young girl into trouble. "Even as we ponder sympathy for him, he brings out more booze and looser women. Here ends any viewer's hope for his moral salvation."

In the technical aspect, photography and editing in *Bona* are spectacular and unique. The scenes jump quickly from one to another in a blend of color and sound,

leaving the impression of a moving collage. Rhythmic music emphasizes action in scenes of daily life. Simple shots such as children playing in congested streets and water running over Bona's hands as she fills a jug create a non-choreographed image of Manila's natural setting. Through photography, Brocka's portrayal of the poverty-stricken country jabs at us.

*Bona* is a well-constructed film which succeeds in both satisfying plot-seeking viewers while dramatizing the plight of modern Philippines. The characterization, acting, setting and photography bring together a compelling docu-drama on the expectations and compromises Filipinos experience every day. Perhaps the most exciting aspect of the film, keeping in mind Filipino censorship of all media, is in the realization that Brocka reaches his own ends by using the only means that his oppressors will allow.

## Bach

Continued from page 11

The first portion of the concert dealt with three sinfonias, extracted from various cantatas. Each of these three works were performed once by the two ensembles, so one heard the same piece twice. The Academy of Ancient Music started off each of the three "rounds" "armed" with original baroque instruments followed by a duplicate reading of the material by the Chamber Music Society with modern instruments tuned at modern pitch. The musical aspect was most apparent in the performance of the same works at the different pitches. In Bach's time a universal pitch did not exist. However, it is known that some form of prevailing pitch was significantly lower than today's A=440 Hz. Consequently, the pieces performed

on modern instruments were approximately one-half step higher than those performed on original instruments. In addition to the obvious difference in the tuning, the instruments themselves provided stylistic contrasts apart from the individual interpretations of the two ensembles. The baroque-string instruments are inherently muted as a result of the gut strings and smaller sounding boards. Woodwind instruments, especially the transverse flute, constructed of olive-wood, and the oboe, made completely from wood and resembling the recorder in that there are no metal hole coverings, were especially demonstrative of the less brilliant sonority of the instrumental quality. Another distinguishable aspect was the considerably small size of both chamber ensembles. The arrange-

ments employed one-to-a-part instrumentation for the purpose of defining each of the musical lines clearly.

Interpretation was the only characteristic by which the two ensembles could be subjectively compared. In general, the Chamber Music Society was the most extroverted of the two. More bold in respect to phrasing and tempo, they interpreted Bach's music with a great deal of dynamic and emotional intensity. Perhaps the lack of multiple instrumentation had to be compensated for, allowing the warmth and richness to be communicated through an almost excessive style of broader phrasing. One was almost too aware of melodic lines of the motives rather than of the polyphonic texture of contrapuntal music.

On the other hand, the Academy of Ancient Music employed a deliberately understated style which deemphasized phrasing altogether. There was a certain

dry elegance in approach, one could say a more intellectualized and studied interpretation. But those aspects, that were perhaps lacking in this ensemble, could be found in the Chamber Music Society and vice versa, so that the two groups complimented each other in interpretation as well instrumental style.

The effect of the whole presentation was one of a learning experience, rather than a purely aural appreciation of the music. For the general listener it was a chance to peer into the world of the scholar to continue learning and appreciating the music of Bach through the accessibility of the knowledge. Because of the renewed interest in our early composers, one can expect that their popularity will remain high. Watch for further similar events that will be presented throughout this fall and winter seasons; one can be guaranteed a rewarding as well as enlightening experience.

## Phones

Continued from page 1

sulted, Gatch said, but Committee Chairman Anne Metcalfe said committee members were told about the changes after they were made.

Although Barnard could have allowed its phone system to remain unchanged, Barnard officials decided to adopt changes similar to Columbia's to preserve consistency in the entire University telephone system, Gatch said.

"This year's changes . . . were made in conjunction with Columbia and trying to deal with changing phone systems and dealing with the availability of phones."

Columbia's Director of Residence Halls Harris Schwartz said the divestiture of AT&T precipitated the University's discussion and change in the phone system.

"Everybody got more cost-conscious," Schwartz said. "These costs are now being reflected back to the consumer, this happens to be a student in the dorm."

Eugene Locke, University director of telecommunications who served as liaison between the phone company and the University when changes were discussed, could not be reached for comment.

Both Barnard and Columbia officials said financial losses from stolen or damaged phones and from third-party calls charged to dormitory phones also was a consideration when changes in the system were discussed. Neither Gatch nor Schwartz could specify how much money was spent replacing and repairing telephones.

Gatch felt the changes in the telephone system did not place undue burden on students, but reflected "what's happening in the outside world. It's beginning to be responsible for things they'll have to be responsible for when they graduate."

In addition, Gatch said, the changes may be one way of keeping housing costs down. By asking students to supply their own telephones, the College will no longer be responsible for leasing phones, for replacing lost phones, or for repairing damaged phones.

"This is one miniscule way to keep some of our other charges down even though they look outrageous," Gatch said.

Students' ability to purchase a telephone was a "major concern. We want to make sure everyone has a phone connection to the world," Dean Barbara Schmitter said. However, individual problems in purchasing a telephone should be addressed individually, Gatch said.

One issue raised by the changes is security—the possibility that a student may be rendered vulnerable in an emergency if there is no phone in her room. In such a case, Gatch said students have recourse to pay telephones, to their resident director and their resident assistants.

However, Schmitter said security was a major concern. Consequently, the changes will be carefully monitored and reevaluated at the end of the academic year, she said.

Claremont Resident Assistant Sareh Parangi described the security issue resulting from the system change as "more than a slight problem." If a student has no phone in her room, the desk attendant cannot call to notify her of a guest in keeping with 49 Claremont policy. Residents have been asked to notify the desk when they expect a visitor, but Parangi said it is impossible to accurately predict all visits. As a result, guests have been turned away or allowed upstairs even if the desk attendant has no way of assuring that a resident is expecting someone, Parangi said.

## New York

Continued from page 4

rounding it, so then, is Columbia University a microcosm of the city surrounding it. This is evident not only in the fact that many Columbia students are from New York but also in that Columbia, like New York, contains diversity in all of its aspects not to be rivalled. This can be seen in the wide variety of courses, activities, even food choices offered by the University. But it is the people, the diversity among the students themselves that makes Columbia University so unique.

Never in my small town could I walk down the street and see combinations of pink-haired punks walking with the preppiest of preps. What passes as commonplace here is simply unheard of in my

conservative town.

The new additions to the three undergraduate colleges, Barnard, Columbia, and Engineering, come from almost every background imaginable. For many freshmen, never before has such a wide array of nationalities, social classes, and various talents been such an intricate part of everyday life.

On my dorm floor alone, there are students of various religions and nationalities, several aspiring singers and actresses, and a talented dancer. And whereas back at home, my name attracted a lot of attention, here it is tame in comparison to names like Sumana, Kavita, Danica, Talbot, Sangh-

eeta, and many others.

This new environment filled with new and exotic names and faces creates as much of a learning experience as the abounding academia. Columbia University, like New York, and like America, is in every sense a melting pot. "Give me your tired, your poor, your huddled masses yearning to breathe free," reads the inscription on the famed Statue of Liberty that is a New York landmark. Although the freshmen of the class of '88 are not yet tired, poor, and yearning to breathe, we may well be come exam time.

*Eve-Laure Moros is a Barnard freshman.*

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# FEATURES

## One Year Later: Sophomore Year At Barnard Old Enough To Know Better, Young Enough To Do It

by Beth Wightman

### MONDAY

So it begins. I return to Barnard a year later, no longer a freshman. I am a sophomore, an upperclassman.

I think

I arrived at 620 with a few less belongings than last year. Sophomores know what to bring and what to leave at home, right? But where were the upperclassmen with carts to help me bring in all my belongings? I realized then that sophomores bring less because they have to haul it all up to their rooms by themselves.

Slowly but surely my father and I transferred my carload of milkcrates and suitcases to my room. My room is an experience in itself. As a freshman, I was required to have a roommate. Audrey and I shared a large, comfortable double. We each had our own bookcase, our own roomy walk-in closet, and our own space. This year, I chose to have a roommate. Melinda and I share a room that is half-okay, maybe three-quarters—the size of last year's. We also share a bookcase, a small cabinet that serves as a closet and a bunkbed. In our case, there is no room to put both beds on the floor. Freshmen take note: you have first choice in the housing lottery. Enjoy it!

### TUESDAY

Today was hectic. I arose early, hoping to get all my little errands out of the way. After being alternately scalded and frozen in our suite's "new" shower, I headed for Altschul to register. How I had missed standing in line! After a summer in suburbia, where the longest line is in front of the door to my own bathroom, standing in the Bursar's line told me that I was home. I have come to the conclusion that the Bursar's line is Barnard's answer to a welcome-back party. I saw old friends, we talked, we laughed, we reminisced.

From the frying pan, I walked directly into the fire. I had decided to change banks, and some masochistic desire made me set up a new account during the first week of school. Being a sophomore, I of course had one small advantage. I was wise enough to bring a book.

Later that afternoon, I went to 616 to try and get my boxes out of storage. I went to the eighth floor lounge and searched. I found all my former suitemate's boxes, but none of my own. I was told to check the fourth floor lounge. There, I found two of my three boxes—on the bottom of the pile in the back corner of the room. I was lucky; mine had not been stepped on yet. I decided to wait until later in the week to try to find the third box.

### WEDNESDAY

As a sophomore, I have resolved to lose the ten-plus pounds that I gained as a freshman. As a means to this end, I have gone off the meal plan; my diet will *not* be the starch fest it was last year.

Today I went grocery shopping. I carefully chose the greenest, fullest heads of lettuce and broccoli and the freshest bunches of carrots. I bought yogurt and cottage cheese (1% milk fat). I searched the bottom of the freezer for the leanest cut of chicken. And I pulled all the muscles in my arms lugging all my groceries back to 620. By that time, I was too tired to cook. I have decided that it is much easier and less time-consuming to eat "crap."

### THURSDAY

This is it, the deadline for handing in incomplete work. I really did have a reason for taking two incompletes last semester; I really did have mono. Honest. But never ever ever ever again will I take an incomplete over the summer. The last week of summer, after I had quit work and should have been soaking up some rays, I was locked up in my room writing thirty pages worth of papers. Believe me, procrastination does not limit itself to the school year.

Somehow, it still does not seem as if the semester has actually begun. Maybe it's the fact that so far I have only had one class. Maybe it is because I did not have that extra week of orientation to get myself together. There is no one there to remind me to have my ID validated, to make sure I registered for PE. Last year, I had it together. This year, I am a mess.

And I still cannot find my third box.

### MONDAY

I have been here a week. I have still been to only two classes. I cannot get any cash because my Citicard has not come yet, and no one will accept my temporary checks. I still have not cooked a real meal because I have discovered my ineptitude in the kitchen. But I do Jane Fonda's workout faithfully, and I'm overcome with guilt if I succumb to midnight sugar attacks. My incompletes are behind me, let the new year begin.

But I still cannot find my third box.

Being a sophomore, what a concept. It's like being a middle child, living in the shadow of the oldest, lacking the special attention that the youngest receives. It is that "in-between" stage—a bit confusing, a bit lonely. But it will only last a year, and it is a step forward.



Ignoring Sophomore hassles

Photo by Marist Pajot



Photo by Marist Pajot

# FEATURES

## How To Get Off The Barnard Campus?

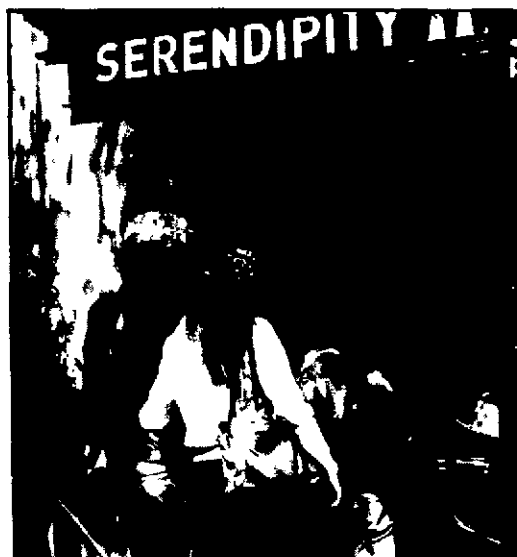
by Yi-Ling Woo

Although the shades are drawn, the sun still manages to shine its morning glare into the room. Helplessly, you awaken only to lift the shade and see the crystal clear blue sky. The weekend has finally arrived and classes are over for the week; and there you are propped up on the bed contemplating what to do for the next forty-eight hours.

Ever since you have arrived on the Barnard campus, people have been saying that you are situated in "America's largest and most diverse city." With this in mind, you decide to explore some of this diversity. Equipped with a handful of tokens, you decide to tour the "City."

At the 116th Street bus stop you wait patiently as every bus, except the one you are taking, stops to pick up passengers. Finally, the M4 arrives, and you are on your way. Down Fifth Ave. it takes you to such places as the Metropolitan Museum of Art, located at Fifth Ave. and 82nd Street, and the Guinness World Records Exhibit Hall, at 350 Fifth Ave. From there, heading for Madison Ave., you proceed to go on a shopping spree. Famous designers bear such names as Givenchy and Hanac Mori as well as their current fashion designs. However, the prices are as unusual as some of the clothes and after glancing at your expired Citicard, you decide to move on.

Walking two blocks east, you find yourself on Lexington Ave. where there are many small antique shops, boutiques, and the ever popular Bloomingdales. With bundles of packages in your arms, you suddenly find your shoes getting tighter and your stomach growling. It is time to look for a place to eat.



*Serendipity: an ice-cream hot spot.*

225 East 60th Street and 3rd Ave. is the home of Serendipity, a cozy little restaurant that serves a variety of foods from salads to ice cream sodas. The marbleized decor and the friendliness of the waiters and waitresses add to the environment. When your food arrives you are amazed at the huge quantity that is placed before you. No matter how famished you are the meal becomes a challenge in itself.

Leaving with a full stomach and thousands of extra calories, the heat outside begins to take effect on you. Now, back on Lexington Ave., you head straight for the Ice Studio at 1034 Lexington Ave. where you can stay fit and cool by figure skating. Next time, you may contemplate

going downtown to Sky Rink, a year round skating facility that is the home of the Skating Club of New York.

Heading back to the West Side, you stop to visit Steinway and Sons on 109 West 57th St., the home of internationally famous pianos. Appropriately, located across from it is the famous Carnegie Hall which has given rise to many famous musicians. Next to it, is the equally reputable Russian Tea Room on 150 W. 57th. There you savor Russian delicacies in a comfortable but classy atmosphere.

You return back to your room with the anticipation of Sunday's activities. Before you know it, the sun has risen again and you find several interesting places to

visit around the neighborhood. Riverside Church, on Riverside Drive, is a piece of magnificent architecture and also houses some very famous church bells. On certain days, you can even take a tour up the steps of the church to see the bells and how they work.

The Cathedral of St. John the Divine is another interesting sight set against a serene setting, the majestic Amsterdam Ave. church is breathtaking.

With all this walking, your appetite begins to surge again causing you to head downtown again. Sitting in the rollicking subway, you soon find yourself at the Canal Street station. At the top of the stairs, you enter into Chinatown and Little Italy. The shouting vendors and crowded streets are typical of Chinatown, not to mention some of the well known restaurants of Chinese cuisine. Dim Sum is also served in various restaurants where you can taste all sorts of different delicacies.

Across from Chinatown, is Little Italy with its charming sidewalk cafes and delicious rich pastries. Here one can find Italian cuisine at its best and a wide assortment of restaurants to choose from.

Finally, you deposit your last subway token into the turnstile and ride back to Barnard. One more thought crosses your mind: dinner. Stopping at the 110th Street station, you walk up one block to 2859 Broadway where the Gargantua restaurant is situated. In this quiet relaxed atmosphere, one can enjoy soups, salads, as well as various meat and poultry dishes.

Eventually, you meander back to your room and sprawl out on the bed, satisfied at your attempt to catch a piece of the Big Apple. *RRRINGG*. It is Monday morning!

## Bach's Popularity Was Never So Great!

by Kristopher Long

... but here I will break off and say no more, except that those seem to be right who, although they have heard many artists, yet all acknowledge that there has been only one Bach in the world; and I will add that Bach's shoes will fit but a few.

Jacob Adlung  
1758

The fact stands that Johann Sebastian Bach's popularity has never been as great as it is today. Yet he was nearly forgotten for about a hundred years after his death. His music was often dismissed and ignored as too pedagogical, even dull, because his writing contained "too many notes." The *Bach Renaissance* was initiated around the mid-1800's through the efforts of Mendelssohn and Schumann who revived many of Bach's major works. As a result of their contributions, the music of J.S. Bach has been well preserved and appreciated by our present day audiences, from the casual listener to the

ardent scholar.

March 23, 1985 will mark the three hundredth anniversary of the birth of J.S. Bach. Attesting to the enormous popularity of his music, are the many festivities that have been presented this summer as well as those which will appear throughout the fall and winter seasons. The New York Philharmonic plans to devote seven concerts in March and April to the works of Bach. At the 92nd Street YMCA Gerald Schwarz and the YMCA Chamber Orchestra will perform the complete *Brandenburg Concerti* in addition to several other large chamber pieces. Commemorating Bach as well as Handel (who was also born in 1685), Great Performers at Lincoln Center will present a series of six concerts billed as: *Bach & Handel—The First 300 Years*. In December, the Weihnachts Oratorium will be heard in its entirety, a rare occasion for any four hour choral work. This Christmas, Oratorio will be performed by Richard Westenberg's Musica Sacra. Many more similar tributes are planned

between now and next spring.

The first of the major contributions to this special season was the week long festival featuring the Chamber Music Society of Lincoln Center. This fall celebration consisted of five concerts, three organ recitals, and two lectures given as pre concert events. The most distinguished contribution to the event was the debut of the Academy of Ancient Music Chamber Ensemble, directed by Christopher Hogwood, an impassioned devotee to the cause of authentic baroque and classical music. Together, these two ensembles created a very exciting occasion providing humor, intelligence and an enlightening performance of Bach's music.

By far the most unique and inventive of the five concerts was the program for Wednesday, September 12, which was apparent to even the television media, five video cameras broadcasted the event for the evening's segment of *Live from Lincoln Center*. Works included instrumental symphonies or sinfonias from three cantata,

the *Preludio* from the third unaccompanied partita for solo violin, a reconstruction of a double harpsichord concerto for three violins and the ever popular fifth *Brandenburg* concerto.

While it may not appear to be a very formidable program in itself, the premise and presentation of the works clearly indicated that the audience was not in Alice Tully Hall to simply sit back and enjoy Bach's music, one was also expected to think about and evaluate certain musicological concerns that performers of Bach's music are faced with today. The evident question of authenticity was presented to the audience in a physical as well as aural format: a stage divided by two ensembles, bearing a somewhat bizarre similarity to a "battle of the bands" event. But the purpose was not an argument for or against the causes of modern or authentic performances, rather, it was a simple presentation of both sides of the same coin in a spirit of friendly and witty comradery.

*Continued on page 9*

## Summer

*Continued from page 4*

Jobs called students and administrators to different parts of the country, and varied from the typical summer job. One student worked in a resort in Lake Michigan, and another as a mother's helper on the island of Martha's Vineyard.

Felicia Thomas "worked for the government for two months, and then moved here from Detroit to take the job of Admissions Associate." Barbara Tatum "went up to Cape Cod and took a job at Barnard in the public relations department."

While students and administrators may have traveled to extremes of the world, in September they came back to "rest" in New York and at Barnard.

## Phys Ed

*Continued from page 3*

lege in Massachusetts where she was Director of the Intramural Program.

Greenberg said that in the past the intramural program was not consistently successful because it depended on student leadership which was not always strong so the department has always felt a need for a full-time director. Ierides has begun organizing teams based on students who have signed up. She explained that junior varsity and varsity athletes will not be allowed to participate in the program so that students of all skill levels will be encouraged to compete. Faculty and staff members have been asked to join students.

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# STUDENT GOVERNMENT ASSOCIATION

## FALL ELECTIONS

Positions are currently available in student government for both freshmen and upperclassmen:

- Freshmen Class Officers
- Positions on various college committees

Deadline to Sign-up is Friday, Sept. 21 at 5:00 p.m.

Campaigning begins September 24 and continues until the polls close on Tuesday Oct. 2

**VOTE!VOTE!VOTE! OCTOBER 1 AND 2**

For more information, call x2126 or stop by Room 116 McIntosh Center