



## Italian Scholar Eco Clarifies Symbol & Allegory

by Jenny Yang

Umberto Eco, Theory of Communications Professor at the University of Bologna and internationally acclaimed author of bestselling *The Name of the Rose*, delivered the Gildersleeve Lecture on "Between Symbol and Allegory" last Wednesday to an audience that included alumnae, faculty members, scholars and students.

The audience Eco addressed listened attentively while they vied for space in the filled Altschul Auditorium: even people in suits sat contentedly on the floors and aisles. Eco, who received his degrees from the University of Turin in Italy, is a scholar of medieval literature, mass culture, semiotics, and communication. Barnard Professor of Italian Studies Mariella Lorch, who introduced Professor Eco, praised him as "a journalist of the highest caliber and a friend of longstanding."

Eco has an impressive list of scho-

larly publications and has had extensive involvement in Italian political, cultural and social affairs. Professor Lorch said too many people know Eco simply as the author of *The Name of the Rose*. Umberto Eco is in the forefront of all Italian literary movements, Lorch said.

Eco began the lecture by citing the modern sensitivities of symbols and allegories. Symbols are good, allegories are bad, symbols are alive, allegories are frozen, symbols are poetical, allegories are didactical. Symbols allow critics to write a lot of interesting papers on the infinite meanings of a poem, and anthropologists to speculate for years about the ungraspable, semiotics of primitive myths, while allegories are explained on the basis of the good preexisting lexicon and to interpret them is not creative activity.

Eco added that, unfortunately or fortunately, the distinction between sym-

bol and allegory is not so straightforwardly designed as the modern minds think.

He went on to quote various historical, philosophical, mathematical, and artistic definitions of symbol and allegory. He emphasized the ambiguity of the terms and the vague relationship between the two terms. Professor Eco quotes, as case in point, "A symbol is used to transform the experience into an idea and an idea into an image, so that the idea expressed through the image remains always active and unattainable. Allegory transforms the experience into a concept and the concept

into an image, so that the concept remains always defined and expressible by the image." He attributes the root of the ambiguity to the etymology of the word, "image" includes that the modern sensitivities are less archaic than it seems. "Because the notion that symbols and allegories are distinct or synonymous has been historically a cued."

However, Eco suggested that the ambiguity allowed different definitions in respect to the terms according to the example. St. Augustine was the first to pro-

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## Oxfam Campaign Grows; Columbia P & S Joins In

by Roxana Fernandez

The largest university supporter of Oxfam, Columbia University, will sponsor Oxfam American Fast Day Thursday, November 15. Oxfam, a non-profit agency based in Boston, provides hunger and disaster relief around the world and strives to provide hunger education in America. Bob Hanisch, Columbia campus coordinator, said:

Columbia became an Oxfam supporter in 1978, with the Catholic Campus Ministry serving as the backbone of organizing the fast. Hanisch said Columbia has been called one of the largest university supporters, because last year over \$13,000 was raised and an average of \$10,000 has been raised the past few years. Hanisch believes the size of this year's program will increase due to the participation of Columbia Presbyterian Medical Center.

The program is divided into teams formed at each school and at several dorms. Teams will be located at the gates around the University campus, and at dining halls, collecting money for Oxfam and asking students to give up their meals for a day. The dining services, John Jay and T.J. MacDermott, will turn over money from the uneaten meals to Oxfam.

Hanisch said another reason for the program's success would be the Whole Earth Banquet held Monday, November 12th. Described as a "hunger education tool in which people learn about the dy-

namics of world hunger," the Banquet is a simulation of how the world population eats. Joe Short, former Director of Oxfam America, was scheduled to speak in "The African Crisis."

Hanisch said, "We've had Whole Earth Banquets in the past, but we've never asked for the administration's support or had the event publicized because we hoped donations at the door would pay for the Banquet. Unfortunately, they didn't. This year, however, the Deans of Barnard College contributed what Hanisch describes as one of the largest monetary contributions from the University."

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## BC Conference Addresses The "Good" Translation

by Suzanne Miller

The Second International Conference on Translation took place this past weekend in Barnard Hall's James Room. The conference featured a vast and diverse group of translators, writers, psychoanalysts, and scholars who came together to discuss the complexities and problems of semiotics and translation in literature and communication.

The focus of each speaker, despite the divergence of backgrounds, was the process of producing the most concise translation of meaning from one language to another. Language, as ambiguous as it can be, creates a dilemma in defining "good" translation. The tools of the interpreter, no matter how refined, are very subjective; one can take the psychoanalytic approach, as speaker and psychoanalyst John Arlow did, or one can take the experience and research technique described by translator William Weaver.

In the ultimate product of translation may differ from the original. However, this makes the author feel "I don't think any author can say this is a good interpretation," author Umberto Eco noted.

Weaver, translator of *The Name of the Rose*, a work authored by Umberto Eco, cited problems which emerge when translating. He directed his comments to the translation of Eco's book. Even though I know perfectly what the Italian means, many times, the English connotation is not quite as well. Weaver said he often will enact the scene or words he is translating. While working on *The Name of the Rose*, Weaver surrounded himself with piles of books, pens, and reference notes. But the hardest thing in translating, he said, was the everyday words. Weaver recounted several personal experiences which helped him construct for the English language reader of Eco's book. "I remember my

*continued on page 10*

### Phi Beta Kappa

The Barnard section of Phi Beta Kappa is happy to announce the election of the following:

<p>Barnard students:                  Patricia Hurnstein                  Jinok Cha                  Natalie V. Chestney                  Gail E. Cutler                  Abigail Goldstein                  Catherine W. Hooper                  Adriana Noharrinck                  Lisa E. Pliska                  Paige Singer                  Mark Weinbaum                  Rebecca Zickow                  Deanna Zorn</p>	<p>Biochemistry                  Biology                  Chemistry                  Economics                  Psychology                  Program in the Arts (Writing) and English                  Psychology                  History                  Physics                  Economics                  Political Science                  English and Psychology</p>
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This distinction will take place on Wednesday, Nov. 28, 1984, at 4:30 P.M. in the Barnard Chapel.

SNI TE NS I E NS I E NT

### FEATURES

**Floation**  
**Chippendale's Special Touch**  
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# OPINION

## Letter to the Editor Why Not The Good Life

To The Editor

Anne Metcalf's essay "Youth Votes for the Dollar" (*Bulletin*, 24 October) deserves comment.

Ms. Metcalf, like many of her political bent, suggests that today's youth is only concerned with self-interest. I dare I suggest that this may not be the case? It seems that when someone is concerned with issues like fostering a healthy economy, he/she is branded as "uncaring." Indeed, I intend to benefit from the trickle-down policies but so will unemployed construction workers in upstate New York, unemployed auto workers in Detroit, and maybe even unemployed college graduates everywhere.

Ms. Metcalf chastizes today's entering students for saving being well off financially is an important goal. Before returning to college, I supported myself as a musician and was most assuredly not well off. Poverty is no fun, Ms. Metcalf, and I think it takes a certain degree of

arrogance to suggest that my fellow students and I are less pure for desiring the good life.

The "major turning points" you mention Vietnam, civil rights battles, and the draft deserve to have lost their significance. After all, Vietnam ended ten years ago, major strides have been made in civil rights, and there is no draft.

I am every bit as concerned about nuclear proliferation as you, Ms. Metcalf, but I do not see Walter Mondale as the solution to the problem.

You are correct on one count. I do not intend to buy a BMW when I strike gold. They are overpriced. If I see a nice looking Porsche 911 however, buy it I will and I will wave to you, Ms. Metcalf, as I roar off to the opera that I could not afford when I was blissfully poor.

Sincerely,

Anthony C. Fountain  
School of General Studies '85

## Notes from SGA

Winter festival happens the first week in February! It is a lot of fun and we hope you will join in its making. The new coordinator, Shirley Aldebol, needs all the help that is available. There is a sign up sheet outside of the SGA office at Rm. 116 Lower McIntosh. Please jot down your name and phone and we will get in touch with you. For more information contact Allison Breadbart at X2126.

The IBM PC/AT has arrived! We are excited about all of the creative applications which we can now begin to set up. The printer and a third disk drive have yet to arrive. When they are installed, the system will be in its first state of completion and the actual programming and use of it will begin. For more information contact Danyelle Rosney at X2126.

Virginia Perez Suelte, Daniel Precus and Allison Breadbart have joined the Medalist Committee. This committee works to choose the recipient of Barnard College's Medal of Distinction which is an award presented each year at graduation. It is given to someone chosen for distinc-

tion in their own field or for unusual service to the local, national or international community or to the advancement of women in society. We would like students to submit the name of candidates who they wish to be considered for this honor. A brief biographical overview should accompany your submission. This information should be directed to the attention of one of the three persons mentioned or to the Office of the Vice President for Academic Affairs and Dean of the Faculty, Dean Charles Olton. SGA would like to thank you in advance for your suggestions of candidates.

Remember the next Rep Council meeting will be November 21. Wine and cheese will be served. If you are not able to attend, written notification is required and should be directed to the attention of Eileen Casey, in the SGA office Rm. 116, Lower McIntosh.

SGA congratulates everyone on the completion of midterms. Good luck on the home stretch!

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## Can I Talk? by Anne Metcalf

## Braking the Prez... Please

For those of us who were supporting Walter Mondale, the magnitude of his defeat came as a shock. According to a *New York Times*/CBS News Poll, Mondale had significant support from Black, Hispanic, and Jewish voters. Geraldine Ferraro's presence on the Democratic ticket did not produce the great support from women voters that was hoped for.

Ronald Reagan swept 49 states, 59 percent of the popular vote, and received 525 electors—the biggest electoral vote total in the nation's history. However, despite Reagan's massive winnings, the Republicans lost two seats in the Senate, and gained only about 14 seats in the House of

Representatives, not as many Republicans were elected on Reagan's coattails as expected. The Democrats retain a majority in the House of Representatives of approximately 70 seats, and will thus put greater pressure on the President than ever before to make political compromises. Before the election, it was estimated that the Republicans needed to gain control of approximately 22 seats in the House, or, as Republican Representative Guy Vander Jagt of Michigan stated, "The Reagan revolution is over." Let us therefore hope the President will experience great difficulties upon presenting his policies to the House.

## Bear Essentials\*

DEADLINE FOR FILING OF SPRING '85 PROGRAM TUES. NOV. 20. Be sure to consult your adviser a few days before the filing deadline. It can be very difficult to reach him or her if you wait until the last minute.

FRESHMAN ENGLISH: Sign up sheets are outside 420 Barnard Hall for those students who have neither exemption nor have taken English A. (Please do not write your name on more than one sheet. If you make a change, cross out your name and write it on the same sheet.)

FRESHMAN SEMINAR: Students are reminded to discuss their choices for the Freshman Seminar for the Spring Term with their advisers if they were not enrolled this Fall. Return forms to your adviser by THURS. NOV. 15. Please call Dean Denburg (x 2024) if you were unable to obtain a form.

LAST DAY TO DROP A COURSE: deleted from the record: THURS., NOV. 15. Bear in mind that the loss of a course can be costly and, if degree progress is seri-

ously affected, may jeopardize financial aid eligibility.

MAJOR MEETING: ITALIAN STUDENTS: THURS., NOV. 15, 1 PM, 227 Milbank Hall.

PRE-MEDS: The Director of Admissions of the NY College of Osteopathic Medicine will see students WED., NOV. 28, 212 Lewisohn, 4:30-6:30 PM.

OUR ACADEMIC COMPUTER CENTER, consisting of 25 IBM personal computers, is located on the first floor of Lehman Library. Hours are MON-FRI., 10 AM-6 PM, except for times scheduled for use by classes.

ORIENTATION SESSIONS are currently offered, MON. and THURS., 2 PM, with focus on personal computers and use of the Center. No prior computer experience assumed. Sign up for sessions at the Center. A DEMONSTRATION DISK suitable for beginners is always available to familiarize first-time users with features of the IBM personal computer. I.D. card needed to borrow the disk.

# ISOLATION TANKS

by Eve-Laure Moros

You sit in the library poring over seemingly endless pages. You no longer distinguish the individual letters of the painfully small print which has become a grey blur to your bloodshot eyes, weighed heavily upon by drooping eyelids. It is nearly 2 A.M. and your back is aching from the library's wooden chairs. In a few minutes, it will be time to leave and go back to the dorm, not to sleep, but to get some more studying in before your 9:00 A.M. exam. Pressure beats like a drum in your head, a monotonous, incessant reminder of an infinite workload.

Such is college life. Our high school visions of wild nights of drunken carousing were quickly dispelled upon receiving our first mid-term examination, and as often is the case, reality proved to be more complex than we may initially have thought. Now, as veterans of academic struggles, we are familiar with the above-described nights of agony and the like. Its times like these that we often find ourselves longing for an escape, we have all imagined ourselves stretched out on warm tropical sands, hot sun beating down and cool waves breaking on the shore. Imagine yourself floating on these waves, ever-

es behind him, leaving him in total darkness. Upon entering the tank, many clients may be surprised that they do not have to make any effort to stay afloat, as they are supported by the high concentration of salt.

In this weightless state, one is truly stripped of all sensory perception: taste, smell (the solution is odorless), sight, sound, and touch. It is this state that Lilly seeks to attain; it is here that one can best explore richly elaborate states of inner experience. Floating is the ultimate escape, from the distractions of everyday life, from the pressures of the outside world, even from the body itself, since as one floats, physical sensations all but disappear. In short, floating provides one the opportunity to explore a deeper level of consciousness, an as yet untasted state of pleasure, a spiritual or intellectual investigation of oneself, or simply a state of profound relaxation. Floating is, as the NYFC stresses, a personal experience. What one experiences during floating will vary with the individual. But above all, the sensory deprivation afforded by the tank leaves one free to have such experiences as would be difficult, if not impossible, in the confusion and turmoil of everyday life.

ing affects the brain. EEG studies indicate floating rapidly increases the brain's production of the slower and more powerful theta waves which are associated with vivid visual imagery, access to deep memories, and the subconscious, and creative insights or eureka moments. At the same time, right-brain activity, stimulated allowing for more creative and conceptual ability.

It is not surprising then, that accelerated learning capabilities have been found in individuals who float. A study at Harvard showed a significant increase in the floaters' ability to synthesize new learning concepts, and research indicates that floating greatly enhances creative capabilities and the ability to assimilate complex and difficult material. Murphey notes the special appeal this particular benefit may have to the student. From a student's standpoint who is trying to learn, and usually under pressure, floating takes the pressure off. Floating is something that improves learning habits. Another benefit of special interest to the college student, one hour in the solution tank is worth four hours of sleep.

Because one is free of a distraction, as while in the isolation tank, one is free to

"Floating is the ultimate escape: from the distractions of everyday life from the pressures of the outside world, even from the body itself, since as one floats, physical sensations all but disappear."

care just melting away, evaporating like the beads of sweat that roll down your forehead. You close your eyes, and revel in the nothingness, the complete absence of responsibilities, worries, and pressures.

An escape like this need not be a thousand miles away. In fact, one can find it here in Manhattan, inside of what has been emerging in recent years as an ideal method of relaxation, the isolation tank. It is said that one can find everything in New York, and the recent opening of the *New York Floatation Center (NYFC)*, devoted to providing this method of relaxation to a diverse clientele, seems to prove this true.

The floatation tank was first developed in 1954 by the neurologist John D. Lilly, M.D., in a quest to produce the experience of sensory deprivation. The actual tank, which can be either rectangular or egg-shaped, is filled with ten inches of water, warmed to a constant 93.5°, which has been saturated with 800 pounds of Epsom salts. After disrobing and showering, the client, equipped with ear-plugs, enters the tank through a door that he closes

The founder of the NYFC is Shamus Murphey, a former professional dancer and choreographer. To cope with the mental and physical demands of his occupation, Murphey became interested in various relaxation techniques. He studied Ideo Kinetic movement, one such technique, at the Julliard School under Lulu Sweigard. He went on to teach stress reduction and meditation techniques at Queens College, where he met Ken Frev, who later collaborated with him to found the floatation center.

A floater himself, Murphey speaks highly of the various benefits of floating, many backed by scientific evidence. These benefits include pain and stress relief and pleasure enhancement. These physiological effects result from biochemical reactions, decreased levels of stress-related biochemicals, such as adrenaline, ACTH, and cortisol, and the stimulation of endorphins, also known as the body's opiates. Improved recovery from illness, injury, or surgery has also been observed among regular floaters. In addition, float-

ing affects the brain. EEG studies indicate floating rapidly increases the brain's production of the slower and more powerful theta waves which are associated with vivid visual imagery, access to deep memories, and the subconscious, and creative insights or eureka moments. At the same time, right-brain activity, stimulated allowing for more creative and conceptual ability.

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Because one is free of a distraction, as while in the isolation tank, one is free to

highly suggestible state, similar to hypnosis. Thus, the isolation tank is a particularly effective tool for programs such as Optimum Performance Training (used by athletes, performing artists, and salespeople, among others), Behavior Management programs (such as quitting smoking or losing weight), or learning languages. These programs are all offered by the NYFC, whose tanks are all equipped with cassette players for use in such programs. Murphey points out that clients range from salespeople to business executives to actors to athletes, all sharing a common interest in floating.

The New York Floatation Center is located in Soho on 177 Prince Street (tel. 505-5055). The floatation sessions, by appointment only, cost \$25 an hour, or \$99 for a float pass—good for five floatation sessions. During off-peak hours (10-2 Mon-Fri and all day Sunday), a two-for-one special is offered. The center also offers Shiatsu and Swedish massage, various relaxation techniques, and the aforementioned Behavior Management programs.

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# Chippendale's: Late Night Role Reversal

by Megan Schwarz

Perhaps you have noticed ads around the campus for a club called *Chippendales*, announcing a Barnard-Columbia night on a night on which Barnard-Columbia ID holders can get in free. (Admission is usually \$15.00) *Chippendales*, located by the foot of the 59th Street bridge, is a club featuring a new trend: male strippers. It is, in fact, the gem of this trend, being one of the most expensive, and best equipped (in terms of space, video screens, lights and other technical aspects) clubs in New York City. *Chippendales* also claims to have the most talented dancers and the highest level of class and style in this genre of night club.

The male employees at *Chippendales* prefer to be called dancers (verses strippers). In fact, they are required to take dance classes at the commencement of their employment as "male dancers." According to Toni Lucci, the star of the show (he plays Conan the Barbarian) dance classes "show how serious *Chippendales* is about their operation, quality work is a must." Once the mandatory classes are out of the way, many "dancers" discontinue them and study videos to develop their own style. There are a few who do continue with classes or who are professional dancers in addition to working at *Chippendales*.

3,000 men auditioned for *Chippendales* at its opening and 60 were chosen

Since then, there has been a slight turnover.

Lucci says "I never wanted to do this." He was more or less discovered. When Lucci graduated from Montclair State College he was planning a career in pro-football. He had been a running back on the Montclair State Team. While he was trying out for pro teams he had a job as a maître d' at the *Strawberry Patch* in New Jersey, a place featuring male "dancers." A recruiter from *Chippendales* came to see a prospective dancer, spotted Lucci, and told him to audition.

Although Lucci had never taken a dance class he decided to "give it a shot." He started as a floor dancer and worked up to be the star of the show. Though the role of stripper is not one of tradition for men, "He was secure enough to get into it." Lucci is now considering a career in acting. He has been auditioning for commercials and movies. It turns out that Lucci has always secretly been interested in acting.

The stereotype of the male dancer is one that most of the dancers would like to dispel. Said one dancer "it would be nice if people would remember that we're not completely unfeeling. Many ladies think we're egotistical bastards out to get our egos stroked." In fact, 99% of the dancers do it primarily for the money and are pursuing other entertainment careers. Lucci felt that the dancers were unfairly stereo-

typed as "hunks of manhood." In defense he says "we really do have minds, we're not a bunch of exploited misfits."

The women who go to *Chippendales* go for the "adventure." They go in groups, without their boyfriends, husbands or dates. Men are not allowed in during the show "so the women can really let loose," says the Director of Public Relations. Though men are allowed in after the show, there are far more women than men at the club during the night.

*Chippendales* considers itself neither a strip club nor a "sleazy" joint. Many dancers believe that their show is taken too lightly and that it ought to be considered as an Off-Broadway production. After all, says Lucci, "it has a beginning, a middle and an end" as opposed to many shows which just have male dancers stripping down to a G-string, with no story line.

When asked if the club's activities could in any way be associated with pornography, the answers, though varied, were no. As the topless bar tender put it, "pornography doesn't leave anything up to the imagination, this does." Dancer Robert Tepper said "What I do is definitely not porn at all, I think it's art. There's nothing wrong with it, I'm not ashamed of it, and I'd never do an X-rated movie. Another dancer Mario Kokkonis made an analogy between his role as a stripper and a playboy bunny.

Kokkonis' observation is most apt. *Chippendales* set out to create a club for women, one that was basically decent, and one that would reverse the roles of men and women at a night club. They have succeeded in doing this. There are fourteen video screens, showing current videos to current music. The difference between *Chippendales* and any other club (once the show is over) is the role reversal. Instead of bar maids in short skirts, there are topless bartenders with bow-ties and tight tight black lycra pants. There are also male go-go dancers standing on platforms and wearing those black pants. Many women stand around the perimeter of the club, like men tend to do in other clubs, and "subject the men (who seem to be slightly intimidated) to cat calls, pinches and propositions. Says Tepper "they pinch and they have long nails that hurt but you just have to take it with a smile... it pays the bills." Says another, more philosophically, "it's a person's way of saying I think you're very attractive. You have to be willing to accept it due to the nature of the show—it's a fantasy."

In closing, it would be appropriate to mention the controversy surrounding the rise of the male strip club. Men should ask themselves if this is the type of liberation they want—the freedom to be cast in the role of a sex symbol. The dancers wish to dispel their stereotyped image as brain-

# FEATURES/REVIEWS



*It is the mime in combination with the modern dance mixed with ballet that really makes Cratty's work excel.*

# Bill Cratty Dance Theater at Riverside

By Ingrid Breyer

The Bill Cratty Dance Theater part of the ongoing *Riverside Dance Festival* presents an odd mixture of taut emotionless energy and sensual controlled movement. Cratty's choreography emphasizes large sweeping circular movements with a minimum of facial expression. This is most effective when dance theme and music are innovative, intriguing and infused with mime. It is the mime in combination with modern dance mixed with ballet that really makes Cratty's work excel.

*Promenades*, a work created by Cratty in 1982 is a collection of four duets each sporting different music and subject. Two of these pieces burst with individuality. Piece II with music of Gilson Miller is a sheer delight. The entrance is on a diagonal moving downstage from right to left. Cratty enters proudly pawing the ground with circular flowing legs. He is contained by a long leash around his neck. He is the proud horse leading the fashionable lady (Risa Steinberg) whose black patent leather shoes round off her superiority. What ensues is an extremely engaging interplay between owner and horse—master and slave. The dancers flow and interact sensually. Elements of gymnastics are used: back hand springs, walkovers and cartwheels—an emphasis on master controlling horse/slave. The whole concept is not only clever but meticulously performed.

Piece IV to the music of Lewis & Rinder is an upbeat and ever changing concoction. The theme is man trying to out do man. At the start both men are on the floor, one on top of the other then vice versa writhing, fighting, always in motion and semi darkness. The music is of a modern bent with a predominant drum beat. Background constantly changes color, from red to blue to green. As the stage is more brightly illuminated, the beat of the drum and pace of the music accelerate. The dancers move towards the audience, one reaching forward and the other pulling him back and behind, taking his place as forward reacher. This circular action repeats over and over until the two separate, one slightly forward of the other, running in place. One attempts to pass the other but is pushed back by the other's arm and only succeeds in passing when running double time. Vocal inflections of chuckling and "Ah ha" are discernible in the music, a further indication of the competitive atmosphere.

The other two pieces contained in this four part work are not as successful. I attribute this to a lack of ingenuity in theme. Piece I with music by Haydn presents the all too familiar straightforward presentation of man attempting to win woman. The nicer moments occur when the dancers move along large circular mo-

vements of man's arms tilling the earth, woman stretching out on the ground then rising seemingly rubbing the newly tilled earth along her side. Is she the fruit of his endeavor? But the sections where the two dancers move together fail. Their movements are forced and shaky.

The same lack of strong contact is found in piece III with music of Stravinsky. When the two women dance together, very strong Spanish undertones are revealed. The movements are very controlled, very set, very automatic and not very interesting. The only times the dancers break free are during their lone bouts on stage. It is here that both movement and energy are unleashed. However, the lack of strong interaction between the two dancers weakens any strength offered by the dancers individually.

The second program *Prince of the Air* (premier) has no real connection with its title. The dancers clothed in a loose variation of waist coat and tails enter separately. They are automatized and identityless. The first to take on a character is Cratty as "bookholder." The others imitate

the movements of two soldiers, a reinforcement of sameness. One of the remaining three, Risa Steinberg, is labeled "the accused." But who is she accused of? This is unclear. One of the others pulls the book from Cratty's arms and read what he is preoccupied with—the source of accusation.

After the initial killing of the accused, the whole process becomes a farce, except for a reversal in roles with the "bookholder" as the accused and the accused as the bookholder. The action becomes more and more reminiscent of a child's game where the guilty and innocent are arbitrarily chosen. In fact, it is a good thing we do not do this crazy thing to realize why the example are being accused. For if we do, this is a play in understanding is left to be left, which plays to place a man's trust in upon the audience. In this case, the work is unclear, patterned, but piece at a disadvantage.

Bill Cratty's *Le Bourgeois Gentilhomme* takes Moliere's man theme of a man trying to be something he is not and

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Chippendales dancers

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# 'Not What You Normally Hear in N.Y.'

by Kristin King

For the past ten years, Columbia's radio station WKCR has been striving to make itself more accessible—both as a station offering various types of music and as a center for students interested in learning more about radio production.

Some students, depending on the location of their rooms, may find it difficult to find WKCR on their radios. Despite the fact that the studio is located in Ferris Booth Hall, the transmitter is located on Madison Avenue and 53rd Street. For the past ten years, WKCR has been trying to move the transmitter to the World Trade Center. In 1979, when WKCR was about to obtain a transmitter on the South Tower, the Port Authority, which owns the World Trade Center, found that such a move would violate radiation standards. But hopefully by January 1, 1985, the station should begin broadcasting from the North Tower of the World Trade Center. This move will undoubtedly increase WKCR's audience on the Columbia Campus and throughout the metropolitan area.

There are many characteristics about WKCR that appeal to the campus. One is the station's broadcast of campus sports: Football, Basketball, Baseball, and Soccer are among the sports that can be heard on the station. In fact, last fall, the soccer championship in Florida could be heard only on WKCR.

Another appeal to students is the wide range of music that it broadcasts. WKCR is not a top-40 station, but rather spans among Jazz, Classical, Latin, New Music (encompassing Contemporary, classical, local pop and Avant pop.) It also broadcasts Reggae, Blues, Country, and Blue Grass. Moreover, WKCR appeals to various ethnic groups with its Irish, Haitian, Chinese, and Indian programs. As Julie Grau, the station manager, says, "What you hear is not what you normally hear in York." One hears music that is treated more in an academic sense than commercial. The programs are not interrupted by advertisements.

This diversity is one of the reasons why WKCR is considered to be the best college radio station. The superiority is even more impressive when one considers the increasingly strong listenership of WKCR in New York. WKCR's appeal was clearly revealed during its Fall Fund Drive in which it raised \$70,000 directly from its listeners.

Another reason for WKCR's superiority is that it is completely run by students, as opposed to many other college stations that require professional intervention. Students are taught by other students the methods of good broadcasting.

This summer, in an effort to involve more students, the station sent news letters to incoming Columbia and Engineering Freshmen. (The station was denied the mailing list of Barnard Freshmen due to confidentiality.) Notices were included in the Freshmen Orientation packets of students from the three undergraduate schools. Thus, there was a very large turnout for recruiting this fall.

The station and newcomers mutually benefit from their interaction. The station can always use new people who are interested in contributing to the programs. During training, students undergo a valuable learning experience. They attain a better grasp of music. The learning experience and on the job experience is encouraged in all aspects of the station. As Terri Minowitz, producer of the Late Thursday News Edition, says, "one is expected to overcome obstacles." A common difficulty is avoiding dead air. However, through such experiences, one's confidence level rises. One learns managerial experience because responsibility is a definite requirement. And Terri adds,

"It's a fun experience. Although it's a big time expenditure, it's very rewarding. The station encourages a professional attitude and yields a professional production."

Program Guides may be picked up in 208 Ferris Booth Hall. Interested students should call 280-5223.



Hillary Brown, Program Director at WKCR

## WKCR 89.9

# Sci-Fi Celluloid: Night Of The Comet

by Jane Fish

*Night of the Comet* begins with a view of the star system and an ominous, bass voice over describing earth's impending peril, typical of early science fiction films like *When Worlds Collide*, 1961. "Ah ha," the audience might think, "a spoof on earlier sci-fi films—great!" But alas, the next scene cuts to a young woman intent on a game of "Tempest." Why does one invariably know what to expect of a film that opens with an adolescent playing video games? And, in fact, *Night of the Comet* turns out to be another youth-oriented adventure film in the genre of *The Last Starfighter* and *War Games*.

The film is about the night a passing comet disintegrates all animal life from the earth which is not protected within a steel shelter. The two heroines, Regina (Catherine Mary Stewart of *The Last Starfighter*) and Samatha (Kelli Maroney) who happen to be sisters, are lucky enough to be sealed in steel on this fateful night. They meet up with Hector (Robert Beltran of *Fating Raoul*) and together they defend themselves against the zombies. You see, those who are totally exposed to the comet turn immediately to dust; those partially exposed become zombies with a 48 hour life expectancy, and those without exposure survive.

Although this film is without the special effects in *The Last Starfighter*, the screen play and direction (both by Thom Eberhardt) are somewhat better. The characters of Regina and Samantha are delightfully strong, vibrant, captivating and ridiculous, at once. And the adventure moves fast enough with zombies jumping out

frequently enough to make it far from boring. As escapist cinema, it is very commendable.

Unlike most films of this genre, the heroes (heroines) are women. Mary Woronov represents a third heroine. She plays Audrey, a member of a science team hidden in an underground laboratory during the comet's devastation. When the laboratory is accidentally exposed, Audrey (even as she begins to turn into a zombie) helps save the survivors from her blood-thirsty fellow scientists.

Set in deserted Los Angeles, the cityscape is photographed in eerie red lighting. The west coast/Hollywood setting seems appropriate for such a whimsical adventure, especially when contrasted to a film like *The Brother from Another Planet*. John Sayles' new science fiction movie set

in Harlem. Equally as entertaining, the characters in *The Brother from Another Planet* have more depth, and the plot, while more imaginative, seems more plausible.

*Night of the Comet* is disappointing, so unimaginative. The plot of *When Worlds Collide* is more creative, their struggle for survival more authentic. And the earlier science fiction film considers some of the philosophical questions surrounding the end of the world: "Would anyone survive? Who should survive? What would become of civilization? In light of nuclear and chemical weapons and the subsequent films their threat have engendered (*Testament*, *The Day After*, etc.) this theme seems to be one of infinite possibilities and commentary.

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## Eco

*continued from page 1*

to check out rules for ascertainment whether or when a fact told by the Scriptures had been taken not literally but figuratively. As a result, Auuster and others like him found that he row the trees and practices were all at their best and had created a new religion for many.

For a member of the Columbia French Department, this all-American spectacle at the Second Annual Conference in Translation, November 8-10 at Barnard College, College Avenue, Lectures were with 1985 in honor of Virginia Woolf, a moment in her life in 1917. The speaker, Professor, finished her remarks at the Barnard College Library.

## Translation

*continued from page 1*

At the Columbia Center for the Study of Translation, the speaker, Professor, finished her remarks at the Barnard College Library. The speaker, Professor, finished her remarks at the Barnard College Library.

## Oxfam

*continued from page 1*

Hansisch said 25 percent of all the money collected would be used to help fund the Community Lunch Program run by Columbia students at 114th St. and Broadway. The remainder will be donated to Oxfam America.

## Dance

*continued from page 7*

embellishes on the aspects of mime, dance, costumes, and masks with elements of Commedia dell'arte. Yet it isn't theatre, but dance... or is it? Cratty twists the trick to his own devices ending up with a cantabile, a light yet extremely desirous to gain the attentions of a lady. A nobleman comes to his aid with the help of a fakie (the lady in disguise). They attempt to teach him to sing and dance but end up taking him for everything he has got.

The music used is normal enough, as are the words when they are present. But the tone of the female vocalist's voice is dissimilar, with equality very reminiscent of Tiny Tim's. All of the aspects of costumes, masks, music, mime, and dance must be mentioned, which falls under the auspices of both mime and music, present a strong vaudevilian atmosphere. This flavor of vaudeville is stressed after the little history of *Le Bourgeois Gentilhomme* has unfolded and exhausted itself. Each dancer then appears and shows his/her stuff. The woman struts around and kicks as a Can-Can dancer. The cantabile becomes a Hungarian cossack. The nobleman shows sophistication with top hat and cane. Each dancer goes full out in this finale to draw applause and end on a grand scale. It succeeds with a smile with a reciprocal of entertainment.

All in all Bill Cratty and dancers are very competent. Cratty, formerly with Jose Limon, has a wonderful forceful full quality in his movement which is precise and clean. A joy to watch. Risa Steinberg, who also hales from the Jose Limon company, comes closest out of the others in matching Cratty's energy and finesse. Everyone else struggles to a certain degree with the long, fluid controlled yet dynamic style Cratty's movement calls for. But they are all good, very good, even though their bodies aren't quite as relaxed and confident with the movement. Despite the problems, what you can expect from an evening with the Bill Cratty Dance Theater is a pleasant, humorous time well worth the while.

## Escape

*continued from page 3*

Owner Murphy explains. The center is an environment which was created to support everybody getting the best out of their float. The whole place is created as a retreat from the noise and pressure of New York City. Students represent 50% of isolation tank users, and Murphy, who floats 3-4 times a week, strongly urges students to float as a method of relaxation. By floating on a regular basis, you keep your body stress free, floating enables you to recharge yourself mentally and physically so you can go back refreshed to whatever you were doing. Now that mid-terms are over, such a renewed burst of energy may be just what most of us need.

## Chip

*continued from page 6*

less insensitive, the men seem to indicate the contrary. They want to be considered as sensitive, intelligent men who are dancing for fun and money. Women are asking themselves if this is the type of liberation they want: the freedom to behave in a manner that some people might term rude, rude and crude. The lively turnout at *Chip pendules* as well as the line around the

block to get in seems to indicate an affirmative answer.

## Comet

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Instead the film ends with Regina taking snapshots of two surviving children she and Hector have adopted. They carry on the burden of civilization by waiting for the light to change before crossing a deserted intersection. In perhaps the most profound moment, Samantha turns her eyes to heaven whispering 'Thanks' when she discovers Hector is not the only boy left on earth. As Samantha often says, give me a break.

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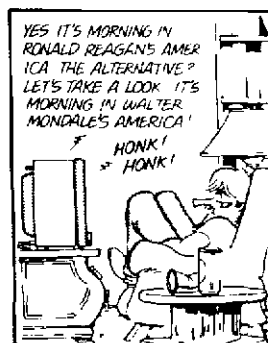
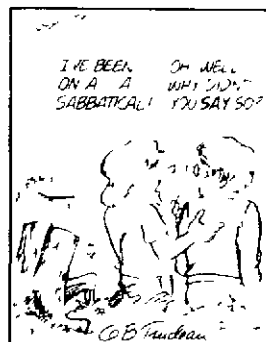
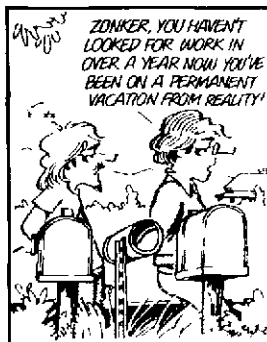
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