



# OPINION

## Letter to the Editor Egocentric Economics

To The Editor

In reference to Anthony Fountain's response of November 14 to my October 24 column "Youth Votes for the Dollar" I would like to thank Mr. Fountain for what I believe to be support of my theory.

I haven't an inkling as to what "political bent" Mr. Fountain has branded me but will assure him that I am far from being the Social Democrat that he appears to think me to be. As I stated in "Youth Votes for the Dollar" I feel that economic self-advancement carries no negative connotation whatsoever. However, I am concerned when said self-interest is dominated by egocentricity and results in ambivalence where social issues are involved.

Dare I ask Mr. Fountain exactly how unemployed construction workers in upstate New York, unemployed auto workers in Detroit, and maybe even unemployed college graduates everywhere will benefit from "trickle down" taking into account the current size of the national deficit? To my knowledge, Mr. Fountain, those in the lower income brackets have not received any significant help from Reaganomics. While America's wealthy have been helped, those Americans who are unemployed and/or who are living below the poverty level have suffered

extensively as "trickle down" is taking quite a long time to achieve the desired effect.

While I may appear arrogant, Mr. Fountain, in suggesting that we should be concerned that all Americans are able to reach a certain level of economic security, I would be much more content to know that all my fellow countrymen were at least being given the chance to attain the "good life." My conscience would be plagued with guilt were I to drive around in the Porsche 911 you intend to buy when you strike gold, as I would know that millions of Americans' annual incomes were much less than the price of one such luxury item. I am not implying that you don't deserve a reward for all your hard work, Mr. Fountain, but if you are so concerned with fostering a healthy domestic economy, why not buy instead an American-made car to help all the "unemployed auto workers in Detroit"? Finally, Mr. Fountain, please pardon my asking, but may I trust that the opera to which you will be racing in your sports car will be one to benefit the ERA "Save the Whales," or those college students who have been denied loans by the Reagan Administration?

Sincerely,

Anne Metcalf, Barnard '86

### Can I Talk?

by Anne Metcalf

## RR: Promises, Promises

by Anne Metcalf

In his October 7 debate with Walter Mondale, President Ronald Reagan maintained the federal deficit would disappear of its own accord as the economy grew. Unfortunately, officials have indicated that such projection for economic growth was perhaps too optimistic to say the least.

According to the November 15 *New York Times*, without new spending reductions or tax increases by Congress, the Reagan Administration estimates that the deficit for the fiscal year 1985, which be-

gan October 1, will be \$210 billion, with the projections for 1987 and 1988 being only slightly lower.

In August, appropriately before the election, the 1985 projection made in the Administration's budget review was \$172.4 billion, followed by \$174.2 billion for 1986.

David Stockman, Director of the Office of Management and Budget, has been said to be presenting the president with the possibility of increasing taxes, while Secretary of the Treasury Donald T. Regan

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## Chippendale's Barnard Party

Nov. 30, 1984

FREE with CUID

Place: 61st Street & 1st Avenue

## Barnard Bulletin

105 McIntosh  
280-2119

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Published weekly (Wednesdays) during the academic year  
ISSN 0005-6014

## Bear Essentials\*

**PASS/FAIL: WED, DEC. 5** is the last day to file a request with the Registrar for P/D/F grading. Students are reminded that unless a course is graded P/F for all students (e.g., Experimental Studio, BE300), the instructor records a letter grade on the grade sheet. If the instructor's grade is either D or F for a student who has elected P/D/F grading, it is D or F that is recorded and computed in her GPA. The P/D/F card, filed in duplicate, should be filed with care before the student must retake English and courses for the major, and the minor may NOT be elected P/D/F. To keep governing committee informed, the DEADLINE IS ABSOLUTELY FIRM AND THE DECISION IRREVERSIBLE. (See p. 51, Catalogue, re Dean's List before filing.)

**PENAL EXAMS, FINAL GRADES, INCOMPLETES:** Lock in your campus mailbox (McIntosh for commuters and residents of 600, 620, 110th St., and CU dorms) for Dean Bornemann's memo summarizing College policy on all three vital information for which every student is responsible.

**GRADE REPORTS TO PARENTS:** A copy of the final grade report is normally not sent to a student's parents unless she files a permission card with the Registrar. However, the Family Educational Rights and Privacy Act allows parents who can claim a daughter as a dependent (as defined by the Internal Revenue Code) direct access to her academic records without further permission. In such an instance, the College will send a copy of the grade report on receipt of the parents' properly documented request. (The student's copy is enclosed in her registration packet in

January.) Parents are referred to Dean's List notices and notices of academic jeopardy.

**PRE-LAW STUDENTS:** Students with averages of 3.5 or higher who will have completed at least 40 percent of Barnard's core of the academic program are eligible for the Columbia Law School pre-admission program. For information, see *Bulletin* (Nov. 13), or call Ann Metcalf, 280-2119. For application information, see *Bulletin* (Nov. 13). For application information, see *Bulletin* (Nov. 13). For application information, see *Bulletin* (Nov. 13).

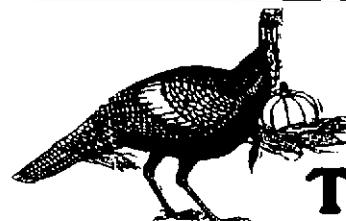
**PRE-LAW STUDENTS:** Meet with Dean James Milligan of Columbia Law School, MON, NOV. 26, 7-12 PM.

**SENIORS:** Be sure to read Career Services Newsletter of NOV. 15, describing Barnard's Recruiting Program.

**JANUARY GRADS:** Deadline for summer for CON EDISON program is FRID, NOV. 23, 4 PM. Call Ann Metcalf, (x2823) for information. **PEACE CORPS** recruiting, TUES, DEC. 4, 9:30-4:30, Deaneery. Must sign up for interview, J. J. Millham.

**INTERVIEWING WORKSHOP:** Actual practice, with tips on how best to present yourself to your prospective employer, FRI, Nov. 30, 12-1, Jean Palmer Room. H.E.O.P. Student Council is sponsoring a bake sale, MON, NOV. 26, 11-2, Lower McIntosh.

**HAVE YOU CHECKED YOUR MAIL BOX TODAY?**



# Happy Thanksgiving!

# Young Meet Old Through Volunteer Group

by Emily Wolfe

One of the least known of Columbia University's community organizations is the Student Help for the Elderly, a student run organization which offers service to elderly people on the Upper West Side. These services include companionship, shopping, reading, escorting, light housekeeping, and other general household tasks.

Student Help for the Elderly, or SHE, is run by six directors. Any member of the University community, undergraduate or graduate, may join the organization. The service is offered to anyone over fifty years of age who lives between 59th Street and 115th Street. Clients are assessed by one or more of the directors in order to make the best possible match with the student-aide.

Although it is not a new organization on campus (its inception was eight years ago), SHE has been a volunteer organization for only one year. In previous years, a fee was charged for services rendered. Now, clients are only charged when they request light housekeeping to be done. There were two main reasons for the change to a volunteer organization. The first was that SHE wanted to become a member of Community Volunteer Service Center (CVSC), the umbrella group for all volunteer service organizations. The second reason was that SHE wanted to reach more people. The fee was too expensive for many people in need of the service. Says Lisa Geismar, one of the directors, "People are very poor, without our help, they would have a tough time."

According to Geismar, Student Help for the Elderly is an unusual group. It is a "community based service" which "puts students in the reality of how other people [different from themselves] live." Harriet



Directors Lisa Geismar, Harriet Barovick, Ama Dwimoli: students "in the reality of how other people live."

Barovick, another director says, "There seems to be a common misconception of the organization. People feel that they [elderly people] are something lesser to deal with than the homeless." In fact, ninety percent of the clients are poor,

many of them are single women living alone, "trapped". They are often lonely or disabled.

At present, there are approximately twenty students plus the six directors involved in Student Help for the Elderly.

They are able to service about twenty elderly people. Each student has one client, although some have more. One of the biggest problems according to Geismar is having enough students who want to work. There is always a need for volunteers because the more volunteers there are, the more people they can serve. Student Help for the Elderly encourages underclassmen to get involved with the program so that they can become directors after they have had some experience with the organization.

Student Help for the Elderly sponsors workshops which acquaint people with the problems of the elderly. In the past, one of the speakers was Ruth Bennett, an advisor to the program during its earlier years. SHE also plans to become involved with community groups such as the Bronx-North Manhattan Coalition. This group holds workshops which members of SHE plan to attend. One of the main events planned by members of SHE is a walk-a-thon. Each April, members of the group collect pledges and make the long trek from the campus down to Chinatown and back.

Student Help for the Elderly is not only a service organization. Along with helping members of the community, the students learn many things about the problems of the elderly. Working with such a group is a stepping stone for a career in geriatrics. Many times, close relationships develop between the student-aide and the elderly person. Says Rhea Pliakas, a senior who has been involved with the program for two semesters, "I gained a friend, someone who cares about me, too."

# Poetics Colloq: The Female Voice Gathers Strength

by Ava Rose

The Maison Francais hosted its Eighth International Colloquium on Poetics November 15-17. As in the past, the colloquium was orchestrated by Columbia Professor Michael Riffaterre. This year, however, Riffaterre shared his responsibilities as coordinator and mediator of the colloquium with Nancy Miller, chair of the Women's Studies department at Barnard.

That this year's colloquium was the most successful ever is, as Riffaterre pointed out, both a tribute to Miller and an indication of the level of enthusiasm of feminist scholars in the academic community.

This year's colloquium on the Poetics of Gender drew its 20 speakers and its outspoken (often floor-sitting) audience from both sides of Broadway, from both sides of the country, and from both sides of the Atlantic. This diversity was echoed in the topics of the 17 papers presented. Men and women speakers discussed male and female characters, masculine and feminine images, texts, interpretations, and operations. French and American feminist criticism was called upon, drawn from, played with, and re-worked.

The direction of the colloquium was neither aimed solely at deconstruction of the existing binary opposition of gender, nor at the reinscription of new concepts of difference. Instead, the goal of the feminist discourse was one of movement.

Harvard Professor Alice Jardine calls this dynamic discourse Gynesis: a valorization of the feminine-as-process in writing, representation, and modes of thought. This process was personified in the discourse of the three-day colloquium.

Papers were presented by such noted feminist critics, scholars and writers as Jardine; Catherine Stimpson, Rutgers Professor and founder of the feminist journal *Signs*; Mary Ann Caws; Ann Ralaind Jones; Jane Gallop; Sandra Gilbert; co-author of *The Madwoman in the Attic* Susan Gubar; Elaine Showalter; Minique Wittig, and Nancy Miller.

The speakers, too numerous to mention by name, incorporated much of each other's work in their papers—agreed, disagreed, here pushing further, there expressing their reservations and at all times open to questions, comments and criticism.

Presentations revolved around writers such as Virginia Woolf, Gertrude Stein, Emily Dickenson, the Brontes, George Sand, and of theorists, critics, and philosophers such as Jacques Lacan, Helene Cixous, Luce Irigaray, Julia Cristeva, Jacques Derrida and Nancy Chodonow.

Issues raised included the problematics of binary oppositions of phallogocentric thought; the woman writer's "anxiety of authorship;" Gilbert and Gubar's new concept: "anxiety of influence"; the Derridian Notion of Differ-

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## Profs Read Latest

by Roxana Fernandez

Close to 50 students and faculty members assembled in Barnard Hall's Sulzberger Parlor Tuesday, November 13 to hear Barnard professors read their recently published work as part of the Barnard Literary Magazine's second annual faculty meeting.

The Literary Magazine staff invited seven Barnard English Professors to read excerpts from their published prose, fiction, and poetry. Nina Soloman, one of the magazine's editors, said the tradition began last year.

The majority of the works read dealt with personal experiences and the attempt to recover a lost past—that of a grown-up

child or of a native country left behind. Janice Thaddeus, Chairwoman of the English Department, read poetry dealing with the acceptance of her grown-up children. Professor Diana Chang read a prose piece "about my own identity" and youth in China. "Spaces," a poem by Professor Quandra Prettyman, dealt with the spaces occupied in life, and how her daughter, who once occupied a space inside of her, now has her own "spaces" that can make Prettyman a grandmother.

Chang described the event as stimulating because "a writer's personal and writing voices are different, and a new perspective is gained by "hearing their speaking voice as well."

# FEATURES/REVIEWS

## THEATER "Out of Our Father's House was not only a wonderful production but a joyous event."



Frank Langella and Dianne Wiest in After The Fall.

### Miller's After The Fall Falters

by Frank Scheck

Two recent all-star revivals of the plays of famous American playwrights have revealed to us, with startling clarity, the deficiencies in these authors' later works. Clifford Odets' *The Country Girl* and Arthur Miller's *After the Fall* are plays that were written after much greater successes. Odets' came in the mid-Thirties, when he hit his peak with such Group Theatre productions as *Waiting for Lefty*, *Awake and Sing*, and *Paradise Lost*. These works are badly dated now, but along with their crude ideology they possessed an edginess and vitality that was lost to Odets' by 1950, the time of *The Country Girl*.

Certainly, it would be tempting to equate Odets with Frank Elgin, the has-been alcoholic actor who is trying to make his comeback. But the important autobiographical aspect of *The Country Girl* is the depiction of its milieu, the theatre. The play is sentimental, overblown and leaden, but it skillfully and realistically illustrates the relationship between director and actor. This is a subject Odets' certainly knew something about, and the current production at the Chelsea Playhouse underscores this by having Jeffrey DeMunn, playing the director, look suspiciously like the young Odets.

DeMunn is the strongest link in the cast. Hal Holbrook, normally an intelli-

gent and understated actor, dangerously overplays his role as Frank. As his wife Georgie, the "country girl" whose gente manners belie hidden strength, Christine Lahti compensates by underplaying. The result is a badly skewed play, and when the director makes his romantic move towards Georgie we are actually cheering him on.

If *The Country Girl* is leaden, then *After the Fall* is absolutely ponderous. It came along after *Death of a Salesman*, but, more importantly, it came after Miller's marriage to Marilyn Monroe. The actress in the original production was made to look and sound exactly like Monroe, and Miller was roundly criticized for his theatrical exhumation. In the present production, at the Playhouse 91, the casting of Dianne Wiest goes against that conception, since Wiest has never been what anyone would call a sex symbol. But the casting works, as does that of Frank Langella, who plays Miller's alter-ego, the lawyer Quentin. Langella forsakes his usual mannerisms and affectations to deliver a restrained and moving performance. But the play, which takes place (redundantly) in the "mind, thought, and memory of Quentin," is a strained attempt to explore the "death of love in the world," starting with the Nazi extermination camps, progressing to the Communist witch hunts.

Continued on page 8

★★★

by Maggie Levine

Last week's Barnard College Theater Program's production of Eve Merriam's *Out of Our Father's House* opened the moment you stepped into the theatre. As the house filled, six women on stage let loose the sounds of their own clapping and singing. Each woman wore different warm up clothes: a batik t-shirt, turquoise sweatpants, a "Unique warehouse" tank top, a leotard. Five of the six women had short androgynous haircuts. As the house-lights dimmed, the six Barnard women then proceeded to beautifully convey to the audience what they had in common with six other women: Eliza Southgate, an eighteenth century schoolgirl, Elizabeth Cady Stanton, the founder of the Woman's Suffrage Movement, Maria Mitchell, a nineteenth century astronomer, "Mother" Mary Jones, the labor organizer, Dr. Anna Howard Shaw, a minister and a doctor, and Elizabeth Gertrude Stern, a woman from a turn of the nineteenth century Jewish ghetto.

*Out of Our Father's House* is based upon the author's book, *Growing Up Female in America: Ten Lives*. In the play, Merriam challenges time and brings six of these women together in a single space, an abandoned summer house. Director Alan Brody and his sensitive cast then allow these women to interact in a way that history and society never would have allowed them to do.

**Director Alan Brody and his sensitive cast then allow these women to interact in a way that history and society would never have allowed them to do.**

The characters share their struggles and the process of moving out of their father's houses, without the use of dialogue. Instead, the women relive events and feelings, in the form of monologues, taken from actual diaries, journals and letters. This structure poses a problem that Brody and his ensemble fruitfully overcome: how to create a sense of community and communication, without conventional conversation. The production's unique opening introduced Brody's solution. The presence of the women in modern clothing set up an opposition that was soon destroyed: the women in warm ups and short

haircuts were not that different from the characters they were portraying. The device also allowed the women to become their characters on stage before the audience. By not entering in costume, from the wings, during a blackout, the actresses were not as alienated from the audience. I felt I was with the ensemble from the moment I stepped into the theatre. The women got into costume on stage and more importantly, they helped each other get dressed. Watching the women move

**The characters show their struggles and the process of moving out of their fathers' houses without the use of dialogue.**

from warming up together to playing "dress up" together immediately established a sense of ensemble.

Working to bring their stories to life gave the women further opportunity to interact with one another. Stage hands did not provide Gertrude Stern with the desk and typewriter she needed for her new office. These were brought to her by the other characters. All of the sound effects came from on stage: whistling winds, galloping hooves and dying moans. In each scene, the women provided or created what was needed to tell the story. This kept the stage free of theatrical artifice and reinforced the image of the women as storytellers telling their own stories.

Sometimes the interaction among the characters was physical: they danced together and they scrubbed the floor together. I was moved when as they listened, Elizabeth Cady Stanton sat leaning against Gertrude Stern's knees with Gertrude's hands resting gently on her shoulders. This exchange was subtle but undeniably powerful. The women also commented on the stories being told. They laughed as Eliza Southgate told stories about her beau and together they solemnly mourned her death.

Although all of the actresses gave committed and moving performances, they were not all of the same caliber. As Elizabeth Cady Stanton, Leigh Gates seemed illuminated from within as she passionately fought for the rights of women. Her energy was infectious but it was always conveyed at the same level, it never waned and it never increased. Susan



Gina Lund as Dr. Anna Howard Shaw

Trout tenderly and honestly relived Gertrude Stern's passage from daughter to wife to writer. The actress is lovely to watch but she in no way looked Semitic nor did she try to capitalize on the influence of her character's background. Underneath Karen Sax's brazen portrayal of Mother Jones there was always a suggestion of sensitivity. Offsetting this powerful figure was Kim Rosenfield's endearing portrait of Maria Mitchell. I held my breath through Gina Lund's chilling carriage scene which was enhanced by Rhonda Rubinson's effective lighting. Finally, in the play's most touching moment, Clare Copping could not hide the severity of Eliza Southgate's illness as she tried to remain cheerful in a letter to her parents.

Alan Brody can be credited with directing an inspiring and inventive production. The connection made between the actresses and their characters strengthened the universality already inherent in the play. However, I did not like Brody's use of two sidestage musicians to represent the assorted men in the character's stories.

Their chauvinism was overplayed and I would have preferred to have had the women act out these roles as well.

*Out of Our Father's House* was not only a wonderful production but a joyous event to attend. The play signified the exciting changes currently taking place at Minor Latham Playhouse. There has been a shift towards more contemporary and innovative productions—largely due to the Theater Program's new chairman, Alan Brody. The One Act Play Series' impressive production of *Talking With*, directed by Lexie Leban and Laura Callanan was the first indication of this transformation. Brody is instilling the department with an energy and genuine love of theatre that was severely lacking.

The opening night performance was highlighted by the attendance of the play's author, Eve Merriam. At an informal reception following the performance, Ms. Merriam warmly praised the production. She explained that up until seeing Barnard's production, she had grown tired of the play. She said, "It is so rare that you

get to see something the way you like to have it done." She praised Ellen Kurrelmeyer's set which she felt resembled an attic or a basement, but nothing in between as women are always "up on a pedestal or down in the basement." Ms. Merriam then brought out an original letter of Eliza Southgate's. It had been given to her by one of Eliza Southgate's ancestors who had seen the television production of the play. Ms. Merriam has temporarily loaned Barnard this letter to be put on display in the library.



# JAZZDANCE



**"Suddenly music explodes . . . suddenly the lights come on . . . The piece comes to life"**

by Megan Schwarz

Three men scurry on to the dark stage in overcoats with their hands in their pockets. They work their way around the stage in increasingly intricate patterns, bowing and swaying, they can't do much as their hands are still in their pockets and their coat collars are turned up against the cold. Suddenly the music explodes with the tinnny blare of a saxophone. Suddenly the lights come on and the hands come out of the pockets. It's all lights, camera—as if someone backstage has yelled "action!" The piece comes to life in a labyrinth of convoluted movement passages. Piano, sax and bass weave webs around the triple time waltz rhythm as the dancers weave webs around each other. The piece is called "Waltz" and was performed last night by the Danny Buraczkeski Dance Co.

*Fission*, the first dance, of which "Waltz" is a section, is a work set to six pieces of music by the Dave Brubeck Quartet. It has a traditional composition of parts. Full Cast, Women, Men, Women, Men, Full Cast. There is no theme in this piece, merely dancers interacting as the music directs them. Music is everything in this dance. Buraczkeski has taken the music and translated it *mutans mutandis* into movement. In this particular piece, Buraczkeski could be called the interpreter rather than the choreographer.

Brubeck's music is strong with definitive themes and inexorable rhythms. It creates a frame in which the interpreter must place a certain type of movement. He has no choice, for it would be easy for the audience to say, "no, that movement is wrong, it is not what the music is saying." For example in "Rhumba", the second section of *Fission*, the music is, not surprisingly, a jazz variation on the rhumba. A piece of music entitled Rhumba, that is a rhumba, does not leave much choice for the movement but also to be a rhumba, or, as Buraczkeski chooses, a jazz variation on the rhumba (classical ballet for example just wouldn't cut it). The women add to their original white leotard and black tights (worn in the introduction) a black fringed shawl tied around their waists and draped provocatively over one hip. Their movements are what one expects, i.e., what one does oneself when one is in one's room listening to Dave Brubeck's "Rhumba." The dancers are rhumba-ing slowly, sensually and erotically as the music is slow, sensual and erotic. The implication here is not that anyone could have created or

danced this piece, but merely to point out that one's expectations are fulfilled.

Section three is called "Waltz," and is as might be expected, a jazz variation on the waltz. The saxophone and piano carry on dialogue. Sometimes they speak in unison, sometimes they argue, both talking at once. Sometimes they intertwine in spiraling melodies. Similarly, the men break up and come together. Sometimes two mimic the sax, one the piano, sometimes vice versa. Sometimes all three are in unison, sometimes all three intertwine with movements varied either sequentially or physically, but always their movements are dictated by the music.

By the "Finale", we have seen again the women, and then again the men in "Unsquare Dance" and "Drum Dance" respectively. Our attention is still gripped by Buraczkeski's choreography which we think is (dare we to believe our eyes?) great. The shapes and designs created by Buraczkeski are original, and very rarely can we trace influences in his work. Yet we are waiting for that moment when the movement will depart from the music to create, so to speak, something larger than the sum of its parts. This moment must wait, however, until the second piece.

In the "Finale," the dancers move as couples, though there is a distressing lack of emotional interaction between them. Generally, couples are used to show relationship, romantic or otherwise. This excites our imagination. When the couples behave so cold and formally, as they do here, ignoring the fact that they are coupled together, we feel (as we should) that something is missing. On the other hand, the point of the piece becomes clear. It is the interpretation of Brubeck's music into movement, no more, no less.

The second piece, *Lost Life* uses jazz dance to tell the story of the life of Art Pepper, a jazz musician. It is important to note the unusual purpose to which jazz dance is used here. Generally we see jazz dance in musicals or T.V. specials where the dances are there to spice up the show or, it often seems, simply to show off the technical virtuosity of the performers. A stunning example of this would be for example *Dancin'*—jazz dance for jazz dance's sake.

The theme of *Lost Life* is conflict. Art Pepper was not only a musician but a

junkie and a convict as well. It shows up in the music (by Art Pepper), as innocent light and airy youth verses cool, dark and forboding adulthood. These forces work against each other within Art Pepper throughout his life. Each character in the piece can be associated with one or another of these opposing forces in Art Pepper's life. Pepper, for example, is danced by two dancers, Pepper as a boy (Les Johnson) and Pepper as a man (Danny Buraczkeski). Young Pepper is innocent, old Pepper dissolute. Often they appear together on the stage, uniting and splitting as the selves of Art Pepper. Pepper's wife (Katheryn Appleby) along with his mother (Mary Copeland) are on the side of innocence. On the corrupt side we have The Dealer.

Though in this piece again the music dictates the movement, the piece has by the virtue of characters and conflict, created, so to speak, something greater than the sum of its parts. The emotion, passion, conflict and resolution add depth and resonance to the piece. It is clearly telling us about one man's struggle in life, a poignant portrayal that moves the audience to laughter and tears.

The last piece, *'Tis the Season* shows yet another facet of Buraczkeski's talent; his sense of humour. The music, by Duke Ellington, is a jazz variation on Tchaikovsky's Nut Cracker Suite. The piece (have you guessed?) is a modern day version of that venerable ballet.

The curtain opens on Clara (Abby Levine) in an electric blue mundress, standing in front of presents and a small tree. There are also a bunch of modern day trendsters dressed copesetically in black with nasty looking belts and bracelets, hanging around the tree. Drozzelmeyer, (danced by Frank Pietri in a guest appearance) arrives in a green satin tuxedo jacket with tight royal blue pants.



Yes, the tree grows to enormous proportions. Yes, the sugar plum fairy—although dressed in a scarlet red *tu-tu* minus toe shoes—does myriad piroettes at the end of her solo (despite the fact that the rest of her performance is extremely jazzed up, so that it is almost—but not quite—unrecognizable as ballet).

Danny Buraczkeski, Director

The best word for *'Tis the Season* is fun. Though it lags in some parts, and the audience is not sure in others if its funny or not, it is enjoyable, good for a gag, and . . . well . . . fun.

Buraczkeski's work is characterized as "experimental" by critic Jennifer Dunning. Yet it is not the choreography that is experimental. Original yes, but it is still steeped in traditional jazz dance technique. It is the use to which Buraczkeski puts jazz dance which is experimental. A better word might be new. Rarely is it too showy and gaudy, rarely is it used as a means to demonstrate the height of a dancer's kick or other aspects of his or her technical skill. This does not mean that the dancers are not possessed of a high level of technical competence. To the contrary the dancers have all had classical training and are all technical masters of their art, with truly great dancemanship by Robert Smith, Yloy Ybarra, (who makes his first professional appearance in New York with these performances) and Abby Levine. Buraczkeski has taken jazz dance out of its Broadway musical prison and made it a viable alternative to classical ballet and modern dance as a serious dance technique. Buraczkeski's experiment is a success.

# Lavigne

Continued from page 1  
embargo was lifted."

Lavigne said the prevailing view held by American state officials is that Western Europe should curb its dependence on Soviet energy supplies, restrict trade with the Soviets in general, and establish more favorable trade with the smaller Eastern European nations, especially with the "good ones such as Hungary and Rumania." However, Lavigne argued that "the dependency of Western Europe on Soviet energy supplies is seen by Western Europe as very much exaggerated by the United States." She added that other suppliers such as Norway or Nigeria may charge "30 percent higher than the USSR and not necessarily be more reliable." In speaking with French businessmen, Lavigne said she has also learned that they see the USSR as a "very large and attractive market." As far as the Hungarians and Rumanians are concerned, Lavigne answered, "Everyone agrees that they are very nice people but that doesn't prevent trade relations from declining."

"Western Europeans definitely don't

believe that by reducing trade with the USSR, it's possible to bring about the crash of the Soviet economy; I doubt very much that they should even wish it because of the world political balance of the super-powers," Lavigne concluded. However, when she was later asked whether France would place its economic interests over its political interests and side with the Soviet Union against the United States, Lavigne stressed the fact that "France does consider itself to be a reliable ally to the United States."

Lavigne studied economics and Russian language and literature at the University of Strasbourg. She has an impressive list of publications, including *The Socialist Economy* (1970), *Les relations économiques Est-Ouest* (1979), and a book on the Soviet Constitution (1979). She has received the Silver Medal of the National Center of Scientific Research for her work in economics. She has worked with the Kennan Institute and the Russian Research Center at Harvard University and hopes to be a visiting professor at Stanford University next year.

The Virginia C. Gildersleeve lectures are sponsored by the Associate Alumnae of Barnard College.

# Seminars

Continued from page 1

still out." There has not yet been any attempt to systematically evaluate students' reaction to the program. The director mentioned that all students in both spring and fall seminars will be given the opportunity to submit written evaluations of their courses at the end of each semester. McCaughey hopes to get "a fairly comprehensive sense of student reaction" in this manner so that next year the programs will be "structured with greater knowledge."

McCaughey feels that students favor the program even though it is a requirement. "Requirements generally tend to affect a course's popularity. People tend to appreciate something they have full and free choice and control over."

Student reaction to the seminars has generally been positive. Barnard freshman Julia Harlan, presently enrolled in the "Cosmology, Causality, and Time" seminar, complimented her course "because the small class size makes the student interaction and class participation greater." Another student, Glorianna Valls, who is participating in "The Tragic Vision" seminar explained the positive aspects of her seminar. "I enjoy the small classroom atmosphere where you have a group of intelligent women who are all contributing to the discussion. In high school, usually the class consisted of thirty or more students and only three or four of them participated in the discussion."

The amount of writing expected of students is something McCaughey sees all freshmen recognizing as "something that needs to be extracted from them, something useful early on in the Barnard education." Rita Sethi, a student in "The Utopian Tradition in Western Thought" seminar expressed her views about her seminar and the writing portions of it. "It completely serves its purpose. I think it's meant to be a loose environment, and it is. It's meant not to be a demanding course and to allow you to concentrate on other

courses, and it's not overwhelming. Lastly, I think it's supposed to make you feel as if you write like a first-grader, and it does."

A common complaint of many freshmen currently choosing seminars for next semester rests in the differences between the fall and spring course choices. "I'm not very excited about the spring seminar offerings. There seemed to be more and a wider variety of choices for the fall," lamented one registering freshman who asked to remain unidentified. McCaughey simply explained, "fewer seminars are offered next semester because fewer students need to take them." Only 200 freshmen will take a seminar course next spring compared to the 315 students who took them in the fall.

Further differences between the fall and spring seminars were pointed out by McCaughey, particularly the way in which they are chosen. For fall semesters, students are encouraged to indicate their preferences by cluster, while in the spring, they indicate them by the individual seminar. McCaughey noted that in the spring seminars, faculty reputations enter into the choice of seminars, where they weren't a factor in the fall selection. Because of this, fewer students in the spring seminars will be placed in their first choice.

While details remain uncertain, the administrators of the seminar program plan to introduce a new cluster next year which has been given the temporary shorthand "East/West," and will focus on addressing the questions of intercultural contact. McCaughey added that they intend to create four or five new courses in this cluster that would draw from non-western texts as a prominent part of the reading.

McCaughey noted that the thematic content and assigned readings are only one aspect of the seminars and the general purpose of the program will be served by any of the freshman seminars

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# JOIN BULLETIN!

Poetics — Promises — Fall — Gifts

*Continued from page 1*

ance the manipulation of woman as art and sexual object in Renaissance painting the positing of woman as Other in language, the erotics of editing, the maternal metaphor, the conception of engendering, the relationships of Women to Woman, to Voice, to writing, to the text, to each other and themselves

In her concluding remarks, professor Gini May Chair of Columbia's French Department welcomed the "youth, enthusiasm and self confidence" of the women involved in feminist scholarship. She spoke as an "elder sister in academia" when she expressed her own enthusiasm for the growing strength of women's voices in scholarship and reminded her younger colleagues of the mutual need between the women who forged their way into traditionally male institutions, and their successors who from their hard-won positions can change things from within.

May echoed the essential importance of the practice of Gynesis, that it is the process of feminist criticism: "Let us hope that Women's Studies and Feminist Criticism, as they become institutionalized, do not become sanitized. Let us hope that they remain a disturbing and disquieting force in the intellectual scene."

*Continued from page 2*

has apparently been suggesting cuts in military spending. So far, Reagan has been looking elsewhere to solve the deficit problem. Specifically, to establish a 1988 deficit under \$150 billion, Reagan has strongly expressed his desire to cut domestic spending. To reach that 1988 goal of \$150 billion without cutting military spending or raising taxes, Administration officials have stated that the proposed budget would entail cuts in domestic programs such as Medicare, civil service retirement, farm subsidies, and student loans.

Tax specialists from both parties have agreed that Reagan's statement of last week, that the Administration's tax revision plan "would not result in any individual having his taxes raised," should not be taken literally. It is likely that millions of Americans will find their taxes being raised as a result of the tax reform plan that has been presented in Congress, or as a result of the one that the Reagan Administration will be proposing in the next few months.

How nice to have a president whom we can not take literally. Promises, promises.

*Continued from page 5*

and ending with a series of failed marriages. Langella is made to strike poses all over the stage, spouting cliched aphorisms, melodramatic and/or ironic asides, and what are generally meant to be deep, thought provoking questions. Any sparks that do strike are due to Miller's attempt to write honestly about himself and, particularly, about his marriage to Monroe.

Neither Miller nor Odets were to have any major triumphs after the plays currently being revived, although Miller, whose talent is visible even in a recent minor effort like *The American Clock*, may yet write one again. As it is, the current mountings of *The Country Girl* and *After the Fall*, both in handsome off-Broadway houses, serve to remind us that great writers don't necessarily write great plays.

*Continued from page 1*

The semi-formal event which will take place in McIntosh Center, will involve the Barnard, Columbia, and Engineering colleges; a large turnout is expected. Besides each other, participants will also be able to enjoy beer, wine, champagne punch, soda, munchies and a DJ with a video. (Faculty members are, of course, invited to the event.)

According to BHR Graduate Assistant, Adella Wasserstein, "This is the biggest thing to happen to Barnard and Columbia. As far as we know, nothing like this has happened before." So far, there has been a very favorable response to the idea of the Dance and the Dorm Councils, McAc, and head residents in Columbia are already hard at work with preparations.

McAc Representative, Deborah Pades, believes that timing for the party is just perfect. "This is the last time you can let it all out before finals. If you don't do it now, you'll never do it!"

Tickets for the Dance will be on sale from November 26-December 4, excluding weekends. They will be available in the McIntosh Box Office from 12:00-3:00 PM, at the Hewitt Cafeteria on November 26-28, and December 3 and 5 from 5:30-7:30 PM, and tentatively in John Jay on November 29, 30 and December 4 from 5:30-7:30 PM. Dance tickets will only be sold in advance so do not delay! Your dream date may be closer to reality than you think!

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