

# BARNARD BULLETIN

Vol. XCVII No. 17

April 15, 1987

New York, NY



Film:

**WALT DISNEY**  
"The Aristocats"

Dance:

Dai Rakuda Kan

Food:

103 Second

Avenue

Reviews

Pages 6 and 7

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Campus News—

See Page 4

---

Women's Issues:

Sexual

Harassment

See Page 5

---

Sports:

Recruiting

Robinson

See Page 12

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The Re-evaluation of PIA:  
Proposed Changes in Barnard's Arts Curriculum

*See Page 3*



**BARNARD**  
**BULLETIN** 105 McIntosh 280-2119

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## Stop Bashing SGA

Is it time to begin another round of SGA bashing? A *Spectator* editorial dated April 8 charges that Barnard's low voter turnout can be attributed to a "cavalier" attitude on the part of Barnard's Student Government Association. While it is true that election sign ups should have been publicized earlier, a letter went out to all Barnard students a week before platforms were due to urge them to consider running for a position. Presumably, Barnard students *do* read their mail. Furthermore, at the election commissioner's urging, *Bulletin* ran a Special Election Supplement, featuring platforms from candidates for all major positions the day elections began in order to encourage a higher voter turnout. During elections, members of SGA's executive Board spent hours at the polls urging passers-by to vote. This hardly constitutes, in our opinion, a "cavalier" attitude on the part of SGA.

It's unfortunate that more Barnard students do not take an interest in campus politics, but why is this lack of interest SGA's fault? SGA has made repeated efforts to stimulate interest—efforts that include reaching out to the student body through mandatory monthly meetings with the 80-plus clubs and organizations they recognize.

Of course, this isn't the first time *Spectator* hasn't bothered to set foot across the street to see the situation for themselves. However, it could be the last if *Spectator* made sure of all the facts instead of voicing hasty criticism.

## Notes From SGA

Every year it seems there is the same problem with elections, FEW PEOPLE VOTE. This year the polling period was extended for the Senate and the revised constitution, because a third of the student body had not voted during the scheduled polling times. On April 8, *Spectator* published an editorial that implied the SGA Executive Board did not care about the low turnout, because it happens every year. THIS IS NOT TRUE! The Executive Board does care.

Every Barnard student received a letter in her campus mailbox announcing elections and encouraging her to run for a position or help run elections. The sign-up deadline was extended, and a second

letter was sent, to encourage more people to sign-up. A banner was hung over two weeks before polling began, which listed the polling date.

Obviously, this was not enough and in the future the Board should try to do even more, but *Spectator* should not say we don't care. If we did not, then none of us would bother to organize elections at all, and certainly none of us would have stood at the polls for hours, asking Barnard students to vote.

If anyone who reads this has some suggestions, please come to 116 McIntosh and let the Board members know. The Board would like to thank everyone who

*Continued on page 9*

(I found a place to move into on May 14th. It's on 93rd and B'way in some unsuspecting woman's apartment. My senioritis/neurotic/schizophrenia has lost a symptom. Onward . . .)

I want to continue our conversation from last week. I got your message on my machine saying that we're just not done hashing this out. I totally agree. Totally.

I was lounging around Barnard lawn on Saturday with a non-Barnard friend, and as we were chewing away our Tamarind Seed sandwiches, a third party popped up to say hi and rap about my column that dealt with Barnard's missing link. Then a fourth party joined in and then a fifth party. Now this fifth party is a senior with whom I have never spoken (hi, JC) and that's a definite loss on my part. She said that she agreed with the column in the sense of its humanistic approach, because it dealt with Barnard as a community and not as an institution. But she didn't stop there. She went on to share with me an account of her own that illustrates the point of my comments last week. Her story also brings up some new issues that we should also talk about.

JC recently met with a certain professor in a certain department to discuss a paper that she wrote in his class of 100+ students. When she sat down in conference, he not only knew her name, he not only was completely familiar with her paper, but he was able to recall the topic of a paper that she had written for him two years ago. This is not just good memory, she thought. This is a *motivated conscience*. This is a professor who considers it his responsibility to give JC a sense of BEING, a sense of existence that goes

beyond the extension of the course. She told him how touched she felt by his awareness. Then the conversation turned to his disillusionment towards the fact that she considered this experience to be such a unique one. He said that Barnard is small enough to give students this kind of interaction more than once during their four year career. He said that he had seen this reaction before and that it just made him ashamed of the whole system. His attitude was too rare.

This fine professor, with rare attitude and all, has not been granted tenure to the shock of many students and faculty members. I think that the point to be focused on here is not the reality of his absence next year, but rather what he represents now, while he is here. JC hopes that this professor could represent Barnard, because of his philosophy of education as a BETTER WAY TOWARDS COMMUNICATION. He proves to us that above the possibility of anything lies the *attitude* towards its potential. He doesn't have to remember a student's paper topic to project a positive image. He just has to BE there for her to see that he's there. His attitude about the college has to shine through all his work *for* the college. I believe that this professor has a sense of Barnard that has yet to be in formal solidarity with the college as a whole. This is where the philosophy that I spoke of last week fits in.

If one of the credentials for tenure was the professor's adherence to Barnard's philosophy, I wonder how different this school would be. I dare mention the name of Professor Dalton because I have heard

*Continued on page 9*

## Bear Essentials

**CAMPUS MAILBOXES** are overstuffed and underused! Students in 600, 620, 110th Street, Lucerne and off campus: Be sure to pick up your campus mail in your MCINTOSH BOX. You are accountable for the information it contains!

**FRESHMEN:** Individual conferences with your adviser are most helpful now, especially if you missed your group meeting on Autumn '87 programming.

**ALL RETURNING STUDENTS:** 1987-88 Schedule of Classes and Limited Enrollment Course List are available at Registrar's window, 107 Milbank. Read carefully the program planning memos sent to you by Dean Bornemann and Ms. Shaw. Check departmental and Registrar's bulletin boards for notices of departmental meetings. Program in the Arts will meet with current and prospective majors **THURS., APR. 16, noon, 204 Barnard Annex.**

**SOPHOMORES** who have not prepared their degree progress audits with their class advisers must do so NOW. Be sure to file your MAJOR CHOICE FORM with the Registrar and with your major department if you have not done so already.

**DEADLINE FOR P/D/F OPTION and**

**WITHDRAWAL** from a course (W recorded): **WED., APR. 22.** No extensions allowed and decision is irreversible. Bear in mind that 12 letter-graded (other than P) points are required for Dean's List.

**HOUSING LOTTERY** participants should contact Diane Steiden, Housing Director, x3095, if they wish to discuss problems or concerns about room assignments.

**MSM MUSIC LESSONS:** Application deadline for auditions at the Manhattan School of Music, **WED., APR. 15, for May 26-29; SAT., AUG. 1, for AUG. 25-27 auditions.** Contact Ms. Dintcheff, MSM Admissions, 749-2802.

**FINANCIAL AID APPLICATIONS FOR 1987-88 DEADLINE:** APR. 17, 14 Milbank.

**BARNARD-UNIVERSITY OF ROME EXCHANGE PROGRAM** welcomes applicants interested in a year of study in Rome. See Dean Doris Campbell by **FRI., APR. 17, 105 Milbank.** Required: proficiency in Italian through intermediate year, minimum overall GPA of 3.00.

**ARCHITECTURE CAREER PANEL:** Come hear Barnard alumnae discuss their careers on **THURS., APR. 23, 4-5:30 p.m., 202 Barnard.**

# Painting A New Arts Program At Barnard

By Wendy Wyegela

A proposal to change the Program in the Arts (PIA) at Barnard has been recommended and is presently under discussion. PIA, according to the Barnard course catalogue, "is offered for a limited number of students who are gifted in one or more of the performing or studio arts and who wish both to continue the development of their skills and to obtain a liberal arts education." Presently, PIA integrates the five art disciplines of music, dance, writing, theatre, and visual art, requiring its participants to take courses in all the disciplines, with a concentration in one of these areas. Under the proposed change, which is not yet definite, PIA would no longer be a major at Barnard but rather each of the disciplines would become its own major, excluding Visual Arts which would be eliminated.

PIA's goal, according to Program Coordinator Deborah Loomis, is to create a place where students can do their own work in the arts and at the same time be stimulated and challenged by exposure to other artists at work. PIA creates an "artistic community" at Barnard. The program works with students on an individual basis through workshops, lectures, and forums in addition to regular lectures and colloquia. In addition to the actual work, students receive guidance for their future, and many are prepared with contacts. PIA has "a very practical function in this way," said Loomis.

The one of the key issues in the change is the importance of the interdisciplinary course of study. Some students and professors feel it is vital to an artist's development, while others feel it is not. Many students have no interest in studying the material outside their concentration.

*"PIA is a great idea, and Barnard is a good place to have it."*

They feel that it is not necessary to study other disciplines in order to excel in your own. Also, there is a danger in getting too vague and general when trying to study five areas of art as opposed to one.

There are forty-five students majoring in PIA this year. Elizabeth Bryer (BC '88) is currently a PIA major with a concentration in writing. Bryer finds the program beneficial because it "brings artists together. The idea is to get to know your own art, plus you are forced to work with



*Performers inside the Barnard gates at last Saturday's Orchesis Dance Concert for Columbiafest*

others outside your discipline." When taking a visual arts class, Imagery and Form, she found the teacher had a great interest in giving the students artistic freedom; consequently, she did not want to give concrete answers or even concrete questions, but rather she wanted the students to form their own answers and questions. "What some of us interpret as vagueness," Bryer asserted, "is the professor's attempt to give leeway for creativity."

Bryer finds little trouble in crossing from one discipline to another. "Sometimes it takes a different discipline to make you understand your own," she said. "The fact that when you look into a discipline outside your own you're looking from a viewpoint of innocence or objectivity that enables you to learn things you might not learn inside your own discipline." In addition to the time spent in other disciplines, a great deal of time is spent with the students and faculty in one's own discipline.

The atmosphere Barnard provides for those interested in the arts is of great importance because, as Bryer said, "When you see other artists create, you get inspired."

Eileen Livers (BC '88) is also concentrating in writing. "PIA," she noted, "is a great idea, and Barnard is a good place to have it, but it's not run in such a manner that everyone's gaining as much as they could from it." The unification of the arts Livers found to be a positive aspect of the

program in that it shows how the different art forms are related; however, it is essential that the student receives adequate instruction in her own area of discipline. "The students would not suffer a loss if the individual disciplines were separated into separate programs."

Paul Berman, advisor for the Theater concentration who arrived in the fall of 1986, believes that the study of theater, or any form of art, should be interdisciplinary. He feels that a program for the study of art form, regardless of the program title, should provide the student with a "cross-artistic" experience. "Certainly an actor should know how to dance," he said, "and should know something about music." According to Berman, while the interdisciplinary factor is of great importance, students do need a well organized and structured program in their area of concentration.

Many people feel PIA is inadequate in its present state. Alexandra Styron (BC '87), a PIA major with a theater concentration, feels that if PIA were as good in practice as it is in theory, it would be an excellent major for prospective artists. One problem Styron found was the lack of a strong sense of purpose when the disciplines come together to make the program. According to Styron, definite ideas about what the students will gain from interdisciplinary study should be made

clearer. Because the various artists who teach are specialists, much in the subjects they cover is not relevant to all the students. In an attempt to compensate for this, the teacher ends up compromising and doesn't cover his/her own area of expertise thoroughly as he/she could.

Despite her criticisms of PIA, Styron does see great potential for the program. "The senior seminar brings all the elements together because the student is forced to view art in a broader sense and to do a project applying what they've learned in their own discipline." Styron feels that PIA should involve projects of this sort on other levels and in various forms. Styron commented, "The student would benefit from more hands on experience."

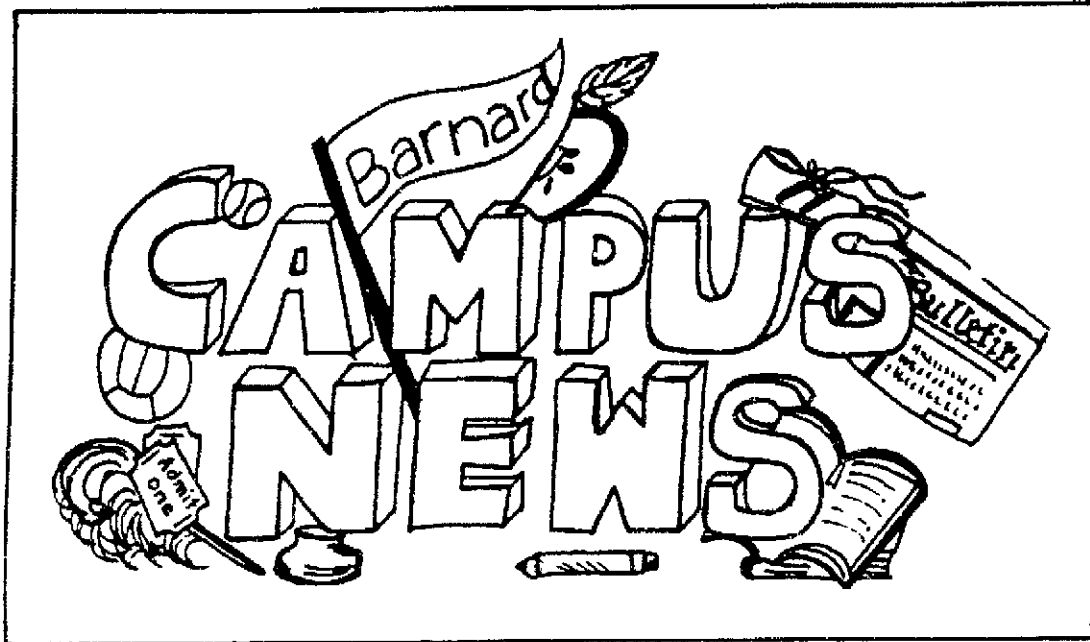
One professor, who requested her name be withheld, pointed out that one of the difficulties in teaching one of the creative disciplines is that acquiring a mastery of the subject is a highly individualized project. While students can improve their skills, creativity is something that cannot be taught. Often, success in the arts depends on natural talent, perseverance, and luck, none of which may be easily obtained through a college education. The study of art is highly subjective and cannot be taught the same way other academic subjects can.

Vanessa Gibbs (BC '88), PIA major with a Visual Arts concentration, said that PIA is "lacking a lot" but "one really good thing about the program is Barnard allows you to take outside classes. I am taking a calligraphy class at the Y." There is the availability of independent projects, but Gibbs said, "You have to go out and find them." Overall, Gibbs found there is often a conflict between what the students want

*"The problems with PIA are not in its theory, rather in the application."*

and what the faculty plans.

The problems with PIA are not in its theory, rather in the application of its programs. The goals of the program are often not clear to the students. The lack of communication amongst faculty and between faculty and students furthers the problems which have developed with the evolution of PIA. The proposed changes, along with improved communication, may strengthen the arts program at Barnard and open up a new world to its participants.



By Anna Mohl

## Summer Grant Applications Due

Summer Grant applications are due April 20th in the SGA office. Every year, SGA gives money to selected Barnard students for independent study projects and internships in which they will participate over the summer. For more information speak to Liz Davis at the SGA office, x2126.

## Bowling Anyone?

Have you ever walked past the bowling alley in Lower Level McIntosh and noticed an enthusiastic group of bowlers, the members of which do not look like university students? This group is the Columbia Bowling League, comprised of Columbia/Barnard employees. The group meets Monday nights for bowling fun and competition.

In the beginning of the year, the average of each bowler is determined, and four teams are set up. If necessary, the teams bowl with a handicap. The tournament season lasts thirty weeks. At the end of the season, trophies are given to the tournament winners and other select individuals. The group collects \$4 per person each bowling night. With the money, they have a Christmas party, an Easter party, and a huge end-of-the-year party.

So if you ever feel like watching some good bowling fun, stop by the alley in Lower Level McIntosh and watch the Columbia bowling League.

**Bulletin's  
Last Issue  
will be  
April 22nd**

## Zooprax Zone

By Hillary Porges

The Barnard movie club, Zooprax, is showing the film "The Mad Adventures of 'Rabbi' Jacob" (1974) on Sunday night, April 19, at 7, 9, and 11 pm. The film is a broad comedy about a hotheaded, bigoted businessman forced to disguise himself as a rabbi in order to escape the Arab secret police. Directed by Gerard Ourny, the film is in French with subtitles. The film will be preceded by a short. The entrance fee is \$1.

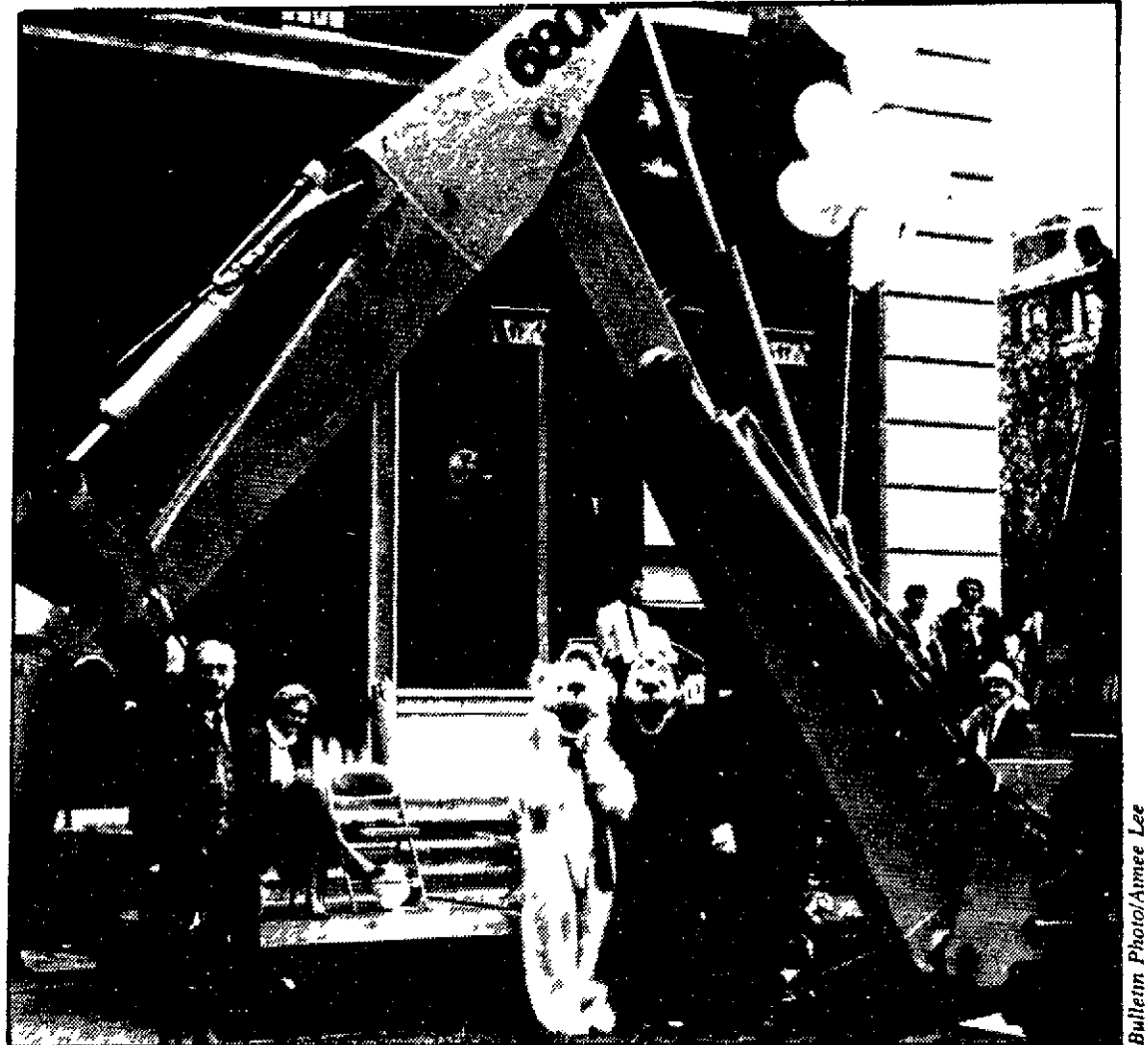
Tuesday, April 21st, is the showing of the film "Pretty Poison" directed by Noel Black. This 1968 film stars Anthony Perkins as an arsonist who finds his young accomplice, Tuesday Weld, too hot to handle. A short will precede the film. Showings are at 7, 9, and 11 pm and cost \$1.

The 1932 film "The Awful Truth," starring Cary Grant and Irene Dunne, will be shown on Sunday April 26th at 7, 9, and 11pm. Grant and Dunne split up, but with the "help" of Mr. Smith, the dog, and Ralph Bellamy, the oilman, will they get back together? One of the great screwball comedies. The cost is \$1.

**HELP!**

**CVSC  
FOOD AND  
CLOTHING  
DRIVE**

**PLEASE  
GIVE**



*Ground-breaking ceremony April 8, 1987:  
Hard Hats, Balloons, and  
Dancing Bears were there!*

## The Bulletin Board a weekly listing of club activities

### Wednesday, April 15

Barnard/Columbia Democratic Socialists. Discussion with Nicaraguan students. 8:00 p.m. 304 Barnard Hall.

### Thursday, April 16

Theater at Barnard presents Baltimore's Action Theatre Company in Samuel Beckett's HAPPY DAYS, directed by Tony Tsendeas and featuring Joan Strueber. In the Minor Latham Playhouse, at 8 p.m. \$6, \$2 w/CUID. Call x2079 for more information and reservations.

Welcome to Spring Party held in Lower Level McIntosh. Come enjoy the celebration of spring at this party with a live DJ and Persian dancing. Sponsored by the Persian Cultural Society at 8:30 p.m.-2:00 a.m.

Biology Club. Science Career Panel. Sulzberger, 4:00 p.m.

### Saturday, April 25

The Springfest '87 Committee presents BARNARD SPRING-FEST '87 on Barnard's Campus. Springfest '87 will be an uncommonly exciting day of live bands, food, games, prizes, entertainment and great fun! Everyone is welcome. 12:00 p.m.-?

# Women's Issues

## Sexual Harassment: The Quiet Crime

By Leora Joseph

Sexual harassment. The words bring to mind many ugly images: A truck driver's wink, an insulting stare, and the most humiliating of all—rape. All these things have one basic theme in common—they reduce the victim to an existence defined only by her sexual identity. A truck driver does not wink at someone for her intellectual capability. She is being harassed simply because she is female.

Sexual harassment is scary and very real. Most women are harassed in some form even in this supposed era of liberation. What is even more frightening and also very real is the existence of sexual harassment on campus. It seems paradoxical that sexual harassment exists in Universities whose basis is the pursuit of higher academic achievement. It seems paradoxical that a professor who is representative of college policy would harass a student. As paradoxical as this may seem, sexual harassment does exist on the college campus. A 1985 report on sexual harassment policies and procedures conducted a study of 688 colleges. The study reported that 20–30% of the female students are sexually harassed.

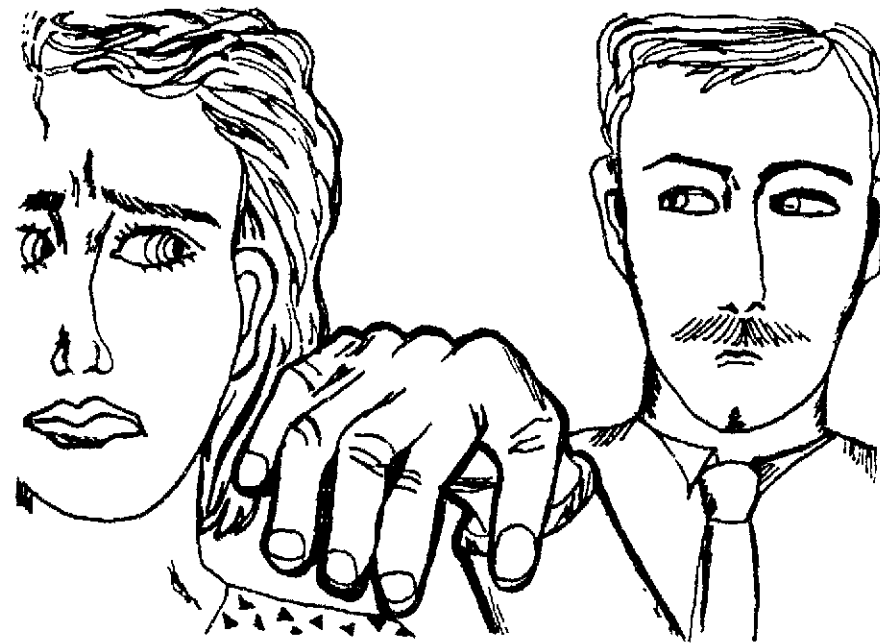
There are no clear cut rules that define harassment behavior. The National Advisory Council on Women's Education Programs suggests the following as a definition. "The objectionable emphasis on the sexuality or sexual identity of a student . . .

remarks, sexual advances, promises of reward for sexual behavior, and forced sex to avoid a punitive grade or job.

What is central to cases of sexual harassment on campus is the key issue of power. Columbia College's pamphlet on

between both parties that power will not be abused. When a professor makes sexual advances to a student he is betraying the existing trust crucial to a healthy academic environment. The breach of trust and abuse of power creates a tense atmosphere which interferes with a student's performance. This constitutes sexual harassment. It is an evil that can not be tolerated in any institution, especially one dedicated to higher learning.

The 1985 College report found that out of the many cases of sexual harassment, only 2–3% of the students report it. This unwillingness to report sexual harassment cases stems from an attitude ingrained in us at a very young age, which dictates that a professor represents an authority which can not be challenged. Billee Dziech, author of *The Lecherous Professor* stated "Sexual harassment begins from the day a child enters the school system. We must teach our children the fine line between respecting teachers and saying 'no, I don't have to accept this behavior.' There are all sorts of abuses of power that a teacher can engage in . . . It is not a gender issue, rather one of professional ethics."



(which would limit full participation on the basis of sex (or which would create) an intimidating, hostile, offensive academic environment." The Advisory categorizes four different types of sexual harassment on campus. These are sexist

sexual harassment states "sexual harassment is usually prompted by a desire to exercise power in an exploitative way rather to satisfy sexual desire." All student-teacher relationships are based on unequal power. Mutual trust should exist

### *The Bialer Controversy:* Sexual Harassment At Columbia

By Leora Joseph

The application of the sexual harassment policy at Columbia has been at best, confused. A *Spectator* article published November 21, 1986 stated part of the policy. "In the event an employee is found to have acted in an improperly discriminatory manner or committed sexual harassment, an appropriate record of that finding and any disciplinary action may be placed in the employee's personal file." Columbia University does not record the case on the employee's file. The only sanctions that the University takes are either a warning or a dismissal.

On Saturday March 21, 1987 Columbia College and Barnard cosponsored a Deans Day for their alumnae in Washington. The keynote speaker was Dr. Seweryn Bialer who spoke on "the Soviet Paradox."

Bialer is a reknowned scholar. For this reason he was asked to address the Washington event. Bialer, however, was found guilty of sexual harassment. In her review officer's decision of April 29, 1986, Gillian Lindt stated that:

The accused by his own admission made sexual advances to the complainant . . . I have concluded that in this instance the professor engaged in behavior inappropriate to a faculty member of this University—behavior which, moreover was perceived by the complainant as having the effect of unreasonably interfering with her work . . . It is in this sense that this behavior . . . demeaned and threatened the student and thus con-

stitutes a form of sexual harassment as defined under the Federal Equal Employment Opportunity Commission's guidelines on that subject and as adopted by Columbia's Policy Statement on Sexual harassment.

Presumably, following Columbia University sexual harassment policy, Bialer was issued a warning. Nothing was written on his personal file, even though the Review Officer's report presents evidence of repeated harassment by Professor Bialer of the student in question. Although University General Counsel Mason Harding told the *Spectator* (11/21/86) that "if it's a repeated action, then something should go on the record," no action was taken by the University. Ironically, not only was Professor Bialer found guilty and no concrete punitive action was taken but he was honored at Dean's Day. According to sources, the deans in whose name Dean's Day was being held received information packets protesting Bialer's appointment as keynote speaker. Included in this packet was the review officer's decision. However, no successful attempt was made to replace Professor Bialer as the keynote speaker.

*The Bialer case illustrates the unwillingness of society's institutions to recognize sexual harassment as a serious crime directed at women. Barnard values women for their intellectual capability, not as sexual objects. It is a disgrace that Bialer, who violated the essence of our community, was chosen to represent us.*

## Meet the Class of 1991!!

### WANTED:

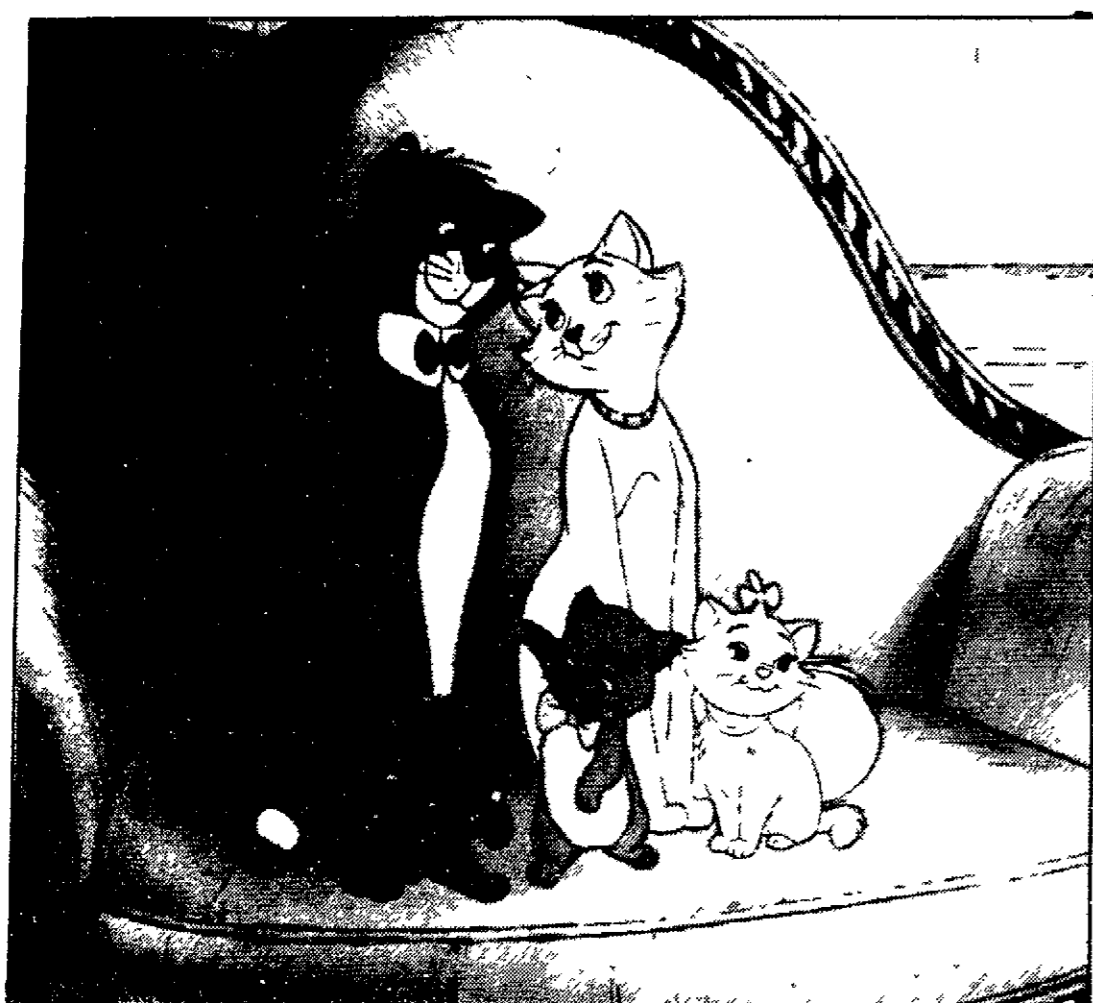
Volunteers to welcome newly admitted Barnard students during our annual Telethon:

Wednesday 4/15, Monday 4/20, Tuesday 4/21, Wednesday 4/22, and Thursday 4/23.

Start at 5:00 p.m. —

Pizza and Soda followed by telephoning your hometown and across the nation.

Call Cynthia Groomes  
at the Office of Admissions x2014  
to reserve your spot!



O'Malley, Duchess, Berlioz, Toulouse and Marie.

## The Aristocats

By Andrew Economakis

You're hanging out at your mistress's Parisian mansion, a happy, well-fed and well-heated kitten. Under the approving eye of your mom, Duchess, you play around all day with your obnoxious-yet-fun-loving brother and sister. Your only engagement for the day is dinner, to be served by that gruff, but goofy, Edgar, your mistress's butler. All is cool. No worries. Or are there? Turns out that your haute-culture sister, your bow-tied bro, mom and you are the heirs to your mistress's fortunes. Easy street, man! You're gonna be an aristocrat in a family of "Aristocats." Why, Walt Disney could even film your happiness. Like, pass the cat-nip, dude.

But wait! Edgar's kind of acting

## Film

weird and shifty. He unsuspectingly spikes your milk with sleeping pills. Before you know it, you're out for the count, counting sheep. You wake up with your family under a bridge by a river. Cold and hungry, mom too is at a loss. Enter that dashing young bachelor O'Malley. O'Malley the Alleycat that is. Not as refined as an Aristocat to be, but he's got definite character. If anything, he's slick, and he's got a heart too. To say nothing of a fancy for your mom. He's gonna return you to Paris, back home, back to the good life.

The reopening of Walt Disney's classic "The Aristocats" has brought a lot of attention (due in part to the flood of advertising it has gotten). First released in 1970, "The Aristocats" was Walt Disney's first completed release following its founder's death in 1966. And though truly a classic in its own right, the old master's

absence is definitely felt.

In 1970, "The Aristocats" was Walt Disney's twentieth full length animated film. It was also the first Disney film based on an original story (written by Tom McGowan and Tom Rowe) and not from legend or fairy-tale. Employing the voice talents of experienced Disney talkers, actresses and actors (Eva Gabor as the Duchess, Phil Harris as O'Malley, to name a few), the film carries you away, in classic fashion.

Walking out of "The Aristocats," which I enjoyed immensely, I still got a slightly unsatisfying feeling. The film all too closely mimics "The Lady and the Tramp," and the animation is without doubt of a lower grade than say classics like "Fantasia" or even "The Lady and the Tramp." Nonetheless it is refreshing to see a Disney movie not so obsessed with bad and good, dark and raging evil versus innocent virtue.

"The Aristocats" should be seen, or seen again, for it is, in spite of a few drawbacks, a classic in itself and a very enjoyable movie. With a great soundtrack



Toulouse, Berlioz and Marie.

(featuring Gilkyson's "Thomas O'Malley Cat") and characters you won't forget (take Napoleon and Lafayette, the two guard dogs for instance), "The Aristocats" is a very pleasing film to see. Don't miss it.

## Food For Your Money At 103 Second Avenue

By Frances McLaughlin

We've all read about the pending renovations of our Columbia neighborhood. Personally, I am quite happy with the current variety of shops, bars, and restaurants, but as the West Side goes upscale, so goes Columbia. If I were forced to

## Food

choose one new eatery, it would be of the 103 variety. 103 Second Avenue Restaurant is a great place for anything from midnight pancake breakfast to afternoon tea to evening tapas. To some it may seem like it's on the other side of the universe, but Spring is here, and the city is lovely. It's time to get out and about. Adding subway, bus or even taxi fare, dinner is still reasonably priced.

103 was originally a diner in what used to be an unsavory area, but what is now a very "hot spot." It's within blocks of lower Broadway, the Village, the Public Theatre, Cooper Union, and St. Mark's Place. In the early hours of the morning, it's popular with the club crowd who order everything from granola with yoghurt to Chicken Mexicana. I have ventured there at all hours, and it is always teeming with diners. The decor is simple: wooden tables and chairs. There is rarely a wait to be seated. None of that downtown pretension or hyped-up creative cuisine is to be found. How nice!

103 serves a full menu of diner-type dishes—but with a twist. Everything is fresh and rarely is anything fried. Also, wine, beer, and frozen bar drinks are served in addition to egg creams. There are hardy scalloped potatoes with or without meat, mashed spuds, and french fries. Soups are all delicious, as are the ratatouille and the Japanese steamer full of fresh vegetables served with Hollandaise (\$4.00 and \$4.50 respectively). The nachos and tostadas are not too spicy, and they are laden with chunky guacamole and refried beans; one order is enough for you and all your friends at \$4.00. There are a variety of chicken, fish, and beef dishes as well as pasta entrees all in the \$6.00



to \$8.00 range. Nightly, there are dinner specials. Favorites of mine are the grilled chicken in a honey mustard marinade with fresh herbs served with plenty of steamed broccolli and new potatoes (\$7.50), linguini with white clam sauce (\$6.00), and baked blue fish with spicy rice and carrots

and peas (and they are fresh—I promise). All entrees are served with the house dressing: a tangy, peanutty vinaigrette. This dressing also accompanies the lunch and dinner salads, which put an average diner's chef sald to shame. These salads vary daily, offering a variety of meats, cheeses—smoked mozzarella, havarti, feta, cold blanched vegetables, eggs and potatoes. They are very healthy, filling and a bargain (between \$4.50 and \$6.00).

On the weekends brunch is served from early morning until 3:00 pm. It includes mimosa or bloody mary's, delicious coffee, and one entree from a long list including omelettes, eggs Benedict, buttermilk pancakes, french toast, and various sandwiches. You say you'd rather be at the Palm Court? A \$6.00 per person you just cannot complain. Oh, I should mention that all breakfast dishes are served throughout the day.

As far as I can see, 103 provides food for everyone. Even the wine connoisseur can take advantage of the nightly wine by the glass specials. There are plenty of home-made desserts for those of you with sweet teeth. I recommend that everyone take a ride downtown and see for her or himself that there is reasonably priced, atmospheric (the crowd is great and gets better by the hour), and delicious dining to be had in New York.

103 Second Avenue Restaurant 533-0769. No reservations, no credit cards.

## Scenes From Last Week's Varsity Show



Photos By Kathy Emerson



## DAI RAKUDA KAN



Photo courtesy of Dai Rakuda Kan

## Dai Rakuda Kan

By Sonia Bujas

Modern Japanese art seems to have the greatest ability to portray the most shocking scenes in the calmest manner. Perhaps this dichotomy is what makes Japanese avant-garde art so provocative and effective. The dance style butoh, founded in the mid-'60s, probably best portrays this rejection of traditional Japanese aesthetic norms, in searching for ugly truths in both Eastern and Western cultures. It shows the clash between beauty and truth, old and new.

Dai Rakuda Kan, the largest and most influential butoh dance troupe performed at City Center from April 8 to April 12.

Butoh, first of all, seeks to shock the audience, throw it off balance. The cos-

## Dance

umes often look like rags made of paper-maché, and the men's heads are shaved, the women wearing their long hair loose and wild. The bodies and faces of the dancers are painted white, and they wear mask-like expressions, each more agonizing and terrifying than the other. The movements are definitely slow.

The fire dances, called "The Fire Rings," are based on the Zen tradition that

five fundamental forces make up the universe—earth, fire, wind and sky.

In the first dance, women come out on stage wearing white drabs attached to lacquered boxes. They are the picnics that warriors carried with them in the 16th cen-



Photo courtesy of Dai Rakuda Kan

A scene from Dai Rakuda Kan

tury. They seem very uncomfortable and to be suffering. In the end, two men in traditional costumes dance to and mimic a waltz.

In the second dance, the gestures alter between sedate and frenzied. Half the women wear masks behind their heads, and the others in front of their faces. This is the only detail which distinguishes the dead from the living. They wear robes attached in the back, alluding to the uniform of psychiatric ward patients. At one point, it seems that the living are crying over the dead, but suddenly they plunge upon them and seem to be devouring them. At the end, it is difficult to see who is controlling whom.

During the third dance, all of the action finds vent in one man, who moves extremely slowly from one side of the stage to the other, passing in front of an enormous gold disk. Accompanying the movements is a full scale of loud and obnoxious sounds, while the light shifts from very faint to such a brightness that the audience must shield its eyes from the gold reflection of the disk. One way or another, the audience cannot escape from the power of the butoh.

It is during the fourth dance that the clash of the generations of pre and post-war Japan is the most obvious. As Samurais dance, two children, a boy who moves as if he were to throw a baseball, and a girl wearing a miniskirt who screams hysterically, run across the stage. After this intrusion some of the men remove their warrior's outfits and are left wearing pink mini-dresses and a red bow in their hair. Is the culture a bit confused about its identity?

All in all, butoh is very disturbing, very raw. In its own way, though, it is also extremely beautiful and most of all fascinating. I was shocked to see people leaving during the performance, but I guess they are the ones who think Japanese art is only silk flower paintings.

# Listings

## Theatre

### Broadway

**THE MIKADO**—The Stratford (Canada) Festival production of the Gilbert and Sullivan operetta, directed and choreographed by Brian MacDonald. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3; \$25 to \$42.50. Virginia Theater, 245 West 52nd Street (977-9370).

**PYGMALION**—Peter O'Toole, Amanda Plummer, Lionel Jeffries, Dora Bryan, and John Mills are all stars in this latest revival of George Bernard Shaw's classic comedy about a professor who wagers that he can transform a cockney flower girl into a gentlewoman who could pass for a duchess within six months; directed by Val May. Previews start 4/13 prior to a 4/21 opening. Mon. through Sat. at 8, Sat. at 2, \$32.50 to \$42.50, Wed. at 2, \$27.50 to \$37.50; through 7/18. Plymouth Theatre, 236 West 45th Street (239-6200).

### Off-Broadway

**THE COMMON PURSUIT**—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; \$23 to \$30. Promenade Theatre, Broadway and 76th St. (580-1313).

**THE MIRACLE WORKER**—Karen Allen stars as the patient and inspired teacher-companion in a revival of William Gibson's play about the child Helen Keller (Eevin Hartsough); directed by Vivian Matalon. Tue. through Sat. at 8, Wed., Sat., Sun. at 2; \$18 to \$27; through 4/12. Roundabout, 100 E. 17th St. (420-1883).

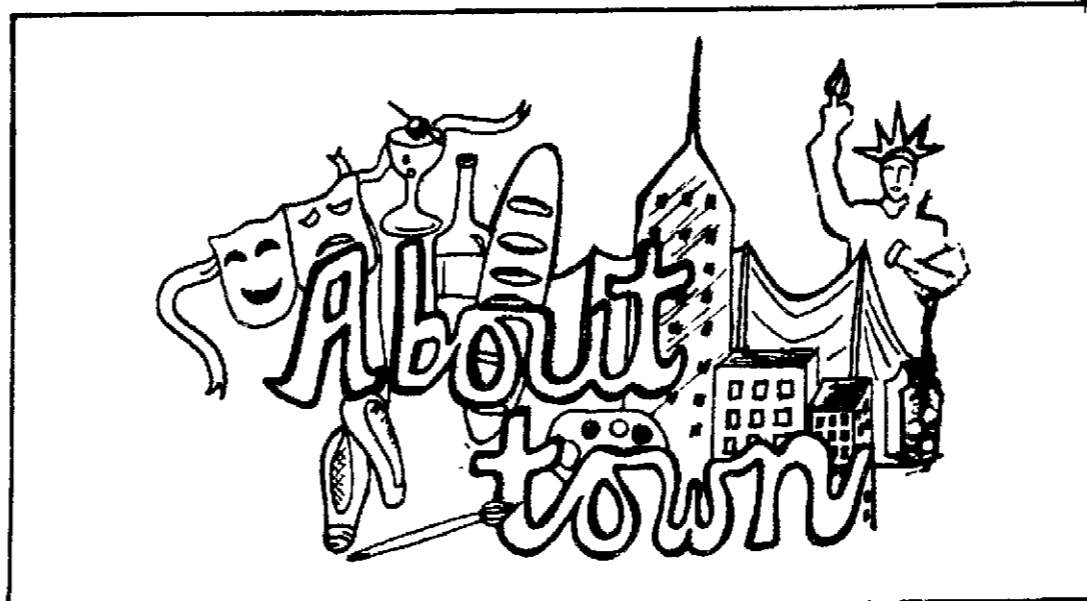


### Off Off Broadway

**HAPPY DAYS**—Samuel Beckett's theater-of-the-absurd drama telling of the problems faced by a woman who lives buried up to her neck in a sandbox; directed by Tony Tsendeas and featuring Joan Strueber. 4/16 at 8.

**REMEMBER ME**—Nomi Rubel's play about a German Jewish woman, her grandson, and their German neighbors. 4/23 at 8, 4/25 at 8:30, 4/26 at 3:30 and 7:30; \$8. New Theatre Arts Company, TOMI Theatre, 23 West 73rd Street (874-6297).

**THREE SISTERS**—Chekhov's drama about the search for fulfillment in a changing world; directed by Tom O'Mahony, Fri. and Sat. at 8, Sun. at 3; through 4/26; \$9. Westside Theatre, 252 W. 81st St. (874-7290).



### Art

#### Madison Ave. & 57th St.

**THEODORE GERICAULT**—Paintings, watercolors, drawings, prints, and a sculpture by this 19th-century French artist; through 5/23. Salander O'Reilly, 22 E. 80th St. (879-6606).

**EDWARD HOPPER**—Early and late drawings, paintings, and watercolors; through 4/18. Hirschl & Adler, 21 E. 70th St. (535-8810).

**DAVID LEVINE**—Paintings of solitary figures and crowds whose poses and movements recall Delacroix, Goya, Homer, and Prendergast, plus portraits, figure studies, and caricatures; through 5/6. Forum, 1018 Madison Ave. (772-7666).

**ROY LICHTENSTEIN**—Prints and objects, from 1962–1986; 4/10–5/2. Castelli, 4 E. 77th St. (288-3202).

#### Photography

**DIANE ARBUS**—Early photographs; through 4/25. Miller, 41 E. 57th St. (980-5454).

**ZEKE BERMAN**—Large photographs of still-life compositions and interiors; through 5/9. Lieberman & Saul, 155 Spring St. (431-0747).

**ELLEN CAREY**—Large-format Polaroid portraits; through 5/3. Cerigo, 202 Ave. A (777-2579).

**JACK DELANO**—"Fifty Years of Photography"—photographs taken for the Federal Arts Project, in Pennsylvania, New England, Georgia, and Puerto Rico; through 4/25. Photofind, 138 Spring St. (334-0010).

**ROGER FRANK**—Photographs of people wearing red ties as a symbol of power; through 4/30. 4th Street Photo, 67 E. 4th St. (673-1021).

**ANDREW GORDON**—Photographs of American life in the 1980's; through 5/9. Ledel, 168 Mercer St. (966-7659).

**JOEL-PETER WITKIN/JOSEF BREITENBACH**—Recent photographs and sculpture/Portraits of Brecht, Ernst, Joyce, others; studies of the female nude; through 4/25. Pace/Macgill, 11 E. 57th St. (759-7999).

#### East Village

**PETER NAGY**—Recent photographic works; through 4/17. International With Monument, 111 E. 7th St. (420-0517).

**JIM RADA KOVICH**—Paintings that refer to art history; through 4/19. St. Marks, 411 E. 9th St. (505-9716).

### The Circus Is In Town

By Laura Laterman

Ringling Bros. & Barnum and Bailey Circus 4/7–5/17 at Madison Square Garden.

The circus is back in town and the Garden is filled with children of all ages. This year's cast includes the greatest animal trainer of all times, Gunther Gebel Williams, the Soaring Stars, Live Action Squad, acrobat Rudolph Delmonte, Harrison's seals, King Tusk and of course, a big contingent of clowns.

The soaring Stars perform flawlessly. Both aerial duos swing as easily from each other's limbs as they do from the high bar. They move in sharp form and their timing is unnerving.

The freestyle biker's act is uneven. In the first part of the act the bikers wouldn't miss a beat if they traded their cycles in for pogo sticks. As they bounce and balance in the two side rings the audience waits for a break in the monotonous routine. Unfortunately, the break never arrives. In the second half of the act, the bikers move to the center ring, volleying between two steep slides. Mercury Morgan's mid air leap over five elephants is an exciting climax which more than compensates for the act's weak start.

The kids go wild when King Tusk plods out at the end of the first portion. The mammoth's twisted tusks are capped in gold and decorated in bright red tassels. He appears larger because of the silver turbaned rajah compressed between his ears.

When the ring master announces a fifteen minute intermission, the lights go up on an impressive web of ropes and pulleys. The children applaud.

The clown make-up stand during intermission is one of the most entertaining acts of all. For five dollars the make-up artists will paint and photograph you. For nothing at all you can watch the kids wrinkle their noses under a powder puff and be coaxed into smiling for the camera.

Unfortunately, the real clowns are less amusing than the kids at the make-up stand. The Ghostbusters number falls flat because the clowns are outnumbered by goblins and ghosts. Consortium of Charading Cukoos is somewhat funnier, yet the merry go round choreography detracts from the act which would be better if it was confined to a ring.

Breakin to the Beat is the weakest act of all. There is a clash between moonwalkers and mastadons when a team of breakers and dancers costumed in the glitzy outfits of cartoon rock star Gem filled the side rings while Gunther leads a herd of elephants into the center ring.

Between the low spots in the circus, we sampled many of the concessions which have hit an all time high in prices. The vendors work on commission. They circulate between the bleachers of kids twirling blue and red flash lights selling cotton candy (a definite don't miss) peanut covered ice-cream cones (good but not that good) and a wide range of circus paraphernalia. It sounds more like a Turkish bazaar than a circus at times.

Despite the famous expression "children of all ages" it's not easy for those of us who are twelve or older to shed a critical perspective of the circus. Everyone appreciates the skill of acrobats and trapeze artists. It's hard for the twelve and over crowd to smile, though, at women in Dolly Parton wigs and gaudy leotards as they tap undernourished dogs into jumps and poses. These are the stock acts of low budget Vegas shows. Sitting in an enthusiastic audience and sharing the children's excitement is definitely an upper. It's this aspect of the circus that makes it truly a show for children of all ages.



## Notes From SGA No Preservatives

Continued from page 2

volunteered time to help run these elections, and congratulations to the winners.

Any elected position that has not been filled will be held over until the Fall elections. There are several appointed positions open to current Freshmen, Sophomores and Juniors. If you are interested, please see Marian in the SGA office.

Continued from page 2

time and time and time again that he projects an attitude with such conviction and positive force, that his students actually leave his class feeling a definitive sense of Barnard. I know that he is not alone in doing this, but his acute sense of the Barnard Community is enough to make me stop and applaud him. I think JC applauds her professor for the same reason.

So what we have here is a mush mash of ideas, right? One student says that Bar-

nard is what you want it to be with absolutely nothing force fed. Another student claims that Barnard is defined through the students' individual experiences with their professors and friends. Another student said that Barnard is a place for 10 student leaders, 0 student followers and 2190 independents. I say writing about all this makes me feel inarticulate and lost in a sea of misspelled definitions. Want the bottom line? There is a feeling that every senior gets when she walks down the aisle to receive her diploma. She has a craving for TANGIBILITY that runs even deeper than her original thirst for knowledge. What do I have? Where did it come from? And what should I do with it? The diploma doesn't

just validate her college education. It states *where* she got it from. Barnard College. What's the difference between here and Smith? She not only needs the answer now, but she needs to know that it will still hold true at least 10 years down the road—for tenures down the road.

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## HONORS DAY EVENTS

Thursday, April 23, 1987

*Phi Beta Kappa Initiation*

James Room

(Fourth Floor, Barnard Hall)

3:30 p.m.

*Honors Assembly*

Lower Level of McIntosh Center

4:00 p.m.

*Address:*

BERNICE G. SEGAL

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## RECEPTION

*Upper Level of McIntosh Center*

5:00 p.m.



# About Town

Continued from page 8

## Music/Clubs

**BLUE NOTE**—131 W. 3rd St. (475-8592). Major Holley All Stars. 4/14-19: Nancy Wilson.

**THE RITZ**—119 E. 11th St. (228-8888). 4/16: The Stranglers.

**SWEET BASIL**—88 Seventh Ave. So. (242-1785). 4/14-19: Art Farmer and Benny Golson Jazztet featuring Curtis Fuller.

**VILLAGE VANGUARD**—178 Seventh Ave. So. (255-4037). No credit cards.

## SoHo & TriBeCa

**ARAKAWA**—Recent works, in an exhibition entitled, "The Fiction of Place"; through 4/18. Feldman, 31 Mercer St. (226-3232).

**DANIEL BUREN/SOL LEWITT**—A site-specific work that utilizes stripes and architectural elements entitled "Through the Room—Situating Works"/Large-scale geometric sculptures. Through 4/25. Weber, 142 Greene St. (966-6115).

**RANDOLFO ROCHA**—Paintings and silkscreens over already existing mass-media billboard advertisements; through 4/25. Neale, 320 Lafayette St. (431-5077).

**HORSTWEBER**—Paintings of masks and faces in various emotional states; through 4/30. Segal, 568 Broadway (431-0010).

## Museums

**COOPER-HEWITT MUSEUM**—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.—9, Wed.—Sat. 10 a.m.—5, Sun. noon—5. \$3; seniors and students \$1.50; free Tue. after 5. Through 4/26: "Crystal Palaces: The Buildings of the First World's Fairs." Through 5/31: "Folding Fans from the Cooper-Hewitt Collection." Through 6/9: "The Catalan Spirit: Gaudi and his Contemporaries." Through 6/28: "Louis Sullivan: The Function of Ornament."

**METROPOLITAN MUSEUM OF ART**—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.—8:45, Wed.—Sun. 9:30 a.m.—5:15. Contribution \$4.50; children and seniors \$2.25. Lila Acheson Wallace Wing. Through 5/24: "The Age of Correggio and the Carracci: Emilian Paintings, Drawings and Prints of the 16th and 17th Centuries." Through 5/31: "Selections From the Ernest Erickson Collection of Ancient Chinese Art." Through 6/21: "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection." Through 8/2: "Sung and Yuan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." The Cloisters, Fort Tryon Park (923-3700). Tue.—Sun. 9:30 a.m.—5:15. Medieval collection.

**WHITNEY MUSEUM**—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.—Sat. 11 a.m.—5, Sun. noon—6. \$4, seniors \$2; free Tue. 6-8. 4/10-6/28: "1987 Biennial." Through 4/5: "Walt Kuhn: The Entertainers." Whitney Museum at Philip Morris, 42nd at Park (878-2250). Through 4/22:

"Monotypes by Maurice Prendergast." Whitney Museum of American Art at Equitable Center, Seventh Ave., bet. 51st and 52nd Sts. (554-1113). Through 4/8: "Twentieth-Century Master American Photographers." Through 5/23: "Twentieth-Century American Art: Highlights of the Permanent Collection."

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# Recruiting

Continued from page 12

Michigan, and Penn couldn't imagine and couldn't accept that going to a fine university means having a poor football team, or as Canellos implies, that having some really great athletes means going to a shoddy institution. I do not think that Columbia should abide by such odd standards either. 0-31 could never make me feel noble, it makes me feel lousy.

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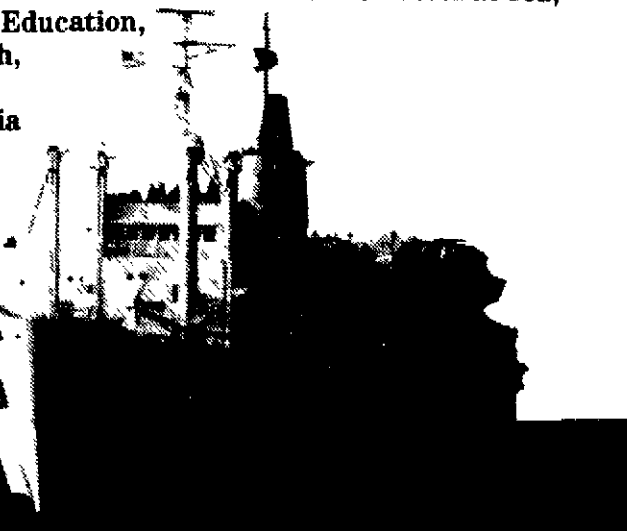
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## Robinson: The Mustang Who Would Be A Lion

### Opinion

By Erik Price

In a recent commentary in *Spectator*, Peter Canellos, a second-year law student, argued that in light of the recent eruption of NCAA recruiting violations, Columbia should stand up as a "noble" beacon of academic purity and reject John Robinson, a SMU linebacker who was left without a team when the NCAA ruled that they must disband their football program, and a student who has shown an interest in studying at Columbia, but a young man who, alas, does not meet our rigid requirements.

Canellos is justified in his description of the dirty tactics that some schools use in recruiting blue-chip athletes, and the state of college athletics may very well be on some brink overlooking its own tragic fall. Yet, the NCAA rulemakers seem prepared to fight fire with fire: administering

tougher drug policies, raising the minimum requirements for any starting athlete, sentencing the SMU Mustangs to a shocking death penalty, and keeping perennial cheaters under constant investigation.

Moreover, Canellos is dead wrong when he associates the mere bending of admissions criteria for an Ivy League athlete with the open wallet policy of an SMU or a UNLV. The loosening of requirements for special cases is practiced by every fine university across the country, and some would say there is no greater role for an academic institution than reaching out and offering an education to those who would not normally get one.

Canellos is fooling himself if he believes that any school in the Ivy League, especially his alma mater in Philadelphia, could field a football team if athletics was weighed like "any other intangible" in the admissions process. Let's hope James McMenamin and the rest in Hamilton Hall are smart enough to realize that four years of high school varsity football, and three more at a place like SMU, is a different sort of commitment than joining the debate

club as a 10th grader and blowing off half the meetings.

There are still ideals in the process of athletic recruiting that are too often sullied by the greed of athletic directors and the lust of alumni; there is still meaning amidst the madness. This month marks the 40th anniversary of the signing of Jackie Robinson by the Brooklyn Dodgers, the first black man to play a professional sport in this country. His recruitment and eventual signing had epic importance and changed the entire landscape of American sport. Robinson was a risk—the Dodgers could have had their pick from a dozen apple-faced second basemen, and avoided some harsh criticism—but he was a risk well worth taking. Jackie later dominated the league in many things, but more importantly, he established the right of the black man to compete in a white man's community.

Similarly, John Robinson is a risk worth taking. Athletic recruiting, at its backbone, is a means of fighting the cultural insulation and crossing the divided lines that Jackie first stepped over in 1947.

Columbia now has the chance to do so in our microcosmic community. We can open our arms to southern black society as well as improve our football team drastically.

Admissions works on a fairly simple premise. The privilege of studying under professors and in beautiful libraries, and even some help with tuition, is given to those who will arrive on campus and hopefully make it a better place using their intelligence and individuality. It is difficult, however, to measure what we actually give to Columbia once we get here. Does Canellos expect me to believe that the children of executives draining kegs all over campus actually give more of themselves to this school than the men and women who emblazon "Columbia" to their chests and compete for us week after week? Admissions can not always be properly determined by who can afford to take the Stanley Kaplan course, or who has the weightiest recommendation from a family friend.

Calling for the rejection of John Robinson, without any knowledge of his transcript, is not noble, but snobby and narrow-minded. Students at Stanford,

*Continued on page 11*

## Columbia W. Track: A Strong Future

By Katy Schwartz

Every athlete at Columbia makes a tremendous commitment to his or her sport, and sells a great deal of time over to the sport. The women of our track team, however, sacrifice more time than most. Their competitive season lasts year-round: the cross-country of the fall, the indoor track of the winter, and the outdoor track and field of the spring. Unlike other teams, the Women's Track Team spends a majority of time away at competitions, and is always in training for their on-season.

The women's track program began at Barnard in 1977 as a Jogging Team. Under direction of Kate Moore, the team consisted primarily of inexperienced athletes. "These girls had to learn how to become athletes while learning to become students. People outside [collegiate sports] don't understand the time and energy

required to do both," says Moore. Coming from a family where academics came before athletics, Moore understands that most Columbia tracksters aren't about to sacrifice their studies for their sport. Following the Columbia-Barnard Consortium, the team finally had the resources to seek out experienced athletes. This was the first step in gaining depth as an all-around team.

As the team stands now, they are still in a stage of development. They must travel to Parleigh-Dickinson in New Jersey to have access to a practice track. A new track for Columbia is currently under construction at Baker Field. The track will have a Rekarton surface, that which is used on Olympic Game tracks. Moore says that, "The new track is an indication of where the program will go, it shows a Division I commitment, and Columbia will now be

able to host major events." The new track will also attract more experienced runners. Moore's current objectives include rounding out the team as a whole: "If [we can] cover all the events, we will fare better as a team." Moore hopes to do this through recruiting and developing current team members and walk-ons. She wants a higher caliber team, not just excellent individuals.

For this spring, Moore hopes that the team can improve their standings at Rutgers Relays, Penn Relays, and the Metropolitan Championships. "We have more warm weather meets," says Moore. Warm weather meets make for faster times. The team will be facing some of the fastest schools in the East, such as Penn State and Villanova. Individuals to watch include Heather Ruddock in the 400m, two-time Heptagonal winner Carrie Daly in the javelin, Stephanie Spencer in the 400m hurdles, and Heptagonal placer Emily Valiquette in the discus. Women's Track is an up-and-coming sport at Columbia, and is definitely something to keep an eye on.

The team's schedule for the remainder of the year is as follows:

**17-18 Apr: Rutgers Relays, Away;**  
**23 Apr: Penn Relays, Away;**  
**26 Apr: Stony Brook Invitational, Away;**  
**2-3 May: Heptagonal Championships, Yale;**  
**8-9 May: Metropolitan Championships, St. John's Univ.;**  
**16-17 May: ECAC Championships, George Mason, Fairfax, VA;**  
**3-6 May: NCAA Championships, LSU, Baton Rouge, LA.**



Women tracksters head for warmer weather and faster times.

## Upcoming Events

### FRIDAY, APRIL 17:

Baseball	Varsity vs Brown (2) Place Home Time 12:00 noon
Tennis	Women vs Yale Place Away Time 2:00 p.m.
Tennis	Men vs Yale Place Home Time 2:00 p.m.
Track	Men and Women at the Rutgers Relays
Golf	Men at Ivy Championships Place Bethpage, NY Time TBA

### SATURDAY, APRIL 18:

Baseball	Varsity vs Yale (2) Place Home Time 12:00 noon
Tennis	Women vs Brown Place Away Time 1:00 p.m.
Tennis	Men vs Brown Place Home Time 1:00 p.m.
Crew	Women vs Navy Place Away Time TBA
Crew	Men's Heavyweight vs Northeastern Place Away Time TBA
Crew	Men's Lightweight vs. Cornell, MIT Place Cornell Time TBA