

Barnard Bulletin



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Fifty Cents

May 4, 1983

Jeane Kirkpatrick Declines Medal Students & Faculty Expressed Outrage at Friday Forum

By Barby Kogon
with Amelia A. Hart

On May 2, 1983, United States Ambassador the United Nations Jeane Kirkpatrick in a letter to President Ellen V. Futter withdrew her acceptance of a Barnard Medal of Distinction. The medal will not be awarded in absentia and Kirkpatrick will not be present at commencement.

In response to the Ambassador's withdrawal Futter, in the official Barnard College statement released May 2, said, "This occasion highlights the profound need at institutions of higher learning throughout the land for tolerance. The kind of thoughtful debate and controversy that has occurred within the Barnard community in recent days underlines the critical importance for academic institutions to remain open forums for views of every nature."

French Professor Serge Garonsky, faculty representative to the Board of Trustees, was part of the faculty movement to have the medal rescinded. He was elated at the news of Kirkpatrick's decision and commented, "I think it is a remarkable victory for the students and the members of the faculty, some administrators and some trustees."

Gavronsky interpreted Kirkpatrick's letter as implying that the college is no longer able to "adequately deal with controversy." Gavronsky explained, "She is critical and I am praiseworthy. We have become extremely aware of the situation and we should now be consulted more regularly in the selection of the candidates."

Maia Wechsler, one of the members of Students Opposed to Kirkpatrick Medal (SOKM), an organization created to coordinate efforts to have the medal withdrawn, commented, "This is a victory for

those members of the Barnard community who do not wish to honor one of the current architects of a U.S. policy which arms reactionary forces in Central America. As students we rejoice because Jeane Kirkpatrick, whose policies worldwide we deplore will not be honored by our institution."

Chemistry Professor Barry Jacobson, author of the faculty resolution condemning the trustees' decision, said, "I think that it is good for the college and it will enable us to have a peaceful and properly celebratory commencement."

"I am very proud of the Barnard students and colleagues who acted with discretion but firmness to express their concern over the award in a way that was in keeping with the standards we uphold at Barnard College," commented political science Professor Peter Juviler.

Juviler noted that through the efforts of the students and faculty, the wheels are now in motion to review the decision process concerning future medalists. He feels that in particular, the process needs to be redesigned so that there is more input from the Barnard community.

In regard to the selection process, President Futter agreed that "certainly the process that the college has followed in selecting medalists is not acceptable. We will turn our attention in the fall to changing it."

Kirkpatrick's decision to decline came amidst a great deal of student and faculty resentment concerning both the choice of the medalist and the selection process involved. Action begun by students and faculty members in protest was instrumental in Kirkpatrick's recent decision.

Kirkpatrick had only recently agreed to accept the award upon the two condi-

LETTER FROM JEANE KIRKPATRICK TO PRESIDENT FUTTER 5/2/83

Dear President Futter:

"After serious reflection, I have decided that I cannot accept the Medal of Distinction awarded by the Board of Trustees of Barnard College.

I am naturally grateful to the Board and any others at the College who supported the petition to award me the medal. As a faculty member myself, I feel deeply that a university or college is in the most basic sense defined by its faculty and students. Doubtless we all want to reflect on the events surrounding this episode and what they tell us about who we are and what we have become.

Sincerely,
Jeane Kirkpatrick

tions that there would be no publicity prior to her appearance at Barnard and there would be no demonstration at commencement. There has been no official word as to who assured Kirkpatrick on these two conditions.

On Monday, April 25, 1983, the Barnard College faculty resolved by a vote of 48-18 that "this faculty deplores and opposes the awarding of the Barnard Medal of Distinction to Jeane Kirkpatrick." According to Jacobson, a 45 minute debate ensued prior to the vote. He explained that the faculty's strong objection to the intended recipient was due to "moral reasons but also a sense of responsibility to the senior class. Graduation is a special occasion and we don't want to see it disrupted."

On Friday April 29, two hundred people attended a meeting organized by about 15 students, (SOKM) to publicly express their anger and resentment at the planned awarding of the Barnard Medal of Distinction to Kirkpatrick.

Senior Maia Wechsler, one of the members of SOKM, expressed strong opposition to having Kirkpatrick honored at commencement because such a gesture

did not express the broad sentiments of the graduates. "I imagine myself sitting at my graduation while this honor is being bestowed and then frankly my mind goes blank because I really can't stand the image. I cry out that this does not represent me."

Barnard senior, Maria Hinojosa, a student of third world studies, perceived the trustees' decision as yet another example of Barnard's disinterest in third world and Latin American studies. "This award for me has been the last slap in the face to me from Barnard, a college that supposedly understands the needs of women but does

Continued on page 1

Old news, this is the last Bulletin of the year. It's been real. Good luck with finals and have a great summer. We'll be back - same old time, same old changed in September.

Orientation To Have Gay Committee

By Wendy Dubow

Orientation 1983 holds several surprises and changes for Barnard, Columbia and Engineering Colleges. This year, for the first time, there has been one significant addition to the traditional committees, a gay and lesbian committee which was requested by LAB (Lesbians At Barnard) and GPC (Gay People at Columbia). This committee will have two chairpersons; one male and one female, who will work together to plan and coordinate social events. This committee, like the other committees, will be ultimately responsible to the head committee.

The college has always been concerned with the issue of adequate representation for the many students here, and, in addition to the fifteen general sponsor

crews, the college has an Asian, a Latin and a black crew. The committee feels that the existence of these various committees allows for representation, a chance for students to connect with other students like them, and basically serves as a means to further dialogue between all students whose common goal is a productive experience at college. The decision to add a gay and lesbian committee follows in this spirit.

GPC and LAB felt that the existing structure was insufficient, especially in light of the fact that the gay population in the colleges is estimated at 20%. Georgia Pestana, who is the Barnard coordinator of freshman orientation '83, and who was recently elected Barnard senator, felt that the establishment of this gay and lesbian committee would "address the needs of a

portion of the incoming student body that had not been previously addressed. This decision was agreed upon by the orientation and advisory committee and the deans from the three undergraduate colleges."

Another significant change in next year's orientation will be the complete lack of alcohol due to New York State's recently-changed minimum drinking age. In order to compensate for this, the orientation committee must be particularly creative since they will not be able to rely on alcohol as a means of relaxing people.

"I am not worried about it all, because we have some excellent committee members who have been working hard this year to get around the problem," Pestana said. "We are all looking forward to a few great days."

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Meredith Monk's
varied art

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Pinnacle on Broadway

Allan Tung dance

Awesome Valley Girls

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OPINION

Letter to the Editor Sophistry Condemned

To the Editor

While my political views are probably very close to those of Ms. Shriver (*Bulletin*, April 27) I nevertheless find her condemnation of Ambassador Kirkpatrick in this insistence to be unwarranted and even dangerous.

It is unwarranted because it is based on the assumption that (as other protesters have put it) the awarding of a Barnard Medal of Distinction to the ambassador "implicitly condones endorsement of the policies she represents." This is sophistry pure and simple. After all, not even Ms. Shriver would argue that Ambassador Kirkpatrick is *not* a distinguished member of her field

(Distinguished adj 1 characterized by excellence or distinction, eminent)

More importantly, however, Ms. Shriver must realize that her protest is motivated by the very dangerous premise that only individuals of the "correct" political orientation should be recognized and cited for distinction. When Ms. Shriver achieves renown in her field, would she want such a standard applied to her?

Jay Morales
Barnard Admissions

P.S. My congratulations and best wishes to Ms. Shriver on her graduation from Barnard.

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APR 1983 5c x 11 in. 10 x 15 in. page 2

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Barnard Bulletin

EXAMINATIONS: Reason must be shown by students that Barnard Honor Code, in effect since 1912, protects intellectual integrity as essential to academic life, and that honesty in its administration is central to that concept. The code states that a student will not speak, give, or receive help in an examination, or use materials in any manner not authorized by the instructor, nor will she present oral or written work that is not entirely her own except in such a way as may be approved by her instructor.

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DEADLINE FOR COURSE WITHDRAWAL (W recorded): THURS. MAY 5.

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Kirkpatrick

Continued from page 1
not understand the realities of the few, and I mean few, third world students on this campus. It makes me sick to see how an official of the U.S. government can attempt to lie to the people so overtly."

Hinojosa continued, "I demand from Barnard College out of respect it owes its students, third world and Latin American, in particular and in respect for the over 30,000 who have died in El Salvador as a result of Kirkpatrick's policies that calls for

an ever increasing military involvement in this area, that Kirkpatrick not receive this or any other award."

In September, the Commencement Committee was presented with the names of the award recipients and at that time the committee did not voice any bitter resentment for two reasons

First of all, according to Senior Class President Michele Menzies, "We thought that she would not come anyway in light of

her rejection at Smith Berkeley and over all lack of support on college campuses." Secondly, Menzies explained that even if they had voiced bitter resentment, the decision probably would not have been reversed. In retrospect, Menzies concedes "Now I see that the fault lies with the concerned members of the Commencement Committee for not having on our own circulated among seniors the fact that the Barnard trustees, supposedly representing the student body, were willing to

award Jeane Kirkpatrick a medal of distinction at all. Although we felt a more appropriate person could have been chosen, understatement of the year we were talked into believing that the award simply honors a distinguished career without considering conduct of the recipient. This of course is not true. One cannot be separated from the other and Barnard's giving this to Jeane Kirkpatrick symbolizes that it approves Jeane Kirkpatrick's political mores."

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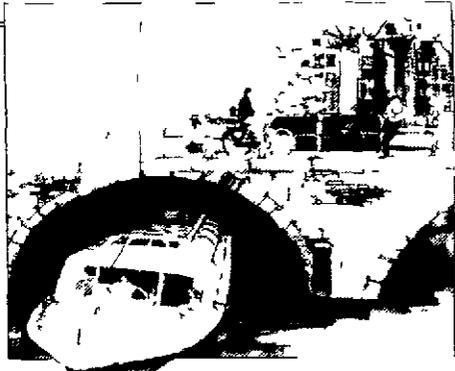
Political Science X3007x—*Modern Political Movements* taught by Leshe Calman Tu Th 10 35-11 50, will be cross listed

Sociology G4018x—*Sex Roles and Society* will not be offered this year

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FEATURES/REVIEWS



Broadway Peaks With K2

By Michael Epstein

Towering among the Himalayan peaks of northern Tibet is K2, its summit 28,250 feet above sea level. Second in height only to nearby Mt. Everest, K2 is considered by far the most difficult mountain to climb in the world. According to historical accounts of this mountain, there is no easy way to ascend its ridges as with Everest, scaling expeditions must set up several camps en route to the top. Yet even with all this effort—safety requires that only the two best climbers continue the assault upward. This final segment, known as the Death zone,

has to this day not been conquered by an American; in the space of forty years, American expeditions have tried five times—five died in the process.

K2, a new play by Patrick Meyers, at the Brooks Atkinson Theatre, is the story of two Americans who do surmount K2, only to be confronted with a life and death encounter on the way down. The production, to put it bluntly, is magnificent; it is, overall, one of the finest theatrical events in recent years. *K2*, unlike many of Broadway's current successes, does not rely exclusively on spectacular sets, consummate

performances or ingenious dialogue to entertain or inspire the audience. Instead, the show skillfully combines all aspects of production with near perfection, satisfying the hunger of quality-starved theatre-goers.

As the curtain rose, the audience grew instantly silent as *K2*'s set was unveiled. Towering more than four stories above audience, the white ridge of a mountain glistened in the simulated sunrise. A masterpiece of plaster and concrete, this depiction of *K2*'s "Death Zone" may earn designer Ming Cho Lee his first Tony Award. After a moment of utter bewilderment, the audience began to breathe again as its attention turned to the show's two actors perched on a ledge near the bottom. In the course of the next two uninterrupted hours, we were transported to one of the most remote and forbidding places on our planet, silent observers of the love, anger and insanity of two climbing buddies, one who must die so that the other can save himself.

Actors Jeffrey De Munn and Jay Patterson are superb as the climbing pair. Both evinced a wide range of emotion, eliciting laughter, smiles and tears from the audience. De Munn is particularly impressive in his simulation of mountain climbing. Ascending the ridge three times in an hour in order to aid his chum, De Munn played the exhausted yet slightly crazed sportsman to the hilt, spewing desperate vulgarities as he displayed his realistic climbing technique. De Munn and Patterson make good use of the set, creating the illusion of sub-zero cold as they sweated under the frenels in their parkas. Yet, inspiring as the set may be, the actors' performance during the show's final minutes is the real show stealer. The pathos and desperation of two totally isolated human beings stirs the minds and hearts of most lucky enough to experience it. As effective theatre, *K2* is simply insurmountable.

Allan Tung—Complex and Abstract

By Hibi Pendleton

Humor, parable, myth, religion: all are cleverly reflected in Allan Tung's choreography. It overflows with explicit meaning, is enhanced by elaborate costumes and imaginative costume design, and is highlighted with ancient texts and proverbs. These non-dance implements are so expressive and so accomplished that they carry the choreography when it falls short of necessary development and continuity. Disjointed, repetitive patterns and steps periodically interrupt the otherwise captivating array of philosophies portrayed throughout the program. Also disruptive is the dancers' apparent lack of emotion. Personality and skill never melt into one entity so that at times, the images created in the dances are choppy and inconsistent. Fortunately the mood evoked in each of his ballets pervades and helps to conceal the flaws.

"Largo and Allegro" shows a series of couples involved in stormy relationships and is marked by sharp, dry movements and very asymmetrical patterns. Yasmine

The group enlivens the swirling waltz-like movements with a breathful sensuality to create a moving dramatization of peaceful serenity.

The most ambitious, most thought-provoking work of the program was Tung's "Three Landscapes in Black and White." Using eastern and western themes from Buddhism to classical mythology, he was able to comment upon the vanities of life, the difficulty of death and the avoidance of both through selflessness. The first part, "Non Invictus," conjured up an eerie image of meaningless lives led by the vain, the conceited, and the lazy, which was emphasized in the program notes from the *Tibetan Book of the Dead*.

The third part, "Labyrinth," is similar to the first two, but takes on a more classical air as Daedalus, (danced by William Starret) becomes imprisoned by the Labyrinth. Starret adds a splendid virtuosity to the program with his vibrant personality and bravura technique, which climaxes in an exquisite series of *tois* in a *la seconde*. In



Allan Tung in his *Nox Invictus*.

Bosinas' extensions and beautifully elongated lines, suspended and held, add an appealing grace to the work, but she fails to convey the irrational passions that characterize such a trying relationship. She flings herself at her lover, wrapping him in a twisted web of arms and legs. The imagery, though provocatively vivid, is incomplete because Bosinas never achieves total abandonment of emotion. Except for Renee Laverdiere, who sparkles with coquettish brilliance, this type of restraint is common to most of the dancers and stifles the potentially tense, torrid mood of the ballet.

Not all of Tung's work is serious in nature. In "Gloria," an antsy Tung terrorizes toy animals, blowing them away with this finger guns to create a biting satire on a war-oriented society. But quickly the nature of this piece changes as a glorious Vivaldi hymnal fills the stage with spiritual sublimity. With fluid lyricism, "Gloria" uses Christian ideology to glorify the essence of peace.

between the two more serious sections was "Journey to the East," a hilarious mockery of a man trying too hard to plan and predict the course of two lives. Along with the humor and exoticism existing in Tung's work are very definite themes. With great intrigue and creativity he strives to evoke the sentiment and emotion of life, death, peace, love. But however thought-provoking the contest might be, the sensuality of the predicament is never fully developed. In part it is the fault of the choreography which at times becomes vague and overly simplistic. To a greater extent it is the fault of the dancers who lack feeling and project timidity, thus limiting the full impact of Tung's work. It is ambitious on his part to seek to express such complex and abstract ideas. And ambitions such as Tung's rely heavily on the dancers themselves. Only when they can relate their feeling to Tung's transcendent ideas and intriguing philosophies will the full potential of his work be achieved.



Refreshing Portrayal of Teen-Age Love

By W. B. P. McIntyre

Spring has arrived and with it have the cherry blossoms, the exams and the latest low-budget film contributions chronicling the hyper-hormonal activities of America's youth. You know the type: *Fast Times at Ridgemont High*, *The Last American Virgin*, *Losing It* and *Spring Break* are a few of the classic Spring B-movies directed at adolescents.

A surprise among the ranks of shallow commercial film is a substantial and romantically traditional portrayal of teenage love. Unfortunately, it is called *Valley Girl*. As it turns out, *Valley Girl* is a well-made movie that allows a typically teenage love affair to develop without sexual glibness or excessive drug abuse, and even gives names and personalities to all the women; unlike so many other low-budget Spring movies.

Valley Girl is a love story that takes place in the San Fernando Valley and Hollywood. Julie (Deborah Foreman) is the "Valley Girl" who exists, like her friends, in an ultra-clean, pastel-colored, blow-dry, test-tube environment where no one dates outside her high school. Randy, played well by Nicholas Cage, who stars in Francis Coppola's unreleased *Rumble Fish*, is the punked-out Hollywood dude who traverses the Hills for one night to "mellow crash a Valley bash." Randy meets Julie, who has recently trashed her Valley beau, Tommy, doesn't compensate for his "bad news brains." Randy and Julie begin to date and encounter the obvious conflicts: Tommy is jealous of Randy and has already roused Randy from the Valley party, which engenders a rivalry; Julie experiences anxiety along with intrigue when she is introduced to the unfamiliar environs of Southern California; Julie's girlfriends worry

about Julie's social reputation as she continues to date "that weirdo Randy."

Martha Coolidge, who has directed and produced award-winning documentaries for eleven years, directed *Valley Girl*. She was determined to present an entertaining "commercial" film without sacrificing character authenticity, and was successful: the genuine atmosphere she creates outlines the conflicts within the story and also gives substance to the relationship between Julie, her girlfriends, and Randy.

The best part of the movie is its general adherence to real-life situations and reactions. For example, Julie is forced to choose between her Valley friends and a familiar social life, and Randy succumbs to her friends' pressure and drops Randy, but ultimately demonstrates the

uncertainty of her decision. Another example is the final conflict between Randy and Tommy. Naturally, the stud *pas de deux* is violent. It was refreshing to see that our hero, Randy, (and the writers) didn't find it unromantic to fight a little dirty to compete with the martial arts expertise of Tommy.

The movie is charming but not insipid. It is a successful love story because Coolidge made certain to answer the emotional needs of a fifteen year-old suburban girl. The cosmopolitan cynic will, of course, wrinkle his nose at the movie, calling it "provincial glorification." But worldly, street-wise Randy "went over the hill" he saw something, and he is better for it— isn't he?

It is important to remember that the movie, although well done and well acted, is directed at a much younger audience.

Whirlwind Sufi Ceremony



By Susie Conklin

If you have any interest in the Islamic mystical tradition of Sufism, its sacred ceremonies, or Middle Eastern music, you have a unique opportunity to witness, and, if you like, participate in the Sufi Ceremony of Dhikr, "the remembrance of God . . . to seek God . . . to find God," at the Cathedral of St. John the Divine. Presented by the Halveti-Jerrahi Order of Dervishes, this mystical ceremony summons God to the

heart and is considered not only a statement but an experience of unity.

The evening begins with the beautiful music of a violin, reed flute, and drums. The Dervishes form a circle, and following the chants of their leader, Sheikh Juzaffer, recite "la ilaha illa Allah"—"There is no god but God." Separate from the circle of men, the Dervish women stand on sheepskin rugs and follow the bows and chants of the Sheikh. At the peak of the ceremony, the chants grow louder as the Dervishes spin in a fast circle. Clapping hands, and following the steps and movements of the elder Dervishes, excited spectators are then allowed to join in. Many of these participants, caught up in the chanting and music, seemed to regard it more as an international folk dance than a sacred ceremony; the peoples' interest and enjoyment intensified the mysteriousness of the ritual. Sheikh Juzaffer, visiting from Istanbul, will present the ceremony to the public this Wednesday evening at 8:00 p.m. This is a beautiful ceremony, and is well worth your time.

On Campus

May 4

A Recital by Tamara Cashour, soprano 8:00 PM, Piccolo Teatro, Casa Italiana Admission Free

May 5

American Heritage Music Festival presents *The String Renewal*, Howard Shanet, conductor 8:00 PM, The New York Historical Society Admission Free. Info: 873-3400

May 6

The Politics of Religion sponsored by the New York Institute for Social Therapy and Research 8:00 PM, Teachers College, \$4 and \$1 (unemployed)

May 7

Manhattan School of Music Preparatory Division Symphony Orchestra David Dworjan, conductor Jovianney Emmanuel Cruz, soloist 3:00PM, Borden Auditorium. Free Admission

May 12, 13, 14

At the Minor Latham Playhouse Darius Milhaud's *La Delirance du The see*

James Stepleton's *The Prodigal Son*, Peter Westergaard's *Mr. and Mrs. Incebolos* and the World Premiere of *Perpetual*, improvisational commedia dell'arte Admission \$5, \$3 w/UID Info 240-2079

Sparkle & Spectacle in Abstract Drama

By Constance L. Klaner

In Meredith Monk's night of "Turtle Dreams," she created a seamless collage of music, film and dance adhered by the warmth of life. Monk's sea-clear vocals carefully urged her audience with lucidity into a dream not exclusively her own, but a timeless sensory trance. "Turtle Life," not altogether unlike human life, follows an undercurrent in that a turtle endures, persists, and oh but very slowly evolves. Monk has depicted life as a perennial quest. Beginning with a film of the spawning cycle of a turtle, the evening's course of events pulled the audience through a series of physical sensations where the cause of the sensation is less important than the perception. For instance, as Meredith's lucid voice entwined the richly resonant vocals of her collaborator, Gail Turner, people were entranced by the beauty of their singing rather than preoccupied by the lyrics (which do not quite exist in Monk's songs; they are made of sounds rather than words) or any other particular "reason" behind the singing. Monk began a sensory panorama that enhanced the natural curiosity of the audience with a quiet and austere calm.

The viewers' attention was then led to the swinging steps of two men walking, across the stage in a two dimensional plane, still natural in their randomness and ease. An enormous translucently white turtle emerged across the backdrop and began to journey from Eastern Asia toward the West, eventually settling within the State of New York in "Map Film." Later reappeared filmy pale tortoise when a cavalier reptile plodded down paved streets of an unknown but somehow familiar metropolis. Their methodical strides slipped from view behind the projected frame of human forms lying prone. Soon stood two masked

people on stage. Their bent heads pulsated, then their bodies tossed about in a mysterious halo of ochre light. They were pushed from view by some unseen hand leaving the spectators with a gap in time that must have been stolen by a hallucination. Meredith Monk's drama, plotless yet structurally cohesive, ebbed into a two-step waltz—a smoother version of the earlier pendulum and with twice as many people. Suddenly all the preceding elements were embodied in one human conglomerate (or were they the four thick legs of a turtle?)—

"She leaves us with a very positive notion that it all is not going to end tomorrow."

cool elastic voices made fuller with the accompaniment of the two (now singing as well as walking) men. An organ delineated the thin distinct limbs of a winter tree in the background.

Meredith Monk calls her medium "composite theater" or "abstract drama." She began dancing at three years old in the Dalcroze tradition of learning rhythm through body movement, and studied ballet for many years as well. She learned to sing before she could speak and being encouraged by the musical background of her family, was composing at sixteen. After graduation from Sarah Lawrence College's Program in the Arts in the early 60's, Monk floated between performing and choreographing and later made several films and recordings.

The mid-sixties was a period when many artists were rejecting extraneous theatrical embellishment and in the spirit of post-modernism began to purify art to its minimal and essential form. The emphasis was on the medium itself, and not on the emotional content, nor the traditionally dramatic product on that utilized elaborate costuming, lighting, staging, music, etc. For instance, in dance interest centered on movement—its quality, shape, timing, proportion in space, and development of form. Monk arrived in New York after the

erased by the quick transitions that are like blackouts—empty canvas with spattered incidents." (*Village Voice*, "Five For The Bridge," 1966).

Monk's use of space is very important. She has chosen to step outside an area in order to look into the sculptural, plastic aspect of space as quantity. Her perspective on spatial use differed drastically from her contemporaries in the 60's who, like Lucinda Childs for example, were more likely to draw distinct geometric designs in a well contained, pre-existing space. Monk was shaping space, enlarging it with the addition of objects, or diminishing it according to the desired imagery and effect. Thus, it was a logical progression to add texture and detail, and define space with film, recordings, vocals, other musical instruments, and videotape—for an amount of space can be determined by sound and vision as well as motion. Whereas Rainer and others of her time were experimenting with chance, improvisation, and tasks in their creative processes, Monk carefully arranged sounds, gestures, space, and juxtaposed timing and sequence (often of what might seem like ordinary, everyday activities) in the creation of her work.

Monk attempts theme and composition in her pieces, and identifies with Martha Graham in the sense that they both strive for composite form. She does not, however, consider herself influenced by Graham's emotional perspective in dance.

"Education of a Girlchild" (1973) is a two-part epic performed in several versions. It plots the discovery of a brightly dressed woman by a female group dressed all in white; the new one must learn the rituals and ways of the group. The second part is the novice's transformation, marked by voice and movement changes in a solo by

Continued on Page 8

"THE BEAUTIFUL MISS LAURE IS HERE REVEALED TO BE AN EXPERT COMEDienne. Mrs. Bunuel has a satirist's eye and ear."
—Vincent Canby, *New York Times*

DIRTY DISHES

Out of the frying pan and into the fire.

"DELICIOUSLY ZANY... A WITTY SATIRE... This French comedy well could be this year's 'New Director's Find'!"
—Alex Keneas, *Newaday*

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SPORTS

Women In Sports Celebration Honors Barnard Athletes

The fourth annual Women In Sports Celebration held last Tuesday April 26, 1983 honored valuable athletes in intercollegiate competition, as well as those people who made an outstanding contribution to the Barnard sports department. The celebration was one small way for the department to show appreciation to these important team members

ARCHERY:

Most Valuable Archer: Susan Song '85
Most Improved Archer: Lelia Lau '85

BASKETBALL:

Most Valuable Player: Nora Beck '83
Most Improved Player: Patty Schatz '86

CROSS COUNTRY:

Most Valuable Runner: Ylonka Wills '85
Most Valuable First Year Runner: Ari Brose '84

FENCING:

Most Valuable Fencer: Tracey Burton '83
Most Improved Fencer: Sheila Sokolowski '85

SWIMMING & DIVING:

Most Improved: Livia Squires '85,
Elizabeth Crawford '85
Contributed the Most: Lori Miller '85

TENNIS:

Co-Most Valuable Team Member:
Philippa Feldman '86
Co-Most Valuable Team Member:
Amy Briguglio '85

TRACK & FIELD:

Most Valuable Track Athlete:
Ari Brose '84
Most Valuable First Year Track Athlete:
Cari Daly '86

VOLLEYBALL:

Most Valuable Player:
Slawka Korduba '83
Most Improved Player:
Margo Gismond '84

The Scholar Athlete Award

The Scholar Athlete Award sponsored by the Barnard Alumnae Association is awarded to the senior who has achieved outstanding success in both her sports and academic career. The recipient of this award was Debra Katzenstein '83 who is a member of the Barnard swimming team. Congratulations Debra!

The Margaret Holland Bowl

The Margaret Holland Bowl named for a former longtime Chairman of the Physical Education Department, is awarded to a senior who has made an exceptional contribution to the college through leadership service and participation in Recreation or Athletics. Lizz Macomb '83, member of the Barnard basketball team, won this award. Congratulations Lizz!

A special departmental award for four year athletes went to Nora Beck, Lizz Macomb, and Mathilde Sanson of the basketball team and to Debra Katzenstein and Rebecca Owen, both members of the swimming and diving team.

The Beyond the Call of Duty award was received by Tricia Tazuk '85 a member of the fencing team, and Debra Abshire, coach of the Barnard tennis team.

Two Counsel Awards of Merit (CIA) went to Gil Jones, the assistant track and field coach, and to Peter Dillard, the assistant archery coach for outstanding contribution to Barnard Athletics.

Another special award from the Physical Education department went to Mary Withereil '83, in recognition of leadership and service to the department of Physical Education and Intercollegiate Athletics 1979-83.

The two final recipients were Marian Rosenwasser, former athletic director and tennis coach at Barnard from 1975 to 1981 and to Marion Philips, chairman of the department Physical Education of Barnard 1975-83. Both awards were in recognition and appreciation of their unselfish contribution to the establishment and growth of Barnard Athletics.

Next year the Women in Sports will include the new Columbia women as the Barnard Bears will soon transform to the Columbia Lions. It will be an interesting transition.

The Steck Award

The Steck Award for Outstanding Athletic Achievement is named for Tina Steck '80, an All-Ivy, All-American diver who still holds the Ivy League Championship record for points in the three-meter dive. This year the Steck Award went to senior Tracey Burton who this year alone made two All American titles in the NCAA and NIWFA Fencing Competitions. Burton is also a member of the second team All Ivy Fencing and has won 84% of her matches at Barnard for the 1982-83 season. Congratulations Tracey Burton!



**Good-bye
Little Bear
1980-83**

Look for the
**WOMEN'S
SPORTS**
coverage
in *Bulletin*

next semester

Barnard Freshwoman Carrie Daly placed fifth in the javelin event at the Penn Relays on April 28th with a toss of 147 feet.

She was the only Ivy athlete to finish in the top six of forty-seven competitors.

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Commencement Workers Needed!

Eight underclasswomen are needed to staff the Cap & Gown Room from Fri. May 13th to Tues. May 17th. Financial remuneration is guaranteed. *Dorm Room extension possible.*
Call x2096 for more information.

Meredith Monk

Continued from Page 6

Meredith As Sally Banes aptly describes in *Terpsichore in Sneakers* (1980), "Education" is an epic with ambiguous meaning: its strange tribe of women could be goddesses, heroines, ordinary people, or different aspects of one person. The actions may describe a journey or the landscape of a planet, explain the structure of a family, map a soul. (It seems to retrieve images from the very borders of memory, playing with them and rearranging them as if in reverie or a dream.) Monk's object-oriented art takes familiar items or gestures in the context of what could be termed "non-specific mime," or movement vocabulary that resembles familiar activities yet is never totally identifiable. Some gestures in "Education" recall sewing or hammering, or kneading and molding, and there are also hen-like scratches on the floor with Meredith's feet, as Jack Anderson pondered "the dull routine of conventional domesticity?"

Thematically, Monk explores the non-verbal collage theater within a narrative format. She uses elements of character, plot, heroes yet all are kept in a state of flux. This narrative, or development of a theme/story, is intrinsic to her theatrical staging. She requires the manipulation of environment to exemplify the increase or decrease of importance of certain parts of her productions. For example, in "Juice" (1969), she began on a very large scale. The journey up the spiraling ramp of the Guggenheim Museum by four people, dyed red and clinging to one another, was one of the events in the first installment of three. In this phase the audience followed the bloodlike clump of travellers to the top of the museum and was able to peer closer at the costumed women also present, and then witness all 85 performers clad in red workboots rush past them back down the spiral path. The second installment was held three weeks later at Barnard College's Minor Latham Playhouse. Being a small theater, it forced Monk to reduce the work's grandeur. In this segment the four red people talked about routine daily errands and events as they did their usual chores—cooking, reading, and sewing. In the final installment, Monk condensed the scale ever further. It was held in her Soho loft. The audience wandered through the space to the sounds of a videotaped conversation of the performers (this time not painted red) quietly discussing their roles; one could actually smell the perspiration from the costumes laid out on the chair; Deborah Jowitz has suggested that the scale of the piece diminished as the amount and detail of information increased. Monk changed her environment from a large and fairly open area to an enclosed loft that provided more detail about the individuals and their roles but removed their real-life existence from the performance. In the end the audience was more knowledgeable but also more distant from the characters by virtue of remoteness.

Monk strives to communicate her art. She mixes art with life. From her description of "Blackboard" (1965), printed in *Dance* magazine (June, 1968), she states the "dance mostly consisted of writing phrases on a blackboard. I also made the audience part of the choreography by writing 'look under your chairs.' All their heads bobbed down at once. Under their chairs

they found slips of paper telling them to keep silent for three minutes after the concert. I like it when people in the audience look at each other as well as me. I love people, I really do. Sometimes I think that for one dance I'll do nothing but stand on stage and look at the audience. I don't care whether 'Blackboard' is categorized as dance or non-dance or anti-dance—I don't think dance should be over-specialized. I like things to be multitudinous. I like to break boundaries. Evolution teaches us that when animals become over-special-

ized, they die off—like dinosaurs or sabre-toothed tigers."

Although introspection and personal emotion may be included in her strategems for creating her pieces, they are not her sole reason or object of communication. Monk's way of reaching out to affect her audience, affecting the environment in which they exist, and at least momentarily sweeping them into a state of visual and aural flux, is reinforced by her skillful use of mixed media.

By probing every sensory inlet, apply-

ing sound and sight, pictorially suggesting ideas, as well as presenting a rush of dance-movement, she is successful in awakening us to the appreciation of life. The essence of being alive, the perception of all its sensations and everyday events as well as peaks and pits, being the focus of attention and appreciation. And like the turtles, somehow she leaves us with a very positive notion that it all is not going to end tomorrow, but instead our collective life will endure, evolve, and again renew itself with time and experience.

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