

# Barnard Bulletin

Vol. XCV No.4

Fifty Cents

October 10, 1984

## 69 BC Freshmen Vote for Class Officers

by Elizabeth Yeh

Barnard's 1984 Fall Elections for Freshman class officers and various committees were held on October 1 and 2, and according to Vice President for Student Government Eileen Casey, the voter turnout was "horrible." With only 69 of the 525 freshmen having voted, the class of 1988 elected a President, Vice President, and Secretary; nobody ran for the position of Class Treasurer. The class officers are: Lisa Kolkers, President, Nancy Yaffa, Vice President; and Cathy La Rocco, Secretary. Other newly elected officers are: Caroline Gold, Financial Aid Representative (ran unopposed); Cathy Maldjian, Career Services Committee (also ran unopposed); Naella Danby, Health Services Committee; and Sophie Chapuisat, Housing Committee Representative.

"I really don't know why there was such a bad turnout. I don't think it was apathy or lack of publicity because we did



photo by Jessica Reighand

Class of '88 President Lisa Kolkers and Vice President Nancy Yaffa

put up signs about the elections. I just think they were held at a bad time because the freshmen really haven't gotten to know each other, and if they have it's on a superficial level." Casey said.

The other factors that might have contributed to the poor turnout were the stormy weather and the confusion between the Fall Class Elections and the 1984 Presidential Election, according to Casey. "We were in front of Hewitt Cafeteria telling people to vote. They'd say that they were too young." Casey said she tried to make the elections accessible to the students by placing booths in front of Hewitt Cafeteria and McIntosh in addition to the one situated in Barnard Hall. She feels a lack of familiarity with campaign procedures was another cause for the low number of voters. "One of the Vice President people didn't know who was running against her, there was also a girl who called two days after the sign-up deadline to run for treasurer. I asked her why she didn't call sooner and she said that she didn't have any time."

Contrary to Casey's statement, the freshman who had wanted to run for Class Treasurer said that because of a lack of publicity she did not know when the elections were being held. When she called for more information, she was told the entry deadline had already passed.

continued on page 12

## Theatre Director to Update Program

by Debby Feyerick

The Barnard Minor Latham Playhouse and theater program is undergoing some changes under Alan Brody, acting director for one year. Brody, a visiting professor from Skidmore College, will spend the next year forming a theater program suitable for the Barnard environment. During the course of the year, a decision about a permanent position will be made.

"I want to be able to serve those students interested in theater training within a liberal arts college," Brody said. "I am here to administer the running of the playhouse and to generate some new thinking about the program's curriculum." He stressed the need to expand

cooperation and curriculum between the Barnard English department and the Program in the Arts.

"There is no real training here for the young actor," Brody said. He went on to say, "They come here with ferocious intelligence, a raw, undirected energy and a certain naivete about the theater." Brody plans to direct that energy and offer students a new way of thinking and rehearsing.

Brody will direct Eve Merriam's play *Out of Our Father's House* based on the novel *Growing Up Female In America* due for production in mid-November. This particular play was chosen "because it is a play in the range and concerns of students. It addresses many essential

questions of women in the process of discovering themselves." Brody expanded the number of roles from three to six so students could learn to work in ensembles. An addition to the play will be the use of "signers" to make the play accessible to the deaf.

Brody, who served as chairperson of the Skidmore Theater Department, is a veteran of Columbia University. He received his BFA at the now defunct school of Dramatic Arts and his MA and Ph.D. from the Columbia Graduate faculties in English. Along with his responsibilities as acting director, Brody teaches a form and imagery course and a contemporary theater course. Brody conducts six workshop projects which allow students to pursue problems in their work and develop new ideas and performance techniques. The workshops allow students to experiment in theater and become aware of different concepts. "I try to help students articulate what their objectives are, help coordinate rehearsal space, make what they do meaningful, and give some advice and support," said Brody. Pat Crenuns, Barnard Theater Manager commented, "He's very supportive of the workshop which used to be the One-Act Work Series. He is insistent on faculty advisors working with students."

Brody emphasized the need to open avenues of communication among Bar-

continued on page 12

## Mice Invade 110th St.

by Michelle Sarek

Residents of the College Residence Hotel located on W. 110th Street have been seeing more than roaches running across their floors recently. Mice have also taken up residence with upperclass students at these apartments.

Recently, a second-floor apartment was riddled with mice. "The mice were probably attracted to the bird seed in the apartment, coupled with the fact that the apartment was situated near the ground level," Resident Assistant Sue Rosenthal said.

Rooms which are situated near trash cans are hampered by the fact that mice are attracted to garbage. Students are encouraged to properly empty their garbage cans in order to maintain cleanliness in the building.

Resident Suzanne Miller "saw a mouse under her stove" one evening as she walked into the kitchen to talk with her roommate.

"The lights were on, and there it was staring at us. It was an eerie experience," recalled Miller. She said she doesn't know

continued on page 12

### NEWS

Religion & Feminism  
Conference  
Yale Strike Goes On

### FEATURES

BC Student Directs  
Bank Street College

### REVIEWS

Shades of Harlem  
Tribute  
The New Diana  
Works by Women

UDENSUDENSIDDENSIDI  
SUDENSIDRINSJUDENSJUDENSJUDENJ

# OPINION

Editorial

## SGA: More Votes Needed

A mere 13.3% of the Barnard College Freshmen Class voted for class officers last week. More simply put, 69 out of 525 students, over the course of two days, cast their ballots.

In addition, nobody ran for the position of Treasurer.

Such a gross lack of participation in this and previous elections should not be tolerated by the Student Government Association. Eileen Casey, Vice President for Student Government, asserted that the voter turn-out was "horrible."

SGA must step-up its publicity and voter awareness efforts. Clearly, what was done in this most recent election was not enough. Students were simply not informed of the election. And this indeed is a shame in light of the fact that many of Barnard's students have been active not only in high school government but in local and national politics as well. In this election, students felt that the lack of publicity kept them away from the polls and excluded them from candidacy.

If stepped up voter awareness fails to yield results, we propose that SGA amend its constitution so that class officers have to be elected by at least, or close to, a majority of the voting class. Like the Senatorial race, if extended elections are necessary to reach the constitutionally required number of votes, so be it! Barnard must institute a more meaningful election process and effectuate greater student participation. This will make the student government process as a whole more effective because elected officials will finally have a substantial amount of support on which to base their decisions.

We urge the SGA to act. Consider this election as an accurate indicator of the deteriorating election process.

*Barby Kogon abstains from this editorial.*



## Can I Talk?

by Anne Metcalf

## Who Will Be Better Off?

Throughout the October 7 Presidential debate with Walter Mondale, President Ronald Reagan kept reiterating one point: whether Americans are better off now than they were four years ago. While that is a question we are all considering in the process of choosing a candidate, I found Walter Mondale's approach, which stressed the future of America four years from now, much more candid. Mondale countered in his closing speech, "Will we be better off. Will our children be better off. Are we building the future that this nation needs?"

Those are questions we must ask our-

selves before voting this November. With which administration will we be better off. If you're middle income, you're about where you were. And if you're of modest income, you're worse off. That's what the economists tell us.

Further emphasizing his intention of raising taxes to reduce the huge federal deficit if elected, Mondale spoke of the inequities in our current tax system, stating "It is not right that Vice-President Bush pays less in taxes than the janitor who helps him.... I would rather lose a cam-

*continued on page 12*

## Barnard Bulletin

105 McIntosh  
280-2119

<b>News Editor</b> Lydia Villalva	<b>Editor-in-Chief</b> Barby Kogon	<b>Managing Editor</b> Maya Marin
<b>Features Editor</b> Sarah E. Morgenthau	<b>Assistant Editor</b> Beth Wightman	<b>Reviews Editor</b> Hibi Pendleton
<b>Ass't Features Editor</b> Megan Schwarz	<b>Copy Editors</b> Nina Rothschild Yi-Ling Woo	<b>Ass't Reviews Editor</b> Rebecca Johnson
<b>Photography Editor</b> David T. Han	<b>Business Manager</b> Jill S. Litner	<b>Graphics Consultant</b> Rose Marie Arce
<b>Layout Assistant</b> Antonella Severo		

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

## Bear Essentials ★

**NEW STUDENTS—FRESHMEN TRANSFERS, OXFCO:** Now that you are fully settled in, your advisors hope that you will take the time to see them about briefly. This is a particularly good time to have your individual questions answered, discuss special concerns, or simply get better acquainted.

**PRE-MEDICAL STUDENTS:** Applicants should plan to attend an interview workshop, Fri., Oct. 12, 2-4 P.M. Deane.

**EVERY SECOND-SEMESTER SOFOMORE** should see her class adviser by **MON. OCT. 22** to prepare an audit of her progress toward fulfillment of degree requirements and to declare a major field. A copy of the audit form is forwarded to the major adviser with whom she will plan all future programs. Copies of the Major Elective Form are filed both with the chair of the major department and the Registrar. **ANY JUNIOR WHO HAS NOT YET DECLARED A MAJOR** is urged to see her class adviser or Junior Class Dean Marjorie Dobbin (2024) as soon as possible.

**STUDY LEAVE ABROAD:** Interested students who missed the meeting with Dr. Nancy Vaughn on study at OXFORD are asked to come to or call the Dean of Studies Office (2024) leaving name, number, and open meeting days at noon or 4 P.M.

Students contemplating a study leave in GREECE will want to sign up in 105 Milbank (2024) for a meeting scheduled for **WED. OCT. 17**, with Ms. Laura Griner of the Study in Greece Program based in Athens. Time and place to be announced.

**JANUARY '85 GRADUATES:** Deadline for filing your Diploma Name Card with the Registrar is **FRI., OCT. 13**.

**ISSUE-ORIENTED PEER SUPPORT AND / OR PSYCHOLOGY**

GROUPS are being formed and scheduled for weekly sessions. The Office of Health Services is sponsoring four groups, each with a specific focus: **BEHAVIOR MODIFICATION FOR WEIGHT MANAGEMENT, DEBRIEFMENT (death of a loved one), EATING DISORDERS (biological or psychological), and SELF-AWARENESS AND PERSONAL DEVELOPMENT.** Call (2021) for additional information.

The Health Service also wishes to explore the possibilities of providing support and therapy for students who have experienced problems with **ALCOHOL OR SUBSTANCE ABUSE.** Students wishing to discuss their own or family members' difficulties in these areas are encouraged to make an appointment with Dr. Marian Malcolm (2091), who will arrange individual counseling and/or peer support groups as indicated by response.

**PRE-LAW: PANEL NO. 3** on **MON. OCT. 15, 7-10 P.M.** FBH, including Chicago, Georgetown, Vanderbilt, Northeastern Law Schools.

**DICKINSON LAW SCHOOL RECRUITER** professor Lewis DeLuca will be at Barnard in 105 Milbank to see pre-law students **FRI., OCT. 12, 2-3 P.M.** All welcome.

**FRESHMEN AND NEW TRANSFERS WHO WILL NOT HAVE SATISFIED THE QUANTITATIVE REASONING REQUIREMENT BY THE END OF THIS TERM** are encouraged to take the 30-minute placement test, which measures elementary areas of ability in mathematics, at the Microcomputer Center, Barnard Library, 3-5 P.M. Mon., Fri.

The next session of the five-week **Basic Skills course (OUR BC1001)** begins **Tues., Oct. 16.** (See p. 137, Class Notes.)

Letters to the Editor Welcome

# Religion and Feminism: Are They Compatible?

Religious and social changes are recurrent through the centuries and re-defining the Scripture in a feminist context is something which can and will be done in the future.

by Suzanne Miller

Is it possible for religion and feminism to co-exist in today's world? Many feel they are mutually exclusive, but there are those who take the dual commitment of

feminism and religion very seriously.

On Wednesday, October 3, the Barnard College Women's Center sponsored a "Feminism and Religious Commit-

ment" forum with speakers Pat Ballou, Barnard archivist; Rosemary Byrne, student and member of the Barnard Catholic Women's Center; Lee Coppernall, Project Green Hope and former Special Projects Director of the Women's Center and Paula Hyman, Dean of Seminary College of Jewish Studies at Jewish Theological Seminary. The forum focused on issues that face women who possess strong religious associations yet consider themselves feminist.

In a time when the women's suffrage movement is a relatively recent phenomenon, why would any sane feminist choose to support theologies which traditionally discriminate against women? For women who are at a loss as to how to reconcile two historically distinct identities, the temptation of holding an either/or viewpoint might be strong.

Religion, like the Humanities, is distinctly masculine in its traditional context. Ballou, a 30-year member of Riverside Church, read an article dealing with "exclusive language" and the concept of masculinity in the Scriptures. Many women in the congregation, Ballou said, are now substituting "Mother" for "Father" and "she" for "he" along with other semantic changes in the prayers and psalms.

Hyman feels that "being a Jew is a very big part of my life," and said women "must wrestle with and contend with the religion itself... (I) can't be part of an exodus group." Everyone must cope with structural changes and not just opt out of religion, Hyman said. As a historian, Hyman noted that religious and social changes are recurrent through the centuries and that re-defining the Scripture in a feminist context is something which can and will be done in the future.

Similarly, Coppernall felt revised interpretations are necessary, especially regarding issues of rape, sexism, abuse and woman's subordinate role in the Bible.

Defining feminism as a struggle for equality between the sexes, Brent takes a controversial stand as a feminist, one which she admits is unpopular. As a Catholic feminist, she supports the pro-life movement. The response from many in the audience was incredulity. How can any feminist advocate pro-life as opposed to pro-choice? Brent said there are "too many set notations in feminism," and that all points of view should be considered in the women's movement. A woman should not be shut out of feminist circles because she espouses a belief that runs contrary to widely-held ideologies. It is necessary to acknowledge differences then work through them to common goals. "A women's solidarity," one member of the audience pointed out.

But likely any movement seeking women of pluralistic religious backgrounds? Hyman and other women present asserted it is important for women to realize they need each other and that religious differences should not lead to factions.

But like any movement seeking social change, feminist reforms in religion will take time. Such changes are already in progress. For instance, women are being trained in the Rabbinical Seminary, though none have yet been placed within the Rabbinical Assembly. Hyman speculated that women will eventually be placed in the Assembly, though she doubts it will happen in her lifetime.

And while papal authority doesn't allow women to be ordained as priests, there are finally altar girls, Brent pointed out.

Ballou felt that women concerned with these changes must make an effort to reach out to those who are not in touch with religious and academic organizations, because everyone is ultimately affected. If religion has adapted to changing social conditions then "we can adapt to equality between men and women," Hyman said.

## WORKS BY WOMEN Barnard College Film & Video Festival

**Fri, Oct 12th, 1 PM, Video,  
Media Room, Barnard Library**  
**Ohio to Giverny: Memory of  
Light, Mary Lucier**  
3:00 PM, Film, Lehman Auditorium, Altschul Hall  
**Citizen, Julie Thompson**  
(Life of Allard Lowenstein)  
7:30 PM, Film  
**Alice Underground, Kate May**  
**Hell's Kitchen Chronicle, Maren Erskine**

**Sat., Oct. 13, 1 PM, Video**  
**Perfect Leader, Max Ahmy**  
**Of Grace and Steel,  
Phyllis Jeroslow**  
3:00 PM, Film  
**DES: Timebomb Drug,  
Stephanie Palewski**  
7:30 PM, Film  
**Entre Nous, Diane Kurys**  
(1983 NY Film Festival Selection)

Partial program listed above  
For full information call Mon-Fri 9-4 (212) 280-2418  
Barnard College, Broadway at 116th St., NYC

## Notes from SGA

Register, check or retire? Whatever your answer to this question, express your position by going to the polls on November 6, 1984 - more than 14 million potential voters between the ages of 18 and 24 based on your Voting in your right... Be sure to exercise it!

As part of our effort to encourage students to vote, we are sponsoring a debate between former conservative congressman John LeBoeuf and writer and former candidate for congress Mark Greer, on Thursday, October 11, at 8:00 p.m. in room 304 Barnard Hall. The debate, which is being co-sponsored by us, the CU League of Student Voters and the National Student Campaign for Voter Registration, will be followed by a mass viewing of the debate between Geraldine Ferraro and George Bush. Be There!

Each year the SGA allocates \$5,000 for the funding of individual and/or group projects conducted by Barnard students

during the winter and summer recesses. Most of the money is used to finance projects conceived of and arranged by the student themselves. The rest is given to students participating in out-pool internships coordinated by the Career Services Office. The purpose of the SGA grants is to assist students who need financial help in order to complete their projects or internships. Every student is eligible for a grant, except those who have received two prior grants, graduating seniors, and those currently serving on the executive board of the SGA. If you are interested in applying, please pick up guidelines for writing a proposal in the SGA office (room 116 McIntosh). Proposals are due on Monday, November 19, 1984 at 5:00 p.m. Congratulations to the newly elected Freshman class officers: Lisa Koller, President, Nancy Yaffa, Vice President, and Cathy LaRocco, Secretary.

Ramona Romero, President; Eileen Casey, VP Student Government; Virginia Perez, VP Student Activities; Dawnweath Rooney, Treasurer; Allison Bradburn, Officer of the Board

# Barnard Senior Co-Directs A N.Y. Theatre Production

by Alison Craiglow

New York City is known by many as the Actor's City. For Barnard Senior Michelle Luchs, it is a director's city and more. Managing two careers at once is not an easy task, but Michelle is handling both her career as a full time History major and her off campus job as a co director of her first New York theater production with skill.

Originally trained as an actress, Luchs says she became disillusioned with the constant pressure to be good when auditioning and performing. "I always wanted to be in theater, but when I was performing I found myself pulling away from the acting. I'd be doing a scene and I'd begin to think, 'how could this look better?'"

In directing, she found the creative freedom she had been seeking. "I don't feel that same pressure directing that I felt acting. I slowly found that acting was more work and directing was more fun."

She values her background as an actress though and feels it will help her in her career as a director. "I find that having acted myself, I'm more sensitive to the needs and motivations of the actors. If anything, smiles Michelle. "I need to be less sympathetic and more authoritative."

She has actually been working on the Off Off Broadway play *Strange Doings at the Patroon Garage* since this summer when she was often working until 10:30 at night. Directing, she explains, is "taking a piece of work, making sense

of it, understanding it, and then translating that to the actors in the simplest way possible."

Michelle has done other theater work including an internship at the American Place Theater. She also spent two years as an acting apprentice in her hometown Baltimore.

The playwright, Caleb Carr, is the other co director who knew Michelle previously. He had been impressed with her work, and when he needed a director for his new play, he called upon Michelle.

The play is now being performed at the *No Smoking Playhouse*, a small, quaint theater on West 45th Street. It is an interesting, sometimes humorous, three act play about some bizarre events that take place in and around a mechanic's garage in the Hudson Valley. Michelle is pleased with the production and with the work she and everyone else involved have put into it. "I definitely want to continue in theater," she says.

Being pressed for time is an obvious factor in balancing two careers, but Michelle is very dedicated and says that she manages well. Now, she added especially since the play is actually off and rolling. "I only have to be here at night for the performance to make sure everything runs smoothly."

After graduation, New York City seems to be her best bet for opportunities to continue directing. Michelle seems very confident and very dedicated to her future in the theater arts.

# Yale Technical & Clerical Workers Continue Strike

by Shelagh Lafferty

Organized technical and clerical workers at Yale University resumed negotiations last week with university officials after a week long standstill. No headway, however, has been made in getting the workers to return to their jobs, according to a spokesperson in the university public relations office.

Meanwhile, classes have been moved off campus to churches and dormitory lounges because students, who generally support the strikers, do not want to cancel classes or cross picket lines.

In an attempt to avert the strike, Yale proposed a 24.2 percent salary increase over a three year period. That figure was rejected by unionized workers. The proposed increase would have cost Yale an estimated \$18,000,000, the spokesperson said.

Originally, the union was seeking a 60 percent increase in salaries and job sec-

urities, but have lowered the demand to 52 percent. "They're not going to say how far down they'll go before accepting an offer. That's not too good for bargaining," said the university official.

Many services have been cut due to the strike. The meal plans have been especially hard hit. Only one dining hall where the workers were from a different union remained open. Twenty four other dining halls have been closed. The university is refunding the students, on a weekly basis, for the lost meal plan so they can afford to eat off campus.

When asked how he thought the strike might affect other Ivy League unions, particularly the union at Columbia, the spokesperson said "Depending on the outcome of the negotiations, it may be positive or negative. I don't think that many other schools will be affected by the strike. I don't think the tensions will extend to New York."

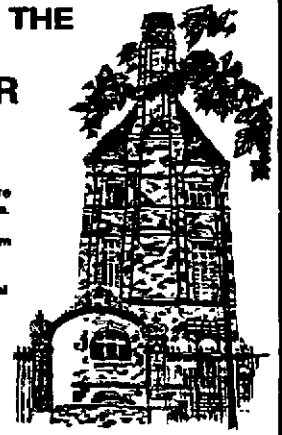
## STUDY ABROAD AT THE ITHACA COLLEGE LONDON CENTER

- SEMESTER OR YEAR PROGRAM
- ITHACA COLLEGE CREDIT
- BRITISH FACULTY

COURSES — British and European studies are offered in literature, history, art history, drama, music, sociology, education, psychology, communications, and politics. Special program offered in Drama. Internships available to qualified students in International Business, Social Services, Communications and Political Science.

Visits to the theatre, museums, galleries, schools, social and political institutions are an integral part of the curriculum.

For further information write:  
International Programs - SP  
Ithaca College  
Ithaca, New York 14850



The Minor Latham Playhouse of Barnard College and the  
Hammerstein Center for Theatre Studies

present

The New York Art Theatre

in

## THE NEW DIANA

by Kenneth Koch

directed by Donald Sanders

Sets by Reuben Nakian      Music by Laura Crete      Costumes by Vanessa James

Minor Latham Playhouse

October 10, 11 and 12 at 8 p.m.

October 13 at 2 and 8 p.m.

Reservations and Information 228-1470

## JOX BOX

Cross Country: Coach Kate Moore      HOME

Sat. Oct. 13 Seven Sister Invitational  
Van Cortlandt Park

Tennis: Coach Cindy Lowe      HOME

Today Iona 2:00 pm      Binghamton Racquet Club  
Sat. Oct. 13-Oct. 16 Easterns at Army      AWAY  
12:00 (Sat.) & 9:00 (Sun.)

Volleyball: Coach Cindy Laughlin      HOME

Sat. Oct. 13-Oct. 14

Seven Sister Invitational

# JOIN BULLETIN!



photo by David Han

# A Day At Carnivol

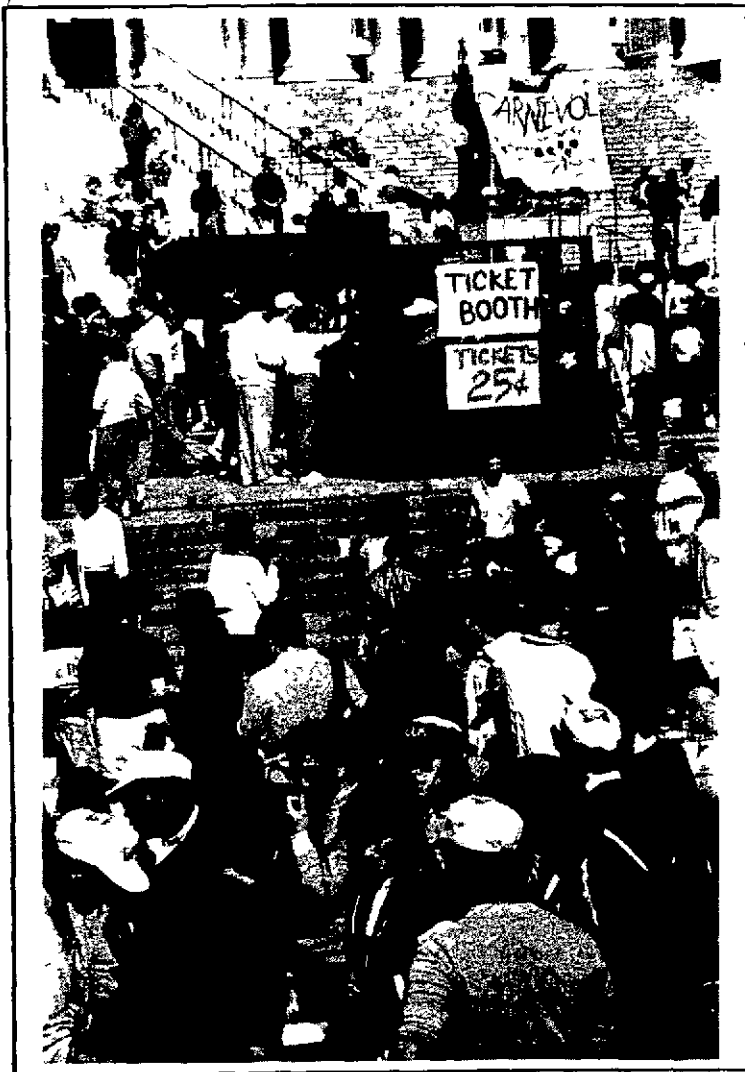


Photo by David Han



Photo by Mars: Pugal

## Shades of Harlem: Moves Blues Downtown

by Rose Marie Arce

It used to be you only had to cross the street around here to get to Harlem. Now, Director Mical Whitaker and producers Tony Conforti and Jerry Saperstein have moved a little bit of Harlem down to Bleeker Street in hopes of capitalizing on the popularity of 1920's black rhythm. At \$20 a ticket, it is possible they may have done themselves more justice than the Harlem expressions they wished to re-create.

While *Shades of Harlem*, now playing at the Village Gate is somewhat gamey, it would be unfair to completely dismiss the new cabaret musical for failing to intelligently recapture the atmosphere of Harlem's Cotton Club in the 1920's. *Shades of Harlem* is fun. It is entertaining, practiced and enjoyable to the extent that it pleases the audience into a sense of melancholy usually absent in cabaret theater.

The principle figure in *Shades of Harlem* is Ty Stephens of Duke Ellington's *Sophisticated Ladies* and *The Wiz*. He choreographed the performance and is the one who talks you through the series of unrelated scenes. He is snappy and smart-mouthed but too cute for the modern audience. His style is propped up by the effective delivery of his second, Jeree Palmer. Branice McKenzie, the Renaissance Ladies (the only authentic Harlem-of-old performers) and the Renaissance Girls, fill up the rest of the stage only adequately.

*Shades of Harlem* is laden with far too many inconsistencies. While the attempt at recreating the atmosphere of the Cotton Club seems studied, the show as a whole appears to be reaching for its own theme. The most promising attempt is in the selection of the musical pieces and in the inclusion of the Harlem Renaissance Ladies (Ludie Jones, Juanita Bousseau and Alice Silkie). All three of these charming old ladies began their careers in the 1930's and, despite their age, approach their musical numbers with a comfortable and casual exuberance that is missing in the younger members of the group. Juanita Bousseau's rendition of "It Don't Mean a Thing" by Duke Ellington is the most successful fast-paced solo performance of the evening. It carries some of that "I've still got it" flavor without seeming silly or trite. The costume designer however runs aground on this and all the other Renaissance Lady scenes by dressing them as young showgirls.

*Shades of Harlem* is at its best in its slow rhythmic numbers. Promising songs like "I Got Rhythm" (Ira Gershwin) and "Sweet Georgia Brown" (Bernice, Casey and Pinkard) fail flat. Only one song, "Harlem Hop" even begins to display true jazz ability.

The most stunning performance of the cabaret is delivered by Stephens in his two solo, slow songs "Black Coffee"



Photo courtesy of Max Eisen/Maria Somma

Cotton Club performers Branice McKenzie, Ty Stephens and Jere Palmer

(Paul Francis Webster and Sonny Burke) lends itself to a singer who can hit deep, low tones with a tempered even pace. He is smooth and touching with a style that sinks each note deeper and deeper into the audience. Stephens in this number creates a rapport with the audience, something he is unable to do up to this point and something he does not sustain. A similar performance is delivered by Jeree Palmer in her final slow number "God Bless the Child." Palmer performs this number in the true tradition of black soul with a commitment

to the statements made by each phrase of the song. The section of this act is appropriately entitled "The Amen Corner" and is one of the few points when the cabaret truly mirrors its theme.

Palmer and Stephens surface as the true stars more for their talent than their overall performances. Stephens displays a touching ability to spark the tenderness of slow soul music but is unable to transfer this talent to the faster and jazzier pieces, nor to his spoken parts. His attitude is almost taunting, slightly reminiscent of

the tap dancing scenes in old Shirley Temple films. Palmer, however, maintains a great deal of decorum and consistency in her spoken roles. Her faster numbers show a thigh-slapping spice that is complemented by her fast-mouthed pianist.

Palmer aside though, *Shades of Harlem* lacks the ability to rouse an audience, an element that is key to a successful cabaret performance. For a true taste of Harlem, it would seem true lovers of the old time black musical experience had better remain uptown.

## Alternative Education at Bank Street

By Jennifer Renzi

On 112th Street east of Broadway stands a somber highrise with a facade of smoked glass. Like anything in New York that doesn't clamor for attention, Bank Street College is overlooked; people walk by without bothering to find out what goes on inside.

What goes on here is a prestigious graduate school program in education, a model school for children aged 3-13 that is studied by educators all over the world.

Among educators, the Bank Street approach to learning is much admired. Pat Shimm of Barnard says that Barnard College's Center for Toddler Development is based on the Bank Street model.

The atmosphere inside the school is warm and there is a sense of excitement, like that of Christmas. In the brightly cluttered bookstore, people browse through *Love and Discipline*, *Sleeping Ugly*, and *How to Care for Your Premature Baby*. Music of Vivaldi drifts into the lobby, where a nanny is waiting for two tiny, well-manicured blonds. An older kid runs past some teachers who are eating lunch on a lower floor and jokes over the railing, "I'll spit on you!" But they hardly notice. At Bank Street, kids are encouraged to be kids.

Because the School for Children is small—425 children—only one applicant out of five is accepted. Entire families are involved in the application process, which is meant to determine how much the child is capable of learning from his peers, not how "gifted" he is by conventional standards. Bank Street wants a variety of children: rich as well as poor, ordinary as well as brilliant. Ben Tayler, an eight-year-old math enthusiast, prefers Bank Street to his old, elite private school because "the kids are different here—more fun."

"In the end, they turn out very bright," says Nancy Portonof, a school administrator. Last year every graduate was accepted to the high school of his choice. "They score higher on standardized tests than kids in most private schools, although they start out quite ordinary," Portonof said.

Children become "critical readers at a very early age," according to Portonof. Early training in reading is informal and designed to ease the children into the use of symbols. For example, they might bake a cake from a pictogram recipe. When they understand that a picture of two eggs means they must pick up two eggs, crack them, and put them in a bowl, they are ready to replace the picture with the word "eggs."

At age six, the children write books, set them in print, and bind them. By the sixth grade they are veteran library readers who write term papers complete with annotated bibliographies.

Meanwhile they study woodworking, cooking, movement, drama, languages, computers, music, art and participate in class projects that sound peculiar. Last year a class studied restaurants on Broadway; another sorted restaurants into delicatessens or hamburger stands, observed which people ate where, discussed the placement of cash registers, then went back to the classroom to cook some of the foods they had seen.

Obviously, so unusual a curriculum demands unusual teachers. Teachers and teaching degree candidates at Bank Street are chosen for their academic excellence and for an attitude which Dick Foster, Coordinator of the Follow Through Program in New York calls "an interest in children's thinking."

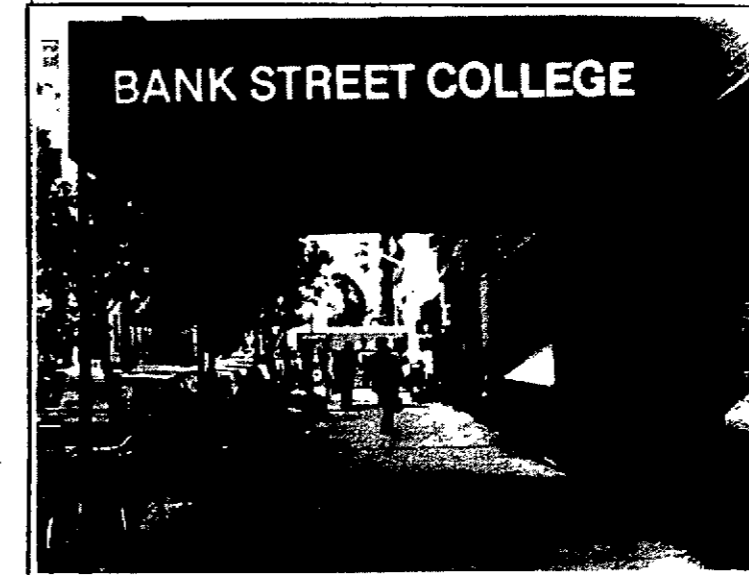


photo by Jessica Reighard

Foster said that what matters is to develop a child's sense of competence. He believes it is better to produce a little egotist than to trample a child into submission and silence him precisely when he is learning to express himself.

Foster feels that many outsiders misunderstand this concept and call Bank Street too "permissive"—especially in light of the "Back to Basics" movement, which disregards educational research of the 20th century in favor of so-called "traditional" schools. "It's part of keeping up with the Russians," joked Ann Schafer, a teacher in the graduate division.

And yet, the Bank Street philosophy is hardly new. It can be traced to John Dewey, who felt education best served democracy by "freeing the intelligence," and that children benefit more by doing than by rote learning.

The teacher, far from becoming obsolete, assumes a far more sophisticated role, which is explained in a 1972 article by two Bank Street graduates.

"In Bank Street's Developmental Interaction Approach, a system of controls is still necessary as a safeguard against excessive impulse expression and to protect the work, the play and the life of the group, but it is built on positive motivation rather than submission to power and on a functional coordination of instruction and management, rather than on control by rules and rituals."

Based on the children's accounts, this works very well. "I feel grown up here," said one girl, and a woman said of her granddaughter, "She feels like a big girl, you know?"

How do teachers accomplish this feeling of self-esteem among their students and put the philosophy into practice?

Eileen Wasow and David Wolken-

burg. But she said that by the end of the year, the children will resort to her less often, and when they do she will ask them, "so how can you solve that?" encouraging them to use their own minds.

Trust, respect and confidence in children are not just platitudes to Wasow and Wolkenburg. For instance, in the woodworking class, toddlers wield real hammers and saws. Wolkenburg pointed out

"And in my twelve years of teaching," he said, announcing each word distinctly, "there has never, never been a problem."

"It is absolutely inconceivable to me that one of these children would decide to use one of the tools as a weapon," he added.

Like Foster, Wolkenburg is upset by the school's "Auntie Mame" image.

"We work hard at reading and math and we do it well," said Wolkenburg. "True," he said, they do not punish children with "a smack on the head, capital punishment, or whatever," and children do make their own decisions, but they do so within a framework of adult supervision.

Further, children must follow through on their work plans and clean up after themselves. Wolkenburg said that, if anything, he has "helped kids who were scattered and unfocused" to become "fairly self-reliant in an appropriate way."

A little girl appeared in the hall. "Hi David," she said shyly. All teachers and students are on a first name basis, which does not imply a lack of respect for grown-ups. Rather, grown-ups are seen as knowing friends—and even empathized with. A seven-year-old boy named Robin said he would never want to be a teacher. Was it because he had a bad opinion of them? "No, because of the kids!" His eyes widened. "They're terrible! They run around in the lobby!"

The kids also learn empathy for each other. Even if someone hates somebody else, the teacher tells them, "you don't have to be their friend, but be nice to them." "It works," said Jenny Globus, 11. She and her younger sister Amy said they get along better since they came to Bank Street.

Amy and her friend Ann Green call themselves "the Purple Punks." They want to be Broadway performers and dazzled me with a choreographed number, followed by the Punks' official anthem "We're happy, we're peppy, we're great," sang to the tune of "You're a grand old flag."

"We have to go now," said the elder Globus sister for the third time. "Come on."

But her voice was calm. After all, she wants to become a teacher.

# BC Film Festival Showcases Works By Women

by Louise Johnson

The next time you go to the movies count how many women's names appear in the credits. At least one of the stars will be female (Hollywood knows what sells) and there's sure to be a further spattering of women in the make-up and costume department but look closely at where the real power lies. It's extremely rare that you will find a woman's name under the heading of director or producer.

Within the power hierarchies of commercial film and television there are surprisingly few women who wield any sort of creative or executive power. The *Works by Women Film and Video Festival* sponsored by Barnard's library and the Media Services Department is designed to draw attention to this problem by showcasing works produced and directed by women. Kate Kline May, one of this year's participants, voices this frustration by saying:

Despite all the ferment about women's opportunities, less than one percent of the film work that reaches the screen or television is directed by women. There's some kind of mystique involved in directing; it's a man's game and it needs to be. It's just a job.

In its eighth year of existence this year's festival includes 6 videos and 8 films. Ranging in time from 3 mins. to 110 mins., the works reflect a wide spectrum of technique and content. The only unifying factor among the fourteen works is the creative presence of a woman. Says Christina Bickford, head of Media Ser-

vices and Festival Coordinator: "We're not aiming at content so much as technique and the fact that these films were made by women." Indeed, the topics of this year's works range from a film analyzing the tragic history of the drug DES to the purely visual stimulation of a video artist's exploration of light in landscape.

Other highlights of this year's festival include documentarian Julie Thompson's portrait of a human rights activist, *Citizen: The Political Life of Allard K. Lowenstein*. Released in the spring of 1984, the film chronicles this former New York Congressman's struggle for civil rights through the politically turbulent '60's and '70's. Thompson will be present after the screening for a discussion of the film.

The documentaries on the program include Maren & Reed Erskine's *Hell's Kitchen Chronicle*. Fascinated by the gentrification of his tough old New York neighborhood, the filmmakers use the eye of the camera to tell the story of an urban genesis. *Of Grace and Steel* is a chilling documentary of another kind. Filmmaker Phyllis Jeroslow took her camera into a paramilitary women's training camp in the heart of New Mexico to tell the story of a cult of modern American Sikhs.

The final program for the festival features French filmmaker Diane Kury's critically acclaimed *Entre Nous*. Released at last year's New York Film Festival, this bittersweet, semi-autobiographical film should provide a moving and climactic end to the festival's diverse offerings.



photo by Hell's Kitchen Chronicle  
Maren Erskine (left) with Edna Thayer, "Hell's Kitchen Chronicle" by Maren and Reed Erskine



Isabelle Huppert as Lena and Miu Miu as Madeline in "Entre Nous"

photo by Unned Artists

# TRIBUTE:

## Better Left Undone: Needed Lemmon's Aid

by Frank Scheck

It's a bit early to make predictions, but it seems safe to say that the Equity Library Theatre's current production of *Tribute* will win the award for the most unnecessary revival of this season. The Library Theatre serves an admirable function as a showcase for talented actors, and it has often been a first-rate musical revival house, but their choice of Bernard Slade's comedy-drama to open their 1984-85 season is puzzling. The play, which premiered a mere six years ago, was generally considered a mediocrity and a personal vehicle for Jack Lemmon when it first opened. When he left, so did the show. A subsequent movie version was unsuccessful,

although it did garner Lemmon an Oscar nomination.

Slade clearly worships at the Church of Neil Simon. *Tribute* is a series of clever wisecracks punctuated by a drama of sickly sentimentality. It begins with a nifty device (it's palling with repetition): the audience is present, in a theatre, at a "tribute" to Scottie Templeton, a New York press agent who is suffering from a fatal illness. The scene soon shifts to Scottie's apartment, where he is quickly revealed to be an adorable and fun-loving rogue. Unfortunately, his carefree ways have not endeared him to his son, who blames Scottie for walking out on him and his mother

years earlier. Most of the play is concerned with Scottie's attempts to establish a meaningful communication with his son before it's too late.

The weight of the play falls upon the actor playing Scottie, who must tread a fine line between charm and obnoxiousness. Charles Major does a credible job, and gets better as the evening wears on, but, as the elderly gentleman sitting next to me observed, "Jack Lemmon was cute. This guy ain't."

That key fact describes what undermines the evening. In the final scenes, Major also fails to convey the debilitating nature of Scottie's disease

He does have fine support from the rest of his cast, especially the female contingency. Cynthia Babak is particularly winning as the young actress attempting to bring the father and son together. Although the theatre's limited resources must be taken into account, the set still seems a bit too seedy for what is supposed to be a glorious New York townhouse.

*Tribute* lasts, on ver, two hours and forty minutes. That's too much time to be expended on such nonsense. If you must see the play, try to catch it where it belongs, in a dinner theatre. There, at least you'll have your meal to keep your attention.

## The New Diana Comes to Minor Latham

by Megan Schwarz

*The New Diana*, a play written by Kenneth Koch, a Columbia University professor, will be performed this week at Barnard College; it is a lyrical romantic comedy set in ancient and modern Greece.

The play is being presented by the *Minor Latham Playhouse* and Columbia University's *Oscar Hammerstein II Center for Theatre Studies*. However, the play is being produced by *The New York Art Theatre Institute*, a professional company located downtown at the New York Public Theatre. This is the first time in the recent history of theatre at Columbia that a professional company has joined the ranks of Columbia.

*The New York Art Theatre* first staged *The New Diana* last May under the direction of Donald Sanders, the theatre's founder and artistic director. At this time, Kenneth Koch was in the Far East on a sabbatical. He made it back in time to see the last performances, and decided to re-write the third act. Wanting to see the play produced with the changes, Professor Koch came up with the idea of inviting Sanders to produce the play at Columbia. Koch first contacted Howard Stein, professor of theatre arts at Columbia and director of the *Hammerstein Center*. Professor Stein, having had Sanders as a theatre student at Yale University, thought it a great idea. He contacted Alan Brody, the acting director of the *Minor Latham Playhouse* and a visiting professor of theatre at Barnard, and asked if Brody thought it could be done. Brody was also very enthusiastic. This week, we can see the labours of these four men come to fruition.

*"This is a meaningful event of significant value and impact."*

According to Professor Stein, nothing like this has ever been done before; it is a perfect project for theatre students at

*"Koch is not merely a playwright but one of distinction."*

Columbia. Sanders has gallantly offered not only to do the production for free, but also to hold open rehearsals, where students are welcome to come watch, and speak with the director and actors. In exchange, Barnard is providing the space, organization, technical aspects, crews and publicity for the production.

According to Professor Stein, "Koch is not merely a playwright, but one of distinction." This is attested by his frequently produced plays, such as *Bertha* and *George Washington Crossing the Delaware* which are considered classics of the modern American theatre. Stein adds that this is "a meaningful event of significant value and impact" in the history of theatre at Columbia. According to Stein, the *New York Theatre Institute* is doing the production free of charge for two reasons; devotion to Kenneth Koch and "devotion to an artistic enterprise which should be seen at a major university."

The stage sets have been designed by the world-famous sculptor Ruben Nakian. This is his first experience with set design. In an interview Sanders said "Nakian has always been one of my favorites, and then it turned out that Nakian was a close friend of Margot Gordon, a member of the company." Sanders thought that the stage sets for *The New Diana* would come easily to Nakian because he knew his speciality was myth and working with legends such as *Leda and the Swan*. Sanders feels that having art for stage sets, instead of merely objects creating illusion, adds a new dimension to the production.

The costumes for the play have been designed by Vanessa James, a designer known for her use of plastic and paper. The music was composed by Lara Crete.

Acting in the play is Amy Rugland, who attended Barnard, and two Columbia College graduates, Keith Dunlap and Joe Norton. Dunlap, interestingly enough, graduated from Columbia College as a double major in Literature and Philosophy. At that time, he was not planning on working in theatre, but he met Sanders at a poetry reading and was more or less re-

cruted into the company. Because the theatre is very literary, people like Dunlap are welcomed additions, says Sanders. "They come with artistic motivation rather than trying to make money and get rich," says an actor in *The New Diana*.

*The New Diana* promises to be an unconventional yet artistically rich production, and is highly recommended. Performances begin Wednesday at 8:00 P.M. Tickets and further information are available at the *Minor Latham Playhouse*, or call 280-2079.



The stage is set for "The New Diana." Performances begin tonight at 8:00 PM in the Minor Latham Theatre in Milbank Hall

photo by Marisa Pugal

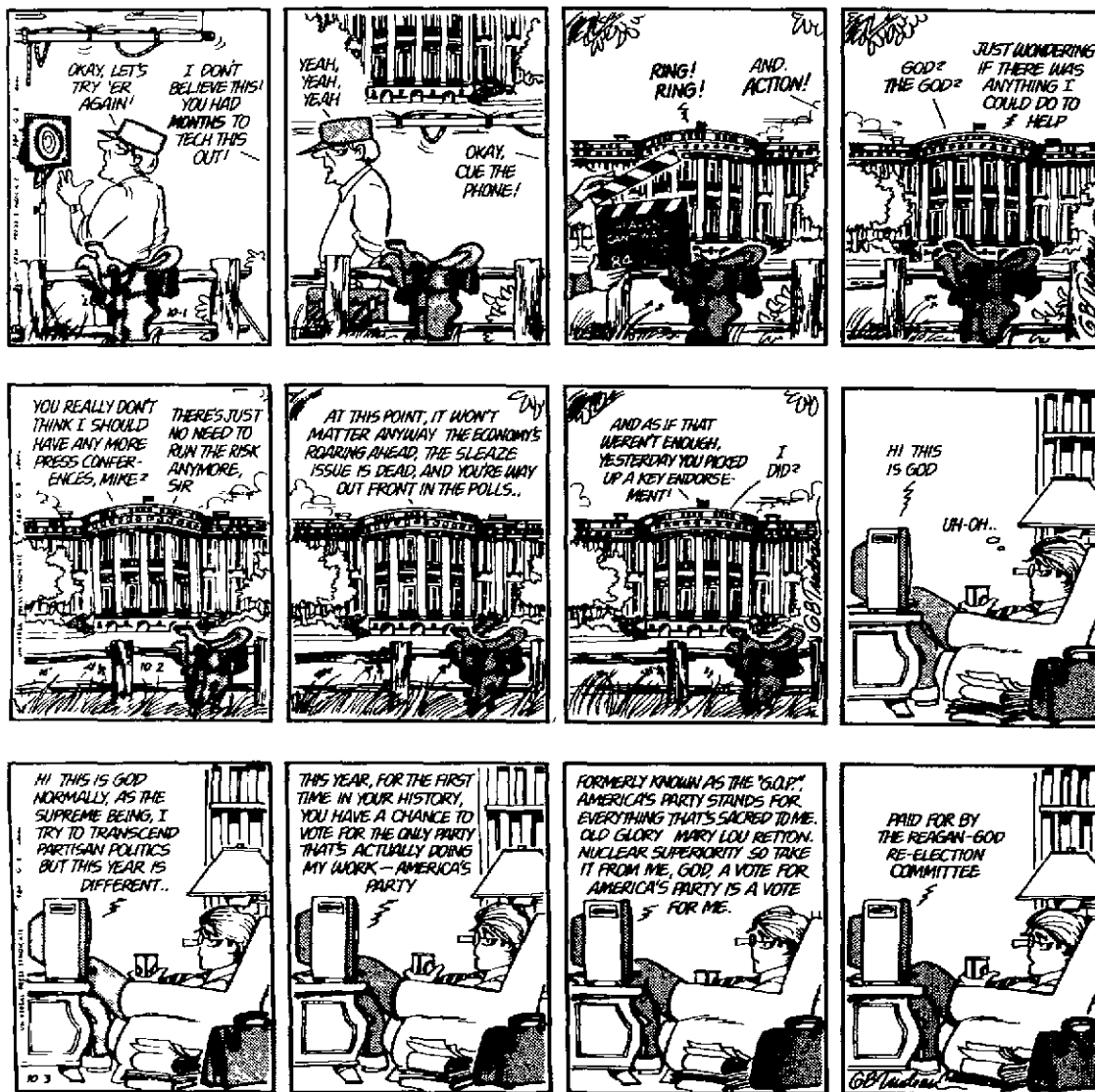


# Doonesbury

BY G.B. TRUDEAU

Doonesbury

BY GARRY TRUDEAU



**Bulletin Exclusive: Doonesbury  
by Garry Trudeau Will Appear  
Every Wednesday. Look For It!**

**BAR/BRI PROFESSIONAL CENTERS, THE BETTER ALTERNATIVE  
for the LSAT, GMAT, GRE and MCAT EXAMINATIONS**

*invites you to a presentation of*

**HOW TO GET INTO  
THE LAW SCHOOL OF YOUR CHOICE**

Given by Steve Rubin, Attorney at Law  
Associate Director, BAR/BRI Professional Centers

On Thursday, Oct. 11, 1984 at 7:00 p.m. at Columbia University Ferris Booth Hall Room 212

★ Refreshments will be served. Admission is free.

For more information contact Marc Steinberg at BAR/BRI. (212) 594-3696

Student Government Association  
**January Internship  
and Project Grants Are  
Now Available!!**

Pick up application and guidelines at  
the SGA office or call Allison x2126

★ Applications due November 19, 1984 by 5:00 p.m.

**HIRE YOUR  
PRESIDENT: VOTE!!**

*The Bampton Lectures in America*

**WILLIAM ARROWSMITH**

*Robert L. Woodruff Professor of Classics  
and Comparative Literature, Emory University*

**INNOVATION AND  
TRADITION IN EURIPIDES**

- October 15 - The Dramaturgy of Crisis
- October 16 - Citizen and City; Individualism  
and the Collective
- October 22 - The Tragedy of Common Life
- October 23 - Divine, Daimonic, and Human

The Rotunda  
Low Library      No Tickets Required      5:30 p.m.

## Vote

*continued from page 1*

The newly elected Vice President, Nancy Yaffa, felt the bad turnout was due not to unenthusiastic freshmen, but to the fact that many were uninformed of the election

"I don't think it was publicized. I think the majority of votes I received were from people I know. It's not apathy at all," maintained Yaffa.

## Theatre

*continued from page 1*

Barnard theater and other campus groups such as the Columbia Players, the College theater group, to which he serves as informal advisor, and the Hammerstein Center for Theater, the graduate school for theater at the University. He commented on the need to share various resources and talents so that students could learn from each other.

When asked about planned changes at the Playhouse, Brody remarked, "We're trying to connect what we do in performance with what's happening in the classroom. As the focus of the curriculum changes, the focus in the choice of productions will change." Productions will be more tailored to the needs of the students. "My ultimate goal," said Brody, "is to show students that responsible theater and excellence in entertainment can happen anywhere."

As for the students' chances of finding a position in the theater, Brody said, "We don't claim to be a conservatory placing students in the profession." He

continued, "We provide students with an idea of what a commitment in the theater life is like, what the options are, and the ability to integrate creative impulse with examined life that liberal arts prepares them for."

Brody hopes he can transform the image of the Playhouse so that students become curious about what's going on at the theater during the weekend. He would like the Playhouse to become a place where "there's always something going on that's worth checking into."

Along with the Hammerstein Center, Barnard theater will co-sponsor the New York Arts Theater Production of Kenneth Koch's play, *The New Diana*. Koch, a Columbia English Professor is also a member of Columbia's theater.

Also on the theater agenda is Opera Uptown, a mix of traditional and modern experimental opera which will perform an opera based on Virginia Wolf's play *Fresh Water*, with music by Eric Valinsky.

## Mice

*continued from page 1*

the building exterminator and doesn't think the exterminator does very much. Another resident, Germaine David, said she is quite aware of a bug problem in the apartments, and added that she too saw "a pair of eyes in her apartment."

"This is an inner-city problem," noted College Hotel Resident Assistant Sandra Paz. "I have seen only one dead mouse since the beginning of the semester, but it was an isolated incident," she said. Rosenthal explained that since roach infestation has always been a problem in this old building, students are constantly reminded to clean their rooms, place roach traps in their apartments and sprinkle Bor-

ic Acid on their floors.

Plimpton apartments have not experienced a mice problem and there has been "no rat or mice problem," at the 49 Claremont residence, according to Residence Director Beth Kneller. Manny Casado, desk attendant at BHR noted that occasionally students have passed by the entrance desk and told him that "mice have shown their heads in their rooms." Dean of Student Life Georgie Gatch could not be reached for comment.

The College Residence Hotel apartments are leased by Barnard to students, and houses about 95 University students.

## Debate

*continued from page 2*

campaign about decency, than win a campaign about self-interest."

Reagan attempted to evoke great waves of patriotism by declaring he has faith in the American people, and that he prefers a policy of laissez-faire economics to stimulate the public to their fullest potential in the private sector as opposed to seeking government regulation. Reagan believes the deficit is a result of government spending, and stated "We believe that as we continue to reduce the rate of increase in government spending, and at the same time as the growth in the economy increases the revenues the government gets without raising taxes, those two lines will meet. And that is a balanced budget." Reagan said he has no "secret

plan" to raise taxes, yet most economists, even some in his administration, agree that unless taxes are raised, the deficit will continue to climb at an incredible rate.

I wonder whether Reagan, if he is reelected in November, will surprise us. I am surprised he has so much faith in the private sector on issues like balancing the budget and so little faith in an individual's capacity to make private decisions. He promises to keep government out of our lives in areas where we need government intervention the most: to position our country for future economic growth. And yet, on issues even more personal and closer to home, such as abortion and school prayer, he favors intervention.

Are you considering professional school?

## HARVARD UNIVERSITY

John F. Kennedy  
School of Government

*Is Looking for Future Leaders in Public Affairs.  
Come Learn About Harvard's Two-Year Master's  
Program in Public Policy, Leading to either  
the Master in Public Policy or  
City and Regional Planning Degree.*

MEET WITH: Marjorie S. Lucker  
Assistant Dean and Registrar  
Date: Fri. Oct. 19, 1984 10 A.M.—12:00 P.M.  
Contact: Barnard Office of Career Services

MILLBANK Hall  
*All Students, All Majors, All Years Welcome!  
Joint Degree Programs Offered with  
Harvard's other Professional Schools.  
Generous Cross-Registration Privileges with other Schools.*



HARVARD BUSINESS SCHOOL



### MBA PROGRAM

An Admissions Representative from  
Harvard Graduate School  
of Business Administration  
will be on campus

October 16, 1984

to meet with students interested in  
the two-year MBA Program

Contact the  
Career Planning and Placement Center  
for more details and to sign up for  
an information session  
and reception.

*Harvard Business School is committed to  
the principle of equal educational opportunity*