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Barnard Bulletin

Vol. XCV No. 20

Fifty Cents

April 24, 1985

Women's Schools Today- Where Do We Stand?



Buller o phox

Editorial

Most women's colleges were founded in the 1800's because women were barred from attending the traditional institutions of higher learning. Now that these formerly all-male colleges are admitting women, many people have suggested that women's colleges are obsolete. Nothing can be further from the truth. Today women's colleges continue to play a vital role in the education and advancement of women.

A recent study conducted by the Association of American Colleges reports that despite the fact that women have gained access to male programs and institutions, women do not enjoy full equality of educational opportunity. Women's colleges provide an environment in which intellectual and career-oriented skills of women are encouraged, developed, and utilized. Yet, this environment is not an artificial nor isolating one where women are sheltered from the realities of the real world. Instead, it is one that inspires the confidence and assurance that everyone needs in order to meet the challenges of a competitive society.

Here at Barnard, as Columbia continues to admit women, there are people who fear for the future of Barnard. Some have even proposed that Barnard merge with Columbia. Presently, our affiliation with Columbia is ideal; there is cooperation without domination. We should work to strengthen and improve our relationship. We should do so without extending or expanding the relationship, for any further association cannot be but at the expense of Barnard's independence, autonomy, and identity.

Letters to the Editor

Racism at Rally?

To the Editor

As a member of the Columbia community I am quite embarrassed by the show of total support for Jesse Jackson at the divestment rally on April 15. I totally support divestment in South Africa and I am proud of the strength and moral uprightness displayed by Columbia students, however, I find it disappointing and ironic that an outspoken racist was so strongly supported in speaking out against racism.

How easily one forgets the biting words of a bigot when he brings words we wish to hear, as well as fame. It is not at all surprising that Jackson is active in a campaign involving racism for those who encompass bigotry are more familiar with its characteristics.

We must accept one's bad points as well as one's good points, but when placed in proper perspective (i.e. hypocrisy and outspoken hatred) they far outweigh the good.

Irv Hellner
Barnard '88

Honor Defined

To the Editor

HONOR CODE—an outdated set of ideals that has gone the way of college mixers and poodle skirts. Usually maintained by an **HONOR BOARD** (a group of black robed individuals eager to swoop down on unwitting students, a group that invariably sides with faculty and administration. In any case, to be avoided at all costs, but particularly during program filing, paper-writing and exams.)

The definition isn't from Webster's, it isn't even from *The Preppy Handbook*, instead it is a widely held perception of the Honor Code and Honor Board. We're relieved to say it's also inaccurate.

At Barnard, the Honor Board consists of six students, three faculty members and an Officer of Record. The Dean of Studies is adviser to the Board. The Board's function is to promote the maintenance of the Honor Code which was established at Barnard in 1912. The Honor Code states that each student is responsible for her own work unless otherwise specified by her instructor, and her work will be the product of her own efforts. The Honor Code extends to test-taking, paper writing and public speaking and other areas as well, such as the use of library materials and compliance with academic procedures and regulations.

Now that exams are near, and papers are due, be especially careful in your selections and use of typing services. If you find it absolutely necessary to have your paper typed by a service, ensure that your paper is not edited, revised, reorganized or otherwise altered by the service.

The existence of an Honor Code assures the entire Barnard community that no one will be at a disadvantage for doing her work independently and without assistance that has not been approved by her instructor. In short, an Honor Code provides a standard of acceptable academic behavior for all Barnard students. In this way, Barnard students can be sure that their degree is not devalued by uneven standards. All Barnard students are bound by the Honor Code and infractions of the Honor Code and honor system are dealt with by the Honor Board in conjunction with the Dean of Studies Office.

As students you should take comfort in the presence of an Honor Board because it means that no single individual acts as judge, prosecutor and jury in arriving at a conclusion. The Board, whose student members are elected by the student body, should be seen as your advocates rather than as your adversaries. We are here not

only to hear cases in which a student is accused of academic misconduct but also to listen to your grievances and suggestions about academic life at Barnard. If a student feels she has been treated unfairly or falsely accused of academic misconduct, she has recourse to the honor Board.

The Honor Board, then, should be seen as a group of individuals concerned with promoting honesty rather than reacting to dishonesty, we are here for your benefit and you are encouraged to approach your Board members with questions or comments.

Sincerely,

- Lydia Villalva, Chairman '85
- Maris Fink '85
- Claire Kedeshian, Secretary '86
- Alexandra Koeppel '86
- Debbie Lynn Davis '87
- Suzanne Keech '87
- Professor Marcia Welles
- Professor Sally Cummings
- Professor Margaret Nesbitt

Beast of Spring

To the Editor

Spring is in the air and the cherry blossoms in Central Park beckon both young and old to join with them in the season's celebration of rebirth, beauty, and fresh hope. Spring is the season of romance and college students all over begin to boil with eager longing for April's sweet flirtations. *The birds are singing*, the trees are whistling, Manhattan is alive, yet, ask any student how he or she feels and the response will at best be one of intense frustration.

April is only one month away from May. The first weeks of May are finals time. The judgment period. While the wave of April's freshness stirs our genes, our minds are weighted down with the old, the unfinished, the most dreaded—the term paper.

This deadly and conniving beast begins to assert its presence somewhere back in February. Yet during this dismal period of slush and grey the term paper just blends in with all the other seasonal miseries that blacken our lives. Thus, the elusive fiend is camouflaged and soon forgotten.

The term paper usually peeps its nasty head above ground in March and some alert students may even begin to reckon with the creature. Yet, a conference with a professor, or a quick skim through the library catalogue suffices for the beast's feed and soon enough it scurries underground again. The animal is sly. It knows its time will arrive and as frantic disorder and complete chaos are its foremost delights, the term paper hides its time and nibbles slowly at the minds of the unsuspecting student body.

Meanwhile, the innocent students deal with weekly papers, 2000 page reading assignments, extracurricular activities, out of school jobs, next year's schedule, summer internships, assorted social traumas, and letters home explaining why it doesn't matter if Johnny's 35. The term paper silently chuckles and patiently awaits the glorious moment when it will march into the naive student's conscious mind and create utter hysteria.

The animal chooses mid-April for its feast for this is the time when it can wreak the most intense mental devastation. If the beast waits any longer before attacking, the student could take an "incomplete" with the comforting knowledge that it is not humanly possible to write such a paper in so little time. But, as previously stated, this is a beast who settles for nothing less than blood.

The student can still possibly get the darn thing written if she does nothing else for the next four weeks. She must still attend to the 2000 page reading assignments, weekly papers, summer intern-

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Barnard Bulletin

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

Berch to Pursue Bias Charge

Dr Bettina Berch, Assistant Professor of Economics at Barnard, had pledged to continue to pursue her charges of sexual discrimination against the College

Berch, who is dissatisfied with the result of her formal grievance, said she will fight by filing a Title VII sex discrimination case in Federal Court as well as applying for tenure at Barnard, but added she "would think it possible to negotiate a settlement"

"The College must be made to operate within the dictates of the law," the professor said

She speculated the College would be uncomfortable with her as part of its power structure because of her views on politics and education

As of June 30, according to Berch she will no longer be employed by Barnard but will have "an ample list of commitments" Berch hopes to devote time to her writing, she is presently working on a book

According to Barnard sources, Berch has been instrumental in establishing courses in Economic History and Women in the Economy since joining the junior faculty seven years ago

Notes From SGA

This is the last issue of Bulletin and consequently the last Notes from SGA for this year We thank you for giving us the opportunity to serve you For three of us (Virginia Eileen and myself) this is a permanent goodbye Dunwreath Rooney will serve as SGA president next year and Karen Rupert will continue as Officer of the Board Esther Holzer will take Eileen's position as V P for Student Government Marian Rothman will serve as V P for Student Activities, replacing Virginia Chris Woodbury will assume Dunwreath's duties as treasurer

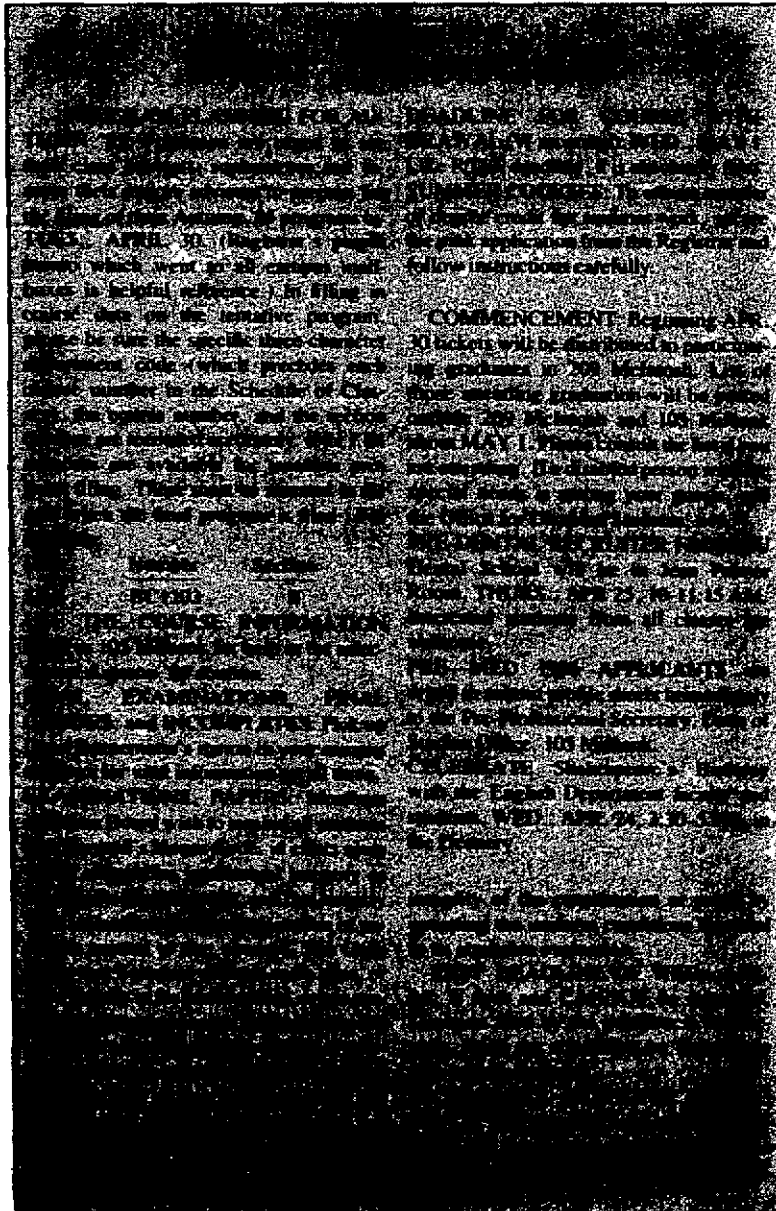
Goodbyes have always been for me a time for reflection I hope you will not mind my sharing my thoughts with you Throughout the last year the Barnard community has faced a variety of issues The east African famine the presidential election divestment academic tenure housing financial aid the fire alarm system, minority representation BC CU relations, and so on I consider the SGA's chief achievement that we have tried within the limitations of our office to address all of them Having served on the board for three years I have seen a gradually increasing commitment on the part of the SGA to deal with all areas of student concern Moreover I have seen us expand our concern beyond the campus I hope that this year has served to solidify this change in attitude and to shift emphasis from purely social activities to more issue and community-oriented ones

Perhaps our biggest frustration has been the fact that many students are not sufficiently familiar with the SGA We have tried to communicate with you through this column through receptions in the dorms through informal conversations through the campus press I consider our inability to attract more student involvement a serious failure However I am satisfied that it was not the result of lack of trying and hope that you feel the same way

Looking back I see both successes and disappointments However perhaps as a result of the selectivity of memory I can think mostly of our successes the debate between Mark Greene and John Le Boutellier the blood drive Marsha Mason and Winterfest lobbying for financial aid the Student Store the computerization of the SGA our leadership role in the Independent Student Coalition increased cooperation with the SEAS and CC Student Councils registering hundreds of students to vote

It has been our pleasure to serve you We apologize for whatever mistakes we have made and assure you that they were never the result of malice We strived to do the best we could for students and always served you with integrity Thank you for having made this year possible for us Goodbye and good luck

Esther Holzer
Ramona



CFSA vs. CU : Stalemate

by Kenneth P. Tarbous

The non-violent student blockade of Hamilton Hall as a protest against Columbia University's investments in companies doing business in South Africa is in week three with no apparent resolution to many aspects of the situation

The blockade began as a part of the Columbia Coalition for a Free South Africa's activities on Thursday April 4 National Protest Day for South African Divestment in Commemoration of the Rev Dr Martin Luther King Jr

Members of the Coalition along with about 200 students marched to Hamilton Hall, one of Columbia's main administrative and classroom buildings and placed chains, symbolic of chains enslaving black South Africans, upon the front doors The protestors pledged to remain until the public announcement of the divestment of "\$35 million that Columbia invests in companies operating in South Africa" and demanded the divestment policy be

fully implemented within three years according to Coalition sources

Seven student fasted for 15 days as part of the protest until University President Michael I Sovern agreed to meet with them

President Sovern stated in a letter to the University community that the students' actions are in violation of the rules of University Conduct and State Law The students contend they are within their First Amendment Rights

Lawyers for both sides in the dispute Floyd Abrams for the University and Vernon Mason Randolph M Scott Mc Laughlin, and Gerald Horne for the students have been fighting the issue in the courts

The University has secured a Temporary Restraining Order (TRO) from State Supreme Court Justice Harold Baer Jr barring the students from continuing the blockade The Coalition has, in turn re-

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Books: Portrait of Poetess and Critic Louise Bogan

by Johanna Wilson

Being good and minor is some thing," Louise Bogan once wrote to her friend, former lover and admirer Theodore Roethke about his own professional disappointment. Elizabeth Frank, author of the biography, *Louise Bogan: A Portrait*, feels similarly about Bogan and her career as a distinguished lyric poet and well-known reviewer for the *New Yorker*. Frank's detailed and novelistic exploration of Bogan's life and of her poetic development bring Bogan alive for the reader with great honesty and sensitivity.

Clearly Elizabeth Frank has made an enormous effort to understand Louise Bogan and to portray her life to a reader. Frank's depiction of Bogan's life is successful because of its honesty. Bogan is consistently interesting although not always an attractive figure. Bogan's life is fascinating. Born in 1897 to an Irish Catholic working-class family, she spent much of her childhood in mill towns scattered throughout New England. Her early life was of period of enormous instability. The family moved to Roxbury, Massachusetts where Bogan went to high school and eventually she spent a year at Boston University. She was admitted with a scholarship to Radcliffe the following year but chose to marry a military officer instead, seeing it as a way to escape her uneasy family situation. She moved to New York where her career as a poet and reviewer developed.

Bogan was married a second time to Raymond Holden and after several periods of separation (induced by Bogan's feelings of dependence and almost pathological jealousy) eventually they split. After a long period of psychological treatment, she returned to New York a much more collected person but perhaps missing her former passion. Frank's portrayal of the end of Bogan's life subtly explores the extreme fragility and self-absorption of this again deeply troubled older woman.

An interesting aspect of her life involves the relationships she had during the twenties and later during the thirties. During the earlier period Bogan had close friendships with Margaret Mead, Ruth Benedict, Rolfe Humphries and Edmund Wilson. Frank explores these associations through their correspondence. Bogan, though clearly associated with New York intelligentsia and respected by them, always felt a certain detachment from them.

This becomes even clearer during the later thirties. Bogan developed serious re-

lationships with Roethke, Rilke, Auden, Sarton, Maxwell and continued her earlier connections with Edmund Wilson and Rolfe Humphries. The political tenor of the period increasingly came between she and, in particular, Rolfe Humphries who became enthusiastic about communism. The "literary left" in general was something she felt estranged from. Frank suggests that Bogan's first-hand experience with the working-class prevented her from indulging in romantic notions about the capabilities of the "proletariat."

Her own abbreviated education appears to have been a source of detachment for her, as well. She writes to William Maxwell,

What bothers me most are cultured voices, raised in graceful badinage
I always want to become more completely rough, because what I love most in the world is grace. And the only antidote to affection is obscenity.

It is precisely this "no-nonsense" quality in such a serious artist which makes her such an appealing figure.

From Bogan's life, poetic career and, in particular, her continual struggle with psychological depression, Frank sensitively draws the portrayal of an individual woman artist. This portrayal extends beyond the individual to raise questions about the experience of women artists and even more generally the experience of the self-conscious woman in society. What strikes a reader as so impressive is the sensitive exploration of these issues without the clichéd and tiresome jargon of feminist rhetoric. These questions emerge from Frank's treatment of Bogan's life.

Perhaps the weakest aspect of Frank's biography is a stylistic one. The swift-paced novelistic style of Bogan's life is periodically interrupted by a section of poetic analysis appropriate to the preceding discussion of her life. The analysis, though insightful, relevant to the text, and filled with examples of her poetry, forces a reader to temporarily "shift gears." The temptation to skim through these sections exists, though they are well worth reading.

A reader of Bogan's biography must ask why, despite her acclaim—Auden thought her one of the best American poets—she has faded to relative obscurity? Perhaps the interesting, honest and very readable biography of Elizabeth Frank will rejuvenate an interest in her. Following this review are two examples of her poetry from the early, and later parts of her career respectively.



Louise Bogan, 1923

"Poem in Prose"

I turned from side to side, from image to image to put you down
All to no purpose, for you the rhymes would not ring—
Not for you, beautiful and ridiculous, as are always the true
inheritors of love,
The bearers, their strong hair moulded to their foreheads as
though by the pressure of hands
It is you that must sound in me secretly for the little time
before my mind, schooled in desperate esteem, forgets you
And it is my virtue that I cannot give you out,
That you are absorbed into my strength, my mettle,
That in me you are matched, and that it is silence which comes
from us

"Simple Autumnal"

The measured blood beats out the year's delay
The tearless eyes and heart, forbidden grief,
Watch the burned, restless, but abiding leaf,
The brighter branches among the bright day

The cone, the curving fruit should fall away,
The vine stem crumble, ripe grain know its sheaf
Bonded to time, fires should have done, be brief
But, serfs to sleep, they glitter and they stay

Because not last nor first, grief in its prime
Wakes in the day, and hears of life's intent.
Sorrow would break the seal stamped over time
And set the baskets where the bough is bent

Full season's come, yet filled trees keep the sky
And never scent the ground where they must lie

Disabled Students: Getting Their Money's Worth?

by J. B. Sample

"Services are essential for a disabled student," says Barnard College student Eileen Casey. The Office of Disabled Students at Barnard has thirty-five to forty registered students and five faculty members including Dean Marsteller, two full-time staff members, and two researchers. Maintaining section 504 of the Rehabilitation Act of 1974, registration is optional.

As far as facilities are concerned, Barnard readily boasts that the campus is 98% accessible to disabled students due to a half million dollar program funded by the Fleischman Foundation and the Pew Memorial Trust which entailed reconstructing wheel-chair accessible classrooms, bathrooms, and telephones in addition to new lowered elevator panels with Braille signs. Hewitt dormitory also has suites designed to meet the needs of a disabled student. "Dean Marsteller has done an excellent job. She knows the realities of being a disabled person. The facilities are good."

said Eileen Casey. "(The fact that | Barnard is 98% accessible is dynamite!"

With respect to services provided by the office, in the words of a disabled student who preferred to remain anonymous, "It's a nice idea but it's got a long way to go!" According to Susan Quimby, the office provides services such as trained personal aides, note takers, typists, counseling, letters of notification to professors when necessary, and other forms of aid.

"They do help," said Casey, "but they do the very minimum. I give them a fair shake because they are there, but their services aren't adequate when you are serving five [disabled students] and paying three [staff members]. In addition, she said [it's] tough to get results from that office. I have to use my own resources because I'm more effective." Another disabled student agreed that the office is ineffective. She explained that due to her disability she was hospitalized for two weeks.

She had contacted the office and asked them to notify her professors of her absence. "When I came back, my professors asked, 'where were you?' They are notoriously late in calling faculty."

Another complaint from disabled students was the sentiment that the office was a political tool. Eileen Casey feels, "I'm their prototype, but when they send people to talk to me, I'm very frank." Another student said, "It [the office] is good for the image of the school and they're really excited about it for political reasons, but they don't help people on a day to day basis like they should."

Complaints continue. When asked "Would you recommend Barnard College to a disabled student?" one said "No unless they have a strong family network in the city." Another said, "Well, that depends upon what she's used to, I don't think that any colleges do [have an office for disabled students]." She said she re-

commended a Trinity College student to transfer applicant because she thought that Trinity was about 30% accessible.

New York City is also not super-sympathetic to disabled persons, especially transportation. Subways? Forget it. Buses? "I broke three [with my wheelchair] in one day," said Casey. Cab? "Cabbies don't like to help you because they can pick up someone else," said a disabled student. Yet one student expressed the value of the education at Barnard as more important than the allure of the city.

The danger in it all is the possibility of false promises. As Eileen Casey said services for disabled students are essential. "Now the offices say, 'be independent - you are a big girl now', but being independent doesn't mean having to humiliate yourself in front of a crowd of people." Casey concluded "I love Barnard, but I can also function without the office."

A Tribute to Simone de Beauvoir

by Siva Bonatti

Last weekend the Maison Francaise organized a colloquium on one of the great women writers of France, Simone De Beauvoir. Simone De Beauvoir, author of *The Second Sex*, *The Coming of Age* and numerous other fiction and non-fiction works. Her book *Adieux, a Farewell to Sartre*, is often credited with being one of the initiators of the modern women's movement, both in France and America. Among the speakers were activists, scholars, and authors such as Yvette Roudy, Dorothy Kaufmann McCall, Kate Millet, Betty Friedan, Catherine R. Stimson, and many others. The topics ranged from "Simone De Beauvoir and Modern Feminism," to "Feminism and Biology," to accounts of personal experiences with Simone De Beauvoir.

Jacqueline Desrez Hellermann, director of the Maison Francaise said the main goal of the colloquium was to see where Simone De Beauvoir stands today, and to allow French scholars to present their views in America. She allowed the speakers to choose their own topics. Her own view of Simone De Beauvoir is that she paved the way for a new women's awareness, and that her book *The Second Sex* provided the impetus which inspired this awareness. Some of Simone De Beauvoir's ideas of thirty years ago have become obsolete she said, but many have not, though they make their impact in a less spectacular way.

Jacqueline Desrez Hellermann opened the lectures with a theme from

Simone De Beauvoir's work that was espoused throughout the colloquium; that "only by interrogating the self can you reach everyone." Simone De Beauvoir made such a great impact, Hellermann continued, because she was active "when the collective unconscious around her was lethargic." The second speaker, Yvette Roudy, the minister of women's rights in France said that Simone De Beauvoir "grumbles" on happiness. The happiness one gets by building within himself or herself. That happiness becomes a project, a living enterprise. She quoted Simone De Beauvoir from *The Second Sex*: "My enterprise was my very life, that I held in my own hands." The second requirement for happiness she said is freedom; "How are we to be happy without freedom? How are we to be free without knowing ourselves."

According to Yvette Roudy, one difference in the effect Simone De Beauvoir had on France, as opposed to the United States, stems from the different situations in the two countries at the time her book came out. *The Second Sex* came out in France in 1949, when France was emerging from the war and enemy occupation. When young people live without bread, freedom of movement or freedom of speech, she said, their passion for life can simply burst out: "All we knew was that happiness was perhaps within our reach." Yvette Roudy felt that in 1953 when *The Second Sex* came out in the United States it provoked more immediate response because the American women had a stronger

Feminist tradition. She said she felt favorable conditions existed earlier because the civil rights movement and anti-war movement were just about to begin.

Roudy emphasized that Simone De Beauvoir was not a feminist when she wrote *The Second Sex*. She merely sought to explain herself to herself. Again she quoted from *The Second Sex*: "One day I had a desire to explain myself to myself, and was surprised to say 'I am a woman.'" She said women had been constituted as opposite to a masculine model. Women had to learn who they are and not be mirrors, "only then will they at least be full human beings." Rather than being a feminist, Simone De Beauvoir thought the change would be achieved through socialism.

The next speaker, Betty Friedan, did not agree with Roudy in her view of the reaction in the United States to *The Second Sex*; however she did agree that Simone De Beauvoir did not begin as a feminist. Friedan said when *The Second Sex* came out in America, women were in the midst of what she described as the "Feminine Mystique," a retreat back to the house, where "to be a suburban housewife was the be all and end all of feminine existence." Women were completely defined as wife, mother, and sex object, never as people defining themselves by their own actions in society. "Feminism at that time had become a dirty word. Friedan did not consider herself to be a feminist when she wrote *The Feminine Mystique*, as she feels neither did Simone De Beauvoir when she

wrote *The Second Sex*.

Betty Friedan felt that what Simone De Beauvoir did in *The Second Sex* was "stabilize the condition of being woman as wife, mother, and object." Friedan said her reaction to reading this book while she herself was still a housewife was deep depression. However she continued "what I got from her was existentialism. That it was somehow your responsibility to really analyze your own existence and that your politics had to come from that responsibility." And ultimately she said "Once I see I am a person and I don't have to be defined by this image of women, then I can look around and see the barriers in society and what I can do to move around them."

The Colloquium ended with the United States premiere of the 1983 film "The Second Sex," a documentary combining interviews with Simone De Beauvoir and giving examples of women's roles in modern times. Among the people interviewed in the film were Indira Gandhi, Grace Jones, Norman Mailer, Kate Millet, Susan Sontag, and many others. Interspersed throughout the film were interviews with women from battered women's shelters, women successful in their jobs, and a graphic excerpt from a facelift operation.

In her interview Simone De Beauvoir discussed woman's roles in society as coming from socio-economic causes. Manufacturers profit from women dressing in certain ways, and requiring certain commodities. Hand in hand with women's

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Graham Dancers: Judith Garcy, Jean-Louis Morin and Larry White

Interview: Graham Dancer Janet Eilber

by Mihaela Georgescu

At the end of a stunning performance of *Cortege of Eagles*, Martha Graham joins her company in the final curtain call. While the audience is giving her a standing ovation, she takes the hands of the leading dancers in *Cortege*—Janet Eilber and George White. Holding their hands, she folds her arms to her chest and unfolds them toward the audience in a gesture of openness and sharing. When she finally lets go of their hands, she nudges them forward so they can take a bow. Each looks at her reluctantly but finally steps forward and is showered by applause. Each movement on their part reflects the richness of the art they embody. Janet Eilber, who has just finished dancing the role of Hecuba, Queen of Troy, displays an energy and special grace in her curtsy that identifies her as talent perfected. Her bow is all dignity and her gestures towards Martha Graham clearly indicate the love and reverence she bears for her mentor.

photo by Martha Swift

A few days after *Cortege*, Janet Eilber gladly agrees to an interview. Clad in jeans with her hair pulled back into a ponytail, she is wonderfully at ease. Although she has long achieved a "star" status within the Martha Graham company, she is charmingly unassuming. We open into what is more like a conversation by remembering the curtain call after *Cortege*. She confirms every suspicion that the company is special to her. I ask her if he has indeed found an inner landscape if being in the company has helped her explore her life. She nods and adds with much

Martha Graham's *Circe*: A Grecian Temptress

by Anne McLroy

Martha Graham, now ninety years old, has choreographed over a hundred and seventy dances, has earned innumerable honorary degrees, and in 1976 was proclaimed a National Treasure by the United States government. Graham has not always enjoyed such lavish praise. In the early days—as early as 1925—Graham was more of a cultural oddity than a cultural icon. Her dances defied traditional aesthetic norms, their raw emotionalism and eroticism horrifying most audiences and critics. By the forties, as her reputation grew, Graham began to attract a cult-like following that eventually elevated her to her present goddess/genius status.

Although Graham's reputation is more brilliant than ever, the quality of her recent work is noticeably declining. *Circe*, performed last Saturday at Lincoln Center, was choreographed before Graham's later, less successful works and after her most prolific period when basically everything she did was declared a masterpiece.

Circe was choreographed in 1963 when Graham received an unexpected in-

itation to perform at the Edinburgh Festival in London. By this time her innovative style had hardened into a codified technique whose trademarks could almost be deployed by rote. For the most part, *Circe* was created from this well-established Graham lexicon, so it is quintessentially a Graham piece, but lacking in originality.

Like most of Graham's work, *Circe* takes its narrative from Greek myth, is heated and erotic, centers around emotional conflict, and glorifies the strength of a woman—in this case Circe, a siren who lures seafaring men onto her island and turns them into wild beasts. Ulysses is one such unfortunate sailor, who struggles to resist the fuscious temptress.

Circe's island, where most of the action takes place, is already heavily populated before Ulysses is compelled ashore. Isamu Noguchi's set divides the stage into a large island area, symbolized by a thin, metal structure that is supported by a slender wooden frame and resembles the cross-section of a wisdom tooth. At the far side of the stage is a slightly inclined, triangular slab that functions as a boat for

all the unsuspecting sailors who wind up on Circe's island.

The piece opens with a shrill plucking sound that coincides with the entrance of a black man wearing white face paint. He is bare to the waist, supple, and muscular. Gradually we realize that he is one of Circe's victims—a man transformed into a beast. Others like him—muscular and painted with white faces—slither onto the stage, transported on bent, turned-out legs that rarely ever straighten. While their feet move steadily to a quiet beat, their torsos disobey marked time and undulate, slowly like snakes. They look sensuous, sad, and frantic—until they are petrified into stillness by a frightfully shrill, wailing sound. The lights dim and suddenly, from out of nowhere, a long female leg slowly extends from behind the molar-shaped prop. The leg turns out to be connected to a sensuous woman's body—which, of course, belongs to Circe. Slowly she slides down the metal frame. Her gestures are abrupt, angular, and erotic enough to excite the men and beasts into a state of mayhem. While

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enthusiasm, "Yes! Absolutely! I mean I always say Martha taught me not just how to dance but how to live! Her attitude toward dance is like that toward life—do everything absolutely completely! Do everything more than the best!" As Janet says this she bends slightly forward

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Eilber

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in her chair and softens her voice as if she were about to tell me a secret. She continues and relates one of Martha Graham's philosophies that seems to function as a particularly strong force in Janet's own life. "You know, Martha always says you have to take big bites out of life and chew them carefully. That's what she expects from your dancing and from your life. And you begin to ask that of yourself!"

The role of Hecuba in *Cortege of Eagles*, is considered more of an acting role than a physical one. After the fall of Troy, Hecuba is tormented and finally destroyed by the violence and death that surround her. Janet Eilber performs the role of Hecuba majestically, in the fulness of modern dance. She captures the role's concentrated passion, sheer physical strength and a sort of powerful, distorted elegance. With this role as with others, Janet says of Martha, "She works you into an emotional state so that the movement that comes out of you is through that emotion which is the basis of her technique."

Eilber joined the Martha Graham Dance Company in its apprentice program in 1972 while still studying at Juilliard. She was encouraged by members of the Graham company such as Bertram Ross who were then teaching at Juilliard. Since 1972, Martha has choreographed several pieces especially for Janet, such as Lu-

cifer, *Scarlet Letter* and *Frescoes*. These pieces, as all those characteristic of Martha Graham, bear a captivating, vibrant choreography that endows the entire repertoire with a kind of powerful, complete spirit. Janet adds, "It didn't take very long to convert me—not to modern dance as much as to the Graham dancing because it's such a complete process. It's emotional as well as physical and mental."

Having left the company in 1979 to look for a new challenge, Eilber performed on Broadway in Bob Fosse's *Dancin'* and then got an acting/dancing role in a movie called "Whose Life Is It Anyway?" starring Richard Dreyfuss. She established her credibility as an actress in her role with Dreyfuss and went on to television where she recently starred in *Two Marriages*. Because of her training with Martha Graham she knew "how to develop a character," something which helped her to be recognized by commercial theatre.

Coming back to the Graham company after five years however, has proved to be her greatest source of wonder and excitement. While her acting experience has helped her concentrate on "the values that are important to me," Janet says with conviction, "Well, I do that (acting) for entertainment and money value but I also know what total artistic fulfillment is."

Yet it is her acting that she credits for

making her performances fuller and richer in expression. Having to learn from a text for film and television, she's learned to be more specific with her images in dance. Her acting experience for instance, is directly reflected in the piece called *Frontier* about which she says, "I really found the inner landscape that I hadn't put into words before and I did that for myself and made it very specific and it showed in the audience response. It's very exciting and it's certainly more fulfilling this time!"

She has been partnered by Rudolf Nureyev in *Scarlet Letter* and *Lucifer* and has performed *Lamentation* and *Frontier* at the White House in 1976 when Martha Graham received the Medal of Freedom. Remembering the latter event, she bursts into a warm laugh as she recounts how President Ford asked Graham's permission to dance with Janet.

The strong rapport that Janet feels with her audiences, her power to use her acting experiences to enrich her dancing and her continued effort to render her performances true to the Martha Graham tradition attest to Eilber's strength of character and her enthusiasm for life. Her articulate, affable manner is a joy to encounter and her love for the Graham company is deeply moving. She is strong both as a dancer and as an individual, giving her performances the sort of power that allows her to dominate the stage. Moreover, she captivates the audience with the kind of energy specific to an artist.

Temptress

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they write about the stage, Circe diligently makes her rounds. One by one she lures the men into dances that start off calmly, but end up in an orgasmic frenzy. Ultimately she conquers them all. As a testimony to her sexual prowess, she spreads her legs out to either side, opening and closing them, while she is carried across the stage by a tribunal of beasts arranged in a heirarchy behind her.

Circe's theme is potent: a woman who reverses the stereotype and sexually dominates men. The movement is more than suggestively sexy—it is unconsciously erotic. Both motifs are commonly found in Graham's choreography and until the last two decades, both were considered vulgar and unsuitable for the stage.

As Agnes de Mille remembers in her book *Dance to the Piper*, "Folks resented her [Graham's] unorthodoxy—the cult of her students, her temper, her tyranny—the expressions of her face, the cut of her hair and [when she achieved it], her success. Graham now enjoys her success without fear of public resentment. Her place in the dance world is secure and *Circe*, although not one of her best, is a work that justifies and explains Graham's reputation as a genius."

Movies: *LadyHawke*, Medieval Kitsch and Bestiality

by Rebecca Johnson

The beginning of "Ladyhawke" is promising. We get to watch Matthew Broderick swim his way to freedom through the sewers of a medieval Italian prison all the while engaged in an amusing dialogue with God explaining just why his life should be spared. At last, we think, one of these medieval romance movies is going to have a hero other than a pinball machine parody of a man with steel thighs the size of tree trunks and a jaw like a steel trap. Broderick is, after all, anything but a comic book leather and steel Conan; the boy is downright scrawny.

Alas, the boy who lives by his wits is not the hero of the movie after all, at least he doesn't get the girl, who in this case happens to be a hawk. "Ladyhawke," Richard Donner's latest movie, tells the bizarre story of a thirteenth century knight, Etienne Navarre, who falls in love with the

beautiful and aristocratic Isabeau of Anjou, resident damsel in distress and daughter of a local nobleman. Isabeau is equally in love with Navarre as indeed who wouldn't be, considering his blond suburban tennis pro good looks.

Their love, however, is doomed by the Aquila's evil and corrupt Bishop. Drawn by her exquisite beauty, the Bishop decides that he'd like to have the lovely Isabeau for himself, but since he's a mean nasty old man Isabeau wants nothing to do with him. The Bishop, a very sore loser, retaliates by "striking an unholy bargain with the Evil One."

Through this mephistophelian bargain the Bishop fixes it so that the two lovers are "always together, but eternally apart." By day, Navarre is the strapping blond knight, but at nightfall he becomes a wolf (not an uncommon phenomenon). Isabeau, on the other hand, is a hawk by

day and a comely young lass at night, so while she spends all day on her lover's arm it's hardly a match made in heaven, in fact, it's more a match made in hell.

As might be imagined, the two lovers have a very frustrating relationship. They can just barely touch for one moment at dawn before they metamorphosize into their respective forms. All punning aside, the story really is rather silly and had the comic situations been exploited the script would have worked better. As it is, only Matthew Broderick gets a few funny lines as a reformed pickpocket who works to undo the Bishop's curse and reunite the lovers.

In the role of Navarre, Rutger Hauer, the Dutch film star best known to American audiences through his portrayal of Harrison Ford's nemesis in "Blade Runner," is pretty stock. It's another one of those performances of the "tighten your jaw and swallow hard to show you're an-

gry" kind. Hauer is too serious for his own good. When he finally gets to see his mistress after three years of hawkdom, all he can say is "you cut your hair" but no one laughs because it seems like he's serious.

Michelle Pfeiffer as Isabeau is not much better, but that's partly due to the script. I had to suppress a giggle when Matthew Broderick, gazing at her partially clothed figure asks, "Are you flesh or are you spirit?" and she answers, "I am sorrow." As the sexy and pouty status symbol sought by Robert De Niro in "Scarface" she was much more convincing.

Filmed in Northern Italy the movie is shot in the crumbling ruins of Renaissance castles bathed in that warm Italian light one sees in so many Titians and Caravagios. Indeed it is the brilliant panoramic landscapes that capture the imagination and fill the fancy in this movie, far more than the endless battles and thwarted love scenes between a hawk and a wolf.

A LOOK AT WOMEN'S COLLEGES

BC Committed to Autonomy

by Debbie Levenson

Barnard President Ellen V. Futter and Columbia University President Michael I. Sovern are due back at negotiations concerning Barnard's relationship to Columbia University in 1989. At that time, the present agreement made in 1982, is subject to change. Barnard currently exercises financial, administrative and facultative autonomy.

According to Sallie Slate, director of Public Relations, President Futter feels that the present situation gives Barnard women the best of both worlds. Barnard students have all the opportunities of co-ed life with the benefits of a women's education.

Slate also noted Futter's position against a merger with Columbia. Futter feels that Barnard has a long historic mission to address the education of women, a task which is being completed very successfully. Futter feels there would be no benefit in merging with the university.

On the 1989 renegotiations of the Barnard-Columbia relationship, Futter's position is clear. Slate said Barnard has had a long term agreement with the University which has been subject to renegotiation from time to time. There is no reason to suppose that there will be any substantial changes in 1989, according to Slate.

Temma Kaplan, director of Barnard's Women's Center, feels that Barnard, as a small single sex institution, is better for most women than a large university such as Columbia. She cites especially its small size. Society conditions women to be more retiring and exacting of themselves, Kaplan said, and the environment of a college such as Barnard makes women more secure and comfortable, enabling them to speak out and become more assertive. Here women can develop confidence about their own internal abilities.

"Here women are taken seriously—it is not always so across the street," Kaplan said. Barnard has a greater commitment to teaching undergraduates. Kaplan stated that Barnard students gain not only the general knowledge of a liberal arts education, but also one that is tailored to what women need to know. She gave the Women's Center as an example. "It turns learning on its head, because it approaches issues from a woman's perspective."

Kaplan feels Barnard has not suffered from Columbia's decision to admit women. The quality of the student body and of education have remained high. Of the 1989 negotiations, she sees no advantages to altering Barnard's present level of autonomy, such as changes in the availability of Columbia classes to Barnard students. Also, she feels that it does not serve Columbia financially to exclude Barnard from the course register. Kaplan sees a "sort of decency about this place", the personal

attention at Barnard enhances a sense of responsibility and community.

What about other Seven Sisters colleges? Radcliffe College faces a situation similar to Barnard's. Originally established to provide women access to a Harvard education, its methods of doing so have changed over the years, according to Ada Press, director of Publications and information at Radcliffe. Press said that in the late 1960's the women's movement pressured men's colleges to go co-ed, and women's colleges to develop relationships with men's institutions.

In response, Harvard began to pay more attention to Radcliffe women. In 1971 co-ed dorms were established, and shortly after, Harvard University implemented a unified house system, under which Harvard manages Radcliffe-owned dorms. Single sex Harvard and Radcliffe classes became co-ed, and far more attention was paid to women's sports. Previously poor, today the women's athletic program is a vigorous one.

Radcliffe, like Barnard, is responsible for financing its own programs. Tuition money is given to Harvard and then reallocated back to Radcliffe. However, financial problems loom in the future. Although the two schools have separate endowments, fund-raising has been done jointly since 1976, since Harvard and Radcliffe students have lived and gone to classes together. Radcliffe alumnae may donate money to either school.

"It turns learning on its head, because it approaches issues from woman's perspective."

In the last five years, a higher percentage of Radcliffe alumnae have been donating to Harvard rather than to Radcliffe's endowment. Anne Pellegrini, president of the Radcliffe Student Union, sees this situation as a grave problem. This trend is representative of the tendency of Radcliffe women to identify more strongly with Harvard. According to Pellegrini, Radcliffe women do not want to be seen as pushy feminists. Women are also less actively seeking offices on various councils, because they feel they will not be chosen. Additionally, Pellegrini condemns the lack of any women's studies programs within Harvard University, recalling a Radcliffe student who fought for three years for stature as a "gender studies" major.

Both Pellegrini and Press regret the demise of what was once a strong women's community. Pressure to conform to male standards by Harvard faculty and ad-



Bullfinch photo

ministration "makes [Radcliffe] women diminish the fact that they are women," suppressing what Press calls "women's different voice."

At Barnard, students expressed various opinions about the College's autonomy. They also differed on how much the quality of education would be affected by a merger.

Karen Lue-Yat, a freshman who was accepted to both Barnard and Columbia, was attracted to Barnard because of the small size and close atmosphere. "I talk to my professors more here," she said. She likes "the awareness of feminist concerns and support of women's studies."

Junior Nalini Tiwan appreciates Barnard's small size and autonomy as a women's college. Having come from Guyana, she found it easier to adjust. "It made me a lot more open to new ideas and able to take initiative. As for classes here versus those at Columbia, she said, "Here you have direct access to professors, while at Columbia I deal with T.A.'s all the time. Seeing a professor there is a real hassle because they're not so interested in undergraduates."

Sophomore Larisa Pevny had no strong opinion about a merger. The fact that Barnard is a women's college had no strong effect on her decision to come here, but she finds more unity here than at Columbia, "which will be lost if they merge." Now that Columbia admits women, she sees a certain social isolation on the Barnard campus.

A senior who wished to remain unidentified believes that Barnard and Columbia should have merged at the last negotiations in 1982. Having taken most of her courses at Columbia except for requirements, she feels that Barnard has become so closely integrated with Columbia that retaining autonomy makes no difference, although she appreciates Barnard's small size and intimacy. The senior declined a job through Barnard's new re-

ruitment program—in its first year—but commented about the lack of publishing companies present and that of companies who recruit science and computer science majors. Autonomy, she said, "is possible but to maintain it Barnard must do a lot more for its students."

Laurie Traktman, a junior, fears a merger. She is afraid that Barnard would lose its identity. Freshman Chunjo Lee agreed. "In the long term Barnard would no longer exist." Both cite the Women's Studies department as a positive force here, as well as access to Columbia libraries.

One freshman, who applied Early Decision, would favor a merger for accessibility to certain majors, such as International Affairs and Journalism. As Barnard is now, with co-ed dorms and classes, she said "I'm not so sure it is a woman's college," and suggested an admissions system like that of Harvard-Radcliffe with applicants applying to each school by sex. Trouble with the housing office and the Registrar has caused her to become disillusioned with the "small equals efficient" maxim. "If they are trying to breed women who are strong, competent females, they'd better shape up."

Camille Lampart, a freshman, said "Here I feel I can take charge—they should maintain the alliance they've got

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The Women's College Survives

by Vivian Ladd

Over the past 10 years, enrollment in women's colleges has increased 25%—to 125,000 students—despite many educators' belief that women's colleges would die or go co-ed as most men's colleges did a decade ago.

There are 115 women's colleges in America today, far fewer than there were in the 1960's. In the 1960's and 1970's, 125 schools either closed down, became coeducational or affiliated with nearby men's colleges. However, the total enrollment in the remaining colleges has increased since the 1960's, according to the National Center for Educational Statistics. In contrast, there are only three men's colleges in the country, with a total enrollment of only a few thousand students. The

couraged from participation in class discussion and extracurricular activities. They are also discouraged from majoring in traditional male fields, like math and physics.

"Just being able to get into Yale isn't enough," said Bernice R. Sandler, director of the Association's project on the status of women in education, in a March 21 article in the *Wall Street Journal*. "It's how you get treated in the classroom when you raise your hand or go to the professor for advice, or you tell your advisor that you want to be a judge."

The percentage of women majoring in the fields of chemistry, economics, math, and physics in women's colleges is two to three times the national average. One study found that graduates of wom-



Bullfinch photo

Blooming After Barnard

by Andrea Katz Stummel

Barnard changed my life. When I entered Barnard in February 1973, I was a plucky, unsophisticated Midwesterner with lots of drive, but no knowledge of how to succeed. I emerged a woman. When I graduated in May, 1976, I was more savvy, ambitious, directed, sensitive, and well spoken.

I was a late bloomer. I discovered myself a little later than most high school seniors. I entered college in Michigan after graduating from a suburban New York high school. I found the large state university disappointing. The professors didn't have the same high expectations of me that I had of myself. Women were tracked into education and men into the sciences. I enrolled in the program designed for bright women to become an elementary school teacher.

The burning issues in high school were the war in Vietnam and civil rights. Somehow feminism and women's rights had passed by me. But this school had a homecoming queen contest that included a bathing suit competition. Suddenly as a freshman, I made three discoveries. I wasn't being pushed as hard as my male colleagues. I didn't want to limit myself to a field that relegated women to poorly paying jobs. And the students thought that seeing a female student's body was an important part of the fall program. I quickly realized that this school and my major were not for me. In October I identified the one school I believed would help me to become whole—a place where I could grow into the person I wanted to become. It was Barnard.

Identifying how Barnard helped me to emerge is not easy. Barnard encouraged me to take risks, to formulate non traditional opinions, and to challenge the status quo. It challenged and reformed my values. It made me a more facile writer, speaker, and politician. It taught me how hard I could push myself and what it takes to succeed. At Barnard I experienced friendship, trust, love, and fierce competition.

Barnard also provided outstanding role models. One in particular was Professor Inez Smith Reid. She forged a path for me and her other students. She taught each of us to appreciate ourselves—our sense of humor, our ambition, our strengths, and our limitations. In my senior year, as president of MuAC, I gave the keynote speech at the Emily Gregory dinner in Professor Reid's honor. I remember being a very young, twenty-one-year-old, describing with much awe this role model. She was a scholar, a teacher, and a practitioner who was very accomplished in her career. She had advanced degrees. She was a vital force in the world community. She was a wife, a friend, and a sports aficionado.

Measuring up to her high standards and the standards set by the other faculty members was and continues to be a challenge. But the Barnard experience stays with me. Barnard prepared me for life.

Andrea Katz Stummel graduated from Barnard in 1976 and has a Masters degree in Organizational Psychology from Teachers College. She is the director of marketing for Seidman & Seidman, a national accounting firm. Andrea is active in alumnae affairs including employing Barnard interns. Andrea married Todd Stummel, Columbia '76, two years after being his floor counselor in Furnald.

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Women Coming of Age in Academia

by Yi-Ling Woo

The education of women has taken a giant step forward. Before the American Revolution, colleges such as Harvard, Yale and Princeton were already established for the higher education of males but still shunned teaching women. The first crusader of female education was Emma Willard who presented her proposals to the NY State Legislature which dealt with the question by putting it repeatedly at the bottom of the agenda until the session was safely over. However, the establishment of the Seven Sisters schools brought forth a new dimension quality education specifically for women.

The acceptance of women's education was a slow and gradual process. It was not until 1915 that Smith, Mount Holyoke, Vassar and Wellesley finally organized themselves into a Four College Conference that met for the purpose of discussing matters of common interest and concern. Bryn Mawr joined this prestigious group in 1925 and Barnard and Radcliffe joined in 1926 to complete the formation of the Seven Sisters. Each school created an individual image and reputation for itself and their histories are a reflection of this.

The first of the Seven Sisters to emerge was Mount Holyoke Seminary. Not until 1834 did the Massachusetts General Association of Congregational Churches vote for an endorsement of "Christian education among women." From that time forth, teacher Mary Lyon began plans for a women's college. Her own education was the result of haphazard methods available in the years after the Revolution and she vowed to upgrade the status of women. She traveled the country convincing people of her plans and encouraged them to invest in the college. Slowly, she acquired enough funds and in 1837, Mount Holyoke was opened. She exhibited great pride and confidence in her accomplishment and said, "If the object should excite attention, there is danger that many good men will fear the effect on society of so much female influence and what they will call female greatness."

"If the object should excite attention, there is danger that many good men will fear the effect on society of so much female influence and what they will call female greatness."

Next in line came Vassar College. Its founder was a pious Poughkeepsie brewer named Matthew Vassar. He was probably considered the most unlikely candidate to

found a women's college being that he was childless, narrow-minded, provincial, somewhat misogynistic, and showed so little interest in women that some of his closest associates were unaware that he

The President of Columbia, Fred A.P. Barnard was an outspoken supporter of higher education for women and conceded that "knowledge didn't necessarily ruin a young girl's complexion."

was married. An obscure schoolmaster named Milo P. Jewett was the actual spark for the building of the college when he appeared in Poughkeepsie in the mid-1850's in search of suitable property for building an academy. After befriending Vassar, he eventually convinced him to provide the financial support for the col-

lege and offered in return: immortality. "To you, Providence offers the high privilege, the peculiar honor, of actually establishing and putting into operation, the first grand permanently endowed female college ever opened in the U.S." Vassar was delighted at becoming the "Poughkeepsie Pharaoh" and even wrote in his diary, "The founder of Vassar College and President—two noble emancipationists, one of women."



In Massachusetts, Sophia Smith was in the stages of creating her own dream. An unworldly spinster, she was described as "shy, plain, deaf and as she grew older—increasingly suspicious and melancholy." Originally, she wanted to open a school for deaf-mutes but later abandoned the idea after discovering that only a few hundred existed in the entire Commonwealth of Mas-

sachusetts. However, under the influence of her pastor, Rev. John Green, a young and eager Amherst graduate, she considered the proposition of opening a women's college. In his letters to Smith, Green wrote, "You may become to all time a Benefactress to the race. I refer to the endowment of a Women's College." With her consent, Sophia Smith College, after condensed to Smith College, was born.

1871 marked the completion of Wellesley College, a project which took four

years. The man responsible for its existence was Henry Durant, a shrewd Boston criminal lawyer. After the tragic death of his son he gave up his law practice and concentrated on other plans. He originally wanted to build an orphanage and two schools but narrowed his proposal down to an institution devoted to the higher education of women. Being a perfectionist, he was determined to overtake Mount Holyoke, Vassar, and Smith in the competition. He insisted on the best, and preferably all female faculty. According to Durant, "Women can do the work. I give them the chance."

The formation of Radcliffe College was first initiated by a man named Arthur Gilman who wished to educate his daughter. His proposal was suggested to Elizabeth Cary Agassiz, widow of the re-

nowned biologist, Louis Agassiz, and who had influential connections in Harvard University. Preliminary plans were accomplished in a month and by 1879, applications were already beginning to pour in. Under Agassiz's leadership, the school flourished academically and financially and relations were made with Harvard. Originally called the Society for the Collegiate Instruction of Women by Professors of Harvard University, the name was rechartered in 1894 to Radcliffe College commemorating Ann Radcliffe, the first woman to donate money to Harvard.

Barnard's history began in 1876 when Columbia University was propositioned by a prominent women's club called Sorosis. The President of Columbia, Fred A. P. Barnard, was an outspoken supporter of higher education for women and conceded that "knowledge didn't necessarily ruin a young girl's complexion." In 1879, Columbia was approached again with the proposition of a women's college by the formal Committee on the Collegiate Education of Women in New York. They asked only that "the statutes of Columbia be construed as not to prohibit women from certain causes under

"One aim and concentrated purpose shall be and is to show that girls can learn, can reason, can compete with men in the grand fields of literature, and science, and conjecture."

certain conditions." 1889 marked the opening of Barnard at its former location, 343 Madison Ave. The first woman to successfully pass the entrance exam was Annie Nathan who later paved the way for other students. Upon entering Barnard, her father warned, "You will never be married. Men hate intelligent wives."

In 1896, the trustees, led by George A. Plimpton, succeeded in buying an acre at Broadway and 119th Street. With its new location, Barnard prospered and expanded its academic and extracurricular program and maintained a mutual bond of interest with Columbia.

The history of Bryn Mawr can be attributed to Dr. Joseph Taylor who left a fortune for the foundation of a women's college. Having studied medicine at age 17, he finished training by the time he was 20 years old. He worked diligently for Haverford college but the school's "male-only" policy disturbed his sense of justice. Also, this idea did not coincide with the Quaker notion that women's minds were

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Beast

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ships, out of school jobs, extracurricular activities, and next year's schedule. Yet, the social traumas and Johnny are pushed aside and the term paper, obsessed with its own self-importance, assumes that it is being kind in its offer of one last chance. "After all", whines the insolent imp, "you have known about me for the last three months. It is not my fault that you have chosen to neglect me".

And so, while the April birds are singing songs of sweet romance and glorious life, the student guiltily sits in the dark and dusty library cell grappling with the monster we call the term paper. I think I will write mine on the "Enlightenment" with a thesis on "order and disorder", or perhaps a twenty page treatment on how creativity springs out of tension and anxiety for my psychology class. And all the while, as the promising rays of sunshine leak in through the barred library windows, I will hear a soft voice grating on my nerves. "It is spring again," it chuckles, "it is spring."

Dana Lowey

Blocade

continued from page 3

ceived a TRO from Justice Bruce Wright forbidding the university from using police to end the protest. Thus far, 28 students have received summonses to show cause why they should not be held in contempt of court for violating Baer's order. More than 50 of the over 400 demonstrators have received disciplinary letters involving alleged violations of the Rules of University conduct.

The blockade has received support from around the world. Demonstrations of similar nature, in solidarity with the Columbia action, are taking place at the University of California's Berkeley and Santa Cruz campuses as well as at Rutgers University in New Jersey. Support from Bishop Desmond Tutu, Nobel Laureate from South Africa, the African National Congress, the United Nations and numerous unions and church and civic organizations has been vocalized. Such notable figures as Pete Seeger, Abbie Hoffman, and Jesse Jackson have personally addressed the demonstration. At times the rallies have swelled to well over 2000 people, according to security estimates.

"This is an amorphous group," said coalition spokesperson Mark Lewis. "The support is so broad that we cannot lose this struggle."

The position of the University, as stated in President Sovern's letter, is that divestment may only prove to hurt the very people, black South Africans, it intends to help. Members of the coalition, as well as most supporters of divestment, claim this is only an excuse.

Columbia University invests in corporations that only prove to tighten the grip of oppression in South Africa, according to Lewis. IBM provides technology to monitor the Africans. Mobilis supplies oil necessary to fuel the state and military operations. GM produces vehicles used to aid the oppression, Lewis said.

All of these corporations participate in the Key Points Act. In the event of civil unrest, the firms will surrender "key" resources to the government that will be used to quell any disturbances, according to United Nations sources.

The United Nations confirms all of this evidence against South Africa as well as the fact that the nation has been illegally occupying Namibia for nearly half a century and that forerunners of the current apartheid government had direct ties with Hitler's Nazi regime during World War II.

Clearly, the problem's roots are deeper than Columbia's investments, but as one demonstrator said of the University's involvement, "This is one situation in which we can effect a change and we are going to try hard to do so."

History

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as valuable an asset to the community as men's. Martha Carey Thomas, the daughter of Taylor's friend, went on to succeed in the actual formation of the college and became its dean and president. She proclaimed that her "one aim and concentrated purpose shall be and is to show that girls can learn, can reason, can compete with men in the grand fields of literature, and science, and conjecture."

The Seven Sisters have earned a unique reputation individually and as a whole. According to author Elaine Kendall in her book, *Peculiar Institutions*, the images projected by each college were: "Radcliffe—academically rigorous, Bryn Mawr—insense, Smith—athletic, Barnard—sophisticated, Wellesley—blond and literary, Vassar—radical, Mount Holyoke—refreshingly wholesome." The history of the Seven Sisters definitely enforces this idea and the continued excellence of their education for women has earned them an international reputation.

Commitment

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now." But in the event of a split, she feels, "we must fix up the system so that it is comparable, so that people don't go across the street." She lauded the attention she receives here, but has also found inefficiency, particularly in the Student Government Association, which she didn't expect.

Three juniors were happy with the school's present position but feel that if Barnard were ever forced to decide be-

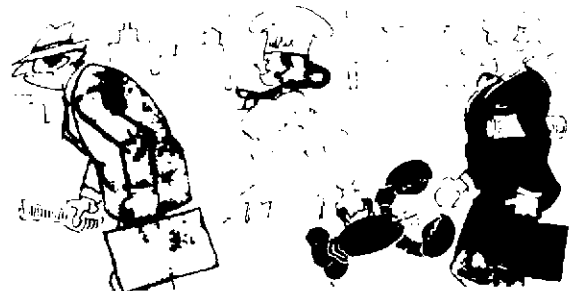
tween total autonomy and merging with Columbia, it should break off. Although unconcerned with Barnard's identity as a women's school upon entering, now they are happy with it and fear that heavier dependency on Columbia would destroy that identity. "Here you're free to compete and be your best," said one. They praised Career Services, but expressed dislike for the joint Math and Philosophy departments, which they feel create a dis-

advantageous dependency on Columbia. should Barnard be forced to separate

De Beauvoir

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appearances she said are the myths men develop about women. These myths develop from a combination of admiration and fear, she said. "Because man is born of woman, she is a constant reminder that he will one day die."



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Charlie Chaplin

Movie Shorts

Rummage Sale

Balloons

Jewelry

palm reader

turkish coffee reader

astrologer

tarot card reader

live band

Marilyn Monroe

sno-cones

cotton candy

Music

bake contest

and last but not least the Barnard Bear

from 10AM-5PM

HONORS DAY EVENTS

Thursday, April 25, 1985

Phi Beta Kappa Initiation

James Room (Fourth Floor, Barnard Hall) 3:30 p.m.

Honors Assembly

Lower Level of McIntosh Center 4:00 p.m.

Address:

JOAN M. FERRANTE

Professor of English and Comparative Literature, Columbia

"Notes from an Irrelevant Education"

RECEPTION

Upper Level of McIntosh Center 5:00 p.m.

Salary Positions Available for tenant and community organizing. We will be at Barnard Library Media Room, Room 302, April 25th, from 4pm-5:30.
ACORN (718) 852-9360

GOVERNMENT HOMES from \$1 (U repair). Also delinquent tax property.
Call 805-687-6000 Ext. GH-7106 for information.

Irritable Bowel Syndrome

Do you suffer from gastrointestinal problems when under stress? Free behavioral treatment for physician diagnosed irritable bowel syndrome in study conducted by Ph.D. clinical psychologist and board-certified gastroenterologist.

For information, call Dr. Marvin Deluty, (212)679-0100 Ext 205.

Hiring for 85-86 School Year

The Barnard Grace Gold Darkroom is now accepting applications for darkroom managers for the coming school year. Pay is \$4.50/hour. We need one technically experienced person to run the facilities (10-20 hours/week) and one person to organize photo-related activities at BC (hours flexible). Deadline April 29.

“Good friends don’t let good friends smoke cigarettes.”

Larry Hagman

Cigarettes aren’t good for your friends. Adopt a friend who smokes and help ’em quit today. You’ll both be glad tomorrow.



Your name.
That’s not too much for your country to ask.

A name and a few more facts. That’s all we’re asking of the two million young men who will turn 18 this year. After all, there’s no draft. So if someone you know should be registering, remind them that it only takes five minutes at the post office. And, it helps keep our country strong.

Register with Selective Service. It’s quick. It’s easy. And it’s the law.

Presented as a Public Service Announcement by the Selective Service System

LEGAL DEPARTMENT STAFF

TWO POSITIONS AVAILABLE!

Legal Research Assistant

We have an immediate need for a Legal Research Assistant with first class analytical skills and a superior ability to communicate orally and in writing. BA/BS – top third of class. If you have the demonstrated ability to perform legal research including legislative history research and experience in computerized legal research, send resume and writing sample.

Assistant to the Secretary of the Corporation

Assists the Secretary in performing his function related to the Corporation’s Board of Directors

If you:

- have superior writing ability and first-class analytical skills
- feel confident in exercising independent judgement, and can comprehend and articulate complex financial and technical matters
- have a BA/BS and were in the top-third of your class (degree in economics or other experience with financial concepts would be helpful)
- available to begin work on or before May 15

SEND YOUR RESUME AND A WRITING SAMPLE

We are the UNITED STATES SYNTHETIC FUELS CORPORATION established by Congress and charged with providing financial assistance to private concerns engaged in development of emerging synthetic fuels technology. Our Corporate staff, located in downtown DC – encompasses many technical and professional disciplines. Our Legal Services Group interfaces with all aspects of the Corporation. Salary range for each job is \$17,500-\$22,000

Ed Ferrell
Manager-Human Resources

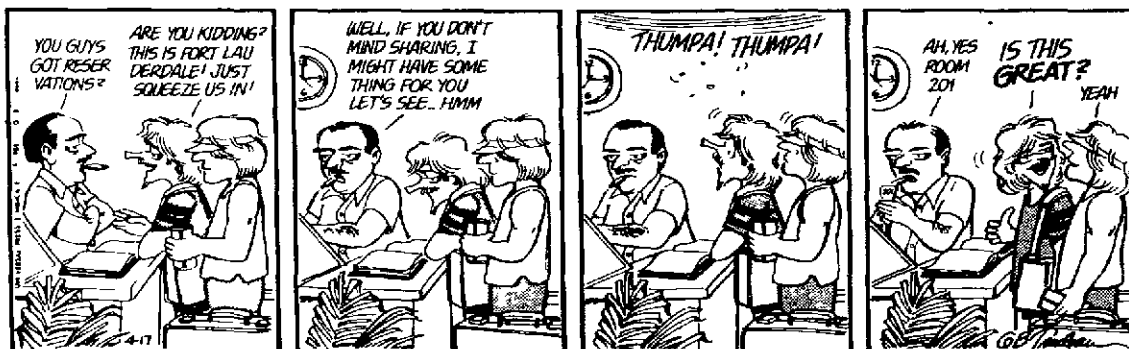
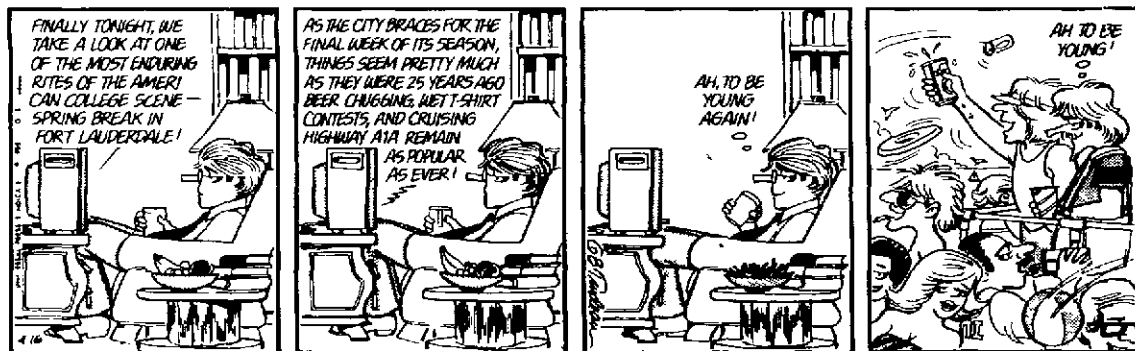
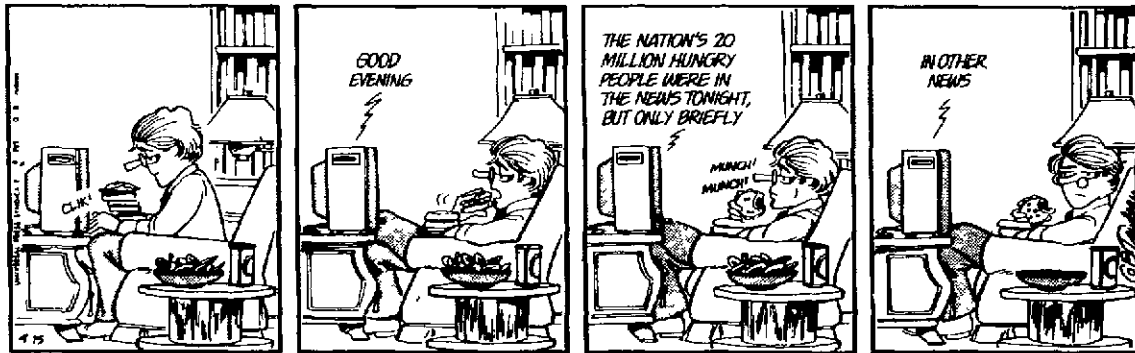


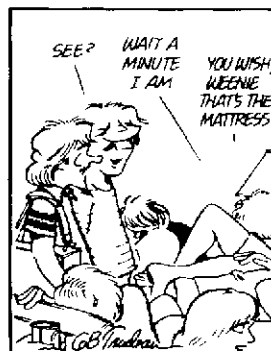
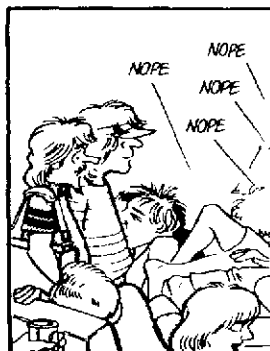
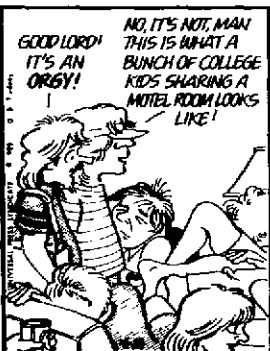
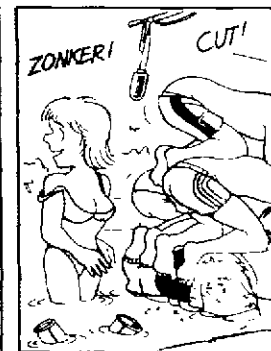
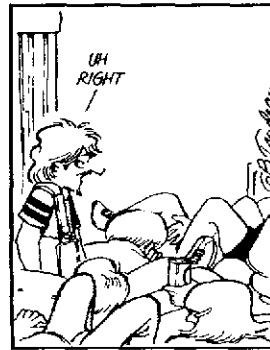
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BY G.B. TRUDEAU





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So the next time you're headed for Boston, call your travel agent or call Amtrak at 1-800-USA-RAIL.

There's no reason not to.

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ABOARD
AMTRAK**

Certain holiday restrictions may apply.

AMTRAK CITY TICKET OFFICE LOCATIONS

1 E. 90th St., 2nd West Side S.

1 World Trade Center (Lobby), 215 Gen. Cove Road, Cape Plank, Long Island

**We're going to make like a tree
and leaf now.**

Good luck on finals - see you next fall.
