

## *Ethics and the Academy* **Educating for the Future**

A two-day academic conference with Isabel Allende,  
Dr. Sissela Bok, Dr. Robert Coles, Dr. Leon Kass,  
and Reverend Timothy S. Healy, S.J.

Thursday evening and Friday, October 26-27, 1989  
Barnard College, Broadway at 117th Street,  
New York City

Registration is free for members of the Barnard and  
Columbia community who hold a valid I.D.

Please call 854-2038 to pre-register;  
you will be asked to show your I.D. when you check in.

**BARNARD**  
**CENTENNIAL**  
1889 - 1989

1989 VIRGINIA C. GILDERSLEEVE LECTURE

## **WOMEN AND INDIAN LITERATURE**

by  
Anita Desai

Tuesday, October 31  
4:30 p.m.

James Room, 4th Floor, Barnard Hall

Barnard College  
Broadway at 116th Street

A reception will follow  
in the Sulzberger Parlor.  
Admission is free and open to the public.

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Immediately the SGA Executive Board met with administrators to discuss the particulars of her case. More importantly, concerned representatives-at-large mobilized and created a task force to investigate and create daycare options on campus. Yet, it is slightly disturbing that at a women's college, a place where we should be leading the way by helping women and men in the work force, there are no daycare facilities available. Administrators claim that in the past they have looked into

the possibility of providing childcare and no feasible options have been discovered.

But now, students are "taking the ball and running with it."

This is what student leadership is about. Professor Leslie Calman began her course "Modern Political Movements" this year by saying that "people organizing together have the capacity to change the world." How true and how exciting! We do have the capacity to change things and it can start with improving campus life.

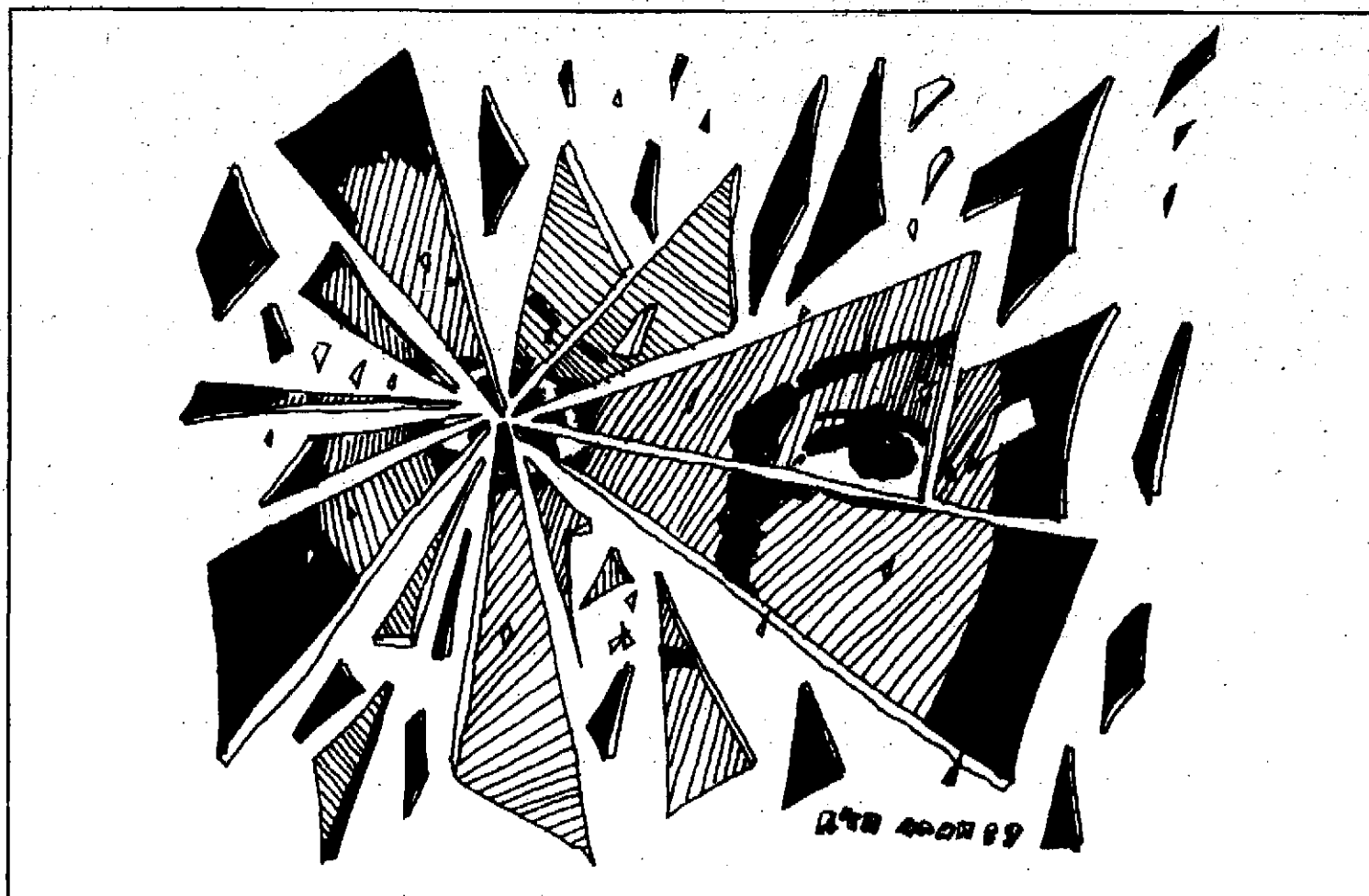
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Volume XCV Number 14

October 23, 1989

# BARNARD BULLETIN



## Breaking Down Barriers to Expressions of Female Sexuality

◆  
Women Studies Department  
To Hire Second Tenure-  
Track Professor

◆  
BC/CC Housing  
Subcommittee Reevaluates  
Housing Exchange

◆  
Dancer Sean Lavery To  
Choreograph Piece for  
Barnard Dance Concert

## Aesthetic Standards More Than A Tool of Coercion

To the editor:

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## Considering Security from the Inside Out

— by Elicia Brown

Some entertain themselves with little stories about the throngs of students that pass them daily. They know that this student is always laughing, that another never loses her contemplative expression and they worry about the students that look lonely. After all, the hours can seem long when you are working as a Barnard College security guard.

As Head Guard of the 4 PM to midnight shift James Padio will tell you, "it can be tedious work" and "student-watching" is a natural companion to a job of waiting, warding, listening to walkie-talkie instructions and a making "rounds" two to three times a night.

Yet, for a job that features such obligations as weathering the winter cold for hours on end (with the stipulation that students offering hot coffee must be refused), many Barnard security guards say they are very satisfied with their jobs. And most say they have grown accustomed to both the complaints that they never check student IDs and that they are overzealous in checking IDs.

In response to the criticism of campus security that followed the recent mugging of a student, one guard, Carmen Carino said she still believes, "Barnard security is the best." Others defended security's response, saying that the guard stationed in the box across from 620 116 Street, where the crime took place, could not see the student because a truck blocked his view.

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"But," she added, "If a desk attendant is sleeping or not checking, what you have is a false sense of security — in effect, no security."

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students are attentive.

She also swears that some years back when she was posted at Lehman Library, not a single student got by her without showing ID. She said she withstood students' complaints about inconvenience and would not compromise with any supplicants who

whined, "but you know me."

Of course, Ben has seen a lot of changes in Barnard during her twenty six years here. "When I first came here Barnard was much smaller. . . it was strictly a women's college," she said. "That was a fun time when the fellas moved into Barnard."

Making the dorms coed created a "healthier" environment, she said. "Having young men around gives students more of a sense of security. I've noticed that the males look out for the females."

Regardless of these rather traditional ideas, Ben is far from old-fashioned. She was one of two female guards to work at Barnard in the first year that security firms offered jobs to women.

"Now we have more females, which I'm very pleased about," Ben said. Counting the names off, she added, "Now we have five. I feel that we should have even more females."

But if having male students on campus improves the atmosphere of security, wouldn't that imply that men are also

# FROM THE EDITORS

## BARNARD BULLETIN

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point of view editor  
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arts editor  
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*Kate Zimmerman*

office manager  
*Pam Golbin*

design  
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The Barnard Bulletin is published on Mondays throughout the academic year. Letters to the editor are due in our office by 5pm the Wednesday preceding publication. Opinions expressed in the Barnard Bulletin are those of the authors, and not necessarily of Barnard College.

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Campus security has always been scrutinized, as well it should be. However, from administrators to parents to students, security gets conflicting messages: "Be overprotective, it's my baby your talking about," "Don't be patronizing and paternal. Help us to protect ourselves," "Don't inform students of every incident, it will only alarm them," "We have a right to know every time there is a rape on this campus."

And, for the most part, security wades through all these directions and on this campus, security guards do their job: they stand watch at their assigned posts.

Still, this is not enough. Attending a women's college should assure us a level of security that our society as a whole doesn't provide and a type of protection that women don't normally receive.

Barnard could provide a safer campus if it chose to. We suggest that instead of having stationary guards at assigned posts, some guards should "walk a beat." We suggest that a guard be posted in clear view of Riverside

Drive on 116 Street. And we suggest that both guard boxes on Claremont be utilized at all times.

Barnard also could provide a security system that considers the special concerns of women if it chose to. We suggest that Barnard security offer self-defense workshops throughout the semester. We suggest that at least one guard with special training in how to deal with sexual assaults against women be on duty at all times. And we suggest that Barnard's female security guards and administrators participate in the "Take Back the Night" march — not as protectors, but as fellow women.

We are tired of hearing that "this is New York City." We are well aware of where we chose to come to school. We are aware of the high crime rate here. However, too often this phrase is used as an excuse. An excuse not to address the issue, not to take students' concerns seriously, not to change the structure. Too often it is used as an excuse to cop out (pardon the pun). ♦

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# LETTERS

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## Rep Council Meeting in Review

### Security

Student Services Liaison Sara Bucholz (BC '91) reported that an administrative committee is evaluating the encoding security system recently installed in various Columbia University dormitories. She said Barnard is considering instituting a similar system.

### Project Help

According to Representative-at-Large Lisa Gersten (BC '90), a member of Project Help Arris King (BC '92), Dean for Student Affairs Barbara Schmitter, and she are meeting weekly to discuss acquiring on-campus childcare facilities. Preliminary research has been done for the organization, though more extensive research on childcare is needed, said Gersten.

### Seven Sisters Conference

The two Barnard College delegates to the Seven Sisters Conference, to be held this spring at Wellesley College, are Cleopatra Pappas (BC '91) and Rachel Greenwald (BC '92). The conference's topic will be Images and Women, said SGA President Leora Joseph (BC '90).

### Harassment Clearinghouse

Representative-at-Large Diana Miller (BC '90) and Student Senator Julie Werner (BC '91) attended a meeting of

the Columbia University chapter of the Harassment Clearinghouse, at which members discussed internal organization. Voting for positions within the organization will take place next week and more subcommittees will be formed at that time, said Miller.

### Other News

Columbia College Liaison Leah Leeder (BC '91) reported that at the last meeting of the Columbia College Student Council, the Black Students Organization (BSO) said SGA would not give them funding for Black History Month. SGA Treasurer Shannon Lafferty (BC '90) said BSO approached never approached SGA for funds. She added that BSO never submitted either a constitution or a list of ten members, both of which are necessary for an organization to be recognized and receive funding.

Officer of the Board Janet Alperstein (BC '92) reported that the blood drive fell 64 pints short of its goal. The drive will attempt to get previous givers involved during next semester's drive. Werner said she has been elected as Student Caucus Chair of the University Senate.

— Molly Bradley

## Women's Studies To Hire Another Prof.

The Barnard Women's Studies program has recently been given authorization to begin a search for a second tenure-track assistant professor.

Currently, Chair of the Women's Studies Department Natalie Kampen is the only full-time tenured professor in the program.

"It has been seven years of struggle on the part of the previous director and the Women's Studies Advisory Committee to build a viable department and establish the need for a second faculty member," said Kampen. "We are indeed thrilled."

According to Kampen, the depart-

ment is looking for someone with expertise in the social sciences, especially anthropology or sociology, to begin next fall. The new faculty member will teach five courses per year, including courses in women's studies and courses within the professor's department of specialization.

In addition to looking for a professor with a background in the social sciences, Kampen said, it is "essential to the program to have a woman of color as a full-time tenure track member of the department," and minority candidates have been encouraged to apply.

— Cara Lester

## Barnard Holds

### 2nd Annual Feminist

### Art History Conf.

Art historians from all over the United States convened for Barnard's second annual Art History Feminist Conference, held on October 21.

The conference provided art historians with a forum "to rethink what it is we do," said women's studies and art history professor Natalie Kampen, who organized the event. "We have been educated in a traditional discipline, but our politics require some rethinking."

According to Kampen, although strictly a "working" conference, this year's format was less formal than last year's, so as to maximize the amount of discussion.

Two short papers were presented as works in progress, in order to create some common ground on which to discuss issues. Polly Nooter presented "Sexuality in the Luba Dynastic Arts" and Zeynep Celik and Leila Kinney presented "Difference' and 'Otherness' As Seen in the Representations of Women at the 1889 and 1900 Universal Expositions in Paris."

And to create a more informal environment, the presentation of the papers was followed by small discussion groups and workshops intended to facilitate and encourage the exchange of ideas.

The conference was co-chaired by Professors Betsy Cromley of the State University of New York and Janet Kaplan of Moore College of Art and Design.

Kampen said that "this [was] not the kind of conference that would have been of use to just any listener. . . this [was] not an entertainment conference." There were "no hierarchies of status, age, or race" imposed to highlight any "famous" participants, she said.

Kampen also said she hopes that the conference will remain at Barnard in forthcoming years.

— Renana Meyers



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But if having male students on campus improves the atmosphere of security wouldn't that imply that men are also

better suited to also work in the security field? Ben says, not necessarily. She said, "there are still places that are all female, like freshmen dorms." Also, as a head guard and a woman, Ben said, "I don't have any fear, I am aware and alert all the time."

Just because Ben takes her work seriously does not mean she can not

have a little fun. When the *Bulletin* spoke to Ben, she was in the midst of sending a rookie-guard out to his first post. She gave him a small pat on the back and



BULLETIN/ Michelle Widlitz

*Security Guard at Claremont Ave. and 119 St.*

commanded "now go eat your lunch."

She is very understanding of new workers, even though it has been while since Ben herself was a rookie. She calls

ous functions and upon seeing her they remark, "Phylis you're still here?" ♦

herself, "part of Barnard's wood-work by now." But, in fact, Phylis Ben has been anything but a wallflower. She has many good friends who are students and alumnae of Barnard, including Dean of Special Academic Programs Flora Davidson. Ben says that many alumnae return to Barnard for vari-

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## Slump

continued from page 13

so much trouble deciding, that by the time we are even close to a decision, we are in the hot and sticky mob of Drew's — the bar that emanates sex. A push here, a shove there, and it becomes very difficult to conceive that last year, this was our favorite spot to be.

We struggle out and stop in Cannon's. I really don't know what happened to Cannon's over the summer, but a bunch of toothless grins and pot-bellies turn to stare as we are swooshed in by the gust of wind passing by.

"Aaaaaaaaaaaaaaargh!" is all we have to say to that.

On the way back home to Saskatchewan (a.k.a. Plimpton), we add considerably to the profit of Columbia Bagels, Coronet Pizza, and Tom's.

Finally, in the comfort of my cozy little room, I crash on my bed. I think to myself, "Gee, I should have stayed home and studied. I think this is what they call sophomore slump." ♦

*J.T. Rhee is a Barnard College sophomore, who lives in Plimpton.*



# "Doesn't every Pre-med deserve a choice?"

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## BC/CC Committee Formed to Reevaluate Housing Exchange

— by Jessica Malberg

After being approached by students concerned about the current housing exchange between Barnard College and Columbia University, the Student Government Association's (SGA) tripartite Housing Committee, recently established a joint Barnard-Columbia sub-committee, made up of students and administrators, to investigate the housing exchange.

Upon completing its investigation the sub-committee will present a final recommendation to the University, to be used in the exchange negotiations, said Director of Housing Judy Kummer. Kummer said she hopes the recommendations will be put into effect by the spring housing lottery.

Although the sub-committee has made an official decision not to comment on either the specific concerns students raised or the specific goals of the sub-committee, Housing Committee Member Susan Perlmutter (BC '91) said she believed the group's goals were to "re-evaluate the situation and make recommendations, since the housing exchange has been going on for some time now without any major changes."

Kummer too would say only that the sub-committee intends to "analyze stu-

dent needs and goals and analyze aspects of the housing exchange."

"There are a lot of things we want to address within the sub-committee. We feel that by and large the feeling about the [housing] exchange is satisfactory, but some things may need fine-tuning," said Kummer.

Kummer also would not predict if any major changes may occur during the negotiations with Columbia.

"I really can't answer that, but we will be discussing many

issues and concerns to the students," she said.

Administrators asked students who were previously on housing committees and are active in campus activities to be on the new sub-committee. They wanted to get students who have had exposure to a wide range of views on the current housing exchange, said Kummer.

Kummer added, "It's important to get a lot of student input when working with the subject of the housing exchange," and that the sub-committee is considering administering a University-wide survey.

At their first meeting on October 16, the sub-committee began addressing the concerns and needs of students. The students talked about their own feelings

about the program, as well as the general feelings around them.

As of now, the housing exchange agreement stipulates that 209 Barnard spaces are reserved for Columbia students. Barnard students may live in McBain, John Jay, Ruggles and Furnald (with some exceptions for fraternity or sorority suites), while Columbia students may live in Hewitt, Plimpton, 616, and 49 Claremont Avenue. ♦



BULLETIN PHOTO

*Will Centennial be opened to Columbia and SEAS?*

♦

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*Director of Housing*  
*Judy Kummer*

♦

Anti-Sex Can Lead to Anti-Women Can Lead to Self-Condernnation

— by Hilary Steinitz

For a friend of mine, Jesse Helms is something of an anomaly — one of a rapidly vanishing breed of the rigidly puritanical. She maintains that only his little clan in the Senate and members of our grandparents' generation still think as he does. And indeed, not many of our generation would outright agree with Helms that human sexuality is dirty and sinful, that it should not be overtly expressed in our everyday lives or in our art. Yet even on this largely liberal campus, I see subtle, and sometimes more blatant, forms of Helms' condemnation of sexual expressiveness.

Over the summer, I read Erica Jong's *Fear of Flying*. Knowing that "sex sells," the publisher of my edition made sure that the readers could anticipate a sufficiently riveting experience by gracing the cover with a picture of a woman's curvaceous hips and stomach peeking through an unzipped fly. But, though sex is appealing commercially, it simultaneously renders the work worthless to the "critical eye."

This was clear when, upon glancing at the cover of my book, one of my co-workers dismissed the book as "smut." To be sure, she had no intention of initiating a book-burning campaign; her disgust seemed tempered with mild amusement and lacked rage or horror. Nonetheless, she automatically labelled the book as trash without knowing anything more about it than what the cover told her: this is a novel in which sex plays a powerful role.

I realize that a slew of novels use sex merely as a sensational device designed to provide cheap thrills. But I object to

the attitude that sex is something intrinsically dirty and that a written work does not meet the standards of art if it explores themes of sexuality.

For one thing, the origin of the attitude that books that develop sexual themes are "smut," is also the source of the belief that women who do not conceal their sexuality according to accepted norms are "sluts" or "whores." This notion is not merely anti-sex, it is anti-women. Many people use such words to refer to women who do not hide that they find sex pleasurable. They oppose the idea that women can derive pleasure from sex. Neither the media nor anyone I know would describe a man as a slut for revealing his sexual desires and for satisfying them. "Boys will be boys," but girls must contain their sexuality, in order to avoid becoming the objects of gossip and hostile name-calling.

These encroachments upon our freedom to choose how we express our sexuality are stifling indeed, but under certain circumstances they can become positively frightening. If one can brand a woman as dirty for not repressing her sexual desires, then one can conveniently assign her the blame for a man's violation of her body, which, no matter how hard she tries, reveals her sexuality. More than one court has ruled that if a woman wears suggestive clothing, she

has invited rape.

Again, the message is that men are just naturally lustful and that women are responsible for taming men's lust by keeping themselves "properly," "decently," "tastefully" covered. If a woman wears a tight tank top or a lacy skirt, she is guilty of provoking the violence against her and so renders her rapist a victim of her scantily-clothed body. Figure it out: any display of female sexuality

*These encroachments upon our freedom to choose how we express our sexuality are stifling indeed, but under certain circumstances they can become positively frightening.*

bal harassment for wearing a skirt that "bugged her oh-so-delectable hips." And most sadly of all, I've heard Barnard students express this same fear and condemnation of their peers. "The slut probably wanted to be raped," two students in McIntosh agreed.

Even at a women's college, which encourages sensitivity to the restrictions and the hostility that women face in society, some students are themselves proponents of this hostility and rigidity toward women's sexuality. These students think that a woman who refuses to comply with certain standards of restraint, who refrains from disguising the pleasure she gets from expressing her sexuality, elicits a violent crime against her own body. According to this view, her deserved punishment for this sexual freedom is sexual dominance and brutality; she cannot be "naughty" without feeling the repercussions of her "sin."

tions of what we do not wish to confront in ourselves. But we can no longer operate on this fear, continually censoring and condemning. Instead we need to dispel this fear by accepting our own desires and expressing them honestly and meaningfully in our society.   
 Hilary Steinitz is a Barnard College senior.

is more dangerous than the violent force of a man shoving a woman to the ground and invading her body.

This fear and condemnation of women who do not mask their sexuality does not thrive solely in a land far, far away. I've heard men along Broadway shout to a woman that she's "asking for it, by dressing like that." I read an editorial in a popular magazine in which the author said that his friend deserved ven-

Why is a woman dirty at best, criminal at worst, simply because she chooses to express her sexuality in a certain way? Why do we consider art worthy only when it is divorced from our basic fleshly experience? I suspect that the answer lies ultimately in a fear of ourselves, of our capacity to feel so intensely that we lose control, of our capacity to sweat and get a little wild. And perhaps art works that explore our sexuality are viable sugges-

## New York Is My Kinda Town. . .

*during the fall, that is.*

— by Lorna Gottesman

I'm from north Florida, which is not a very seasonal sort of place. I mean, I've traveled, to see snow, and all, but visiting's different. To begin, I've really only see winter. And fall isn't one of those traveling seasons.

I mean, the only real holiday is Thanksgiving and that's not travel time it's family time. The only place I go during Thanksgiving is my grandparents' and they live in south Florida, which is even hotter. So, anyway what I'm getting at is that this is the first time I've ever experienced fall and I'm really getting into it.

I've been told that this city isn't really the best place to discover fall, but it seems okay to me. I like the rainy day gray sky against the buildings on 116 Street, where I live.

The sky is so dark it gives a scary, un-Florida, neat feeling. I don't really like the way it rains all day, though. Rain is pretty cool in small doses. It's a nice change in the environment to remind you it's there, but I think it gets a bit much when it rains all day.



BULLETIN PHOTO

I also like walking outside and feeling the cold wind; it helps me to wake up after class.

The whole trees losing their leaves thing is pretty cool also. I've heard in a place with more breathable air that the leaves turn colors. Some of my friends at

other schools have even mailed leaves to me. (By the time they make it through the mail they're not really leaves. They're more like leaf crumbs, but that's not important — I've seen the color). Anyway, trees without leaves give off really different vibes. They're kinda spooky, and not at all like regular trees. Plus, you get all the piles of crunchy leaves to march through, particularly in the parks. I can really get into this deciduous thing.

Lots of other neat things happen in the fall, like fall break. I mean no school and fall what a great combination. Thanksgiving food, fall, no school and parades — way cool. Actually, I'm going home for Thanksgiving, but I'll watch the parade on TV.

Anyhow, fall is a pretty good place to be; as a previous none fall person, I've been converted. I like it. It's a nice change and it's not as cold as winter, which is the best part of all. ♦

Lorna Gottesman is a Barnard College sophomore and a Floridian.

*"Oh, let's just stay in and eat ice cream."*

— by J.T. Rhee

It's Thursday night, 7 PM.. Everybody's thinking about going out — except me, that is. We pre-meds will never escape the fate of Friday morning classes. I really have to stay home and study. . . really, really, really.

I close my door, put on my phonemail, plop down on my bed and start reading. I realize that after finding myself on page twelve of my beautifully illustrated genetics textbook, I have no clue whatsoever about what I'm reading. So I decide to take a fifteen minute nap. Around 11 PM, my four brilliant suitemates are viciously knocking on my unlocked door. It flies open into my face — but I'm so drowsy I don't even feel it.

"What are you doing tonight?" they shout in a not-so-harmonic chorus.

"Huh?" I reply, "I'm studying, of course!"

Within seconds, I find myself under our pseudo-shower of boiling hot water. As the last minute of my conditioning rinse is ticking away, I start my rationalization process. "I needed this shower to wake me up from my nap. . . yeah, that's it. And since I'm taking a shower now, I might as well go out. I mean, I can stay home and study this weekend. . ."

As I emerge from the bathroom, I hear the constant pitch-six ringing of our friendly neighborhood ROLM phone. I listen as our group of five evolves into a herd of twenty. I am still rationalizing. "Who would be able to study in this racket anyway?" Just at that moment, the guys across the hall start

◆  
*I really don't know what happened to Cannon's over the summer, but a bunch of toothless grins and pot-bellies turn to stare as we are swooshed in by the gust of wind passing by.*  
◆

banging on my wall, the people above us start moving their furniture again (I think they're all majoring in interior decorating), and I realize that the black outfit I was planning on wearing just will not do. I must find another black outfit.

After I search through my closet and drawers, and those of my suitemates, I finally decide on a nice black outfit. Never mind that it was what I going to wear in the first place!

Bong. Bong. Bong. Actually, our kitchen clock doesn't bong. As a matter of fact, I don't think we even own a kitchen clock — someone stole it. Anyway, it's midnight. And we still do not know what we are doing.

There are many hurdles to jump over before the actual outing. First, will we go off campus or stay on campus? Since it is a weekday, we decide to stay on campus. That way, if something should happen to us, we can tell mom and dad that we were on our way back from the library.

Next, everyone brainstorms for ideas on what to do.

"We can convince the guys across the hall to have another party. . . There's a party on East Campus. . . There's a party in Hartley. . . There's always Frat (sorry,

boys) Row. . . The 'Plex? There's a movie at FBH. . . Isn't that 'Spring Break Movies of the 80s Festival' just about now?"

"There's got to be something to do!" I scream. "Oh, let's just stay in and eat ice cream."

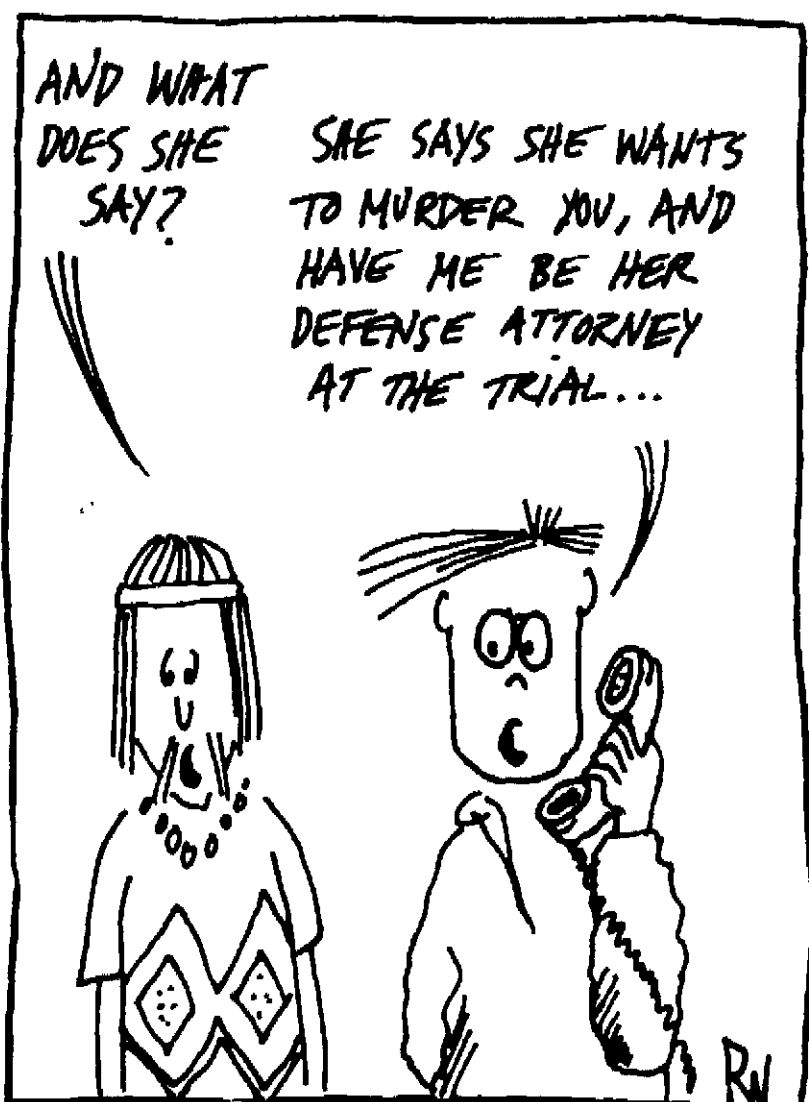
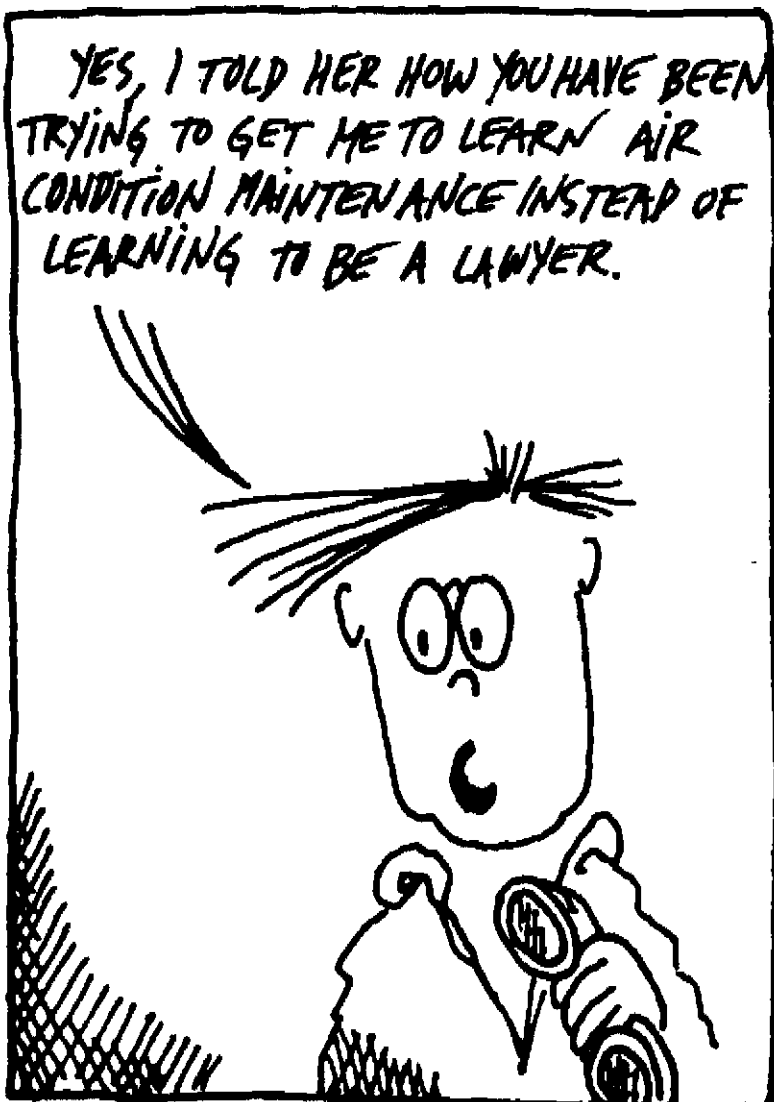
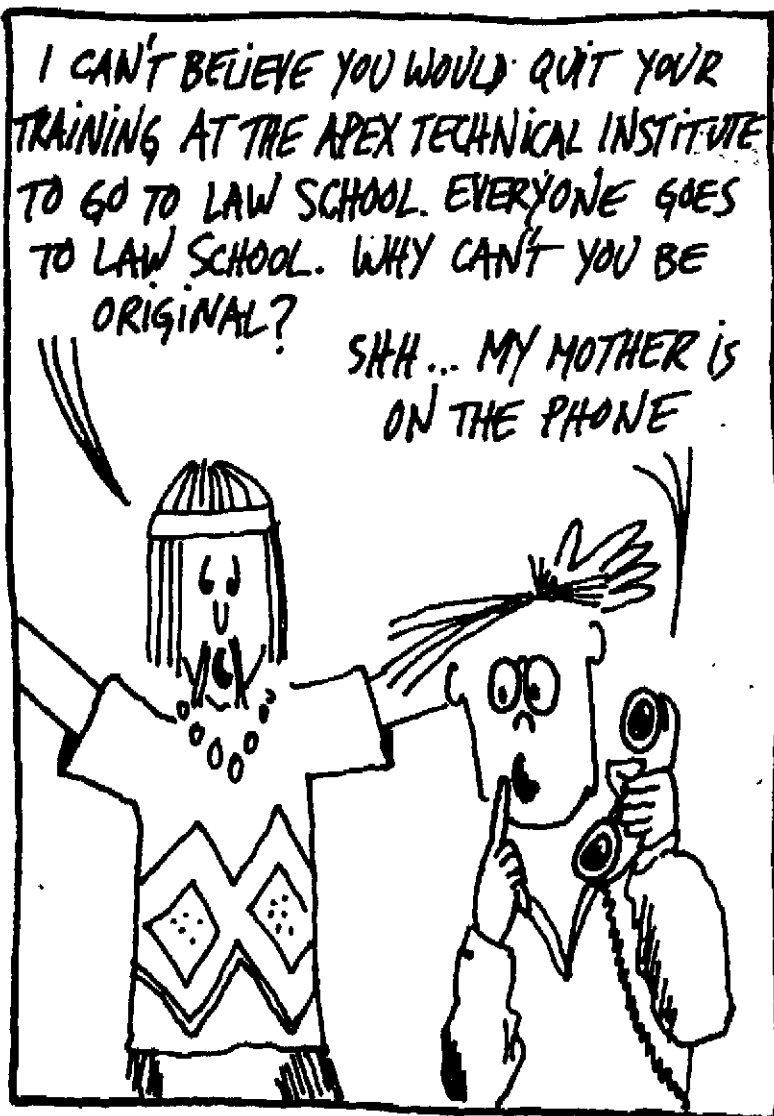
I mean, the movie at FBH is over. Besides, for some reason, the thought of watching another

movie about beer-laden nerds scamming bubble-head cheerleaders on a muscle beach does not thrill us. And we couldn't convince the guys across the hall to have another party.

Nobody listens to my suggestion, so we stroll out around 1 AM and go to East Campus. Here at East Campus, we either do not have enough patience to wait for the elevators, or they decide never to come to the ground floor. So off to Hartley we go. . . but who likes to be in a place that smells like a big Saint Bernard's clammy breath? We scuffle to Frat Row and pass each house with the brothers trying to look seductive while perched on the railings. We stop by the 'Plex, which has never been a favorite spot of ours, and realize that some of our friends must have been suckered by those seductive Frat Boys because they are nowhere to be seen. At 1:30 AM the inevitable truth has come upon us: It's Cathedral, Drew's, or Cannon's.

We check out Cathedral, but we don't fit in too well — in terms of style that is, not space. We are soon standing on the corner of 106 Street and Broadway, pondering whether to go in or not. We have  
*continued on page 8*

# FAERIE TALES





## The Stage's Loss, Barnard's Gain

— by Mary Jane Alrich-Moodie

Off stage, Sean Lavery seems to have stepped out of Antoine de Saint-Exupery's *Le Petit Prince*. Young and tall, with blond curly hair and round green eyes, he carries himself with elegance and ease. Lavery speaks in sure, melodious tones about his career in ballet, which he regards as a gift. Talking with all the sincerity, wonder and wisdom of *le petit prince*, he appears far removed from the rigorous physical demands and fierce competition inherent in the world of ballet.

In fact, Lavery, former principal dancer for the New York City Ballet (NYCB) and guest artist this semester at the Barnard College Dance Department, has impeccable ballet technique, a vast repertoire, including most of Balanchine's works, and extensive performance experience with one of the world's most exacting companies.

However, in 1987, at the height of his performing career, Lavery underwent neuro-surgery on a benign tumor on his spinal cord, from which he awoke with no movement or feeling in his left leg. Since the surgery, Lavery has had to learn how to walk again and continues to regain sensation in his leg.

Lavery would love to perform again; "I'd love to just get out there again...and have a farewell and call it a day, just to prove it to myself. . . But I don't really know. . . how much I am going to heal. I don't know. So I have to wait and see."

In the meantime, Lavery is not feeling sorry for himself or resigning from the world of ballet. "That was one good

thing about all this surgery. . . I was just slapped into reality. . . I was in hospital thinking, 'Well, I'm lucky that I lived.' So now I look at things differently. . . I miss performance. I miss that a lot. I don't miss being in the studio twenty four hours a day, seven days a week 'cause I did that for twenty years. Basically. . . I feel like I'm in the real world, which is kind of nice."

He is currently assistant to Peter Martins at the New York City Ballet and Director of the Young Choreographers Program. According to Lavery, he spends much of his time at NYCB mediating "star wars" — competition between driven dancers.

He said he tries "to keep things in the right perspective always and just deal with it. You're going to have some tired, hysterical dancers on your hands. You have to say 'Calm down. what's the problem?' You really have to calm people down, because it is such high pressure. . .

and then you have to think about if you've been fair."

But Lavery is not just a mediator. A significant amount of his time is spent encouraging young choreographers.

"It's hard — you want to give everyone a chance. I had all these videotapes that people had sent in saying they want to choreograph and some were very good and some were really pretty awful. . . It's hard to weed out and say this person does, this person doesn't [have talent]. It's interesting to see what's out there and what people are working on."

And to top it off, Lavery is teaching Columbia University students and planning to take his first stab at choreography. He plans to choreograph a piece for Barnard's December dance concert.

In the past, Lavery "created different illusions through other peoples' choreography so [he] never felt like [he] had a burning desire to make [his] own steps."

Now, however, Lavery believes he is ready for the challenge of choreography. He explains: "I just don't want it to look like one of those things where there is nothing of the person coming out of the work. I've seen that. I've known people who've had great careers and are great teachers and you look at their stuff and go 'Ah! How could they not come up with anything?' That is my big fear."

If choreography reflects the choreographer, Lavery's work promises to be classical, quiet and generous, elegant and sensitively phrased, and filled with the enchantment of a simple, vivid world. ♦

*"[Lavery's] long body, and the way he moves are beautifully sculpted and weighty; unlike the allegro demons of the [New York City Ballet] company, he makes every gesture complete. These aspects of course make him a strong solicitous partner. His soft, stretch, loping jump — like Peter Martin's — has hardly been explored by the repertory he dances. Still, given Lavery's superb physical equipment, the most intriguing thing about him is the way he appears to be enveloped, on stage, in an imaginary world."*

*(Tobias, Tobl. Dance Magazine, May '79)*

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