



BARNARD BULLETIN

Volume XCVIII

Number 6

March 4, 1991

Women's History Month

- NYC's Only Women's Bookstore
- *The Orphan Finds a Home at Barnard*



IMPACT OF DROPPING COURSES: The deadline for dropping of courses for deletion from the record and Pass/D/Failing is more than three weeks off (THURS., MAR. 28), but if you are considering a reduction in the semester's courseload, be aware of the implications of that action now rather than later. There are at least four possibilities to bear in mind: (1) For satisfactory progress toward the degree by next semester, you will need to accumulate 24 points for sophomore standing, 52 for junior standing, and 86 to qualify as a senior. (2) To qualify for some grants you must complete a minimum of 12 points per semester. (3) Eligibility for Dean's List requires at least 12 letter graded points for the academic year. (Current qualifying GPA is 3.40). (4) The number of academic points you complete (by the end of next term) governs your level of eligibility for campus housing for the following year. To avoid unnecessary course dropping, consult your instructor and your adviser before the March 28 deadline.

AMBIVALENT ABOUT YOUR CHOICE OF MAJOR? Sophomores will be expected to file major choice forms with the Registrar and their major department by WED., APR. 10. Those not quite decided can better inform their decision by attending the meetings of the departments they are considering (check Registrar's bulletin boards and this column), talking to faculty of those departments, and attending the "Study Break" scheduled in Brooks Living Room this THURS., MAR. 7, at 8 PM. Class Dean Denburg and Ms. Garrett, Associate Director of Career Services, will discuss strategies for selecting a major and the implications of that choice. Bear in mind that:

- major and career goals need not be equated for the skills you develop in any Barnard major (effective communication both oral and in writing, comprehensive thinking, critical analysis, hypothesis-testing, problem-solving, decision-making, synthesis, intensive research) are useful in every walk of life;

- there is no "right major" for medicine, law, or business;

- the right major irrespective of career is the one that most engages your interest, that you're most likely to complete successfully and find personally rewarding;

- it's important to settle on a choice by the end of the sophomore year to ensure fulfillment of major requirement.

SOPHOMORES are urged to see their advisers on the following schedule: last names A-I, MAR. 4-8; J-R, MAR. 11-15; S-Z, MAR. 25-29. Before you go, complete the degree progress form sent to your mailbox and take it with you.

PROSPECTIVE MAJORS/ MINORS MEETINGS: Current majors and minors are asked to attend as well. (Refreshments will be served!): ANTHROPOLOGY: today, MON., MAR. 4, 1 PM, 411 Milbank; ART HISTORY: WED., MAR. 13, 6-7 PM (call Art History Dept. for details, x42118); THEATRE: TUES., MAR. 26, 4PM, 229 Milbank.

FILM COURSES with an R4000 number may be taken for Barnard degree credit if listed on p. 183 of the Columbia College catalogue. Students enrolling in other Film R4000 must receive approval from their Class Dean (Deans King, Denburg, or Brown) or the Dean of Studies (Dean Bornemann).

PSYCHOLOGY LOTTERY: All students wishing to enroll in psychology courses for 1991-92 should enter the lottery on WED., MAR. 27; THUR., MAR. 28; and FRI., MAR. 29 in 415 Milbank.

MUSICIANS' DEADLINES: For Juilliard auditions, file applications by FRI., MAR. 15, for the May 20-22 required auditions for Autumn '91. For Manhattan School of Music auditions, file by MON., APR. 15, for May 21-24 auditions for Autumn '91. (Pick up applications in 107 Milbank and for Manhattan School of Music at the conservatory as well.)

TRANSFER AND VISITING STUDENTS: Come to a discussion of the pleasures and problems of life as a transfer at Barnard on TUES., MAR. 12, 3:30-4:30 PM, in the Spanish Room (2nd floor, Milbank). Refreshments will be served.

HEALTH SERVICE BILLS DUE: Bills due for medication and services have been sent to students' mailboxes. To avoid delay of your diploma or interruption of your registration in the fall, payment must be made to the Office of Health Services, Brooks Lower Level, immediately.

PREMED STUDENTS: A list of summer opportunities for all premedical students and for minority premedical students is now available. See Matt for the list and brochures/applications. Many deadlines are already beginning to pass. MCAT BIOLOGICAL SCIENCES WORKSHOP (Biology and Organic Chemistry) will be given by Professors Chase, Mohler, and Pagnotta on FRI., MAR. 8, 3-4:30 PM, in 409 Barnard Hall. To sign up, please call Matt Lambert, x42024.

FUNDED PROGRAM FOR MINORITY JUNIORS WITH PLANS FOR A CAREER IN PUBLIC SERVICE: Application deadline for the Woodrow Wilson Program in Public Policy and International Affairs is FRI., MAR. 15. For information and the application, see Professor Caraley or Professor Pious, 409 and 401 respectively, or Dean King, 105 Milbank, immediately.

FINANCIAL AID APPLICATIONS for the 1991-92 academic year are available in the Financial Aid Office, 14 Milbank. REMEMBER that all current financial aid recipients MUST RE-APPLY for financial aid. The deadline for submitting completed forms: WED., APR. 17.

LEARN TO QUIT SMOKING: Six-week mini-course starts today, MON., MAR. 4, 5-6 PM, in Health Services, Lower Level Brooks. To sign up, call x42091.

PERSIAN GULF SEMINAR: Professor Weinberger will speak on "The United Nations and the Gulf" in the Brooks Living Room, THUR., MAR. 7, 12:15-1:30 PM. Bring your own lunch.

PLAYHOUSE NEWS: THE ORPHAN, directed by Professor Paul Berman will run MAR. 6, 8, 9, at 8 PM; MAR. 10, at 3 PM; and MAR. 7, at 5:30 PM. Call x42079 for reservations.

BARNARD BULLETIN

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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 Bulletin are those of the authors, and not necessarily of Barnard College.

The Barnard Bulletin
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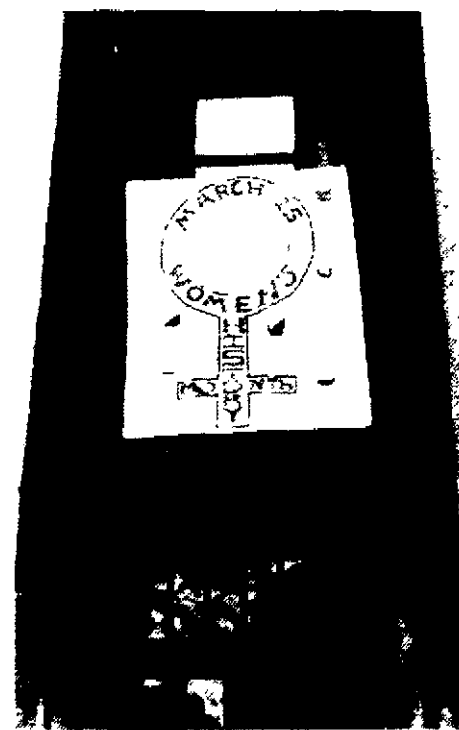
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Women's History Month banner displayed in front of Barnard Hall. See interview with Professor Sujata Warriar (page 11).



Letters

Wear a Black Ribbon

One of the problems faced by the anti-war movement is that those supporting the war have monopolized the potent symbolism. The closest we who oppose the war have come to a simple, visible rallying point is the banner "Support Our Troops: Bring Them Home Alive." But however eloquent that may be, it's a slogan, not a symbol, and doesn't match the twin symbols of the flag and yellow ribbons. I have begun tying black ribbons up around the city to symbolize the needless, wasteful deaths on both sides in this war. Even if it ends tomorrow, PEOPLE DIED; that's been downplayed, reduced to a matter of statistics. All in a war that was quite avoidable, and because of an invasion that was eminently preventable. I'm not in any organized movement, but if enough people join in, this will become a movement. After all, the people putting up yellow ribbons aren't organized; they're just expressing how they feel. So am I; so, I hope, will many of you. Go buy some black ribbon. Tie it to your car antenna, to street signs, to trees, to flagpoles. It is NOT an anti-patriotic gesture. Freedom of expression and the free play of varied views promotes the well-being of democracy. Those of us who are against killing must place that belief in plain view of all those who wish to overlook that aspect of war in favor of jingoism. A black ribbon allows you to express your sentiments plainly and visibly in a just moment, and hopefully sends a message that could make a difference.

Steve Holtje, CC '83
February 26, 1991

Guerrilla Theater Brings You There

On Wednesday the 20th, members of the Barnard-Columbia Anti-War Coalition (BCAWC) simulated a bomb attack in our own John Jay Cafeteria, and Butler College Reading Room. When the explosions sounded, several of our members jumped up, splashed themselves with "blood" and died. Concerned bystanders attended to the dead and wounded.

This guerrilla theater recreated the actual bombing of Mosul University's cafeteria which took place during the first week of the air war against Iraq,

the only possible connection between students at Mosul and the war is that the university is strong in the sciences, especially medicine.

Some students at Columbia University were upset that the guerrilla theater was unannounced and disruptive. Some students were scared because for a few seconds they did not know if the deaths were real or not. We sympathize with their anger and we are sorry that people were scared; but war scares, it angers, and it kills. Guerrilla theater is intended to affect people on an emotional level and to engender an intimate understanding of faraway events. With the bombing of the two sites on our campus, we were all able to share the experience of civilian victims of the air war against Iraq.

Marc Rosenblum, CC '91
Kristin Scheid-Crowell, CC'92

The Labyrinthian Maze of Dining at Barnard

All naive first-years are the same. The class of 1994 is no different. We arrived with full suitcases and empty bellies, prepared to combat the inevitable "freshman fifteen." It would be simple, we thought, to follow Mom's Weight Watchers diet or sneak a few slim fasts here and there. How could we know that we were aiming at a pigeon and killing a crow? We, as unseasoned first-years, had no concept of the gravity of the implications a required year on Meal Plan would have on our waists, jeans sizes, and double chins.

It all started with the first deadly breakfast priced at the low cost of \$4.25. Hey, Mom doesn't make bagels, danishes, pancakes, the forbidden sugar cereals, chocolate milk, french fries, and greasy breakfast meats, does she? But, then again, Toto, you're not in Kansas anymore. As lunch rolls around, back the hungry first years go for yet another caloric, starchy meal consisting of another helping of some conglomeration of noodles (ziti, macaroni, spaghetti, ravioli, cannoli, fettucine, etc.), tomato sauce, and cheese. A.R.A. as got the Ziti-on-Monday, Macaroni-on-Tuesday, Ravioli-on-Wednesday sequence down to a science.

But what of dinner, asks the young first-year? Could it possibly get any worse? You've always wondered about Mystery Meat, but never, ever, has your delicate palate feasted upon such fine cuisine. They call it veal, but we know the truth. Mom's veal never looked or tasted like this before. Woe to us

innocent, but now skeptical first years. The Housing Office is in a quandary as to why all the sophomores flock to the suites. One year on Meal Plan is all it takes to turn any upper-class woman out onto the cold, dark streets of Manhattan to seek any housing with some semblance of kitchen facilities.

But, food alone does not deter the hungry first years. There are yet several other factors that drive us far away from the depths of Hewitt. The ambiance leaves much to be desired. Upon entering Hewitt, one question looms large in the mind: "Is this a game of Twister or is this lunch?" Comfortable seats are hard to come by, but even more difficult to reach. No, friends, this is not an innocent game of twister. Rather, it is a labyrinthian maze of arms, legs, torsos, broccoli, and ratatouille. As one struggles to make it through alive, strains of "Where are you sitting?", "Save me a seat!" and "What's for lunch?" reverberate through this madhouse. A trivial pursuit this is not. It is a pursuit for something much greater—FOOD!

Complaints, complaints, complaints. The yogurt machine is broken, the Diet Coke has no fizz, and the Raisin Bran dispenser is on the fritz. But hey, we're young and adaptable. Mom always said life isn't fair and we're young and adaptable. Mom always said life isn't fair and we must all make sacrifices. We have learned not only to survive, but to compare A.R.A. to M.O.M., otherwise known as Home Cookin'.

Ellen Schwartzman BC '94
Gabi Albert BC '94

Editorial Policy

Letters to the Editor must be signed and are subject to editing due to space limitations. Letters are due at 5pm the Wednesday preceding publication in 105 McIntosh.

Signed editorials do not necessarily reflect the views of the Bulletin.

Interested writers, photographers, and artists, contact Ali or Gretchen at x4-2119.

Defining Feminism

As Women's History month begins, it is time to take a close examination of one of the prime vocabulary terms that has played, and should continue to play, a pivotal role in women's societal status: feminism. Not feminism as in a bad word—although all too many people, even women, back away from it—but feminism as in a routine acknowledgment of equal roles for women and men. You may argue that you do not know feminism in this context, that even as a student at a women's college, feminism has no application to your life. The *Webster's New International Unabridged Dictionary* gives a safely innocuous definition however: "the theory that women should have political, economic and social rights equal to those of men." Who would object to an association with that goal? It would certainly be a utopia if no barriers existed to block access for either women or men.

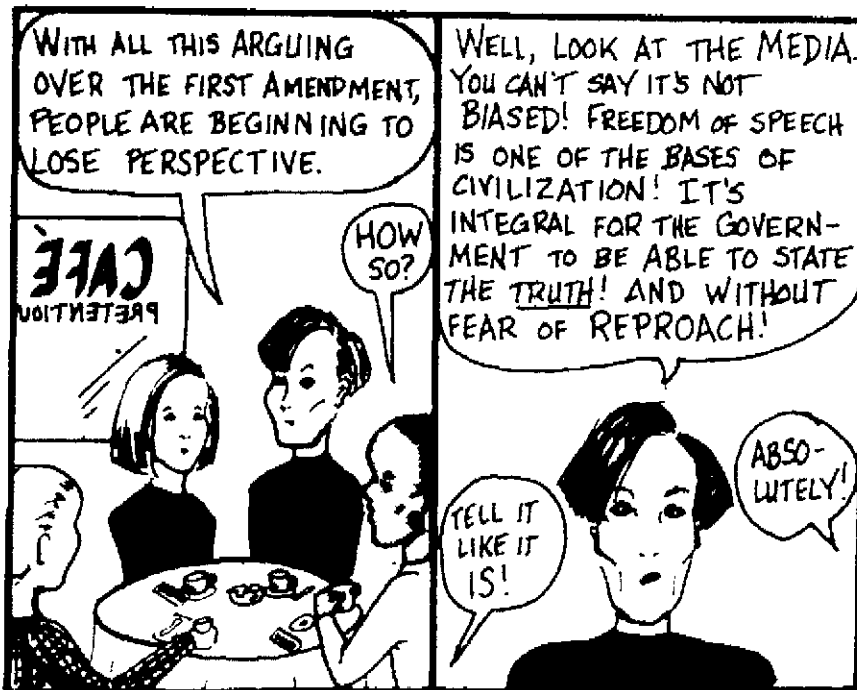
Today however, we need look no farther than our own institution to find people—intellectuals, political and concerned students—shying far away from the label "feminist." The Women's Coop recently voted to take "feminism" out of their constitution. On a bathroom door in one of the dorms, a daily struggle occurred in the fall semester between students who taped up a sign reading "Womyn's" and those who replaced it with "Women's," in a move against one of the assertions that many Barnard students seem to identify all feminists as embracing. Most common of all is the question, "Do you consider yourself a first-year student or a freshman?" And, while at Barnard we might find the necessity to confront our theories in relation to feminism more often than elsewhere, a pervasive distrust has arisen against feminism in general.

Now, exactly twenty years after the pro-feminist days

of the early seventies, the general public appears to link feminism with liberalism and lesbianism, giving it an exclusionary connotation that alienates not just men, but also a large group of women. In essence, "feminism," the straightforward definition, has once again become bogged down by its conceptual proximity to other social movements; over the years it has seen linkage with socialism, radicalism, the Equal Rights Amendment, and women's suffrage, among others. Society has defined feminism as anti-family, man-hating, and anti-housewife. And each new classification disassociates another group of people, who may never regain trust in feminism even after the connection weakens. Some even go so far as to label themselves anti-feminist, in a move that would seem to negate a belief in equality but more likely points out a fear of what feminism has come to mean.

With feminism such a controversial, even intimidating idea, it hardly seems fair to complain about those who disapprove of it! But then again, looking at the explosiveness of the term, perhaps we do feminism an injustice primarily because we pay too much attention to the connotation, not its true agenda. Maybe we need to reclaim feminism, stick to the dictionary definition. Women and men should have equal access, to work in the office or to stay home with the children, to assert sexual freedoms or to stay with the established roles, to favor politics of the left or to favor those of the right. By the strictest definition, all women and men should be compelled to examine their views on gender equality and should feel comfortable considering themselves feminists. Then, only then, will the feminist agenda appear broad enough for all to seek their own personal requirements of the feminist ideal.

ANTIGONE COMPLEX



ELIZABETH SKRAPITS '92



SGA Helps Sophomore Class Out Of Debt

There was a total of \$555 allocated to the sophomore class after much deliberation and voting by the Student Government Association (SGA) at the Feb. 25 meeting. The class of 1993 is in debt \$402 since their "Foods of the World" class dinner held on Feb. 7 brought in 120 students and faculty instead of the expected 50. There was a vote of 9 to 2 with 5 abstentions to allocate \$500 and then there was an additional \$55 motion passed 9 to 5 with 2 abstentions.

In other SGA news, an OMBUDS office for complaints may be established. This office will be available to faculty, students, and administration.

Additionally, SGA discussed ways in which to honor Barnard athletes. A Varsity Dinner may be planned for the future. These athletes may be brought in with alumnus to discuss majors with first year students.

The SGA update on constitutional reforms shows that 590 ballots have been counted. However, an additional

80 ballots are needed. Polls are being taken at McIntosh during the lunch hours and at Hewitt during dinner time with the hope that the polling will be done fairly without any influence to answer one way or the other from those administering the poll.

There was a discussion during the meeting about the Honor Board's possible new election process. Since there is a need for a more democratic process in having members elected to the Honor Board, Representative council said that there should be an application to first be nominated and then once nominated, to be put on the ballot. The election should take place once people are on the ballot instead of merely having the application and then appointment. A more democratic election process was suggested because the Honor Board is such an influential board, and has the power to even expel students. Since the Board wants to be fair, it was suggested that the student body should pick who will have the power to decide their fate.

The class of 1991 wants to inform seniors to check their mailboxes for an update flyer. On March 7 there will be tickets for free beer at the West End for seniors. On March 6 there will be a presentation of Galipoli in Altschul auditorium.

The class of 1992 had a discussion on Feb 26 in Sulzberger Parlor about the Ramifications of the Gulf War.

For juniors and sophomores: on Friday, March 1, at 6:30 in the Plex, there will be tickets to the Columbia basketball game.

The class of 1993 will be holding a study break on March 7 in Brooks Living Room with Career Services. March 27 is International Day in the Jean Palmer Room. The class of 1994 will be having their class dinner on March 27 with guests to include President Futter, Professor Dalton, and the Clefhangers.

Karen N. Wasserman is a Barnard College First Year Student.

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Barnard Bull

The Bull cautiously roamed around the tables of McIntosh during lunch hour one day in an effort to find out various personal definitions of feminism, and whether people considered themselves to be feminists.



◀ **Cathleen Bell BC '93**

"I don't like to define feminism by the equality of men; it should be on its own. Feminism is women recognizing the fact that women should be able to do whatever they as individuals want to do with their lives. Yes, I consider myself to be a feminist."



◀ **Mary Leonard**

"Feminism is appreciating the fact that you are a woman. I don't need to go into how it's appreciating what we are or for getting equal rights. We are gaining. Yes, I very much consider myself to be a feminist - but not to an extreme degree"

Sarah Brice BC '93 ▶

"Personally, I think that feminism has a problem in that the word has been given a class and race. It should transcend them. Women should be helping women and be less fighting forces and be more of a community. I try to consider myself to be a feminist."



Kevin Schlanger SEAS '91 ▶

"Feminism is trying to make more opportunities for women. It's more of an understanding of how women are treated. No, I don't consider myself to be a feminist - but I am concerned about feminism"



Anna Brailovsky BC '91

◀ "I've never been involved in it myself. I've never defined it. I'm happy with who I am and I don't need a movement. And I don't feel threatened by men. While I appreciate what feminists have done in the past, and I wouldn't be here without other dedicated women, I think the factions that arise are detrimental. Extremist groups give the movement as a whole a bad name."



◀ **Victoria Stewart BC '92**

"Feminism is pride in being a woman, and having an awareness of women's issues and in fighting against inequities that women come against. Yes, I consider myself to be a feminist."



Earl Guce SEAS '92 ▶

"Some women take it to an extreme. I view it as the opposite of chauvinism. Some guys would interpret feminism as when you try to do something nice for women and they get insulted. I don't mind women asserting themselves, but when they cross the boundaries and go over too much, then they're carrying it too far. Yes, I'd consider myself to be a feminist - but not to an extreme. I'd speak out for them but not to the point where all men are scum - just most"



Shelagh Hoeg BC '92 ▶

"Feminism is where women feel free to assert themselves in all realms - political to sexual - without being characterized negatively. I don't understand how any woman can not be a feminist, especially at a women's college - and if they're not, then shame on them! Yes, I absolutely consider myself to be a feminist"



BCAWC Facilitates Day of Alternative Education

On Thursday, Feb. 21, 1991, the Barnard/Columbia Anti-War Coalition, as part of an international agreement to discuss the war on that date, proclaimed a "Day of Alternative Education." Professors were encouraged to discuss the war in their classes, and perhaps find ways to relate it to their disciplines. Hour long teach-ins were held in the lounge of John Jay throughout the day on various subjects pertaining to the situation. A rally at noon offered a break from the session, as well as a fundraising party at McIntosh Student Center that night.

The morning teach-ins included topics such as, "United States Policy in the Middle East," at which Barry Commoner, author of *Making Peace with the Planet*, spoke on the role of oil in the conflict, "The Volunteer Army and the Draft: Sanctuary for Resisters," hosted by the Sanctuary Subcommittee of the Coalition, which dealt mainly with the parallels between the current situation and that of the Vietnam War and a discussion of the U.S. foreign policy since the Iraqi invasion of Kuwait in August of 1990, led by Adele Oltman of WBAI radio.

An anti-war rally, organized by the Coalition's Action Sub-committee, then took place at noon on the steps of Low Library. Approximately two hundred people participated, including members

of the Columbia University faculty and students. Those who spoke were Terry Kluge of the Transit Worker's Union, Maida Rosenstein, a member of District #65 (which is made up of desk attendants, clerical workers, and library and administrative staff), Columbia College history professor Elizabeth Blackmar, and Katherine Laughton with Students of Color for Peace. The teach-ins continued until 5:00pm, and then a small group of about 30 students went to city hall for a national student rally.

Sara Ivry, (BC '91), attended the teach-ins and said that the sessions were "informative, diplomatic and well-handled with a good grasp of the facts." Karl Meyer, (CC '91), said that the concept of a separate day to confront the national, yet personal issues was a "good idea." "We need to take a step back and look at our world every once in a while; it was right to interrupt our academic schedules for this." Coalition member Crystal Cook, (BC '92), described the teach-ins as successful, but was disappointed in the turnout. "A good number of professor cancelled classes, but that wasn't reflected in the turnout. The professors should have brought their students to the teach-ins."

The School of International and Political Affairs (SIPA) was also participating in the Alternative Education Day. A panel discussion of the situation was held with the SIPA

Alliance for Alternatives to the Gulf War and was co-sponsored with the Barnard/Columbia Anti-War Coalition. Director of the Middle Eastern department at SIPA Lisa Anderson and Political Science Professors Naomi Weinberger and Seymour Melman expressed their viewpoints in the discussion entitled, "Beyond the Battlefield: Establishing Alternatives to War." Anderson spoke on the United States foreign policy, in terms of the different objectives it hopes to achieve in the Gulf and how to go about reaching them. Weinberger discussed the United Nations role in peace-keeping and its mediation in the Gulf. Andrew Robinson (SIPA '92), a member of the SIPA Alliance, described the discussion as exciting, because "the events were happening as we were talking about them." "Someone had brought a radio with them and we were able to discuss the events as they were unfolding," he said. "We were even making predictions based on the latest news." Robinson also expressed disappointment in the low turnout (around 20 were there), but attributed it to the time conflict with the Coalition teach-ins.

According to Tova Wang (BC '91), a spokesperson for the Coalition, the Anti-War day said, "the general

continued on page 20

FAD Provided Something For Everyone

The 6th Annual Fitness Awareness Day, held Thursday, February 21, provided something for everyone at the health wellness fair in which merchandise and information were given out to students, faculty, and staff.

Associate of the Physical Education Department Wendy Marks stressed that the purpose of the event was to get information out to the Barnard community. The Physical Education Department sponsored the event. The list of sponsors included Sunrider Co., Self Magazine, A.R.A. Yogurt, I.D.E.A., an allergist and dermatologist, the Women's Sports Foundation, NYRRC, Tom's of Maine, University Food Market, Yoga, NAYA Spring Water, SCOPE, SPEACH, and various other groups. Sponsors offered many things to the public, including free gifts, prizes from a raffle, cholesterol, allergy and blood pressure screenings, and many pamphlets and brochures with information.

The Physical Education Department found the event to be a tremendous success. Marks said that it was a "departmental

effort which through many months of planning and cooperative hard work was able to match the variety of sponsors with the needs of the students and faculty." Despite the low budget and funding allotted, the department has sponsored this event for the last six years.

Students who attended the event had fairly mixed opinions. While some felt it was a great success providing much information on health fitness, others complained of the types of products being given away and the commercial marketing aspect of the event. One Barnard College sophomore said, "I rushed over [to FAD] after class. But by the time I got there at 12:20, all the give-aways were gone."

Despite the diverse opinions, the Physical Education Department felt that their aims had been matched and their goals accomplished. They would like to recognize the sponsors who attended FAD for their contribution to the success of the event.

Felicia King is a Barnard College sophomore

Bruce Babbit Takes A Strong Stand On Environmental Issues

Bruce Babbit, presidential candidate in 1988, spoke to Columbia University students on Feb. 27, about the necessity of global unity in dealing with environmental problems. "Environmental politics are local, but they have to integrate for a worldwide solution," he said, stressing that countries need to work together on the issues. He added, "if we can by consensus wage war, isn't there some possibility that we can gain a consensus on environmental issues?"

After having been Governor of Arizona for nine years, from 1978-1987, and a presidential candidate in the 1988 elections, Babbit said his "instinct for political office is in remission." Now, as the first president of the national, non-partisan League of Conservation Voters, Babbit feels he can have more effect on environmental issues.

According to its fact sheet, the League of Conservation Voter's goal is "to change the balance of power in the U.S. Congress to reflect the pro-environment concerns of the American public." The League tries to accomplish this by endorsing pro-environment candidates and exposing false environmentalists, or "Greenscammers."

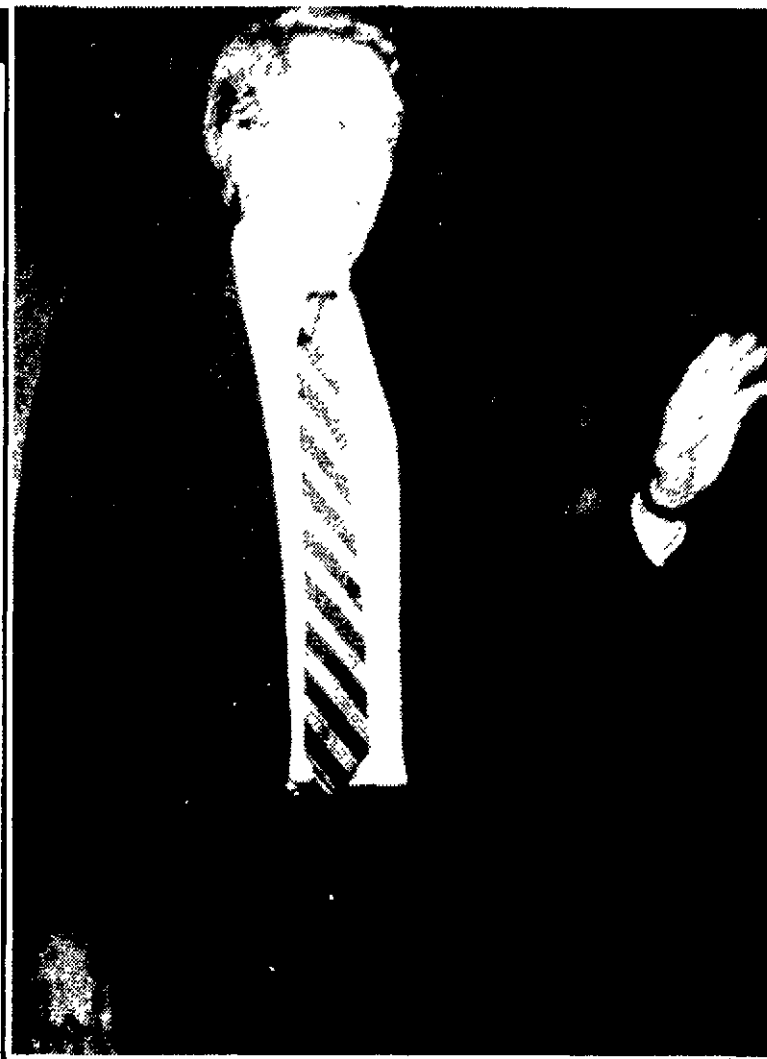
According to Babbit, "the issues that really matter are the ones that threaten the entire planet." These issues include climate change, biodiversity, and over-population. Climate change is affected along with biodiversity by the coupling of the burning of fossil fuels in the Northern Hemisphere and the deforestation of the tropical rain forests in the Southern Hemisphere. According to Babbit, our society is "addicted to a carbon economy."

Babbit feels that the only solution to this problem is to construct a bargain between the two hemispheres. "We will scale back the use of fossil fuels in exchange for the Third World to stop destroying rainforests," he proposed. He said that the only obstacle to this compromise is the lack of American

leadership. According to Babbit, "we have the capacity to lead the world to war, but we do not have the capacity to solve the underlying problem."

The United States has also stepped away from dealing with the population problem, Babbit said. The Third World is already experiencing what he calls a "subscription to disaster," in the exponential population growth that we have seen during our lifetime. Babbit directly relates the population problem to lack of freedom of choice. "Reproductive choice is a fundamental freedom," he said. Foreign aid, he feels, should also be used to create and expand family planning programs in the Third World.

Babbit ended his speech with an



Bruce Babbit

Photo by Eugenie Milroy

anecdote about his first environmental bill that was passed. He explained that the reason he wrote the bill was in response to citizen complaints, thus he stressed that people, who become active political participants, do indeed have the power to effect environmental issues.

Stacey Fruen is a Barnard College first-year student.

MATHEMATICS PRIZE EXAMINATION

WILL BE HELD TUESDAY, MARCH 26
from 7:30-10:30pm in
Room 312 of COLUMBIA MATHEMATICS

MARGARET KENNY JENSEN PRIZE
for Barnard College First Years, Sophomores, and Juniors

**This is a math exam in which students can participate
regardless of their major**

Head Of JDO Addresses Columbia Students

Mordechai Levy Talks about Anti-Semitism and Jewish-Black Relations

Mordechai Levy, head of the Jewish Defense Organization (JDO), spoke to approximately 80 people in Ferris Booth Hall on Feb. 21 about his organization and its attempt to fight blatant anti-Semitism. The event was sponsored by the Coalition Against Hatred, which is an on-campus group.

Head of the Coalition Against Hatred Harold Lieberman, a graduate student at the School of Engineering and Applied Sciences, initially showed the audience selected videotapings of Head of the Nation of Islam Lewis Farrakhan, State Senator of Louisiana David Duke, and of the Neo-Nazi Skinheads, a party which currently reside and are active in the USA. The clips portrayed the hatred and bigotry of Farrakhan, Duke, and the Skinheads towards Jews and minorities, and attempted to exemplify the reasons why Levy and his organization respond so violently towards them and others like them.

The viewing was followed by a brief statement given by Lieberman concerning the danger of such leaders.

Levy then was introduced, and proceeded to speak about the compelling need for Jews to learn to stand up and defend themselves. He said, "We must fight for our cause. If we don't fight for ourselves, no one else will."

A large segment of the speech was devoted to a discussion of Jewish-Black relations. Levy praised Black resistance

movements, and commented that he "respects some Black leaders over Jews because they stood up for their own people during the Civil Rights Movement." He further commented that he agrees with Malcolm X and strongly

"I ask you to rally behind Israel and show half as much committment to your cause as do Black students against apartheid."

—Mordechai Levy

believes in self-defense saying "Jews too are allowed this right." Levy added, "I ask you to rally behind Israel and show half as much committment to your cause as do Black students against apartheid."

Levy also drew parallels between the proven threat of Hitler in the 1940's and the present threat of Hussein. He reminded members of the audience of Hussein's promise to "turn Tel-Aviv into a crematorium," and further commented that the JDO is here to "make sure that history does not repeat itself...We must stand up and speak up. Silence is not golden. The price of silence 40 years ago was Auschwitz."

In a question and answer session following the speech, Levy admitted that while many people agree with his goals, they do question his tactics. He also bluntly stated, "Yes, I am militant." He further commented that he does not follow the philosophies of Ghandi and

Martin Luther King Jr. because "pacifism in the face of genocide is murder." He believes that "when someone hits you, you don't turn your back, you hit back."

To accommodate his beliefs, Levy provides free self-defense and martial art lessons. His organization also sets up patrols, because as Levy says, "You must fight for peace to insure it."

Levy has repeatedly tried to get invitations to speak on campus in the past, but has been turned down by many groups consistently. The Jewish Student Union (JSU) in particular has attempted to distance itself from

Levy and his organization. President of JSU Saul Richter (CC '92) explains that Levy is "dealing with anti-Semitism in a way that is as violent as anti-Semitism itself...Even the JDO insignia of a Jewish star with an M-16 in the middle is disgusting. His coming does not benefit the campus. We try to accomplish good things and to unite people. He and other speakers like him who spread violence are not helping the mood on campus." Levy also admits that "privately we (JSU and JDO) have differences."

Because of the controversial nature of Levy, security for the lecture was heightened. The tickets for the event were free, but were available only to Columbia University students with valid ID cards.

Tiara Bacal Korn is Bulletin news assistant and a Barnard College sophomore.

*The Philosophy Department Invites
Prospective Majors To A Meeting
Monday, March 11 4-6 p.m. Philosophy Lounge 326 Milbank*

Women of Color and the Feminist Movement:

An Interview With Sujata Warriar

Sujata Warriar is the lecturer for the new class, "Asian Women and Men: A Gendered History." Currently, she is working on her PhD dissertation on patriarchy and the neglect of female children in South Asian cultures for the department of Geography at Syracuse University. Warriar is also a member of Manavi, which is a New Jersey based organization for South Asian battered women. In a recent interview, Warriar discussed her views on the feminist movement of women of color.

BULLETIN: Many people speak of the stereotypical Asian woman as passive, complacent, quiet, etc... Do you believe that this is an outdated stereotype?

WARRIER: No, it is still there. The whole issue of Filipino mail order brides is a good example of its continuing presence. Why is it that white men go through all the trouble of bringing over these women? They want the exotic and mysterious aspect of the woman, but they also want the complacent, passive wife. They are choosing these women over American women, who are viewed to be more aggressive and independent. These types of stereotypes always exist and persist in society. It is just the user of these stereotypes that changes.

BULLETIN: In what ways do you feel that the role of the traditional Asian woman has changed with the assimilation and Americanization of the Asian immigrants?

WARRIER: In superficial ways it has. Assimilation means that both cultures are at an equal level, and that they are taking from each other equally. Here, the immigrant culture is forced to take on the superficial values of clothes, hair, styles, ect... But, given the context of the culture, colored immigrant women tend to fall back on to more traditional roles of women. It is difficult for women immigrants to identify themselves by gender. In the process of assimilating into this society, immigrants dealing with the issues of race, culture and gender, will focus on race and culture. Gender often gets thrown aside. Asian women are just beginning to discuss issues of gender

roles. African-American women have led the way in investigating gender roles within their race, with books like "The Color Purple."

BULLETIN: When you speak of the immigrant women "falling back on the more traditional roles" for women, do you feel that it is caused by the new society that they have immigrated to, or by the old society that they still identify with?

WARRIER: Because immigrants are segregated and face racial prejudice, they fall back into their traditional cultures and their traditional sex segregation attitudes are preserved, even if the women are working. If there are racist structures that prevent upward mobility for the immigrants, the old traditions and culture tend to be exacerbated.

BULLETIN: How does this then effect the evolution of feminism for women of color? How are some immigrant women able to create new roles for themselves?

WARRIER: A factor that is missing from the discussion is social class. Immigrant women in the working class level tend to have fewer restrictions of what women should and should not do. The roles of women in the family falls over into the work place. For example, in many family run Korean grocery stores, women often have various jobs and have responsibility in the livelihood of the family. But for middle class immigrant women, women are pinned down to a more traditional role and are cornered into occupying certain positions.

BULLETIN: Do you feel that feminism is a relatively new concept for Asian women?

WARRIER: I personally feel that all women of color have always had a sense of feminism. Women from different cultures have different ideas of what should and shouldn't be. In their own cultures, they are able to articulate themselves and their feelings very well. However, in our society they have problems articulating these feelings, but it doesn't mean that they are not aware of what feminism is to them.

BULLETIN: So do you believe that there are different feminist viewpoints



Sujata Warriar

for women of color?

WARRIER: Definitely. In every culture there are different ways of seeing feminism.

BULLETIN: How do you see the smaller women of color organizations and the larger national women's organizations working together?

WARRIER: Obviously the reproductive rights campaign is a large issue we are all working for. Women of color organizations and the national groups do not tend to see eye to eye on many of the issues concerning race. Women of color issues haven't been given much say in the larger group. Institutional racism has effected even the feminist movement in their policies and negotiations. That is why Manavi was formed—due to the disillusionment with the national organizations. Many times problems that face women of color are also cultural problems or race problems. Additionally, the manifestations and contexts of the oppression of women are different in each culture. The national women's groups have an inability to see some of these differences between the cultures and to accept those differences. Perhaps it is because differences are seen as divisive, although I think it is the other way around. The differences themselves are not divisive, rather it is the unwillingness to accept the differences that creates the splitting of the movement.

Rhea Suh is a Barnard College junior and a Bulletin news editor.

Celebrate Women's



History Month



Photos by: Micheal O'Brian, Stanley Seligson and Star Black. All photos courtesy the Barnard College Public Relations Office.

JUDITH'S ROOM IS YOUR ROOM

UNVEILING NEW YORK'S WOMEN'S BOOKSTORE

Judith's Room is not your ordinary bookstore. But then again, its owners, Sally Owen and Carol Levin, are not your ordinary women. The spacious, airy store which is located at 681 Washington Street, is the only women's bookstore in New York City. Opened on March 8, 1989, International Women's Day, Judith's Room filled a significant void that had been created in New York with the closing of Womanbooks, New York's only women's bookstore at the time.

Now, about to celebrate their third year of success, Sally and Carol relax in wicker chairs in the middle of their carpeted store, ready to share some thoughts on feminism, women's bookstores, women's literature, and Judith's Room.

They are surrounded by colorful posters of past year's Women's Day celebrations, feminist publications, postcards of influential women, political buttons, women's music tapes, and of course, thousands and thousands of books. They look comfortable in these surroundings, as do the women browsing among nonsexist children's books, lesbian fiction and feminist theory. Their relaxed manners and genuine friendliness set the tone for our interview, creating in the whole store an atmosphere best described as a safe space.

So, why a *women's* bookstore?

"Because it has to be, first of all, a space where women can feel safe - where they can say 'this is my bookstore. I'm going to find the kind of books that I like to read in that bookstore and I know they'll be there and if they're not I can tell the owners and they'll get them.'" Sally answers. She further stresses the importance of providing shelf space for women's issues and for women authors who are rarely allotted the space they deserve. "This is a store where the focus is on women, women's issues, women's literature and things you're not going to find so easily in Barnes & Nobles or Doubleday." Carol explains. Books by women "are not as readily available" in mainstream bookstores, according to Sally. "You might be able to find, to use a popular example, one Margaret Atwood, but can you find all of Margaret Atwood? Such an extensive

selection is one thing which makes Judith's Room, which carries over 7,000 titles, so unique. It includes sections ranging from Women's Poetry to Feminist Science Fiction, Women's Spirituality to Lesbian Politics, Women of Color to Women's health, Biography to the Arts.

Of course, its not just a matter of space. "We're different because of what we carry, what we order, and who our customers are," says Sally. "It is of course much more political." On the business end, Judith's Room, is a corporation and, "even women's bookstore have to be run like a business." But, running a woman's bookstore is an inherently political act. First of all, because of the fact that it is combatting the usual invisibility of women's issues. Also, because of the fact that there are so few. "I think women would open them [women's bookstores] everyday if they had two or three hundred thousand dollars because that's how much it costs...women don't have that kind of money." Sally explains that in order to open Judith's Room, "we had to go to the feminist community and borrow money from them and women don't like to do that." She continues, "its a scary proposition. You have to be willing to take the risk...women aren't socialized to do that, men do it every day but women get very nervous about that whole concept."

Is a women's bookstore automatically

a feminist bookstore?

"We actually consider it a feminist bookstore. We call it a women's bookstore because we want all women to feel welcomed here and the word 'feminist' scares some people," Sally explained. A prime objective of Judith's Room is to be "very inclusive" for all women. "We didn't want lesbians to feel shunned or left out and we didn't want straight women to feel that this was a bookstore just for lesbians; we wanted to have stuff that was academic and historical but we also wanted to have novels."

O.K., So what would one find in a women's bookstore?

Carol explains that the criteria for choosing books "is feminist in the broadest sense. The bottom line is we are not the mainstream." Sally pointed out that "when Norman Mailer writes fiction, he is writing about a male experience...if you just read men authors you would think society is different from the way it is." Books by women are important because they offer a balance by reflecting women's experience. "As females we are the Other, [it's] what Simone de Beauvoir talked about, we are secondary, everything we have is the Other. Penises are main and vaginas are adjuncts and take it on up from there, everything we study, the way we do our business, everything is male-oriented," Carol continued. "It is in that sense that a book written by a

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woman is feminist..it expresses what it is like to live in a society dominated by the other gender - it doesn't have to be didactic at all."

According to Sally, Judith's Room is "very customer driven." The largest section, in terms of space and dollars, is fiction while the most active, is the lesbian section. Since its opening, it has made a special attempt to seek out books representing the issues of "different cultural groups in New York" and written by "authors of different cultures..showing life from their perspective." Judith's Room has also been building up an extensive selection of multicultural, non-sexist children's books, because, "if you want to change anything at all, you have to start with the children." A clientele of parents in search of alternatives to fairytales are welcoming the new books which "help the parent help the child" deal with issues such as "what happens if you're at school and one of the kids has AIDS." Another way that the bookstore has reached children and adolescents has been through contact with teachers. One teacher in Brooklyn made a visit to Judith's Room mandatory for her classmates. According to Sally, "some of her students are very scared of coming here, they feel its too political, or 'I'm going to meet a lesbian' or something awful is going to happen to me." In this way, coming to the bookstore becomes a "very good experience for them..[it] does away with homophobia and these segmentings of society."

Another section of the bookstore which has been growing is Women's Spirituality. "We had a very small spirituality section, mainly because we didn't know too much about it, but our customer's taught us about that and how important it was to them and so gradually we've built that up and it's a very viable section for us."

Most of the books found in the lesbian section are also available at A Different Light and Oscar Wilde, two gay and lesbian bookstores in the Village. But according to Carol, "the difference in our inventory is that their focus is gay and lesbian...they don't have the range of things that we have." Also, the ratio of customers in A Different Light is usually ten men to one woman, according to Carol.

When asked if they carried men, Carol quipped, "they're very heavy." Sally explained that the bookstore actually does have a few books written by men, including recent medical and psychological research in the health section and material on "major issues..from a male point of view." important for academic scholarship in

THE WOMAN'S MOVEMENT AND WHERE IT'S HEADED SOME THOUGHTS FROM THE OWNERS OF JUDITH'S ROOM

Carol: So, where's the women's movement? Um, I thought I saw it two blocks north of here.

Sally: It is very elusive.

Carol: Yes, its very elusive.

Sally: I think the goals are the same as they have always been. Sometimes, though, I think the focus is not always quite on that goal. It is on..(for example) coming out as a lesbian - and that's a political statement - but that's a very personal goal..Maybe that's the word. They're are a lot of very personal goals and focuses now for women, which of course weren't there for women before the women's movement. But I think that as a result of that what you see is a very fragmented movement. It's not a very incorrect thing to see. You have this group over here talking about eco-feminism and this group over here talking about gay rights, and this group talking about battered women. And they're all one in the same thing but it does not look cohesive. And in fact we don't act cohesively on it at this point.

Carol: I think that when the women's movement started in the late 60's and early 70's - I as a white middle class suburban woman, by that time already divorced - I think that we were so wrapped up in becoming suddenly conscious of how oppressed we were as women that we actually turned away from the men - a lot of divorce proceedings, a lot of heterosexual couples broke up - I mean it was awesome how many lives were totally disrupted.

And then somehow over the years, it's like the ones who remained male identified kind of diluted their interests. They weren't solely based on what's necessarily best for women and remaining sensitive to women of different backgrounds and different classes, different cultures, different colors, different religions....

The white middle class heterosexual women who had been so vibrant, such a force in the women's movement, kind of filtered back into the mainstream, became - not overtly and actively 'I am a lover of men' - but their energies got diluted.

Sally: The word equality confused a lot of people.

Carol: Yeah, [it was] 'we want to be up there with men. Forget about our poor sisters down here who can't even feed their kids or are having the shit beat out of them or they're raped in their houses.'

It's like they're eyes turned away from all that. They got what they wanted to a certain extent. And now they're back to the war and the environment and - not that those things are not important- but it seems to me that the African - American academics, poets and writers and the lesbian academics are the core of what I would call the women's movement. They are focused on women...African-American women are focused on class and race as well. And I don't think that you can have today feminist movement without that.

Sally: I think Sonya Johnson says it best. It's that phrase, "To know what feminism is - take your eyes off the men." If you just stop looking at the men, at what they want and what you want from them, and you actually focus in on women and their lives and how they live today, then you see the movement really in action... Feminism wants to change society, not give women what men have. It's an over-turning of the system - that's what's been lost- except for the radicals and there are many of them.

its presentation of "what the other side is saying."

Judith's Room is working on a number of new projects to enhance the bookstore. "Yes, they're lots of balls in the air -so to speak," Carol laughed. More seriously, Carol and Sally do have many plans for the future, the most pressing one involving the need for more book space. Though Carol

expressed concern that the new shelf space will make things a "little more crowded," Sally emphasized that they will do their best to keep the the bookstore comfortable because "people love sitting here and spending time here."

In addition to the new shelf space Sally and Carol also plan to start

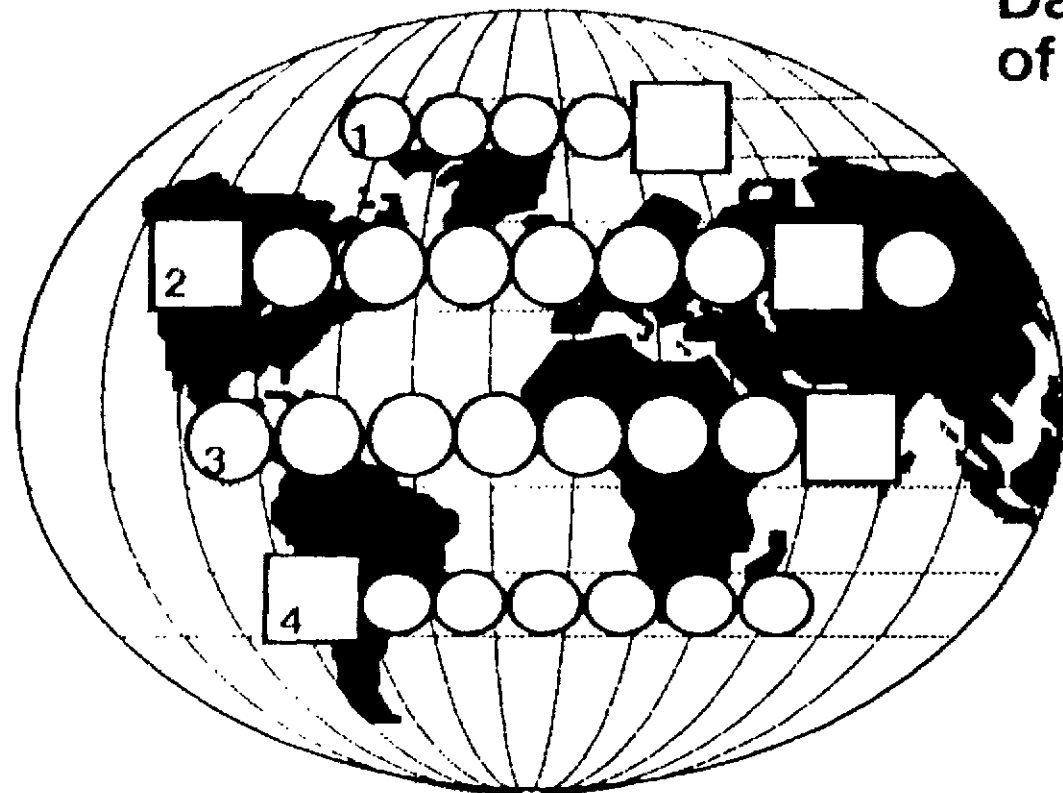
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PEACE CORPS WORLD WISE *PuZZLE*

For further information about Peace Corps, write Box 896, Washington DC 20526

INSTRUCTIONS: The U.S. Peace Corps has volunteers serving in more than 70 nations around the world. By solving this puzzle, you will learn about one of these countries.

Solve the four numbered puzzle words and then unscramble the letters in the squares to produce the name of the country darkened on the map.



Daniel Arap Moi is the President of this former British colony



- 1. The U.S. has banned the importation of this product**
- 2. A unit of measurement**
- 3. Large lake named after English Queen**
- 4. Capitol of this nation**

Solution: 1. Ivory 2. Kilometer 3. Victoria 4. Nairobi = Kenya

What Goes Around Comes Around in *The Orphan*

It's a feelgood play. This is quality family entertainment," Rob McQuilken began tentatively before bursting into laughter. The fact is, you'd feel more comfortable taking your family to see *Silence of the Lambs* than David Rabe's *The Orphan*. Based closely on the story of the Orestia, it is in no way a romantic re-enactment of Greek mythology. Rather, it is a candid, unabashed, gory exploration into the chilling depths of the human soul. Tour guides on this nightmarish journey include powerful, mysterious personalities that remain ambiguous enough to be embodied in several characters, including that of Charles Manson.

Director Paul Berman describes *The Orphan* as an exploration of "The inherent, animalistic, violent power trips people go on and how they are influenced by mythology." In itself, the Orestia is a complex tale of sex, malevolence, and violent revenge. The central conflict deals with the justifications and consequences of human sacrifice within a particular family, that of Agamemnon (Rob McQuilken, CC '91). Upon the outbreak of the Trojan War, Agamemnon is persuaded that, for victory's sake, he must sacrifice his virgin daughter Iphigenia (Lindy Amos, BC '93) to the gods. His wife, Clytemnestra (Jessica Sager BC '93, Nina Landey BC '91), swears to avenge her daughter's death. After she and her lover, Aegisthus (Sam Turich, CC '92), carry out the bloody deed, Clytemnestra's son, Orestes (Paul Schneider, CC '93), vows revenge on his mother for his father's death. This is not exactly the Brady Bunch. In addition, we discover that Agamemnon's family has a history of such ongoing butchery in its past. "A lot of the play is about cycles, and how humanity uses cycles to justify their actions," explains Sager. Indeed, a recurring phrase in *The Orphan* is "What goes around, comes around." McQuilken elaborated that the much-



photo by Jenny Laden

Amber Oteri BC '92, Meg Martin BC '93, Paul Schneider CC '93, Rachel Mans BC'93 in *The Orphan*

repeated line emphasizes that the play is "dealing with cycles of human brutality. Even as we are confident that with every century we grow more perfect with our increasing technological sophistication, we are, in fact, the same human brutes time and time again." Will the circle be broken once Orestes has achieved his goal? David Rabe seems to think not, treating violence as a perpetual entity that has gathered too much momentum to be stopped. The generation to generation curse of murder and vice is not limited to Agamemnon's family, but plagues the whole family of humanity.

"I love to deal with the invisible, things that are hidden and the things we hide," said Berman. He reveals such buried treasure in his use of images to convey what the language alone will not disclose. In combining startling visual and audial effects with a highly charged script, Berman succeeds in creating a startling and often alarming production. Although a soundtrack of *The Orphan* wouldn't be up for any grammys, it is easy to lose oneself in the eerie, screechy music, in the sounds of heartbeats and of heavy breathing, of flashing light, the firing of gunshots,

clicking switchblades, and blood that looks all too real. The violence and eroticism onstage are frightening in their intensity.

An especially memorable image is that of Clytemnestra, who exists in two separate moments in time. As explained by Sager, who plays Clytemnestra I, "the younger woman who fights for the life of my daughter. Clytemnestra II is the one who, ten years later, kills Agamemnon. We occasionally both exist simultaneously. Nina and I play off of each other, we're mutually dependent on one another." Both are clad in the same stark red dress and have similar features. When appearing onstage concurrently, the effect is as startling as the twins in *The Shining*. The lasting

image of the two women clutching each other after facing their husband, sobbing "He takes my time away from me" is disquieting. The last scene of Act One is of "ultimate catharsis" for Clytemnestra, for as the older woman kills her husband, the younger woman vicariously achieves her salvation.

It is in the second act that the Orestes-Manson tie come to the forefront. Gentle Orestes, confused by the action that has taken place before his time, takes refuge under Manson's sure wing and, eventually, murders. Although the name "Manson" is never actually spoken, the reference is clear: in the final scene, as the stage becomes a bloodbath, the words "Healer Skelter" are scrawled on the wall. "It really is a frightening scene," admits McQuilken. Sager retorts, "I wouldn't know, because I'm gagged and bound in that scene." Consistently stunning performances by Schneider, Landey, Pincus, and McQuilken rivet the audience to the action and make them hungry for more.

At the source of each conflict is a persuasive force, a person who prompts

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THEATER OFF-OFF-OFF BROADWAY

The Avalon Repertory Theater

The Avalon Theater is a little known theater company on Broadway at 105th, bringing quality theater to the Columbia-Barnard area. The Avalon Rep opened at its present location in October of 1989, when a small group of actors, having travelled from one church basement and rental space to another, got the idea to create their own theater company. The two artistic directors, Lee Gundersheimer and Hilary Six, have been working together in New York City for the past four years and were the principal movers behind the creation of Avalon. Mr. Gundersheimer is a playwright and director as well as an actor and Ms. Six is both an actor and director. Their company numbers as many as forty.

Gundersheimer and Six's goals are many. They want the Avalon Rep to be a "neighborhood cultural center" helping to define and engage the community. They hope to have an ongoing theater school. Presently there are private classes and classes through New York Tech. Gundersheimer and Six do not confine themselves to any particular genre or ideology. Rather, the plays chosen for Avalon are "plays of great language, ideas and social relevance" and can be as diverse as *The Elephant Man*, *Lysistrata*, and *Epitaph for a Darling Lady*—*Selected Poems and Scenes by Dorothy Parker*. The actors, coming from equally diverse acting school backgrounds, are encouraged to exhibit their range. No one is typecast at Avalon. A number of actors who continue to perform with Avalon Rep have had successes elsewhere. Keith Smith was in *The Piano Lesson* on Broadway, replacing Charles Dutton, and Rachel

Jones toured nationally with *M. Butterfly*. Gundersheimer and Six want Avalon to develop to the point where it is seen as a theater from which to start a career.

The Avalon Rep gets most all its money from fundraising, private donations and ticket sales. Trying to encourage students from Barnard and Columbia to come to performances, there is a discount for students: two tickets for \$10.00 with a CUID. The next play to be put on is *Lysistrata* (March 16th to April 2nd, Saturdays through Tuesdays). *Epitaph for a Darling Lady* will be



Joseph Heller's *We Bombed in New Haven*

shown Wednesdays through Fridays, March 6th to 22nd. In April, *One Flew*

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"We Bombed in New Haven"

—a review by Susan Leff

The Avalon Repertory Company's performance of Joseph Heller's classic "We Bombed In New Haven" couldn't have been more timely: the comparison between actors in a play to the military "because we're a kinder, gentler nation bombing Constantinople" was especially effective considering the Persian Gulf War today. This parody of war truly hit home for this reviewer with the U.S. military's recurring theme, "Do you want the truth, or do you want a lie?" Excellent performances were given by Michael Rodgers as Starkey Shane, Blodgett as Henderson and Debbie Rogers as Ruth; however, the real show stopper of "We Bombed..." was director Lee Gundersheimer, whose staging techniques (including breaking the fourth wall) took advantage of the intimacy shared between the actors and audience in this 60-seat theater. I look forward to future productions by the Avalon Repertory Company, including "A Taste Of Honey" which opens this week; if "We Bombed In New Haven" is any indication, Avalon Repertory Company may be one of the most exciting Off-Broadway theaters in New York today.

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Over the Cuckoo's Nest and *A Taste of Honey* (which had to be cancelled in February) will be performed. Also, one of Lee Gundersheimer's plays, *Trouble's Crib* about the urban drug problem, is planned for the near future.

The New York Law Journal wrote of Avalon Rep: "Avalon offers both fine theater at affordable prices and a hub of creativity and culture fueled by local talent..." Check out Avalon Repertory Theater: Ten dollars for two tickets, and no cab-, subway- or bus-fare. It's not every day you can walk to the theater.

For reservations and information, please call Avalon Repertory Theater at 316-2668. Avalon Rep is located at 2744 Broadway at 105th (2nd Floor).

David Blacker is a Columbia College senior.

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consensus of the group was disappointment in the low turn out for the morning panels, although the afternoon teach-ins like "Linkage: Israel, Palestine, and the War," and the Daniel Ellsberg (of Pentagon Papers fame) discussion drew crowds of over two hundred. But the whole day was generally a success."

Elisa L. Aranoff is a Barnard College first-year student.

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introducing themselves to school systems and colleges. "We have a few people who work for the city school systems and they really think we have some books here for kids that the curriculum centers are not aware of," Carol explained. "And we have never done a mailing targeting curriculum people or book buyers within the city school system." Sally and Carol also hope to reach more colleges in the area. "We also haven't aggressively introduced ourselves to college professors, Carol noted. "The ones that use us found us." Another future undertaking is the creation of a library within the bookstore in order to reach out to individuals who cannot afford to buy all the costly books that they want to read.

One of the most successful activities of Judith's Room has been their series of readings and lectures by authors. Upcoming events include bell hooks on Sunday, March 17 at 3:30 p.m..

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and induces the characters to follow their deadly impulses. He is an elusive enigma of ever-shifting personalities called "The Figure", played by Henry Pincus (CC '92). Speaking about his character, Pincus stated that The Figure "has a real joy in tearing things down, in pushing people to the point where they'll give up everything they believe in. At the same time, it's not an entirely evil thing, because unbridled passion is not necessarily an evil thing." McQuilken added, "He's beyond any one identity. He's several things at once; a composite of Apollo, Charles Manson, a director, a musician, a life-giver, a priest, and a demon." Rather than a symbol of wickedness, he is a symbol of pure personal freedom.

Contributing to the erratic feel of the play is "The Speaker" (Debbie Cahn, BC '93). "Her basic task is to further deconstruct the linear sequence that is the play. She's half flight attendant, half science teacher," laughs McQuilken. She represents the rational side of an otherwise mystical drama, interrupting the onstage action to offer her scientific opinion of the situation. Pincus suggested that "she represents different perceptions of reality, that maybe ideas of God and justice and peace are actually merely biological, chemical imbalances of the human brain."

First produced in 1973 in the aftermath of the Vietnam War, the production of *The Orphan* in 1991 couldn't have been more ironic, or more relevant. McQuilken remembered, "We met for our first day of rehearsals the same evening that the first bombs were hitting Baghdad. It was incredibly eerie, because the issues of the play so clearly echo and anticipate the issues we've been dealing with as a country as far as whether or not we need to go to war." Sager, however, stressed that *The Orphan* is "Not in any way propaganda. It's not a finger-wagging play." Agreed McQuilken, "It's not a didactic play by any means. What it does is present certain conflicting views of and about human brutality." He mused that his character "takes what could be construed as the conservative tack, arguing that war is a necessary and unavoidable thing." Is this a reflection of his own views? "Good God, NO!" he declared emphatically.

discussing her newest book yearning: race, gender and cultural politics. Call 727-7330 for more information.

Tamara Cohen and Janie Iadipalo are Women's Issues editors and Barnard College sophomores.

Director Paul Berman is the chairman of the Barnard Theatre department, and his directing experience is considerable. In the past, he directed many American premieres of plays by Ionesco and Witkiewicz at Towson State University, as well as Ionesco's *Journeys Among the Dead* (Variations on the Same Theme) at the Guggenheim Museum. Before working on *The Orphan*, Berman's most recent production was the highly acclaimed *The Puppetmaster of Lodz* at Philadelphia's Wilma Theatre. At Barnard, his productions have included *The Gift* by Joanne Weiss and the American premiere of Witkiewicz's *Country House*. "It's almost like he paints the show. He has this very visual sense of how things will be juxtaposed with each other," said Pincus amazedly. Sager praised his professionalism and his having established a relationship with every cast member. McQuilken said enthusiastically, "Paul Berman is a powerful and incisive director with an incredible sense for the visual. It's wonderful to have worked with someone so much on the pulse of this kind of original and important work of the past few decades."

The Orphan is playing at the Minor Latham Playhouse of Barnard College, located at 117th St. and Broadway. Tickets are \$6, or \$2 for those with Columbia ID. The schedule is as follows: Feb. 27 & 28, March 1,2,6,8 &9 at 8 PM. March 2 & 10 at 3 PM, and March 7 at 5:30 PM. To reserve tickets, call (212) 854-2079.

Sabrina Rubin is a Bulliten arts editor and a first-year student at Barnard College.

Interview was also conducted by Rebecca Gradinger, a Barnard College first-year student

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Pamela Ross Gives Powerful Performance in "Carreno"

Carreno", currently showing at the Intar Theater, is a one-woman performance about the celebrated piano virtuoso, Theresa Carreno. Carreno, (1853-1917) was born in Caracas, Venezuela the daughter of the Finance Minister. She moved to America at age 9, due to political turmoil. In her lifetime she performed for President Lincoln and President Wilson in the States and Queen Victoria of England. Theresa Carreno was known for her talent and also for her "scandalous" private life with 4 different husbands, two of which were brothers.

The role of Theresa Carreno is played by Pamela Ross, who also wrote the play. She studied music at Julliard, earned a B.A. degree from Queens College, N.Y.C., and did graduate work at Yale University and the University of North Carolina at Chapel Hill.

The play takes place in 1895 on a concert stage. The performance begins when Ms. Ross, as Theresa, comes onstage and sits at the Baldwin Grand Piano and proceeds to play the pieces in the program while telling the audience about her life including her involvements with each husband, her seven children, and her tours of Europe and the United States. Occasionally, she stops playing, when recounting particularly painful episodes in her life, including when her first child is given up for adoption without her consent. Ms. Ross gives a powerful performance, making the audience feel the joy and pain that Carreno went through with her different relationships.

After 222 performances at the Intar Theater Off-Broadway, the play had a successful run in Venezuela, for which Ms. Ross learned the play in Spanish, even though she has never studied the

language. It was the first American play invited to perform in Venezuela since "Evita" almost ten years ago. It reopened at the Intar Theater on Jan. 9, 1991.

The musical pieces in the program include memorable pieces composed by Chopin, Schumann, Scott Joplin, and many others. For classical music and theater fans, this show will be an enjoyable two-hour performance.

The Intar Theater is located at 420 W. 42nd Street. *Carreno* can be seen Wednesday through Saturday evenings at 8 p m, Wednesday through Saturday afternoons at 2 p m, and Sundays at 3 p m and 7 p m.

For reservations, call (212)279-4200. For group sales and performances in Spanish, call (212) 866-4368.

Carol Sung is a Barnard College sophomore.

ORIENTATION 1991

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Attention all BARNARD students:

The Deadline for Sponsor applications has been extended to MARCH 4th

Applications available now in 209 McIntosh

Left Field
Susan Left

In honor of Women's History Month, here's a list of recent releases by women artists and women in some great bands, some well-known and some rather obscure, all of whom are bound to make your month of March more musical...

Remember to support women artists and musicians on campus and off all year long!

Madonna—Immaculate Collection. Sire, 1990. This retrospective covers all of the songs that made Madonna the woman who changed the eighties...do you remember her as the "Material Girl?" How about the stupid hat that Madonna's male companion made her wear in the video for "Borderline?" They're all here, in the quintessential Madonna collection. A must for fans.

The Blake Babies—Sunburn. Mammoth, 1990. With (feminist) lyrics like those in "I'm Not Your Mother" and a clean, almost organic sound, the Blake Babies are bound to be a huge success. This Boston trio play catchy, serious rock, with lead singer Juliana Hatfield demonstrating tremendous talent as she accentuates her singing with growls and grunts. *Sunburn* explodes, gets into one's skin and leaves raw, fresh talent exposed to the sun.

Sinead O'Connor—I Do Not Want What I Haven't Got. Chrysalis, 1990. So WHAT if you're sick of hearing Sinead's heart breaking over and over again on MTV and the radio; this is STILL a great album. The title track is eloquent, as is "Black Boys on Mopeds," and the hip-hop beat of "I Am Stretched On Your Grave" is purely addictive. Now that the hyping of Sinead has subsided, don't procrastinate any longer—hear it for yourself.

Baby Flamehead—Life Sandwich. Texas Hotel, 1990. Obscure as this one may be, it's certainly worth a look. Folky rock at its best. "Thimble Full O' Nothing" is more fun than a campfire song, and "Amy" is the kind of taunt one would have sung about the neighborhood pest in elementary school (chorus: Amy can make a sunny day GREY/Amy can make everybody in the whole room LEAVE/Nobody likes you/Nobody likes you.) This album is great for lazy Sunday afternoons...

Wendy and Lisa—Eroica. Virgin, 1990. Three albums after coming out from under the shadow of Prince, Wendy and Lisa prove that their own sound is rich

The Muse suddenly felt a sharp tug. Someone was treading upon Her veil of Feminism which flowed freely from Her eloquent stance — until now. She glanced back in horror at the obstinate Delusion which impeded Her progress. It implored with a sneer "Are you really a feminist?" Aghast and equally fearful She demanded, "Dastardly Misconception, begone!" yet the weight of the Misunderstanding lingered. Intent on shedding Her symbolic veil, the ignorant Claims set up camp and began to launch incessant verbal attacks, until soon the

burden became commonplace. . . . Ah! The Muse awoke from Her nightmare and reflected. "How could a well-intentioned movement like Feminism earn such a negative reputation among women it was created to help?" All Her Muselings were decidedly feminist, but what about the others? What makes the Muselings different? The Muse pondered this question over Her morning decaffeinated double espresso and chocolate croissant. The Muse casually flipped through Her Women Impressionists calendar and realized March 1 had began

Women's History Month. She decided that this was a good time to draft a new Museling Manifesto which would give even non-Muselings an opportunity to realize the Muse in themselves. Alas, She had no paper so she wrote it on a Cafe 112 napkin. "As a self-proclaimed Muse I hereby swear not only to be the object of Divine Inspiration but a participant in Divine Inspiration and to aspire to meet My own potential!" Feeling somewhat inspired The Muse stuck her tongue out at the Dastardly Misconception pretentiously sipping Red Zinger at the corner table.

Step Right Up...

LES MISERABLES—by Alain Boubil, Claude-Michel Schonberg and Herber Kretzmer.

Based on Victor Hugo's literary masterpiece, this musical depicts the struggle of France during the 1820's through the 1830's. It is the story of Jean Valjean, who after 19 years of imprisonment, finds himself ostracized by society and in a life long struggle to evade recapture by Inspector Javert.

Mar. 5, \$18; At Imperial Theatre, 249 W. 45th st.

GRAND HOTEL—by Luther Davis, Robert Wright, and George Forrest. Based on Vicki Baum's novel which takes place in an international Berlin hotel in the late 1920's. This musical provides a delightful blend of catchy music, dance, and an intricate plot. Directed and choreographed by Tommy Tune. A must to see! Mar. 7, \$13.00; At Martin Beck Theatre, 302 West 45th st.

PYGMALION—G. B. Shaw's hit comedy.

This show is about Professor Higgen's attempt to make the cockney, Eliza Doolittle, into an elegant English Duchess type. Mar. 10, \$11.00; At Roundabout, 100 East 17th st.

MULE BONE—by Harlem Renaissance authors Zora Neale Hurston and Langston Hughes.

This comedy takes place in a rural Florida community and revolves about the Southern black society. Rumor has it, you won't stop laughing. Mar. 12, \$ 13.00; At Ethel Barrymore Theatre, 243 West 47st.

FYI—The following shows may be purchased at the theatre with student I.D. for discount rates: *Les Miserables*, *Phantom of the Opera*, and *Miss Saigon*.

ALL TICKETS AVAILABLE IN 209 McINTOSH, MONDAY-FRIDAY, 10-4pm

Julie Hyman is a Barnard College sophomore.

and funky. The more I hear this album, the more I like it. Comparisons to Prince seeming somewhat inevitable, *Eroica* sounds more like the groovy *Purple Rain* soundtrack than Prince's more recent work: more substance, less pretentiousness. The lusty, smooth sound of "Don't Try To Tell Me" and "Porch Swing" invokes the imagery of the album title.

ARTS CALENDAR

★ ★ ★ ★

MAR 4-10

ON CAMPUS

MEGHAN GERETY
 PAINTINGS
 BARNARD ANNEX GALLERY
 OPENING: WED. MAR 6 - 6-9 PM

eclipse 7-9-11
 W/ALTSCHUL
INVASION OF THE BODY 3/10
 W/MARILYN MONROE SHORT
THE SNATCHERS

MAR 7 **WEST SIDE STORY**
 MAR 10 **glory** 8-10 FBH

RHINOCEROS
 MAR 7-8-9 @ 8:00 PM
 MORACE MANN THEATRE

HUMAN BULLET
 March 6 6:15 PM
 Altschul Aud. → S.I.A.

PART OF THE JAPANESE FILM SERIES

JAZZ CONCERT

DAKOTA STATION TRIO
UJC BIG APPLE JAZZWOMEN
 at the Miller Theatre

SAT. MARCH 9 5:00 PM

MARCH 7-10 **BRIGHTON BEACH MEMOIRS** ALTSCHUL AUDIT. S.I.A. X43408

OFF CAMPUS

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HENRY IV pt 1+2
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MORNINGSIDE DANCE FESTIVAL
 Concert IV - MAR. 3+4
 Concert V - MAR. 6+7
 8:00 PM
 678-3298
RIVERSIDE CHURCH

Maggie's Dream
 MARCH 7 → 9:00 PM
 MARQUEE

BO DIDDLEY
 MARCH 8 ... 10 PM
 MARQUEE
 547. W. 21 ST.

ROMEO + JULIET by THE JEFFREY BALLET
 LINCOLN CENTER
 307-7171

The Rainforest Foundation **BENEFIT CONCERT** W/STING
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by Daria Elsayed



Women Leaders in Residence Program
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*Women in Publishing:
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Tuesday, March 5th

Talk — 5:00 pm

Reception – 6:15 pm

The James Room
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