



## Psychology Department Renovates Toddler Center

by Wendy Dubow

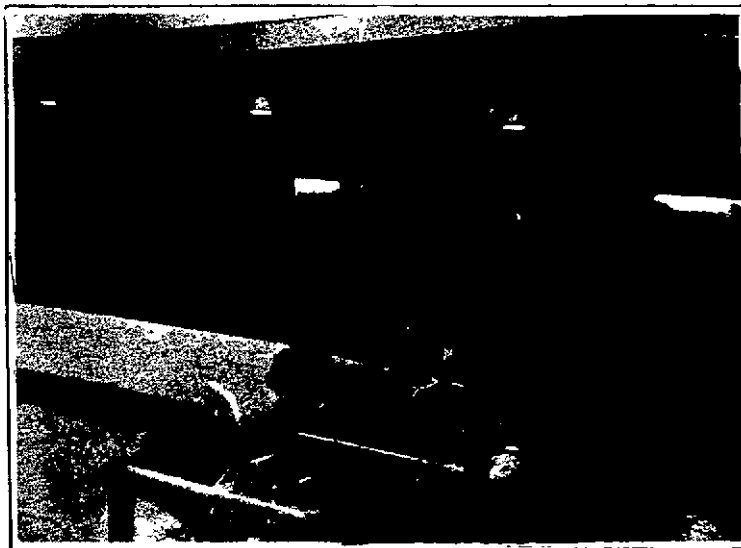
Many changes have taken place in Barnard's psychology department in Milbank Hall. These changes have cost over 1 million dollars and taken more than four years to complete. The psychology department offers the most up-to-date and advanced equipment, providing greater opportunities for research, an expanded curriculum for students, a toddler center, computers, video equipment, animal and cognitive labs, and much more.

Changes were designed to take place in two stages. The first stage involved a complete overhaul and expansion of the animal and cognitive labs and the second stage involved reconstruction of additional student, toddler, and conference space. The financing of this project came from several sources and was coordinated by professor Peter Balsam, who is the chair-

man of the department. The federal government's National Science Foundation contributed approximately a quarter of a million dollars. This money was then earmarked for equipment, construction, faculty development and very important curriculum revision and expansion. The PEW Memorial trust fund is a private foundation that has been very supportive of Barnard; their donations amounted to approximately a quarter of a million dollars. The remaining funds came from college financing.

Dr. Larry Aber, a clinical and developmental psychologist, designed and coordinated all aspects of the toddler center. He felt that since the department had not been reconstructed in many years, it could not offer services that would match advances that have been made in the field, or

*Continued on page 7*



Director Pat Shim is reflected in the one-way mirror that conceals an observation area in the renovated toddler center.

## Fairey Leaves For Post At Hollins

by Barby Kogon

Wendy Fairey recently announced her resignation as Barnard's Associate Dean of Faculty to accept the position of Dean of the College at Hollins College in Roanoke, Virginia.

Like Barnard, Hollins College is an undergraduate liberal arts college for women. Fairey describes her upcoming responsibilities as a combination of those held by Charles S. Olton and Barbara S. Schmitter. Olton is Vice President for Academic Affairs and Dean of the Faculty and Schmitter is Vice President For Student Affairs and Dean of Studies.

As Dean of Hollins, Fairey will report directly to the President and oversee such aspects of academia as the faculty, curriculum, student advising, career counseling and other co-curricular activities. In short, Fairey will be the chief academic officer.

Fairey is excited by the challenge presented by the job because of the large range of responsibilities she will face, and is also looking forward to the move down South. She explains, "I think the appeal of the job is simply a change and higher level of responsibility but also I think it is the adventure of going to a different region. The student body is much more heavily southern which is interesting."

In retrospect, Fairey views her position at Barnard, which she undertook in 1980, as "an apprentice job to learning about academic administration working with Dean Olton." Earlier this year, Fairey decided that while her experience at Barnard College has been fruitful and enabled her to work on many interesting projects, she was ready to undertake a position which would afford her more administrative responsibilities in academia.

Fairey noted that when she began taking inventory of the job market in academic administration, she was only drawn to the women's colleges. "You have a kind of fantasy in relation to a job advertisement and somehow I could always raise the proper fantasy to life in relation to a women's college. I have worked at coed colleges too, and I guess that part of that continuing interest in being in all women's college is a reflection of my comfort at Barnard, where I have had a very happy experience with friends and colleagues of both sexes."

Fairey's desire to work for a women's college is also due to her wish to be associated with an institution where women are represented across the board. "I get a comfort of myself in knowing that the women are properly represented in all

levels in the institution which is not necessarily the case at coed colleges where say women are one-tenth of the faculty and even less are represented in Board of Trustees and less at higher levels of administration."

After receiving her B.A. in English from Bryn Mawr, a women's college in Pennsylvania, she came to Columbia as a graduate student in English. Fairey confesses, "When I was at Columbia I had never set foot on the Barnard campus." However, Fairey explains that her undergraduate experience at Bryn Mawr made her time at Barnard all the more effective. "When I first came to Barnard College and listened to what Barnard says about itself, the sort of rhetoric of excellence in wom-

*Continued on page 7*



Portrait photo by Barby Kogon

Associate Dean of the Faculty Wendy Fairey leaves at the end of the year for her new job at Hollins College in Virginia.

## BC Elections Extended

by Barby Kogon

The results of last week's elections were announced last weekend by Undergrad. However, as was the case last year, a Barnard representative to the University Senate was not elected because the necessary quorum was not reached. One-third of the student body is needed to elect the Barnard senator. According to Mary Bergam, Vice-President for Student Government, 200 more votes are needed to elect a senator. Margot J. Gismondii, Gillian Kaye, Georgia Petana, and Eva Szlak are the candidates running for the position.

The two proposed revisions of the Constitution also lacked the required number of votes to be enacted or defeated. The amendments proposed were the elimination of the Financial Board and the addition of a clause ensuring the continued existence of the Barnard Student Store. A two-thirds vote of at least one third of the student body is required on a referendum to amend the Constitution which must be revised every three years. Approximately two hundred more votes are needed.

The polls reopened yesterday and they will remain open until the necessary number of ballots are cast.

For complete results see page two.

INSIDE INSIDE INSIDE INSIDE

### NEWS

Jane Gould looks back  
Maintenance men melt  
Election results

### REVIEWS

Constable at Met  
Rough boys  
Children's Crusade  
Depression lunch

INSIDE INSIDE INSIDE INSIDE



## Election Results

**UNDERGRAD**  
 Undergrad President  
 Vice President for Student Government  
 Vice President for Student Activities  
 Treasurer  
 Officer of the Board

**SENIOR CLASS**  
 President  
 Vice President  
 Secretary  
 Treasurer

**JUNIOR CLASS**  
 President  
 Vice President  
 Secretary  
 Treasurer

**SOPHOMORE CLASS**  
 President  
 Vice President  
 Secretary  
 Treasurer

**WOMEN'S EXECUTIVE BOARD**  
 George Pestina  
 Eva Feinberg  
 Pat Manskalo

**JUDICIAL COUNCIL**  
 Ivy Seifert  
 Lita Golner  
 Barbara Sibly  
 Judy Barry  
 Wendy Paster  
 Natalie Wigotsky

**JUNIOR CLASS COMMENCEMENT COMMITTEE**  
 Alyssa Samuels  
 Hilary Sobel  
 Candie Hernandez

**OTHER COMMITTEES**  
 Student Representative to Board of Trustees  
 Committee on Admissions and Recruitment  
 Committee on Athletics  
 Senior Representative to Career Services  
 Junior Representative to Career Services  
 College Activities Committee Representative  
 Resident Committee  
 Committee on Instruction/Humanities  
 Committee on Instruction (Social Sciences)  
 Budget Review

Computer on Financial Aid Committee  
 Resident on Financial Aid Committee  
 Representative not on Aid on Financial Aid Committee

Trustees Advisory Committee  
 Student Life  
 Committee on Development  
 Senior Honor Board Student Representatives  
 Junior Honor Board Student Representatives

# New Lounge Currently A Hot Spot For Maintenance Men

by Sarah Morgenthau

Heating problems have made the newly-renovated lounge in the lower south side of Barnard Hall unappealing to the Security, Maintenance, Housekeeping, and Custodial workers for whom it was intended. The temperature last Friday was 87°, making it impossible for them to even take a shower. "It's no longer perspiration, it's plain sweat," exclaimed Margaret V. O'Shea, Manager of Special Events in the Office of Buildings and Grounds.

According to Plant Manager Thomas Fitzpatrick, "The compressor broke down in the refrigeration machine and it is in Engineering's hands right now. We will be getting a new compressor next week from the contractors, Smotrich and Platt." The engineers, from Lehr Associates, are making modifications to cool off the locker rooms and the entire Buildings and Grounds Office space.

The contractors and engineers have visited Barnard Hall several times, but cannot seem to get the situation under control. Mr. Fitzpatrick said he "really was not sure when the lounge would be available to move into, but I hope it will be within the month."

O'Shea noted the tremendous benefits of their new facilities. The lounge is refurbished with a brand new stove, two refrigerators, and two microwave ovens. Now, O'Shea reported, "life will be easier."

Currently, Maintenance is settled in a lounge in the bottom of Brooks Hall. The security guards have been complaining about the condition of their lounge because of its lack of ventilation. "It doesn't even have any showers," said one guard.

However, O'Shea assured "that this lounge is a temporary measure until we can get this area cooled down."

**Barnard Bulletin**

**ALL STUDENTS**

**NEW COURSE INFORMATION**

**SOPHOMORE**

**FINANCIAL AID DEADLINE**

**PASS/PAID DEADLINE**

**DEAN'S LIST**

**PHYSICAL EDUCATION**

**Barnard Bulletin**

107 McIntosh  
290-2119

**Editor-in-Chief**  
Amelia A. Hart

**Reviews Editor**  
Suzanne Barteau

**News Editor**  
Barby Kogon

**Features Editor**  
Natalie Wigotsky

**Sports Editor**  
Maya Marr

**Copy Editors**  
Lizz Holt  
Julia Ridgely

**Darkroom Technician**  
Jackie Maslowski

**Business Manager**  
Ailsa Bachana

# Gould Looks Back On Ten Years With Women's Center

by Nancy Workman

When Jane Gould gave up her position as Barnard's Director of Career Services in 1973 to become full-time Director of the then two-year-old Women's Center, another member of the administration told her, "Jane, I think you're crazy. You're giving up job security for something that's not going to last."

Ten years later, Gould is leaving the Women's Center, which has not only lasted but has grown to occupy an important position in feminist scholarship. The center's role is to "present, through our collection and programs, a dialogue on new questions and new insights on old questions, and to build links between the college and the broader community," says Gould, one of its founders.

"When I first became director, people, including my family, would ask me to tell them briefly what the Women's Center was. Well, you just couldn't—you found yourself uttering rhetoric . . . We couldn't point to our achievements; we didn't have any yet. We dared not even use the word 'feminist.'"

Since then, under Gould's leadership, the Barnard Women's Center has acquired

a national reputation for its annual conference exploring the impact of feminism on traditional scholarship, "The Scholar and the Feminist," as well as sponsoring speakers from all over the world, the Works by Women film and video festival, and numerous workshops.

And far from fearing the feminist label, according to the Director, "We've realized that we have to look at things through a feminist lens." Using the analogy of another feminist scholar, she says, "If you had always believed the world was flat, and then you discovered it was round, there's no way you could add the new knowledge on to the old. You'd have to change your whole way of looking at the world." The new feminist scholarship, she maintains, has revolutionized our way of looking at the world in a similar way, creating a need for a reevaluation of much of what traditional scholarship holds to be true.

But scholarship is not enough. "As we see the development of feminist theory, we must include activism. Rape, domestic violence, how class and race affect women—these issues must be looked at . . . Sometimes you have to be willing to be part of a



controversy."

Looking back, one of the things Gould is most proud of is the aid the Women's Center gave and continues to give to the Women's Counseling Project. Originally a group of volunteers formed to provide information on abortion when it became legal, the project was based in Earl Hall. Meanwhile, the Barnard Women's Center was attempting to answer questions from the community and the student body about birth control, day-care, rape, abortion and other such concerns and finding that it really didn't have the time or the personnel to be helpful. In 1978, Gould arranged for the Women's Counseling Project to be given space at Barnard and helped them get funding and tax-exempt status as a non-profit organization.

"They're the best counseling service in the city," she says. "You can't do referrals if it's not your priority; practical care is their priority. They visit all the different clinics and have up-to-date information about them."

Partly because of Gould's retirement,

the Women's Center was recently evaluated by a task force composed of students, faculty, administrators and members of the community. Gould speaks of the group as "very representative" and says its report "affirms the importance of the Women's Center, and urges that it expand, develop closer links with the college, become more academic, and add more resources for research . . . What it said was positive, now I want to see if it is implemented."

Of the Women's Center's future, Gould states, "If Barnard is to survive as a women's college and as a leader in women's education, this leadership must include leadership in the new (feminist) scholarship and feminist issues. It can't back away. The Women's Center could be much more helpful—it could be used more, by the administration, alumnae office, and the public relations office . . . If you ask me about its importance to all of Barnard—I don't know! Many students here have other priorities, they get caught up in career plans. But more and more students, as they get to be juniors and seniors, are starting to use our collections of material."

## Psychology

Continued from page 1

the proper resources to pursue research and academic projects. Dr. Aber said, "We were in the dark ages in terms of equipment, high quality research could not be done, and the facilities seriously limited opportunities for students and teaching goals."

Dr. Aber repeatedly stressed that all aspects of these renovations culminate in the areas of service, education and research. He also said that the psychology department strongly believes that each of these aspects must be effectively integrated in order to offer a good "system," on which serves both faculty and students.

The toddler center is now, according to Dr. Aber, "a whole different space." Designed to observe the play of one- to three-year-olds, the toddler center used to face Broadway, had only two windows and inadequate space for students. Now, it is situated in a very bright room that faces the courtyard on the other side of Milbank Hall. Equipped with an entire wall of one way mirrors behind which are rooms equipped with chairs, and systems that can control sound and record conversations, the scientific and aesthetic needs are met

beautifully. Very few colleges offer a system comparable to this one and the toddler center has allowed for the expansion of the Barnard curriculum in intermediate and advanced developmental courses. As an academic psychologist, Dr. Aber stressed his interest in the need to pursue new knowledge and research and educational goals. This new space permits a better balance between these goals. Dr. Aber also proudly displayed the "toddler-oriented" bathroom where the toddlers can play, splash around and discover their bodies and the way they function, an interest characteristic of this early age. He said that the bathroom is one of the favorite parts of the toddler center, since the children are allowed complete freedom to do what they could never do at home.

Another area that has undergone great development is the student lab area. The department can now offer more laboratory courses and statistics recitations. There is one main teaching room that is equipped with video, a blackboard, a film screen and several desks. However, fourteen small rooms have been built off of this main teaching room in order to allow for

Continued on page 2

For Those Interested In An

## Internship or Independent Project FOR FALL 1983

### EXPERIMENTAL STUDIES PROGRAM OPEN HOUSES

WEDNESDAY and THURSDAY, APRIL 27 & 28, 12:00-2:00 P.M.  
SULZBERGER PARLOR, 3rd Floor, BARNARD HALL.

\*Students currently in the program will discuss their projects

\*REFRESHMENTS SERVED

For further information contact  
Dr. Joan Dulchin, Director  
Experimental Studies Program  
316 Milbank Hall  
Ext. 5481, 5417

## THE WOMEN'S STUDIES PROGRAM ANNOUNCES NEW COURSES 1983-84

English-Women's Studies 3145x. *The French Postmodernist: Readings in French and English Novel*. N. Miller. 3 points. Tu-Th 10-4:00

Art History BC 3987y. *Impressionism and Post-Impressionism III: Bata-Musee and her Contemporaries*. L. Kinney. 4 points

East Asian V3560x. *Women and East Asian Literature*. M. Wagner. 3 points. M-W 1:10-2:25

French BC3020y. *Special Themes in Modern French Literature: Love and its Variations*. M. Barsoum. Enrollment limited to 20 students. 3 points. Tu-Th 10:35-11:50.

History BC3416x. *Early Modern European Culture: Imperialism and Patriarchalism*. J. Merrick. Enrollment limited to 15 students. 4 points. M 2:10-4:00

History W3987y. *Women in Industrial Society: Germany and England 1870-1915*. B. Moeller. 3 points. Tu 4:10-6:00

Spanish BC3011y. *Norms and Deviations*. H. Aguilar. Tu-Th 1 10-2 25  
\*\*LESLIE CALMAN, Assistant Professor of Political Science and Women's Studies, will be teaching Major Texts of the Feminist Tradition: Women's Studies 3111x.



## Election Results

**UNDERGRAD**  
 Elizabeth Barry  
 Elizabeth Barry  
 Elizabeth Barry  
 Elizabeth Barry

**UNDERGRAD**  
 Undergrad President  
 Vice President for Student Government  
 Vice President for Student Activities  
 Treasurer  
 Officer of the Board

Maria Boghesiu  
 Sue Seftman  
 Mariana Bernunzo  
 Luba Golber

**SENIOR CLASS**  
 President  
 Vice President  
 Secretary  
 Treasurer

Filip Casca  
 Maria Apovim  
 Sylvia Faye  
 Virginia Perez

**JUNIOR CLASS**  
 President  
 Vice President  
 Secretary  
 Treasurer

Patricia Perry  
 Selby Foad  
 Ellen Levitt  
 Maria Barq

**SOPHOMORE CLASS**  
 President  
 Vice President  
 Secretary  
 Treasurer

Georgia Putana  
 Evelyn Henke  
 Pitt Munsido

### WOMEN'S EXECUTIVE BOARD

Kay Schmitt  
 Luba Golber  
 Barbara Sible  
 Luba Barq  
 Wendy Peter  
 Natalie Wikitky

### JUDICIAL COUNCIL

Maria Zesin  
 Elizabeth Barry  
 Carol Ehrenberg

### JUNIOR CLASS COMMENCEMENT COMMITTEE

Kate Szak  
 Amy Hooks  
 Carol Putana  
 Luba Barq  
 Elizabeth Barry  
 Susan D. Johnson  
 Elizabeth Barry  
 Susan D. Johnson  
 Carol Putana  
 Elizabeth Barry

**OTHER COMMITTEES**  
 Student Representative to Board of Trustees  
 Committee on Admissions and Recruitment  
 Committee on Athletics  
 Senior Representative to Career Services  
 Junior Representative to Career Services  
 College Activities Committee Representative  
 Resident Committee  
 Committee on Instruction (Humanities)  
 Committee on Instruction (Social Sciences)  
 Budget Review

Wendy Peter  
 Carol Putana  
 Luba Barq

Committee on Financial Aid Committee  
 Resident on Financial Aid Committee  
 Representative not on Aid on Financial Aid Committee

Erin Clark  
 Lynn Green  
 Carol Putana  
 Mariana Bernunzo  
 Maria Wurm  
 Maria Fink  
 Luba Barq

Trustees Advisory Committee  
 Student Life  
 Committee on Development  
 Senior Honor Board Student Representatives  
 Junior Honor Board Student Representatives

# New Lounge Currently A Hot Spot For Maintenance Men

by Sarah Morgenthau

Heating problems have made the newly-renovated lounge in the lower south side of Barnard Hall unappealing to the Security, Maintenance, Housekeeping, and Custodial workers for whom it was intended. The temperature last Friday was 87°, making it impossible for them to even take a shower. "It's no longer perspiration, it's plain sweat," exclaimed Margaret V. O'Shea, Manager of Special Events in the Office of Buildings and Grounds.

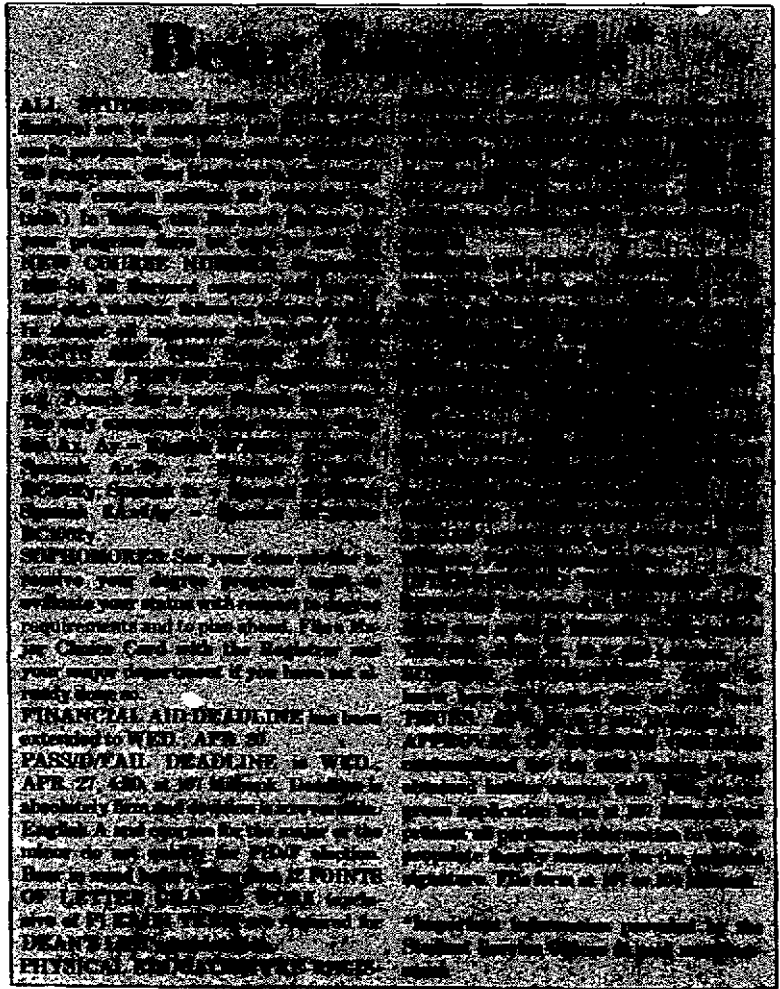
According to Plant Manager Thomas Fitzpatrick, "The compressor broke down in the refrigeration machine and it is in Engineering's hands right now. We will be getting a new compressor next week from the contractors, Smotrich and Platt." The engineers, from Lehr Associates, are making modifications to cool off the locker rooms and the entire Buildings and Grounds Office space.

The contractors and engineers have visited Barnard Hall several times, but cannot seem to get the situation under control. Mr. Fitzpatrick said he "really was not sure when the lounge would be available to move into, but I hope it will be within the month."

O'Shea noted the tremendous benefits of their new facilities. The lounge is refurbished with a brand new stove, two refrigerators, and two microwave ovens. Now, O'Shea reported, "life will be easier."

Currently, Maintenance is settled in a lounge in the bottom of Brooks Hall. The security guards have been complaining about the condition of their lounge because of its lack of ventilation. "It doesn't even have any showers," said one guard.

However, O'Shea assured "that this lounge is a temporary measure until we can get this area cooled down."



## Barnard Bulletin

107 McIntosh  
 280 2119

**Editor-in-Chief**  
 Amelia A. Hart

**Reviews Editor**  
 Suzanne Barteau

**Darkroom Technician**  
 Jackie Maslowski

**News Editor**  
 Barby Kogon

**Features Editor**  
 Natalie Wigotsky

**Business Manager**  
 Alisa Bachana

**Sports Editor**  
 Maya Marin

**Copy Editors**  
 Lizz Holt  
 Julia Ridgely

# Gould Looks Back On Ten Years With Women's Center

by Nancy Workman

When Jane Gould gave up her position as Barnard's Director of Career Services in 1973 to become full-time Director of the then two-year-old Women's Center, another member of the administration told her, "Jane, I think you're crazy. You're giving up job security for something that's not going to last."

Ten years later, Gould is leaving the Women's Center, which has not only lasted but has grown to occupy an important position in feminist scholarship. The center's role is to "present, through our collection and programs, a dialogue on new questions and new insights on old questions, and to build links between the college and the broader community," says Gould, one of its founders.

"When I first became director, people, including my family, would ask me to tell them briefly what the Women's Center was. Well, you just couldn't—you found yourself uttering rhetoric . . . We couldn't point to our achievements; we didn't have any yet. We dared not even use the word 'feminist.'"

Since then, under Gould's leadership, the Barnard Women's Center has acquired

a national reputation for its annual conference exploring the impact of feminism on traditional scholarship, "The Scholar and the Feminist," as well as sponsoring speakers from all over the world, the Works by Women film and video festival, and numerous workshops.

And far from fearing the feminist label, according to the Director, "We've realized that we have to look at things through a feminist lens." Using the analogy of another feminist scholar, she says, "If you had always believed the world was flat, and then you discovered it was round, there's no way you could add the new knowledge on to the old. You'd have to change your whole way of looking at the world." The new feminist scholarship, she maintains, has revolutionized our way of looking at the world in a similar way, creating a need for a reevaluation of much of what traditional scholarship holds to be true.

But scholarship is not enough. "As we see the development of feminist theory, we must include activism. Rape, domestic violence, how class and race affect women—these issues must be looked at . . . Sometimes you have to be willing to be part of a



Page 3 • Barnard Bulletin • April 20, 1983

Photo by Nancy Workman

controversy."

Looking back, one of the things Gould is most proud of is the aid the Women's Center gave and continues to give to the Women's Counseling Project. Originally a group of volunteers formed to provide information on abortion when it became legal, the project was based in Earl Hall. Meanwhile, the Barnard Women's Center was attempting to answer questions from the community and the student body about birth control, day-care, rape, abortion and other such concerns and finding that it really didn't have the time or the personnel to be helpful. In 1978, Gould arranged for the Women's Counseling Project to be given space at Barnard and helped them get funding and tax-exempt status as a non-profit organization.

"They're the best counseling service in the city," she says. "You can't do referrals if it's not your priority; practical care is their priority. They visit all the different clinics and have up-to-date information about them."

Partly because of Gould's retirement,

the Women's Center was recently evaluated by a task force composed of students, faculty, administrators and members of the community. Gould speaks of the group as "very representative" and says its report "affirms the importance of the Women's Center, and urges that it expand, develop closer links with the college, become more academic, and add more resources for research. What it said was positive, now I want to see if it is implemented."

Of the Women's Center's future, Gould states, "If Barnard is to survive as a women's college and as a leader in women's education, this leadership must include leadership in the new (feminist) scholarship and feminist issues. It can't back away. The Women's Center could be much more helpful—it could be used more, by the administration, alumnae office, and the public relations office. If you ask me about its importance to all of Barnard—I don't know. Many students here have other priorities, they get caught up in career plans. But more and more students, as they get to be juniors and seniors, are starting to use our collections of material."

## Psychology

Continued from page 1

the proper resources to pursue research and academic projects. Dr. Aber said, "We were in the dark ages in terms of equipment, high quality research could not be done, and the facilities seriously limited opportunities for students and teaching goals."

Dr. Aber repeatedly stressed that all aspects of these renovations culminate in the areas of service, education and research. He also said that the psychology department strongly believes that each of these aspects must be effectively integrated in order to offer a good "system," on which serves both faculty and students.

The toddler center is now, according to Dr. Aber, "a whole different space." Designed to observe the play of one- to three-year-olds, the toddler center used to face Broadway, had only two windows and inadequate space for students. Now, it is situated in a very bright room that faces the courtyard on the other side of Milbank Hall. Equipped with an entire wall of one way mirrors behind which are rooms equipped with chairs, and systems that can control sound and record conversations, the scientific and aesthetic needs are met

beautifully. Very few colleges offer a system comparable to this one and the toddler center has allowed for the expansion of the Barnard curriculum in intermediate and advanced developmental courses. As an academic psychologist, Dr. Aber stressed his interest in the need to pursue new knowledge and research and educational goals. This new space permits a better balance between these goals. Dr. Aber also proudly displayed the "toddler-oriented" bathroom where the toddlers can play, splash around and discover their bodies and the way they function, an interest characteristic of this early age. He said that the bathroom is one of the favorite parts of the toddler center, since the children are allowed complete freedom to do what they could never do at home.

Another area that has undergone great development is the student lab area. The department can now offer more laboratory courses and statistics recitations. There is one main teaching room that is equipped with video, a blackboard, a film screen and several desks. However, fourteen small rooms have been built off of this main teaching room in order to allow for

Continued on page 5

For Those Interested In An

### Internship or Independent Project FOR FALL 1983

### EXPERIMENTAL STUDIES PROGRAM OPEN HOUSES

WEDNESDAY and THURSDAY, APRIL 27 & 28, 12:00-2:00 P.M.  
SULZBERGER PARLOR, 3rd Floor BARNARD HALL

\*Students currently in the program will discuss their projects.

\* REFRESHMENTS SERVED

For further information contact  
Dr. Joan Dulehn, Director  
Experimental Studies Program  
316 Milbank Hall  
Ext. 5481, 5417

### THE WOMEN'S STUDIES PROGRAM ANNOUNCES NEW COURSES 1983-84

English-Women's Studies 3145x. *The Female Patient: St. Paulinus, the French and English Novel*. N. Miller. 3 points. Tu-Th 10-6:00

Art History BC 3987y. *Impressionism and Post-Impressionism: III. Berthe Morisot and her Contemporaries*. I. Kinney. 4 points.

East Asian V3560x. *Women and East Asian Literature*. M. Warner. 3 points. M-W 11:00-2:25

French BC3020y. *Special Themes in Modern French Literature: I. Les Femmes: *Les Femmes**. M. Barsoum. Enrollment limited to 20 students. 3 points. Tu-Th 10:35-11:50

History BC3416x. *Early Modern European Culture: I. Patriarchy and Patriarchalism*. J. Mernek. Enrollment limited to 15 students. 4 points. M 2:10-4:00

History W3987y. *Women in Industrial Society: Geography and Economics, 1870-1915*. B. Moeller. 3 points. Tu-Th 10-6:00

Spanish BC3011y. *Novels and Decisions*. H. Aguilar. Tu-Th 11:00-2:25  
\*\*\*LESLIE CALMAN, Assistant Professor of Political Science and Women's Studies, will be teaching Major Texts of the Feminist Tradition: Women's Studies 3111x.

# FEATURES/REVIEWS



Salisbury Cathedral from the Bishop's Grounds by John Constable.

## Rolling Hills, Gentle Glens, Silent Bubbling Brooks — John Constable at the Met

by Victoria Olsen

Picture rolling green hills, gentle glens and silent, bubbling brooks inhabited by Nineteenth Century farmers, cows and children. The sky is always blue, the clouds cumulus. This pastoral paradise is available for viewing at the Metropolitan Museum of Art until September 4th as part of "Constable's England," a comprehensive collection of John Constable's paintings. The sixty-odd works comprise the first major international exhibit for Constable, who is famous for his landscapes. The art is well chosen and well displayed but there is a basic limitation in Constable's art because it isn't much more than pretty. The innovation that Constable brought to traditional pastoral scenes has long since been extended, making his work seem very dated. The paintings are competently, and in some cases even imaginatively rendered but they lack a strong compulsion.

Constable was one of the first artists to emphasize the importance of painting nature "as it is." His predecessors, like Claude Lorrain, and some of his contemporaries, like his rival William Turner, were interested in an idealized, harmonious nature. Constable considered this nature false to reality, so he tried to abandon the formula for landscapes that had made it possible for mediocre artists to achieve results similar to those of the masters. The least imaginative formula consisted of a carefully composed scene with an imposing tree in the foreground and an idyllic vista fading into the distance behind it. These paintings were portrayed with a set color scheme: the mellow browns of the earth blending into the dreamy blues of the horizon. The attention to reality was an important development in the history of art, it led directly to the innovations of the Impressionists, but Constable's role seems somewhat overrated, looking at his paintings. More often than not, his are the same effects abused in the formulas, and his most typical composition, two trees of varying heights on either side of the

foreground with a winding path dividing them and rolling hills in the distance behind them, is not so different from the standard either. There is also an increasing element of torpor in his later works, a sluggish quality to the rushing waters.

Most of the paintings were displayed with their corresponding sketches, which in many cases turned out to be more stimulating than the finished works. The brushstrokes are rougher and the impression more spontaneous. There is one in particular, "Stoke-by-Nayland" (1810), that had a greater emotional impact than most of his serene scenes, with its expressive jagged black lines denoting tree limbs curving into streaky solid colors. There are few people in his pictures. The landscapes, overall, have a curiously stagnant quality, as if the canvas contains a gaseous atmosphere that deflates humanity. Constable's nature doesn't seem to malevolently thwart man as much as strange him in overgrowth. Here is fecund earth at her most robust: even the cultivated farm land, which occupies a prominent place in the scenario, is verdant. It is odd to have so many images of tamed earth and so few visions of her tamer. One painting that does contain a couple of minuscule men is "The Cornfield" (1826), one of Constable's more famous works, on loan from the National Gallery in London. This painting uses the typical Constable composition, but includes a small boy, sprawled on his stomach, drinking from a pool of water. The figure is so doll-like in its awkward stiffness that it explains why Constable avoided repeating the mistake. Humanity certainly wasn't his forte.

Perhaps I should state that my own preference is for a more human-oriented art, whatever genre. Constable's art is very often beautiful and inevitably competent but his desire for reality must have struck out some necessary element of subjectivity. This immaculate, small and fertile world is oddly impersonal.



Wivenhoe Park, Essex 1816 by John Constable.



The Cornfield, 1826 by John Constable.





Jack Wetherall

# Hot Lunch Apostles—Vulgar Passion Play

by Michael Epstein

It's 1993, and, as it has done to fifty million other unfortunate Americans, the "Great, Great Depression" of 1987 has left you unemployed and demoralized. Desperate for a crust of bread, you join a traveling pornography show. You cast aside any of your remaining illusions of dignity and perform various live sex acts on male and female customers at two bucks a head. Although you spend most of your day serving what is colloquially known as "hot lunches" and "sausages and cream," you are told that you must also portray one of the apostles in a vulgar passion play in which Christ is crucified on a broken ladder. Sounds unconventional, yes? You bet! In fact, *Hot Lunch Apostles* is more than unconventional; it's experimental—the latest offering from the La Mama Experimental Theater Group on East 4th Street.

*Hot Lunch Apostles*, disgusting and offensive as it may sound, is an experiment that works. The play explores human nature in its purest, most basic form, untainted by the inhibiting forces of convention and social obligation. The characters depict man's struggle to transcend the banality of his primitive existence into a higher, more meaningful reality. In the course of this show, men and women are both literally and figuratively stripped, debased, and driven crazy by the depravity of 1990's society. As the theater troupe's situation grows more desperate, it becomes increasingly involved with the passion play. By the play's end, the characters' curious fascination with the spiritual is an obsession, the troupe believing faithfully in

its burlesque rendering of the Gospel. Yet the troupe's faithful devotion to the passion play is small compared to the general public's belief in it. In fact, the gospel show has become so popular among the troupe's customers that the company leader is considering going full-time gospel and forsaking the sex business.

If you have not yet guessed, the social commentary of this play is less than subtle. The obvious theme is that of depraved man saved by religion. Religion provides mankind with a more meaningful and, hence, righteous existence, enabling man to break away from the iniquity of a wholly carnal existence. Yet the positivism of the obvious theme is soured by the play's less obvious—and true—theme. The outcome of this work is not positive or meaningful; the spiritual piety of the troupe and its audience is a perversion, an escape from reality that reflects dimly on the spirit of humanity. As the futuristic company and its customers become more obsessed with their pseudo-religious experience, the woman who plays Doubting Thomas steps out of her role and abruptly enters into a tirade in which she reminds her fellow actors and the audience of the foolishness of their actions. The situation has remained unchanged; millions are still unemployed and starving, parts of the world ravaged by famine and war. Casting her characteristic doubt, the woman accuses her colleagues of being egotists, carried away by their own attempt to profit from their fans' gullibility. The troupe's ability to convince their audiences and themselves echoes the myths which have persuaded a depressed populace that there are easy ways to solve the omnipresent problems of reality. In the presentation of this theme, *Hot Lunch Apostles* is very powerful.

*Hot Lunch Apostles* stars Raymond Barry, Sheila Dabney, Ellen Maddow, Harry Mann, Tina Shepard, Jack Wetherall, and, believe it or not, a guy named "Bimbo," all of whom are extraordinarily talented. Although there is some nudity and sexual gesticulation, it is rarely offensive and certainly necessary to the plot—

and theme—of the play. For a good time see *Hot Lunch Apostles*, just don't take it too seriously.

## On Campus

April 20

Gay People at Columbia presents "From Women in Love to Faggots to Gay Men's Self-Crises"  
Larry Kramer  
Dodge Room, Earl Hall, 8:15 pm, Wednesday, April 20

April 21

Columbia University Department of Music presents  
The American Heritage Music Festival at the New York Historical Society  
8:00 pm, Thursday, April 21, Information: 280-3825

April 22

Gay and Lesbian Benefit Dance For Gay Men's Health Crises  
10:00 pm-2:00 am, Earl Hall Auditorium Friday, April 22  
St. Hilda's and St. Hugh's School presents *H.M.S. Pinafore*  
8:00 pm, Friday, April 22  
School Auditorium, 619 West 114th St  
Contributions: \$5, reserved seats, \$3, unreserved seats  
Information: 666-9645

April 23

Manhattan School of Music presents Elva Van Gelder Memorial Concert by the 1982-1983  
Recipients of the Elva Van Gelder Piano Scholarships  
Saturday, April 23, 5:00 pm,  
Hubbard Recital Hall  
St. Hilda's and St. Hugh's present  
*H.M.S. Pinafore*  
2:30 pm, Saturday, April 23  
School Auditorium, 619 West 114th St.  
Contributions: \$5, reserved seats, \$3, unreserved seats  
Information: 666-9645

COME OUT AND SEE  
**ANNE CAPUTI**

**WOMEN'S FOLK NIGHT**



FREE BEER & MUNCHIES!

LESBIANS AT BARNARD

THURSDAY, APRIL 21, 8:00 PM  
BROOKS LIVINGROOM, BHR  
50¢ DONATION

BARNARD COLLEGE  
DANCE DEPARTMENT  
AND PROGRAM IN THE ARTS  
present

**SPRING 1983  
DANCE  
CONCERTS**

CHOREOGRAPHY BY BARNARD STUDENTS

PROGRAM I

Featuring Senior Dancers in Program in the Arts

Allegra Blumfield Naomi Goldberg Maresa Moglia

WEDNESDAY, APRIL 20, 5:30 P.M.

THURSDAY, APRIL 21, 8:00 P.M.

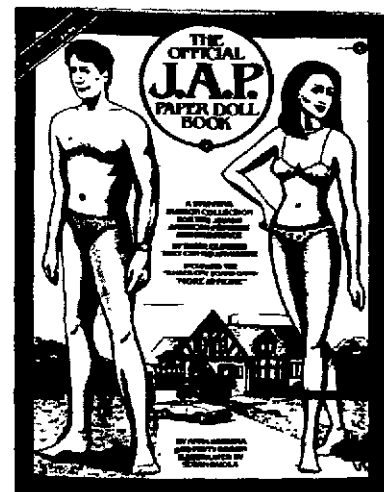
PROGRAM II

FRIDAY, APRIL 22, 8:00 P.M.

SATURDAY, APRIL 23, 2:00 P.M. and 8:00 P.M.

**MINOR LATHAM PLAYHOUSE**

119th Street and Broadway  
Call 280-269 for information



**THE SECOND BOOK EVERY  
J.A.P. IS ENTITLED TO.**

"More is more!" An oversize Plume paperback from the publishers of THE OFFICIAL J.A.P. HANDBOOK. Now you can live the J.A.P. American Dream. Buy this book—Daddy will be happy to pay for it. After all, you're entitled.

PLUME \$5.95

NAL

by Julia Ridgely

In an age in which much adult entertainment is childish and much young people's entertainment is violent and mindless, it is pleasant to find a theatrical production which shows respect for both adults and children. *The Children's Crusade*, the current offering of First ACT (The First All Children's Theatre) is a musical designed to please audience members of any age.

The story is based on the historical Children's Crusade of 1212 A.D., in which more than 30,000 European children, led by a charismatic French shepherd boy named Stephen, marched to free Jerusalem from the Saracens, and instead met death or slavery at the hands of Mediterranean pirates. Author and lyricist Kenneth Cavander has transformed this rather grim historical event into a metaphor for the idealism of children abused by the selfishness and pragmatism of adults. In the hierarchical society of the Middle Ages, children are the lowest and most expendable of vassals, deprived of a child's right to joy and innocence. The Jerusalem promised to them by Stephen is a city of peace and mutual understanding, one which their parents failed to win by swords and which the children are destined to conquer by faith.

The hardships which face the children on their trek are not concealed: they quarrel, starve, and freeze; one bully becomes a miniature dictator while a young woman earns her bread by prostitution. The dramatic load is lightened, however, by the music of Richard Peaslee, whose settings of a number of songs are fortified by heavy percussion and the energy of young voices. The young performers, who are, unfortunately, not credited with their specific roles in the program, show a high degree of professionalism; they are word-, note-, and step-perfect, and keep the fast-paced show running smoothly.

The First ACT theatre is a low-ceiling studio strung with sound and lighting equipment, permitting a wide variety of lighting effects by designer Victor En Yu Tan. The set by Marjorie Bradley Kellogg consists of a few platforms and the broken base of a huge Gothic column, perhaps further suggesting the failure of adult achievement. The masks and puppets of Eric Bass showed that special effects can still be impressive for their artistry rather than their technology. The costumes by Eloise Lowry and Christine Andrews were colorful, interesting, and seemed authentic in both design and material.

One of the more impressive aspects of *The Children's Crusade* is its absence of condescension toward children. The lyrics and dialogue are clear in meaning without being cute or oversimplified; adults will not feel they are being talked down to, and children should have little difficulty grasping the main plotline. There is only one saccharine moment, a musical number in which the children dance around the body of a small, dead boy, strewing flowers and singing about "miracles." With this exception, the direction by Meridee Stein and the choreography by Linda Reiff are lively and unaffected.

The play deals honestly with the ambiguity of adult-child relations and the nature of adulthood itself. Are adults wicked and exploitative like the kidnapping pirates or the child-corrupting vagsabond Wolfram, or are they caring and protective like a kindly

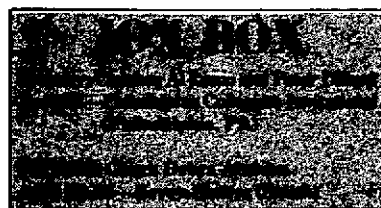


The First ACT Theatre's presentation of *The Children's Crusade*.

## Crusade Carries Realism High On a Cross

watchman and a mother who pursues her runaway child across France? The children obviously mature during the course of the march, but the audience is left to decide whether growing up means succumbing to the temptation of power and luxury, as Stephen eventually does, or deciding, like his friend Madeleine, that a better world has to be created, not found.

Such matters are as worthy of an adult's consideration as of a child's. It is therefore somewhat disappointing that the closing number tries to wrap the questions up in a neat, optimistic package by resurrecting the children for a big number on how the real Jerusalem is in our hearts, not the Mideast. Is the moral that following your dreams leads to death and kidnapping? Parents may find themselves in an awkward position of having to explain the concept of child slavery on the way home. Despite this lapse into cartoon morality, *The Children's Crusade* is more responsible in addressing the problems of growing up than most contemporary children's entertainment. Non-children who enjoy light musicals and do not place strong philosophical requirements on their evenings will be pleased by this production. Those who feel nervous at a "kid's show" without a child at their side should not hesitate to grab the nearest pre-teen and go; they should further be reassured that the majority of the audience at this children's production is adult.



**Join  
Bulletin**

### 5TH ANNUAL CELEBRATION OF WOMEN IN SPORT

Tuesday, April 26

**Multimedia Display of Barnard Athletics**  
10 a.m. to 3 p.m. Barnard Hall Lobby

#### Film

*Reflections of the Champions*

a look at what motivates the great female athletes  
10 a.m., 11 a.m., 2 p.m., 3 p.m.

*Records, Rewards, Myths*

the evolution of women's sports

10:30 a.m., 11:00 a.m., 2:30 p.m., 3:30 p.m.

All showings in Sulzberger Parlor, Barnard Hall

#### Women in Sports Luncheon

"Psychological Benefits of Exercise & Sport"

Speaker: Dr. Dorothy Harris, Sport Psychologist  
11:30 a.m. to 2:00 p.m. James Room, Barnard Hall

#### Road Race

Mile race open to all Barnard & Columbia women  
Register April 18-22 at 209 Barnard Hall or  
call 280-2233. Entry Fee \$1.00

Race starts at 3 p.m. in front of Barnard Hall

#### Power Volleyball

Exhibition match on the campus lawn  
4 p.m.

#### Sports Reception

Annual intercollegiate athletics awards ceremony

Speaker: Marian Rosenwasser

6:30 p.m.

Lower Level, McIntosh Center

For more information contact Department of Physical Education, 209  
Barnard Hall, 280-2233 or 2085.



# Outsiders & Bad Boys — Living In A World Of Violence

by Florence Wetzel

Recently I had the opportunity to attend screenings of two new films, *The Outsiders* and *Bad Boys*. Despite the common denominator of troubled teens, the two films differ a great deal in their locations, their music and the amount of violence they contain. *The Outsiders* is a candy-coated, almost allegorical account of a class war in a small town between the Greasers and the Socs (pronounced so-sh's). The hero, Ponyboy Curtis (C. Thomas Howell) is the omniscient observer. He is there when his friend Johnny (Ralph Macchio) kills a Soc, and he is there when his friend Dallas (Matt Dillon) helps the two find a hideout. He helps out when school children are trapped in the hideout, and he gets beaten up in the final rumble where the Socs and the Greasers have it out.

Ponyboy is always on the outside, though perhaps because he is smarter or because he is less violent. When the movie ends, he has lost Johnny and Dallas, and he is left only with Johnny's plea that he "stay gold."

## Psychology

extra space for students and faculty. Microprocessors and microcomputers will enable a greater level of accuracy and tightly controlled experiments, as well as a more efficient method to record data. The computers allow for unlimited use and will be particularly helpful in the labs, measurement, statistics and data analysis. A computer room complete with several terminals and printers can be hooked up to provide access to all the Columbia systems.

A very important aspect of all these changes is the impact it has had and will continue to have on a curriculum that is being expanded and updated. Professors and students will be able to do more modern and complex experiments. The computers, which help in teaching and understanding relationships, are particularly useful and important for the psychology department. For example, in cognitive science, some theories are complete computer programs. Once data is entered, students can manipulate variables and see different results, a process that would be extremely tedious and time consuming in the absence of computer. Now, students can do virtually anything and the department will be able to support far more independent student projects. There is space and equipment that

## Fairey

en's education, I felt I heard this before and then I realized it was a very similar set of statements that a college like Bryn Mawr makes about itself. So I think that part of my good fit with Barnard was that the school I went to in many ways had similar ambitions for their students."

As a graduate student, Fairey was hired by Columbia College as a three year preceptor to teach Freshman English. After that job expired, she joined the University of Hawaii as an English instructor and while there received her Ph.D. in English from Columbia University.

From Hawaii, she went to Bowdoin College where she taught for a year and then became Dean of Students. After three years there, she came to Barnard to assume her current position.

The problem with the movie is its failure to get the audience involved in the plight of the characters. During some of the supposedly gut-wrenching scenes, everyone in the theater was laughing. The sappy music combined with the adult, metaphorical speeches of the teens had an effect exactly opposite what was intended.

*Bad Boys*, on the other hand, is a gritty, realistic film. It takes place in Chicago and in a boy's reformatory center. The "hero" Mick O'Brien (Sean Penn) is sent to the reformatory for accidentally killing a small boy after an attempted robbery and a gun fight. Mick soon learns that life in the reformatory is no better, as he watches in frustration while two other boys rape and kill a young black boy.

The boy who Mick killed was the younger brother of Paco (Esai Morales) who was also involved in the shootout. Paco rapes Mick's girlfriend and Mick shows emotion for the first time. He realizes that he must behave in order to leave the reformatory. But when Paco is sent to Mick's ward, a fight is inevitable. The movie ends

with Mick winning the fight without killing his rival. Mick has transformed, and he has survived.

My major objection to *Bad Boys* is its graphic violence. Although this is precisely what makes the film realistic, it also makes it suspect, for isn't violence what attracts audiences?

The two films provide an interesting contrast. *The Outsiders* has sunsets, Robert Frost, and classical music. *Bad Boys* has back alleys, Billy Squire and sex and drugs. Two views of troubled youth are offered: the first portrays teens as a microcosm of social discord, and *Bad Boys* shows an individual's struggle out of a violent world and a violent state of mind.

I have some reservations about the two films, mainly about the portrayal of women. *The Outsiders* is largely concerned

with boys, and the one prominent woman is a simpering Soc who is a fair-weather friend to the Greasers. She is actually the cause of the fight at the beginning of the film when a Soc is killed. In *Bad Boys* Mick's girlfriend is raped as a gesture of revenge and Paco's mother cries and worries. Both films portray women as sympathetic observers or pawns in a violent, male world.

What can these movies offer to college-aged women? I don't think *The Outsiders* is very well made, and it would be more enjoyable (and cheaper) to read S.E. Hinton's book on which the movie is based. As for *Bad Boys*, it offers an interesting view of the underside of city life and a graphic study on power and honor among teenage males. If the violence doesn't bother you, it might be worth your while

will not limit the range of choice.

Professor Balsam felt that it was too soon to analyze student reaction to the department's changes. He said that everyone seemed to be adapting well to computers, and that science and social science students are particularly keen.

## DRISHA INSTITUTE

An Advanced Jewish Studies Program  
for Women

6 week full-time summer program begins June 27  
for further information call 595-0307  
or write Drisha 122 W. 76 St., N.Y. 10023  
Rabbi David S. Silber, director

## Stay in New York and Get a Master's Degree That Works for You.

The graduate program that can help you achieve your educational and career goals is closer to home than you think. It's the Master of Arts Degree Program offered by the Gallatin Division of New York University.

**We help you design your own program**  
Rather than follow a prescribed course of study, you and your faculty adviser plan an individualized program—one designed to develop the precise combination of skills and knowledge your professional goals require.

You can, for example, combine two or more of your own areas of interest: business and arts administration, dance and creative writing, women's studies and health, media studies and journalism, to name but a few. You draw on the extensive course offerings and resources of most of the University's renowned graduate schools. Most important, because New York University has one of the nation's most distinguished faculties, your graduate education is of the highest quality.

**We help you turn your interests into marketable skills**

Your adviser also helps you to clarify your career objectives—to develop a thesis and independent study projects in your area of interest, and to pursue an internship related to your field of study. And, in fact, many Gallatin students discover that their internships in hospitals, museums, businesses, public and private agencies, television, and theatre frequently lead to rewarding permanent positions.

Of special interest to women is our New Directions for Women approach to education and career development that helps you meet your educational and professional goals through a special support network, career counseling workshops, and a women's studies option.

**Pursue your education while you pursue your career**

Today's career-minded adults often find they must choose between earning a living and earning a degree. As a Gallatin student, you can have your days free to get some work experience and still study full time, part time, days, or evenings—whichever is most convenient for you.

**For additional information**

If you would like to learn how the Master of Arts Degree Program can work for you, come and join us at one of our weekly information sessions. For information, call (212) 598-7077 or return the coupon below.

**NEW YORK UNIVERSITY**  
A PRIVATE UNIVERSITY IN THE PUBLIC SERVICE

Gallatin Division  
New York University  
715 Broadway, 6th Floor  
New York, N.Y. 10003

Please send me information on the  
 Master of Arts Degree Program  
 New Directions for Women (M.A.)

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

New York University is an affirmative action/equal opportunity institution.