



Tenure Denied: Berch Files Grievance

by Suzanne Miller & Beth Wightman

Bettina Berch, Professor of Economics at Barnard, has filed a grievance against the College. Berch, who has had both tenure and her contract denied for the coming year, said, "Common people would call it 'being fired,' although academics have that fine euphemism 'not getting tenure.'"

Berch has filed her grievance specifically against Professor Deborah Milenkovitch, Chairwoman of the Economics department, Professor Duncan Foley, and Charles Olton, Vice-President for Academic Affairs and Dean of the Faculty. Berch claims that they "have opted out of their responsibility" by not granting her tenure. Both Professor Milenkovitch and Dean Olton declined to comment on Berch's grievance, and a spokesperson for Dean Olton said that the Berch case "is a personnel matter, and he (Dean Olton) is not willing to be interviewed on that subject." Professor Foley could not be reached for comment.

Berch has filed her grievance under

the "Code of Academic Freedom," which protects an instructor's right to maintain personal beliefs while teaching. Said Berch, "My academic freedom is being violated, my political beliefs and sex are not being judged fairly."

A Barnard graduate who has taught here since 1976, Berch was initially hired under a tenure track appointment which applies to a full-time instructor or assistant professor. Berch believes she is being discriminated against because she is a "woman and a feminist," and because she espouses economic ideologies which are "left of center," or contrary to Neo-Classical economics. Berch defines her political beliefs as "a framework and method of looking at questions and human nature." As part of this structure, Berch focuses on economic issues which "will be useful to women," such as the role of domestic workers in society. These issues, Berch feels, are of "major historical importance."

On November 26, Berch met with the Grievance Committee. According to

Berch, the litigation proceedings entailed "an investigation of (her) grievance to determine if the complaint came under the code." Berch described the settlement offered to her as "insulting." The case will now go before a faculty committee in an official hearing.

Berch, who is defending her own case against the College, said that the experience has "cost a lot of energy." "A whole new level opens when you actually put into practice the things you've taught—my greatest desire is to try and prove my qualifications." Aside from retaining her position at Barnard, Berch hopes to create a "community of interest," a "shared interest" among students, faculty, and administration.



Bettina Berch

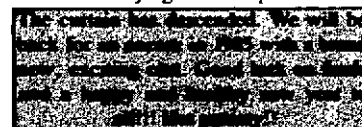
Yale Clerical Strike Ends Students Feel 'Sacrificed'

by Elizabeth Yeh

The Yale clerical workers' strike which began September 26 officially ended on Tuesday, December 4 after a two-and-a-half month struggle that has been bitter, not only for the union and the Yale administration, but also for the students. However, Beverly Lett, who is on the union's negotiating committee, says that the situation is only temporary.

"If the Local 34 and Local 35 contracts are not settled by January, we will go back on strike." She explained that the union voted to take the dispute back to the working environment "in order to show the Yale administration how difficult the situation could be if they don't want to negotiate." Lett also added that the union had rejected the university's \$250,000 offer because they felt it did not address the fundamental problem of pay discrimination against women and minorities. "The moratorium," she added, "was an effort to get the neutral teachers and students alike to be concerned about this issue."

However, many students feel they are being unjustly punished for something that they haven't done. Sarah Grundhart, a freshman, feels that the incoming class has been hurt the most. "Freshmen have it the worst because the dining hall, which was the place where a lot of freshmen meet each other, had been closed." She said the picket lines, which were generally ignored, were unfair to students because the union was trying to manipulate them.



What makes me angry is that we're paying so much a year and the strikers are telling us not to attend classes.

Dave Morrison, a senior, agrees. "The union may have had some legitimate grievances but the way they handled it was not fair to the students because we are being sacrificed for no reason." Morrison also echoed Grundhart's feeling that the freshmen had suffered the most. "The upperclassmen have already established their circle of friends, while the freshmen are still trying to find their identity. I'm surprised the union is going back to work."

NEWS

KTU's Madame Barnard Sits on the Bench

FEATURES

**Whoopi Goldberg
Jitterbug Perfume
Pacific Overtures**

INSIDE: MARY MCCORMACK'S JITTERBUG PERFORMS

Medieval Project In Second Year At Barnard

by Roxana Fernandez

The topic of female monasticism surfaced in the Barnard community when History Professor Suzanne Wemple, three authorities on Medieval History, and two Barnard seniors undertook a research project to unveil and identify all the female monastic institutions of the medieval period. The research project, funded by a grant through the National Endowment for the Humanities, is in its second year at Barnard.

Dr. Dillard, one of the researchers, said the project, at times, difficult and "painstaking," involves collecting published materials in this country as well as manuscripts in Europe. Many of the documents, however, are "preserved in communities of women in religious life," and a "small body of records" exists in Europe.

Presently concentrating on Italian monasteries, Hillard said the long-term goal of the project is "to provide research tools of all the female monasteries in Latin Christendom, and to compile a short history from each monastery." The researchers hope to provide people with sufficient information to enable them to continue studying these communities and their inhabitants.

The researchers, Director Mary Mc-

Laughlin, "an authority on medieval women and religious life in medieval times"; Dr. Eleanor Riemer, Professor Wemple, and Dr. Dillard, are assisted by two Barnard seniors, Susan Adler and Elaine Ragland. Ragland, a Medieval and Renaissance Studies major, said her participation includes working with Italian journals "trying to collect a repertoire" of information. Adler, who plans to pursue graduate studies in Medieval history, said some of the books from which they have to extract information are at times "impossible to locate," but she has learned as a result to "develop an efficient research system."

Ragland said the project is important because "the history of women in monastic institutions in the Middle Ages is the history of single women." Dillard added, "We hope to bring into the light of history women who would not otherwise have been known."

Dillard explained that the grant came to be housed at Barnard because Professor Wemple and Dr. McLaughlin devised the plan for the research. "Professor Wemple has an academic appointment for the grant, and we also needed access to one of the best research libraries (Butler) in the U.S."

Letter to the Editor

Commuters In Left Field

To the Editor

Barnard is an undergraduate college whose student population is approximately 68% residents and 32% commuters. The majority of women at Barnard live on campus, but where does that leave the other 32%? We would all like to think that a college career consists of more than just academics. College is supposedly four years of memorable experiences made special by good friends. Is this ideal picture easily attained by the Barnard commuter? I do not believe so.

I can truly appreciate the roles of both commuter and resident because although I am now a resident, I commuted from home my entire freshman year. As a commuter, I was constantly faced with one fundamental problem: the inability to integrate into campus life. I felt separated from most of my new friends. Barnard is able to attract women from almost all fifty states and fifty-five foreign countries. A commuter does not truly get a taste of such rich diversification. With the exception of classes, commuters generally eat and socialize with other commuters.

Socially, the commuter is restricted. Eating lunch with friends is known to be one of the most social events of a student's day. A resident will call a few friends, throw her mealcard into her pocket, and be off to Hewitt or John Jay. A commuter's lunch, the only meal eaten on campus, is spent in McIntosh: the commuter cafeteria. McIntosh Center is a wonderful place where one can meet many people in a relaxed atmosphere. It can also however stand in the way of commuter-resident relations. Commuters can use their mealcards in McIntosh but it is difficult to use them in the other two resident dining halls. If a commuter wishes to pay cash for a lunch in Hewitt, the going rate is \$4.80. In McIntosh a hot meal is no more than \$2.75. For a commuter to have lunch with resident friends is not an easy task.

One Barnard junior suggested that commuters should be given the option of buying discount meal tickets which can be used for lunch in Hewitt as well as in McIntosh. This way, if a group of resi-

dents decide to lunch together, a commuter would feel free to join them.

Social freedom is also limited for commuters when dealing with on-campus parties, lectures, and films. Barnard does offer those who wish to stay overnight several designated commuter rooms. Speaking from experience, however, I have paid the ten dollar rate for such a room and found it to be anything but hospitable. These rooms are quite small with two bunk beds in each, meaning that four people are assigned to one room. The rooms are not only small but cold and sterile. Although there used to be centrex phones in the rooms, they are now gone.

The physical problems of commuter rooms and eating facilities are only part of the problem. Certain commuters have experienced a negative attitude toward them from residents. Commuters are almost too much to contend with. After all, is it not easier to start a relationship with a fellow resident than with a commuter? Many residents simply do not understand why anyone would want to be a commuter. One commuter complains, "they type-cast you as either too poor or not mature enough to live on campus." But the truth is there are many reasons Barnard women choose to be commuters.

Is the commuter situation futile? No, one person or administrative group can be condemned for its lack of support. I firmly believe, however, that further efforts should still be made. Perhaps part of the segregation problem can be solved by the formation of a social group comprised of residents and commuters. They could work with each other toward a mutual goal. In the process, a chain of occasional sleepovers might occur whereby each resident invites one or two commuters to spend the night. The fact will always remain, "they live there and we live here." I feel the *they* should dissolve into a *we*. We all go to Barnard and should all have equal opportunity to take advantage of the rich experiences of college life, *together*.

Deborah Davis
Barnard College '86



Bear Essentials*

FINAL EXAMS, FINAL GRADES, IN-COMPLETES: Check your campus mailbox for Dean Bornemann's memo on these important matters.

IMPORTANT DEADLINES:
DEC. 5 P/D/F Filing
DEC. 13 INCOMPLETE FILING:
COURSE WITHDRAWAL (see Dean Bornemann memo)
DEC. 22 JAN. '85 graduates vacate dorm rooms (By NOON)
JUNIORS INTERESTED IN THE JOINT A.B. M.I.A. between Barnard and the School of International and Public Affairs: pick up application and information in the Dean of Studies Office, 105 Milbank.

APPLICANTS TO SOMERVILLE AT OXFORD (England) should plan to complete their applications by December 15. See Dean Bornemann, 105 Milbank.

PRE-LAW STUDENTS: Students with completion of 12 credits who wish to be considered for next admission to Harvard by December 15 should apply to the Office of the C. Dean of Law School, Administrative Program in International Legal Education (A.I.L.E.), 4 Jones A.H. J.D. program, which starts in the senior year. Qualifying students must take the March 1985 LSAT. For further information, Dean Rowland, 105 Milbank, may be consulted sometime in December. Regi-


stration for the LSAT is JAN. 18 for Saturday Sabbath observers; JAN. 31 for others.

BASIC MATH SKILLS: Placement test is given in Lehman Academic Computer Center. If you missed the exam, contact Mr. Bob Kahn, 10-6, M-F, x8476-77. The test takes about 25-40 minutes. (See pp 231-232, Catalogue.)

JANUARY DEGREE CANDIDATES: A letter was mailed on DEC. 4 with information about January graduation. Please check your campus mailbox. If you do not receive a letter, see Dean King, 105 Milbank.

SPRING ENROLLMENT IN ANY SCHOOL OF THE ARMS: Closed to juniors. This includes all students who are currently in the program or who have completed the program. The last date of enrollment is December 15, 1984. The Department of the Army will accept applications for the program on a rolling basis. The last date of enrollment is December 15, 1984. The Department of the Army will accept applications for the program on a rolling basis. The last date of enrollment is December 15, 1984.

BEST WISHES ON YOUR EXAMS, PAPERS, AND THE HOLIDAYS THAT FOLLOW.



Barnard Bulletin

105 McIntosh
280 2119

<p>News Editor Lydia Vitaleva</p> <p>Features Editor Sarah E. Morgenthau</p> <p>Ass't Features Editor Megan Schwartz</p> <p>Photography Editor David I. Han</p>	<p>Editor-in-Chief Harby Kogon</p> <p>Assistant Editor Beth Wightman</p> <p>Copy Editors Nina Rothschild Yi Ling Woo</p> <p>Business Manager Jill S. Limer</p> <p>Darkroom Technician Tamara Neuberger</p>	<p>Managing Editor Maya Mann</p> <p>Reviews Editor Rebecca Johnson</p> <p>Ass't Business Manager Christina Kaotars</p> <p>Layout Assistant Antonella Severo</p>
---	---	---

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

Barnard Bulletin

and

STUDENT GOVERNMENT ASSOCIATION

Wish everyone the best of luck with exams. Have a super holiday season--- see you in '85 !

92 WKTU: MORNING MADAME HITS THE AIR

by Elizabeth Yeh

Ask her why she calls herself "The Madame" and 92 WKTU's newest DJ Jo Weitz will tell you that it's because "Divine" was already taken. Madame actually stands for Mothers Against Dull and Meaningless Employment. "I chose it before I knew about Sidney Biddle Barrows (a member of New York City's blue blood accused of heading a prostitution ring) though."

The Madame, who co-hosts the morning show with Jay Thomas and has her own show from 10 A.M. to noon on weekdays, got her start in Miami, where she attended college. "It was on a challenge. Some male chauvinist pig said that women didn't belong on radio, so I joined the school's station, which was just a public address system. I never considered it as a career. After graduation, The Madame wrote commercials for a local station and did some very odd jobs, such as dressing up as 'The Yonic Woman,' weaving in between motorists and passing out leaflets in an effort to promote the station. They

finally put me on the air and I loved it, but it was time to move on. So now I'm here."

As she is speaking, Jay Thomas is frantically trying to throw a piece of trash in the garbage. He misses. On the fourth attempt, he succeeds. "I love the attention," he says, and saunters out of the studio. He is ignored by the Madame, who continues. "The audiences in New York are more sophisticated. It's hard to shock people here. So you can get away with a lot more blue stuff."

She is more reticent when asked about her age. "I'm somewhere between Brooke Shields and Willie Nelson. O.K., then. What is her sign? 'Slippery when wet.' What is her favorite kind of music? 'Sounds of whales mating.' Seriously, I have the record. But Alberta Hunter and Hoagy Carmichael will do if I can't find the other ones." She then picks up the phone, but there are no sounds from the other end. "Well," she says, "I gotta go." In a second, she is out the door. So much for being a DJ.



WKTU's newest DJ is Jo Weitz. Madame actually stands for Mothers Against Dull and Meaningless Employment. I chose it before I knew about Sidney Biddle Barrows.

WEDNESDAY, DECEMBER 5, 5-6:30,

The Women in Literature and Culture
Freshman Seminars Present

"Sigmund Freud's Dora: A Case of Mistaken Identity"

*Discussion after the film with Jane Weinstock,
one of the film's creators; also, Anne Boyman,
Barnard French Department; and Sue Sacks,
Education Program.*

Refreshments.

Lehman Auditorium

Kidder, Peabody & Co.
Incorporated

cordially invites you to attend
a presentation on the

**CORPORATE FINANCE
ASSOCIATE INTERN PROGRAM**

Thursday, the sixth of December 4:00 P.M.
in

The Sulzberger Parlor
Barnard Hall

Refreshments to follow

FEATURES/REVIEWS

BARNARD ALUMNAE: The Bench vs. The Home Front

by Megan Schwarz

The appointment of women as judges is still a rare occurrence in this country. The number of women in the legal profession has grown far more quickly than women in the judiciary, although the first woman was appointed to the bench in 1870, only one year after the first woman had been admitted to the bar. Between fifteen and twenty Barnard graduates are now serving as judges in Federal, State and Local courts around the country. I have interviewed six of these women. I asked them about their experiences in the legal profession and as judges, how they combined their career with a family, and their comment on the judicial process and the selection of judges.

In general, the judges interviewed reported that being a woman hindered their entrance into private law firms, especially in the 1950's and 1960's. When Judge Susan Shimer (Barnard '57) applied for positions at Wall Street law firms during 1959-1964

"Only a certain number of positions are allotted to females. And all agree that women must be prepared and work harder to gain the . . . positions."

she was told by many "We don't hire women." Her first job was with the Department of Justice in the anti-trust division. When Judge Eleanor Leen MacDonald (Barnard '64) began looking for a job in 1967, law firms and corporations said to her "We like you, but you're a woman and we'll never hire a woman." Consequently, while some of the women were hired by prestigious Wall Street firms, others were forced to take a different route. Judge Rena Uviller (Barnard '59) began her career as a legal aide in the Family Court, representing children. She says it was not so difficult to get a job in the field of family and children's law because, although more challenging and interesting, it was considered to be a "girls field."

However, all the judges agreed that it is somewhat easier for women today. Judge Myram Altman (Barnard '59) a New York County Civil Court judge, reported that at the time of her appointment to the bench in 1979, women were being sought for judicial positions. Nevertheless, according to Altman, women still do not have the higher judiciary posts; only a certain number of positions are allotted to females. And all agree that women must be prepared to work harder and to be better than their male colleagues in order to gain the same positions.

Unlike their male counterparts, women judges face an additional problem: how to combine a career with raising a family. Judge Altman still remembers the advice given by former President of Barnard Millicen McIntosh, (a mother of a big family) to students regarding the possibility of family and a career: "Have your children during summer vacation."

Judge Shimer has two children, ages sixteen and nineteen. She never stopped working and says, "Now it's easy—the kids are in school." But it was not always easy. "One worries," she says, "about whether the best isn't being given to one or the other, or if they're both losing. You juggle, get very little sleep—it was difficult." Shimer feels it could not have been done without a husband who was also willing to make sacrifices. And, of course, outside help is necessary. Shimer concludes that each woman must give a lot of thought to the task of combining a career and family and be sure she wants to do it. "But the joy of having both, if you can do it, is tremendous."

Although I interviewed Judge Shimer over the phone, I could feel the smile on her face as she fondly related an incident, demonstrating the need for cooperation, and the necessity for improvisation when both mates have careers.

At the time, Judge Shimer was working at home and was suddenly called to appear in court on urgent business. No one was available to look after her four-year-old son, so she drove him to her husband's office and put him behind her husband's desk. Her husband was scheduled at that time to have a conference. The boy played quietly during the entire conference, hidden behind the desk. The conference members were astonished to discover his presence at the end of the conference and complimented Judge Shimer's husband on his well-behaved son.

The women all agree that good housekeeping help is an essential part of combining a career and family. Judge MacDonald said that when she began working, she was working to support the housekeeper. "In my view, it's worth being very poor in order to pay a housekeeper."

Judge Uviller, the mother of a daughter, feels especially lucky because her husband is also a willing and contributing parent, but she is angry that this is considered lucky. In her opinion, all men should be willing to sacrifice when both mates want careers. However, Uviller adds, that besides the sacrifices and hardships, "the pleasure . . . found in work is a great joy and my career has been of immense satisfaction."

Although the selection process of judges differs tremendously from state to state, Judge White, who presides in Michi-

gan, noted a strong correlation between the number of women selected or appointed and the strength of the women's bar association in that state. In more progressive states, such as Michigan and New York, the stronger bar associations have more clout and can effectively organize fund raising and moral support for women. New York State Court of Appeals Judge Kaye (Barnard '58) a beneficiary of the appointive system thinks that it is a good process, better than the elective, for



The Hon. Eleanor Leen MacDonald

recruiting and screening people. The selection process of judges is a matter of controversy today. Altman, who feels that neither the elective nor appointive system is ideal, tends to favour the appointive system. It must, however, in-

"Judge Uviller, the mother of a daughter, feels especially lucky because her husband is also a willing and contributing parent, but she is angry that this is considered lucky."

sure the selection of the best candidates, and politics must be left out! Altman says "the appointive system can be better as long as it is proper." Judge Uviller, a beneficiary of both systems, notes that significant pressure exists in New York to move from the elective to the appointive

system. Uviller would most like to see the system in use removed from political maneuverings.

Concerning the judicial process, there seems to be a general consensus that, as Judge Shimer says, "Everything can stand improvement, and we have an obligation to try to improve the judicial process." Judge Altman is working for a merger of all the trial courts in the state of New York (there are six) into a single-tier

less of a gladiatorial situation." According to Uviller, there are new opportunities for women opening up in the private sector, but opportunities for more creative work in the public sector are becoming more limited. The field is becoming glutted and therefore, adds Macdonald, "You should do well in school, go to a prestigious law school and do well there too."

Judge White brings up an important point about the benefits of more women judges and lawyers. For example, in her court, there is a big push for day care, not only for the lawyers and judges but for all the court employees, a push that she feels would be lacking if women were not behind it, generating the energy.

Judge Judith Smith Kaye has been very pleased with the legal profession. She says "I have never been dis-

"When Judge Susan Shimer applied for positions in Wall Street firms . . . they said, 'We don't hire women'"

appointed by the legal profession. It is marvelous, and I was fortunate to be able to fit it into my life. The excitement and challenge, the out and out battle on intellectual grounds and the possibility of doing some good for society combine to make law a great career."

On a more general level, the judges stressed that each woman should try to make decisions that will fulfill her own needs and desires, and to beat her own path. Altman says that young women "should not be influenced by social movements. They shouldn't look to a career because they feel they must, but because they want to."

Judge Uviller stressed the importance of Barnard in shaping her early goals. She feels that Barnard is "a singular school among colleges, womens' and otherwise, and that it provided a particularly correct environment for students wanting a career." Judge Uviller hopes that Barnard does not lose its special environment.

Judge White advises that young women should not spend as much time at the West End as she did, but then seriously adds "there is a different way for everyone. Women should be flexible in moving in and out of the work force." She adds that women in the work force do not and should not play by the rules set by men. "There is a history of women helping each other through networks and women's groups, even in corporations. The women who move up the ladder have a hand down to pull someone else up with them."

For these women, then, their careers have not always been easy, but they have been worthwhile. Thanks to their efforts, it will get easier and easier for those women planning to follow in their footsteps.

by Maggie Levine

Stephen Sondheim and John Weidman's musical, *Pacific Overtures* disproves the popular idea that a musical must be all glitter to be successful. The revival currently running Off-Broadway at the Promenade Theatre does not knock you out of your seat with five million dollar space ships, dry ice, sequins and ostrich feathers. Instead, *Pacific Overtures* dazzles the eye with the effects of sliding translucent screens, bamboo mats, decorative fans and painted masks. The production gently glimmers as it brings history to life by combining the styles of the Japanese Kabuki Theatre with those of the American Musical.

In 1853, American Commodore Matthew Perry landed on the shores of Japan. *Pacific Overtures* combines fact and fiction as it explores how the arrival of Westerners affected the Japanese and their culture. Some of the Japanese resist the intrusion of foreigners while others welcome the influence of a more modern society. The musical follows the lives of two men in particular: a fisherman and a Samurai. The show closes with a number that emphasizes the leap Japan has made from being an isolated island "floating in the middle of the sea" to one of the world's most technically advanced nations.

Pacific Overtures aptly uses conventions of the Japanese theatre, particularly Kabuki and Bunraku. The use of these traditional theatre techniques underscores the theme of tradition in the play. Prior to the arrival of Commodore Perry's expedition, foreigners had been forbidden to set foot on Japanese soil. After the arrival of the Americans, the mats they have stood on are banned as they are feared to be "contaminated." As the play commences, some Japanese fight to preserve their culture while others succumb to Westernization.

The revived production is also effective because it supports other aspects of the plot that are distinctively Eastern. A Samurai is assigned by the Emperor to meet the American ship and demand that it leave Japanese waters. The Samurai is terrified of the "barbarians" but he must do the job in order to save himself and his wife from disgrace. His wife, played by a man (since traditional Japanese theatre forbids a woman to be on stage), is also afraid for her husband's life, but she never lets him know this directly. She always keeps her eyes averted from his and all of her feelings are expressed through her actions behind her fan. The delicately staged production conveys a sense of subtlety, harmony and tradition that is essential to an appreciation of the meaning of Kabuki.

The production of *Pacific Overtures* has been a success because it has



East Meets West in Sondheim Musical

Each musical revival presents a perfectly rounded character of study that furthers the development of the plot. *Pacific Overtures* has its share of clever numbers that show off the composer's typical wit and invention. In "Welcome to Kamegawa," a Maikun anticipates a boom in business as she gets her "girls" into shape for the arrival of the Western sailors. Yet the ingenuity of numbers like this does not overpower the beauty and invention that is so often accused of being missing from Sondheim's more lyrical songs. In "Pretty Lady," three naive sailors shyly approach a Japanese gentlewoman in her garden. Director Fran Soeder's staging here demonstrates his understanding of Sondheim's intention, as the sailors slowly move closer to the woman, they take small steps in

and some of the most how they were present at the signing of the treaty between the Americans and the Japanese. Each one joyfully exclaims that in his own way, he was a "fragment of the day." The most thrilling moment of *Pacific Overtures* was one that I cannot promise every member of the audience will experience: the pure coincidence of having Sondheim himself fill the empty seat at my right. Sitting next to Sondheim gave me the opportunity to spy on him as he took notes and enjoyed his show. I got the sense that he was checking up on the production as he snuck in and out of the house once each act had begun. The best thing about watching him watch was listening to him laugh. It is wonderful to know that the artist can get so much pleasure from watching and listening to something that

WHOOPI GOLDBERG: Not Just Another Funny Name

by Rebecca Johnson

The stars of *Whoopi Goldberg* the Broadway show at the Lyceum are an irascible street junkie, a hyper teeny bopper surfer chick, a Jamaican ex-cunio vendor turned housekeeper and a seven-year-old black girl trying to turn her nappy black curls into long luxurious blond hair by wearing a shirt on her head. Lurking behind these personas is a protean actress who openly admits to devising her stage name from a whoopi cushion.

Last January Whoopi Goldberg was performing at Dance Theater Workshop for \$7.50 a seat. Today if you want to catch her rising star it will cost you almost \$30 (cheap by Broadway standards, but a considerable leap from \$7.50). Behind Goldberg's success is her own private Henry Higgins and demi-zod of the Great White Way. Mike Nichols recognized the formidable talent and spirit of the woman and raised her from mainstream obscurity to her present Broadway stardom.

On a starkly lit stage with the aid of a minimum of theatrical props and no costume changes Whoopi Goldberg creates

six characters which make us alternate between squirming embarrassment, raucous laughter and tearful empathy.

Her first character, a street-wise junkie with a Ph.D. in Literature ("I know you don't think I was born a junkie," he counters when the audience laughs at this startling bit of information) describes his trip to Amsterdam and his spiritual awakening at Anne Frank's house. The premise is unlikely and the moralizing that it falls into distract from what the actress is best at, a keen ear for the pves tones of street language and the ironic musings of a stoned junkie observing European foibles, such as legalized marijuana.

Her humor is at its best precisely when she treats the social issue with the irreverence of a junkie and not the gravity of a liberal ideologue. Consider the junkie's response to a Right to Life pamphleteer's refusal to talk with him: "Well, you should talk to me cause I got the answer to abortion. What's that?" asks the pamphleteer. "Shoot your dick off," chuckles the junkie as he grabs his crotch and makes lewd faces. "Anything



"I'm a hippie. I was born a hippie, and I'll always be one."



Whoopi Goldberg as Whoopi Goldberg

Whoopi says, "to get the audience's attention."

Included in "anything" is the witnessing of a self-imposed coat hanger abortion by a surfer girl from California who finds herself, at fourteen, pregnant and kicked out of her house. "I tried drinking Johnny Walker Red and jumping up and down 65 times, but that didn't work", she tells us. She tries to talk to her priest about it but he confuses her heavily vernacular "I'm PG" with her landing a part in a movie.

The emotional punch line of the surfer girl skit is delivered while she spastically throws her hands in the air to punctuate her points and throws her head back and forth, "But, like, it's O.K. that I can't have children now because I'm just fourteen, and, its, like, I have my whole life in front of me, y'know?"

The most contained and effective moment of the evening involved a crippled woman's story about her engagement to be married. Anyone who can get away with getting an audience to laugh with a cripple while still being politically correct has performed quite a feat. While the woman acts

out her fantasy of normalcy, her body contorts itself and flows into a graceful celebration of the wonders of movement while the woman talks about how incredible it would be to be able to move her whole body. At this moment the night's theater has reached its moment of highest poignancy without being too melodramatic or obviously drumming the point home.

Indeed it is unfortunate that Ms. Goldberg has such trouble in distinguishing between sentimentality and the more subtle ambiguities than any attempt to absolute judgment involves. We know through the skits, that her politics are slightly left of left and she herself responds to the accusation of "being sentimental" by saying, "I'm into sentimentality, I want people to get weepy." And in fact people do like to get weepy, but one can't help wishing that she would offer less of the obvious clichés and emotional manipulation in her act. Yet in spite of the facile conclusions, the presence of Whoopi Goldberg is inspiring, we are glad she's on stage because she's easy to like and when the Whoopi spirit soars, we all do.

Books: Tom Robbins' *Jitterbug Perfume*

by Ann M. Leonard

The first thing that struck me about Tom Robbins' new book, *Jitterbug Perfume*, was the price. I had acquired his three previous books in paperback for only a few dollars. But his most recent novel is published in hardback with a glossy cover and sells for \$15.95. This major price increase signifies more than inflation or Robbins' "selling out." The price, like *Jitterbug Perfume's* story, is about the progression of life. Tom Robbins, who has been a popular underground writer for well over a decade is getting old. So are his readers. And so are the characters in his latest novel.

The fact that Robbins can charge (and receive) \$15.95 for his new book shows that his audience has changed. The mostly young, long-haired, semi-radical youths who were like the characters in his past books have become the more affluent, settled-down types who will and can afford to pay this much. Along with Robbins and his readers, his characters age. But some of them do not want to, which is the thesis of *Jitterbug Perfume*.

In keeping with the Robbins tradition, the characters are mysterious, magical, sensual, sensuous, funny and serious. King Alobar and his wife Kudra, whom we meet separately in ancient settings, are the main characters. According to each of their cultural traditions, their time has come to voluntarily accept death. Alobar, who has just sprouted his first grey hair lives in a society where a king is executed

upon the first sign of old age. Kudra, whose first husband just died, is expected to throw herself on his funeral pyre. Fleeing death, Alobar and Kudra meet and decide together to pursue immortality. In many fantastic and cosmic dialogues, they share their thoughts about aging, death, possible after-lives, and the implications of rejecting their society's norms (i.e. Did they anger the Gods by refusing to die?) In their travels they learn of the Bandalooop doctors, a magical clan who know the secrets to eternal life. Very much in love,

"If you have ever laughed out loud in a crowded elevator and then gotten a surge of satisfaction at all the frowns directed your way, you should buy this book."

Alobar and Kudra live in the Bandalooop caves where they master the proper use of the four elements: Earth, Air, Fire, and Water in order to defy mortality.

The story follows them through the next nine centuries of their adventure. They cannot stay in one place for a long time because neighbors become suspicious that they never age. Thus Alobar and Kudra must continually travel.

Having settled comfortably in Paris, Kudra eventually tires of earthly existence somewhere along the 18th century and convinces Alobar to travel beyond it to see

what other options are available. Fearing separation in the process, Alobar and Kudra devise a strong and unique perfume so that they will be able to locate and recognize each other once they reach "the other side." A worthwhile precaution since Alobar remains in the living room while Kudra dematerializes. He awaits her return until he is again expelled from town by his neighbors in the monastery.

Alobar and his long time friend, the goat god Pan, set sail for America in search of Kudra and a world less rational

than Europe during the Age of Enlightenment. On the journey the bottle of perfume, Alobar's hope of finding his beloved Kudra, is flung overboard and carried away by the currents.

than Europe during the Age of Enlightenment. On the journey the bottle of perfume, Alobar's hope of finding his beloved Kudra, is flung overboard and carried away by the currents.

The other major characters are all living in the 1980's. An ex-Harvard professor who experimented with mind altering drugs "beyond the call of academic duty" presides over the Last Laugh Foundation dedicated to the research of immortality. Others in the cast include a genius waitress in Seattle who unknowingly has possession of Alobar's bottle and "wants"

the ex-professor, two women who have an outdated New Orleans perfume, and an eccentric French Perfume manufacturer who wants both the world's greatest perfume and one of the women in New Orleans. Included throughout the story are numerous lengthy discussions about the purpose of life, the meaning of death, the function of love, the pursuit of illumination, the spread of Christianity (Alobar and Kudra witnessed it firsthand), and the connection between the disappearance of dinosaurs and the emergence of flowers. Every passage is loaded with Robbins' imaginative and uncanny metaphors. Take for instance, the description of a Seattle sky as having a cloud cover that resembled cottage cheese that had been dragged nine miles behind a cement truck. In another typically Robbins description, the depressed waitress responds to some good news: "The brickload of fatigue that Priscilla was carrying suddenly turned into a brick souffle." As the news gets better Robbins writes: "Munnebird souffle. Cobweb souffle." When it gets really good: "Nitrus oxide souffle."

If you have ever laughed out loud in a crowded elevator or subway car full of strangers who were silently staring at their feet, and then gotten a surge of satisfaction at all the frowning, suspicious glares directed your way, you should buy this book.

The Student/Faculty Committee of the McIntosh Activities Council and Alumnae Association of Barnard College

are accepting nominations for



The Emily Gregory Award



honoring an instructor for excellence in teaching and for devotion and service to the students of Barnard College.

Nominations should appear in essay form and be submitted to the

McAc Office 101 McIntosh Center or College Activities 209 McIntosh

DEADLINE: FRIDAY, DECEMBER 14th FOR MORE INFO. CALL x5392 or x2096.

SPRING 1985 COURSES

Additions and Corrections to the Catalogue

PHILOSOPHY

PHI V3654y: Philosophy of Psychology; TTh 1:10-2:25; E. Handler Spritz; 3 pts

QUANTITATIVE REASONING

QUR BC1101y: Sequence A; TTh 2:40-3:55; N. Rothschild, H.M. Jacquet, D. Foley; 3 pts.

QUR BC1102y: Sequence B; MW 1:10-2:00; C. Williams, L. Lessinger, R. Remez; 3 pts.

PLACEMENT TEST for basic math skills is given in the Lehman Academic Computer Center. Contact Mr. R. Kahn, M-F 10-6, x8476 (See Catalogue, pp. 231-232)

RELIGION

REL V 2630y: African Religions Traditions; TTh 2:40-3:55; R. Baum, 3 pts.

REL V3760y: American Indian Religions; MW 1:10-2:25; R. Baum, 3 pts.

REL V 3804y, Sect. XIV: Religion and Imperialism; M 4:10-6; R. Baum 4 pts.

REL V 3804y, Sect. XV: Maimonides and Halevi; Th 4:10-6; H. Fradkin; 4 pts



Change of the Guard

The annual *Barnard Bulletin* Change of Board party took place on Thursday, November 31, in the Sulzberger Parlour. Outgoing editors Barbv Kogon, Mava Marin, Sarah Morgenstau, Megan Schwarz, Jill Litner, and David Han toasted the new editors: **Beth Wightman**, Editor in Chief; **Deborah Pades**, Managing Editor; **Kristin King**, Features Editor; **Eve-Laure Moros**, Asst. Features Editor; **Christina Kaouris**, Business Manager; **Rebecca Johnson**, Reviews Editor; and (not pictured) **Merdyce McClaran**, **Jessica Reighard**, Co-Photography Editors.

FLYING
INTER COLLEGIATE HOLIDAYS

COLLEGE VACATION EXPERTS
Serving Bermuda from
N.Y., Boston, and Washington, D.C.

501 Madison Avenue
New York, NY 10022
(212) 355-4705 for brochure
(800) 223-0694 for reservations
1-800-2-FLY



Spring Break for the Upperclasses.

Other vacation spots may be okay for those Freshmen and Sophomore types that don't know any better, but by the time you've made it to the higher classes, we hope you've learned something.

By now, you should know that Bermuda College Weeks are as much fun and as

carefree, but with a difference. There's a little more atmosphere here. There are free buffet lunches at our top hotels, our smashing beach parties, our steel bands and calypso bands, our complimentary cruises and, of course, our gorgeous pink beaches and beautiful weather.

So this year make use of your education—come to Bermuda, where you can carouse with class, get wild in style.

See your Travel Agent for details.

Bermuda

Bermuda College Weeks, 1985. March 2 to April 13.