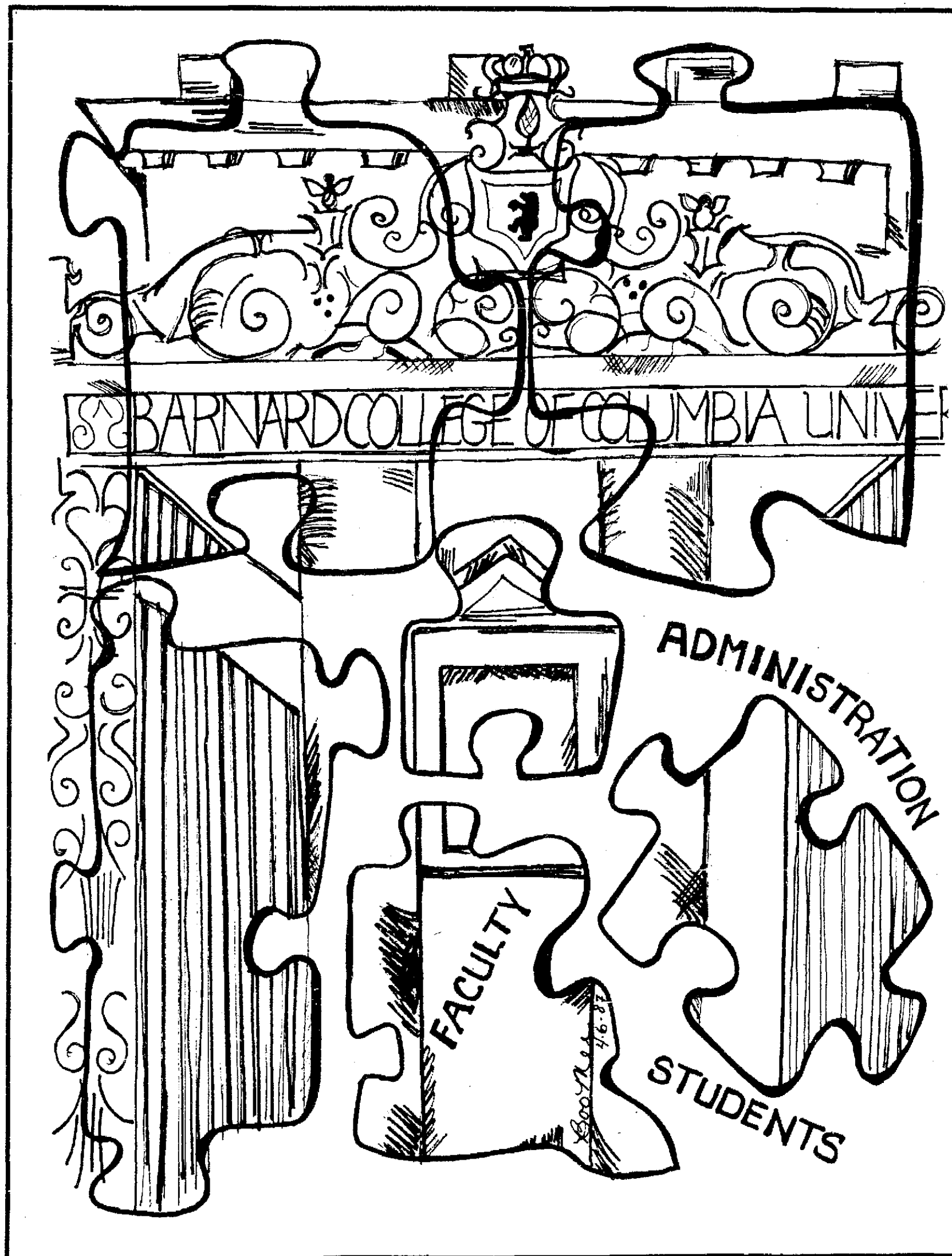


BARNARD BULLETIN

Vol. XCVII No. 16

April 8, 1987

New York, NY



Theatre:

Les Miserables

Film:

"Swimming to
Cambodia"

Food:

The Emerald Inn

Reviews,

Pages 6 and 7

Campus News—

See Page 8

Victorian

Women

Artists—

See Women's

Issues, Page 10

Drugs and

The Columbia

Athlete—

See Sports,

Page 12

The Tripartite Committee: The Continuing
Question of Student Representation — *Pages 4 and 5*

Editorial

Barnard

Bulletin 105 McIntosh 280-2119

Editor-in-Chief
Rachel Powell

Editorial Board

Eve-Laure Moros	Anna Mohl	Erik Price	Jeni Levy
Alice Kimball	Leora Joseph	Katy Schwartz	Shelaugh Lafferty
Lainie Blum	Andrew Economakis	Jennifer Horowitz	Tonia Haggar
	Aimee Lee		

Editorial Assistants

Talbot Welles		Riva Kelton
Jennifer Kattler	Mari Pfeiffer	Boo Mee Hahn

Business Board

Business and Advertising Mgrs.

Shinta Widjaja
Sarah Wong

Billing Manager

Solange Toura Gaba

Ad Representatives

Nancy Yaffa
Ilana Aranson
Jooyon Lee

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

Letters to the Editor

Support Your Planet

To the Editor:

These days we take for granted the smattering of articles found daily in newspapers on one or another environmental issue—from acid rain to ozone depletion to endangered species. But news means business—it evolves to meet consumers' wants. The fact is, issues concerning the health of the planet have only fairly recently become something the general public felt they needed to keep informed about, although pockets of what could be called "environmentalists" have existed in different forms throughout the history of the U.S.

On April 22nd, 1980 an event called Earth Day was organized, which many feel marks the shift of the importance of these issues into general public awareness. Communities and campuses nationwide marched rallied and had teach-ins on issues from pollution to population, calling for awareness of environmental degradation. Here in the city Fifth Avenue was blocked off to traffic from 59th to 14th Street for a march which thousands joined. Buttons commanding "Stop at Two" (you can figure it out) were distributed. From an outdoor pulpit at the cathedral of St. John the Divine a bishop sang—Happy Earth Day to you! . . .

In many ways it woke us up to the need to act, so in that sense a goal was

achieved. The problems have by no means gone away, as scientific researchers spew out information daily on the gory details of how our lifestyles have thrown a wrench—or many wrenches—into the pulsating mechanism of life cleverly interwoven through millions of years of evolution. The "environmental movement" has grown and changed also to meet changing times, evolving new tactics for a battle which although concerning the future of our own health has never ceased to be an uphill one: fighting an orientation towards unlimited growth which encourages convenience and comfort at the price of waste and despoilation. Like any movement it too has its differences in opinion, ranging from those who call themselves "conservationists" to the "deep ecologists."

On April 11th of this year, the Earth Coalition at Columbia will be remembering when this movement became a mass concern. Earth Day '87 will be happening on Low Library steps. It's a time to celebrate the seasonal awakening of the earth from its dormant period and our own release from hibernation within four walls. It's a time to take the time to reflect on the earth and our individual impact on it, and look at what we can do as individuals to tread more softly. After all it is our home, and there are many ways to make a difference.

If You Don't Vote, No One Listens

Did anyone know there were elections this week? As of Friday afternoon, less than one-third of the student body actually voted. Two weeks ago, election sign-ups had to be extended because no one was running for several positions.

When an emotional issue arises, the student body gets involved. Last semester's rape vigil is a case in point. Over 100 people showed up to the candlelight vigil, where were they at the meeting with Barnard Security that occurred the next week? Why did no one show up to the self-defense workshop that was set up to respond to students' fears?

A number of forums do exist for students to voice complaints, assist in policy-making and vent frustration. Rep Council meets once a month and the meetings are open to all students. The committee system discussed in this week's feature are made up of elected student representatives. These committees have jurisdictions over various student services, such as Health Services, Instruction and Commencement. The students on these committees are elected by the student body to voice students' concerns. Does anyone know (or care) if they are?

Why is there a rush to get involved only when an incident occurs? Obviously, from the ensuing criticisms. Barnard students experience problems with student services. Why then, is there so little interest in electing the representatives who examine these problems on a regular basis?

Voting is a right and a civic duty that is guaranteed by few political systems. By not voting, a citizen forfeits her right to express her honest opinion. At Barnard, this means that a student's most constructive criticism of the system can be expressed through her vote. We must remember that in fact, student representatives only represent those that vote for them. By not voting, you tell your representatives not to listen to you.

Bravo for Bulletin

To the Editor:

Congratulations! The *Bulletin* is finally on its way to fulfilling its role as the newspaper of a women's college. As a Barnard student particularly concerned with women's issues, I was very pleased to see the March 28 articles on women's colleges and on women and AIDS. It appears that *Bulletin* intends to continue its new direction by devoting an entire section to women's issues. I look forward to the upcoming articles. Coverage by

other campus publications of events and issues relevant to women's concerns is most certainly scarce to non-existent, and I strongly support *Bulletin's* plans to fill this shameful gap. If *Bulletin* means to be taken seriously and to represent its female student body, then a section on women's issues is the only way to begin. The new format looks great and should serve you well. I can only encourage *Bulletin* to continue on its new-found path. Bravo!

Jessica Reighard
BC '88

The Bulletin Board

a weekly listing of club activities

Friday, April 10

Celebration of Black Women: Film showing and Arts and Crafts fair Altshul Lobby. Film will be shown in Lehman Auditorium, Altshul. Sponsored by BOBW. 3-6 pm.

Celebration of Black Womanhood: Opening Dinner, 7:30-9 pm. "History of Black Women in the Arts" (song and dance) 9-11:30 pm. Wrap-up party 11:45-2:00 a.m. Lower Level McIntosh. Sponsored by BOBW.

Saturday, April 11

Earth Coalition presents "Earth Day" on Saturday April 11, 1987 at 11:00 AM-7:00 PM on the Low Library steps. There will be Music, Food, t-shirt tie-dyeing, and frisbees for sale. Environmental Speakers and local environmental groups will be there too.

(Our columnist is still suffering from senioritis neuroticschizophrenia. The side of her that wrote last week's column will no longer be published.)

I saw a past professor of mine naked the other day. There she was undressed, unashamed, naked. I was naked too. We were both sweating. (Feel like you missed a really hot department party?) No words passed between us, but there was no need for conversation. She had just gone jogging and I, swimming. There was absolutely nothing to discuss.

I found in the locker room that day what Barnard had lost several years ago, before the class of '87 arrived. I discovered the basic philosophy that Barnard still lacks in the machinery of her working foundation. Right now, she is existing on a thin steam that does very little to nourish us, that only makes us sweat things out until the weekend. Allow me to back up this bold and somewhat bitter statement.

Barnard needs to formulate, instill and continually reinforce a philosophy that is her own, that will save her from the looming ambiguity that now rests above her name. As of today, Barnard's philosophy stops at the door of the admissions office, where she claims to be 'a small women's college amidst a large university, that prepares her students for the specific needs of women in today's complex and challenging world.' But how does this HAPPEN—through our drinking water? Barnard needs to inject her members with A REASON FOR BEING HERE. Her professors, her students and her administrators need to know what Barnard is



about. Does she have any unshakeable views? If so, what are they? Where do they come from? Call I tell my friends back home about them? Why are we hiding from our own definition? Are we a feminist school? Are we afraid of that word because it might give HS guidance counselors the impression that we, like Hampshire College, have a philosophy that incorporates some definite opinions?

In 1987, a women's college has nothing to be ashamed of. It has no reason to be defensive but it has every reason to be *definitive*. I never saw the truth in this more than I did in the locker room that day. Seeing a naked professor is like hearing a parent curse by accident. Both are an incredible relief because they reveal THE TRUTH. They admit the beautiful humanness of us all. I saw my professor as a woman, not as an androgenous resource center. I saw her being responsible to herself for herself as a woman, detached from the pretentious hoo-ha that we all fall victim to as members of a hierarchical system. But most importantly, I saw this woman as an individual, unique in her own personal biases. Just then it dawned on me that prior to that afternoon, I had considered her to be a 'Barnard faculty member' adhering to the demands of that particular role, assuming that Barnard had its own unique set of ideals that did not squelch those of the professor's, but rather

gave her the option of drawing from them *in addition* to her own. Now, I question the existence of this option simply because as a senior student at Barnard, I should be as well versed in her philosophy as my instructors are. But I am not and they are not and therefore, something very fundamental is missing. My professor has been given the reins to a horse with no name. She can still travel far and wide, guiding her students along to incredible heights of exciting awareness, and there's a definite beauty and freedom in that ride that is *crucial* for any educational institution. But Barnard is a private institution—not a public one. It is my belief and the belief of many students and alumnae with whom I've spoken, that there has got to be something held in common by all the members of our community in addition to our love of high quality education. Barnard needs to have coupled with her name a philosophy that is a little more definitive and directed than simply being a women's college for today's changing world.

I'm sure that at commencement, President Futter will be most eloquent with her wrap-up on how Barnard has instilled in her graduates the strength to go on and move mountains in this man's world. But I question her ability to prove to us, the graduates, that we will carry out with us not only the academic education of Barnard but also the living and breathing

philosophy that is attached to it. I don't think she'll be able to do this because I don't really think that it 'happened' to us. The diversity that we boast of that exists among our faculty and students, seems to have cheated Barnard of any definitive identity. I feel very cheated when I talk to older alumnae and teachers from the 30's and 40's. They talk about Barnard as if it were a club that incorporated an excellent education along with a definite idea of BEING. Today, it seems that Barnard is run by a political machine that hires its faculty like they were highly qualified 'employees' and not unique and valuable members of their club. And if 'club' sounds too exclusive for you, I think that after a \$65,000 investment, you deserve to expect exclusiveness—not on a shallow, material level, but on a proud, philosophically aware level.

I think that today, Barnard needs to have two administrations; one to deal with the outside world (the 'they'), and one to seriously work on the development of the inside world, because there's seriously something slipping around here. Who will want to learn or teach at a college that is afraid of its own reflection? As a member of this university, I would rather stand up and say something risky or wrong than be shut up in a corner to ignore my own right to a powerful and effective existence. I think that Barnard should feel the same way, because in the end of anything we do or say, we have no one to answer to but ourselves. That is one of the most soothing and terrifying truths I have ever come to know. And Barnard has taught it to me in a very weird way.

Bear Essentials

FRESHMEN are reminded to attend required PROGRAM PLANNING MEETINGS beginning TUES., APR. 7. Your mailbox contains a memo from Dean Bornemann with procedures and the schedule of meetings with your class adviser. SOPHOMORES AND JUNIORS: Check the Registrar's and departmental bulletin boards for meetings with major departments and programs. The following have been scheduled:

American Studies: WED., APR. 8, 4:00, 418 Lehman;

Biological Sciences: THURS., APR. 9, 12:00, 903 Altschul;

Chemistry: THURS., APR. 9, 12:00, 805 Altschul;

Economics: THURS., APR. 9, 12:00, 403 Altschul;

French: WED., APR. 8, 3:00, 603 Altschul;

German: Individual Appointments; History: WED., APR. 8, 4:30, 418 Lehman;

Italian: THURS., APR. 9, 1:00, 322 Milbank;

Mathematics: THURS., APR. 2, 12:00, 404 Altschul;

Medieval & Renaiss. Stud.: THURS., APR. 9, 1:00, 322 Milbank;

Music: THURS., APR. 9, 2:30, 409 Milbank;

Oriental Studies: MON., APR. 13, 4:30, 321 Milbank;

Philosophy: Individual Appointments; Political Science: THURS., APR. 9, 12:00, 421 Lehman;

Program in the Arts: THURS., APR. 16, 12:00, 204 Barnard Annex;

Psychology: THURS., APR. 9, 12:15, 415 Milbank;

Religion: Individual Appointments;

Women's Studies: MON., APR. 13, 11:00, 203 Barnard.

LIMITED ENROLLMENT INFORMATION for Autumn '87 courses available at Registrar's window, 107 Milbank. PSYCHOLOGY laboratory and statistics courses: APR. 20-22 sign-up for all students; BIOLOGY sign-up for certain courses, APR. 22-23, (sign-ups for labs in General Biology will be posted). DEADLINE FOR P/D/F OPTION and WITHDRAWAL from a course (W recorded): WED., APR. 22. No extensions allowed and decision is irreversible.

SOPHOMORES who have not prepared their degree progress audits with their class advisers must do so without delay. MAJOR CHOICE FORMS are to be filed in the Office of the Registrar and with your major department by FRI., APR. 10. EDUCATION PROGRAM: General information on courses that meet N.Y.S. certification requirements is available in 326 Milbank. JUNIORS who will student-teach in 1987-88 will meet on WED., APR. 22, 4-5 PM; 324 Milbank for elementary school, 325 Milbank for high school teaching.

PRE-LAW STUDENTS: 1988 applicants meet with Dean Rowland WED., APR. 8, 12-1:30, Jean Palmer Room. 1987/88 LSAT/LSAS Booklets and registration forms available now in 105 Milbank. PRE-MEDS may meet with Dr. Henderson Rourke, Duke University Medical School. MON., APR. 13, noon, 4th floor Lewisohn, Baer Room.

MSM MUSIC LESSONS: Application deadline for auditions at the Manhattan School of Music, WED., APR. 15, for May 26-29 auditions; SAT., AUG. 1, for AUG. 25-27. Contact Ms. Dintcheff, MSM Admissions, 749-2802.

BARNARD-UNIVERSITY OF ROME EXCHANGE PROGRAM welcomes applicants interested in a year of study in Rome. See Dean Doris Campbell by FRI., APR. 17, 105 Milbank. Required: proficiency in Italian through intermediate year, minimum overall GPA of 3.00. FINANCIAL AID APPLICATIONS FOR 1987-88 DUE APR. 17, 14 Milbank.

"Jackie Mason is one of the greatest comics of all time. NOBODY MAKES ME LAUGH HARDER!" —MEL BROOKS

"May be the FUNNIEST TWO HOURS you'll ever spend in the theatre!" —ALAN ALDA

"JACKIE MASON IS HYSTERICALLY FUNNY! Run don't walk to get your tickets! YOU MUST GO!" —JOAN RIVERS

"I'M NOT SURE GOD MEANT US TO LAUGH THIS HARD!" —LARRY DELBART, Creator of M.A.S.H.

MCA LAMMY PRESENTS

JACKIE MASON'S

"THE WORLD ACCORDING TO ME!"

THE BROOKS ATKINSON THEATRE on Broadway 756 West 47th St.

ALL BALCONY SEATS \$10.00 EACH WITH THIS COUPON! GOOD FOR 2 TICKETS

BRING THIS COUPON WITH YOUR SCHOOL I.D. TO THE BOX OFFICE ON THE DAY OF THE PERFORMANCE AT LEAST 1 HOUR BEFORE CURTAIN TIME. COUPON GOOD FOR TUESDAY, WEDNESDAY & THURSDAY NIGHTS AT 8 AND SATURDAY MATINEES AT 2.

Coupon good through May 6, 1987. One per person. April 4, 1987. Subject to availability.

A Party For Sociology

Majors and Interested Students

Wed. April 8, 4:30-6:30 p.m.

At the Deanery (BHR)

Tripartite Committee Structure:

By Lainie Blum

Columbia Spectator headlines read: "Faculty Unit Urges Transfer of Power," "Crisis May Inaugurate Change," "Trustees, Faculty Plan Student Role." The campus upheaval in 1968 made the need for change in college government not only desirable, but urgently necessary. Students and faculty wanted a say in Columbia policy, and they were determined to get it.

History repeats itself. This past year Barnard students demanded representation in "hot" campus issues, such as the construction of the new dormitory, the rape outside the Lucerne and the ensuing security issues, dining service quality, health services, and currently the racism problem in the University. Barnard's Student Government Association (SGA) has also become caught up in the spirit of change and reform. With the amending of the constitution, SGA has embarked on a mission to tighten up and redefine government at Barnard, an effort that is certainly needed. One of the major changes planned involves the restructuring of the Tripartite Committee Structure, first instituted in May, 1969.

History of the Tripartite Committee Structure

An analysis of the current situation must be prefaced by a brief history of the issue. In 1966-67 the Executive Board of the Undergraduate Association (today's SGA) met regularly with a Faculty Committee on Student Activities to discuss matters of student life. These meetings were also attended by the College President, Rosemary Park. One of the problems discussed often at these meetings was attendance at the Representative Assembly (today's Rep. Council). According to a 1976 Report to the Coordinating Council by Christine Royer, "In the early days of the College, attendance had been mandatory, but since that requirement had been dropped, fewer and fewer students were showing up. There were other signs of defection from traditional responsibility, and the word apathy gained increasing currency on campus."

In April, 1967 Nancy Gertner, Undergraduate President, summarized a proposal for an all-College government, which, according to Royer, was "quite a vision." The plan included a College Senate comprised of students, faculty, and administrators, which would not only recommend policy changes, but make them as well. Gertner's report, as quoted by Royer, stated: "If we are indeed dedicated to building a community, we must learn to trust each other, to drop our defensiveness and privatism, to abandon narrow views for a view of the common good . . . A College Senate would force members of the community in the most natural way possible to search together for the best

methods of realizing our vision for education, to consider specific problems in a broad context . . . No longer 'them' versus 'us' but 'we,' the majority of individual members of the faculty and student body have made such-and-such a decision." The proposal was "indeed radical," yet it set the wheels for reform in motion at a critical time in Columbia University history. It was "startling . . . in its anticipation of the campus upheavals which were to follow in the next few years."

A committee called the Committee on Committees was set up "to work out a structure for a new college government which would involve the three constituent-

management and development of college policy." According to the Statement of Purpose of the College Council, "these committees will enable the administration, the faculty, and the students to work together constructively and that this cooperation will in turn foster mutual understanding of our differing needs and problems and lead to the further growth and strengthening of our College."

Reform was again necessary in 1974, according to a Bulletin article dated Sept. 12 of that year. "The changing environment during the past five years has demanded a changing policy, and with no adequate provisions for reform, the system grew piecemeal and custom served as

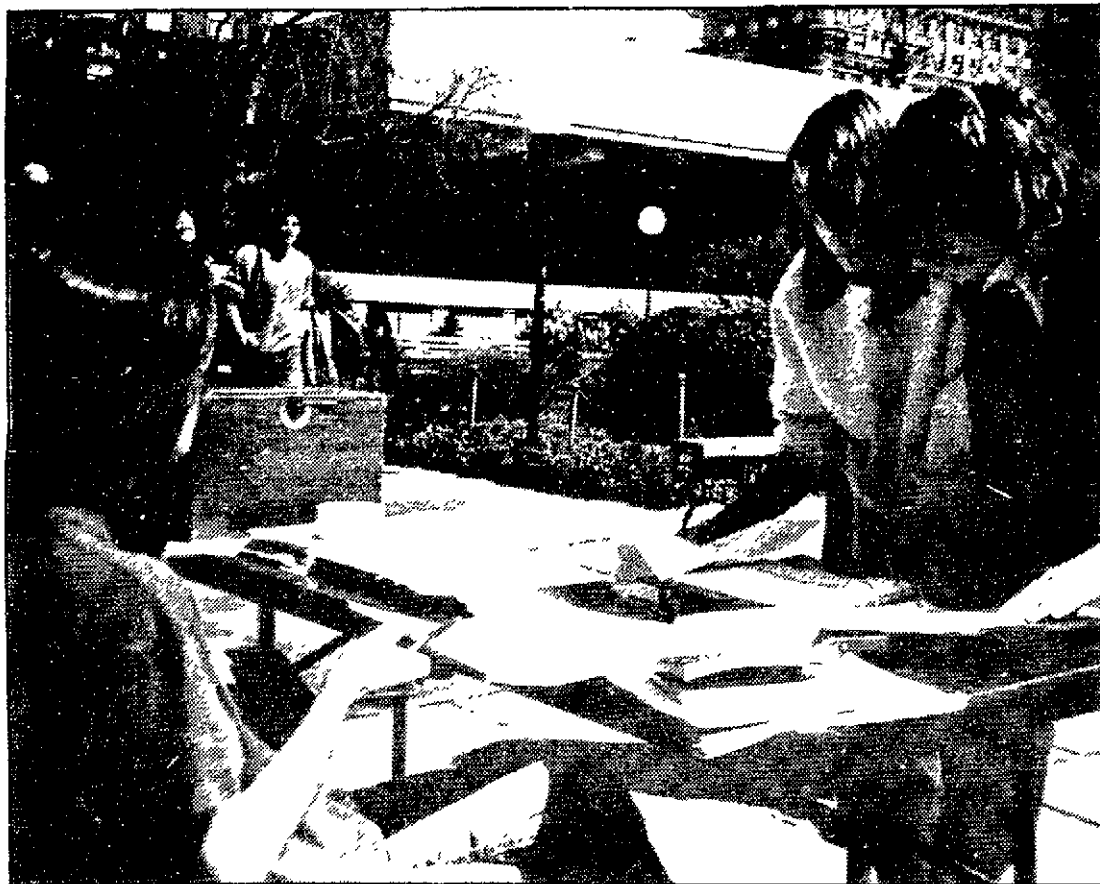
study of the purpose and function of each existing committee, including a review of the actions taken or policy recommendations made by each in the last two years; the aim of the study being to eliminate those committees where a need no longer exists or where the same ends could be achieved in a more direct way, or on an ad hoc basis."

The last revision of the system to date was made in March, 1979. The term "College Committees" was proposed in place of the former "Tripartite" appellation "to designate committees on which there are members from more than one segment of the College community (students, faculty, officers, Trustees)." The purposes of the College Committees included: advising the President and the officers of administration by analyzing and reporting pertinent information on current issues; and serving as a link "between and among community constituencies." The committees would serve "as a sounding board for opinion and provide a forum for debate and discussion." In summary, "a Committee functions as an integral part of successful college governance and as such its members must endeavor to learn the history and understand current developments relating to the issues within the committee's purview."

Evaluation of the System today

According to Barnard's Registrar, Virginia Shaw, the coordinating committee was disbanded because "it became too cumbersome. There was so much paperwork and the students didn't have the time." Without this central body, records are not easily accessible and the system's progression has not been well-documented. Because the system that actually exists today is not completely in accordance with the system outlined in the 1979 report, there exist holes and inefficiencies that have been overlooked for the past several years. SGA president Marian Rothman (BC '87) explained that the system is not doing what it's supposed to do in all cases. "My main concern is that students are being elected to positions that don't exist, but we have to elect them according to College by-laws." In fact, it is true that "some committees haven't met in five years," according to Rothman. She continued, "Some [committees, such as Health Services] are very effective, while some [such as Admissions/Recruitment] are not."

Furthermore, some very effective committees do not even appear in the outline of the official structure. The committee on Instruction, for example, is a good, active committee, "but it was never ratified properly, so it doesn't officially exist under the original guidelines . . . This is why the system needs to be rewritten," Rothman stated. Virginia Shaw



Barnard students vote in SGA elections in front of Lehman Hall.

of the College. The seeds of the Tripartite Committee plan were planted. In 1969 the faculty "passed a resolution calling for the immediate establishment of a preliminary tripartite Coordinating Council, to remain in existence only until it had completed two functions: the first, to determine the method of selecting the Coordinating Council in the future; the second, to set up the other committees." The following September the Preliminary Coordinating Council was established. That committee, consisting of the Dean of the Faculty, four faculty members, and six student members prepared a report to the College on May 28, 1970. This report, called the Urman Report after the student chair of the committee Dorothy Urman (also known as Dorothy Denburg), modified the Tripartite system and was accepted and eventually implemented. "As it was finally perceived and described in the 1970 Urman Report, the College Council, or Coordinating Council, was to be the hub, the active center, the prime mover, and indeed, the display piece in what was at the time an innovative approach to the

law." In order to "allow for more student freedom in decision and policy making," the faculty adopted revisions concerning the Tripartite Committee System in April of 1974. With minor changes, the proposal was adapted by the coordinating committee, "which is the central body of the system today." The changes provided "secure guidelines for committee membership, amendments, provisional committees, and a system of committee reporting that will facilitate student awareness."

Royer recommended in 1976 that the Coordinating Council should be "abolished as it now exists" in order to simplify the structure. She wrote, "I believe that its central and overriding purpose of involving students in the processes of decision-making in areas that are of concern to them has been served, that it would be virtually impossible now to return to a way of conducting affairs of Barnard that excludes students. I believe that we have learned to work together constructively and cooperatively at this College and that we can continue to do so under a simplified model." She continued, "I recommend a

Yesterday, Today, and Tomorrow

explained that "there have been Ad Hoc changes to solve issues." These kind of committees are set up and phased out as need be, yet no official provisions are made for them. Interestingly, the Committee on Instruction was described in the very first plans, but have been excluded in the 1979 outline. Shaw said of the situation, "It's not a problem. If a committee for whatever reason has no purpose, it disappears without being officially voted out." The problem that exists is that of formal organization.

In addition, the problems of the 1966 Rep. Council exist today in 1987. The council is too large and filled with elected members who serve on committees that never meet. It is not the case that students don't want to meet, nor is it that faculty and administrators don't want to meet. Time is definitely a factor in the coordination of tripartite meetings. Often, the three constituencies simply can't find a good time to get together.

Such a problem is evident in the Career Services Committee. According to Career Services Director Martha Greene, "We really don't have much time. Getting a meeting together is tough. We see each other in the hall." She explained, "In the past, we used the committee as a sounding board on services we needed to add, such as the corporate recruitment program instituted four years ago." While a tripartite committee is "not appropriate for making decisions on policy because career services is a professional type of work for which training is needed," Greene believes that the tripartite system is effective as far as outreach, etc. go. "In theory, it's superb," Greene concluded, "If we can come up with a design to make it more active, it would be great."

Laurie Gottlieb, candidate for the Committee on Admissions and Recruitment, expressed concern for the "reluctance" of the administration to communicate and cooperate with the committee. "We must take an active role to be taken seriously," she stated. Director of Admissions Christine Royer explained that the committee should meet twice a year, but there is no time in which to coordinate this. During the first semester, the admissions staff is travelling around the country and making early application decisions; during the second, they "work virtually around the clock meeting decision deadlines, etc. As she was very much a part of the original tripartite structure system, she wishes "there were ways to involve students and faculty more, especially concerning ideas for increasing pools of applicants."

The Financial Aid Committee is another ineffective committee, evidently not because of lack of interest, but rather because "things happen so fast with legislation, etc., it's enough for the employees

to understand it," according to Rothman.

"I'm not sure that the Housing committee that exists is what is written down." Rothman admitted. But Dean of Student Life Georgie Gatch, a member of the Housing and Campus Environment Committee, says that it's a "good committee" that meets every two weeks, and has been meeting all year. This is clearly a case of the ambiguity of the present situation.

Jean Fallensbee, Senior Associate of the Physical Education Department, explained that there is no official tripartite Athletics Committee as outlined in the 1979 guide. Because Barnard athletics have merged into the Barnard/Columbia Athletic Consortium, the situation has become confusing concerning the role of such a committee. There is, however, Barnard student representation on the consortium committee and a recreational Intramural Council, which is an informal organization of students, faculty, and administration. Fallensbee said, "The bottom line is that the students have input.

The structure is less important." Still, Rothman stated, "That's the kind of thing we ought to rewrite. That's the kind of thing that needs to be decided upon and enacted."

College Activities Committee is a prime example of a successful committee that exists in the structure specified in the 1979 outline. Peggy Streit, Director of Student Activities, considers her committee to be "successful and effective." She emphasized the importance of "working together as a group." In particular, she stressed the significance of having faculty members on the committee. "The faculty is interested far beyond what some students believe," she said. "In committee, they learn the students' point of view outside of the classroom, as people, that they wouldn't necessarily know otherwise." From the perspective of a working committee, "There is great concern for student input at Barnard . . . The tripartite structure is very essential and important."

The Health Services Committee is

another successful example. The committee has 14 members who meet regularly to discuss certain concerns of students. According to Dr. Harriette Mogul, Director of Health Services, the committee has been useful insofar as there are certain issues, which, without student input, "we wouldn't have been aware of." Minutes from the meetings of this group record the installation of folding doors on the nurses offices to "reduce the number of overhead conversations." Evaluation forms, an AIDS task force, Healthfest, a smoking survey, and other accomplishments are also recorded as having occurred because of student interest.

Plans for revision and improvement

Currently, letters are being sent out to each committee head to find out ideas of an ideal committee set-up, according to Rothman. She, Dean Schmitter, and Registrar Virginia Shaw are in the process

Continued on page 11

Issues Sizzle at Columbia University

By Caroline Palmer

Every once in a while an issue becomes important to the students and administration of the Morningside campus. Whether the "hot" issue involves racism or the way Health Services is run it becomes the object of debate, criticism, and questioning until interest dies out, usually a month or two later. The question is, what happens to these issues after the excitement dies out? Does anyone remember the lessons to be learned or are any real changes ever made?

According to Student Government Association (SGA) President Marian Rothman (BC '87), when an issue becomes important to the campus community, SGA will organize a committee to "make sure that the administration is interested." In the case of the rape last semester of a Barnard student living at the Lucerne Residence Hotel on 79th Street, Rothman says SGA discussed the situation and decided to leave "the specifics and go to the general . . . [SGA] addressed security, especially at 110th Street and the Lucerne . . . When [SGA and Security] heard complaints they were acted on." However, says Rothman, "the problem is that students don't tell [SGA]" about security problems and other complaints. According to Rothman, "If students don't stay interested (then) SGA is paralyzed without input."

After the incident at the Lucerne, Deborah Pardes (BC '87) and Carla Mazzio (BC '88) organized a vigil to protest the administration's secrecy con-

cerning the rape and lend support to the victim. According to Pardes, "for a few weeks after the vigil a lot of obvious things were done, there were visible improvements on campus, students were using the escort service . . . [students] were more streetwise and less oblivious." Emergency phone boxes were set up around campus, a guard was placed at the Lucerne, along with an outside light. However, says Pardes, five months after the vigil "our attitude about vulnerability is completely relaxed. People have mellowed . . . it's just human nature." What is important says Pardes is that people "should not forget the vigil . . . [they] should apply what [they] learned from it." In the end though, asks Pardes, "does someone need to get raped for us to learn a lesson?"

According to John Scacolossi, Director of Security, students from Residential Life want to set up a committee with Security to discuss security issues concerning both commuters and residents of all the dormitories. "I hope this comes into fruition . . . it is for the good of ourselves and the community," says Scacolossi. While acknowledging the fact that issues like those concerning security tend to be forgotten quickly on the Morningside campus, Scacolossi says "not just students have this problem . . . it's people in general."

Rothman also mentioned the complaints students have had about Barnard Health Services. In response to this issue the Health Services committee, which is a part of the Representative Council, insti-

gated such changes as having doors put on the nurses' offices and installing a suggestion box in the waiting area. According to Rothman, SGA "can't do something unless they have complaints" to work from. The improvements made by the Health Services committee is an example of student input at work.

The most prevalent and volatile issue on campus now is that of racism. After the allegedly racially-motivated fight outside of Ferris Booth Hall on March 22, students and administration alike have been questioning, debating, and analyzing the issue of racism on campus, as well as around New York City and the country. According to Concerned Black Students at Columbia (CBSC) steering committee member Winston Willis (CC '87), CBSC "will continue to do some tabling . . . [N]ot only to educate people as to what took place at night but also address problems of institutional racism on campus." These efforts will hopefully keep people aware of the issue. For the remainder of the term, says Willism CBSC will be holding teach-ins and "continue to question the university" until the four people involved in the attack are arrested and a list of 13 demands issued by CBSC after the March 22 incident, which includes demands for an increase of black faculty by 50 percent and an increase in black and latino students, has been accepted by the university. Only time will tell you how long the enthusiasm concerning this issue will remain a powerful force on this campus.

The Triumph of "Les Miserables"

By Hilary Dayton

She has arrived. The child with the dark, lonely eyes emerging from the tricolors of France has beckoned to America. We have followed. She has become the symbol for the landmark musical, *Les Miserables*, and also for one of the most rapid seductions of world theater ever. As the lights dim, one enters into the poverty-stricken world of nineteenth century France so completely that the sheer pain of human existence, brought to life by the beauty of the score, becomes a vicarious experience of extraordinary power.

Les Miserables takes place during the years 1815 to 1832. Jean Valjean, the central character, commits the crime of stealing bread so that his family is able to survive. For this he is imprisoned in a labor camp for nineteen years. Upon receiving his parole, he is set free but is forced to live as an outcast because of his previous sentence. When the Bishop of Digne takes him in for the night, Valjean steals his silver as a result of his wretched mental and physical condition. When Valjean is caught, however, the Bishop lies to the police and saves Valjean. Awestruck by this action, Valjean vows to rise above his predicament and fight for the poor and the destitute. He becomes a factory owner and a mayor, and he changes his name.

Valjean's lifetime of merciful action brings him into contact with many. He risks his own life in order to better the quality of theirs. He loses some and rescues others. He becomes a vehicle of hope. A living addition is made to Valjean's life as he adopts a little girl, Cosette, whose mother he had tried to save from death. His relationship with the young girl as she grows up becomes the nucleus of the story. It is at this time that he finds it necessary to break his parole. This in turn sends an equally dedicated man in the service of the prison, in constant pursuit.

well as *Cats*, agreed to direct with John Caird, their cast being drawn again from the Royal Shakespeare Company. Mackintosh also managed to secure John Napier from *Nickleby*, to design the sets.

The show opened in London with rave reviews and after a general tightening through revisions, it was decided that the play would come to the States. Opening



A scene from *Les Miserables*.

this year, first in Washington, D.C. and now in New York, the production retains only one member of the original cast, Colm Wilkinson, an Irish concert singer, suggested for the role of Valjean by Tim Rice.

The score, which comprised the entire show, is the dramatic element which becomes the collective voice of the characters. It is mandatory, therefore, that the music fulfill the expressive demands of each character in presenting his or her role.



Photo courtesy of Stagebill

Shönberg ensures much more than this. The lyrics are poetic and serve additionally as dialogue. The songs are memorable, haunting. They echo the misery of mankind and never have hope and joy been so poignantly illuminated through music.

The acting is consistently good, with outstanding work being contributed by Wilkinson, Judy Kuhn, as Cosette, and

Frances Ruffelle, as Eponine. The cast is large and includes very young children who are remarkably talented. The children lend an important sense of universality to the production. The sets are imaginative and suitably somber. They represent the darkness of reality into which the characters sometimes disappear.

Hugo's novel *Les Miserables* is a commentary on the society of nineteenth century France. The show has translated the thickly peopled pages into a musical message of hope. It serves as a memorial to all those who have been afflicted with poverty, according to Shaw, "the greatest of our evils, and the worst of our crimes," and to those who have also fought with undying perseverance for what they believed was right. Dedication is the especially honored quality. This show battles what Forster called, "the unfairness of a world which creates people who cannot afford to have faith" and unholds the individual who can.

Realistic and idealistic at the same time, the story of *Les Miserables* presents us with Hugo's challenge:

"Will the future ever arrive? . . . Should we continue to look upwards? Is the light we can see in the sky one of those which will presently be extinguished? The ideal is terrifying to behold, lost as it is in the depths, small, isolated, a pin-point, brilliant but threatened on all sides by the dark forces

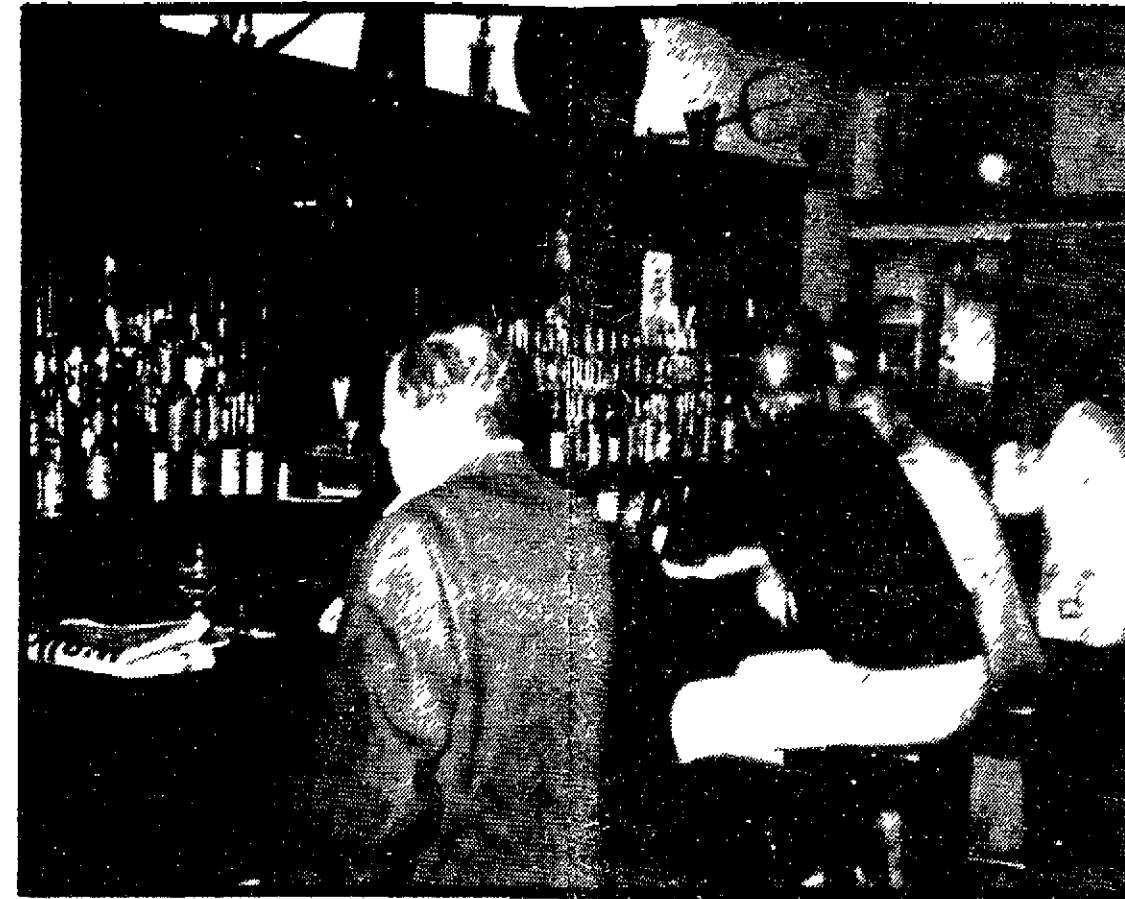


Photo courtesy of Emerald Inn

The Emerald Inn on Columbus and 69th.

The Emerald Inn

By Talbot Welles

In the face of the extreme gentrification of Columbus Avenue, sandwiched between the Trendy's *Columbus Restaurant* and the Yuppie's *Country Store* on 69th Street sits the *Emerald Inn*, an unadorned New York Irish bar. Its yellow stucco front, small, single window, and imperfectly varnished wooden doors promise customers no deal with raspberry vinegrette, no avocado stuffed with crab, no swanky atmosphere, not even a chance to scope and be scoped from the street. While the exterior faintly suggests a rustic village tavern, the dark interior radiates with an ambience lost in the plushier set of Columbus eateries. The menu consists of such delicacies as chicken-pot pie, meatloaf, and corned beef and cabbage, all generously portioned: it is both paradise and relief for avowed and closet meat and potato lovers.

Last renovated and decorated somewhere in the 70's, the restaurant sits forty-five in small red vinyl booths and a long straight bar which encompasses most of the room. The clientele, some of whom are pictured on the walls, present a multi-generational spectrum of the neighborhood: cigar smoking stodgers, well

Pubs

dressed professionals, and varied types of teenagers drink, eat, smoke and chat side by side. No one objects to the bar's choice of radio station—WYNY—which focuses on retrospective programs, music from the 60's and 70's. Even such celebrities as the boxer Mike Tyson, and newscaster Harry Reasoner are known patrons.

"Swimming To Cambodia:" Travel Through Dialogue

By Wendy Determan

Violet-webbed, sublime delusion, and cold, ever-swelling inescapable reality . . . distorted faces of women with strange pasts, and bright happy smiles of children with no future . . . Beaches of magnificent perfection, and cities abandoned for annihilation . . . Marilyn Monroe just moments before her death, and the Khmer Rouge just moments before they kill.

Such are the images that unravel in patterns of complex opposition and unity in Spalding Grey's "Swimming to Cambodia." The film is intoxicatingly vivid. One is transported into the world of Spalding Grey. He is a man preoccupied by the need to delve below surfaces. He is continually searching for a means of defining the interior of existence. There is a poignant, inner-depth to Spalding Grey—a translucence to his vision. He touches the face of the dark, the evil, the

unknown, and then quickly retracts from it, lest he becomes altogether too introspective and too morose. For, coupled with his sensitivity is humor, and Spalding Grey is, indeed, a very funny man.

Film

In "Swimming To Cambodia" Grey describes the events surrounding his work as an actor in "The Killing Fields." Yet, the events themselves serve only as a means of providing a skeleton structure for his ideas, and these ideas are what come rolling onto the screen with speed and power. In a rapid stream of consciousness, Grey lets his ideas have center stage. He allows them to live. Yet, never does he lose complete control. Instead, he orchestrates his thoughts with the precision of a symphony conductor. It is

By Wendy Wylegala

Wine flows from the mountainside. Slaves burst out of their chains, and a blind man sees. Sharp swords fail to draw blood, and strong walls cannot contain a prisoner. This is no ordinary prisoner, of course. The stranger who holds the city of Thebes transfixed has a certain aura about him. Maybe it's just his long golden curls, but then again, maybe it has more to do with his oddly compelling way of speaking.

There are some in Thebes who say that this stranger's power comes from the god Dionysos, son of Zeus. They throng to the hills to sing and dance all night by the light of torches, praising Dionysos and learning the secrets of his mystical cult. But all is not well in Thebes. There are those who deny the existence of the god. Pentheus, new successor to the Theban throne, perceives the new cult as subversive and amoral and vows to punish the blond-haired stranger ("I'll initiate his balls from his thighs," is, I believe, the phrase he used.)

Theatre at Barnard's new production of *The Bacchae*, observed in its final days of rehearsal, brings together alot of talent and inventive interpretation, and attendance is highly recommended when the show plays at the Minor Latham Theater April 7th through 12th.

Nobel-prizewinning playwright Wole Soyinka has expanded upon Euripides' tragedy, adding a slave rebellion and stressing themes which are not as prominent in the traditional academic versions. Added to this exciting script, Paul Berman's direction and various other production elements combine to create a theater piece that spans Greek, African, and Western cultures, as well as ancient and modern epochs. The choreography by Pat Cremics, the musical compositions by

Raphael Crystal, and the Haitian rhythms performed by the Repercussions all contribute to the ritual atmosphere. Connie

Theatre

Singer's costume designs bring in unexpected and often very effective elements, such as Pentheus's army surplus store get-up, and the leopard-skin union suits worn by Kadmos and Tiresias.

Above all, the performers in *The Bacchae* cover an awful lot of ground, and manage it very well. The chorus, in their



Photo courtesy of Theatre at Barnard

adoration for Dionysos, must alternate between melodious singing and hideous cackling, convulsive abandon and frozen rapture. That's a tall order to fill, but they pull it off. Alexia Kadilis brings both subtlety and intensity to her portrayal of Dionysos, and Michael Rhoades's Pentheus is suitably tyrannical. Gordon Grey and Gregor Paslawsky, as Tiresias and Kadmos respectively, are very amusing in their low comedy segment and very evocative in the tragic ending as well.

In all, try and catch this one.

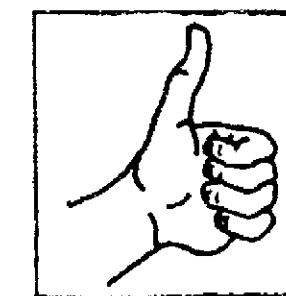
Theatre

Eventually, this man, Javert, takes his own life as he is directly confronted time and again with Valjean's all-encompassing benevolence. Javert's own steadfast perseverance breaks down as his actions become contradictory to the purity of Valjean's missions of mercy.

The story is taken from the nineteenth century French novel by Victor Hugo. Originally made into a musical by Alain Boublil and composer Michael Shönberg, it never left France's Barbican, although very successful and thoroughly enjoyed by its native people.

A few years after the show had been launched, producer Cameron Mackintosh, also responsible for *Cats*, discovered the score and decided to bring the show to London. Trevor Nunn, who added his genius to such hits as the Royal Shakespeare Company's *Nicholas Nickleby* as

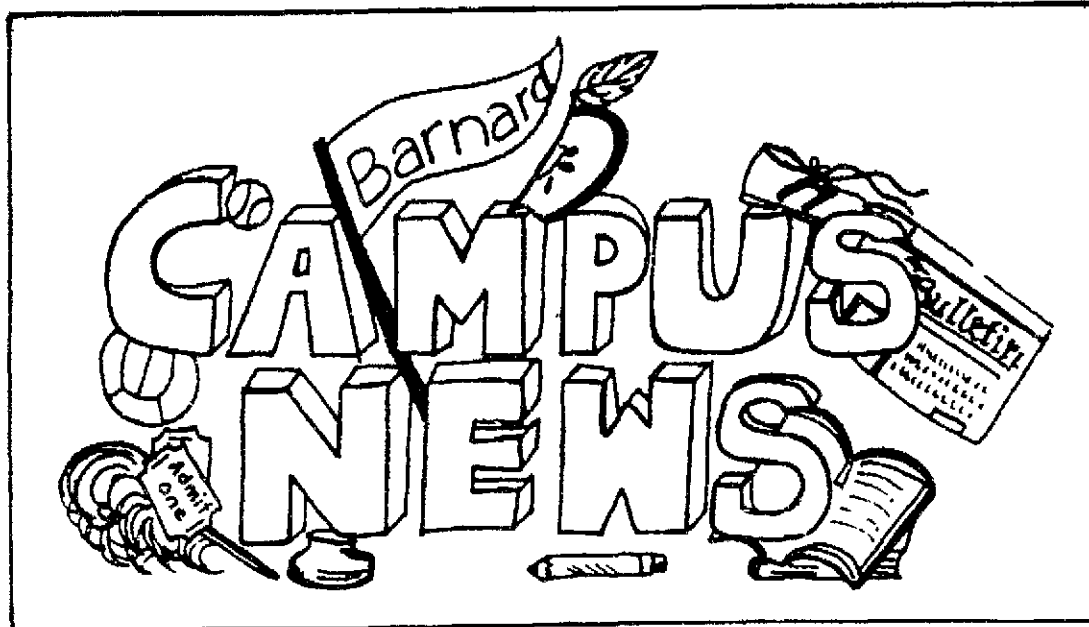
Killing Fields." However, we leave the theatre feeling as if we have seen a full-length feature film, and this is the brilliance of Spalding Grey's monologue. While exploring fully the realms of his



Columbia Players will present "If You Can't Swim," a play about Noah and his family after the flood, in 07 FBH between Wednesday and Sunday, April 8-12.

Written and directed by Martin Harries, showtime for the play is at 7:30 pm.

own imagination, Grey enables us to add to his vision with our own individual imaginations. Subsequently, everything in the film becomes something intensely internalized. On leaving the theatre, we have seen much more than a movie—we have seen a glimpse of ourselves.



By Anna Mohl

Blood Drive

The Spring Blood Drive is scheduled for April 9th and 10th. All those above the age of 17 and who weigh at least 110 pounds are eligible to donate. The body quickly replenishes the lost fluids within twenty-four hours.

There is no risk of contracting AIDS by donating blood. All blood is screened before it is used. Any blood found with the AIDS virus is used for researching the disease and not for transfusions.

Appointments to donate should be made either through Susan Quimby at the Office of Disabled Students (x4634) or through Liz Davis at SGA (x2126).

Donate blood and give the most important gift you can—life.

Help Needed

Don't forget the needy! Donate food and clothing at the Food and Clothing Drive sponsored by the Community Volunteer Community Center (CVSC), Barnard and Columbia class officers, and Fraternities. Drop off points are in most on-campus dorms and administration buildings. The drive began April 3rd and continues through April 12th. Donate now and help those less fortunate than yourself.

Zooprax Zone

Zooprax, the Barnard movie club, is showing a mystery comedy double feature of "The Thin Man" (1934) at 7pm and 11pm, and "After the Thin Man" (1936) at 9pm on Friday night, April 10th. The films are the adventures of married sleuths, played by Myrna Loy and William Powell, who stylishly solve crimes accompanied by their dog, Astra. Each showing is \$2.

Sunday, April 12th, is the showing of the 1922 film "Blood and Sand" directed by Fred Nibbo. Rudolph Valentino stars in this movie as a bullfighter torn between two women, the lovely Lila Lee and the nasty Nita Naldi. This feature will be preceded by a silent short. Showings are at 7, 9, and 11pm and cost \$1.

"Cannes Goods" will be shown on Tuesday, April 14th at 7, 9, and 11pm. "Cannes Goods" is an award-winning collection of the world's most original and hilarious television cartoons selected from the Cannes International Advertising Film Festival. The entrance fee is \$2.

All showings are in Altschul Hall, Barnard.

To Ratify Or Not To Ratify

by Catherine Metcalf

The revised constitution of the Student Government Association of Barnard College was not ratified as of Friday, April 3. However, elections for CU senators and constitution revision were extended through Tuesday, April 17.

The revisions, which dealt mainly with the wording of the document, were made to produce a constitution which would be more articulate and less open for interpretation while not being too binding.

According to Marian Rothman, SGA president 1986-87, the revisions were made to create a more "... clarified and more well written [constitution] ...". This was accomplished through three major changes. The first was a refinement on the electoral process for January

graduates. The second change was to give the executive board discretion in the funding of joint clubs with Columbia. Under the previous constitution only clubs with ten Barnard student members were allowed to receive funding. The change would allow smaller joint clubs to also receive funding. The third change was to define officers of the Representative Council as stated in the By-Laws of the constitution. The revision reduces the number of members on the council, increasing efficiency. The revisions also clarified the power of the constitution so that it would not conflict with the constitutions of other committees.

It is the hope of Student Government that these changes make execution of Student Government business fairer and more effective.

Fire Protection

Ansell, Inc. is donating condoms to Barnard, to dispense to students free of charge. Those interested in any of the seven available products in the "prime" line of condoms should sign up with Susan Quimby in the Office of Disabled Students, 7 Milbank Hall. Offer good while supply lasts.

Happy Days Are Here Again

The Theatre at Barnard is presenting the Action Theatre Company of Baltimore's production of Samuel Beckett's "Happy Days" on Thursday, April 16th in the Minor Latham Playhouse (119th Street and Broadway) at 8pm. The play is the story of Winnie, the central character, who lives each day buried waist-deep in a mound of earth. Winnie is pungent, funny and oddly familiar to all of us. This production, directed by Tony Tsendeas, features Joan Strueber as Winnie, and Stuart Voytilla as Willie. Tickets are \$2 with CUID, and \$6 without.

Losing Ground

By Penina Schoenholz

The Ground Breaking ceremony for the new Barnard dorm will take place on April 8th at 12:00 noon in the Arthur Ross (BHR) Courtyard. President Ellen Futter will make her entrance on a tractor, and deliver a brief address prior to the ceremony. All those present for the ceremony will receive a Barnard hard hat. Following the ceremony the festivities commence with a brass band in the courtyard and a free picnic lunch for all. The invitation to the ceremony extends to all administrators, faculty, and students. Come see your favorite dean wearing a hard hat.

Election Results

The results from the college-wide election of Student Government representatives held April 1st-3rd are as follows:

Executive Board

President: Lisa Kolker
 Vice President for Student Government: Mithra Merryman
 Vice President for Student Activities: Doris Herzfeld
 Treasurer: Emily Klebanoff
 Officer of the Board: Liz Davis

Class Officers

BC '88
 President: Carla Mazzio
 Vice President: Mariza de Guzman
 Treasurer: Andrea Cassells
 Secretary: Pamela Groomes

BC '89

President: Christine Giordano
 Vice President: Sylvia Cabana
 Treasurer: Lisa Silbert

BC '90

President: Robbi Waldman
 Vice President: Kristy Bird
 Treasurer: Susan Nanes
 Secretary: Laurie Maroun

LIONEL TRILLING SEMINARS

PEARL BELL
 Literary Critic

MONDAY, APRIL 6TH, 8:00 PM

FROM THE LIGHTHOUSE: WOMEN AND FICTION TODAY

Discussants

MARY GORDON
 Novelist

JOHN GROSS
 Literary Critic

Rooms A and B, Law School
 The Seminar is free and open to the public

The Victorian Woman Artist: A Myth Dispelled

By Kristin Bash

"The Myth of the Victorian Woman Artist," was the topic of discussion last Thursday evening when speaker Penny Dunford, an art historian from Sunderland Polytechnic in England, opened last week's session of "Conversations About Women," sponsored by the Barnard Women's Center. Ms. Dunford began her talk by presenting the image of the "ideal" Victorian lady. She then proceeded to dispell the myth that all respectable Victorian women either obtained, or even strove for, this unrealistic image, particularly women artists.

The Victorian era produced many stereotypical roles, especially for women. "The Perfect Lady" was a model of femininity, always married, always rich and aristocratic with plenty of leisure time, and was never a working woman. Many of those who could not conform with these standards, either as a result of class, economic capacity, or merely lack of a husband (in England the ratio of wives to widows and spinsters was 2/3), were forced to emulate it to the best of their capacity. Many women did so, even if it were inappropriate for their financial circumstances. Those who could not imitate aristocratic leisurely women were forced to make a living for themselves; very few options were available. Among the more attractive of these options was being an artist.

If a woman with artistic talent made the decision to become a professional artist, she had to confront many obstacles. The first was training. Parents were reluctant to see the need for their daughter's training. Here was a lack of art schools where it was "appropriate" for young women to attend, and there were social norms of the time that dictated that a young woman should not travel unchaperoned.

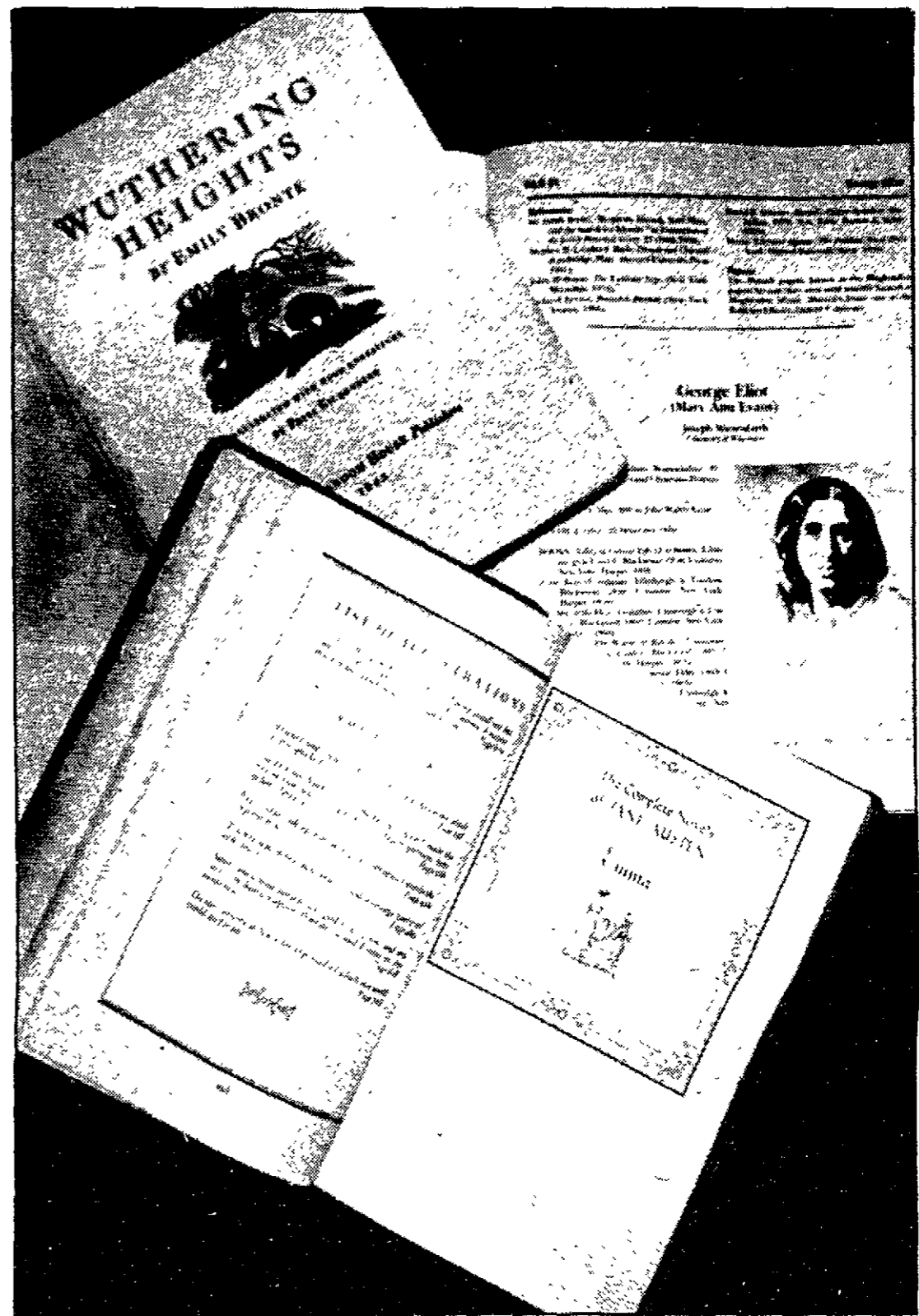
Becoming a professional artist was not an easy task. Several women did challenge these obstacles. They either trained themselves or found local artists with whom to study, or they set up women's art schools.

The next issue a woman artist had to deal with was that of marriage and children. Victorian ideals dictated for the woman to be the keeper of the sacred home—working as a professional artist did not fit in with this image. A few women were lucky enough to have husbands who were also artists and helped them with their careers. Others had to overstep the social expectations to pursue their talent.

A third problem for women artists of this time was the subject matter that they were "expected" to draw. Flowers, portraits and miniatures were all considered "innate" to a woman's nature. They were also the subjects that brought the most financial return. These two factors often dictated what a woman could paint, thus limiting the role of individual expression.

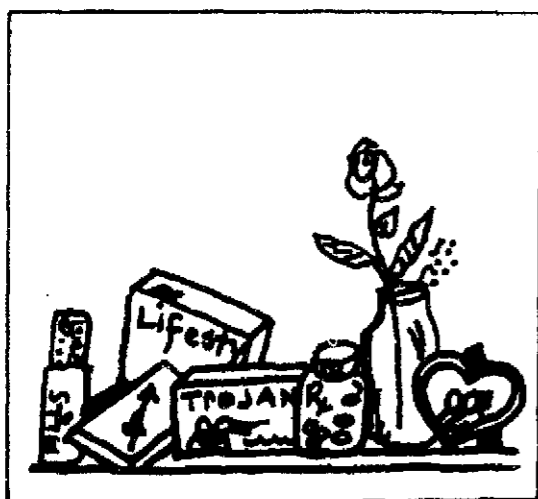
Many women faced these obstacles with "resilience, determination, and ingenuity," and pursued their careers as women artists with extreme success. Ms. Dunford gave a very impressive list of women who had produced hundreds of paintings. Many had painted in the male-dominated Royal Academy, while being married and sometimes raising a dozen children.

The Victorian era was not one where all women strove to be leisurely aristocrats and only acquired superficial artistic ability to make them more "marriageable." There were many women who needed to support themselves, and many more who found the role of leisure uncomfortable. In short, "the ideal of the Victorian woman was a theoretical ideal that often times failed to correspond to reality."



Victorian Literature: Masterpieces that emerged in spite of the obstacles faced by Victorian women authors

Safe Sex: Men and Women Working Together



By Leora Joseph

Women's liberation affects all of us in every aspect of our lives. It effects both our career opportunities as well as our intimate social relationships. It is no longer true that women are expected to be sexually inexperienced and passive, and men are supposed to be aggressive and know-

ledgeable. Consequently, it is no longer the man who must be "prepared." The woman must be responsible to make healthy and educated decisions about birth control.

Oral contraception, more commonly known as the "pill," is the most popular and according to statistics, the most effective form of birth control, rated as 99% effective. The 1% of pregnancies in pill users is attributed to other medication the woman may be taking which counteracts the pill. However, there is a price paid for the convenience of the pill. There is an average weight gain of ten pounds as well as considerable breast enlargement. Aside from the cosmetic inconveniences, there are serious health risks involved for pill users. These include infertility, ectopic pregnancies, urinary tract infections, cervical and ovarian cancer as well as car-

diovascular complications. Still, recent studies do indicate that the pill does seem to help prevent breast cancer.

The diaphragm is another popular form of birth control. It is not recommended for the first sexual encounter since it can be a hassle and will not fit properly if the hymen is intact. The diaphragm is only 90% effective but it protects against many sexually transmitted diseases and the transmission of chlamydia. The spermicide used with diaphragm has been found effective in killing the AIDS virus. It is a much healthier form of birth control and especially recommended for people who are less sexually active.

Condoms have become increasingly popular with the threatening spread of AIDS. Condoms are only 85% effective. However if they are used with foam it becomes 99% effective—the same as the

pill. This is a highly recommended form of birth control since is both safe and convenient.

Withdrawal and rhythm are unacceptable forms of birth control. One student cynically remarked "people who use withdrawal are called parents!" Dr. Mogul of Barnard Health Services says that she has seen several cases of pregnancies at Barnard as a result of this unsatisfactory form of birth control: "Before a man ejaculates he emits as much as 120,000 sperm—all you need is one sperm to become pregnant."

Barnard Health Services does offer guidance about choosing the method of birth control that's right for you, as well as give gynecological exams and abortion counseling.

Nurse Lubell advises "Be blunt. Ask questions—It is your body."

Listings

(With descriptions from New York Magazine and the New Yorker)

Art

Uptown to 57th St.

James Bishop—Recent paintings on paper by this American artist, in his first New York show in seven years; through 4/25, Simon Neuman, 42 E. 76th St. (744-8460)

Michael Goldberg/Norman Bluhm—Gestural paintings from the 50's and 60's by both; through 4/18. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200)

Edward Hopper—Early and late drawings, paintings, and watercolors through 4/18. Hirschl & Adler, 21 E. 70th St. (535-8810)

James Aponovich—Still-life, landscape, and portraits, plus large drawings in charcoal and pencil: 4/1-29, Schoelkopf, 50 W. 57th St. (765-3540)

Katherine Doyle—Recent landscape paintings; 4/1-25. Schmidt-Bingham, 41 W. 57th St. (888-1122)

Jerry Kearns—Dramatic, colorful paintings that juxtapose the documentary "truth" of newspaper imagery against the animated psychology of the animated cartoon: through 4/11. Kent, 41 E. 57th St. (980-9696)

Adriaen Van Ostade—Etchings and prints of country life in Holland in the 17th century; through 4/11. Donson, 24 W. 57th St. (245-7007)

East Village

Bruce A. Anderson—Recent abstract drawings in crayon and acrylic; through 4/12. Bockley, 66 E. 7th St. (420-9835)

Nancy Iddings/Donald Veilleux—Photographs of images from television sets with surreal environments/Recent paintings and sculpture: through 4/12. Helio, 122 St. Marks Pl. (529-8122)

Jim Radakovich—New paintings that make references to art history; through 4/19. St. Marks, 411 E. 9th St. (505-9716)

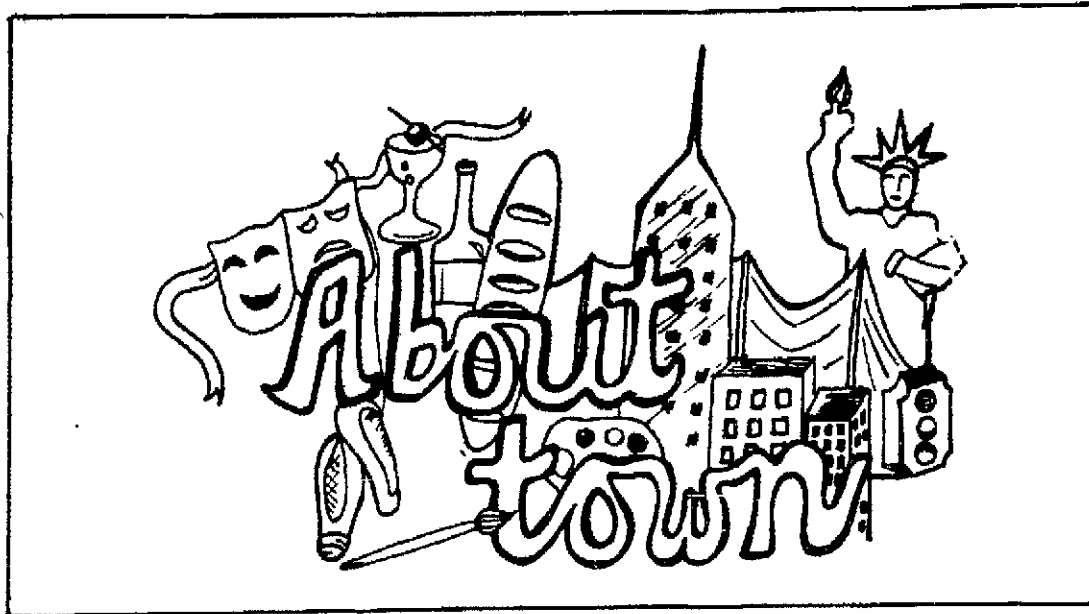
SoHo and TriBeCa

Robert Barni—Allegorical, expressionistic paintings from 1986-1987; 4/3-5/16. DiLaurenti, 383 W. Broadway (925-5100)

Carolyn Brady—Recent large-scale watercolors of flowers; through 4/29. Hoffman, 429 W. Broadway (966-6676)

Clyde Connell—large-scale paper mache sculptures on wooden frames, by an 85-year-old artist who lives in Shreveport, Louisiana; 4/1-5/2. Oscarsson Siegeltuch, 568 Broadway (431-3550)

David Levinthal/Lynne Stone—Photographs that depict half-real, half-fantasy scenes, using H-O scale models for props/ Paintings that explore drama in myth, and in the artist's own imagination. Through 4/18. Exhibition Space, 112 Greene St.



Keith Milow—Recent sculptures that recall architectural monuments, in hydrostone and lead over wood; through 4/18. Wood, 127 Spring St. (431-6003)

Horst Weber—Paintings of masks and faces in various emotional states; 4/3-30. Segal, 568 Broadway (431-0010)

Michael Zansky—Recent mixed-media paintings; through 4/11. Boukaert, 100 Hudson St. (925-6239)

The Catalan Spirit

By Jeni Levy

Again, if you're on a low budget, DON'T MISS "The Catalan Spirit: Gaudi and His Contemporaries," an exhibition that went on view at the Cooper-Hewitt Museum (2 E. 91st St.) Feb. 17 and will run until June 9. For \$1.50 with your student ID, the exhibit offers a taste of architecture and of decorative art from 19th and 20th century Barcelona by the architects of the Catalan Renaissance (or Renaixensa).

Antoni Gaudi i Coronet was one of the most progressive and influential architects of this period and was commissioned for chapels, Cathedrals, parks, and houses, as well as the stained glass, iron works, and furniture that they contained.

Gaudi attended the Barcelona School of Architecture which in the early years favored "eclectic pluralism," a mixture of historical styles with modern iron structures. Gaudi's progression from this origin is apparent in the many watercolor and pen & ink designs and photographs on exhibit, including those from his major works; the Colonia Guell Chapel (only the crypt was completed), the Expiatory Temple of the Sagrada Familia, the Parc Guell, and the Casa Vicens (his two major patrons were the Guell family and the Sagrada family).

Whether in stone, iron, or bricks, it was important to Gaudi that every part of a building worked together, and often he designed everything down to the tile—examples of his furniture, mosaics, and iron-work are also on exhibit.



Theatre

Broadway

The Musical Comedy Murders of 1940—John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. Featuring Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; \$22.50 to \$26. Longacre Theater, 220 West 48th Street (239-6200). 2 hr. All major credit cards.

Safe Sex—Harvey Fierstein's three one-acters: *Manny and Jake*, *Safe Sex*, and *On Tidy Endings*, directed by Eric Concklin. Featured in the cast are Ricky Addison Reed, John Mulkeen, Billie McBride, Anne DeSalvo, John Wesley Shipp, and, of course, the author. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7; \$20 to \$35. Lyceum Theatre, 149 West 45th Street (239-6200). All major credit cards. 2 hr.



The famous Sagrada Familia church.

On the other hand, DO MISS "The Heart That Eats Itself," a play by Rosalyn Drexler, which you can see at the New City Theatre (155 First Ave.) for \$4. The play parallels the life of Franz Kafka with the main character in his short story "The Hunger Artist," but the scenes are hard to follow, the points belabored, and the acting mediocre. The worst scene is probably the one depicting a Nazi circus somewhere in Czechoslovakia, in which streamers fly, horns honk and an S&M type, playing the part of the Nazi ringmaster laughs hysterically for about five minutes (okay, maybe it was two, but it seemed like an eternity). The highpoint of the play was probably when Emma, the school teacher that falls in love with the hungry artist, played by the well-endowed Crystal Field, who also plays Dora, Kafka's love, bears her breasts, for all the audience to see—I began to wonder if I wasn't in some weird off-beat East Village peep show.

Group Shows

Grand Central—24 W. 57th St. (867-3344). Paintings and sculpture from 1875-1945, celebrating American women artists, by Beaux, Brooks, Hoffman, MacMonnies-Lowe, Perry, Ryerson, Stoddard, Watkins, Whitney; 4/1-5/16.

Janis—110 W. 57th St. (586-0110). Paintings and sculpture by early 20th-century masters, including Arp, Boccioni, Brancusi, Braque, Duchamp, Ernst, Kandinsky, Leger, Magritte, Matisse, Mondrian, Picasso, Schwitters, others; through 4/25.



Music/Clubs



Amazonas—492 Broome St. (966-3371). Restaurant featuring the music of Brazil.

Angry Squire—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). Every Fri. from 6-8: Joan Bud, Alan Kamen, and Hide Tanaka.

Blue Note—131 W. 3rd St. (475-8592)

The Bottom Line—15 W. 4th St. (228-7880). 4/1-2: Larry Carlton. No credit cards.

Eagle Tavern—355 W. 14th St. (924-0275). No credit cards.

Fat Tuesday's—190 Third Ave. (533-7902)

Freddy's Supper Club—308 E. 49th St. (888-1633)

Greene Street Cafe—101 Greene St. (925-2415). Multi-level floors for entertainment.

Gregory's—63rd St. and First Ave. (371-2220)

The Ritz—119 E. 11th St. (228-8888). Dance to the Big Beat. No credit cards.

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean.

Sweet Basil—88 Seventh Ave. So. (242-1785).

Village Gate—Bleecker and Thompson Sts. (475-5120).

Village Vanguard—178 Seventh Ave. So. (255-4037).



An entrance pavilion at Parc Güell.

Representation

Continued from page 5

of formalizing things, according to Shaw. "We have to see how things stand; we have to see what's what," she said. Rothman stated that once the letters are returned, new guidelines can be formulated. Their goal is to have the guidelines proposed and ratified in the upcoming fall elections so that the new positions will be open in the Spring, 1988 elections. Some of Rothman's ideas include making the system uniform by rewriting all the guidelines and stipulations in an effort to reorganize the whole structure. Perhaps the tripartite system as it now stands would be discarded and replaced with a student services committee made up of faculty, students, and administrators. This committee would hear reports from various constituencies (like health services, for example) and act upon current problems. A body would exist to deal with any issues that would arise, and committees with no function would be eliminated.

Notes from SGA

In recent weeks, several sources have expressed concern over the way SGA allocates the Student Activity Fee to clubs and organizations. The SGA Officers would like to take this opportunity to explain funding criteria and invite anyone with additional questions to come to 116 McIntosh for a more detailed explanation.

When the Executive Board reviews budgets, the underlying criterium of all allocations is "How can the money best be spent in the interests of all Barnard students who have paid it for that year." This criterium translates into many specific restrictions. For example, SGA will not entirely fund an off-campus retreat, because the majority of Barnard students will not benefit from it. SGA will fund the retreat partially, because the Barnard students that go will benefit, and the knowledge they bring back to campus, and implement through their organization's activities, will benefit a great number of Barnard students.

SGA also tries to spend the entirety of its budget each year. This necessitates the reallocation of unspent funds during the spring semester, to insure all the money for a given year will be spent on the constituents that paid it. This does not work perfectly every year, but SGA tries to come as close as possible. (The student store, and ping-pong and pool tables in McIntosh were bought with surplus money.)

SGA Officers hope this somewhat clarifies our intent. Please be reminded that we work for and are accountable to the Barnard student body. We would be happy to answer any questions you might have.

PART TIME/FULL TIME
RETAIL MANAGEMENT
TOMMY HILFIGER

Outstanding opportunities await bright, creative, and energetic individuals to join the ranks of America's premiere designer, Tommy Hilfiger in his Columbus Avenue Stores. Be a part of the phenomenon that believes in classics with a twist. If you are looking for a career that rewards excellence with advancement, this is the company for you.

We offer competitive salaries and comprehensive benefits featuring merchandise allowance and 50% discount.

We are currently interviewing candidates with previous retail apparel experience for available positions in our New York stores. For immediate consideration please call: Lynne Ryan at (212) 769-4911.

Food: Emerald Inn

Continued from page 7

The Emerald Inn was started in the early 1940's by an Irish American family, the Campbells, who still own and run the business. Their success with faithful patronage is unsurpassed within this radically transformed and still fluctuating market. Its great appeal and differentiating trait becomes obvious within a few minutes, as the bartender looks up from his work to wave goodbye to a departing customer, and another person from the other side of the room cries, "Goodnight John." John wishes everyone in the bar a goodnight as well. The bartender seems and wants to know his customers' names, but such familiarity presents no intimidation for strangers. There is an aura of

equality among the diverse clientele. Praises one regular, "It's the only place in the area where the food is solid, good, and cheap, and its only pretense is to be a comfortable bar for everyone."

Part Time Couriers

\$\$\$	PART TIME	\$\$\$
\$\$\$	FLEX HOURS	\$\$\$
\$\$\$	FULL TIME	\$\$\$

Positions Available Immediately
With Some Of NYC's Premier
BANKING, BROKERAGE,
LAW & ACCOUNTING FIRMS
And Other Prestigious Industries

Bring Proof Of Residence
And Social Security Card

ARCHER SERVICES

24 West 56th Street, 2nd Floor

An Equal Opportunity Employer

Our Constitution was born out of a cacophony of competing voices.

But today the freedom of speech that remains the hallmark of our Constitution may be threatened.

The NAAAF Essay Contest is designed to emphasize the importance of free speech and open debate in a vital area.

In his best-selling book, They Dare to Speak Out: People and Institutions Confront Israel's Lobby, former Congressman Paul Findley sounds an alarm: "It is clear that many Americans do not feel they can speak freely on one of the most complicated and challenging current issues: The Arab-Israeli dispute."

Is he right? What do you think?

Full time college and university students are invited to submit a critical essay of 2,500 words or less on the subject "The Development of American Middle East Policy: Is Free Speech Threatened?"

There will be 200 regional winners of \$1,000 each and 10 national winners of an additional \$4,000 each.

The contest is sponsored by the NAAA Foundation, a charitable organization which carries out educational programs on Middle East subjects.

Television commentator Tom Braden serves as Honorary Chairman of the Selection Committee. Distinguished columnist Carl Rowan is Awards Chairman.

Send us the coupon for details and entry forms. Entries must be postmarked by May 31, 1987.



1787 Signing of the Constitution, George Washington Presiding, by Howard Chandler Christy

Please send me complete guidelines and entry forms.

Name _____

College or University _____

Major _____

Class _____

Campus Address _____

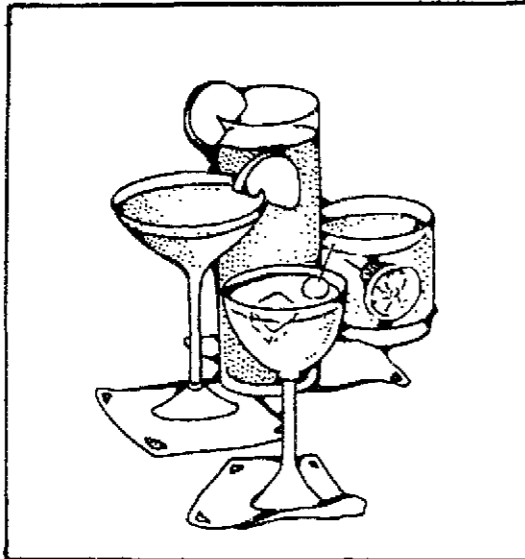
Home Address _____

Send to: NAAA Foundation, P.O. Box 19144,
Washington, DC 20036

The NAAA Foundation Essay Contest

Commemorating the Anniversary of the Constitution • 200 Years • 200 Winners

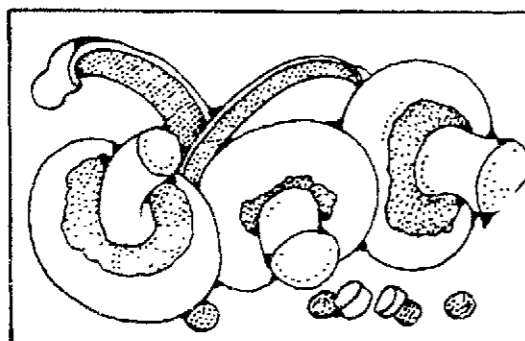
Addressing Drug Awareness in Columbia Athletics



By Katy Schwartz

"Drunkness is simply voluntary insanity."
Lucius Annaeus Seneca

In light of the death of basketball great Len Bias, there has been increasing awareness and concern regarding drug use and abuse in the athletic consortium. The process of drug testing has raised many moral and ethical questions. Granted, this is a method of sorting out drug abusers, but many ask about the occasional user who is forced to withdraw from competition? It is true that performance enhancing drugs, such as anabolic steroids in the case of footballer Brian Bosworth, "undermine the spirit of fair play," as stated in Columbia University's policy on drugs, and have no place in the arena of athletics. Columbia's policy also mandates that the athletic department "reserves the right to use disciplinary measures as warranted" against illegal recreational drug users and distributors. Athletes unfailingly scream about their constitutional rights of freedom when confronted with the prospect of drug testing, however they forget that many of the drugs tested for are *illegal*.



Bulletin Photo/Erk Price

Most New Yorkers are aware that Met Dwight Gooden's name was recently placed on the disabled list. After a voluntary test yielded positive results for cocaine use, Gooden agreed to undergo treatment at the Smithers Alcoholism and Treatment Center at St. Luke's-Roosevelt Hospital. Fortunately, his teammates and peers are more concerned with his personal health than their loss of his great talent. Yankee first baseman Don Mattingly said, "We need to worry about Dwight Gooden as a person, not as a player." Perhaps this is where the skeptics will see a justification of drug testing.

Athletes, especially professionals, are thrust into a world of fame and fortune. They are a better target for dealers, because they are young, naive, and have lots of money. And now many of them, such as basketball player Ray Richardson,

athletes could remain active in their sport while seeking therapy. They need to be helped, not punished. The most important support group in a time like that would probably be one's teammates.

These people sit very high in the eyes of many children and serve as role models. Now more than ever it is important to stress to our youth that drugs have no place in their lives, or for that matter, the lives of our valued athletes. A disillusioned younger generation is not what we need. We must not only impress our views of the dangers of drug abuse on them, but we must practice what we preach. These reasons are still, however, minor in stopping drug abuse in the athletic world. More important are the athletes themselves.

Columbia has begun mandatory drug awareness meetings for all varsity athletes.

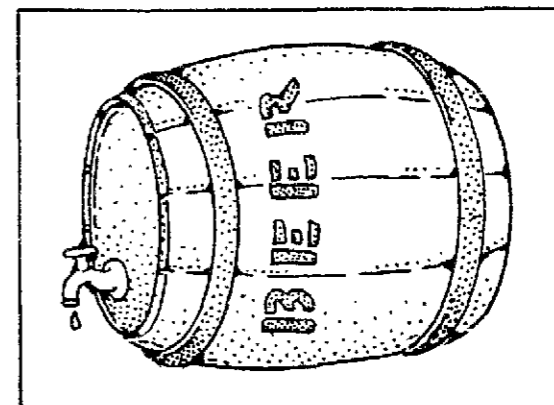
"Drug Testing is meant to help athletes, not hinder them."

are banned from their area of competition. Unfortunately, many athletes forget that they have more riding on the well-being of their bodies. We must overcome our belief that mandatory drug testing is an infringement on personal rights, and look upon it as the right for those individuals that make mistakes to be helped. Drug testing is meant to help athletes, not hinder them. And for players who have supposedly used drugs "once or twice" and are made ineligible to compete, look on it as catching the mistake in its infancy before it grown into an unsalvageable giant. Better to lose a little time now than all of it later. Perhaps it is unfair to make the apparent one-time user not only enroll in a drug rehabilitation program, but also withdraw from competition. Surely these

Students question the purpose of these meetings beyond that it was mandated by the NCAA. It is admitted that most collegiate athletes have a ground knowledge of drugs, therefore, the meetings propose to define the difference between use and abuse. Perhaps any amount of use is abuse when considering athletic performance. Most athletes at Columbia think that they know what their bodies can tolerate in this respect—"I can handle four beers tonight." But aside from recreational drugs, how do seemingly "safe" drugs affect performance? How is an athlete's ability affected by an amount of caffeine ingested before a competition, and how will perfor-



mance be affected by extended use of ibuprofen? If caffeine is abused, it can severely disrupt coordination, and when this substance wears off there is an effect of depression on the body. Ibuprofen, commonly known as Advil or Motrin, acts as a muscle relaxant, or a depressant. In what most people see as a release from pain, the muscles of the body are put into a state of "unarousal," exactly the opposite of what the athlete is trying to achieve while performing. Beyond this, athletes forget that pain is the body's message that something is wrong. Instead of relieving the symptom of the problem by taking painkillers, the athlete should focus on correcting the problem itself. Some athletes are not smart enough to ask themselves questions about these seemingly safe drugs. Perhaps Columbia athletes are leaving these drug awareness meetings unenlightened, but this could be the first step in leading athletes to ask themselves more questions about drug use and draw them away from insane drunkenness.



Upcoming Events

FRIDAY, APRIL 10:	
Tennis	Men's Varsity vs. Harvard Place: Away Time: 2:00 p.m.
Tennis	Women vs. Harvard Place: Home Time: 1:00 p.m.
SATURDAY, APRIL 11:	
Baseball	Varsity vs. Army Place: Home Time: 12:00 noon
Tennis	Men's Varsity vs. Dartmouth Place: Away Time: 2:00 p.m.

Tennis	Women vs. Dartmouth Place: Home Time: 12:00 noon
Crew	Men's Heavyweights vs. Penn. Princeton Place: Philadelphia Time: TBD
Crew	Men's Lightweights vs. Penn. Princeton Place: New Haven Time: TBD
Crew	Women vs. Rutgers, M.I.T. Place: Rutgers Time: TBD
Track	Men's Varsity vs. Rider, Delaware, Drexel Place: Lawrenceville, N.J. Time: TBD
Track	Women's Varsity at the Hoya Invitational Place: Georgetown University Time: TBD