

T·H·E B·A·R·N·A·R·D B·U·L·L·E·T·I·N

September 28, 1987



Getting Down to Business--

Why so many liberal arts
grads head into the corporate
world--see page 5

FILM

Manuel Gutierrez's
"Half of Heaven"
--an "obscure foreign film"
you shouldn't miss
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Little Steven: Freedom, No Compromise

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Commentary:

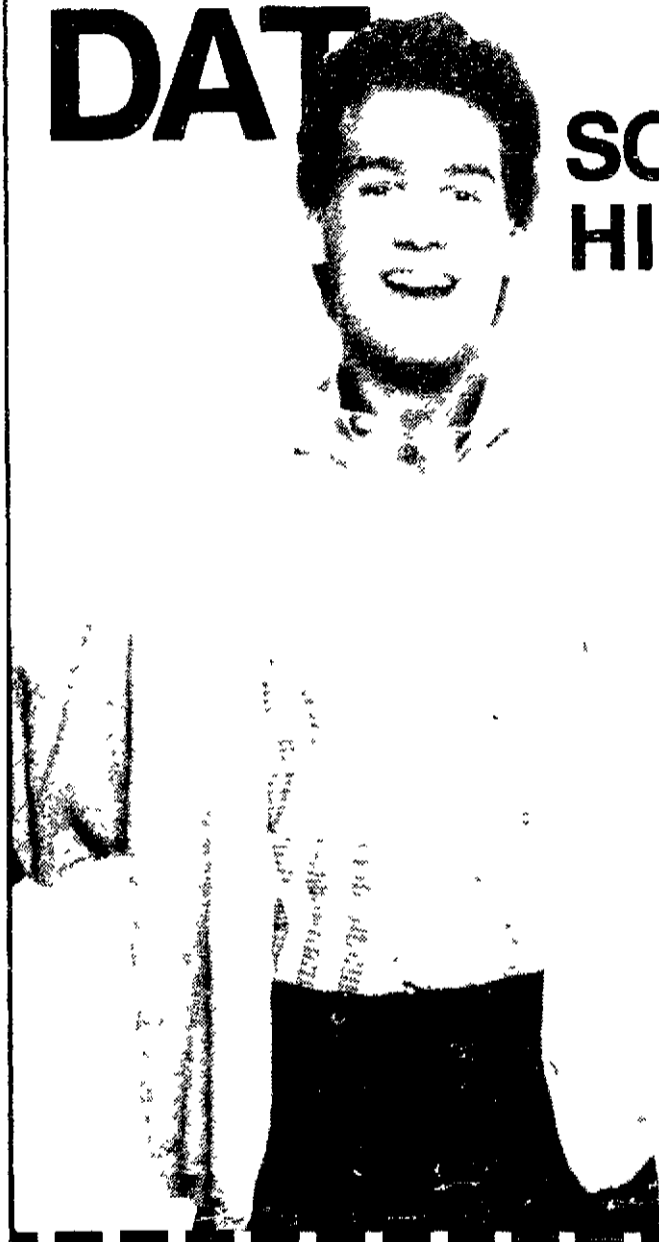
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how it affects BHR's
quality of life
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Where Do We Go From Here?

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FROM THE EDITOR

Ouch. **Bulletin** has taken a great deal of criticism in the last week, not all of it invalid, but the bulk of it rather destructive. As we said in our Orientation issue, we've made a number of changes over the summer, some of which are still being worked on, but which we hope will ultimately solve the problems of our organization.

As anyone who has taken on a huge project knows, change takes a long time, and so we also hope that, for a time, our readers will give us the benefit of the doubt. More importantly, however, we hope that those with serious criticisms will help us to recognize and do something about them. As students of this university, this is **your** forum, not ours. It's easy to sit back and be a critic, but not as easy to get involved in making the changes you would like to see made.

We've planned a number of exciting issues for this semester, examining topics such as the experience of minorities at Barnard, the crisis in student leadership, and the future of the Barnard/Columbia relationship. Of course, we'll continue our News, Reviews and Women's Issues departments from last semester.

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WHERE HAVE ALL THE STUDENTS GONE?

STUDENTS ARE GETTING DOWN TO BUSINESS, AND GETTING INTO THE MONEY

With starting salaries climbing as high as \$31,000 a year and bonuses up to \$4,000, the corporate career path seems paved with dollars. This fact, more than any other, is luring to graduates.

A recent study by Barnard Career Services showed that in 1986, 15 percent of Barnard graduates entered business fields on a full-time employment basis, compared with 10 percent in 1978 and 4.2 percent in 1969.

The growing attractiveness of business is due to several factors, according to Martha Greene, Director of the Office of Career Services at Barnard. First, graduates from Barnard have career goals which respond to what is available in the job market. Secondly, more than ever before, women are strongly competing for high status positions. Finally, students don't have to choose majors in the field of economics if they want careers in business.

From the approximately 60 companies which recruit at Barnard, the hiring message being sent out is that firms are seeking students with impressive grade point averages, not necessarily those students who have taken business-oriented courses.

Business schools and corporations are increasingly gaining interest in graduates coming from strong liberal arts institutions like Columbia or Barnard. According to Athena Constantine, Director of Career Services at Columbia,

last year "there were as many employers looking for liberal arts graduates as there were looking for engineering and other pre-professional graduates. In past years, it was about 60-70 percent technical and 30-40 percent non-technical."

Maureen Rolla, Assistant Director of Admissions for the Columbia University School of Business, stressed that C.U.S.B. seeks multi-dimensional people.

"Your average college student is not ready for an MBA. Most people need to work to clarify their goals and get a few years experience under their belts."

**Maureen Rolla,
Columbia University
School of Business**

"We look at the whole person; his or her academic credentials, professional promise, extracurricular activities, and leadership potential. Overall, we're looking for people with a sense of focus and self-direction."

However, many recent graduates have found that graduate schools are unlikely to accept them without previous business experience. Rolla explains, "Your average college senior is not ready for an M.B.A. Most

people need to work to clarify their goals and get a few years experience under their belts." In response to the demand for experience, many corporations have created two-year programs in financial analysis and investment banking. Rolla cautioned that "students should think twice" before rushing into programs such as these. "Get involved in jobs that require creativity and originality," she added.

One student (CC '88), who is double majoring in economics and psychology, plans to gain the necessary business experience before going on to graduate school. "I work for IBM part-time in the marketing area, and I will probably work for a year or two before I go back for my Masters," she said. She added the psychology to her program in order to gain a broader base from which to apply for jobs. "Just because I'm going into business doesn't mean I should only know business," she said.

Rolla agrees. "We really believe that people coming out of liberal arts have the thinking skills needed. We strongly feel that the combination of liberal arts and business works very well."

According to Paul McLoughlin, Director of College Recruitment at Solomon Brothers, their recruitment process is one which is actively directed to liberal arts colleges. "Solomon Brothers has always prided itself on hiring a variety of people," McLoughlin said.

continued on next page

JAMES YU LONG, CATHERINE METCALE, DEBBIE HERRAN

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The liberal arts provide a different set of skills than those derived from a strictly business-oriented education. For corporations like Solomon Brothers, liberal arts candidates can provide the potential and raw capabilities which are essential to generating business profits, McLoughlin said.

Most college graduates with liberal arts degrees enter the two-year Financial Analyst Program, which enables them to work for two years, and then return to school to get their M.B.A.

H. H. Wilson, Director for Recruitment with Proctor and Gamble, stressed that the company "does not look for graduates with any particular background."

However, Wilson emphasized three basic qualities he sees as most important in filling jobs. "A strong leadership orientation, a high level of self motivation and drive, and the ability to build and develop productive relations are the most important," Wilson said.

In viewing candidates through their resumes, recruiters claimed that academics are extremely important, as well as substantial extracurricular activities. Being an economics major and having business experience are increasingly viewed as less important. "A definition of a good candidate would be an 'overachiever'," Wilson said.

The trend toward the professional job market has prompted concern that the social service job sector is losing out. According to Greene, national priority and status have tended to favor corporate positions, as opposed to rewarding, lower paying, positions in the social services field. Only 2.5 percent of the last year's graduating class entered full-time occupations in the social services field.

However, Greene added that occupational fields are subject to trends in student interest, which

fluctuates according to openings, alluring travel potential and sizeable salaries. According to a recent article in *Careers* magazine, the field of education, for example, which suffered a loss of interested graduates, is now searching is actively searching for teachers. Experts predict that by 1990 the U.S. will be short 300,000 teachers to educate the second generation of baby boomers. According to Greene, more and more graduates are considering entrance into the educational field, in response to the demand for teachers.

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A Barnard student gets down to business

FREEDOM, NO COMPROMISE: AN OPEN LETTER

by Brian Keizer

After the U.N. reception at which he premiered United Artists Against Apartheid's "Sun City" video, the press asked Little Steven just why the words to "Sun City" were so blatant, so pointed. "These are no times to be vague," he replied. His second album was so openly political and so shrouded by the hoopla over his best friend and former band leader, Bruce Springsteen's *Born in the USA*, that he lost his label and his band, *The Disciples of Soul*. With the success of *Sun City* his star seemed to be rising. His third album *Freedom-No Compromise* has been in stores since May 15th moving at a slow sales clip. Because of the space constraints of this paper justice can't be done this album, and I refuse to sell it short as critics and college and AOR radio have done, by ignoring it. Instead I submit here an open letter to those whom it may concern, who know "there's something happening somewhere" and somebody's not letting them in on the secret.

To whom it may concern:

It seems to me that Little Steven has done his part. There are certain albums which harness the zeitgeist of the time, others that are timeless gems, free of the association of time and place, and still others that answer a critical dilemma

plaguing various artists at the same time. I submit *Born in the USA* as a recent example of the first; Springsteen sought to make an album that sounded like life in the early 80s in the USA, laughter on the edge of tears. Van Morrison's *Astral Weeks* defines the second. The third is trickier,



Photo by Caroline Grayshock

Parliament's early work is a good example. How is it we can combine the chitlin' circuit hit parade from Little Richard to James Brown, the funk of Sly Stone, and the psychedelia of Hendrix and make it new? The albums are the

answer. In 1984 Sting sounded the death of rock's revolutionary force. "How can you be a rebel when rebellion is the norm? Rock and roll has lost its power as a revolutionary force, it really has, and there's no way it can get it back." This was before he rounded up Branford

Marsalis, Kenny Kirkland, Daryl Jones and Omar Hakim to record a Jazz-Rock album with lines as subtle as "They build machines that they can't control and bury the waste in a great big hole." Politics was the way to get it back. Rock turned to save the world. Most songs dealt with effects and not causes. There lay the basic artistic dilemma. How can a rock and roller in the cocoon of America sing about politics and not just whine but shout out of his or her mind without being a hypocrite or not taken seriously? How can they point the finger with conviction as deep and menacing as Howling Wolf assuring any and all comers that he's evil?

Springsteen answered part of the question when he

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Sherman: Odd Images

by Janna Esprey

If you walk out of the elevator on the second floor of the Whitney museum and stop to look at the two photographs at the entrance of Cindy Sherman's show, you'll see one in which the artist looks blankly at her viewer (like Liv Ullmann staring at the camera through her stage make-up in *Persona*) and one in which she looks like a clown or farmhand with a double chin and raunchy grin. These photos were taken at the same shooting, probably only moments apart. A complete transformation is achieved solely with her face, reflecting her Protean versatility as an artist/subject. All of her photographs excite the imagination, by introducing allegory (i.e. a crazed Buddha figure sitting like a sacrifice to some fertility rite in a wheat field) or pure theatrical exhibitionism, horrific or otherwise.

The photographs span almost ten years, evolving from small black and white peep show shots (each revealing a new wig, a new persona), to her latest color images in which she is often replaced by dismembered pieces of dolls, dildos, or in one case, sand. Seen chrono-



courtesy of Metro Pictures

Sherman: Untitled Film Still, 1978

logically, her work becomes increasingly abstract and nightmarish, the scenarios more gruesome. Because Sherman is both the subject and creator of these images one cannot help seeing them as exercises in exhibitionism and taking on the complicitous role of voyeur.

In the early eighties Sherman seems to play with this idea of voyeurism; in one shot she takes on Norma Jean's open faced accessible stance, in

another she is Marilyn with her face covered by a blond wig, giving us only one irate eye and a clenched fist. This progression from suggested accessibility to anathema is also apparent in the whole of Sherman's work. Her earlier photographs inspire a curiosity about the woman beneath the wig, the artist who has become a medium for all these caricatures. In some beautiful, Caravaggio lit photographs, there

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Half of Heaven

Half of Hell

by Rachel Felder

All my favorite films have the dynamic qualities which are the integral components of great cinema: brilliance and trash. 100% perfection—nah, that's too predictable; complete lousiness, well, that's a waste of time; but, ah, that extraordinary hybrid of one part sublimity to 3 parts disaster; now that's what I call interesting. And that's why you're reading this vociferous review of "Half Of Heaven" now, instead of when it comes out on November 5, 'cause it captures that delicate dichotomy which other critics hastily dismiss as boring. To me, that volatile mixture is just what makes film the most affective entertainment and the most controversial art.

And if you think I'm wacky, read on and I'll prove you that three parts disaster makes that perfect quarter all the more sacred.

I guess I'll start with the bad stuff first, since there's lots more of it and I might as well save the good bits for a whammo ending. Here's the yes-we've-heard-it-before plot. Our heroine Rosa longs for success but is doomed for failure since in spite of a slew of men eager to be her sugar daddy she has ignored the warnings of her grandmother, who knew through her mysterious ancient psychic abilities that she was doomed to begin with. So why waste two hours worth of all too costly celluloid tracing her failures? My point exactly.

But that's not my biggest qualm about "Half Of Heaven's" script, because cliché doesn't necessarily lead to boredom and I think

psychics are hip. So here it comes: out of the film's many characters, not one is real. And here's what's worse: these fluffy inventions are either stereotypes, like Don Pedro, the rich politician whose money equals power, or shallow fairy-tale villains, like Rosa's evil sisters ala Cinderella, or her witch-daughter, who, much to my embarrassment, brings to my TV-warped mind none other than Tabitha from Bewitched.

While we're talking about cliché and boredom and the numbing effect of my overused television, I offer to you, my patient reader who's sitting tight in eager expectation of but one good facet of this obscure foreign film, "Half Of Heaven's" biggest flaw: it's heavy-handed preoccupation with symbol and leitmotif. Here's what I mean: director Manuel Gutierrez Aragon is obsessed with tainting each scene with the sort of recurring images that are supposed to represent something deep and meaningful, but have faded with overuse and unappreciation. You know the kind I mean: Rosa's family surrounded by nature to show their ties to the natural, traditional world of the past, Rosa's city home as modernism and the future, and greedy sex-starved male

characters symbolizing, well, greedy sex-starved men in this, the real world. When a master, like Fellini or Truffaut, delicately paints subtle symbols onto his 35mm canvas we call that art, but when a brutal director supersaturates his work with semiotic idioms to give it substance its script lacks, that, my friends, is called trash.

Are you finally ready for this movie's scanty bits of greatness? First of all, in spite of the crummy script they to work with, some of the cast are just plain excellent. As the ever-present Rosa, Angela Molina fits the bill to a tea; she's gorgeous, gutsy, and as overzealous as her lines dictate. And I couldn't review this movie without lavishing in the sinister face of Fernando Fernan-Gomez, who is a giant wrinkle-faced Don Pedro. I can't understand how he manages to be lovable at the same time, but he does, stuffing his ruddy face with lumpy rice pudding, squeezing Rosa's palm in his coarse beige fist.

What's more, for as many



Photo Courtesy of Guild 50th St. Theatre

Angela Molina and Margarita Lozano in "Half of Heaven "

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In Defense of Little Steven: A Letter to Madison Avenue

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confronted his audiences throughout the Born in the USA tour with their responsibility and put his money where his mouth was by setting up a personal support network made up of food banks and unions.

Little Steven's Freedom No Compromise is the last word on the question. If you don't own it or haven't heard it ask yourself why not.

In the introduction to *Advertisements for Myself*, Norman Mailer writes how the *Old Man and the Sea* would be a mediocre book unless you pictured Santiago with Papa Hemingway's head, unless you saw him as the immediate witness of all foresuffered in those pages. Why is it no one says, "What the hell did Hemingway know about a Cuban fisherman and what gives him the right to write about him.." Little Steven takes the idea and runs with it. On most all the songs on Freedom-No Compromise he speaks in the first person as the foresufferer of the horror. In "Pretoria" he sings as a South African mine worker. He sings to Botha's Pretoria government. "Come dance with us. . . What are you so afraid of. A South African choir sings in Ahumbra behind him, providing the elemental rhythmic intensity. What they sing translates

as: Life is for living. Life is ours. We will not wait. We dance forward. In five minutes he dismisses Simon's Graceland and moves on. In "Bitter Fruit" he sings as a Salvadoran fruit picker, with Ruben Blades singing harmony vocal. He refuses to pick the bananas of his banana republic. "I will gather no more of your bitter fruit," they sing. In the third verse he sings about and to America. "And they want to help in America/ And the guns they come from America/But they fight against us North America/Why are the people so quiet in America?" (With all the airplay he's getting I'm asking the same question.) In "Native American, he brings on Bruce to duet and they plunge beyond the betrayed and left for dead of Vietnam to the country's original betrayal. The song is the album's high point. And in the particular predicament of the Native American, Steven finds questions the whole nation could ask. "The question of honor you must decide/ The soul of a nation has been denied/ Our dreams have been stolen before our eyes/ How do you say there's no tomorrow to a child?"

From start to finish the band wails. If the words were mumbled it would be a no. 1

dance record. It's grooves are fresh enough to go head to head with Prince's latest and yet still pay homage to his early work. I could go on ad nauseum, but I'll sign off while I've still got your attention. Each song is a new take on his new methodology, absorbing a character and shouting out of their mind. And don't get me wrong, it's been done before, but no one has taken it this far. On "Sanctuary" he sings in his own voice, sneering at American's failure to do their part as silent accomplices in Central American genocide. "Our conscience has slowly been bought/ we're mute witness to the new Holocaust"

Little Steven has not been mute. Radio has silenced him. Madison Avenue has not sold him and hell why should they? He's not on their side. And I'm just writing to whom it may concern, to reassure you that there's someone out there writing redemption songs. Please buy these songs of freedom.

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Commentary

Are Barnard's Improvements Worth The Wait?

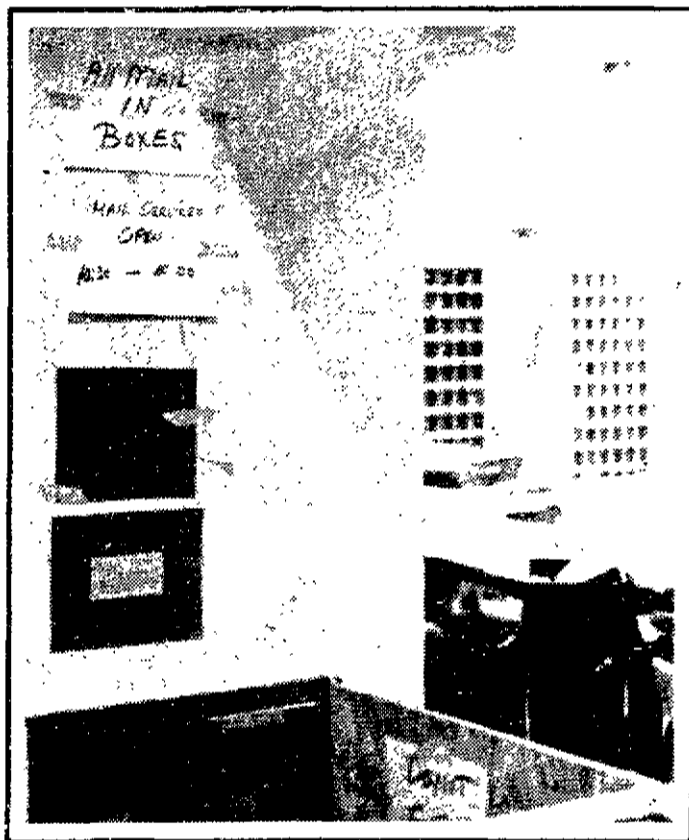
By Julie Berman

In her August 31st article, "Barnard's Housing Woes Come to an End," Sail Salinger states that "What is less easy to understand is why there are still complaints even though the new dormitory will hopefully represent a permanent solution to what seemed to be a permanent problem."

I find it incredible that Salinger does not address (and perhaps does not even see) the reasons behind these continuing complaints. Even if Salinger does not belong to any of groups severely inconvenienced by the construction of the new dormitory (i.e., BHR residents, BHR desk attendants, and the Barnard Dining Services meal plan members and staff) she surely is a student at Barnard and as such should not take lightly any major event which seriously effects such a large portion of the Barnard population.

Long before the new dorm idea was even invented, BHR residents had more than their share of inconveniences. Outlet shortages, ancient plumbing, furniture in disrepair, a broken television, and faulty elevator and alarm systems were (and are) only a few of the disadvantages of living in BHR. In addition, BHR residents have always had the added expense of a mandatory meal plan.

But the new dormitory has



Bulletin Photo/Mari Pfeiffer

The New McIntosh Mailboxes

given BHR residents more reasons to feel "disadvantaged." Besides the obvious noise, dust and eyesores of the construction itself, BHR residents have also had to contend with the inconvenience of a 6 Claremont entrance, a dining hall which is more than 30% smaller than last year, and an elimination of the BHR mailroom.

That last inconvenience, the centralization of all Barnard residents' mailboxes in McIntosh, is the least necessary and thus, perhaps, most annoying inconvenience for BHR residents.

Presumably, the reasoning behind the mailbox centralization is related to Barnard's hopes of making McIntosh a more populated and utilized area. However, it is somewhat hypocritical and naive to try and improve McIntosh's image and utilization by forcing students to come there in order to get their mail. Further, one of the reasons there is so much concern over the lack of people visiting McIntosh was because of commuter students' feelings of isolation from the rest of the population at Barnard. Why then,

was the new mailroom built in the spot where the only really nice and well maintained commuter/resident lounge was formerly located?

In addition, once Barnard had decided to go ahead and build the mailroom, why was there no special care taken so the mailroom would be in operation when student arrived in September? Barnard again has showed its classic knack for screwing up priorities. The new neon lights were already set up when Barnard students returned, but these same student had to wait 10 to 15 minutes on the line to receive their mail as well as endure the ridiculous honor code/free-for-all system of subscription magazine distribution.

However, despite all these hypocrisies and ironies, I still could understand a change to a traditional college system of centralized mailboxes, if the change were to occur once the new dorm were completed and ready for occupancy. But now, when BHR residents have to deal with so many stupid little things on a daily basis, why now does Barnard take away their one last luxury of being able to have their mail delivered to their own building?

Salinger also states in her article that "It is obvious, at least to this Barnard student that the long term benefits [of the dorm] far outweigh any short term inconveniences." Where does Sal-

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Hell

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times as the direction hits you on the head with its aren't-we-clever symbolism, Aragon shoots a beautiful, if fanciful, world. And cinematographer Jose Luis Alcaine deserves a round of applause for his ethereal shots of both city and country which make both worlds look equally attractive and repulsive.

Do you see what I mean about good and bad making both more interesting? If "Half Of Heaven" had been thoroughly miserable I wouldn't have wasted your time on this review. But in the light of its flaws, the film's few glimmers of talent, like the one terrific cut on a sixteen song double album, sparkel all the more. And as each ray of tolerability appeared on the sombre screen, my face lit up, even though I sorta missed the trash appeal of the dull bits. Looking back, the sheer stupidity of its symbols and story show the bizarre workings off the director's mind more than anything else. And that's why I think awful and terrific are a great pair since, because concurrent extremes are always more appealing together than alone. But then again, I love Elvis, and his favorite pair was peanut butter and bacon.

Sherman's Photos: *Beautiful, yet Odd*

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seems to be no role playing—only the artist and the light. But her latest works repel the viewer, who, like one forcing open his eyes during a nightmare, turns to the next photo, hoping to escape the frightening implications Sherman has planted in his imagination.

Sherman's show will be at the Whitney (Madison and 74th Streets) until October 4.

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Faculty

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Kaufman, critic Alexander Woollcott, and others. His success was largely due to his talent as a story teller and a lover of anecdotes.

While at Barnard, Teichmann taught writing, concentrating on the development of the dramatic situation in short fiction, television, theater, radio, and in movies. Howard M. Teichmann, a writer with a comic flair and unique style of storytelling, will be missed both by the community at Barnard and the literary world.

Dorm An Inconvenience for BHR Resident

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inger live, anyhow? What class is she in? I find it hard to believe that Salinger would make such a statement if she was a member of the class of 1989 or 1990, living in one of the less desirable rooms in BHR, 110th street, or the Lucerne.

The class of 1989, in particular, seems to have gotten the worst scenario in terms of the new dormitory. When I first applied to Barnard housing it was with the understanding that I would face one (1) year of possibly really lousy housing. That risk year was last year. This year, as a junior, I assumed that accorded to the laws of nature (or at least according to the unwritten rules of the Barnard housing policy) I would be assured of having decent to good using. However, due to construction no one wanted to live in BHR, particularly on the

courtyard side of BHR, and consequently I could not even get as nice a room as I had last year. Please note, last year I had a 7 Hewitt river view room. We're not talking the Helmsley or even a nice room in Plimpton, we're talking 7 Hewitt.

It is obvious, at least to this Barnard student, that for many people presently attending this institution the long term benefits do in no way outweigh the short term inconveniences. I've really tried to be altruistic about this whole thing and think about Barnard's future generations. However, it is hard to be altruistic when at least 25% of your stay at Barnard is severely (and somewhat unnecessarily) inconvenienced and when by the time any of these promised benefits start rolling in you will not be around to enjoy them and will only be aware of them because you are being asked to foot the bill.

But perhaps even more disturbing than Salinger's seeming blindness and indifference to legitimate campus problems and sentiments is her implication that it is unacceptable for the complaints and the lack of satisfaction with administrative policy and methods.

It is unfair to put the blame for unacceptable conditions at Barnard entirely on the administration. Several of the troubling issues in Barnard policy and planning have happened not only because of administrative approval, but also because of a lack of any significant student disapproval. How many of us voiced our opinions about where the new dorm should be before the issue was decided for us? How many of us took the time to personally with or write to deans and resident directors about unsatisfactory campus policy? How many of us bothered to fill out last spring's questionnaire about McIntosh, a questionnaire which specifically dealt with the possible implementation of a centralized mail system?

Barnard's students are apathetic enough already. To suggest that it is wrong to use one's constitutional

rights and voice an opinion only worsens an already grave situation.

It is easy to be a Pollyanna. It is easier still to sit back and say nothing at all. It is far harder to voice your true feelings and attempt to take an active part in what the world around you is doing. However, any student who really cares about an issue (as most Barnard students seem to, at least after the fact) not only has a right, but also a responsibility to take the third alternative. After all, that is the only way, especially in a bureaucracy like Barnard, that there can be any hope of getting anything positive accomplished.

Julie Berman is a Barnard Junior

WINTER • SPRING • SUMMER • FALL STUDY FOR ONE YEAR OR LESS AT OXFORD

Several Colleges of Oxford University have invited WISC to recommend qualified students to study under the tutorial system as Visiting Students or Associate Students for one year or for one or two terms. Upper Sophomore status is required, and graduate study is available.

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BEAR ESSENTIALS

SENIORS: Come to one of the SENIOR MEETINGS in Barnard Hall, Room 306A, SEPT. 29 or 30, 12 noon. COMMENCEMENT SPEAKER QUESTIONNAIRE is needed and may be submitted to Dean King, 105 Milbank. DIPLOMA NAME CARDS due in 105 Milbank, OCT. 12. MARSHALL SCHOLARSHIP applications due OCT. 2. Please see Dean King, 105 Milbank, for application. FULBRIGHT applicants are reminded to have their applications ready by OCT. 8, but to meet with Dean King BEFORE applying. SENIOR SCHOLAR applicants must see Dean King before OCT. 12. LAW SCHOOL PANELS 1987 continue: On law Careers, OCT. 7; On Law School Curriculum, OCT. 20; both in 204 Ferris Booth Hall.

H.E.O.P. announces that tutors for Barnard students are needed in all academic areas. Come to 5 Milbank or call Lisa De Leon (x3583).

COLLEGE WORK-STUDY and Barnard College job award holders should notify Elayne Garret in the Office of Career Services (x2033) by SEPT. 30 about their decisions regarding their awards. You may decide (1) not to accept the award (if you have too heavy a class schedule or an off-campus job); (2) to defer the award until Spring semester; (3) to reduce the amount the award; or (4) to take a little longer to make up your mind. You do not need to come in if you have already returned a completed contract to 11 Milbank.

JULY-AUGUST WORK-STUDY AWARD HOLDERS: You MUST submit any time sheets for work done during July-August '87 by the OCT. 1 payroll due date. Time sheets submitted after OCT. 1, will be deducted from the 1987-88 academic year work-study award.

SOPHOMORES: The twelfth annual competition of the scholarship program operated by the Harry S. Truman Foundation is now under. The Foundation Board of Trustees will select one Scholar from each of the 50 states and 52 Scholars-at-large. Each scholarship covers tuition, fees, books, and a room and board allowance up to a maximum of \$7,000 annually for two undergraduate and two graduate years of study. These awards, based on merit, are made to students who will be college juniors in September 1988 and who have outstanding potential for leadership in public service at the federal, state, or municipal level. Sophomores with GPA's over 3.2 who are planning a career in government service, should contact Sophomore Class Dean Katherine Wilcox (x2024) before FRI., OCT. 16.

BULLETIN BOARD

A community listing of campus events

ALL STUDENTS INTERESTED IN LEARNING AMERICAN SIGN LANGUAGE (ASL): The office for Disabled Students is sponsoring a free, non-credit course in sign language open to all members of the university community. Priority in registration will be given to Barnard registrants. The course will meet on WEDNESDAY EVENINGS beginning on October 7. Location and time of class to be announced. Come to ODS in 7 Milbank to register, or call x4634 or x8466.

The Barnard Office for Disabled Students invites you to a Peer Counseling and Support Group for persons living with insulin dependent Diabetes. All interested students are invited to an organizational meeting at 6:00 pm Wednesday, September 30, in the Jean Palmer Room in upper level McIntosh, or to contact Dina Prus in the office, 7 Milbank (x4634 or x8466). Brown bag dinners are welcome.

Barnard Saddened By Deaths of Three Faculty

by Anna Mohl

Beatrice Joy Chute, adjunct professor of English at Barnard, died of a heart attack September 6th at Bellevue Hospital Center in Manhattan. Chute, born in Minneapolis in 1913, began her professional writing career under the name "B.J. Chute," with the publication of boys' sport stories for magazines in 1931. Her stories appeared in magazines such as *Collier's* and *The Saturday Evening Post*. Chute's first book, *Blocking Back*, was published in 1938.

In the 1940's, while continuing to write short stories for children and adolescents, Chute enlarged her scope of writing and began to work on adult fiction. *The Fields Are White*, on the subject of marriage and manners, was published in 1950. Chute's best known novel, *Greenwillow*, published in 1956, is the story of young love and self-discovery; it was made into a Broadway musical in 1960. She also published several other novels including *The End of Loving*, *The Moon and the Thorn*, *The Good Woman*, and two collections of short stories, *The Blue Cup* and *One Touch of Nature*.

Chute came to Barnard in 1964 and taught story writing until her death. Barnard English professor Timea Szell often asked Chute to read drafts of her own fiction. As an editor, Szell described Chute as "an extremely sharp woman who would zero into the heart of the matter...an excellent writer and editor." In addition to her talent as a writer and an editor, Chute was a dedicated teacher who worked closely with her

students, giving them much time and attention. Said Szell, "she was eminently sane in this neurotic world,... (a) woman with a great feeling for people".

A memorial service will be held on October 8th at 5:15 pm at St. Peter's Church located at Lexington and 53rd Street.

Donald D. Ritchie, Professor Emeritus of Biological Sciences at Barnard, died on September 17th at St. Lukes Hospital at the age of 73. Ritchie taught biology, botany, and cell biology for 31 years at Barnard, from 1948 until 1979. In 1977 he received the Emily Gregory Award for excellence in teaching. Ritchie retired from teaching in 1979, but as a scholar remained active, writing and illustrating papers and texts.

Throughout his career, Ritchie contributed numerous articles to scientific journals, and he served as a scientific consultant to several federal agencies. He was an active member of the Botanical Society of America and other professional scientific organizations. Ritchie served as president of the Educational Council of Cresskill, New Jersey.

Professor Ritchie influenced the lives of many Barnard students. One student who had Ritchie as an advisor noted, "He helped me put things into perspective and always had a smile that would encourage me ... his smile and encouragement was a big motivating factor my freshman year."

Howard M. Teichmann, adjunct professor of English at Barnard for over forty years, died of amyotrophic lateral sclerosis (Lou Gerhig's disease) this past July. Teichmann, in addition to his career at Barnard, was a well reknown playwright, biographer and storyteller.

Teichmann began his career as a stage manager for Orson Welles' Mercury Theatre of the Air, writing scripts and producing shows after his graduation from the University of Wisconsin in 1938. During World War II, he was the senior editor for the Office of War Information and a consultant on radio. After the war, for the television industry he wrote "A Day in the Life of a Chorus Girl" and collaborated on the script for "The American Road," the 50th anniversary show of the Ford Motor Company.

Teichmann had a flair for comedy. His Broadway smash "Solid Gold Cadillac," written in collaboration with author George S. Kaufman, was a spoof on big business showing an annoying stockholder, who, asking too many questions, leads a stockholder's revolt and ends up as the company's vice president. Another hit was "The Girls in 509" of 1958 in which Teichmann satirized party politics.

Teichmann tried a more serious play with the adaptation of Nathaniel West's "Miss Lonelyhearts," in 1957, the story of an advice columnist distraught over the letters he receives. This was later made into a movie.

As a biographer, Teichmann was very successful telling the stories of people such as author George S.

continued on page 12

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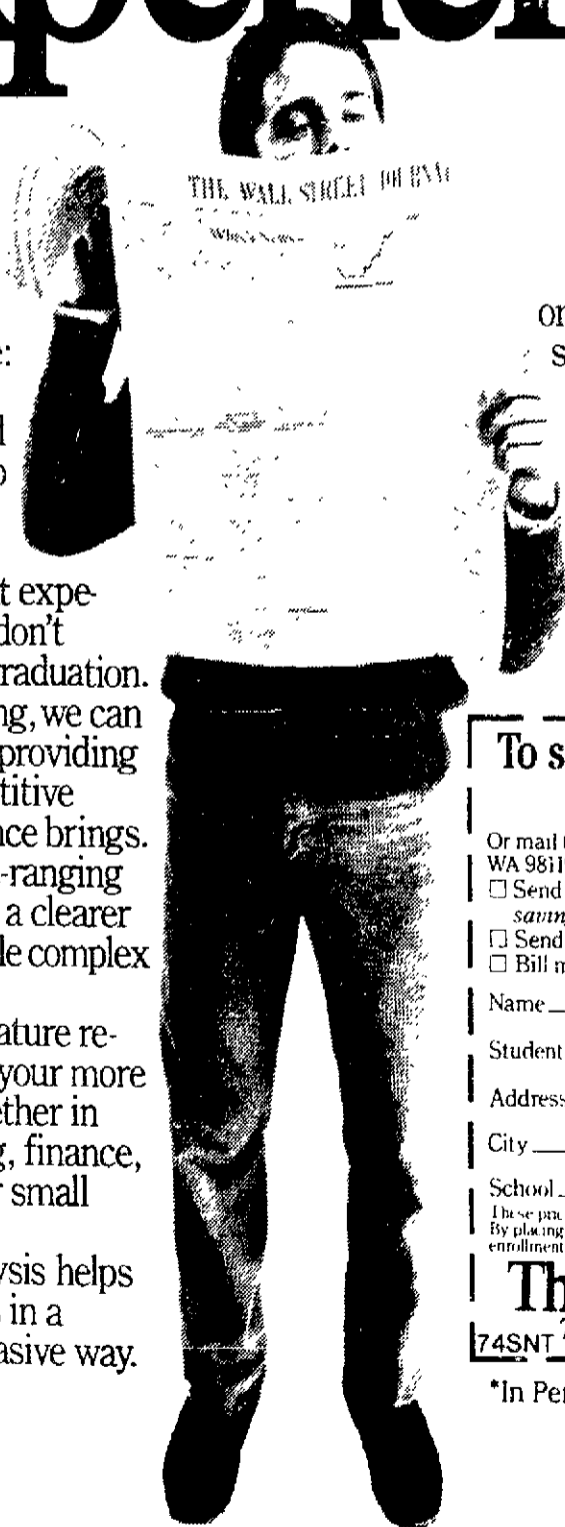
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